Chapter 3

Ksemendra on the
Theory of the Propriety - Auchitya
KSMENDRA ON THE THEORY OF AUCHITYA—PROPRIETY

Ksmendra: - The exact biography of kseamendra is not known but according to the sources available he was born after 990 A.D. and died in about 1065-66 A.D.. However the detailed description about kseamendra and his famous composition 'Aucityavicarcarca' --- the discussion about the Propriety is being given in the subsequent chaperts but some acquaintance about Kseamendra is as it, that Kseramendra was not only the originator but also the Adjudicator (Propounder) of theory of Propriety.

Kseamendra was impelled with those principles of Anandverdhana etc. thinkers which are related with the Propriety and established an independent doctrine of the 'Aucitya'—Propriety in his excellent composition the Aucityavicarcarca (the Discussion about the Propriety).

Life of kseamendra

Ksemendra :-

Ksemendra's Birth and Parentage:- Ksemendra's exact biography is unknown, but according to the sources available he was born at Tripurasaila. Sikhara after 990A.D. and died after 1065-66 A.D. during the reign of king Anata (1028-1063 A.D.) and kalsa (1063-1089 A.D.) of Kashmir. He was the son of Prakashendra and he gained high education from Abhinavagupta, and obtained education from Soma and
Gangaka and from Devadhara also. His ancestors were the ministers in the kingdom of the aforesaid kings. Ksemendra was a genius and was an eminent scholar in the chamber of the kings.

Ksemendra wrote several volumes on the Rhetorics. He found the social atmosphere depressing in the midst of instability scandals, assassinations. He made his literacy work the weapon with which to fight against such evils and malpractices. Humour and wit in his episodes were used dexterously to cut at the evils of society.

His telling expressions were like a wound on the heart of the audience. Ultimately we can say that he was a great poet and critic. The industrious Kashmirin polygrapher Kssemendra, with the surname Vyasadasa, is notable in Sanskrit poetics for his two interesting treatises, Aucitya-Vicara-Caca and Kavi-Kanthabharana. He refers to another work of his devoted to the treatment of poetic figures, entitled Kavi-Karnika.

Ksemendra himself gives us an indication of his date. The concluding verses of his suvrita-tilaka (ed. Kavymala Gucchaka 2, 1886), state that he wrote in the reign of king Ananta of Kashmir, while the colophon to his Samaya-matrka tells us that it was finished in the reign of the same king in 1050 A.D. His Dasavatara-Carita, on the other hand, is dated by himself in 1066 A.D., in the reign of Kalasa, Son and successor of ananta. Ananta reigned from 1028-1063 A.D. crowning his son kalasa in 1063. Buhler is right, there for in fixing the period of
Ksemendra's literary activity in the second and third quarters of the 11th century.

Peterson proposed against the opinion Buhiler, who appears to have left the question open, the identification of Ksemendra with Ksemraja, the saiva philosopher of Kashmir, who was a pupil of Abhinavagupta, and who wrote, among numerous other works, a commentary on the siva-sutra and on Abhinavagupta's Paramarthasara. Stein supports this identification, but Peterson himself appears to admit later on that his own theory is doubtful. In his Aucitya-Vicara, Ksemendra pays homage to Acyuta or Visnu; but we know that he was, like his father, a Saiva in his youth but was converted afterwards into Vaisnavism, as he himself indicates, by Somacarya. This fact, as well as chronology, does not stand in the way of the proposed identification, but there is no direct evidence to support it. Ksemendra describes himself as son of Prakasendra and grandson of Sindhu, and the name of his preceptor is given as Gangaka. He was also father of Somendra, and preceptor of Udayasimha and rajaputra Lakasanaditya. We know nothing, on the other hand, of Ksemaraja's genealogy or personal history. Ksemendra learnt Sahitya from Abhinavagupta, while Ksemaraja at the end of his Svachchandoddyota (as well as in the colophone to his Stava-cintamani) is described as Sisya of the same great philosopher. It is worth noting, however, that while Ksemendra's surname Vyasadasa is given in all occur in any of Ksemaraja always hide his light under a bushel and is apparently free from this trace of natural vanity. The question, therefore, cannot be taken as definitely
settled, and can be satisfactorily solved when, as Buhler long ago pointed out, the name of Ksemara's father is found.

Ksemndra has described the Properity under the following Heads:

1. Propriety of the Word.
2. Propriety of the Sentence.
3. Propriety of the Purport of the Systematic arranged - literary Composition. (Sentence).
4. Propriety of the Poetic Merits.
5. Propriety of the Poetic Ornament.
6. Propriety of the Poetic-Sentiments.
   i) Propriety of the amour Poetic Sentiments.
   ii) Propriety of the Comic Poetic Sentiments.
   iii) Propriety of the Compassionate Poetic Sentiments.
   iv) Propriety of the Fearsome Poetic Sentiments.
   v) Propriety of the Heroic Poetic Sentiments.
   vi) Propriety of the Terrible Poetic Sentiments.
   vii) Propriety of the Contemptuous Poetic Sentiments.
   viii) Propriety of the wonderful Poetic sentiments.
   ix) Propriety of the Peaceful Poetic Sentiments.
   x) Propriety of the Mixture of the different Poetic Sentiments.
7. Propriety of the Verbs - Verbal - Constuct (Form).
8. Propriety of the cases - Declensions.
   i) Propriety of the Nominating case.
   ii) Propriety of the Accusative Case.
iii) Property of the Instrumental Case.
iv) Property of the Dative Case.
v) Property of the Ablative Case.
vi) Property of the Locative Case

10. Property of the Number.
11. Property of the Adjectives.
12. Property of the Prefixes.
13. Property of the Particles – (an un-analysed Form) – Nipata.
14. Property of the time.
15. Property of the Region.
17. Property of the Vow.
18. Property of the Elements.
20. Property of the Purport.
22. Property of the Compendium (Digest).
24. Property of the Age.
26. Property of the Name.
27. Property of the Benision.
1. Propriety of the word: -

As musk- made black ornamental mark on the forehead of a fair-complexioned woman and white ornamental mark on the forehead of a dark-complexioned amorous woman raise their beauties. In the same way even one complete apt saying magnifies the proper beauty of the words, and incites unprecedented sweetness (in the poetic voice). Such as:

Magnani dvisatam kulani samare tvatkhadagadharakule,
Nathasminiti Bandivagi vahuso Dev srutayam pura
Mugdha Gurjarhumipalmahisi pratyasaya pathasa
kantare cakita vimunacti muhu patyu kripane drisau ¹

In the wood simple empress of the 'Gurjar' province while glaring towards the sword of her husband (with her both eyes) is saying that Oh Lord! several times, I have heard (earlier) from the prisoners that the entire folk of the enemies are drowning (extinguishing) with the water of your sword's rim—"dhara" ¹ (flow of water in Dev. script), but at this particular time with the rim—"dhara" ¹ (edge of the sword also in Dev. Script) of sword why I am not getting allay my thirst.

The helpless queen is as innocent that, she do not know that this rim (dhara) of the sword has not capacity to allay the thirst, whether this rim (dhara) of sword might extinguish the enemies. That is to say there may drown (extinguish) the enemies with that dhara (rim)

¹. C.F. from the composition of Parimala.
i) "Dhara"- the rim of the sword – in the Devnagri Dev. Script
ii) "Dhara"- the flow of water also in the Devnagri Dev. script
Aforsaid lines has been said by the poet in the praise of someone king, who (king) is the conqueror of the gurjar province. In these lines because of the 'Propriety' in the meaning (of the world) the use of the word 'Mugdha' (innocent) (this apt saying) glistens an unprecedented miracle in the heart of sentimental, that is to say the queen who is the empress of 'Gurjar' province is not even understanding that even as the 'dhara' (rim of the sword also in Dev. script) cannot allay one's thirst like the 'dhara' (flow of water also in the Devnagri script ) in this way how desirable is the use of world 'Mugdha' (innocent) for the empress, sensitive can understand it.

a) Impropriety of the word: -

The poet is saying in the praise of strange lustrous amorous woman that which benefit the 'Creator' expected while performing the body of this 'Tanvi' (a woman with delicate body). We don't know, because the excessive means of beauty which he (the creator) spent while performing her body he did not keep it in count. There upon he had to do excessive hardwork. In this way the 'Creator' has done his own loss, and besides it incited the curiosity in the independent and contented men to know the amorous woman, and created the problem of attention in their minds. Not only this but also in the lack of suitable lover she wrecked (helpless) died untimely. If the creator was not capable to create anyman suitable to her, then for what benefit he (the creator) has created this 'Tanvi' (a woman with delicate body), only god may know about it².

2. C.F. from the composition of Dharamkriti
In the aforesaid lines the word 'Tanvi' (a woman with a delicate body) has been used to assert (declare) only the alliteration of the alphabet 'Ta' (T), otherwise there is nothing any usefulness to use it here, because to become weak is natural for the person who is bereft by the separation, so this word (Tanvi) may be suitable for the persons who are bereft by the separation. Here the poet want's to express the excellent beauty so the use of the word 'Sundari' (a beautiful woman) 'Kantimayai' (a lustrous woman) was proper. But the poet has not used these words on the place of 'Tanvi' and has done a great blunder.

2. Propriety of the Sentence: -

The sentence formed with the “Propriety is always comfortable for the gentlemen, here the meaning of the gentleman is the person who is sagacious in the discernment of the poetry. As grandeur becomes radiant with the offering of the donation, and ruling with the decent-conduct (virtuous-nature). In the same way the sentence formed with “Propriety” becomes splendid as Ksemendra's verse-lines from his composition-Vinayavalli:

\[
\begin{align*}
\text{Deve dayavanvijyo jitatma yameu manahsanyamenniyau} \\
\text{Iti bruvano svobhujam pramarsati ya kicakakalikakaldandam,} \\
\text{Dhra sa kirmirjataasurarih kubershaureyeprasanopdesata,} \\
\text{Drisato hidimbadyitah kuruna paryantarekhagananakritantah.} \\
\end{align*}
\]

3.C.F. From the composition of Ksemendra – the Vinayavali

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The just-ruler Yudhisthara is merciful and Arjuna is self-restraint and has subdued his passions. Nakula and Sahadeva are reputed in restraining their passions.

In this way, these (Yudhisthara, s etc.) are in that condition, so to kill the enemies is impossible by them, saying in this way Bhima who was like the particular death for "Kicaka" (Kicaka named Bhimah's enemy) which (death) would come in the drought, that is to say the death which would come to the person which are affected even with the drought. The Bhima was scrubbing the palms. The enemy of the giant (giant is with the curly hairs) (i.e enemy of the curly-haired giant) namely the Kirmira and the pacifier of the bravery of 'Kauvera' and while defending the boundary from the 'Kaurva' (his enemies) he was like 'Yama' (dead man's God) i.e. death for the enemies, that husband's of the Hadimba—Bhima was seen-grave and calm. In the aftersaid lines the use of the words 'Kicakakalikaldanda' (sudden death for kicaka named his enemy) and Hidimvadyta (the husband of Hidimba) raises the terrible (raudra rasa) --poetic- sentiment, and also raise an unprecedented delight in the heart of the sensible persons; moreover with the use of these word whole sentence seems vital, it is a proper example of the 'Propriety' of the sentence.
a) Impropriety of the Sentence-

Nale Sauryamahotpalasya vipula setau samidvaridheh
Sasvathkhadhabhujanriagacandantaia Kridopadhane sriya
Alane jajyakunajaradysya sudrisam kandarpdarpe poaram
Sri Duryodhonanasani vikrampare Linam jagannandtu.⁴

Because of the ‘Impropriety’ the whole meaning of the sentence is becoming ridiculous such as - the vigorous arms of lord Duryodhana which (arms) are like the stems of the lotus, and are like the barrage in the sea of war (i.e. arms are like the barrage in the tumult of war) and are like the tree of sandalwood for the cobra and dragon, and is like the pillow for the province (for the prosperity of the province) and like the crag while obtaining victory (while subduing the elephant of victory he was like a crag) and for the most beautiful woman is like the haughty God of love (Kamdeva) retiring (getting rest) in his patronage (sovereignty) the world might get the great delight.

In the aftersaid lines where as the poet has used the tuff epithets for the arms of Duryodhana but there these arms has been compared with the stems of lotus. Which is totally inappropriate. With this comparison where the poet wants to show the bravery of Duryodhana with the brave-poetic- sentiments, but it becomes improper, and become ridiculous to the sensitive man, so it is vital example for the Impropriety of the sentence.

⁴. C.F. from the composition of Rajshekhra.
3. Propriety of the purport of the systematic arranged (litrary com.) sentence —

As gentleman endowed with the special qualities of the mercy and the devotion, gains the glory. In the same way with the suitable special meaning the whole purport of the systematic arranged sentence becomes very touching and delightful.

The example is taken from the composition of Kalidasa — The Meghaduta —

Yaksa because of bereft of the separation from his beloved is sending the message to his beloved through the messengers— the cloud. In this way he is sending the message -- Oh cloud you have born in the reputed (generous) dynasty of the Pushakara and the Avartka - named clouds and you are the headmen of the king of the dieties (Indra) and you forms your body with your own desire, I know you very well, a man who borns in the virtuous and hohorable clans know the pain (agony, of anothers and respects that painful person, moreover that person shows sympathy over painful person, and probably that becomes generous to anothers. So unfortunately I am distressed because of bereft of the separation from my beloved and I crave you to send the message, that is to say, I am your petitioner, because the request which has done before the gentleman, is appropriate, whether this request might not even succeed, but this request is excellent. In other words, the request which has done before a base-man is imappropriate, whether it (this request) might succeed.  

5. C.F. from the Composition of Kalidasa — the Meghaduta.
In these lines the desire (craving) of sending the message through the 'inert' cloud has been done. However this request is not appropriate, because the cloud is not the 'vital' thing, but is an 'inert' object, it is irrelevant and Yaksa has repelled it, that is to say that being the highness of the clans, the cloud has indivisible importance also, because he is like the minister of the headman of the king of deities (Indra). This type of person would surely know the pain of another person, moreover having the said great qualities he will sympathetic, so my desire will be fulfilled, besides it 'Yaksa' is realising his failure of sending the message, therefore in the last lines (at-last) he is satisfying himself.

In this way to place the vitalness in the 'inert' cloud and making him messenger and the description of the greatness of the clans and of his (cloud's) personality is very relevant, and with it the purport of the systematic-arranged whole literary composition becomes relevant.

a) Impropriety of the purport of the systematic, arranged (literary Composition):-

The example is taken from the composition of Rajshekhra

Assembled in the marriage ceremony of Sita, demon Ravan is saying that which 'bow' remained in the hands of the lord 'Sankara' (a God among the Trinities') for thousands years, because Sita is being purchased -- moreover his worth is being assessed, so the said 'Bow' might appear just-now, while hearing these words of 'Ravana' Lord 'Janaka' also said that the 'Bow' might appear with naturally - existed (self-board) 'Janaki' -- Sita.6.

6. C.P. from the composition of Rajshekhra
In the aforesaid dialogue, with the statement of lord 'Janaka' it seems that he (Janaka) has pre-desired to marry 'Sita' to the demon-king 'Ravana'. But how can Sita get marry to that cannibal 'Ravana' because Sita is as delicate as the flower. So this utterness which is contrary to the tradition and is not familiar in the history which is inappropriate, in this way whole sentence shows the 'Impropriety' of the purport of the systematic-arranged literary-composition (sentence).

4. Propriety of the poetic merits:

The example is taken from the composition of Bhatnarayana:-

'Asvathana' the great warrior, who has obtained (gained) the special status among the warriors. The excellent warrior (Asvathana) is saying that-- why this loud resonance is raising from the sea (from the sea of war)-- 'the tumult' of war, which (resonance) has churnned (stired violently) by the deluge-times thunder, and is imitating the thunder-bolt of the great cloud the resonance is so terrible to the ears that it is echoing to the earth and the sky, why this earlier-unheard sound is raising from the sea of war -- the tumult of war, moreover we have not heard earlier this terrible sound. 7

In these lines Asvathama who is vigorous and foremost among the warriors and the excellent sentence which has uttered by him is appropriate in accord with his own vigorousity (ardour).

7. C.F. from the composition of Bhatnarayana.
The sentence is endowed with the splendour poetic-merit (Oja), so it (sentence) shows thousand times ‘Propriety’ of the vigour, so in the aforsaid lines these is the ‘Propriety’ of the poetic-merits.

a) Impropriety of the poetic merits: -

The Example is taken from the composition of Chandraka:

The situation of the war becomes strange. It is impossible to me to promise (say with assertion) already that we will win or get defeat in the war. It depends totally on the destiny, but I promise it that, no body will look the leg of that (my) horse. Which (my horse) has turned from the battlefield to shirk from the war. The purport of my statement is that only fight with bravery is my duty but I would not do the trouble that whether we might win or get defeat. 8

Aftersaid lines are the statement (utterence) of the splendid warrior, however the purport of his statement is appropriate to the warrior, but this statement of the warrior is not appropriate, because it is natural for the ‘Kasatriya’ (a fighting class (caste) in India), to become vigorous, and it is also inevitable to endowed with the vigorous – poetic-sentiment in the statement of the warriors. moreover in the poetry the diction (syntax) and language should be appropriate in accord with the meaning, thus the statement of the warrior seems lifeless due to the lack of the poetic-merits.

