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FIGURES OF SPEECH-1

Human beings are always worshipers of beauty. Poets have used Alamkara (figures of speech) since ancient times. Like history Purana etc. Alamkarashastra is also very ancient. When poets created poetry, only then they automatically got absorbed in alamkaras. The use of alamkara is also present in Vedic literature. For example, in the Usha Sukta of Rigveda, the use of Upama etc. alamkaras is seen in the description of Usha Devi. The use of Atishyoktialamkara is seen in the Rigveda.

द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते।
तयोरन्यः पिप्पलं स्याद्वत्त्यनश्नन्नन्योऽभिचाकशीती॥

Here the alamkara has come automatically by the poet's speech and not by effort. Lavanya is never separated from the body, in the same way, poetry is not separated from the alamkara. The alamkara only enhance the beauty of the poetic work. Just as there is warmth in fire, so is the beauty of alamkara. That is why Vamana has said - "Saundrayamalamkara". Jayadeva says that lack of heat is never possible in fire, in the same way poetic work is never without alamkara. Jaydev has said -

अंगीकरोति यः काव्यं शब्दार्थावनलंकृती।
असौ न मन्यते कस्मात् अनुष्णामनलंकृती॥

In lesson, we will briefly review the characteristics of some alamkaras, their purpose, the differences of alamkaras, etc.



OBJECTIVES

After studying this lesson, you will be able to:

- know the purpose of alamkar (figures of speech);

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- know the division and subdivision of alamkar;
- recognize the (Shabdalamkar) from the verses;
- identify the existing alamkar in the Arthalamkaras;
- decide the alamkar in the verses;
- compose shlokas using alamkar;
- use the alamkar in example of shaloka; and
- understand the effect the alamkar in shloka.

25.1 CHARACTERISTICS

This famous Alamkara word Alam is derived by suffixing 'Gha' from the root 'Kri'. The science of alamkara is called Alamkarashastra. Dandi has said about which is called Alankar " Kavyashhobhakaran Dharman Alankaran Prachakshate. Alankriyate Aene Iti Alankarh" has been defined by Vamana, Anandavardhana etc. In the opinion of Mammatacharya, the aesthetics of the poetic body with meaning are alamkara. like -

‘उपकुर्वन्ति तं सन्तं येऽगद्वारेण जातुचित्।
हारादिवदलंकारास्ते ऽनुप्रासोपमादयः॥

The alamkara first of all enhance the beauty of the Vachya, Lakshya and the Vyangya. After that, the Vachyalakshadi oblige the possible main rasa from the shishamukha. In the world also, in the beginning, ornaments enhance the beauty of the throat organs. etc. After that the ornaments oblige the body by the exaltation of the throat organs. Panditiraja Jagannath in his book Rasgandhar gives instructions for alamkara – “अथास्य प्रागभिहित लक्षणस्य काव्यात्मनो व्यंग्यस्य रमणीयता प्रयोजकाः निरूप्यन्ते।” In the opinion of Vishweshwar Pandit, the alamkara are rasopakaraka . Alankar favors the rasa by meaning. As it is said in Alankar Kaustubh-

‘‘तं विना शब्दासौन्दर्यं मपि नास्ति मनोहरम्।’’
अर्थालंकार रहिता विधेवेव सरस्वती॥’’

In the Dashmollas of Kaviraj Vishwanath Sahityadarpan, describing the alamkara, says -

शब्दार्थयोरस्थिरा ये धर्माः शोभातिशायिनः।
रसादीनुपकुर्वन्तोऽलंकारास्तेऽगदादिवत्॥

Like Keuradi obliges the soul with the body's grace. In the same way, Anupras, Upama etc alamkara are useful for the poetic rasa. The alamkaras are unstable. Hence their quality is essential. That is, the Gunas are also exciting, but those Gunas are special in

the stable dharma of the rasas.

Alankar is the unsteady dharma of words and meanings and elevates the rasa through semantics. This is the purpose of the alamkaras, that they oblige by the meaning of the words. The word alamkara is derived in two ways. Alankriti: Alankar: This derivation is in the bhavapaksha, alankriyate anen iti alankar This derivation is in the karanapaksha.

25.2 TYPES OF ALAMKARA

Usually there are two types of alamkara Shabdalamkara and Arthalamkara There is also a Ubhayalamkara in others opinion Anuprasa etc, are Shabdalamkara and Upama etc are Arthalamkara. Punaruktavadabhasalankar is Shabdalamkara or Ubhayalamkara. In shabdalamkara, the word itself has predominance and in Arthalamkara meaning is predominant.

