CHAPTER IV
Rhetorical Figures of the East and the West - A Meeting Ground.

Having analysed all the figures of speech in both traditions, the question naturally arises whether there is a common meeting ground. It is a matter of great interest to see that most of the Western Rhetoric figures can be classified according to the four main categories of the Figures of Meaning in the Sanskrit tradition viz. Saamyookti, Vaastavookti, Atiśayookti and Śleeşookti. Only a few of the more than two hundred Western figures stay outside the scope of such an analysis.

Then the question arises whether the Eastern Alamkaaraaas can be analysed in the framework of the Western system of classification. The Answer to this question is a definite "no".

The most striking point of difference between the two traditions is that in the west, figures of speech developed as an integral component of Rhetoric, whereas in the east, it flourished as one of the important aspects of Dramaturgy and Poetics.

In the west, the art of "Rhetoric" evolved due to a "systematisation of natural eloquence", whereas in the Indian background it originated as an effective tool for aesthetic configuration or the rasa aspect of literature.

It was purely for literary purposes that the figures were formulated here. Hence it would be improper to name Indian
figures as "Figures of Speech", as they are called in the West. The appropriate term for the Sanskrit counterpart would be "Literary Figures".

In India the very inquiry about poetic craft began with the 'aadikavi' or the first poet Valmiki (author of the great epic poem Raamaayana) himself. S.K. De writes:

In the story of the birth of the Sanskrit kaavya given in the Raamaayana we are told that having spontaneously pronounced the adi-sloka, Valmiki exclaimed in naive astonishment: "What is this that has been uttered by me?" ["Kim idam Vyahratam mayaa?"]. This interrogation of the adi-kavi - kim-idam - gives expression to the wonder and curiosity of the human mind with regard to his creations.1

It is this inquiry that was taken over by Bharatamuni later when he was setting on to formulate his views on Dramaturgy in his Naatya Saastra, where four alankaaraas were enunciated for the first time. This interest continued till the time of Ayyappadikshitar who had enumerated a hundred Literary Figures but nowhere has it been stated that the figures were used as a persuasive means by the Indian orators.

Perhaps oration was not so popular in India and this has its historical reasons too. Kings and Emperors executed their

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authority on the Indian soil from the very early times and they depended on their ministers for advice. So there was very little scope for pleading cases before a Jury of so many members, as they practised it in the ancient Greece.

All the writers of 'Alamkaara Sastra' in India took examples from poetry in order to illustrate their arguments and all of them took much care to encapsule their views in Slokas or Sutras. In this context Krishnamachariar says as follows:

Every Science, Sastra, in India has its Sutra, Vritti and Bhaagy. So has Alamkaara Sastra. Saudhodani is mentioned by Kesava as an author of Alamkaara Sutras and it was on the Kaarikas of Saudhodani that Kesava commented his Alamkaara Seekhara.

Valmiki, the first poet or the adi-kavi of India says that Sloka (Verse) orginated from Sooka (sorrow).

"Krauñca dvandva viyoogaatha:
Sooka: slokatvamaagata:"

One of the two birds (krauñca dvandva) on a tree was hunted down by a wicked fellow and the poet could not contain the sorrow and his 'sooka' (deep anguish) spontaneously came out in the form of 'sloka' or poetry.


3 Anandavardhanan, *Dhwanyalooka*. 1: 5.
Not in order to express deep set emotions, poets have to depend mainly on alamkaraas because these figures can supply the defects of language as stated by P. W. K. Stone:

Tropes supply the defects of language. They are useful in defining ideas for which no proper term exists. Indeed it is by this time, a commonplace of linguistic theory that language owes its development largely to the metaphorical turning of existing words to new uses:

A striking difference between the Indian and Western traditions is that examples for all the Indian Literary Figures can be taken from poetry whereas it is impossible to apply all the Western Figures to poetry, as they were formulated mainly for the sake of oratory. That is the main reason why Tropes (where semantic signification is important) count only nineteen, whereas all the rest of the figures come under Schemes, where Lexical, Phonological and Grammatical variations gain importance.

One of the speakers in Cicero's De Oratore has rightly defined the relationship of oration and the art of rhetoric:

. . . the virtue in all these rules is not that orators by following them have won a reputation for eloquence, but that certain persons have noted and collected the doings of men who were naturally

eloquent: thus eloquence is not the offspring of the
art, but the art of eloquence. 5

The sophists - those wise sages of ancient Greece -
developed the art of rhetoric as a virtue of necessity. They had
a number of possibilities before them. They could win repute and
power by eulogistic orations on various occasions like public
funerals and political meetings. Literary addresses were also
common. In addition to this they could write speeches for clients
who were summoned to appear in courts.

So, many of the Western Figures of Speech come handy only on
pulpits or on public dias. A few of them cited below will reveal
this truth:

Prothesis : There I am well beknown.
Ellipsis : I have already heared of that.
Prolepsis : Three singers did sing, the eldest the
Bass, the middlemost the mean and the
youngest the Treble....
Perisologia : The ambassador, peace not being obtained,
returned home again, whence they came.
Macrologia : He is alive yet, God be praised, and is not
dead.
Epanalepsis : Farewell my friends with bitter tears, a
thousand times farewell.

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5 Brian Vickers, *In Defence of Rhetoric* (Oxford:
Tautology: If you have a friend, I would be with you to keep a friend; for an old friend is to be preferred to a new friend ...

Paremion: This mischievous money makes many men marvelous mad.


Anaphora: We shall not flag or fall. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence ...

Epheomenon: O lamentable estate, O cursed misery, O joy incomparably, O rare and singular beauty.

Aporia: She was wanton, she was lascivious, she was faithless, and worse, she was unkind: of what shall I first complain?

A good number of the Western Figures are attuned to this pitch that is congenial to public speech. Hence it becomes so evident that the Indian Literary Figures will not fit into the category of the Western Rhetoric Figures.

Concerning a meeting ground between the two traditions, the only possible means is to bring the Western figures within the framework of the Eastern methodology of categorisation. Hence an attempt is made here to classify those Western figures that come under the Eastern categories of Saamyookti, Vaastavookti, Atisayookti and Slessookti - four subdivisions of Arthalamkaaras or Figures of Meaning. Sabdaalamkaaras or figures of sound are
also treated separately.

The following table shows those figures from both traditions that can be included under Saamyookti Alamkaaras. All these are explained below with sufficient examples. Examples for the Eastern figures have been borrowed either from Bhasabhusanam of A.R Raja Raja Varma (Malayalam) or Kuvalayananda of Rayiram Kandathu Govinda Menon (Sanskrit), whereas examples for the Western figures have been taken from Garden of Eloquence or other popular works.

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A. SAAMYOOKTI - SAMARAS OF THE EASTERN TRADITION.

1. Upama...

onninonnooru sandram
onnaalupamayaamatu.
mannaveendra vilahunnu
candranippole ninmugham.

[ Oh King! Thy face shines like the moon. ]

It denotes a comparison of two unlike things made explicit by the use of the introductory "like" or "as".

The exact counterpart of Upama is Simile in the Western tradition. In Simile the two things to be compared and the ground of the comparison are usually spelled out in succession. The comparison is made explicit by constructional elements such as "like", "as", "more", "than" etc.

E.g. "I wandered lonely as a cloud".

Upama is constituted of four elements viz. Upameeyam, Upamaanam, Dharmam and Upamaavasacakam. That which is compared is Upameeyam (Tenor). The object to which it is compared is Upamaanam (Vehicle). The ground on which the comparison is possible is called Dharmam (Ground). The constructional element with which the comparison is made is known as Upamaavasacakam.

The terms 'Tenor', 'Vehicle' and 'Ground' in English were coined by I.A. Richards and it seems that these terms sound

strange for the Western Critics. Tanya Reinhart writes:

The terms 'tenor' and 'vehicle' (to be referred to below as T and V, that Richards (1936) coined to denote 'the two thoughts' or the 'systems of concept' that operate in every metaphor, have become accepted in various names and guises, by most scholars of metaphor. Yet it remains very difficult to determine what exactly Richards or any of the others, mean by these terms... 7

Upama has several subdivisions in the Sanskrit tradition:

i. Puurnoopama.

If all the four elements discussed above are seen in a comparison it is known as Puurnoopama. (Puurnam = complete). All these are found in the example, "Oh King! Thy face shines like the moon".

- Face - Tenor
- Moon - Vehicle
- Shines - Ground
- Like - Constructional element

ii. Luptoopama.