8. C.F. from the composition of Chandraka.
5. Propriety of the poetic-ornaments: -

The example is taken from the composition of Harsa:-

Udayana' – the king of ‘Vatsa’ is coming with very anxiously to see the Spring season’s carnival which is arranged by himself. When Udayana saw this festival he relised that the God of love manifestly is coming to see this festival, because this festival is related with the God of love- (Kamadeva), why not it seem to Udyana that God of love is coming there because these are several similarities between Udayana and the God of love -(Kamadeva). Such as Udayana being all conqueror has ceased to fight any more. In the otherside Kamdeva (the God of love) also being without limbs (bodiless) cannot do any bodily activities, if the king is endowed with the (Rati) - (delight) the God of love (Kamadeva) is also endowed with the Rati-named -wife. i.e. 'Kamadeva' (God of love) is possessed with the oppulent delight. If the king (Udyana) being a good- ruler lives in the heart of all people i.e. is liked by all people, besides it the God of love being Manobhava (got birth in the mind) lives in the heart of the entire people. Moreover is liked by all people. If king (Udyana) loves ‘Basantak’ - named his clown (jester) then in the otherside to the God of love (Kamadeva) the Spring season. Basanta (Basanta is the name of the Spring season in devnagri script)- is very loveing.  

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5. C.F. From the Composition of Harsa
In this way the comparison done between the Udyana and the God of love (Kamadeva) is very desirable. In these lines the 'simile' the comparison which has done between Udyana and Kamdava (the God of love is in accordance with the amorous-poetic-sentiment. It stires the heart and displays an unprecedented beauty, in his way it is an excellent example of the Propirety of the poetic ornaments.

a) Impropiety of the poetic ornament:

The example is taken from the composition of Candraka:-

In these lines this sort of spot (place) has been described when the war has ceased just recently, such as:

One side the bowels of the died creatures (which has died in the war) are taken by the flying vultures, crows, and the eagles and these bowels are falling from the grip of the aforsaid birds and are clinging in the branches of the trees. On the other-sides the jackals, foxes are lying faintly here and there because of the excessive eating of the fleshes and all these creatures are satisfied with the eating of heavy diet, and are lying faintly like the tired amorous women. On the third side the jackals are lapinig the bloud-stained swords and the died elephants are scattered here and there, and the serpents are finding the holes their living place) in the trunks of the died elephants and are entering in the hole of their trunks.

10. The Example is taken from the composition of Chandarka.
In the aforesaid lines the jackals which are satisfied with the eating of the human-flesh has been compared with the tired amorous woman, this type of comparison, the simile poetic-sentiment is extremely inappropriate, because there is a wide gap between the jackals and the amorous women, because of their action and position-point of view. Such as the amorous woman lives in the temple of amorous i.e. in the house of love whereas the jackals lives in the terrible battle-field. If the amorous woman satisfied herself to provide the delights to the worldly people, then the jackals satisfies theirselves with eating the dead-men's flesh. In this way the comparison 'simile' between jackals and the amorous woman is totally irrelevant and is contrary to the relevent terrible-poetic-sentiment which creates hate in the heart of the sensitive men and they do not find any delight. In this way it (this comparison ) brought about the Impropriety of the poetic ornament.

6. Propriety of the Poetic Sentiments :

a. i) Propriety of the Amour Poetic Sentiments : -

The Amorous brave etc. Poetic Sentiments which are splendid with the appropriate statement. sprouts (delight) the heart of the sensitive persons. In that very way as the Spring season sprouts the branches of the tree 'Ashoka' ( a kind of tree with red leaves).

The example is taken from Harsa's composition

In the garden 'Malika' named vine is just like actual another amorous-woman, who is berefted with the fervent (Udaam) anxiety
(utkalika) then the vine is endowed, continuously (Udaam) with the buds of flowers (utkalika). If the luster of the amorous woman becomes white (dim) with the bereft of separation, then the vine covered the bright flowers is also being white. If the amorous woman takes continuously the yawnings (jrimbha) because of the bereft of separation then the vine has also started her blooming (Jrimbha). If the amorous woman is breathing (svasnogamom) continuously (aviral) use to forget her anguish (Ayasa). Then the vine also with excessive (aviral) gust of the breeze (svasnogamom) displays her own moving (Ayasa) if the amorous woman is full with the fervent desire (samadna) then the vine is also embraced with the ‘Madan’- named tree (samadna). Looking (continuously) towards this vine I will certainly raise the furm of 'way Vasavadata' because Vasvadata looses her temperament when I look (glare) continuously towards an amorous woman. When today I will continuously glare (look) towards this vine, then Vasvadata will certainly loose her temper, because this vine possessed the qualities as that of an amorous woman. 11

In these lines the characteristics of jealousy and bereftion with separation which possessed Vasvadata are also the form of hte Amorous- Poetic- Sentiment, that is the jealousy and bereftion with Separation- named Amour- Poetic-Sentiment. These Amour -Poetic Sentiments which possessed Vasvadata are similar to the beautiful amorous

11. C.F. is taken from the composition of Harsa
woman, so because of it to attribute the condition of distress of the woman who is bereft with the separation with the 'Malika' named-vine is very appropriate which generates the splendid miracle.

ii) Impropriety of the Amorous Poetic Sentiments: -

The example is taken from the composition of Kalidasa:

It having a beautiful form, in other words it being very beautiful flowers of 'Karnikara' (a kind of flower) but because of it being fragranceless, these flowers afflict the heart with a touching pain, because the attitude of the nature becomes contrary in that case, where the natural objects possess the complete merits. 12

In tens lines the flowers of the 'Karnikara' (a kind of flower) has been described in that way, that it does not display any poetic-sentiments. It only expresses the criticism of the creator. In this way this kind of delineation in connection with the emotions of the Amorous-Poetic-Sentiment is inappropriate, so it is an example of the Impropriety of the Poetic-Sentiments.

12. C.F. from the composition of Kalidasa
b. I) Propriety of the Comic-Poetic-Sentiment:

The example is taken from Ksemendra's 'Lavnyavati'—

While, the heroine of the 'Kerala' province was going to a meeting with 'Vita' (a companion of hero or heroine in the inner sanctum of any king is called Vita) exactly to the meaning a wanton (lustful) man or a dramatic -character like jester such as wanton, jester etc. While he was going to the meeting the thorn of the screwpine pierced (pricked) her foot with which she drew her breath inwards that is, she sobbed. While hearing this sobbing 'Vita' said --- Very good ! very good ! do a little just so, (sobbing) again while saying this 'Vita' asserted again to do just so from her, from which she laugh so her mouth opened and the gleam of her pearls - like teeth over her lips, starts glittering like the moonlit light, and her face was covered with the gleam of that light. Moreover her face was covered with just like a shield of the flash of light. In this Position she seemed of this sort such as when looked by that wretched (Vita) She felt extremely shame and she was just as covering her face with the moonlit-light like shield (Cloth) of the gleam of the light, which was reflecting from her front four-teeth.  

In these lines with the Propriety of words of that wretched 'Vita' the semblance of the Amorous – Poetic-Sentiments seems evidently. It is a good example of the Comic-Poetic-Sentiment.

13. C.F. from the composition of Ksemendra – the Lavnyavati
ii) Impropriety of the Comic Poetic Sentiment: -

The example is taken from the composition of 'Syamalaka' -- When any villain is kissing the mouth of any aged lady, then a tooth of the lady breaks and enters in the throat of that villain and he cleans his throat and spits, with that spitting the tooth falls on the earth. ¹⁴

In the aforesaid lines the delineation of this type of Comic-Poetic-Sentiment is totally inappropriate. The miracle of Comic-Poetic-Sentiment vanishes (conceals) and becomes secondary with the kissing of that aged lady, to break off her tooth and entering of the tooth in the throat of villain and taking out the tooth with the spitting etc. looses the predominance of the Comic-Poetic-Sentiment. In this position the Contemptuous-Poetic-Sentiment becomes prominent.

c.i) Propriety of the Compassionate-Poetic-Sentiment: -

The example is taken from Ksemendra's 'Munimatmimansam' when the mother of 'Abhimanyu'--- Subhadra just recently (suddenly) learned about the sudden death of her son Abhimanyu and in a way she cried (Yelled) before her husband 'Arjuna' --- O son ! O son! etc. that cry was as pitiful, as it can melt (dissolue) even to the stone also.

¹⁴. C.F. from the composition of Syamalaka.
With this cry even the eyes of the horses of the army filled-up with tears; and even the horses left there morsel of the grass and turned their ears down-wards and remained silently motionless in the standing position.¹⁵

In the aforesaid lines because of the bereft of separation from the son, the cry (wail) of Subhabra which was as pitiful as it can melt (desolve) even stones. Which (cry) is appropriate to the permanent emotions of the sorrow, and that cry Which roused (retributed) the emotion in the heart of Aurjuna, and this cry not only excited the emotion of Aurjuna, but it also incited the emotion of compassion even the heart of animals the horses etc.. The compassionate emotions of these animals (horses) becomes known through the shading of tears, leaving the morsels of grass from their mouth and remaining motionless and in standing position. In this way these types of emotions excites the Compassionate- Poetic- Sentiment. In this way it is a good example of the Propriety of the Compassionate –Poetic- Sentiments.

c.ii) Impropriety of the Compassionate-Poetic-Sentiment—

The example is taken from Parimala's composition:

The kinsmen of the king of Ujaina are wailing because of the bereft of separation from the demise of the king of Ujaina. King’

¹⁵. C.F. from the composition of Ksemendra — Munimatmimansa.
Kinsmen are wailing thus — Oh Lord! you were like the sole original mountain (Place of the Amorous - river, that is — you were the origin-place of the Amour-Sentiment; and Oh! you were like the jewels (Mani) of the crowns of the kings and Oh! in the freindship you were the store-house of the nectar, and was like the sea (profound and comprehensive) In the shrewdness (Wit) . Moreover you were very witty and shrewd, and Oh! For the women you were evident the God of love (Kamdeva, further more Oh! You were the friend of the gentlemen and Oh! You was strange artist. Where (have you disappeared) are you (kindly look towards me 16

In these lines due to the bereft of separation from the demised king of Ujaina and thereafter because of the abundance (many time use ) of the word Oh! Oh! etc., it seems that the sorrow is only to the speaker (lamenter), who is wailing with the grief, and he is not succeeding in expressing his grief ; because of usually mixing (mixture) of the different emotions the permanent emotions (change of emotions )--- The sorrow changes into the sentiment ; but it does not occur (takes place ) here. So these lines do not stire (excite) the(heart of ) audience or reader. In this way it is an example of the Impropriety of the Compassionate-Poetic- Sentiment.

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16. C.F. from the composition of Parimala.
d.i) Propriety of the Fearsome-Poetic-Sentiment: -

The example is taken from the composition of Bhatnarayana:-

Asvathama while heard the message of the death of his father that, "his father was killed by the deception", he raised into fury and is quoting (saying) that, "Today in this battle field" having intoxicated (frenzied) with the fury, will do the destruction of everybody, whether, let it be, whoever the haughty of his bravery, who holds the weapon on any child, or oldmen, or any infant who is (even) in the womb or (anybody) who have borne in the dynasty (clan) of Drupada (name of king) or (besides it), who is even the onlooker of my father's death, moreover who is looking without any opposition the assassination of my father, or except it whosoever, who will oppose myself. When I will arrive in the battle or in the battlefield (while during my fighting). Whether that, might be even the God of the dead things --- 'Yama' himself, (I will do the destruction of that). 17

In the aforesaid limes, the fury is the permanent emotion which is appropriate to the Fearsome - Sentiment, so the statement, of 'Asvathama' is appropriate, that he will slaughter (kill) everybody whether it might be the child, oldmen, and even the infant of the womb who has borne in the dynasty of Drupada besides it even the onlooker of the assassination of his father without any opposition, except if one who

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17. C.F. from the composition of Bhatnarayana
will oppose him (Asvathama) when he will arrive in the battlefield, or during the fighting one who will oppose himself etc., this type of delineation which is appropriate to the Fearsome-Sentiment because it displays the distress (grief) of Asvathama which (sorrow) displays the state of mind of Asvathama, which (Asvathama's mind) is distressed with of the grief of the bereft of separation from his father's demise. This type of delineation stirs the heart of the sentiments and raises a tumult in their hearts. In this way it is a very good example of the Fearsome- Poetic- Sentiment.

ii) Impropriety of Fearsome-Poetic- Sentiment: -

The example is taken from Praversena's composition ---

The nails of the God 'Nrisinha' (a God in the Hindu mythology with the trunk of the human and the head and hands of the lion) are glittering with the blood of the demon king 'Hiranyakasyapa mythologically God Nrisinha took incarnation and splitted (killed) Hiranyakasyapa's trunk, (body ---heart) with his nails so the nails of the God Nrishnha are stained with the blood), with that glittering (glean of nails) the Goddess of the wealth of his province becomes impatient and ran away nudely (that is to say, while Hiranyaksyapa was killed he nothing took with him moreover he looses his province, suddenly.  

18. C.F. from the composition of Praversena
In the aforesaid lines, there is the lack of the words indicating (which indicate) the fury (of God Nrisimha) moreover his doing action splitting Hiranyaksha etc.) further more there the direct description that God Narsimhan's nails are stained with the blood of the demon king (Hiranyaksha) and so they are glittering and with this glittering the Goddess of the wealth of his province becomes impatient and ran-away etc. moreover, besides it, the word 'blood stained' expresses the 'Contemptuous -Sentiment' and the word 'becomes impatient' and expresses the Terrible-Poetic- Sentiment in this way there is the mixture of the 'Contemptuous' and 'Terrible 'sentiments, which are not appropriate to the Fearsome-Sentiment and is clarifying the Impropriety of the Fearsome-Poetic-Sentiments and not of the propriety of the aforesaid Fearsome-Poetic-Sentiment.

e.i) Propriety of the Heroic-Poetic Sentiment:-

The examples is taken from the composition of Ksemendra - The 'Nitilata'—

To hold the weapon is against the religion (etiquette or decency) of the Brahman (a high class of the human beings in the Hinduism according to the caste system. Even so, having done that (holding the weapon) the great ascetic Pursurama's treading on the wrong path (wrong-doer) is apparent, moreover the great ascetic porisurama hold the weapon which is against the decency of the Brahmanism (because parsuram was Brahman by caste ) so he is the person who treads on the
wrong path. (Furthermore the one which the great ascetic 'Parsuram' with his own ascetic-fervour had done favorable even to the God 'Sankara' (one of the God in the trinity of the Hinduism) To that Parsuram, and his (Parsuram's) destructible ardentness which is appropriate to the 'Kasatriya' (a war liking 'caste' in the Hinduism) was averted in short (by Rama) and the eyebrow of that Rama is like the string of the bow which (string) is drawn up to the ears, (morever) his Rama's eyebrows are very extensive) and who (Ram) is against the unjustise (rebellions of the unjustise) and that Rama gave the peaceful instruction (advice) of (that) decency which (decency) is appropriate to the Brahman or Brahmaism because Parsuram was Brahaman by caste moreover the according to the Hinduism the duty of the Brahaman caste is to revell the 'Veda' not to hold the weapon) this is that very- Rama, who is endowed with the aforesaid qualitites (merits). 19

These lines are from the assey (composition Nitilata.) The speaker of these lines are attendants of Rama the Suke and Sama; and they (both) are saying before Ravana that very Rama moreover they are enumerating the deeds of Rama, i.e. (which Rama done as this -------- which is described in the aforesaid paragraph these lines clerifies the bravery of Rama, Rama gave the instruction of decency to Parsurama because to hold the weapons are contrary to the Brahman caste (Brahamanism) because Parsuram was Brahman by caste who held the weapons that is to say Rama got released (to hold) the weapon.

19. C.F. is taken from the composition of Nitilata.
This description displays that Rama assulted over Parsurama and he (Rama) has not previously prepared himself moreover he (Rama) has not pre-planed to assult over Parsurama i.e. has not any preparation to assult) neither Rama had any eagerness, but he (Rama) was serious. Moreover he had seriousness (gravity) profundity which expresses the appropriate impression of Rama. The comparisom of the eyebrow with the string of the bow is very much proper because the crookedness of the eyebrow is like the crooked string of the bows which is not actual that crookedness is not in need the eye- brows this crookedness of the eyebrow is the agitation of the mind which generates due to the fury, but the fury of the bravemen become without the agitation of mind in this way in these lines have here is the appropriate description which is favourable to these principles agitation of mind etc. aftsaid all descriptions) and in these lines Parsurama has displayed humiliated defeated and Rama had displayed excellent moreover Rama's is excellent because of the humiliation of Parsurama. so it is an example of the Heroic Poetic Sentiments.

Second example of the propriety of the Heroic Poetic Sentiment:

i) Propriety of the Heroic Poetic Sentiment: - The example is taken from the composition of Rajsekhra.

