

### Appendix III

#### Arthālamkāras and Western Figures of speech:

The concept of alankāras bears a striking resemblance to the concept of images of the Western critics. The poet very often conveys his ideas through comparisons, contrasts and associations - in other words- through figurative language. Like our Daṇḍin and Vāmana, the Western neo-classical critics held that the function of image was to illustrate and to decorate; i.e. to add coloring or ornamentation. It was, however, realized that the imagery in a poem is not an external factor, and that it forms an integral part of the poem. Cleanth Brook says: "every bit of image ought to "make sense" and aid the poem in its making sense". The criterion given by Cleanth Brooks is exactly identical with the criterion - aprthagyatnanirvartya<sup>iva</sup> - given by Anandavardhana.

The terms upamāna, āropyamāna and viṣayī in Sanskrit Rhetoric are the 'images' of the Western critics. Though like ancient Sanskrit Rhetoric, the Western criticism also accepts figures based on contrast, association and arrangement of words over and above the figures based on similarity, they have tried more to analyse figures like Simile, Metaphor and Allegory. The Western criticism also discusses the use of symbols in Poetry. The term 'symbol' is used when an object is represented as standing for something else.

The 'symbol' of the Western critics is the 'visayī' (in Atisāyokti) of the ancient ācāryas. In the expression 'candraḥ udeti' the word 'candraḥ' stands for the lovely face of a girl - it symbolizes the face. It is said that in symbolist poetry, metaphors are reduced to one term. All instances, especially of the first variety of Atisāyokti will be instances of symbolist poetry in the terms of Western criticism. The concepts of images and symbols of the modern Western criticism are thus strikingly similar to the concepts of alaṃkāras and Atisāyokti of our ancient ācāryas.

Figures like Simile, Metaphor and Allegory have two aspects - emotional and intellectual. While the Western criticism has dwelt more upon the emotional aspect, the ancient Sanskrit criticism dwells upon the intellectual aspect.

Some of the well-known Western figures of speech are compared with the Sanskrit alaṃkāras below.

The first group consists of the figures like Simile, Metaphor and Personification, which resemble the figures Upamā, Rūpaka and Samāsokti respectively. In Simile a comparison is made between two objects of different kinds, which are alike at least in one point. This definition is not different from Mammata's definition of Upamā

(Sādharmyamupamā bheda). Epic Simile which is an elaborate Simile, resembles Prativastūpamā. Metaphor is a figure where two unlike objects are compared by identification, and is the same as Rūpaka. Personification resembles the figure Samāsokti to a certain extent. In Personification, objects without life are spoken of as having the qualities of a human being. Though all instances of Samāsokti are not instances of Personification, all instances of Personification are instances of Samāsokti. Allegory is a narrative in which the objects and persons are equated with meanings lying outside the narrative itself. It is thus Aprastutaprasamsā.

The figures Metonymy, Synecdoche and Transferred Epithet have no equivalent Sanskrit alankāras. The instances of these figures will be instances of Lakṣanā.

In Climax, the sense rises by successive steps to the more important and impressive. Anticlimax is the opposite of Climax. The figures Sāra and Avachha resemble Climax and Anticlimax respectively. In Hyperbole things are represented as greater or less, better or worse than they really are. It corresponds to those varieties of Atisāyokti where things connected, or disconnected are represented as disconnected or connected respectively.

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Among figures based on contrast, Paradox and Oxymoron resemble the figure Virodha. In Paradox, a truth is conveyed under the form of an apparent contradiction. In Oxymoron, two contradictory qualities are predicted at once of the same thing. The definition of Paradox, like the definition of Virodha, shows that the contradiction is only apparent and is removed afterwards. In Oxymoron, there is a representation of the Virodha between two qualities in juxtaposition. Euphemism, in which an unpleasant thing is presented in pleasant terms, and Periphrasis where something is expressed in a roundabout way, resemble the figure Paryāyokta. Irony or Sarcasm is a figure where a statement is made more emphatic by the use of words connecting the opposite of what is really intended. It resembles the figure Vyājastuti where the expressed praise or censure conveys censure or praise respectively.

The figure Pun consists in a play on the various meanings of a word. It is identical with Śleṣa. The figure Alliteration, consisting in a repetition of the same sound resembles Anuprāsa.