If any one or more of the four elements are missing, it will be called a 'Luptoopama' (Luptam = lacking). Luptoopama has several varieties. The following example contains all these varieties:

1. urvaéli lañitaamivañkku
2. samayilla sundari jagatraye

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Tanya Reinhart, "On Understanding Poetic Metaphor", Linguistic Perspectives on Literature. Marvin K. L Ching
3. sarvariléa sadréaasyayalkkku
4. ñariyasaoruttityha naastiyam
5. pallavaaadhari manooharaaânyaal
6. peedamaannill padutvamodullasi-
7. ccoru valaagabhañi atukoñdu
8. manmadha vadhuu yati

a). Vaacakalupta : If the constructional element is left out, it is named as Vaacakaluptoopama.
eg. "urvaåhillalitayamivalkkku" (she is Urvaåli simple).
   upameeyam - lval (she)
   upamaanam - Urvaåli
   dharmam - lalitvatvam (simplicity)
She is as simple as Urvaåli. This idea is made explicit without any constructional element.

b). Upamaanalaupta : If Upamaanam is lacking it becomes Upamaanalupta.
eg. "samayilla sundari jagatrayees" (no equal in the three worlds - beauty)
   upameyam - lval (she)
   ground - soundaryam (beauty)
   vaacakam - sama (equal)

c). Dharmaalupta : The ground on which the comparison is made is not mentioned here.
eg. "sarvariléa sadréaasyayalkkku" (soon similar .... state)

8 Rajaraja Varua, p.7:
upameeyam - sannyam (state)
upamaanam - sarvariléan (moon)
vaacakam - saadéam (similarity)

In that state she looks as beautiful as the moon. But the term for beauty is left out.

c). Dharmoopranaanalupta: The ground and the Upamaanam are not mentioned.

eg. "ãariyaayoruttliyiha naastiyaam". (none rightly comparable)

upameeyam - ival (she)
vaacakam - áari (right one)

There is no one rightly comparable to her in beauty. This fact is made clear without 'dharman' and 'upamaanam'.

e). Dharmavaacakalupta: The ground and the constructional element are left out.

eg. "pallavaadhari manooharaaglyaal". (sprout - tender leaf - lipped beautiful)

upameeyam - adharam (lips)
upamaanam - pallavam (sprout)

The fact that her lips are as beautiful as tender leaves is said without the help of 'dharman' and vaacakam'.

f). Dharmoopamaanaavaacakalupta: At times three elements out of four - Ground, Upamaanam and Vaacakam - can be left out in a comparison and that will be known as Dharmoopamaanaavaacakalupta.

eg. "peedamaanmilii" (hind eyed)

upameeyam - peedamaño (eye of the hind)

In saying that she has beautiful eyes as that of the hind,
all the other elements except upameeyam are left out.

Many of the English renderings given may not look natural because some of the grammatical devices that make it possible in Malayalam, Sanskrit etc. to have such constructions, are not available in English. In fact the possibilities of 'luptoopama' are limited by the structural patterns of any given language.

A. E. Rajaraja Varma observes that only these six 'luptoopamaas' will occur in Malayalam. But he adds that two more varieties viz., 'upameeyalupta' and 'dharmoopeeeyalupta' can be found in Sanskrit tradition.9

iii. Maalooopama.

If one upameeyam (tenor) is compared to several upamaanams (vehicles), it will be called 'maalooopama'.

eg. kaarkontu minatttoru kontal poole
kalsooll...illaatelumaali poole
kaattilpeetaaddlipavumenna poole
nipandamaay praananadakki vaccum.

(Kumaarasambhavam)10.

[God Siva, in his contemplative mood is compared to three things such as 'the silent silver cloud', 'the sea without a wave' and 'a lamp not fluttering in the wind'.]

iv. Rasanoopama.

The upamaana (tenor) of the first upama is made

9 Rajaraja Varma, p.7.
10 Rajaraja Varma, p.8.
upameeya in the second one and it goes on like that.

eg. mollyadharampool mahuram
molipoolatyaccavarnamam meuni
mil meenipoolatirati
milipoolatyanta cusnamam viraham

[words are so sweet as her lips; body as cute as her words;
her eyes are as bewitching as her body and her sorrow as pathetic
as her eyes]

v. Saavayavoopama.

Upamaana and upameeya are described just like parts
of the human body.

eg. tallrupooladham eumanootharam
lalitasakakaalpoole bhujadhvayam
kilimolikkutanaau kusumoopamam
milamujjvalamam navauvanam.

(Saakuntalam) 12

[ Her lips are as sweet as tender leaves; hands like branches
of a plant; body that compares with a flower, in her vigorous
youth.]

It is surprising to note that the Western Rhetoricians have
not included Simile (Similitude) under 'Tropes', though it has
something to do with the 'signification' or the semantic aspect.
But they have included it under Rhetorical Schemes probably
because of the addition of words " as ", " like " etc.

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11 Rajaraja Varma, p.3.
12 Ibid.
2. Ananvayam

tannoṭu samamaal

taan taan ennu connaalanavnayam.

A thing is compared to itself to show that there is no equal.

eg. gaganam gaganam poole
    saagaram saagaroopamam 13

[ The sky which is like the sky and the sea which is like the sea only ]

Such usages are common in the West also. (Eg. Shakespeare is equal to Shakespeare only), but it is considered just as a Simile.

3. Upameeyoopama.

upamikkunnatanyoonya -
    mupameeyoopaamaakhyamaam

Tenor is compared to the vehicle first and then again the vehicle is compared to the tenor.

eg. kariyitu giriyeespoole
    giriyii kariyenna pooleyatyuccam. 14

[ The elephant (kari) is like the mountain (giri) and the mountain is high like the elephant. ]

4. Pradlipam.

upamaanoopameeyatvam
    mariciṭṭaal pradlipamaam

The tenor and the vehicle are reversed in order.

13 Rajaraja Varma, p.9.
14 Rajaraja Varma, p.10.
The lotus which is like your eye is inside the water now]

Customarily the eyes are compared to the lotus. But here the poet is reversing the order by saying that the lotus is like her eyes. This enhances the aesthetic enjoyment.

The following table will make one thing clear. For seven figures like Upama (with its six subdivisions), Maaloopama, Raśanoopama, Saavayavoopama, Ananvayam, Upameeyoopama and Pradiipam, the Western tradition has just one name, i.e., Simile.

Table 2.

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15 Rājarāja Varma, p.11.
Simile in the European tradition is just a syntactic device which gives importance only to the constructional element or Upamaaavaacaakam. But in Indian Literature it becomes a highly connotative figure with different semantic shades. These subtleties are not captured in the Western system.

5. Ruupakam.

avarannyaattooTv varpyattin -
nabhawdam colka ruupakam. 16

In Ruupakam the tenor and the vehicle are said to be one and the same.

eg. samaaramaam saagaram.

[The world (samaaram) which is the sea (saagaram)].

There are three types of ruupakam viz., Niravayavam, Saavayavam and Paramparitam 17

1. Niravayavam. (non descriptive) - Comparing the Tenor and the Vehicle generally, without any detailed description of either, as seen in the given example "samaaramaam saagaram". The qualities of the sea and the world is left for the readers to imagine.

16 Rajaraja Varma, p.12.

Ayyappadikshitar discusses six types of ruupakam viz., adhikabhedaruupakam, nyounabhedarupakam, anubhayabhedaruupakam, adhikatadrupyarupakam, nyounatadrupyarupakam and anubhayatadrupyarupakam.
2. Saavayavam. (descriptive) - Describing the qualities of the tenor and the vehicle in detail so as to make the comparison visibly attractive.

Eg. nalpuũkula konkakaluunimenmeel
[ Floral bunches that are breasts ]
ceeloʃuceertum nava pallavoostam
[ Fresh tender leaves that are lips ]
śaakhaabhujam vilī łaataa vadhukkal
[ branches that are limbs and creepers that are brides ]
Punarnnupool vrikṣa manaalareeyum
[ trees that are bridegrooms ]

(Kumaarasambhavam) 18

3. Paramparitam - In order to attain the effects of one ruupakam, another ruupakam is also incorporated. In fact two figures are combined in one.

The exact equivalent of Ruupakam is Metaphora or Metaphor in the West. Metaphor can be defined as "The transfer of properties of one thing, idea, image or event to another in speech or writing". The tenor and vehicle are identical in a Metaphor.

Eg. Life is but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing. 19

18 Rajaraja Varma, p.13.
19 Shakespeare, Macbeth, V. 5.
The sub classification of metaphors in the Western tradition is based on semantic connections while the Indian classification outlined above is based on internal structural relations between tenor and vehicle. Metaphors have been divided into four sub classes in the Western tradition.

a). The Concretive Metaphor - Attributing concreteness or physical existence to an abstraction.

Eg. "The light of learning"

b). The Animistic Metaphor - Attributing animate characteristics to the inanimate:

Eg. "An angry stay"

c). The Humanising Metaphor - Attributing characteristics of humanity to what is not human:

Eg. "Laughing valley"

d). Synaesthetic Metaphor - Transferring meaning from one domain of sensory perception to another.

Eg. "Warm colour"

Sub divisions of Metaphors such as 'Extended Metaphor', 'Compound Metaphor' and 'Mixed Metaphor' which one comes across often in Western Literature on the subject seem to have more of a structural basis than semantic basis as in the Indian sub classification.

6. Apahnyuti.

swadharmatte maraccanya
dharmaaroopamapahnyuti.

The reality of the existence of the tenor is deliberately negated and it is pictured as something else.
eg. tinkleallitu vin ganga

pankajam vikasiccatu \(^{20}\)

[ It is not the moon, but the flower that has bloomed in the celestial river Ganga. ]

If the reason for denying something is also given in the description of an Apahnyuti alamkaara, it is called Hetvapahnyuti (Hetu = reason).