The alamkara which are word dependent are called shabdalamkar. Wherever "Shabdparivrttyasahattvam" occurs, that is, those alamkara which do not tolerate the change of the word, do not tolerate the use of synonyms in place of the word used. The word itself is the power in that alamkara. When the word changes, the alamkara also perishes. Therefore, where such situations occur, they are shabdalamkara. The alamkara which are dependent on the meaning are called Arthalamkaras. Wherever "Shabdparivritti sahatvam" occurs, that is, those alamkara that tolerate change of word, tolerate the use of synonyms in place of the word used. Arthalamkar has the power of meaning. Only when the word changes, the alamkara does not perish. Therefore, where there is such a situation, there are arthalamkara.

In fact, the Arthalamkara is of sound, that is, the Nada listening to it creates joy. Arthalamkar is an ornament of meaning. The alamkara is the body. Arthalamkar is his chidanand form. The Shabdalamkara gives the light of the form in the human mind. Arthalamkar illumines the mind consciously. It is not possible to change the word in shabdalamkar, but it is possible to change the word in arthalamkara.

There are three types of alamkara- Shbdalamkara, Arthalamkara and Shabdarthalamkara (Ubhyalamkara)

25.3 USE OF ALAMKARA

Alamkara is beauty. Wherever there is a beautiful thing, our eyes run there. Our eyes get pleasure from the sight of a beautiful object. By accepting beautiful food, joy arises in the mind. Similarly, reading of beautiful poetry also generates joy in the mind. The paramarthat ukti vaichitrya is alamkara. In fact, if a real thing is said, then it is just a

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story, it does not produce miracles. For example, 'Mum Naam Devadatta. Aham pratitam pratha vidyalaya gachami" These types of sentences give a real sense of meaning. There is no miracle in this sentence. If miracle is not a specific sentence, then there is no poetry. Here people do not rejoice due to the absence of a specific sentence. If there is a uktivaichitrya then there is joy in it.

Vamana has said in the Adisutra of Kavyalankar Sutra - “काव्यं ग्राह्यमलंकारात्”। Whatever is acceptable to us is poetry. Kuntakacharya is of the opinion that alamkara has poetry. If a woman wears Alankar, she looks very beautiful. Similarly, if there are alamkara in poetry, then that poetry is very dear. Just as ornamentation enhances the beauty of the body, similarly, Shabdalamkara and arthalamkra enhance the beauty of the poetic body. If there is no uktivaichitrya then that poetry is not acceptable. This 'Chandra iva Mukham' is an example of upamalamkara. The general meaning is that as there is beauty in the moon, so is the beauty in the mouth. There is a direct meaning in this sentence. For this reason, there is no miracle in this sentence due to the absence of ukativaichitrya and gudhartha. Therefore, poetry is not acceptable. Here the meaning of beauty is secretly present in 'Chandra iva Mukham'. In this sentence, due to the presence of uktivaichitrya and gudhartha there is a miracle of vilasa. Therefore, listening to this sentence creates joy in the minds of people. So said Vamana. What is the result of poetry with alamkara then it is said - “काव्यं सत् दृष्टार्थाद्दृष्टार्थं प्रीति कीर्तिहेतुत्वात्”।

Satkavya is respected by us because by reading Satkavya love arises. He has a vision. Reading of Satkavya again brings fame. This is his ultimate purpose. In the opinion of Bhamaha, the alamkara in poetry are the main ones. Alankara is the soul of poetry. The body is useless without the soul. Similarly, poetry is useless without alamkara.



INTEXT QUESTIONS - 25.1

1. What is the meaning of the word Alankar from the bhavotpatti?
2. What is the vigrha from the etymology of the word Alankar in the meaning of karana?
3. What is the characteristics of alamkara in the opinion of Dandi?
4. How many types of alamakara are there usually?
5. Write an example of alamkara?
6. Write an example of a shabdalamkara?
7. In whose opinion the soul of poetry is alamkara?

8. Who is the soul of poetry in Bhama's opinion?
9. What is the symptom of alamkara according to Mammata?
10. What is the characteristic of alamkara according to Vishwanath?