These following lines have been spoken while giving the introduction of Rama to Ravna ---

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That very Kartiryarjan has fainted you with the blow of his Mace (Gada) even before the woman, not only this but also (with that glow of Mace) have compelled you to die because you becomes helpless and coward, like the animals. That Rama who have cut the thousand hands of that Kartviryarjuna and have won adequately Parsuram, and who (Rama) did not kill Parsurama his Parsurama’s. Parsurama being only Brahman moreover to kill Brahman (the high caste in Hinduism is contrary to the Veda- a sacred scriptures of the Hindus' He is that very the supreme being Rama who has borne the cloth of an ascetic. 20

In these lines which excellence of Kartviryarjuna and Parsuram has been displayed respectively that cause to arrive the greatness of lord Rama to the climax so it is a very good example of the Propriety of the Heroic- Poetic- Sentiment.

e.iii) Impropriety of the Heroic Poetic-Sentiment :

The example is taken form the composition of Bhavbhuti:-

While giving the response of Chandraketu (question of Chandraketu) “Laba”, is deriding (mocking) to the character of Rama and is saying that who is not acquainted with the character of the Lord Rama, he being in oldage did not come in the consideration of the young one’s what can we say about his glory (Moreover there is nothing anything which can exaggerate Rama’s glory) because whenever the 20. C.F. from the composition of Rajsekhra.
other people of the world consider it contemptuous to kill a woman but (there) he killed a beautiful woman Tarka and have gained a lot of reputation (i.e.; so he is not respectable) and while fighting with Khara he (Rama) retired three steps backwards and who is not acquainted with the dexterity of Rama which he (Rama) displayed while doing the assassination (murder) of the son of Indera--- 'Bali' moreover Rama make secretly an attack over Bali when he (Rama) killed Bali (and this is in appropriate to the norms of the fighting) everybody know it sufficiently so we have to cease (stop) discussion about him (Rama) and we should fight. 21

In the aforsaid lines the bravery of the minor character of the Utterramcarita have been exaggerated however who (Lava) could not tolerate the rigorous of the others, while comparing with the major hero Rama with Which the whole arrangement of the composition has been destroyed. That is to say; that with this type of delineation of the character of Rama i.e. Rama's killing of the woman (Tarka) and escape (retire backward his steps) while fighting with Khara' and to kill secretly Bali while he (Bali) was fighting with "Sugrieve"--- his brother. With the delineation of all these things Bhavbhuti (Bhavbhuti’s aforsaid delineation) has destroyed the Brave--- Sentiment with his own hand’s. Which is totaly inappropriate, it is an fit example of the Impropriety of the Heroic Poetic- Sentiment.

21. C.F. from the composition of Bhavabhuti
f.i) Propriety of the Terrible Poetic Sentiment :-

The example is taken from the composition of Sri Harsa--- the Ratnavali---

The monkey which has escaped while having broken his fastening (tie) from the cowshed (byres) and is entering in to the inner sanctum of the king, and the (monkey) is pulling the cracked sting which is made of gold and is crossing through the door to door. The small bells of the anklet of his legs are being struck, and the keeper of the cow-shed (byres) are running fastly behind him to catch him. But then also, he is not coming in their grip, and is entering continuously inwards, with which he ladies of inner sanctum are becoming terrify (fearful). Moreover, the fear (terror) of that monkey roused the confusion in the inner sanctum of the palace, and all impotent (cowards) are running (escaping) because the impotents are not noteworthy they do not consider (deserve) to include (count) among the men, so how they can feel the shame of escaping (running away) the dwarfs are hiding themselves in the cloak of the Eunuchs and are running towards the side (border) of the 'Kirata' town. While running towards the 'Kirata' town they are bringing about (realising) the etymologic (actual meaning or literal meaning) meaning of the word Kira. Kira-means the special part i.e. the border (end), and “Ata” means Atali—“is going” in Devnagari Script, that is coming to an end i.e. the border end of the Kira-town is ending. Moreover, they are signifying the etymology (literal meaning ) of the word -Kirata. The stooped men simply (merely) are stooped and
now with the fear (from monkey) having stooped more, are crossing (walking) slowly, because they have suspicion than that let not be looked. 22

In this lines to got frightened the ladies (women) the aforsaid description is appropriate. That is to say the sharp nails of the Ape, and the terror (fear) of striking (bite or heart) by the teeth, this type of description is appropriate and with that terror (fear from the ape) and with the description of these movement (to escape, to hide and to walk with stopping ). Which rouse the emotion or are appropriate to the emotions (moreover) all these emotions glorifyes the Terrible Poetic-Sentiment. So here is a good, conjunction of the Terrible Poetic-Sentiment.

f.ii) Impropriety of the Terible Poetic-Sentimental.

The example is taken from the composition of the Prince Muktapira

That calf of the elephant, which was nurtured (got grown) having fed with a hard full delicate from part of the paddy(Nibara) and had god drunk to whom in the cup of leaf of the lotus with that, the remaining water, which has brought for the Haven (a fire pit: the vessel in which a Brahminical fire sacrifice is performed with offering the oblation of 'Ghi' (clarified butter, to pecify the ill omens or bad-lucks etc.) the undivided

22. C.F. from the composition of Harsa
(whole) water. Today because of the wandering (strolling) of the 'Bharamar' (a large black bee) the temple of that very elephant is trembling (is moving) or becoming unsteady and the group of ascetic is looking that very elephant with delightfully and fearfully.  

In these lines while describing the (movements of) elephant this types of any movements have not been described, which let be considered fearful, and agitative (let agitate the mind) In this way the fear has been only mentioned by name (by litterlly the fear) the word --- Fear (from the elephant) which do not rouse the appropriate emotions and therefore due to the lack of emotions these lines do not rouse the sentiments. So it an example of the impropriety of the poetic sentiments.

23. C.F. from the composition of Prince Muktapira
24. C.F. from the composition of Ksemendra - the Munimatmimasa'

g.i.) Propriety of the Contemptuous Poetic Sentiment: -

The example is taken from the composition of Ksemendra--- The 'Munimatmimansa'

What is this (human) body? It is only tire shelter of all faults which (faults ) are in a group and is only the appointed place of the criticise. Then what need to adorn it useless with the ornaments, beautiful clothes gorgeous clothes and with the perfumed sandalwoods and after the death moisted (damped) with the excrement and urine liver, lungs, sentiment and (with the) cluster of bowels. Even the detestable eater, the days and crows do not eat it.  

23. C.F. from the composition of Prince Muktapira
24. C.F. from the composition of Ksemendra – the Munimatmimasa'
In the lines the delineation of the detestable bowels are appropriate to the Contemptuous permanent emotion these lines are mixed with the feelings (spirit) of the Asceticism (freedom from worldly desires) and it does destroy the bodily (physical) proud and rouse the spirit (feelings) of the Asceticism of the persons who do the bodily proud.

g.ii) Propriety of the Contemptuous Poetic Sentiment: -

The example has been taken from the composition of Chandraka

The glory of 'Kamadeva' (the God of love) is strange because it intoxicates the entire world (to the worldly beings) It incites the passion of love to the deserving beings in a strange (special) manner. Whenever it incites the passion of love even in the undeserving (insignificant beings) Even the dogs become blind with the passion of love and pursue the witches, and whichever these dogs are week blind, lame, dumb, and with cut tails. Not only this but also they are impatient (restless) due to the starvation (hunger) and are very harsh (cruel) and are striken with the ailment of forehead and of the throat and are endowed with this type of wounds (sores) that a bad smell used to come out of these sores and these sores become filled with the maggots.²⁵

In this lines with the assertion the conjunction (joining) of the Contemptuous epthets which have used for dogs such as they dogs eater

²⁵. C.F. from the composition of Chandraka.
of the detestable, and are vary contemptible and have got born in the detestable womb these epithets are not magnifying any special (thing). Nothing any special, because it is natural (evident) to become Contemptuous when we see these contampteble beings (dogs) etc. Moreover these detestable creatures deserve for hate so it is not gloryfying any special. Besides it this kind of description which has done about the human-beings can be appropriate and can rouse the Impropriety of the Contemptuous Poetic Sentiment but in these aforsaid lines it displays the Impropriety of the contemptuous Poetic-Sentiment. It is an example of the Contemptuous Poetic Sentiment.

h.i) Propriety of the 'Wonderful Poetic-Sentiment: -
The example is taken from the composition fo Chandraka

Balrama is doing the complaint of child Krisna before his mother, and he Balrama said to his mother--- 'O-Mother ! Today while playing Krisna voluntarily ate a sufficient clay (soil )--- yes ate that Krisna. Krisna asked to his mother Yasodha--- who told you about it?--- the Baldeva told you. When mother told it to Krishana (that Krisna ate the clay ) then Krisna said (replied) that it is false if you do not believe them look into my mouth. Then mother said, well ! ---- Than, “open your mouth” Thereafter when Krishna Widly stretched (opened) his mouth and displayed (showed) it (to his mother) .Then their mother having looked the entire universe floating in the mouth and she becomes
bewildered (infatuated).— That almightly God Shri Krishna might defend you. 26

In these lines while the mother Yasodha looked the clay—stained mouth and other limbs of Krisna with this proof she blames him (krisna) that he had ate the soil clay. With it God Krisna is fearing and surprising (astonishing) and besides it, he (Krisna) is not admitting his crime that he has done the crime of eating the clay, and rejecting his crime, he displays his mouth. In that mouth when she looked the entire world in it. She was unknown with the impression of krisna before it. Moreover krisna's being almighty was out of her knowledge, so the mother having overwhelmed with the affection (maternity) she bewildeved with the astonishment. With this type of description it incites the Wonderful Sentiment in the heart of the sensitive—men. In this way it is a good example of the Wonderful Poetic-Sentiment.

h.ii) Impropriety of the Wonderful Poetic-Sentiment :

The example is taken from the composition of Ksemendra --- The 'Munimatimimansa'.

On the one side even that extensive ocean (sea) is the place of (Juncture) of all wonders. But it is more astonishment (strange) that, the great ascetic 'Augustya' drank it. (With his 'Anjali---' hollowed—hands placing together in that way that these (hands) becomes in the

26. C.F. from the composition of Chandraka.
shape of a bowl.) It is further more wonderful than it that, ascetic
Augustya got born from a minor (small) pither. (earthen-pot)--- O God!
who can measure your system of wonderful -tradition. (of being full of
wonders), moreover anybody cannot measure the tradition of your--- to
become wonderful.  

In these lines, first of all the strangeness of the ocean has been
displayed, and thereafter, drinking of that (ocean) by the ascetic
(Augustya) with the hollowed -out hands (Anjali) has been mentioned ,
and to display the strangeness of the ascetic his (Augustya's) getting
birth in the pitcher has been discussed (displayed). In this way, serially
the importance of being strange of the one thing (strangeness) has been
striked (hurted) one after another with which poet-has described the
strangeness, but generally the tradition of the wonderful of the world
(moreover being strange of the worldly things) are limitless
(measureless) . So there is nothing anything which can raise the
curiousity (strangeness). The strangeness vanishes (disappears) because
of it. While describing in the confirmation (support) of the meaning of
the first sentence, moreover, to support the first sentence the second
sentence has been placed (together). Further more, That is to say that the
meaning of second sentence is as--- that, "who can measure the
strangeness of the world"? With the manifestation of this meaning ,the
importance of the ascetic Augustya vanishes (demolishes). Morover the

27. CF from the composition of Ksemendra - the Munimatmima
deedes of ascetic 'August' of becoming strange (great) demolishes, so here with this Impropriety the Wonderful -Sentiment did not manifest. Therefore it is an example of wonderful poetic sentiments.

I.i) Propriety of the Peaceful Poetic-Sentiment:-

The example is taken from the composition of Ksemendra -- 'Chaturverg-Sangraha'.

There is nothing anything (any object) in this word whivh is not fearless ie:- There is some fear in every Worldy objects. Becouse in the enjoyment (pleasure) the fear of the destruction of that enjoyment (pleasure) and also fear of the disease in the pleasure of eating and in the happiness (pleasure) thefear of the destruction of that pleasure. In the (defence) of the wealth the fear of the fire, and also the fear of the king. In the service the fear of the owner .In the merits (in the merits of anything) the fear of the critcs. In the clans the fear of the promiscuous woman, In the raputation. the fear of the breaking of the that raputation. In the victory the fear of the enemies and the fear of the death in the body remains continue. Only the Asceticism is of this type that it is out of the circale of that fear, so we should fake the shelter of this asceticism, which becomes fruitful. 28

28. C.F. from the composition of Ksemendra - the 'Chaturverg-Sangraha'
In these lines enjoyment of the human-beings which are enjoyed (consumed) by the human-beings. That is the enjoyment of eating, the enjoyment of pleasure and the enjoyment of the wealth etc.' all are fearful, and should abandon (derelict), so in these lines while having displaying the derelection of these enjoyments and the destroyer of all fears-the-Ascetisism has been displayed to be take shelter of it (Ascetism). With which the Peaceful-Sentiment seems more glorified here and have is a very good jincture of the Peaceful -Sentiment. So it is a good example of the Peaceful Poetic Sentiments.

I.i) Impropriety of the Peaceful Poetic Sentiments:

The example of this is taken from the composition of Sri Utpalraja---

Whether it would or (let be) whether it, be the poisionous serpent or cool garland, whether it would be the warrior or the fast friend, wether it would be the precious jewel, or worthless iron. Whether it would be the comfortable bad of flowers on the rough piece of the stone, Whether it would be the insignificant (worthless) piece (fragment) of grass or it would be the only (sole) attractione centre of the world (wordly-people) the bevy of ladies. In the all things my viewpoint let be similar besides it. I would spent my days of life while doing the repetation of the hymn of the Lord 'Siva',in the holy solitude woods. 29

29. CF from the composition of Utpalraja
In these lines while looking with the similar viewpoint towards these, beloved and unbeloved the attachment (affection) and the hatred (aversion) are suitable to the renunciation (Moksa), the similar viewpoint in the serpent and the garland and friends and the foe and the holy, solitude wood. With these description (doing similarities) is describing the dual feelings; doing difference between these objectes it seems in appropriate, and with the impassion of the undivided similarity the false knowledge of the similarity manifests. In one side wether Ascetic should not do the difference between the holly land of the wood and of the wood and unholy (land) of the town etc. Because it clarifies evidently the difference, which is done. These descriminations are not capable to the person who has released the life (Asctic). With these differences it displays the Impropriety of the Peacefull Poetic Sentiments. In this way it is a fit example of the Peaceful Poetic Sentiments.

j.i) Proprity of the Mixture of the different Poetic Sentiments.

Ksemndra has described that while (mixing doing combination properly to each others the poetic sentiments) aforesaid poetic sentiments to each other, raises the beauty in the poetics such as when we mix (combine properly) to the aforesaid Poetic Sentiments. Such as; while mixing (doing the combination) of the Compassionate Poetic Sentiments and the Amour Poetic Sentiments. Intensifies the beauty in the Poetics. In the same way while mixing (doing properly the combination) properly the aforesaid poetic sentiments to each other galorifies the beauty in the poetics.
7. Propriety of the Verb-Verbal-Construct (form)-

The example is taken from the composition of Ksemendra—The "Nitilata"

The parrots are addressing to 'Ravana' in this way— that , O Lord! Are you remembering that Bali? Who used to do the journey of seven oceans very hastily while performing the morning and evening prayers, and who(Bali) with his power (power of his hands), bravery made the skeleton (by death or killing of the body of the demon Dudumbhi who was in the, disguise(form) of a boffalow -bull and grinded(killed) to the Mayavi-named-(illusory-demon) of the underworld and with his blood made the whole-under-world blood-stained ie scattered his blood on the whole underworld. With the expulsion from the reign--- kingdom and seizing (taking) the wealth and wife of his younger (Sugriebe). With these punishments that (Bali) was robber of the future (prospect of---the future life) of his younger(Sugriebe). Are you remembering that very Bali ?

In these lines to perform the prayers and the very hastily---in speed, while doing the journey of the seven oceans, and the destroyer of the Dudumbhi-demon. Dyeing---colouring the whole underworld with the blood of first Mayavi-Named (illusory-demon) while killing (putting

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30. CF from the composition of Ksemendra – The Nitilata
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to death). "Are remembering that Bali?" With this prohibitable—Verbal Constructed-word---(the sentence)---(spiritual) instructions are being given to wicked Ravana by the parrots, to avert Ravana from doing the wrong path. It displays that, having put you into the beg of cloth that Bali had got clung you in the armpit. That is to say that the purport of saying of this sentence is that---It seems that Bali was insignificant or he was not to be rememberable. Then with the prohibitable remembering i,e "You are remembring that very Bali" etc., Verbal-Construct manifests that there is some secrecy and this (secrecy) is nothing beside putting Ravana into a bag and clung him in the armpit. The cause of this manifestation is Verbal-Construct only. So it is a clear example of the Propriety of the Verbal-Construct.

i) Impropriety of the Verbal Construct: -

The example is taken from the composition of 'Praversena'---

I Jambana am as former times as before the churning of the sea and ocean (a mythological story in which the oceans was churned by the one side holding the string of the cobra---Sesnaga by the Deities(The God) and other side by the Demons and the Nectar and Wine was extracted from that charming. Which was taken by them in this way the Deities (The God)---(has taken)the Nectar and the wine Demons (has taken) the Wine; and I am remembering the leanen habing without the Parijata-named flower and I am remembering the heart of God Vishnu(one of the Trinitiy in the Hinduism), which heart is devoide of

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Luxmi (the Goddess of wealth) and also (Visnu) is devoit of the jewels; and (I am remembering) to the not of the matted hairs, of Lord Siva Sankara. Moreover I am remembering to Lord Siva. That is tol say, the “Churning of the Oceans” are the phenomenon of my time, I am oldest then the Churning of the Oceans. 