Eg. " cuṭaa candran varaaaraudi - larkkan aurvanitabdhijan " \(^{21}\)

[ If this is the moon, it cannot be so hot; and it is not the sun as it cannot appear in the night. But it is aurvan, the oceanic fire of wrath. ]

7. Utpreekśa.

mattonnin dhramayoogattaal
atu taanallayo itennu
varṇyattilasāṅka
utpreekśaakhyayalamkriti

As the Dharma or qualities of something else is seen in an object, a doubt is being expressed whether it is the same or something other. It is different from Ruupakam as it is only guessed as something else whereas in Ruupakam it is emphatically stated to be something else.

eg. kookastrii virahattiyyin
pukayallo tamsitu. \(^{22}\)


\(^{21}\) Rajaraja Varma, p.15.

\(^{22}\) Ibid.
[ Darkness spreads in the evening. The poet is expressing a doubt whether it is not the smoke that comes out from the fire of the burning heart of a female cuckoo (Kookastril), that has lost its lover in the darkness. ]

If the darkness is simply compared to smoke it will be Upama or Simile. Here the poet goes a step further and guesses it to be something else.

8. Smṛtimaan.

\[ \text{onnu kaṇṭīṭṭu mattonnīn} \]
\[ \text{smṛiti vannāal smṛtimaan.} \]

An object is suddenly remembered at the sight of something similar.

eg. \[ \text{induvekkaṇunneeram} \]
\[ \text{thoonnunnu priyatan mugham}^{23} \]

[ When I see the moon I remember the face of my beloved. ]


\[ \text{onnil mattonnenna bhramam} \]
\[ \text{vannaalo bhraantiman mata:} \]

[ Fancying something to be what one intends, but actually it is not. ]

eg. \[ \text{mattanaamāli nin vaktram} \]
\[ \text{padmamaaykkarutinnitu}^{24} \]

[ The moth thinks her face to be a lotus flower and goes to it for honey. ]

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24 Ibid.
10. Sasandeeham.

sandeehamulavakumpool
sandeehaalamkritirmataa:25
[Seeing two objects one cannot say which is which
as both appear to be one and the same.]
eg. omanathinkal kiḻavoo
nalla koomalathaamara puuvoo.26
[Seeing a child one is wondering whether
it is the crescent moon or a magnificent
lotus flower.]

11. Vyatireekam.

Viṣeeṣam Vyatireekaakhyam
Varnyaavarnyaṉñal taṁññal1
The tenor and vehicle are said to be different
only in one respect.
eg. kunnupoolunnatan bhuupa -
nennaal prakṛti koomaḷam.27
[The king is lofty like a hill,
but he is more handsome.]

12. Prativasttuupama.

avarṇya varṇya vaakyaṉñal -
kkonnaam dharmatte veereyaay
nirdeśiccaalalamkaaram
prativasttuupamaabhidham.

25 R. Govindamenon, p.15.
26 Rajaraja Varma, p.19.
27 Rajaraja Varma, p.21.
The same 'ground' is ascribed to both the tenor and the vehicle.

eg. kaaryamantih dlipattaal
    katiroon kaanti cintave ?

[ When the sun is shining, what is the need of a lamp. ? ]

The function of the sun and the lamp is the same, i.e., to dispel darkness.


visiṭṭadharmikalakkalya -
maaroopiccaal nidaråna

Two or more good qualities are ascribed in one person or object.

eg. daanaśilavan saumyatvam
    tankattinu suganthamaam.

[ The magnanimous person is also very sweet in his behaviour. It is like gold having fragrance also. ]


aneekameeka dharmattil
    anvayippikkunnatu dlipakam.

Dharma (ground) becomes the same for both the referent and the refered.

28 Rajaraja Varma, p.22.

eg. madam koṇṭaṇa sūbhikkha -
maudaarim koṇṭu bhuupati. 30

[ Rutt is the elephant's glory and benevolence,
the king's.]

15. Aprastutasprasamsa.

aprastutasprasamsaakhyam
aprastutamurakkukil.

By the indirect suggestion of something, the quality
of the referent is made explicit.

eg. asairam mṛgāṇāi valûnnu
paraaradhanamenniyee. 31

[ The deer in the forest are careless as they
are confident of their safety because of the
goodness of the king. So in order to suggest
the greatness of the king, the careless life
of the animals is pointed out.]

All the fifteen Literary Figures described above deal with
comparisons somehow or other. It is because of this nature of
'saamyam' or 'analogy' that these figures are classified under
Saamyookti Alamkaaras.


31 Rajaraja Varma, p.29.
B. WESTERN FIGURES THAT COME WITHIN THE FRAME WORK OF

SAAMYOOKTI ALAMKAARAAS.

Two of the Western Figures that could be classed under Saamyookti - Metaphor and Simile - have already been discussed above. Other figures that can be placed under this category are explained below:

1. **Metonomia** (Gr. Substitute meaning)

   The evocation of an idea through a term for some substitute idea or by putting cause for effect or effect for cause.

   Eg. "Sceptre and crown must tumble down
   And in the dust be equal made"

   Webster's *Third New International Dictionary* defines it as "A figure of speech that consists in using the name of onething for that of something else with which it is associated." "The whole village rejoiced" [for the whole people of the village], "I've been reading Dickens" [for reading the works of Dickens] etc. are telling illustrations.

   Metonomy or metonomia is so close to Metaphor in that it covers all the rules of tranference. Hence there is no difficulty to put this under Saamyookti alamkaara. Metonomy in the Western tradition comes under "Tropes of Words".

2. **Synechdoche** (Gr. "receiving jointly")

   The traditional definition says that it is the use of a part of the referent to stand for the whole. (Actually this is another form of metonomia).

32 **See earlier p.90.**
eg. The way to a man's heart is through his stomach
('Heart' sums up the affections and stomach the fleshy appetites).
Other examples are 'a regiment of foot for a regiment of soldiers'; sail for ship, mortal for man etc.

The Metaphoric significance of Synecdoche brings it under the Saamyookti group of alamkaaras. This also comes under 'Tropes of Words' in the Western classification.

3. Antonomasia (Gr."naming instead")

The substitution of a title or an epithet for a proper name, or of a personal name for a common name to designate a member of a group or class.

eg. "Your Majesty" (King)
"Your Lordship" (Bishop)
"Your Excellency" (Governor)

Antonomasia also comes under 'Tropes of Words' in the Western division of Figures.

4. Catacresis (Gr."mis application")

This is an extreme metaphor. It is defined as the wrong use of one word for another, as demean for debase, asset for advantage, conservative for law and mutual for common.

eg. Every drop of ink in my pen ran cold.

5. Comparatio. (L. "Comparing")

This comes under Rhetorical schemes (third order) in the Western classification. As the word suggests Comparatio denotes
a comparing of things, persons, deeds, examples, contraries, like or unlike.

eg. Cicero against Catiline:

"Truly if my servants should fear me as all thy servants fear thee, I should be fain to forsake my house."

6. Parabola or Parable (Gr. Juxtaposition)

It denotes a similitude taken of those things which are happening around or imaginary narration of some stories for illustrations.

eg. The holy scriptures are plentiful of parables, as:

"The sower went out to sow the seed . . . " etc.

Sixteen figures which come under Saamyookti from the Eastern tradition and eight figures of this type in the Western tradition are juxtaposed here.

II VAASTAVOOKTI ALAMKAARAS OR FIGURES OF EXACTITUDE OR AMPLIFICATION.

The second category of Arthalamkaaras in the Sanskrit tradition are grouped under 'Vaastavookti'. The word 'vaastav' means 'real'. Realistic description of objects fall under this category.

The quintessence of 'Vaastavookti' has been encapsulated in the following sloka:
"eettakkuraccilenniya –
taanarthapuṣṭi varum vidham
vastustitikāle colka
vaastavooktiyanyatu " 33

[Describing something with minute fidelity and exactitude, so as to make the words pregnant with meaning – that is Vaastavoookti.]

A good number of the 'Rhetorical Schemes' in the Western tradition can be categorised under vaastavookti.

The very definition of the Rhetorical Schemes by Henry Peacham makes this aspect very clear:

"Figures of Rhetoric are those, which do take away the weariness of our common and daily speech and do fashion a pleasant, sharp, evident, gallant kind of speaking, giving into matters great strength, perspective and grace". 34

This is not at all different from describing things so as to make the words pregnant with meaning ("arthapuṣṭi varum vidham"), as said by the Eastern poeticians.

The following table shows those figures of both traditions that can be brought under this head.

33 Rajarajavarma, p.3.
34 Henry Peacham, p.61.
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A. VAASTAVOOKTI ALAMKAARAS OF THE EASTERN TRADITION.

Vaaetavookti alamkaaraas of the Eastern tradition are discussed first.

1. 'Svabhaavookti' is a figure which describes something in minute details so as to give an unforgettable picture of the same.

suuksha svabhaavam varniccal
svabhaavooktiatayatu

The following example gives a realistic portrayal of the behaviour of an animal that is running in fear before a hunter.