25.4 SHABDARTHALAMKARA

Somewhere, the integration of both the word and the meaning is seen with a special strangeness. In those places, due to the miracle of both words and meanings, the shabdarthalamkara is accepted. Here both the word and the meaning prevail. Words have the ability to change. In the poetic path, the same alamkara is called Punaruktavadabhasa is seen.

Features of ubhayalamkara

1. The predominance of word and meaning is seen.
2. Change of meaning is not tolerated.
3. Change of word is enabled.
4. There is only one ornament called Punaruktavadabhasa in poetic works.

25.4.1 Punaruktavadabhasa

In Sahityadarpan Granth, Kaviraj Vishwanath says its symptom

Symptoms -

आपाततो यदर्थस्य पौनरुक्त्यावभासनम्।

पुनरुक्तवदाभासः स भिन्नाकार शब्दगः॥

In general: - The mere hearing of a group of words used in a sentence gives the impression of a similar meaning. It is called repetition. But after reviewing the meaning of the sentence with a samkrupa, a different meaning appears, that is the Punaruktavadabhasa. Appears like repetition and not objective repetition. That is, by looking at a word with a different shape, it appears to have the same meaning, but when the meanings of the words are properly criticized, then some different meanings appear. Therefore, again it appears like a vaivhityukti and not a repetition of the object motion is a defect. Miracles arise from such utterances, which increase the beauty of poetry. This alamkara has the same symptom as its name.



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भुजंगकुण्डली व्यक्तशशिशुभ्रांशुशीतगुः।
जगन्त्यपि सदापायादव्याच्चेतोहरः शिवः॥

Shlokartha - The serpent whose ornamentation, like a caper, with a bright ray, in whose shelter the moon is splendid, may Shiva protect this troubled world.

In this verse there is a variation of the words Bhujangkundalaadi. But when there is a variation of the word Bhujang Kundaladi, it comes with the same meaning as a snake with an emergency. Because the popular meaning of both these words is snake. Therefore, the mere hearing of the word gives rise to a repetition illusion. But after a proper review, the differences seem to be there. Bhujang Roop is the Kundal after the review, whose meaning comes. Similarly, the three words Shashi, Shubranshuh and Sheetgu are heard to have the same meaning as the moon. Therefore, merely hearing the words leads to repetition faults due to confusion. But from the analysis of the sentence, it is known that the word Shashi means camphor, the word Shubranshu means white ray and the word Sheetgu means moon. So there is no repetition fault. (Always) Paayat and Avyat, both of these verbs have the meaning of protection, therefore, because of hearing the same meaning, there is a repetition defect. But upon proper interpretation, this separation is irreversible. The meaning of the word Apaya is Mars. Avyat means protection. So there is no repetition confusion. In this way, there is a repetition defect of the said word at first sight, but on doing synonyms, there appears to be a difference. So here there is a repetition of the illusion.

Words have predominance in shandlamkara. Word change is intolerable and word change is tolerated in shabdarthalamkara. Like every Shiva in place of the word Bhujangkundalaadi, this word is capable of being used. So here there is a ubhayalamkara.

25.5 SHABDALAMKARA

Where melody words are edited with special inputs. There shabdalamkara is accepted. Basically, the predominance of letters, words and sentences is seen in shabdalamkara. Hence, the shabdalamkara consists of letter, word and sentence. Basically anuprasa has varnadhvani. There is a padadhvani in Yamak, Vakrokti and shlesha etc. Sarva, yamaka have vakyadhvani. Words have predominance in rhetoric.

Features -

1. The word has predominance in shabdalamkara.
2. Character and word also have primacy in shabdalamkara.

3. Change of word in shabdalamkara is never accepted.
4. Miracles happen only by the insertion of words in shabdalamkara.
5. shabdalamkara consists of syllables, phrasings and syllables.

25.5.1 Anuprasa

Signs - Kaviraj Vishwanath said in the Sahityadarpana

“अनुप्रासः शब्दसाम्यं वैषम्येऽपि स्वरस्य यत्”

अन्वयः - स्वरस्य वैषम्ये अपि यत् शब्दसाम्यं सः अनुप्रासः।

Meaning: - Even if there is a difference of vowels, the frequency of the same consonant letter is vachya from the word Anuprasalamkara. There is no miracle when there is a similarity of vowels, but a miracle happens when there is a similarity of consonant letters. Hence the Anuprasalamkara is specified. If there is a repetition of a letter or a group of characters, then anuprasa is generated. Not only is there sound equivalence, but when there is harmony of words by the beneficence of rasa, rasabhasa, bhava and bhavabhasa, then anuprasalamkara is born.