In these lines Jambvana while praining (enumerating)---(dacribing) his own merits by the flower of---the Parijata and in that connection with the use of the "I remember" this type of Verbal-Construct (that) shows that only I am as old and my old body is of as much days, do not manifests anyb sepcial meaning. and whereas 'Jambahana', here wants to do the praise of his(own) merits so the Verbal Construct is not appropriate. In this way it is an example of the Impropriety of the Verbal Construct.

8. Propriety of the Cases: - Declensions :-

a.i) Propriety of Nominative Case :-

The example is taken from the composition of Bhatvana:

To give the benediction to the king 'Sudraka' these lines were read by parrot---O-Lord the both breasts of the women of your enemies having taken bath with the water of their tears and having live near the fire of sorrow, which is situated in the heart and having abandon the garland of the pearls (in another way) having abandon the food (meal) and (with it) is seeming just conducting like the person who

31. CF from the composition of Pravar Sena
has took fast for ever, or abandoned the meal for ever. moreover 'Vimukatahara' etymologically the meaning of Vimukta is---has abandoned Hara means---the garland, besides it the meaning of Vimukatahara in Dev-Nagari-Script is also has abandoned the meal, as---Vimukta---has abandoned the meal. Ahara---the meal etc. So there are dual meanings of these aforsaid sentences. 32

In these lines with purport of saying that "The women of the enemies are doing fast (with this purport) their both breasts have taken bath with the water of their tears and they (breasts are near the sorrow of fire which sorrow is situated near the heart and having abandoned the meal and the garland of pearls is doing the fast for ever. In these lines the use of the word Nominativ-Word (subject)--- 'the breasts' to say this word i,e the breasts are taking bath etc., glorifyes the Propriety of the Nominative Case, and there is a conjucature of an conprecedented desirability.

a.li) Impropriety of the Nominative Case: -

The example is taken from the composition of Parimala.

While conquering the Gurjar province by the king of Malva, these lines have been said in the praise of the king of Malva

32. CF from the compositon of Bhatvana

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-- O-Lord (Lord of Malva) that the defeated king of the Gurjar province because of having defeated, (the lord of the Gurjar) is entering in the wood of Maru, Neither he takes any meal (food) nor the water, and he does not allow to come near him to the ladies, and sleeps on the earth, and have derelicted the pleasures of sensualities and also has abandoned the smearing of the mark——paste of the sandal wood, and having abandoned these things, he is doing his body weak in the heat of the unbearable rays of the sun. It seems that he is performing the hard ascetic fearour to get your grace.  

In these lines, while having defeated the king of the Gurjar province is entering in the wood of Maru and having become devoid of meals etc. sensual enjoyments is bearing the scorching heat of the rays of the sun and is doing--- (performing) the hard ascetic fearour. This statement do not clarify of any special of this types which can prove (make clear) the Propriety of the Nominative Case. Because with the fear of the enemies they are endowed with the sorrow of living in the deserted-land and are devoid of all the sensual pleasures. What can they do besides it they have not any alternate. In this way these lines do not display any miracle, so it clarify evidonly the Impropriety of the Nominative Case.

32. C.F from the composition of Parimala.
b.i) Propriety of the Accusative Case: -

The example has been taken from the composition of Ksemendra—Lavnyavati.

O-Lord ! your sword which strikes on the vast army of the king and is full with the intense courage, and this sword is accustomed with the clear current of water while watering (to do implementation) the sword and (this sword) hold always in unprecedented pungency (sharpneses) the sword seems like the river which river might originate from the peak of the mountain and because prosperous (opulant) full with water in the rainy season and is endowed with the clear current flow of water and always maintains (holds) an unprecedented coolness. Your sword is like a blue lotus in the ear of the Valour-named Goddess Luxmi’s ear’s it creates the anguish pain in the heart of enemies as that of the heat of burning fire .

It is wonderful because the sword which has shone similar to the flow of water in the previous lines of the aforsaid paragraph so the coolness should be the innate quality of that sword but it sword raises(creates) the anguish pain here which is against the innate quality so why should not be surprise here.

33. C.F. from the composition of Ksemendra --- The Lavanyavati
In these lines the similarity of the sword has been shown with the river (which) river is endowed with the clear water, and thereafter with that cool water of the river the anguish heat has been created so with that coolness of river the creation of the heat anguish has been described which raises the strange miracle all this miracle is due to the Propriety of the Accusative Case so it is an example which is indicating the Propriety of the Accusative Case.

b.ii) Impropriety of the Accusative Case: -

The example has been taken from the composition of Ksemendra:

'Avsarsava' O lord! your ardor is excessive increased like the fire because the fuel to this fire is burning fastly because of the breathing of the pulverized enemies, and it (Your ardor) is increasing the anguish (pain) of the women of enemies. 34

In these lines to enhance the glory of the king's vigour this types of epithets has been used with which it (his vigour) seems same as the fire that is his vigour accomplishes the similarity with the fire, and thereafter pulverized by the fire of ardor, the ardor is increasing the anguish (pain) of the women of the enemies with which the deficiency of the similarity has been fulfilled in this way these way these lines seems

34. C.F. from the composition of Ksemendra.
very beautiful, but according to the propriety there is nothing any appropriateness of the Accusative Case, because it is innate quality of the fire to give heat, and besides it not giving the heat by fire it would be appropriate. Here in these lines if the vigour of the king has proved like the fire so to provide the anguish is a simple thing (matter) there is nothing anything which is special. In this way these lines do not excite the delight to the sensitive-men but raises only the indifference, which is disgrace for a good composition, so it is an example of the Propriety of the Accusative Case.

c.i) Propriety of the Instrumental Case:

The example is taken from the composition of 'Godkumbhkara'

These lines have been said in connection with the delineation of 'Hanumana' while doing the work action of 'God Rama' Hanuman is soaring (flying) over the ocean, with the sparkle (light) of his tail the Sun is becoming brillianceless and with the luster of his forehead the 'Moon' is becoming without the brilliance, and with the terribleness of the hairs of his back the Clouds are becoming splendourless dark and with the sparkle of his teeth the Stars' are becoming brillianceless. It seems that he "Hanumana" has crossed the sea even with a glance. Not only this but also with the waves of the unrepelled high laughter, has calmed the fire of the vigour of Ravana in an instant which (vigour) is wide spread in all the directions.  

36 C.F. from the composition of God Kumbhkara
In these lines these sentences such as;— While crossing the ocean Hanumana with his tail makes brillianceless to the Sun and with the light of forehead makes brillianceless to the Moon and with the fearsome hairs of his back the Cloud is becoming splendourless (dark), and with the sparkle of his teeth the Stars are becoming brillianceless. While making brillianceless to all these objects; it seems that he (Hanumana) has crossed the ocean even with a glance. Not only this but also with the waves of the unrepelled high laughter Hanumana has calmed the fire of the vigour of Ravana in an instant; which fire is wide spread in all the directions. In this way with these types of corageous and the wonderful words; which words indicate the Instrumental-Case, and with these words Hanumana's first impression brings forth extensive Propriety like the flag of victory.

c.ii) Impropriety of the instrumental case: -

The example is taken from the composition of God Kumbhakara

The God Narsinha having with the head and hands of the lion and the body (trunk) of the human-being even with the desire to pierce the chest of (demon king) Hiranyaksyipu, only with the desire glaring from far for a moment to (Hirnyaksipa), with this glaring with the fury by the blood blushed brimmed eyes it seemed that Hirnyaksyipa pierced enirly by himself (i.e pierced volunteerily) made white-blooded to the chest (heart) of the enemy 'Hirnyaksipa' That rapiuted all over the world
bearing (disguising) the body of Nrisimha (having with the head and hand of the lion and body (trunk) of human being the God Vishnu (one of the God among Trinity) is victorious and is eminent (best of all). 37

In these lines while looking (glaring) with a wink (in an instant), and by the fury having blood-blushed (brimmed) eyes and with these eyes having pierced entirely by oneself (i.e. pierced voluntarily) the chest of Hirnyakasipa. This type of statement which has mentioned is totally inappropriate because only the great patience (steadfastness) of brave villain 'Hirnykasipa's can glisten (increase) the vigour of the main Hero the God 'Narsinham', but piercing by oneself (i.e. pierced voluntarily) the chest of the Hirnykasipa do not raise the vigour (glory) of the God Narsinha, while the statement--- "only with a glance etc." (pierced the chest) brings forth the Impropriety of the Instrumental - Case.

d.i) Propriety of the Dative-Case:

The example is taken from the composition of Bhat Prabhakara——

For human beings it is a matter of (fulfilment of) the great ambition to obtain (get) the entire earth endowed with the seven continents, but the God Bhargva brought about a completed even that (ambition) also Not only this but also that earth which is endowed with the oceans

37. C.F. from the composition of God Kumbhakara

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considering it like an insignificant thing (to that earth) and donate (gave) it to minor Brahman (a priest) moreover donate it to an unbeneficent Barahman (the priest) see (lo) while even speaking this (that the earth was donated considering it an insignificant thing to a un-beneficent Brahman (i.e. to a minor) we general folk ) are stiring exciting ourselves what can be even one's the wonderful greatness (glory) still more to it. (except it) Greeting to that unprecedented Tyagi (who has renounced the worldly subjects) Bhargava. This type of strange story of the donation having originated from whom then immersed (dissloved) in that very. Moreover that tale of donation originated from the Bhargava and immerssed in him. 38

In these lines the attainment of the earth endowed with the oceans is impossible but even that becomes possible, it is more wonderful to donate (give) the earth like the handful of grains to a Brahman; a priest (Kasyapa) while discussing only the matter of Propriety of Generosity of that donor, Bhargava we the common folks are exciting see !(realise) that what can do anybody more to it. i.e. nothing can do. greeting to this type of unprecedented donor the God Bhargva. In this type of statement the strangeness is becoming evident which is perceptible (evident) only with the word Vipraye--- for the priest (Brahaman) which word is indicates the Dative Case, so ti si an excellent example of the Dative Case.

38. C.F. from the composition of Bhat Prasukar

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d.ii) Impropriety of the Dative Case:

The example is taken from the composition of Rajsekhara-

While the messenger of Ravana is begging the axe of Parsurama from Parsurama. Then he (Parsurama's is saying to these messengers)---Then he (Parsurama is saying to these messengers Having getting birth in the holy dynasty (clans) of “Pulsit” the vigorous Ravana is begging the axe with affection not forcibly) while--- listening (hearing) this; my heart is becoming delightful, but having got with the grace of Mahadeva (one of the God among the Trinity) this axe is not capable to give. With this statement my heart is distressing. Therefore O! messenger. You tell Ravana in my own words, that the earth has already given to the Brahmans (Priests) by me. --Now having got victory over the Heaven and the Under World and having got conquered over with what object, might I fulfil your demand. Tell that (to Ravana). 39

In these lines while begging the axe by the messenger of Ravana from Parsurama-God Parsurama is saying, “This axe is not capable to give” (would not given) having got with the grace of Lord Shiva (one of the Trinity) therfore, tell that in my words to that Ravana who is having endowed with ten heads) in my words that the earth has already given by me to the great Ascetic Kasyapa now what can I give? having got-conquered over heaven and the under world? tell it to that Ravana.

39. C.F. from the compositon of Rajsekhra
In this way, this kind of statement is not appropriate to the benevolent Ascetic Bhargana, because that Ravana who at that time was becoming as obstacle to 'TriLoka' - three universe and give him entire universe, having got conquered so it can be called the injustise because it increases the injustise. In this way here in the aforesaid lines the Impropriety of the Dative Case is evident.

e. I) Propriety of the Ablative Case:

The example is taken from 'Malvarudra's composition:

The clouds having taken some drops (fogs) of water from this very sea, and do inundate the whole earth and while wandering touching the edge (border) of the peaks of the Mardracal (mountain) and while touching and due to that "touching-- of the peaks" the pupil of the eyes of the mermaid becomes clever moreover it stires, and having got this mermaid, which is with the stiring (clever) pupil of the eyes of - the God Vishnu becomes endowed with the Prospriety or (with the Laxmi or Wealth). 40.

In these lines, the clouds do inundate to the earth having got the some drops of water form this very sea, and God Vishnu also becomes endowed with Luxmi (Goddess of wealth) having got the Luxmi from

40. C.F. from the composition of Malvarudra

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this very sea or Vishnu becomes prosperous. This statement displays the very great grandeur. And the base (backbone) of that greatness is the word, which indicates the Ablative Case i.e. the word - "From this very Sea" or from the water of that very Sea, this word indicates the Ablative Case. In this way here is a strange conjecture of the Propriety of the Ablative Case.

e.ii) Impropriety of the Ablative Case: -
The example is taken from the composition of Bhatenduraja-

These lines have been indicated to a person with indirectly (in the indirect state) - tacitally who collects the wealth with unjustly (with the wrong manner) ---- while snatching the water from the mouth (just like snatching the morsel) of the river what (thing) has made (achieve) the sea ? In the beginning (while remaining over the sea make it endowed with the salt and do it undrinkable. Thereafter (going some down of the water) burnt it in the flame of the fire of the sea, and at last left it in the underword. That is to say, if the proper use of the ill-earned wealth is done then there is one thing (right) and that (wealth) let be entirely ill-spent. (used improperly) so it is extensively inappropriate 41

In these lines indirectly indicating to the sea, which has been said to a person, who does the extravagance of the wealth which has earned unjustly and that person is against the proper use of the wealth. To

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41. C.F. from the composition of Bhatenduraja
snatch the water from the mouth (as a morsel or meal) of the river and entrust (give) it is to underserving- the fire of the sea and to the underworld is able to criticize. These lines it has been said that "the water taken from the mouth of the river which has said on the place of "the water taken from the river the word mouth is useless, it indicates the uselessness of the word, which word indicates the ablative case. so the Impropriety of the Ablative case is evident, besides it, word mouth is not useless because it manifests (clarityes) to snatch the morsel from the poormen's mouth which is entirely miraclesome, so it can not be said the Impropriety but in other way it is the Impropriety because the river has not mouth, just like in the hunam being so it is an example of the Impropriety of the Ablative - Case.

f.i) Propriety of the locative Case: -

The example is taken from the compositon of Kalidasa - The "Kuntesvardautya".

The messenger of the emperor 'Vikramaditya', while not getting the respectable seat in the assembly of Kuntesvar he sits of the ground (earth) and is expresing his eminence of sitting on the ground (earth), in this way that; in that very earth lives the supreme (head) of the mountain the 'Meru' (mountain). An on it lives the seven oceans and sub-oceans. This earth is becoming glorify on the Sesnaga - A Cobra in the form of
the God i.e. the hood is like the stake, so it is proper to the persons who are like me to sit on the ground (Earth) 42

In these lines of the emperor Vikramaditya did not get the respectable seat in the assembly of "Kuntesvar" according to the respect of his own king and he sits on the ground (earth) and is saying with the serious sense of maturity, that it is proper, to the persons, who are prestigious like us, who sits on the ground (Earth), which earth being remain constant (unshakable) on the strong pillar-like-hood of Sesnaga - a Cobra in the from of God; mythologically, Sesnaga has sustained the entire universe on his hood so it is innate to be strong of the hood of Sesnaga because in that very earth remains the king of the mountain the Meru (a name of the mountain). It points out (expresses) that, my grandeur (reputation) is also like the grandeur of this Meru and is also like the ocean and is like another universe also, because there is not any another thing which can sustain to the mountains and the oceans etc. things; except the earth. Because the earth sustains everything i.e. the earth is capable of sustaining everything, with these lines there is the semblance of an unprecedented Propriety, which is only due to the word "Ihaiva"- only this, word. This word is the word of the locative case. Moreover, "Ihaiva" means, only this earth is capable to sustain the mountain and ocean and to the everything. So gramatically the word "Ihaiva" only this is of the locative case so it is a good example of the Propriety of the Locative Case.