"kanthanaalamalakil tiriccanupadam
ratham pirakil nookkiyum
kunthanaay saarabhayeena priTrimatu puurvakaayagatmaakkiyum
ințal puunu vívrtaanmughal paati cavacca darbhakaal
patikkavee
kanțukolka kutikoรงtų kincita vanau bhřisam nabhasi
dhaavati
(Saakuntalam)36

2. 'Sahookti' is a grammatical figure in which two actions are described with one verb:

onnootukuți mattonnu
kriyaceytaal sahooktiyaam
kliirtti satrukkaloțottu
kațannya pala dikkukal.37

35 Rajaraja Varma, p.44.
36 Ibid.
37 Rajaraja Varma, p.45.
Here it is said that the king's fame spreads over many lands, as also his enemies. "kaṭṭanu pala dikkukal" (entered into many lands) is the verb used for both.

3. When two actions occur side by side it is 'Samuccayaalamkaaram'.

\[ \text{gūṇakrīlayakalonniccal} \]
\[ \text{samuccayamalamkriti} \]
\[ \text{vaaniruṇṭitu mankaykku} \]
\[ \text{manam raktavumaayi pool} \]

The sky becomes cloudy and the lady longs for union with her lover. (Her mind becomes red. Red colour signifies 'raaga' or love)

4. Fourth figure in this section is 'Paryaayam'. If one object leaves something and reaches another or different aspects come and join something at the same time it is Paryaayam.

\[ \text{paryaayamonnu palatil} \]
\[ \text{murakku palatonnilum} \]
\[ \text{antikku kamalam vīṭṭu} \]
\[ \text{kaanti cennitu candranil} \]
\[ \text{allu vīṭṭu nilaavetti} \]
\[ \text{ttullaasam puuntu vīṭalam} \]

In the evening beauty leaves the flower and reaches the moon. The earth sheds her worries, brightens in the moonlight, and becomes overjoyed.

\[ \text{38 Rajaraja Varma, p.45.} \]
\[ \text{39 Rajaraja Varma, p.47.} \]
5. 'Parisamkhya' comes next in the row. It states that the quality of some object lives in this and not in that.

\[\text{itāṇatallennu vastu} \]
\[\text{niyamam parisamkhyayaam.} \]
\[\text{karattin bhuusānam daanam} \]
\[\text{bhaaram taan vairamootiram.} \]

Hand's attraction is in giving alms, ring is only a burden.

6. 'Vikalppam' comes next. Out of two which are equal in substance and strength, one is demanded.

\[\text{vikalppam tullyabalamaam} \]
\[\text{ranṭal onnu vareṇṭatu.} \]
\[\text{villutaan talataaninnu} \]
\[\text{valakkayṭṭe viroodhikal.} \]

Let the enemies bend their heads or their bows.

7. When it is stated that there is an equal gain in an exchange or when the gain is greater or lesser than what is given, it is called 'Parivṛtti'. Corresponding respectively to these three, it has three subdivisions viz., 1). Samaparivṛtti, 2). Adhikaparivṛtti and 3). Nyuunaparivṛtti.

\[\text{samaasamaṇḍalkku tammil} \]
\[\text{kaimaṭṭam parivṛttiyaam.} \]

40 Rajaraja Varma, p.48.
41 Rajaraja Varma, p.49.
Good people attain fame and immortality by giving up the mortal body.

**Examples:**
1. Good people attain fame and immortality by giving up the mortal body.
2. The king won the battle with just one arrow.
3. She forsook the kingdom to be with her lover.

8. Proceeding to say something and then abruptly stopping in the middle is 'Aakṣheepaalamkaaram'.

   aakṣheepam colluvaanoomi-
   ccoonoo madhyee nirttuka.
   candranenStreetnAllenenkkkil
   unțallo sumukhee mugham

Where is the moon? Oh, why the moon! Your face (of a beautiful lady) is enough.

9. 'Prattyanlikam' is next in line of the Vaastavookti figures. When the enemy appears to be strong, what is not possible with him is shown to someone else. That is considered Prattyanlikam.

   prattyanlikam prabalanaam
   ātroo pakṣee paraakramam.
   tvajjitran madanam kollum-
   nnennam tyadanurakttayee

---

42 Rajaraja Varma, p.53.
43 Rajaraja Varma, p.51.
44 Govindamanon, p.79.
A beautiful lady says about her lover:

"Oh beloved! even as I am rejected by you, I am being persecuted by Hanmadhan (God of Love) because he finds myself immersed in you."

10. 'Arthaapatti' which comes next is the technique of establishing the intensity of a situation by citing a parallel with some other situation which is obviously much more intense.

11. 'Kaavyalingam' is the device of bringing out some obscure meaning by picturing it as the cause of something, instead of stating it plainly.

---

45 Sajaraja Varma, p.54.

46 Ibid.
12. 'Anumanam' is the guessing of the effect from the cause.

The word 'anumaana' itself means 'guessing'.

saadhanamkonțu saadhyatte
uuhippatu anumaanamaam.
koopam taanenkalallenkil
upacaaram itentinu? 47

[From the unusual anger expressed by the heroine, the hero guesses of her ill will and asks why this kind of formality unless she is angry]

13. 'Arthaantaranyaasam' is the method of stating some examples inorder to make clear the referent.

arthaantharanyaasamaakum
anyam koțu samarthanam.
ceruppa kaalaññaluulalla śīlam
marakkumoo maanușanuļa kaalam
kaaraaskarattin kuru paalilitlaal
kaalaantaree kaippu śamippatuųțoo? 48
(Sreekrishnacharitam)

[The behavioural pattern that is acquired while young will last till the end. In order to state that another example is given. Even if the "kaarasakaraa's" seed is soaked in milk for ages, it's bitterness won't go.]

47 Rajaraja Varma, p.56.
48 Ibid.
14. 'Bhaavikam' describes something which is of the past or of the future as though it is seen before the eyes.

pratyskṣaunabhavam bhuuta - bhaavikaḷkkiha bhaavikam. innumen kaatiluuruunni-
tannu nili conna vaakkukal

[ Those words which you told me in those days are still alive in my ears. ]

15. 'Udaattam' is a figure which suggests something of the past. The referent gains some glory by the mentioning of past history.

puraavṛtta paraamarā - mudaattam ārī samṛddhiyum. kurupaanṭava viiranmaar porutooriṭamaanitum

[ This is the place where the famous Kouravas and Pandavas fought the historic 'Kurukṣetra' battle. The great Indian epic Mahaabhaaratam tells the story of the fierce fighting between the two factions viz. Kouravas and Paandavas. ]

16. 'Suukṣmaalamkaaram' is the device of conveying some secret idea through some gestures.

grahicceeniha guṇḍhaartha - mennukaattuka suukṣmaamaam. en nooṭtam kaṇṭu līlāaombat kannal kaarveeni kuuppinaal

49 Rajaraja Varma, p.57.
50 Rajaraja Varma, p.58.
51 Rajaraja Varma, p.59.
The hero is asking by his eyes what the best time for their union is. And the heroine shows by action that the best time is when the lotus flower folds, i.e., in the evening.

17. 'Vyaaajookti', as the name suggests (Vyaajam = lie) is the technique of telling a lie in order to keep a secret, which would obviously be revealed.

rahasyarakṣakkaay ceyyum
vyaaajam vyaaajoktiyaayatu.
vanṭattaan kottiyen cuṇṭil
cuṇṭil ! nil karinaaki taan52

[ It is fairly obvious that the heroine's lips were wounded by the kiss of her lover. But she says to her friend that she was bitten by a moth. ]

18. 'Uttaram' is the figure that comes next in this section. The word 'uttaram' means 'answer'. In order to convey some secret idea, the person pretends to ask a question and says something as though he is answering the question :

coodyam nāṭiccuttaramaay
guudhaartham colkayuttaram.
akkarakku kaṭakkeenṭa -
takkaavin neerkku paantha l keel.53

[ Heroine suggests that it is to the woods that the hero has to come. But she says this as though she is pointing the way to someone who asks her for the way. ]

52 Rajaraja Varma, p.60.
53 Ibid.
19. If what is coveted comes without any special effort, that is a figure called 'Samaadhi'.

samaadhI kaaryasoukaryam -
yadpcchayaa labdna heetuvaal. 54

eg. veelaambalattamalaleentiylannu vellam
naalanctuulli mukiltanootirannituunnu
anpotatulimuluvan malayaalnanaykku -
nnambo valippamusoonte kotuppu keemam.