Differences of anuprasa - is of five types - (1) Chhekanuprasa, (2) Vrityanuprasa, (3) Shrutyuanuprasa, (4) Antyanuprasa, (5) Latanuprasa.

(1) Chhekanuprasa -

Symptom - A part of anuprasa alamkara is chhekanuprasa its symptom is -

“छेको व्यंजन संघस्य सकृत्साम्यमनेकधा”

अन्वय - व्यंजन संघस्य सकृत् अनेकधा साम्यं छेकः।

In general, the form of many consonant letters and once there is a resemblance respectively, then it is a Chhekanuprasa alamkara. Sangh is called a group of many. The combination of one or two letters does not lead to anuprasa, as in 'Ghrichyutankur', there is no Chhekanuprasa alamkara in the analogy of the argument twice. The general meaning of the word Chek is 'Rasik'. This alamkara is used in the sentence of Rasikjan itself. Hence its name is Chhekanuprasa alamkara.

Example -

आदाय वकुल गन्धानन्धी कुर्वन्पदे पदे भ्रमरान्।
अयमेति मन्दं मन्दं कावेरीवारिपावनः पवनः॥

Shlokartha - By the touch of the water of Kaveri, the fragrant air of the holy Bakul is flowing slowly ahead, fascinated by the post.



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Here, in Gandhi, the frequency of combined varna is twice, in Kaverivari, there is twice the frequency of vakar and rakar, in Pavana, in the wind, there is twice the frequency of pakara, vakar and nega. In this verse, there is repetition in both form and sequence. Hence Chhekanuprasa alamkara.

(2) Vrityanuprasa

Symptoms -

अनेकस्यैकधा साम्यम् असकृद्वापि अनेकधा।
एकस्य सकृद् अय्येष वृत्त्यानुप्रास उच्यते।

In general, the form of many consonants is repeated once or several times, or the frequency of consonants is repeated in sequence or frequency of a consonant only once or a consonant is repeated several times, it is called Vrityanuprasa alamkara.

Example -

उन्मीलन्मधुगन्धलुब्धमधुपव्याधूत चूतांकुर,
क्रीडत्कोकिलकाकलीकलकलैरुद्गीर्णकर्णज्वराः।

नीयन्ते पथिकैः कथं कथमपि ध्यानाव धाननक्षण,
प्राप्तप्राणसमासमागमरसोल्लासैरभीवासराः॥

Shlokartha - On the occasion of concentration in the contemplation of the beloved, from the wanderers who enjoy the pleasure of meeting the sweetheart like life, from the subtle sounds of cuckoos playing in the mango groves trembled by the fragrance of the nectar, which is produced in abundance. And those days of spring, which generate fever in the ears due to noise, are being spent with great pain. In this verse, in the verse 'Rasollasairbhi', Ref and Sakar are similar to the form in the same way, not in the same order. But there is a difference on the former. In Rasa pada, 'R' is followed by 'S' and in Saar pada 'S' is followed by 'R'. Therefore Vrityanuprasa alamkara. In the second pad, 'a' and 'l' have been repeated over and over again. Hence it is a scripture. In the first pada, there has been repeated repetition of waqar and dhakar. Hence it is a scripture. Kathan katham is a one-time repetition of these verse consonants. Hence it is a Vrityanuprasa alamkara.

(3) Shrutymanuprasa

Symptoms -

Vishwanath has said its symptom in Sahityadarpana.

उच्चार्यत्वाद्यरेकत्र स्थाने तालुरदादिके।
सादृश्यं व्यनस्यैव श्रुत्यनुप्रास उच्यते॥

अन्वय - तालुरदादिके एकत्र स्थाने उच्चार्यत्वात् व्यंजनस्य एव यत् सादृश्यं तत् श्रुत्यनुप्रास उच्यते।

In general, when there is a similarity of consonant letters pronounced from the same place of pronunciation of taludantadi, then it is Shrutyanuprasa alamkara.

Example -

दृशा दग्धं मनसिजं जीवयन्ति दृशैव याः।
विरूपाक्षस्य जयिनीस्ताः स्तुमो वामलोचनाः॥

Shlokartha - Kamdev was burnt to ashes by the sight of Shiva, due to which the incinerated Kamadeva became alive again. I praise that Trinayanvijayini Sunayana Ramani. Jakar and Yakar are used more than once in Jivayanti, Yah, Jayini, etc. The palate is the place of pronunciation of both letters. “इचुयशानां तालु” Therefore, Jakar, Yakar, both having the same place of pronunciation on the palate, are Shrutyanuprasa alamkara.