42. C.F. from the composition of Kalidasa - The Kunteshverdauty
f.ii) Impropriety of the Locative Case: -

The example is taken from the Composition of "Parimala" -

O ! Supreme among the decorumful men (Lord) ! your servant I fortunately lived having astonished in that region (place) where your Vigour was overturning the garland on the trembling breasts of the amorus women. That is to say your impression was terrifying the heart of the people. 43

In these lines with the statement "your servant" I lived in that region where your vigour was tickling the garland on the breasts of the amorus women - with this statement all pervasiveness of the King’s vigour comes to an end and that vigour remains only in the one region, so in the way the bravery and amorosity of that king has been described that do not become the praise of the king, but becomes the criticise of the king, because this statement clarifies that, where I live there was your vigour (impression) but in the other region there was not your vigour impression, your vigour was doing this type of over turning this matter was because if the vigour of a "King" has spreaded in one region in this way then it is not the matter of greatness because in the one region, even the vigour of the robbers and the dacoits or the swindlers etc. (persons) also spreads.

43. C.F. from the composition of Parimala
If the meaning of the aforesaid lines let be considered as "I lived everywhere" if the meaning of the aforesaid sentence let be considered as it then also it is not appropriate because the word "Tatra" there Tatra (in that very region) indicates only some one "particular" place. In this way in these lines the Impropriety of the Locative Case is evident. If it would have said - "I was there on at all places (every places) wherever your vigour was spreading " this kind of statement becomes appropriate and appreciable and it do not destroy the Propriety also.

9. Propriety of the Gender:-

The example has been taken from the composition of Kremendra - "Lalit-Ratan-Mala"-

In the bereft of separation from "Ratnavali", the king of 'Vatsa' is as much overwhelmed with the grief that he do not feel sleepy and is losing his confidence, and he can not stay at the same place continuously, and is wandering here and there with floundering (agitation) like a derelict, and any type of long discussion causes (becomes) painful to him and he did not feel peace anywhere. What can we tell about the King because having devoide of 'Ratnavali' or in the absence of Ratnavali, the king Udyana used to do their adoration by penegyric (eulogic i.e. - praise) , and by rebelling and doing contemplation (meditation, the king is performing his activities so he
(King) remains away from the public-contact, and 'Udyana' do not wants to learn even the name of any another women; except "Ratnavali". 

In the aforesaid lines, the king of Vatsa - Udyana is becoming distressed with the bereft of separation from 'Ratnavali' and these lines are in accordance with his passion of love (condition) and these lines have been said by a clown to a 'Susangata' - named lady. Udyana, do not feel sleepy, do not maintain confidence, do not stay at the same place. The long discussion causes him distress, and he do not find any peace and remains immersed in his contemplation while remembering her -Ratnavali's merits. Having separated from the public contact - he do not want to hear even the name of another women.

In this type of description these words indicate the feminine words such as Sthiti to stay – Dhriti - to hold the confidence – Katha – a tale and Nirbriti - completion or conclusion here its meaning is the peace and these words are indicating to the feminine and in them there is the womanliness, which represents an extreme Propriety. This Popriety is only with the proper use of the feminine gender. Therefore these lines has been represented as Propriety of the Gender which is excessive concordant (consistent).

44. C.F. from the composition of Ksemendra - Lalitratanmala
ii) Impropriety of the Gender.

The example is taken from the composition of Ksemendra - Nitilata:

To fight with the human-beings 'Ravana' (a king) feels his meanness (shame) and he is displaying his superiority (excellence) and is saying that these my twenty arms (which) are able to fight with Varuna (a God of water) and these arms have accomplished these task having done utterly destruction of the heaven, and (these my arms) have also been destroyed the air which air has the vehement-speed, and (these arms) remains always expectation of killing Kuber (the God of treasury) and these my arms are showing full courage to destroy even the fire also and are feeling (realising) shame to fight with the human beings. 45

In the aforesaid lines, Ravana is displaying his rage (fury) to the monkeys (the army of the king Rama) and is saying in the rage - mixed voice that these my terrible group of arms feel feel shame to fight only with the human-beings because these my arms have destroyed the proud of the bravery of 'Varuna' etc. (Who is) - the guardian deity of the quarter of the world.

45. C.F. From the composition of Ksemendra – Nitilata
In this way the word “Bahumandli” - the band of arms, has been said on the place of “Bahusamuha” - the group of arms. Moreover, the purport of the saying i.e. the poet want to say “Bahasmuha” - the group of arms, moreover, Bahumandli has been said on the place of “Bahusumuha”, but he has said Buhamadli - the band of arms only to express the purport of the word Bahusamuha the group of the arms. This type of indication of the feminine gender is extremely inappropriate because, to conquer to the three universe (Triloka), this type of work of adventure can be possible only by the man, not by the woman because the women are delicate by nature moreover, women are naturally delicate. But in these lines the poet has not taken into consideration to it in this way the indication of the feminine 'Gender' displays the Impropriety of the gender. Moreover while describing the word Bahumandli band of arms on the place Bahusmuha (group of arms) in that position the word, Bahumandli is the word of feminine gender but here this word has taken deliberately on the place of Bahusamuha group of arms so it as Impropriety.

10. Propriety of the Number: -

The example is taken from the composition of Ksemendra - Nitolata:-

The group of parrots are singing the greatness (grandeur) of Ravana before 'Rama'. Ravana in jocking to the God Visnu (one of the God among Trinity) because having conquered the three universe -
'Triloka', and having conquered 'Varaha' mythologically, a God with the head of the wild boar and having defeated countless bravers (warriors) and having got numberless jewels and in the sea of war i.e. war is in the form of the sea having choosed hundred times by the "Vijay - Luxmi" - conquered - wealth by her own choice (of obtaining something province etc.) i.e. the epithet Vijay - Luxmi is used for it. Moreover, he has obtained several times the victory and having conquered the Varuna etc.- the guardian deity of the quarter of the world and having done several times this type of wonderful works of adventure Ravna has become courageous, and reputed. Therefore he is jocking to the god Visnu, because God Visnu has conquered only one time over the three universe (Triloka) in the form of the incarnation of 'Vamana', and in the form of the incarnation of "Varala" has killed slaughtered (conquered ) only one time to the demons. The Vishnu has got only one time the Kaustab-named jewells and only one time The Luxmi (Goddess of wealth) has choosed him -"Vishnu" by her own choice and only one time he has to do the trouble of tie-down (to bind) – "Bali". Thereby they (Vishnu) tired as much that he is sleeping in deep sleep till today on the hood of 'Sesnaga' (a cobra in the form of God). 46

In the aforesaid lines, the parrots are describing the valour (valiant deeds) of "Ravana before Rama". That Ravana is doing the jock of Vishnu and is saying that - Vishnu only with one time's exhaustion slepted in a deep sleep on 'Sesnaga' - the Cobra - God but besides it Ravana has assaulted (charged) several times over the three universe –

46. C.F. from the composition of Ksemendra – Nilitata

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Triloka and Ravana is conqueror of Varaha - a God in the form of wild boar and the conqueror of the bravers (warriors) and has gained several times the jewels and in the sea of war he was chosen several times by the conquered-wealth i.e. Vijay-luxmi. Moreover, he has obtained several times by the aforesaid victory and has tied-down Veruna the guardian God of the world. In this way doing these types of several wonderful works of adventurerous Ravana becomes entirely untired (unfatigued). In this way there comes the strangeness in Ravana; except Vishnu only with the use of plural number- so the use of plural number is consistent here. In this way it is an example of the "Propriety of the Number".

ii) Impropriety of the Numbers:

The example is taken from the composition of Matrigupta.

O lord! It is not 'Moon' who lives on the lotus like mouth of the 'Night-named' heroine and it is like the flamigo and as white as the temple of the she-parrot (female-parrot) it is not Moon but it is your glory (honour) on the other universe –'Loka' which is as white as the foam (fog) of (over) the white ocean, which honour is glistening (soaring) in the sky. 47

47. C.F. from the composition of Matrigupta
In these lines the statement "it is not Moon" but it is your honour which is in the from of Moon and which Moon is as white as the foam (fog) of (over) the white ocean." this kind of statement is extremely inappropriate, that honour is more than one honour so the honour which is spreaded all-around, for this, here should do the use of - Yasansi (honours), but the poet has used the 'Yason' (honour) which is in the singular-number, with which this honour remains only in the Moon which (Moon) is seeming like a circular lump (while looking on from far), in this way the honour becomes limited. Moreover because his reputation is spreaded all around so the honour is more than one honour, so there should do the use the plural-numbers honours "Yasansi" - honours but the poet has used only singular number "Yason" - honour, with which the honour becomes limited and remain only in the circular lump of 'Moon', moreover the Moon seems like a circular lump while looking on from far. Therefore, these lines display the Impropriety of the Numbers.

11. Propriety of the Adjectives: -

The example is taken from the composition of Ksemendra - "Munimatmimansa"

Who do not desire of the following objects that is - the handsome garden of youth in the Spring seams. i.e. the youth which is as handsome as the garden, and the lotus which intoxicates to the people with its scent ( good smell) and the high buildings (attics of the
buildings) and the overhanging of that which buildings are studded with the jewels and the Moonlit-light is falling on it which (Moonlit) is seeming just like a sheet. Moreover this sort of high buildings are very charming to everybody, besides it the beautiful “Young Women” which is delicate (wonderful) by nature - Who do not have the desire of all these objects but in the life (body) in which all these objects are consumed (enjoyed) that very life is undurable like the raw (unripe) pot of the clay i.e. life is like the raw-pot, which is made of the clay and is undurable and do not remains for ever. 48

In these lines while describing the grandeur (majesty) of Yudhisthara (one of among Pandavas) which Yudhistra is endowed with the extreme grandeur (majesty) and is endowed with the proud of royal counsil which counsil is endowed (just like) with the jewels and is endowed with the drinking of wine. In connection with the delineation of the impression of the grandeur of Yudhisthra, taking in to consideration the purport of the viewpoint of the great ascetic-Vyasa about the materialistic world i.e. - According to Vyasa, there is not the existence of the materialistic objects. Such as, to whom these objects are not desired i.e. the gardens which are becoming young (are flowing) while the advent of Spring season and the lotus, which is endowed with the pollen (a filament of the lotus) and the high buildings, attics of the buildings having endowed with the silver sheets because of the Moonlit-light and beautiful women etc. to whom are not these objects.

48. C.F. From the composition of Ksemendra – Munimatmimasa.
desirable but in the life (body) in which these things are consumed (enjoyed) that life (body) is as perishable as the weak pot the clay. Moreover life is as perishable as the unripe (weak) pot of the clay. In this statement with the adjective word “Ksipraksayed” - as perishable as an unripe earthen – pot, with this adjective word the excellance has been brought out to the noun word – Jivan - Rupe - Nasvar – as perishable as the life, moreover, the noun defined by the adjective i.e. ‘Visesya’ – “as perishable as the life”, and - Jivan - ke Saman-Nasvor this word is Visesya of the adjective Visasan (moreover - Visesya meens a noun defined by an objective. So with the beauty of this world “Ksiprekjayadi” - as perishable as the earthen-pot, these lines are glistening the whole sentence (words) extremely with the Propriety, because this word is doing the supports of the “Asceticism” – to that mind which mind is deviod of“Asceticism” till now.

II. Impropriety of the Adjectives: -

These lines have been taken from the composition of 'Bhatlolata'.

Narrow by nature, and actually huge ponds whether criticise the Summer or praise it but (for) the Ocean, which (Ocean) is as clever as an innocent small fish and is more constant than the Mandrachal - mountain, because having endowed with the internal water, for that ocean the criticise of Summer and the praise of the cloud is beyond assumption. 49

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49. C.F. from the composition of Bhatlolata
In these lines, the ponds which are narrow by nature and are extensive (in size) whether they criticise the Summer or praise it, but the sea which is as clever as the small innocent fish, and is more constant than Mandrachal - because having endowed with the internal water. For that sea both assumptions are useless. This statement clarifying the Impropriety due to these adjective words - “Sankuchita” – Narrow and the “Vistrita” - Extensive.

Because one who is endowed with the narrowness by nature to that object being extensive is totally inappropriate. The contradiction is due to having two different qualities – adjectives in the pond at the same time the 'Narrow and at the same time the Extensive. Moreover, if we consider that the pond is narrow by nature and extensive is size then also it is inconsistent; because the pond is an inert object and the nature is the particular character (nature) of the living-beings. Therefore it is not concordant for the pond. In this way these lines display the Impropriety of the Adjectives.

12. Property of the Prefixes :-

The example has been taken from the compsotion of Ksemendra - ‘Munimatmimansa’.

The following lines have been said at that (very) time when Duryodhana having defeated by the hevenly musicians- ministrals -
(Gandlarva) he is performing the Ascetic – Fervour. These lines are the indication of the asceticism – fervour of Duryodhana such as – (that) Duryadhana desires to perform the ascetic fervour and is conducting a good – deal, and has lost the proud, and has taken the support (reliance) of (upon) the Asceticism, and having lost the occasion of the Sensual pleasures with the devoid of the excessive (extreme) proud he desires to perform the ascetic fervour. It is proper, because these type of persons are like the heat or like the irons which has capacity to mould itself to anywhere, like the lump of iron therefore, they achieve the capability (capacity) to do the work or to mould themselves. These lines have been performed to rouse the slogan and noise in connection with the “Ghosayatra” - a journey which is performed to rouse slogan and noise while the musician of the heaven tied up “Duryodhana” - and destroyed his proud, and now he is performing the ascetic fervour. The excessive stubborness of Duryodhaya has been described in this way. All people having devoid of the wealth and pleasure conduct the good – deal and leaves abondans the proud and take the support (reliance) of the Asceticism and having lost the contact with the sensual enjoyments (sensuality), he loses his excessive proud, and having proudless he desires to perform the ascetic – fervour.  

It is exact, usually this type of persons are like the melted lump of the iron so they achieve the capability (capacity) to do the work or to mould themselves and also other objects. In this statement the word

50. C.F. from the composition of Ksemndra – Munimatmimasa.
'Utunga' -'high' has prefixes 'Uta' - which does raises the expressible meaning of the 'Tunga' - the high moreover these prefixes also clarifies that the intoxicated man has proud and that proud destroyed when any body becomes deprived from the aforesaid objects then he support the Ascetician. In this way it is an example of the Propriety of the Prefixes.

II) Impropriety of the Prefixes:-
The example has been taken from the composition of Kumardasa.

The young women is immersed in the delight of new meetings, with her lover so she is devoid of the knowledge of the passing of time. To this young women her friend is giving the information of the morning that the morning has becomes. Oh ! friend leave (abandoned) to the intense embracing now, come out of the contact of the lover. Just look ! golden like (gilded) rays of the Sun are glancing (looking) and the cockes are crowing. Even till now you wants to remain in the temple of amour moreover you donot want to come out of the amorus.- play. 51

In these lines, the women who is immersed in the intense embracing which is because of her new nad fresh intense desire, so her friend is saying to her, “be conscious” – be careful and is saying that leave the lover. The rays of the Sun has been & rised, the cacke are crowing. The dawn (moring) has become. While saying this statemnet, -

51. C.F. from the composition of Kumardasa.
The word “Sampravadenti” — now the (cocks) are crowing in this words the use of the “Sam” and the word “Pra” there is nothing any meaning of the aforesaid words moreover, they are just like the silent letters of the English language. So both prefixes has nothing any extreme meaning, because, without these two prefixes the meaning of the expressive word — “Vadanti” — are saying (Chirping etc.) is evident. Therefore, these two prefixes (Sam - and Pro it mens nothing but it glorifies the words like the word of English, creates only the Impropriety of the Preifxes it , so it is as example of the Improprecity of the prefixes.

13. Propriety of the Particles — and Unanalysed Form in the Grammer – the Nipata :-

The example is taken from the composition of Ksemendra - Munimatminansa.

The persons who has desired to get the delights (plesures) of the heaven all these stupid men performs hundred Yagyas — a fire pit in wich the oblation of clarified butter (ghee) is offered and people goes to he heaven and lives (stays) there for several days, but after the ending (ceasing) of the ‘Punya’ auspicious (Virtuous) of their good-deeds, they are got chased- away form the heaven in the same way as the prostitutes got chased away to the sensual person whose wealth has ceased (ended). Therefore , Oh ! fools, do the desire of the pleasure (contentment) of the “Deliberation” which is true and enternal. 52

52. C.F. from the composition of Ksemendra – Munimatmimasa

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In these lines, the contentment of the heaven has been described (stated) like the enjoyments of the (with the) prostitutes heaven, which are perishable and momentary. In this way these lines manifestes the constantness and the truthness of the contented pleasure of the deliberation which enhances more due to the use of ‘Cha’ and particle - Nipata in this sentences as “Satyam Cha Nityam Cha Yat” i.e. which (pleasure of the heaven) is true and eternal moreover Satyam – means – the – true, and Nityam means the eternal. In this way, in this sentence the word Cha - and has been repeated twice such as Satyam Cha - the true, and Nityam Cha - the eternal, so this ‘Nipata’ Particle Cha – and, intensifies the beauty of the aforesaid lines. In this way it is an example of the Propriety of the Particles.

II. Impropriety of the Particles; an un-analysed form in the Grammer-‘Nipala’ :

The example has been taken from the composition of ‘Sri Chakra” –

The following lines have been said by the well-wisher of king to him (to the king) Oh ! Lord; however even you yourself knows everything, then also we are presenting some ethical topics in your favour (care).