(K.C. Kesavapillai) 55

[ Veelaampal, the bird that was so thirsty begged to the clouds for a few drops of water. But immediately there was heavy rain fall and how great is the blessing of God! ]

20. 'VyaaJastuti' is contempt which ends in praise and praise which ends in ridicule.

vyaaJastuti stavam ninda
nindaa stutikalaal krmaal.
svargam paapikku nalkunna
gangakkentu viveekamaam ? 56

[ The sacred river Ganges blesses sinners and the righteous alike by leading them to heaven as she is not wise. ]

21. Presenting something as a happy coincidence of two happenings is a figure named 'Samam'.

54 Rajaraja Varma; p.61.
55 Rajaraja Varma, p.62.
56 Ibid.
The fruits were ripe and the crows came to eat.

22. 'Visamam' is somewhat like a paradox or conceit. Two heterogeneous ideas are combined together.

\[
\text{visamam ceercayillardta}
\]
\[
\text{rantinee ceerttu collukil}
\]
\[
\text{kaavyasanusasanamate}
\]
\[
\text{hnavaavarttkanenavan}
\]

[ Only an erudite person can write a treatise on poetics. Then how can I, who am not proficient in the field attempt that. ]

23. 'Vicitram' as the name suggests is a strange action. It is stating that one does something which appears diametrically opposite to one's real motive.

\[
vicitramasam pravarttikki
\]
\[
ludeeya viparlitamaai
\]
\[
uttamanmaaruyarccakkaa
\]
\[
yatyantam taaniitunnaho
\]

[ Excellent people make themselves humble in order to rise in life. ]

57 Rajaraja Varma, p.64.
58 Rajaraja Varma, p.65.
59 Rajaraja Varma, p.67.
24. 'Annyoonyam' suggests two things as reciprocal.

parasparopakaaram taana
nannyoonyakhyayalamkrti.
nisayaaal saasi sodbhikkum
saaslyaal nisayum tathaa.\(^60\)

[ The moon shines because it is night. The night also shines because of the moon. ]

25. The use of an adjective or a qualifying phrase in order to establish an opinion is a figure known as 'Parikaram'.

varum parikaram connal
saabhpraayam viseeaanam.
amplikkala cuutunna
tampuraan taapa naaaanam\(^61\)

[ Siva who is wearing the crescent moon on his head will be able to alleviate the heat. As Siva is the one who wears the crescent moon as a crown, he must be able to do that. ]

26. When direct meaning is made explicit through implicit meaning, it is a figure called 'Paryaayoktam'. This is different from 'Dhvani' (Dhvani sidhanta of Ananda Vardhanan)\(^62\) as the same meaning is derived here by the implied speech.

paryaayoktamuraccilitil
vaaccyam taan vyannigya bhangiyil.

\(^60\) Rajaraja Varma, p.68.
\(^61\) Ibid.
\(^62\) See earlier, p.69.
Whoever is having sugarcane as bow, its flowers as arrows and the crescent moon as crown is my help. It is pictured by suggesting her qualities that she is none other than the goddess herself.

Ayyappadikshitar gives another version for paryayooktam.

What is desired is attained by telling a lie.

paryayookttamalakaaram
vyaaajam koŋṭiṣṭa sadhane.
pookunnu ūaan puuvuruppaan
irikkuka yuvaamiha.64

[ The couples want to sit alone. Their friend understands this wish. She tells a lie that she is going to collect flowers and leaves the place. ]

27. When the cause of something becomes the effect for something else or vice versa it is 'Kaaranamaala'.

murakkuheetu kaaryan̄naḥ
koorttal kaaraṇamaalayaam.
niitīyaalartha, marthattaal
dharmam, dharmeena sadgati.65

63 Rajaraja Varma, p.70.
64 Govindamenon, p.46.
65 Rajaraja Varma, p.71.
[ By justice money, by money righteousness, by righteousness goodness.]

28. 'Eekaavali' is an alamkaara when so many things are described as though in a chain, so as what is said before or after, qualifies the other.

piṭiccuviṭṭa maṭṭaayi -
ttuṭarṇnu pala saṅgati
uraykkunnatalamkaara -
meekaavali samaahvayam.
puuvillaatilla ceṭikaḷ
puuvilla madhuvenniye
ali ceraatilla madhu
muuḷaattaliyumilliha.66

[ There is no plant without flowers, no flower without honey; if there is honey there will be butterflies around; there is no butterfly that doesn't hum. ]

29. The last in Vaastavookti section is 'Saaram'. 'Saaram' denotes excellent happenings that come one after another.

utkkaṟgam meelkkumeel connaal
saaraalamkaaramaayatu.
madhuveekkaal svaadu sudha,
sudhayekkaal subhaaṣitam.67

[ Honey is sweet. Poet's words are sweeter than honey.]
B. WESTERN FIGURES THAT COME WITHIN THE FRAME WORK OF

VAASTAVOOKTI ALAMKAARAS

There are about seventy eight figures of speech classified as Rhetorical Schemes in the Western Tradition, which can be brought under 'Vaastavookti Alamkaaras', on the basis of their literary use. Peacham's statement about all the three orders of Rhetorical Schemes makes it very clear that these figures go definitely with 'Vaastavookti Alamkaaras':

About the first order he says that "those figures do make the oration plain, pleasant and beautiful", whereas within the second order are those such as "do make the oration not only pleasant and plausible, but also very sharp and vehement". The third order of Rhetorical Schemes includes "Those that for the most part do both amplify and garnish matters and causes".

1. 'Articulus' is the technique by which one word is set from another by cutting the oration or when the intervals between single words in a speech are distinguished by pauses or commas.

   eg. "... thou hast lost thy substance, thy name, thy parents, thy friends, and God thy creator".

2. 'Membrum' is a device by which the oration is pronounced with three or four clauses, either coupled or uncoupled.

   eg. "So worthy a man was he, that even his enemies could not but confess that he was faithful in his friendship, a performer of his promise, a father to the fatherless, a guide to the widow, a teacher to the ignorant."

3. When diverse clauses do end alike by cases, it is a figure by name 'Homoeoptoton'.
eg. "He was to good men profitable, to his enemies terrible, in virtues most commendable, obtaining a name for ever durable".

4. Like that of Homeoptoton, when different clauses and alike by verbs or adverbs it is 'Homotalepton'.

eg. "Eloquent is he who can invent excellently, dispose evidently, remember perfectly and pronounce magnifically."

5. If the word that follows is derived from the word that goes before, it is 'Paregmenon', as in "It was a marvel most marvellous and a wonder most wonderful".

6. When every clause has its due verb or when to every singular thing or a sentence a due verb is joined, it is 'Hypozeuxis'. This figure is of great force as it paints out every quality in its several colours.

eg. "That land prospereth where God is feared, rulers obeyed, righteousness regarded, mercy maintained, charity embraced, virtues advanced and vices repressed."

7. 'Taxis' is also similar to Hypozeuxis and everything here is evidently distinguished with new verbs.

eg. "By this means, our ancestors first conquered all Italy; then cast down Carthage, overthrew Numance and brought most mighty kings, and most valiant nations, to the domain of the Empire."

8. When their anger, sorrow, gladness, fear or such things, orators break out in voices with an exclamation and
outcry to express the passion of their minds, it is called 'Ecphonia' as shown in the following example:

eg. lamentable estate, cruel misery
wicked impudence, joy incomparable
rare and singular beauty.

9. When persons and things are cursed and detested for their evils, it is a figure known as 'Imprecatio'.

eg. "O most abominable wickedness, worthy to be buried in the bottom of the earth, woe to the workers of such wickedness."

10. Seeking a favour by prayer is 'Obsequatio'.

eg. "I beseech thee for God's sake, and for our old friendship, which hath continued ever since we were children, which time has also increased, and for thy only daughter's sake and my son's sake whom I have committed wholly to thy government, help me in this matter."

11. When one wishes for that he would gladly have it becomes 'Optatio'.

eg. "I would the immortal God's had granted that we might rather have........" 

12. 'Ominatio' foretells what shall hereafter come to pass as in

"If thou followest these counsels, believe me, thou cannot long continue"
13. 'Adhortatio' exhorts the hearer to do that which is profitable for them.

eg. Virgil: "Now now (quoth he) you Hector's mates, now cheerly stir your oars".

14. 'Dehortatio' is a disuasive advice given with authority. It is a kind of negative persuasion.

eg. "Thou shalt have no other God before me."

15. Means of taking away sorrow and heaviness from the minds by cheerful words is a figure called 'Consolatio'.

eg. "Be of good cheer, my sweetheart, hurt not thyself with sorrow, I warrent thee I will find out thy Pamphilius wherever he be, and will bring him to thee."

16. Giving the judges or heavens most hearty thanks for favours received is 'Gratiarum Actio'.

eg. Cicero: "To thee 0 Caesar, we give most hearty thanks, yea, great thanks we yeild to thee."

17. Seeing some good qualities in judges or hearers and extolling them is 'Comprobatio'.

eg. Cicero: "I comment and praise, you judges, that most loving ye do advance the name of so famous a young man. Also believe me, you have done well in punishing so wicked a wretch, for now others may take an example by him."
18. An acclamation of a matter uttered or approved, continuing the sum and the conclusion there of is 'Epiphonema'.

eg. Virgil: "So weighty a matter it was to set up the Roman nation, so hard a matter it is to call again the voluptuous man from vice, and the courteous man from his greedy desire."

19. 'Interrogatio' is a demanding or asking of which there are two types: one plain when asked for receiving an answer. The other is figurative, which is asked not with the intention of receiving an answer, but to make the oration more sharp and vehement as in the following example:

eg. "Tell us for whose cause are we thus troubled? Thou Catline, how long wilt thou abuse our patience?"

20. When something is strongly affirmed or denied, through a kind of demanding it is 'Erotema':

eg. Cicero: "Hath not Fidiculanus declared the cause, for without doubt Fidiculanus has declared the cause".

21. When many questions are asked together in order to make the oration sharp and vehement, it becomes 'Pyema'. And it differs from Erotema and Interrogatio in that the latter ones may be answered even with one word, but not Pyema, without many:

eg. "In what place did he speak with them, with whom did he speak; how did he persuade them?; did he hire them; whom did he hire?; by whom did he hire them; to what end or how much did he give them?"
22. When one answers to his own demand it is 'Hipophora'.

eg. "I demand how this man is now become so rich; had he any patrimony left him? No, all his father's goods were sold. Had he any inheritance? It cannot be said, for he was disinherited from all things necessary."