**INTEXT QUESTIONS - 25.2**

11. Is it possible to change the words in the Shbdarthalamkara or not?
12. Write an example of Shbdarthalamkara?
13. Describe the symptoms of Punaruktavadabhasalamakara?
14. Is it possible to change the word in shhbdalamkara or not?
15. Is the Shbdalamkara sentence dhvani or not?
16. Write the characteristics of Anuprasalamakara?
17. How many types of Anuprasa are there?
18. What is the symptom of Chhekanuprasa?
19. What is the meaning of the word chheka?
20. What is the characteristic of Vrityanuprasalamakara?
21. What is the symptom of Shrutyanuprasalamakar?

(4)Antyanuprasa

Symptoms - In Sahityadarapana-

व्यंजनं चेद्यथावस्थं सहाद्येन स्वरेणतु।
आवच्यतेऽन्त्ययोज्यत्वादन्त्यानुप्रास एव तत्॥



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अन्वय - यथावस्थं व्यंजनं चेत् आद्येन स्वरेण सह आवर्तते अन्त्ययोज्यत्वात् तत् अन्त्यानुप्रास उच्यते।

In general: - The consonant at the end of the pad or foot, along with anusvara or visarga, continues to be accompanied by vowel sounds. In the same way, if the frequency is with the initial vowel of that character, then it is a Antyanuprasalamakara. This adornment is at the end of the pada.

like -

केशः काशस्तबकविकासः कायः प्रकटितकरभविलासः।

चक्षुर्दग्धवराटककल्पं त्यजति नो चेत् काममनल्पम्॥

At the end of the first pada of this verse there is aasah (vikasah). At the end of the second foot there is aasah (vilasah), at the end of the third pada there is alpam (kalpam) and at the end of the fourth pada there is alpam. Therefore, the consonant in the same position with Aadyaswar has been re-pronounced. Therefore, Antyanuprasalamakara. The verse in this verse is rhyming.

(5) Latanuprasa -

Symptoms - Kaviraj Vishwanath has said the symptom of latanupras -

“शब्दार्थयोः पौनरुक्त्यं भेदे तात्पर्यमात्रतः। लाटानुप्रासः इत्युक्तः॥”

अन्वयः- तात्पर्यमात्रतः भेदे शब्दार्थयोः पौनरुक्त्यं स लाटानुप्रासः इति उक्तः अस्ति।

In general, the repetition of words and meanings is targeted by the mere emergency. But when there is a sense of eloquence, there appears to be a difference in meaning. It is a Latanuprasalamakara. The aforesaid Vrtyanupras etc. are varnabhittika. This Latanuprasalamakara is shabdabhittika. The lexical similarity is visible in Latanuprasalamakara. Here the similarity of meaning is also visible from the first glance. But there is a difference of meaning when there is a semantic understanding.

Example -

धन्यः स एव तरुणो नयने तस्यैव नयने।

युवजनमोहनविद्या भवितेयं अस्य सम्मुखे सुमुखी॥

Shlokartha - Attracting the young, with whom this girl with the form of knowledge lives, is blessed all that young man. Its new are meaningful. Here the word Nayan has been repeated. Prima facie there is no difference. But when the meaning of the sentence is understood, the last word has a meaningful meaning. Here the word covered with emergency has the same meaning. But from the right perspective, it is known from the analysis that the meaning of both the words is different due to the difference of opinion.

25.6 YAMAKA ALAMKARA

Symptoms - Vishwanath said the symptom of Yamak

सत्यर्थे पृथगर्थायाः स्वरव्यंजनसंहतेः।

क्रमेण तेनैवावृत्तिः यमकः विनिगद्यते॥

अन्वय- अर्थे सति पृथगर्थायाः स्वरव्यंजन संहतेः तेन क्रमेण एव आवृत्तिः यमकं विनिगद्यते।

In general, when the meaning is present, the meaning is distinctly different, when the meaning is absent, the vowel consonant letters are pronounced again in the preceding sequence, then it is a Yamakalamkara. In this alamkara at some places the words have meaning, at some places there is no meaning, at some places one word is meaning and the other is meaningless. So it is used when meaning is there. Somewhere in this alamkara there is a frequency of syllables.