Having done friendship with the king of ‘Jalandhara’ make compromise with him Jalandhara, and set up the peace, and become peaceful and then got chase-away to the barbarians – to the uncivilized-

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men, (a wild tribe) - and do aside remove, the defame. And fulfill to the entire world, with your fame (reputation).

Not only this but also, collect (acquire) the levy-tax, from the entire earth and the world, which earth is adorned (encircled) with the girdle of sea and which sea is in the form of the the girdle; a sacred thread – the Mekhala. Moreover, the sea; just like a girdle has encircled the earth and in this way the earth is adorned with this - girdle.  

In these lines in the serial of the description of the praise of the king the statement - “Devo Janti Servam Yadapi Cha Tadapi” - i.e. O Lord! However you know every thing and then also etc. In this kind of statement whereas the words Yadapi - However, and Tadsapi - then also, are not capable of assemblage, then the use the word Cha - and, between the can never be appropriate. In this way that the word Cha - and, word is expressing the Impropriety of the Particles – Nipata. Therefore, it is an example of the Impropriety of the Particles Nipata.

14. Properity of the Time :-

The example has been taken from the Composition of - Malvakubala.

While doing the delineation of the transition of (between) Cold Season and the Spring season the poet is describing as - that the tree of

53. C.F. from the composition of Shri Chakra.
Jasmine (Jasmine; the name of a tree) had become flowerless and the buds have come out of the tree of Palm (Palm; the name of a tree). The Nightingles are joining together (placing) their voices in their minds. But just now they are not warbling whereas the rays of the Sun are destroying the excessive strength of the cold, but these rays are not holding (preventing) the intensive and exhausting hardness of the cold.\textsuperscript{54}

In these lines the passion of love has been compared with the beautiful garden which garden is very beautiful because of the advent of the Spring season; at this particular time. It is proper that due to the transition of the season, the Jasmine trees have become devoid of flowers. And the palm trees are bending due to the burden of the buds of flower - and the nightingale are placing together their voices in their minds. The rays of Sun has destroyed the excessiveness of the cold. But it is not holding (preventing) the destressness – intensity, of the cold. In these lines the use of the present sentence of appropriate, which creates an unpresented Propriety which is favourable to the sweet emotion of the heart. In this way it is good example of the Propriety of the Time.

\textsuperscript{54} C.F from the composition of Malavkuvala
II. Impropriety of the Time :-

The example has been taken form the Composition of Varahamihir.

The Moon having devoid of his art 'Kala' (sixteen digit at Moon) and enters, every month in the Solar- System (circle of the Sun) at the last day of the dark fortnight of a Lunar month - the night of the new Moon – i.e. the Ambasya, from where it takes some 'Arts' and coming out from there the Moon goes far to far i.e. rises from the far of the places, if anyhow accomplishes (fulfills) himself on the Full-Moon-Day, then it rises in the confront of the Sun i.e. Moon becomes face ot face of the Sun, i.e. when it rises on the Full-Moon-Day, he becomes face to face of the Sun, on that day. It clarifies that the foolish who glitters with others powers neither desists from his wickedness nor draws-backs (gives up) from the begging.\(^55\)

In these lines while delineating that the diminished (decayed) Moon enters every month in the solar system (circle of the Sun) and from there the (Moon) taken some 'Arts' sixteen digit of Moon and goes far away i.e. rises form the far of the places, and having fulfilled on the Full-Moon-Day, he rises in the confront of the Sun i.e rises In the competition of the Sun and neither gives up his wretchedness nor desists from begging in this statement the words Viramti – desists. and

\(^{55}\) C.F. from the composition of Varahamihera
Vyranseet – gave up, are contradict to each other and both indicate the time. These two words have been used to indicate the two qualities of the Moon i.e. the wickedness and the Meekness which are the qualities of the Moon and which qualities exist in the Moon for all the times.

Therefore the use of the present times was appropriate in the word Vyranseet – gave up here the use of past tense is inappropriate, but here should have done the use of present tense, like the word Viramati – desists, in this word there is the use of present tense, which is appropriate, but the use of past tense, in the word Vyranseet – gave up, is entirely inappropriate, therefore, it is an example of the Propriety of the Time.

15. Propriety of the Region: -
The example has been taken from the composition of Bhatbhavbhuti: -

When Lord Rama again comes to the Dandaka - named Wood in connection with the assassination of Sambuka, the Lord Rama is saying that- At the previous time, where was the flow (current) of water, now the banks of river are becoming visible there. The change has come in the density and the rareness of the trees that is to say - where were rare trees in thein the earlier (previous) times there are now dense trees, and where the trees were dense there the trees have become rare now. It seems that it is another wood and only the previous status of the
mountain manifests that it is the same wood and only then we believe and hold our confidence that it is the same wood.  

In these lines after passing of the several years and when Ramchandra again enters into the pre-aquainted wood-the 'Dandaka' in connection with the assissiation with the Sambuka — while looking the changed position of that place (wood). He (Rama) is saying that 'Oh’ at the previous times where, were the flow (current) of water there are now the bank of river, moreover, the flow of water has become the bank now, Where were two or four trees there the several trees has grown now and where were many (much) trees there has left little now. It seems that it is an another wood. The mountain is only in the previous status that position of the mountains manifests that it is the same wood. While delineating the changed position of the wood, it manifests the touching description of the changed position of the wood. This change has become due to the long times changed-positions. In this way it display the nature of the particular place (wood) in a very touching manner which intensifies the glory of the region. In this way it is an example of the Propreity of the Region.

56. C.F. from the composition of Bhatbhavbhuti
II. Impropriety of the Region:-
The example has been taken from the composition of 'Raj Shekhara':-

That eminent among the poets Rajshkhar is desiring to go Kasi (the name of a region) now. Raj Shekhra is expressing his views (anxiety) in this way - I Raj Shekhra at the previous time was marked by the scratching (biting) of the teeth of the beautiful women of 'Karnataka' (the name of a region) thereafter, he becomes the pray of the flirtatious glance of the beautiful women of Maharashtra" (the name of a Region) then he was was suppressed with the weight of the breasts of the beautiful nature of the women of the Andhara (the name of a region). Afterthat he was frighten with the guiled eyebrows of his beloved and then he was tied up (embraced) with the arms (which arms are like the string) of the amorous women of the Laata (the name of a region). And then he was threatened (humiliated) by the threatening of the forefinger of the beautiful women of the Malaya (the name of a region). Moreover, the women of this region are with huge buttocks that very poet who is supreme among the poets desires to go to Kasi (the name of a region) 57

In these lines first of all Raj shekahara poet was immersed in the love of the beautiful women of Karnataka etc. regions but thereafter due to the old age having free from the attachment of the world now desires to go Kasi. In this type of statement it clarifies that in connection with

57. C.F. from the composition of Raj Shekhra

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the enumeration of the beautiful women of the different regions while enumerating. The beautiful women of Andhra he the poet suddenly has done the description of his own beloved even in the midst of the topic moreover in the topic the poet was enumerating the beautiful women of the south sides regions of India i.e. the Karnataka, Andhra etc. regions falls in the south of India i.e. with the description of his own beloved in the middest of the topic it becomes totally inappropriate and it destroys all the propriety moreover when the poet was enumerating serially the beautiful women of the south sides region, then suddenly in the midst of the topic he starts to describe his own beloved, whether he should describe the beautiful women of that south side regions moreover, he should continue his description on the same point. Therfore with the delineating about his on beloved "Pranyini" in the midst of the topic destroys the propriety of the previous described regions and so these lines becomes insiped (tasteless) due to the Impropriety of the Region. It is a good example of the Propriety of the Region.

16. Propriety of the Clans:-
The example has been taken from the Composition of 'Kalidasa'

Thereafter, that king in the oldage having removed his heart from the sensual-pleasures, and then properly entrusted the 'Parasol and Fly-Whisk' i.e the kingdom to his young son (prince) moreover he enthroned his son on his throne, and he (king) himself like the ascetic having done the renunciation, (having renounced the world) accompanied with his queen want to the wood. Because, in the oldage,
the kings, who has born, in the ‘Iksbaku’ dynasty (clans) have the tradition (norms to do as this i.e. (to renounce the world throne) moreover, ‘Iksbaku’ (name of dynasty-clans) “Iksbaku” dynasty is a high (great) dynasty and this dynasty has some norms of aforesaid kinds to renounce the worldly objects i.e. throne etc. 58

In these lines in the statement, “The king having old (in his oldge) entrusted the kingdom (throne) to his son and he (king), himself want to the wood because it is the tradition (norm) of the Ihsbaku’ dynasty to adopt the aforesaid norms in their old age (end). In this statement the Propreity of the Iksvaku - dynasty is apparent because of the Propreity of the tradition (norms) of the Iksvaku-dynasty because these norms are applicable to all the kings who born in the Iksvaku Dynasty in the present time or will be born in the future time. In this way it intesnifies the Propriety of the Iksvaku Dynasty. Therefore, it is a good example of the Propriety of the Clan.

II. Improperty of the Clans :-

The example has been taken from the Composition of Yashovermdeva.

I have borne in the clans of ‘Bhand’; a Jester then also I have got the desired post (status) but unfortunatly I am not capable to enjoy any pleasures (happiness). 59

58. C.F from the composition of Kalidasa
59. C.F. from the composition of Yashovaramdeva
In these lines I have borne in the “Bhand” the Clans of a Jester, then also I have got the desired post (status) but due to the breft of separation from beloved I am not capable to enjoy any pleasure. In this statement which “Bhand’s” (a Jester’s) which a clans has been described that clans is not known by the common-folks only the speaker (of these line) himself knows about this (his) clan. Moreover, the general folk has not the knowledge of that ‘Bhand’ clans, i.e. which qualities possess that clan (is higher or low clan). Only the speaker has knowledge about the (his) clan. Neither he has used any special epithet (title) to bring out the generosity or minority of that clan, but he has pointed-out only the name of this clan, which is not proper moreover, (however) in the previous paragraph in the context of the Propriety of the clans, while discussing about the Propriety of the clans the poet has not used any Poet of clans also has been used any epithet to define the Ikswaku clans, but it is appropriate because the appropriate character of the Iksvaka-clans (dynasty) is well-reputed in all-over the three universe (Triloka) but here in the context of the Impropriety of the clans, there is not this type of position. In this way it clarifies only the Impropriety of the clans. So it is an example of the Impropriety of the clans.

17. Propriety of the Vow :

The example has been taken from the composition of Ksemendra – the ‘Muktavali’

On the one side of this wood, the trees (are just like), have borne the bark garments and are endowed with the leaves. On the other way
the trees (are just like) having hold the stick, (rod) of the Palm-tree and are (edorned) with the Rosary which rosary is in the form of the clever row of he ‘Bhramar Raj’ (a large black bee) which row has encircled the trees therefore, this row of the wild bee’s seemes like he rosary. In this way having endowed with the aforesaid abjects these trees like the ascetic. That is to say - as the ascetics become adorned with the bark, ash, and rosary. In the same way this trees also have borne these (bark, ash and rosary etc.) objects, so they seems like the ascetics.60

In these lines the bark, ash and rosary ect. These objects point out the vow of the ascetic which is appropriate to the ascetic and the trees are also adorned with the bark, ash, and rosary etc. In this way, in this description this adorned trees points out - the purity and the serenity of the state of mind even in the Inert trees moreover, this trees having endowed with these bark, ash, and rosary ect. Ojects so they seems like the ascetic because these object are used mostly by the ascetic by placing these object in the tree it intensify there golary because the vow of the ascetic has been placed in the tree which trees are an inert object, therefore, it clarifies the Propriety of the Vow. In this way it is a good example of the Propriety of the Vow.

60. C.F. from the Composition of Ksemendra – The Muktavali
II. Impropriety of the Vow :

The example has been taken from the composition of Deepaka.

This type of self pouded person is well, who is endowed with these qualities - while having starved with hunger one who takes the alms-pot, which pot is covered with the white cloth and he goes to any sacred village or any dense wood to fulfill the stomach, and begs at these types of the doors (houses) which has become obscure (dim) with the smoke of the 'Hom' (a fire pit in which the oblation of clarified butter 'ghee' is offered-poured this kind of religious performance, which Hom is performed by the religious priests 'Brahmana' according to the norms (rules) moreover one who adopts the aforesaid norms, during the starvation that self produded person is just (correct) but, besides it, the poor person who satisfies himself by begging from his own Kinsmen (close relatives) is not right (fair) in any way (circumstances). Moreover, these lines clarifies that begging from the close relatives is not just (fair) but begging from other then the Kinsmen is exact. 61

In the aforesaid lines, the 'Asceticism' has been described without any provision because, in this statement, it has been said that - this kind of self prouded person is "right", who holds the alms and who is

61. C.F. from the composition of Deepka
distresssed (confused) due to the starvation (hunger) and takes support of the stick., and wanders door to door, (that is correct) but on the other side one who begs from his own Kinsmen, that is not exact. With this statement it seems that it displays the hatred (aversion) towards own Kinsmen such as to bear the distress of hard-vow is exact, i.e. to bear the distress is right except begging from the Kinsmen, but to beg from own kinsmen is not right; this type of statement can be consistent to that person who is endowed (attached) with love and hatred of (with) the world. But the exact ascetic can not say as this. In this way in the aforesaid lines the delineation of the vow of begging is entirely inappropriate, moreover, in the aforesaid lines the hatred with own Kinsmen seems apparent, with which the vow of begging becomes totally insipid which spoils entirely the Propriety of the Vow because, it seems that the man who holds the vow of begging wants to conquer his own Kinsmen. In this way it is an example of the Impropriety of the Vow.

16. Property of the Elements: -

The example has been taken from the composition of Ksemendra - Bodhaavadan Lata.

Whether (anybody ) might live in the heaven or in the under the world or be in he womb or be a child, or be an oldman or be even imminent to die, In any way the pre-acquired deeds of the human beings never distroys and which are capable to accompanied (go) with the human beings. Moreover, the reward of the pre-acquired deeds the deeds
which are of the earlier births. Human beings never vanishes but these deeds become fruitful.  

In these lines, in the entire three universe (Triloka) and in the all entire stages of human beings the reward of the pre-acquired-deeds i.e. which is performed in the earlier birth of the human beings never vanishes. In this statement, certainly which reality has been expressed that delights the sensitive-men. In this way it is a very good example of the Propreity of the Elements.

II. Impropriety of the Elements:

The example has been taken from the composition of “Magha”

Have you ever seen the hungry men eating to the grammer? or can the thirsty men relieve their thirst by (studying) the amour etc. poetic sentiments? or can anybody magnify the decorum of (his) clan only by doing the study, moreover, have anybody glorified even in the previous time to the afrosaid objects with the above—mentioned contradictory assertions-objects. No, never. The skills are useless things, leave off them. Think only to earn (acquire the money). Only the money fulfills all the necessities.

62. C.F. from the composition of Ksemndra – Bodhaavdan – Lata
63. C.F. from the composition of Magha.
In these lines, the statement points out to earn (acquire) money with the eager desire, because neither the grammar can relieve the hunger nor the poetic-sentiments can relieve to the thirst and neither anybody has been seen to raise — his clans only by the study. This kind of statement has been expressed in the state of non-confidence which is due to the poverty and sufferings. So, it is far from the element and is also contrary to the elements, therefore, it is entirely replete with the Impropriety. Actually the mother of all the wealth is the skills. Moreover, all wealth is acquired by the skill. It (skill) is capable to raise the clans, not anything other is capable to do it. In this way it is an example of the Impropriety of the Element.

19. Propreity of the Vigour : -

The example has been taken from the composition of Ksemendra - “Chitra-Bharat”.

The circumstances do not effect the great souls neither with the prosperity they become restraintless, nor with the decline, they become wretched. In any circumstances they do not leave the similarity, just look! becoming replete with the unrestrained flow of the numberless rivers, the ocean neither do the proud nor expresses his wretchedness having absorbed with the terrible flame of the fire of sea. It brings out that the greatman (gentlemen) do not alter themselves according to the change of the situation.64

64. C.F. from the composition of Ksemendra – Chitra Bharat.
In these lines, the excessive vigoure, of Yudhisthara, has been delineated in perspective of the ocean, such as having replete with the (excessive) water of the rivers and having absorbed with the fire of sea. The ocean which is endowed with the abundant (excessive) vigour, neither becomes restraintless nor expresses the wretchedness, because the change of situation do not effect the greatmen.

This kind of the statement clarifies the profound steadfastness which is due to the vigoroucity. In this way aforesaid statement expresses the unprecedented Propriety of the Vogorousity of the profound Perserverance (patience). Therefore, it is a good example of the Propriety of the Vigour.