23. Real or affected perplexity as to what to say from all that might be said is 'Aporia'.

eg. "She was wanton, she was luscious, she was faithless, and worse, she was unkind: of what shall I first complain?"

24. When one asks his adversaries for some counsel, or deliberate with the judges about what is to be done, or ought to have been done, it is a figure named 'Anacoenosis':

eg. Paul to Gaetilians: "This only would I learn of you: received ye the spirit by the works of the law? or by hearing of faith preached?"

25. When respectful persons are addressed one may plead to pardon one's boldness. Such device is a figure named 'Parhesia':

eg. Cicero: "I speak with great peril, I fear judges, after what sort you will take my words..."

26. When with full confidence in one's cause, one gives the judges or adversaries leave to consider and judge according to their discretion, it is 'Synchoresis':

eg. Cicero: "But now, judges, I leave the whole and
most lawful right of my cause which I have declared, and commit it unto you to determine of it as you shall think most reasonable".

27. 'Epitrope' is a kind of permission granted ironically:
   eg. Let him take her, God send him good speed, let him go dwell with her.

28. The device of defending an act with excuses is 'Dicaeologia'.
   eg. "The woman thou gavest to be with me, she gave me of the tree, and I did eat"
   "The serpent beguiled me"

29. Suddenly forsaking the former frame of speech and going into another is 'Apostrophe'.
   eg. O world, what sweet things dost thou promise, and how bitter dost thou pay; thy mirth is soon turned to mourning, and thy songs to sorrow.

30. 'Apoplanesis' is another name for the same technique of diversion as in 'Apostrophe'.

31. 'Aposiopesis' is an unfinished thought. The speaker leads up to a key word until his listeners have it clearly in mind, but then stops. This is a variant of Ellipsis.
   eg. Thou naughty, vile and errant:......

32. A figure which does not only number the parts before they be said, but also does order those parts and make them plain by a kind of definition, is named 'Ordinatio':"
eg. There be three things which we do greedily covet, riches, pleasures and honour. Riches be the source of sin and inequity; pleasure is the daughter of dishonesty and the guide that leadeth to calamity; honours are the mother of worldly pomp and vanity.

33. The use of a more high-flown word for one that is proper is 'Auxesis'. A gradual increase in intensity of meaning is also possible here:

   eg. "Decided only to be undecided, resolved to be irresolute, adamant for drift, solid for fluidity, all powerful to be impotent".

34. Amplifying by circumstances of a person or a thing is 'Peristasis'.

   eg. Parentage: Thou art of a noble blood, and hast thou made thyself a companion of the rascals.

   Nation: Is it not a shame for thee, being an Englishman borne, to despise this?

35. Like that of icon, 'Hypotiposis' is a description of persons, things, places and times. It is a diligent gathering together of circumstances to express a thing as though it is painted and not described. Describing a person according to his age, stature, colour, complexion, gesture, countenance, manners and qualities, so that the hearer shall think he does plainly behold him.
eg. "Mary had turned into a full-grown damsel, comely, sweet and graceful. She was tall enough never to look short and short enough never to seem too tall, even when her best feelings were outraged... So kind was gaze of her deep blue eyes, so pleasant the frankness of her gentle forehead, so playful the readiness of her rosy lips..."

36. 'Prosographia' is similar to Hypotiposis. When a person is so described that it may appear a plain picture painted in tables, and set before the eyes of the hearer:

eg. "An old man, grey headed, his skin wrinkled, his eyes hollow, his sight dim, his hearing thick, his strength feeble, weak of memory doting in fantasies..."

37. 'Prosopelia' originally was the presentation of an absent person as if he were present and speaking. Later it came to stand for personification. The tendency to attribute feelings and hence personality to inanimate things was called by John Ruskin, the "Pathetic fallacy".

eg. "The woods leapt from their places, the ground did groan, the trees near at hand looked pale".

38. An imitation of speech where by one counterfeits not only what are said, but also utterance and gesture, imitating everything is 'Mimesis'.
39. Similar to Hypothesis, 'Fragmatographia' is a description of things, as if it were most lively painted out in colours.

40. An evident and true description of places will be called 'Topographia'. To this figure refers cosmography which is description of countries, cities, towns, temples, walls, gates, buildings, mountains, rivers, fountains, fields, orchards, gardens etc.

41. 'Topothesia' pertains to a feigned description of a place, as the house of Envy in the first book of 'Metamorphosis'.

42. 'Cronographia' is a plain description of time, as in the following example:

   eg. "The morning - when the bright beams of the East have driven away the dark shadow of the night; when the lark dost first mount on high and welcomes the morning shine with the cheerful song...."

43. When the orator moves the mind of his hearers either to indignation, anger, fear, envy, hatred, hope, gladness, sorrow or laughter it is 'Pathopeia'. Mark Antony's speech in Julius Caesar is the best example.

44. Amplifying by conjecture is 'Syllogismus' :

   eg. "It rained forty days and forty nights continuously, whereby it is gathered that there followed mighty floods".
45. By variations and change of words having same
signification, one thing is referred several times, it becomes
'Synonymia':

eg. "Alas, many woe, cares, sorrows, troubles,
calamities, berations and miseries do besiege me
round about"

46. 'Congeries' denotes a multiplication or heaping together of
many words, signifying different things of similar nature.

eg. Paul to Galatians: The deeds of the flesh are
manifest, which are these: adultery, fornication,
cleanness, wantonness, worshiping of images,
witchcraft, hatred, zeal, wrath, strife, seditions,
envy, murder, drunkenness, gluttony, and such like.

47. When by degrees one ascends to the top of something or
rather above the top, i.e., when one makes this saying grow and
increase by an orderly placing of his words, making the latter
word always exceed the former, it is a figure called
'Incrementum'.

eg. He condemns money, honour, pleasure, and life
for the love of his country.

48. When the oration is so distinguished by degrees that the
word which ends the clause going before, begins the next
following, it is 'Climax':

eg. Cicero: The empire of Greece was the Athenians,
the Athenians were conquered by the Spartans, the
Spartans were vanquished of the Thebans.
49. When one gathers together those things into a certain number, which straight away he does declare, it becomes 'Enumeratio' as seen in the following example:

"Three things there be which my soul hateth, and I utterly abhor the like of them: a poor man that is proud; a rich man that is a liar; and an old body that doteth, and is unchaste".

50. For the love of amplification when many things are numbered up it will be known as 'Dinumeratio'.

eg. Paul to Corinthians: "... thrice was I beaten with rods; once I was stoned, thrice I suffered shipwreck, a night and a day have I been in the deep..."

51. The juxtaposition of contrasting ideas in balanced phrases is called 'Antithesis'. Opposites increase the quality of each other as in "black and white", "low and high", "happy and sad" etc.

52. The repetition of two words next to each other, but in reverse order is named 'Antimetabole':

eg. The rooster said: "pray be my hens" (he said, said he).

"I'll not, and pray, don't ask again". (she said, said she).

53. Of the general word that is going before, a part is expected of what to come, it becomes 'Restrictio'.
eg. Paul to Corinthians: We are afflicted on every side, yet are we not in distress; we are in poverty, but not overcome of poverty; we are persecuted, but not forsaken.

54. When what is said is taken away in order to put a more suitable word in its place, it is 'Correctio'.

eg. "Now, if he had but prayed his friends, may had he done no more but bark, this might easily have been done, and that with small cost nay with no cost at all...".

55. When the orator corrects and blames himself and shows repentance it is a figure called 'Metania'.

ey. Cicero: We are fools that dare compare Druses, Africanus, Pompeius and ourselves with Clodius.

56. The use of many words to express the sense of one is termed 'Periphrasis' as "finny tribe" for fish, "an oppressor of the laws and liberties of the commonwealth" for tyrant etc.

57. When the whole is divided into parts it is known as 'Partitio'.

eg. In order to say he is well versed in all sciences - He perfectly knows all the painful rules of the grammar, the pleasant flowers of the rhetoric, the subtleties of logicians, the fables of the poets, the mathematical demonstrations, the motion of stars...... ".


58. Removing one thing from another is called 'Divisio'.
   eg. "I demand now whether you will revenge your own
       injuries or the injuries of the commonwealth..."

59. Granting an objection and bringing in another thing
    which makes the same objection tolerable is termed 'Antiphora'.

   eg. Cicero: I grant there is in it great labours
       and many perils; yet by painful travail and valiant
       adventure therein shall ensure immortal glory.

60. Granting many things to adversaries and at the last
    bringing in one thing that overthrows all that were granted
    before is 'Paramologia':

   eg. "... concerning the whole nation of the
       Greeks, I grant them learning, I grant them the
       knowledge of many arts: ... yet, religion and faith
       that nation hath never favoured nor loved".

61. 'Dirimens Copulatio' brings one sentence with an
    exception and joins another one immediately which seems greater:

   eg. Cicero: You have not only taken my calamity, but
       also seem to augment my dignity.

62. Making a pretention that nothing will be spoken of, not
    with standing, everything is spoken of is a figure called
    'Preteratio'.

   eg. Cicero against Verves: I will make no mention of
       his drunken banquets, nightly, and his watchings
       with bawds, dicers, whoremasters...."
63. Comprising in few words, the sum of the matter which is intended to be imparted is named 'Propositio'.

eg. Cicero against Catiline: And because the decree of the senate is not yet written, I will show you as much thereof, as I can call to remembrance".

64. Perceiving beforehand what might be objected to against someone and hurt him and it is wiped away before it is spoken and put forth the same objection against the adversaries is the figure 'Procatelepsis'.

eg. Romans 9: Thou wilt say then unto me, why then blasphemeth he us yet, for who hath been able to resist his will? O man, who art thou, that disputeth with God?

65. 'Apodioxia' is the method of rejecting the objections of the adversaries as trifles or scorn them as absurdities, when it is hard to answer.

eg. Cicero for Milo: What! Should Milo hate Clodius, the flower of his glory?

66. 'Horysmos' declares briefly and perfectly the pith of something.

eg. This is not fortitude, but temerity; for fortitude is a contempt of perils by honest reason.

67. 'Conglobatio' brings in many definitions of something, which amplify most pleasantly.

eg. History is a testimony of times, a light of variety, the maintenance of memory, the schoolmistress of life, the messenger of antiquity.
68. 'Expexesosis' is an added interpretation. It interprets the words or sentences going before by another sentence coming after:

eg. Romans 2: When shall be opened the righteous judgement of God, which will reward every man according to his deeds; that is to say, praise, honour and immortality to them which continue in good doing and seek immortality...

69. 'Metabasis' describes in few words, what has been already said, and also what shall next be said.

70. 'Commendatio' commends highly a person or thing to the hearers as in the following example:

"If Pompeus had been alive five hundred years ago, such a man he was...."

71. Turning back those things that are said against someone to the very same persons who states them is a device called 'Metastasis'.

eg. "Thou Marcus Antony, thou I say, gavest to Caesar, willing to turn all upside down and to make war against thy country."

72. 'Brachiepia' occurs when the matter is briefly told with no more words than those that are necessary or when briefly cutting off the expectation of the hearer.

eg. "As he passed by he took Lemunum, then he left a Garrison at Tarsus, after that he got a city in Bithnia, Straight away won Abdius."
73. When the orator shows himself much moved by the utterance of his speech, and thereby likewise moves the minds of his hearers it is 'Exusitacio'.

74. A saying pertaining to the manners and common practice of men is called 'Gnome'. There are several kinds:

1. A sentence universal - "Envy is a punishment to himself"
2. A single sentence - "The contented man is very rich"
3. A double sentence - "True glory takes deep root and continues long, but all counterfiet things do quickly fall away and perish as the blossoms."

75. Handling of some matter out of order, for profit of some pertinent cause is 'Digressio'. Digression is usually for praising or dispraising.

76. Noema is an enigma or utter nonsense. This resembles amphibologia, Innuedo or double entendre.

eg. "So he went into the garden to cut a cabbage-leaf to make an apple pie, and at the same time, a great she bear coming up the streets pops its head into the shop. What no soap ?....."

Realism as a literary movement was established only a few decades ago. But it is really amazing to see that both the Indian and the European poetsicians and Rhetoricians exercised their minds in this direction long long ago. All the above said figures of exactitude or vaastavoekti are living examples for their attempt to portray matters on a truly realistic manner.
III. ATIȘAYOOKTI ALAMKAARAS OR FIGURES OF WONDERMENT IN EASTERN AND WESTERN TRADITIONS

Having analysed all the figures that come under 'Saamyookti' and 'Vaastavookti', those figures that come under 'Atișayookti' (exaggeration or wonderment) are taken up in this section for discussion.

A.R Kajarájavarma defines 'Atișayookti' in the following verse:

"collulllatil kaviinullatellaamatișayooktiyaam
tellitin sparșamillaateyillalamkaaramonnumee"

[Exaggeration of any kind is Atișayookti. There cannot be any alamkaara without a little touch of exaggeration.]

The lakṣanaas or characteristics of Atișayookti can be one or more of the following:

1. Ascribing some difference between the tenor and the vehicle, when actually there is hardly any difference.

2. Ignoring the difference between the tenor and the vehicle, when there is actually some telling difference.

3. Removing what is actually existing.

4. Arguing that something non-existent is existent.

The following table shows those figures from both traditions that can be included under Atișayookti.
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A. FIGURES OF ATISAYOOKTI IN THE EASTERN TRADITION.

1. Bhedakaatiśayookti.

Actually there is no particular difference between the tenor and the vehicle. Still some difference is attributed.

bhēdam connaalabheedattil
bhēdakaatiśayooktiyaam
nṛyaadrām tanneyoorttaal
innppante paraakramam

[ The activities of this king are not very different from those of others. But it is said that he is a nonpareil. ]

2. Ruupakaatiśayookti.

The tenor and the vehicle are said to be one and the same. So without stating the vehicle, the tenor itself is used in its place.

nīggiiryaadhyaavasaanam taan
ruupakaatiśayooktiyaam.

sarooyajugālam kaapka
śaraṇṇail coriyunnitaa.

[ Instead of saying "neetrasarooyajugālam śaraṇṇail coriyunnitaa" (eyes like the sun are sending beams) it is simply said that the sun is sending its beams. ]


Describing something that is impossible as happening is Sambandhaatiśayookti.

68 Rajaraja Varma, p.32.
69 Rajaraja Varma, p.33.
4. Asambandhaati-sayookti (Ayoogati-sayookti)

Asambandhaati-sayookti is a device by which some kind of incongruity is ascribed when actually there is none.

ayoogam colka yoogatti -
layoogati-sayooktiyaam.

tvadpaadaseevayu\n|appool
kalppapaadapamalpamaam. 71

[ When I have your blessings, even 'kalppapaadam' is nothing to me. (kalppapaadam is a heavenly tree which can give any boon) ]

5. Heetvati-sayookti.

The cause and the effect are said to be one and the same in Heetvati-sayookti.

abheedam kaaryaheestukkal -
kkenkiloo heetuvaamatu.
mukkannan tan punyamaakum
maikkanni tu\n|a seyyanam. 72

[ Devi who is a boon given to Mukkannan (God Shiva) herself should give the boon. ]

70 Rajaraja Varma. p.34.
71 Ibid.
72 Ibid.
6. Ulleekham.

When something which has many qualities is considered differently by different people, it is Ulleekham.

ullekhamonninettanne
palataal ninakkukil.
kaamanennivane striikal
kaalanennorttu vairikal.73

[ Ladies considered the valiant hero as Kamadeevan (God of love) whereas his enemies considered him as Kaalan (God of death) ]

7. Akramaatișayookti.

When two effects conjoin because of the same cause it is Akramaatișayookti.

kaaryaheetukkalonnicca -
lakramaatișayooktiyaam.
varṣam tuṭarnnu paantha strii
miliyum mukilum samam.74

[ It started raining. Clouds and the woman on the street alike began to weep. ]

8. Atyantaatișayookti.

Cause comes first and the effect follows in Atyantaatișayookti.

heetuvin munnamee kaarya -
matyantaatișayooktiyaam.

73 Rajaraja Varma, p.35.
74 Rajaraja Varma, p.36.
maanam pooy munnamee kaantan
pinnettaan saantvamootinaan. 75

[ Prestige was lost. Long before that her husband had also gone... ]

9: Asaṅgati.
Cause happens in one place and the effect happens in some other place or thing which is not related to it in Asaṅgati.

heetuvonnil kaaryamonni -
lennuvannaalasaṅgati.
konṭalunṭu visām muurcha -
puunṭupool paantha naarimaar. 76

[ When the sky became cloudy, lonely ladies become passionate, longing for their lovers. ]

10. Vibhaavana.
Vibhaavana denotes an effect felt without a specific cause.

kaaryam kaaraṇameneetaan
varunnatu vibhaavana.
mandannu kaasu kitaṭṭitał
madyapikkate mattanaam. 77

[ If an idot gets a lot of money he feels the kick even without drinking. ]

11. Viśeeśookti.
Viśeeśookti is the opposite of Vibhaavana. No effect is felt even if there is a cause.

75 Rajaraja Varma, p.36.
76 Ibid.
77 Rajaraja Varma, p.37.
vīṣeṣoottti, jānikkaykil
kaāryam heetuvirikkavē.
pallukalilaktunnu tamatuṭyulam
veḷuttu camauyunnu,
kannukalirulaaraniiṭunnnennalum
sri l vadhuuvaṣam cittam -78
(K.C Kēsavapilla!)
[ Teeth fall, hair become grey, darkness fills the eyes,
but the heart is still like that of a bride. ]

12. Vyākaṭaṭam.
When the cause for some good effects for someone becomes the
cause for bad effects for another it is Vyākaṭaṭam.

vyākaṭaṭaṁṭa kaāryaṭtil
kaāraṇaṁ ān virudhaaṃ.
bhūṣaṇaṁ sajjanaṭtinu
duṣṣaṇaṁ khalakalppitaṁ.
duṣaṭmaḷlo koḥlaṇaṁ tante
dṛṣṭaṭtil guṇamaṅkaṇe. 79

[ Good things are adornments for excellent people. But
all good things become vices in the eyes of the wicked
people. ]

13. Viroṭhaabhaasam.
Actually there will not be any antagonism between the objects
described. But in Viroṭhaabhaasam the portrayal appears to be
incongruous.