II. Impropriety of the Vigour:
The example has been taken from the composition of Bhatenduraja

The fire at the ocean and the ocean both are the matter (subject) of wonder (astonishment) even by only with the remembrance of the activities of these objects. It stirs the heart because where on the one side the fire of the sea has not satisfied itself by absorbing the excessive of the water till today he is engaged in that process on the other side ocean, having borne as much heat, do not realise (feel) any distress on his body.\textsuperscript{65}

\textsuperscript{65} C.F. from the composition of Bhattenduraja
In these lines, the excessive vigour of the sea and of the fire of the sea has been described such as only one (single) fire of the sea itself has not satisfied while absorbing the excessive of the sea water, on the other side, the sea did not feel any distress by bearing this heat. In this way both are the matter (subject) of wonder. With this statement due to the extensive thrust (desire), the fire of the sea is just like a uncontented (man) and the sea seems like a mean-creature, because of being incapable to fulfill the desire (entreaty) of the person who has come for satisfaction- refuge (protection) near the sea (refugee) i.e. the fire of the sea is personified here a refugee who entreats from sea to satisfy himself but sea is not capable to satisfy him. So the sea is just like a mean creature but in the above mentioned lines has been described as a great object which point out towards the personification of the sea as a greatman and the fire of the sea also has been described in above mentioned lines as a great object, while looking minutely it seems that both are helpless. Therefore the excessive vigour of the both things (objects) indicate only to the Impropriety. In this way it is an example of Impropriety of the Vigour.

20. Propriety of the Purport: -

The example has been taken from the composition of "Deepaka":--

A capricious beautiful women while looking any handsome youth (youngman) is saying to his mother, "O mother ! wandering in the search of the shelter this young passer (traveller) seems just like a
prince, because his fingers have been hurted (scratched) with the stroke of the legs of the Palit (a species of the eagles) eagle and on the wrist the signs of the string of the bow is marking out it clearly. Not only this but also the broad chest and hand and the legs, similarly, the redness of the lips and of the eyes is doing the confirmation, that this (he) is a prince. The purport of the daughter to give the shelter to that prince was comprehended by her mother; and her mother said "O daughter! if it is the matter - then bring (convey) him home with due respect, because the attainment of (any) special guest is the reward of very great auspicious deed."

In these lines any capricious beautiful women when in the evening saw a handsome young passer, then her feelings roused and she conceived that his hospitality should be done, with this purport she is saying to her mother that this passer seems just like a prince, because in the fingers of this prince has the marks of the scratching of the nails of the Palit - named (Palit is the name of a species of the eagles) eagle and on the wrist there are the marks of the string of the bow. In this evening time he is generally seeking the shelter while hearing the remarks of her daughter, and in the support of her daughter's purport. Her mother said "O daugher! if it is the matter, then bring him at home with due respect, because this type of guest is found fortunately. We must regard him. This statement brings out a very description of the Propriety of the Purport, that is to say; the statement of his mother brings him at home etc., moreover her mother remarked to bring that

66. C.F. from the composition of Deepka.
guest to their home. Because she understood the purport of her daughter. In this way it is a very good example of the Propriety of the Purport.

II. Impropriety of the Purport:
The example has been taken from the composition of Deepka:

Avinayavati who was scratched by the nails of another man (hero) so her friend is hiding the actual cause of (that) scratching deceitfully and in her support she (her friend) is saying - Oh! women, you are intoxicated due to the beret of separation from your husband for the sake of the husband (from the bereft of separation from her husband who is staying (leaving) in the foreign), so you have become so anxious that hurriedly your stumbled and fell backward - on the back, and fell on the leg of the Goddess "Durga", in that way, that you did not take heed of the incensory which was put by you there, and you fell on that very incensory and with the front part of that censer your forehead etc. parts has been hearted (scratched) violently. That is to say, these forehead etc. parts has hurted due to the censer only, not by other man. 67

In these lines on coming of the husband of Avinayavati, after many days her friend is giving the ethical instructions to that adulterous women - Avanayavati, who was scratched by the nails of another man (hero) therefore her friend is hiding the actual cause of that scratching,

67. C.F. from the composition of Deepka.
deceitfully, so she her friend is saying in her support that O! women you are intoxicated because of the bereft of separation from your husband. Having the feeling of mercy on your husband you anxiously fell on the leg of Goddess “Durga” and you did not take heed even of the censor with which (censor) you got strike (hurt) your forehead etc. with this kind of statement, it becomes known, that she (her friend) is giving the instructions to hide her capricious only. But this statement do not clarify any particular (special) purport of the capricious frind “Avinayanti” In this way these lines manifest the Impropriety of the Purport and therefore, it is an example of the Impropriety of the Purport.

21. Propriety of the Nature :-
The example has been taken from the composition of Ksemendra-Munimatmimansa.

Whose heart do not thrills (strings) while looking that young women which is in this state – a women who has beg flung her curly hairs downwards near the ear with which the drops of water are oozing (falling) and these oozing drops of water creats the illusion, and its seems like the garlands and she is endowed with the breasts, and her hairs are rousing and due to the cold she is thrilling and is drawing her breath inwards and due to the washing of the collyrium-ointment her eyes are becoming reddish and having taken bath just now the young
women who is endowed with these above mentioned activities, to whom do not thrills or raises the ecstasy.  

In these lines the young women to whom do not thrills who has now taken the bath near the bank of 'Ganga' river and is without bearing the clothes and having looked nude by Sukacharya then also do not feel shame and having looked by the girls of the delities and devoid of the agitation of mind and with the extensive asceticism wonderarable 'Suka-Charya' the son of 'Vyasa', these lines have been said in perspective of Suka-Charya who is devoid of the agitation of mind which would happen (take place) due to the passion of love (lust) such as the young women who are flying their cluster of curly hairs over their ears, and which are oozing with the continuously oozing of the drops of water creates an illusion and it seems that there is the garland over their breasts and the side of their eyes have become reddish due to the washing of the collyrium-ointment and whose hairs are untied and weitted and who have just taken bath, these kinds of young beautiful women who are endowed with the above mentioned a qualities, to whom do not trills, or rouses the ecstasy. This type of statement concludes that one who is exude by compression do exuded (move) others also with the compassion. It is description of the nature which is full of propriety. In this kind of description of the nature intensifies the Propriety of the Nature. In this way it is an example of the Propriety of the Nature.

68. C.F. from the composition of Ksemendra – Munimatmimasa
II. Impropriety of the Nature:
The example has been taken from the Composition of Ksemendra-
'Munimtiramansa'.

The voice (words) of the treacherous man takes to the merits as
the faults such as - On the piety they put the blame of cowardness and
on the forgiveness - courtesy (mildness of the manners) they put the
blame of humility (weakness), and on the patience they put the blame of
cruelty and on the intellect they put blame the blame of devoious
(wickedness) and on the learning or skills (knowledge) they put the blame
of the deception and on the ascetic- vigour they put the blame of the
deceitfulness and on the good nature they put the blame of the
impotentness. Moreover, the treacherous-men consider the aforesaid
things contrary to their actual purpose (aim).69

In these lines while delineating the nature of the treacherous- men
-Villainous – Traitors, it become clear that the traitors consider to the
aforesaid piety forgiveness and the praise etc. objects contrary to their
actual purpose (aim) after that the statement that, which object do not
effect by the faults of the trecherous i.e. becomes faulty while coming
into the contact of the voice (words) i.e. bad nature of the traitors.
Moreover, on the objects the bad-natured-men (the traitors) put the
effect that traitor make these objects faulty.

69. C.F. from the composition of Ksemendra - Munimatmimasa

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With this statement it seems contrary that which traitor of the (and the statement of the traitor) is endowed with the exudeless nature. How can that traitor (and the statement of the traitor) move to others moreover, how can the nature of the traitor can move to others or to the piety etc. objects, because that traitor himself is exudeless. In this way this statement expresses the Impropriety of the Nature. Therefore it is an example of the Impropriety if the Nature.

22. Propriety of the Compendium (Digest) :-

The example has been taken from the composition of Ksemendra - The Munimatmimansa:-

While having composed the un-comprehensive volumes (literary composition) the bigoted-sages did not expressed anything in compendium. In this situation it is certain (positive) opinion (thinking) of the great ascetic 'Vyasa' - That only the "Ego" is the root cause of the worldly ties (attachments) and only the egolessness is the deliverance.70

In these lines in connection with the purport of Bhagvat- Gita (a sacred volume of Hindus) it has been digested that, while composing the 'Shastra' (a book of knowledge which deals with religion, divine authority etc.) and having been leaquered with the difference of opinions. The bigoted sages did not expressed anything in compendium. The opinion of the great- Ascetic Vyase is that the "Ego" is the root cause of

70. C.F. from the composition of Ksmendra – Munimatmimasa
the worldly attachment and the renunciation is only the deliverance. This digested (compendium) spiritual instruction of Vyasa destroys the fear of rebirth in this world. And points out (indicates) only to leave this world, only then we can obtain deliverance. This spiritual instruction of Vyasa i.e. the compendium of "Shastra" - (a religious book) fosters to the Propreity, moreover, this statement of Vyasa is as a compendium of all Shastra's - a religious book which points to leave the egorness or attachment only by leaving the egoness, we can obtain the deliverance. This kind of statement which is as the compendium of all Shastra (a religious book) magnifects the Propriety of the Compendium. In this way it is an example of the Propriety of the Compendium.

II. Impropriety of the Compendium:
The example has been taken from the composition of Parivrajka: -

We cannot perform the asectic vigour, only we become distressed. Several objects of the world i.e. the worldly objects, was not consumed only we become consumed (by the time) i.e. time is personified as a man, therefore that time-named man cosumed us. The oldage did not become more old, only we became old (here the oldage is also personified as a man) we could no accomplish our desire of the attainment of the sensual pleasures of this world and at another world (heaven) but only we finished. The purport of the aforesaid saying is that, all these above mentioned things are useless, anything can not achieve with it. 71.

71. C.F. from the composition of Parivrajka
Because in these lines, only we became distressed, we became distressed, we concerned and only we finished this statement brings out only the insubstantiality and unsplendidness (direness) unattractiveness of the worldly conducts. But what is the essence of the statement i.e. digest of the statement, it has not cleared. Moreover the aforesaid statement do not clarify any assense, therefore this type of unprecedented compendium, can be only the exemple of Impropriety, In this way it is an emxample of the Impropriety of the Conpendium.

23. Propriety of the Genius :-

The example has been taken from the composition of Ksemendra-Lavanyavati:

Any loose women whose lips have been hearted (bited) by the teeth of any handsome man, and while looking to any another man who has also come to her door (home). She indicating to (towards) the parrot is saying loudly, O ! merciless, (cruel) parrot, you have become known the illusion that, these my lips are the fruits of Bimba (a red gourd) hence you are biting these lips, you are very mischivious. As a reward of this fault offence, I will give you the punishment, that is, today I will not give you the ripe fruits of Jamuna, (rose apple), you will become disappointed due to the lack of that fruits ot Jamuna (rose apple); because I shall not give these fruits to you. 72

72. C.F. from the composition of Ksemendra Lavanavati
In these lines becoming a ware of the coming of the another lover on the door the loose woman whose lips are hurted (bited) by other hero she becomes unaware about the biting of her lips by that hero hence, that loose woman is saying to indicate the parrot O! curel parrot, why are you biting my lower lip and with the illusion you have considered that these my lips as the fruits of the Bimba, (a red – guard). Moreover you are taking it with illusion that these my lips are as the fruits of Bimba, you are very clever, as a punishment I shall not give you the ripe fruits of the Jamuna (a rose apple), become disappointed due to the lack of the fruits of Jamuna (a rose apple), because I shall not give these fruits to you in this way these lines brings out he semblance of the Propreity of the Genious because of the presentation of false i.e that her lips has bited by the parrot, and with the hiding of the truth i.e. the truth is that her lips were bited actually by the anoher hero. In this type of new imagination the fair intellect has been used and such as; Bhatt-Tot has said; that the intellect which do this type of new imagination is called the Genious. Moreover, in these lines the description of the cleverness of the intellect makes evident to the miracle of the intellect. In this way it is an example of the Propriety of the Genious.
II. Impropriety of the Genius:
The example has been taken from the composition of Ksemendra-the Lavanyavati:

With the intention (mood) to spend the night with any another lover, the prostitute detaind the previous lover by telling him deceitfully with any other pretend (reason), and she spend the night in the enjoyment (diversion) with that, new lover, when he went in the morning then she do neat and clean to the house by setting aside the garland of pure (clean) flowers and by removing the bad etc. objects aside and while having looked it that her previous lover has come, and when he arrived her. She told him that, I am unhappy because, I have detained you to come here yesterday. Just look! That, I remained laying lonely on the ground and I was glaring towards the door, and was looking (waiting anxiously) the way of your coming. Moreover, I was waiting eagerly to you. With this statement of the prostitute the lover (hero) becomes impressed and therefore, he starts to do joke with her, then in the response of the joking she scolded him by doing (making) artificial anger and stroke him with her legs and then she make him (sorrowless) like the Ashoka-named-tree (Ashoka is the name of the tee which is especially known for red flowers i.e. Fonesia), moreover, as the 'Asoka-named-tree –Fonesia-tree blooms in the same way as with the strike of the legs of the amorous women that, her lover also bloomed. In the same way that her lover also becomes delighted i.e. bloomed with the delight.  

73. C.F. from the composition of Ksemendra - Lavanayavati
In these lines, the prostitute who has detained the sensual lover who is excessively attached with her and humiliated him and spend the night with any another lover and in the morning when that new lover went, she remove aside the bad etc. objects which was crushed (pressed) by them during the diversion (enjoyment) and also set aside the garland of pure flowers. When the another lover came she told him that, with the bereft of separation from you I become anxious and remained laying lonely on he ground and I was continuously glaring towards door and was anxiously waiting for you coming and was looking the way of you coming. When that lover (hero) heard these confidential remarks from her he relieved his anger and become delighted. And he starts to joke with her, and then she scolded him by making artificial anger and strike her with her legs, with the strike of her legs he becomes delighted and bloomed like the Ashoka-Fonesia-tree especially known for red flowers i.e. she do make him “Ashoka” – Sorrowless, (the meaning of the word Ashoka in Devnagri Script is also – the Sorrowless as well as it is the name of the Ashoka named tree also). This statement makes evident the true love and the truthfulness of the distress of bereft of separation from her previous lover. But this statement do not express any strange – Genious. In this way it hurts (destroyes) the Propriety of the Genious. Moreover, it do not magnify the property but spoils it. In this way it is an example of the Impropriety of the Genious.
24. Propriety of the Age: -
The example has been taken from the composition of Ksemendra - Lavanyavati:

A little woman a (chit) is becoming now a young woman, So she has left to play with the ball and has left the child like — (capriciousness). The innocency has been repealed and has learned to walk in an intoxicated gait like the female elephant, and is doing the practice to look with a flirtatious — glance, and to agitate the laughter, she has got erudition, to connecting skillfully the words in the sentence moreover she has become expert in rousing the laughter. With it, it seems that, she is leaving her childhood and is taking the shelter of youth i.e she is becoming adult (mature).74

However she has not yet arrived at the age of adolescency moreover she is becoming adult, but till just now, she has not become completely adult. And she is hiding the dignity of her new passion of love and with the proud of her beauty, she is tying the cluster of her hairs and she is sustaining the weight of her hairs. In these lines, the statement such as she has left to play with the ball and also has left the childlike capriciousness, and is doing the practice of looking, with a flirtatious glance and has got erudition in the agitating of the laughter. Moreover, she knows it very well that how to rouse the laughter. With this statement, it becomes — known that she has not yet, became

74. C.F. from the composition of Ksemendra — The Lavanyavati.
completely adult but she is leaving the childhood and is arriving in the adult-age moreover, she is leaving the childhood immaturing and is becoming mature. Therefore with her innate proud (pround fully) she has got the perfection is her virginhood. In the delineation of her nature according to her age is very interesting. That is to say that while with the description of the transition of her age the Propriety of the Age is glistening apparently. In this way it is a good example of the Propriety of the Age.

II. Impropriety of the Age :-

The example has been taken from the compositon of Rajsekhara.

Supreme among the archers, and capable to do the destruction of the “Ksatriyas” (a war – liking tribe) and whose hairs are becoming ripe and becoming white near his ears moreover, the hairs are riping so they are becoming white. That is to say, who is moving forwards the oldage, that great and very powerful “Parsurama” (incarnation of Visnu) would fight with Rama who Rama with the holding of ever new – bows and because of it whose palms are becoming reddish. And beside it “Ramchandra” (an incarnation of Visnu) who has destroyed (killed) Tarka (a she-demon) a sole, woman. Notwithstanding who (Rama) may even called the suckling child (unwened-child). Why he (Parsurama) himself is not felling shame with the desire of fighting with (this sort of) that Ramchandra. That is to say that it is inconsistant if Parsurama-who is an excelent archer might fight with the novice archer - Rama and if the killer (destroyer) of the great Kashatriya (a war liking tribe) kings
Parsurama even does the discussion of fighting with that suckling-child Rama, who has (only) pillied sole a woman Tarka, then it is shameful, even the talk of fighting. Therefore, if Parsurama does even the discussion of fighting with that (suckling child) Rama so he while saying this (Parsurama) himself should feel shame.\textsuperscript{75}

In these lines the eminent Parsurama who has arrived in the old age and who is vigorous, if he (Parsurama) even desires to fight with that suckling child Rama, why he (Parsurama) does not feel shame because it is shameful if he (Parsurama) fights with that child Rama, whose palms are becoming reddish with holding of first time ever new bows. On the one side by the killing (doing the destruction) of numberless “Kasktriyas” (a war liking tribe) and whose (Parsurama’s) hairs have ripen (become white) upto the ears. And on the other side one who has only killed sole a woman “Tarka” (female demon) so it is shameful even to do the talk of fighting with that suckling-child “Rama” moreover Parsurama himself should feel shame.