78 Rajaraja Varma, p.37.
79 Rajaraja Varma, p.38.
viroodham toonnaamaarukttii
viroodhambhaaamaayitum.
uttama purushanmaaruṭe cittam
vajraattilum tuloom kāthinam
nallaarilum mṛdu taram satyaastiti
paarikkilaarkkariyaam.

[The hearts of excellent men will be harder than
diamond. At the same time these can be softer
than tender leaves. Who knows the truth?]

One says that if something can happen this way, something
can happen that way too. Then it is called Sambhaavana.

sambhaavanayatuṇṭayaa -
litunṭaamenna kalpana.

[If a beautiful flower falls on a tender leaf or if a
diamond is placed in a pearl, it can be like the smile
that spreads on the lips of the lady lover:

15. Tatguṇam.
When the quality of one thing is imbibed by something else by
contact it is Tatguṇam.

-------------------------------
80 Rajaraja Varma, p.39.
81 Rajaraja Varma, p.40.
tatguṇam svāguṇamvīṭṭu
mattonnin guṇameelkkuka.
vaikā ṛaktadharattinte
cāree pavilamaayite. 82

[ Because of the contact with her lips, the diamond seems to have turned into a pearl. ]

16. Atatguṇam.
Atatguṇam is the opposite of tatguṇam. No quality is acquired by contact.

samsargattaal paragunam
pakaraaykilatatguṇam.
raktamaamante cittattil
paarttiṭṭum raagamillate. 83

[ Even if she dwells in my heart bleeding for love, she feels no affection towards me. ]

17. Miliitam.
Miliitam denotes an action by which the quality of one thing vanishes in front of another object.

miliitam guṇasaamyattal
bheedam tonnaatirikkuka.
haanta! vīvamapi ninnuṭe kiirtya-
santatam veluyuluttu camāṇnu

82 Rajaraja Varma, p.41.
83 Ibid.
antakaari nija parvatameete
nnantarangha bhuvi cinta tuṣaṅgi.\textsuperscript{84}

(Sreekrishnacaritam)

[ All the mountains became bright because of his fame.
Hence Śiva was unable to recognise Mount Kailasa. ]

18. Adhikam.

When it is stated that the quality of one object cannot be contained in another it is Adhikam.

\begin{align*}
\text{aadheṣyaadhikyaadhika -} \\
\text{madhaaraadhikyayum tathaa.} \\
\text{tallunnitulakīnnullīl} \\
\text{kollañnu tava kīrttikal.}\textsuperscript{85}
\end{align*}

[ Your fame cannot be contained in this world. Hence it is trying to break out. ]

\textsuperscript{84} Rajaraja Varma, p.42.

\textsuperscript{85} Rajaraja Varma, p.43.
B. WESTERN FIGURES THAT COME WITHIN THE FRAME WORK OF

ATISAYOOKTI ALAMEAARAS.

1. Hyperbole. (Gr. "excess")

This is the boldest figure of rhetoric. It enables one to portray what is beyond description. Hyperbole is included under Tropes of Sentences in the Western tradition.

   eg. I would

   Love you ten years before the flood;
   And you should, if you please, refuse
   Till the conversion of the Jews.
   My vegetable love should grow.
   Vaster than empires and more slow.

2. Oxymoron. (Gr. "sharp-dull")

A figure in which an epithet of contrary meaning is added to a word.

   eg. "His honour rooted in dishonour stood
   And faith unfaithful kept him falsely true"

3. Paradoxon. (Gr. "incredible")

A statement that appears to contradict itself.

   eg. "The real beauty of it isn't the beauty of it".

   Paradoxon has been included under Rhetorical Schemes (Second Order) in the Western Tradition.

4. Emphasis. (Gr. "exhibiting; indicating")

When there is more to be understood than the words by themselves do express, it is Emphasis. This is included under
Syntactical Schemes (Fifth Order) in the Western Classification.

eg. "My man is become a Lord of Late"

5. Meiosis. (Gr. "lessening")

When a less word is used for a greater one, it becomes Meiosis. This is also included under Rhetorical Schemes.

eg. When one is wounded, to say he is scarcely touched.

6. Aenigma (Gr. "speaking in riddles")

A sentence which is obscure and difficult to understand is called Aenigma. This comes under Tropes of Sentences in the Western Tradition.

eg. I consume my mother that bore me, and eat up my nurse that fed me, and then die, leaving them blind that saw me. (Candle)

7. Topinosis. (Gr. "lowering")

When the majesty of a high matter is brought down and much defaced by the baseness of a word, it is known as Topinosis. This has been included under Syntactical Schemes.

eg. a castle - a house
    a musician - a fiddler
    oration - a tale.

The Western system has a generic term 'Hyperbole', which can include any type of exaggeration. Eastern analysis again goes much deeper into the semantic shades of the process of 'wonderment' and sees how best it can be directed towards enhancing the aesthetic enjoyment, as revealed in the eighteen examples discussed above.
IV. ŚLEESOOKTI ALAMKAARAAS

The fourth type of 'Arthaalamkaara' belongs to the 'Śleesookti' class. Three figures from the Eastern side and five figures from the Western side can be included under this section. The following sloka describes the characteristics of 'Śleesookti Alamkaaraas'.

"raňtukaaykaloree Nettil
unţaakum poole bhaasayil
oree śabdattilartham ra -
ņturaccaal śleesamaayatu"86

[ If two meanings are derived from the same stream of words, just like two seeds springing from the same node, it is Śleesookti alamkaara. ]

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<td>2. Samaasookti</td>
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86 Rajaraja Varma, p.3
A. ŚLEESOOKTI ALAMKAAKAS OF THE INDIAN TRADITION.

1. Śleeṣam.

The laksana or characteristic of 'śleeṣam' has already been stated. If two meanings are derived from one word it is śleeṣalamkaaram.

eg. "puṣṭa vanaanta vilaasam
kaṭṭu malakkullilaantu vilaasitaum
lubdhaali pāṭuṣaraatataal
viddham kamalattinokkumimmilikai"87

In this sloka the word 'Kamalam' has two meanings - Lotus and deer. - it can either be a 'lotus flower' that blooms in full glory in a stream inside the forest or a 'deer' that lives inside the forest.

2. Samaasookti.

"viśeeṣaṇattin saamyattaal
varṇya prastuta dharmmiyil
avarṇya vrittantaaroopam
samaasooktiyalamkriti."

The description of something brings an exactly similar image in the minds of the hearers or readers.

eg. "maṭiyil ceerttu ceenaarunna
maṭṭilaṅguli vibhramam
tuṭarunnaalūțane raagam
kaṭṭiįḷunanī vipaņčika"88

87 Rajaraja Varma, p.75.
88 Rajaraja Varma, p.77.
This is an excellent description of the playing of the musical instrument 'Vipañcika' or Veena. But it sounds like the playful fondling of a lady by her lover.

3. Vakrookti.

"śleṣam kōṇṭu mariccartham
ceytal vakrooktiyayilīṭum".

The opposite meaning is understood because of śleṣa.

eg. "kaikkolka nanmayil pakṣam
pliliyal phalamentu mee ?" 89

The teacher advises the student to identify himself with justice. But the student understands "nan mayil pakṣam" as peacock feathers (mayil = peacock ; pakṣam = feather). This word should have meant 'the side of righteousness'.

B. WESTERN FIGURES THAT COME WITHIN THE FRAME WORK OF ŚLEESOOKTI ALAMKAARAAS.

1. Aligoria.

When the description has some meaning other than its proper signification, it is 'Aligoria' or 'Allegory'. The Fairie Queene is an allegorical poem whereas Animal Farm is an allegorical novel. This is included under 'Tropes of Words' in the Western classification.

2. Ironia.

Ironia is the use of words to convey the opposite of their literal meaning. This is exactly like Vakrookti in the Indian

89 Rajaraja Varma, p.?

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Tradition. This is included under 'Tropes of Sentences' in the Western Classification.

eg. "You are a pretty fellow!"

3. Paranomasia. (Gr. word - shunting)

Punning or playing on words, making jocular or suggestive use of similarity between different words or of a word's different senses makes Paranomasia. This comes under Rhetorical Schemes (First order).

"Thou art Peter (Greek Petros)
and upon this rock (Greek Petra)
I will build my Church."

4. Antanaclasis. (Gr. "a returning to matter")

When a word is repeated which has two significations and one of them contrary or at the least unlike the other, it is called 'Antanaclasis'. This also comes under Rhetorical Schemes (First order).

eg. "In thy youth learn some craft, that in thy age thou mayest get thy living without craft".

5. Antiphrasis.

The use of a word in a sense opposite to the proper meaning is termed 'Antiphrasis'. This is included under Tropes of Words in the Western Tradition.

eg. "How wise you are!"

Sleesam or double meaning is a source of unending aesthetic pleasure. These figures provide for much laughter and fun in dramas. Dramatists and poets of both traditions have made ample use of this technique in their works.