In this statement, the incompatibility has been represented in between the age of “Rama” and “Parsurama”, in that sequence while representing the disharmony in the age of Rama and Parsurama, the utterence (statement) that “to fight with the killer of Tarka” this statement seems contrary to the age of Rama, because for a child who is endowed with the epithet – “a suckling child” i.e. the unweaned child,

\textsuperscript{75}. C.F. from the composition of Rajsekhra
hence how the assassination of that, uncontrollable (unconquerable) Parsurama can be possible to that suckling child Rama, because of the distinction of the Age, which raise the strong contradiction in the heart of the reader or audience. In this way it is an example of the Impropriety of the Age.

25.Propriety of the Opinion :—

The example has been taken from the composition of Ksemendra - 'Munimatmimansa'.

In the context, of the sequence of the death of Dronacharya – Yudishtraa while declaring about the demise of Asvathama the truthful yudhisthera remarked “Proclaimed” - “Asvathama Hata” – i.e. Asvathama has died, but thereafter he falsely silently remarked it may be a human being (man) or an elephant which has died moreover, in their Army of Kaurva Asvathana was the name of a warrior as well as an elephant also. In this statement which name of the elephant was called (said) falsely (however) according to the vow of Yudhishthra who ever used to speak the truth but here he tole lie. But the poet is saying that , it is not te fault of Yudhishthava because the lotuses do the hate of the “Moon” and the goddess “Luxmi” who lives on that Lotus, mythologically the seat leaving place of the Goddess Luxmi is the Lotus so while leaving their or coming in in the contact of that lotus, the ideology (thinking) of Luxmi also becomes as that of the lotus. The nature of the lotus is to hate the Moon. In the same way the truthful words or the
promise of truth has been attributed (personified) with the Moon and Yudhishtra kingdom – Raj Luxmi has been attributed (personified) with the goddess of wealth (Luxmi), if the Raj Luxmi; i.e. the kingdom of Yudhishtra begins (starts to do hate with him (Yudhishtra) because the Luxmi – Raj Luxmi i.e. the kingdom, which is in the contact of Kaurva as well as of Pandva while this kingdom having come in the contact of Kaurva – in the contact of the bad natured human beings i.e. Kaurva; the Raj Luxmi (Kingdom) has also becomes wretched so Luxmi because of leaving on the lots also becomes like the lotus, which lotus is in the form of throne so Luxmi – Raj Luxmi while leaving on lotus or coming in the contact of lotus initially (first time) starts (begins) to hate Yudhista truthful words which words are in the form of The Moon. If Luxmi begins to hate to Yudhista moreover, i.e., if there is controversy about the throne between Kaurva and Pandva so that Kingdom named Luxmi – wealth i.e. mithologically in the Devnagri script the kingdom has been personified as the Goddess of wealth i.e. Luxmi. So if that kingdom named Luxmi – wealth begins to hate Yudishtra’s than Yudhistra also begins to hate that kingdom named Luxmi - (wealth), so that Yudhistra when declared remarked that Avasthanama Hata, thereafter he falsly told that it may be a human being (man) or an elephant “Falsly told”, which has died i.e. Yudhistra told a lie, therefore, taking into consideration the aforesaid opinions (ideas) we can sy that it is the contradictory assertion of Yudhistra in the contradiction of Luxmi. 76

76. C.F. from the composition of Ksemendra – Munimatmimasa

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In these line in connection with the statement of the sequence of death of Dronarcharya (the Guru-the preceptor of both Pandva and Kaurva). With the statement while the sequence of death of Dranacharya, Yudhistra falsely said Avsthama Hata, thereafter he silently remarked (proclaimed) that it may be human being (man) or elephant which has died i.e. moreover, in the army of Kaurva Avsthama was the name of a warrier as well as an elephant i.e. Yudhistra told lie. This lie which is Yudhistra has told was only the contradictory assertion in the contradiction (response) of Luxmi who Luxmi begins to hate with yudhistra and this hate indicates the contradiction of the truthful words promise of Yudhistra i.e. Luxmi starts to hate the truthful words has personified as the Moon and these words shows the wretchedness of the Luxmi. This statement brings out the knowledge of the all approved nature of Luxmi in this way there is not any fault of Yudhistra of telling his lie but this lie is as the reaction contradiction of Luxmi's hate. This type of opinion rouses from the root ends after having fruitful. Moreover, after due consideration (thought) this statement of Yudhistra i.e. "Avsthama Hata" manifests that Moon has contradiction with the lotuses and in the same way that the truthfulness has contradiction with Luxmi (Godess of Health) in this way it is an example of the Opinion.

II. Impropriety Of the Opinion:

The example has been taken form the composition of Ksemendra - The Munimatmimasa.
In the counsel (the royal court) which was full of people, in that counsel Dusasna had Luniliaed Dropati by pulling her hairs and cloths, and thirteen years has become old, moreover this matter has become the incident (matter) of the past, at that time also Bhima had tolerated it. Bhima has desired like departed (wicked) act (deed) to such (drink) the blood of Dusasna. Then why he has bore the distress of wandering in themoon for thirteen years because he remain wandering in the wood between the ‘Kusa’ (Poa cynsuroidwes) a secrecd grass and atone and why he bore the distress of drinking the tasteless water (of the pond) which was tasteless because of having mixed with the sweet of the amle-buffaloes because due to the scorching heat of the sari these buffaloes used to immence upto the throat in that water of the pond to which they ‘Pandva’ Bhima used to drink moreover why they ‘Shiva’ or Bhima tolerated all this kind of distress for thirteen years if he has desired to drink the blood of Dursasna during the war of ‘Mahabharata.’

In these lines, which considering (thinking) about the character of Bhimsena Thirteen years has passed for the incident of the Chircham Dropti — Taking away the cloths of Dropti by Dushasna. Then also according to his vow (promise) Bhimsens has demon like heinous act (deed) of drinking (sucking) the blood of Dusasna, during the war of Mahabharata which he (Bhima) has done during the war of Mahristata ie the blood of Dursasna then at that time when Dursesa taking away the clothes of Dropati away (Bhima) tolerated that crime and wandering for

77. C.F. from the composition of Ksemndra – Munimatmimsa

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thirteen years. In the woods by bearing the intense distress by wandering
and by drinking the tasteless because of the mixing of the sweat of the
buffaloes which (buffaloes) used to immerse in that pond up to the
throat due to the scratching heat of the sun. So why they accepted
(bore) all this distress? That is to say their wandering and bearing
distress was not. In this statement any attention (hood) has not given on
the season ie why their wandering was useless, poet should give any
reason of it but he has (generally) remarked that their (Power) about
wandering nad be army only to give the reproach to that podava with it
the impropriety of the opinion is illuminating evidently. In this way it is
an example of the impropriety of the opinion.

26. Propriety fo the Name:-

The example has been taken from the composition of Kalidasa.

While doing the pray (desire) to obtain the unattainable thing
(beloved) during the performance of the pray (desire) the “Panchvana”
the God of love moreover Panchavana means on who is endowed with
five arrows that is to say an epithet attributed to the God of love-
Kamdeva i.e. the God of love which has become impediment and is
difficult to prevent (ward off) this God of love and these arrows, of
Panchvana’ (an epithet attributed to the god of love), has already
pierced (shattered) my heart moreover, I have become weak due to the
emotion of love with my beloved. Now that Kamdeva) by displaying the
sprouted mango’s trees the leaves of which mango three are of the
yellow colour and these leaves are moving by the gust of the air of 'Malaya' named mountain (moreover, Malaya is the name of the mountain and that air is coming from that mountain) by displaying (showing) this king of garden to me but wants to do now that panchvana i.e. what is his further process i.e. to say whether a God of love have only five arrows even then also he shattered (hurted) my heart now in the Spring seasoni he is endowed with the numberless arrows i.e. the arrows of sprouts which are in the form of the words of the trees. So then what wants he do now? Further more in the spring season the tress used to sprout and in that season the distress of the passion of love is unbearable. 78

In these lines this my heart has been already (pierced) by Panchvana - the God love i.e. by the aforesaid arrows which are difficult to ward off (prevent) while I was praying (desiring) to obtain the unattainable this (beloved) But now this Kamadeva having displayed the treее of mangoes and the leaves of that trees are of yellow colour and the buds of these trees are sprouting and the branching of these trees are endowed with the sprouts of new foliage and they are moving by the gust of the air of Malya- named-mountain – while showing this kind of garden in which the trees have been sprouted, what wants to do further this God of love – Panchvana what will he do now I don't know in this type of statement even when “Panchvana” - the God of Love have only five arrows than also he shattered my heart now he is endowed now in

78. C.F. from the composition of Kalidasa.

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the Spring season is endowed with the numberless arrows i.e. the arrows of the buds which has sprouted in the Spring season, so having endowed with the aforesaid countless arrows what wants Panchvana – the God of love do further now In this kind of statement to called with the name of Panchvana i.e. to attribute the epithet Panchvana to the God of love is appropriate here, because the meaning of the Panchvana in Devnagri script is one who is endowed with the five arrows as well as also an epithet attributed to the God of love i.e. Panchvana; The poet has synonymously used this name for the God of love except Kamadeva; Ananga because these are also the name of the God of love. But the propriety of the use of the name Panchvana i.e. endowed with the five arrows, is appropriate here, because only Panchvana – one who is endowed with the five arrows can pierce (shatter) the heart, but the use of the name Ananga for the God of Love is inappropriate here, moreover, the Ananga is also name of the God of love i.e. in Devnagri script the meaning of Ananga is, limbless, but use of this name is inappropriate here. In this way these lines were presents touching in form of the Propriety of the Name, therefore, it is an example of the Propriety of the Name.

II. Impropriety of the Name:-
The example has been taken from the composition of Kalldasa:

O God! keep hold (restrain) to the fury (rage) as long as this kind of voice of the deities was echoing (roaring), in the sky, till then the the
fire originated from the third eye of the god Trinetra-Mahadeva i.e. Mahadeva has three eyes and this third eye is as destructible as it can destroy even the Triloka – mythologically the three universe, burnt “Kamadeva” - the god of love in an instant and there remaind the ash of Kamdeva only. Moreover, when deities were craving (requesting) from Mahadeva (mythologically one of the God among the trinities) to detain the fury, but till then with the fury of that “Mahadeva” the god of love Kamdeva was burnt by the destructible fire, which originated from the third eye of Mahadeva, till that day the god of love is called “Ananga” - having without limbs. That fire which originated from the third eye of “Mahadeva” such as “Bhavnetraja”- (having bore from the third eye of Bhava i.e. Mahadeva). Bhava becomes the name of Mahadeva from that time i.e. Bhava also become the name of Mahadeva. 79

In these lines the description of the agitation of Trinetra - (one who is endowed with the three eyes) - Shiva and in the delineation of the deities, who deities request to pacify the fury of Shiva such as O ! God restrain your fury, this type the voice of “the Deities” was echoing in the sky, and as long as this voices remained roaring in the sky, till then the third eye of Bava (Trinetra) originated the fire and which was destructible fire and which burned “Kamdeva” in an instant, and there left only the ash of Kamdeva”.

79. C.F. from the composition of Kalidasa.
In this statement - the name of Mahadeva which is called - “Bhava” and the fire which orginated from the third eye of “Bhava” etc. This kind of the name that is - “Bhava”, which ahs been used for Shiva –Mahadeva is inapproriate because during the destruction Rudra – (Rudra is also name of Mahadeva) Mahadeva does not remain Bhava but becomes “Hara” – (Hara is also name of Mahadeva). In this way the use of the name Hara for Mahadeva is approriate but the use of Bhava is in appropriate. But the poet has used the name Bhava i.e. Bhav Netraja etc. Whether the poet should use the name Hara for Mahadeva i.e., moreover, the fire which orginated from the third eye of Mahadeva should be used as - “Harnetarja: except “Bhavnetarja”. In this way it in an example of the Propriety f the name.

28.Propriety of the Benison:-

The example has been taken from the Composition of Gangaka.

To know the purport of that beatiful women even the “Kamdeva” - the God of love who used to attract even the three univers Triloka, even that Kamdeva having ceased (completed) his activities (performance) with the feeling of shame hides own head in the whole of quiver which is in the from of ? Hole - a pit etc., , leaving place of the snake etc. creatures and that unexpressible sensuace pleasure of the eys of that beautiful women whos eyes are like the doe (Dear like eyes); by the change of love or by the movements of love i.e. alteration of the love and the heart which is becoming touching due to the sacred love of that
women who’s eyes are like the doe.; who is moved by the true and pure love, may give you unprecedented pleasure!  

In these lines, the statement that one who might move by the unusual love and who moves by the activities of love, the confidant (skilful) sensual pleasure of the eys of beautiful women who are like the doe (dear) may give you the pleasure, by keeping the purport of that beautiful women, even the arrows of the God of Love, Kamdeva, who Kamdeva has power even to conquer the whole world even he also hides his head in the hole of quiver, with the feeling of the shame. Which quiver is just like a hole, in this kind of statement such as may give you pleasure – contentment etc. this kind of blessing words which are the words of love i.e. are endowed with the love. Moreover, these words expresses the feelings of love. So they are appropriate because in the sensuaes eyes of beloved is capable to provide the contentment (pleasure. Moreover the sensua pleasure of the eys of that beautiful women actually provides the contentment (pleasure) because in the eyes of that beautiful women has capacity to give the pleasure (contentment). In this way it is example of the Propriety of the Benision.

II. Impropriety of the Benison:-
The example has been taken from the composition of “Amruka”

During the time of contrary passion of love, he head of the beautiful woman who is with the dellicated body and whose curly hairs,
which scattering and trembling during the passion of love and whose faith is splending with the ear-rings and is also magnified with the drops of the sweats, and whose face is endowed with the naturally omitted "Tilak" a paste mark which is marked on the forehead and the face of that delicately body after the completion of the pession of love that face, may demand you for lay tune what concern with the hari-hari, Skand (new of kastika).  

In these lines, during the time of contrary passion of love the face which is very beautifull and is endowed with the curly hairs and with the moving earings and by endowing with the drops of sweats and endowed with the omitted tilakpast marked on the forehead the beautifull face of the women daped you. Who concern with the harihar and skad(kastitaya) etc. Dialecia gods in the sequence of this statement - May defend to you! this statement is entirely inappropriate of and the statement - May bring pleasure to you! this type of blessing words are appropriate to the Benision moreover i.e. the sensuous pleasure of the eyes of beautiful women actually provides the pleasure and these eyes has actually capacity to give the pleasure statement is appropriate but the poet has not done that i.e. has not given this type of statement i.e. he has not stated as; "May bring pleasure to you"! Therefore, this aforesaid statement i.e. May defend to you! manifests the Impropriety of the Benision, which seems like the strike the axe on the desirability of the Proprity of the Benission, in this way it is an example of the Improprity of the Benision.

81. C.F. from the composition of Amruka
Part-B:

Besides it, Ksemendra has also described analytically (apprantaly) the Propriety of the Meters and the Propriety of the letters also.

1. Propriety of the Metres: Ksemendra has described in his "Auchityavicharcharcha" apparently that the propriety of the Metres glorifies the beauty in the Composition and the Impropriety of the "Metres" mars the beauty of the Composition. We can see the metrical form in his composition "Auchityavicharcharcha" The verse lines in the aforesaid chapters which contains in this thesis manifests that the verse lines which are endowed with the metrical forms glistens the beauty and becomes interesting, the Propriety and Impropriety of the metres are visible in the aforesaid thesis (while minutely scanning the thesis). Moreover, in the aforesaid verse lines which contain in the thesis manifests the Propriety and Impropriety of the metres apparently. However, Ksmendra has described about the Propriety and Impropriety of the metres in his compositions clearly.

2. Propriety of the Letters: Ksemendra's has described that the Propriety of the letters makes splendid to the whole composition and the Impropriety of the letters destroys the entire composition. The Propriety and Impropriety of the letters are apparently visible in the composition "Auchityavicharcharcha" Ksemendra says that how the properly adjusted letters enhances the beauty of the composition and how the Improperly adjusted letters destroys the beauty of the composition moreover, some letters should used in some particular position and some in, some especial situations where the use of the aforesaid words in
proper in this way Ksemendra has described the propriety of the letters. In the examples which he has given about the propriety these examples display that how the properly used letters glorifies the beauty and the examples which he has given about the Impropriety, these examples display that how improperly used words destroy the entire beauty of the Composition. In the example of the propriety he displays that how the properly used letters glistens the beauty and in the example of Impropriety and he has displayed that how the Improperly used words destroys the beauty in the Composition. The example of the Propriety of the Letters and the Impropriety of the letters are visible in the aforesaid thesis apparently.