Example -

नवपलाशपलाशवनं पुरः स्फुटपरागपरागतपंकजं।

मृदुलतान्तलतान्तमलोकयत् स सुरभिं सुरभिं सुमनोहरैः॥

Shlokartha - Shri Krishna saw the flower-rich Surabhi Vasantkal in front of him. In this spring, the Palash tree cluster is decorated with new leaves. The developed lotus is covered with pollen. Sukumar Lata Prabhaga is saddened by Raudra's anger.

These two words Palash and Surabhi have been repeated in this verse. The variance resulted in twice the frequency. The meaning of the first Palash is 'letter', the meaning of the second Palash is the special Palash tree. The first word Surabhi means fragrance and the second word Surabhi means springtime.

Thus there has been a frequency of Palash and Surabhi terms with different meanings. Latanta and Parag these two terms have also been repeated. In this verse the word first latant and second parag are meaningless. So here is the Yamakalakara.

25.7 VAKROKTI ALAMKARA

Characteristics - Acharya Vishwanath said in the Sahityadarpana-

अन्यस्यान्यार्थकं वाक्यमन्यथा योजयेत् यदि।

अन्यः श्लेषेण काक्वा वा सा वक्रोक्तिः ततो द्विधा॥

अन्वय - अन्यस्य अन्यार्थकं वाक्यम् अन्यः यदि श्लेषेण काक्वा वा अन्यथा योजयेत् तदा सा वक्रोक्तिः नाम अलंकार स्यात्॥

General meaning - In the sentence, the speaker says some sentence by aiming for some meaning, but listening to the sentence, the listener assumes a different meaning



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than the sentence or the word, then there is a Vakrokti. That is, by abandoning the desired meaning of the speaker, a different meaning is assumed from the shlesha or kaku.

There are two types of Vakrokti. Shlesha vakrokti and Kaku Vakrokti. The vakrokti that occurs with the help of different meaning called shlesha vakrokti, and the Vakrokti occurs with the help of the swara (Vowels) etc. is called kaku vakrokti.

Example

के यूयं, स्थल एवं सम्प्रति वयम्, प्रश्नो विशेषाश्रयः।
किं ब्रूते विहगः, स वा फणिपतिर्यत्रास्ति सुप्तो हरिः॥

Shlokartha - 'Ke yuyam' this speaker asked. But the listener assumes the meaning of the word 'K' as 'Water' because the word 'K' has the form 'K' in the singular and the Saptami singular of 'K'. Then the listener says that we are on the spot. The speaker understood that the listener did not know the meaning of my sentence. The speaker clearly says that the questions are special shelters, that is, by accepting the word 'A' interrogative, I have a question. The listener interprets the meaning by breaking (dissecting) a particular word, vi word meaning bird and remaining word meaning snake. The listener understands the meaning of the question from the synapse and answers, what do you say, that bird or Phanipati (Vishnu) Shesha where Hari sleeps. So here is the synovial rhetoric.

Example

काले कोकिलवाचाले सहकारमनोहरे।
कृतागसः परित्यागात् तस्याः चेतो न दूयते॥

Shlokartha - When the cuckoo is speechfull, when the mango grows out, the mind of the sakhi does not suffer by abandoning the husband who committed the crime, this is the general meaning.

But the opposite meaning comes from Kaku. In the spring, when the cuckoo is frantic, aamrumukul is developed, in that spring season, there is a great urge to embrace the beloved with the beloved. In the spring, if the beloved ever commits a crime, the beloved does not abandon that beloved. That is, during the spring season, the beloved suffers a lot during Priyavirah. Kim is an interrogative term in this verse. After contemplating this, this verse is recited with a different voice.

"Shlishtaih padaiah anekarthabhidhane shala ishyate" which means that the word that reads with many meanings is a pure word. once pronounced term. There is a reader of many meanings. This Shleshalamkara is of eight types. 1. Verbal, 2. Varnagat 3.

FIGURES OF SPEECH-1

Lingagata 4. prikritigat 5. Padagat 6. Vibhaktigata 7. Vachanagata 8. Bhashagata In Sahityadarpan, Kaviraj Vishwanath said in Karika .

श्लिष्टैः पदैरनेकार्थाभिधाने श्लेष इष्यते।

वर्णप्रत्ययलिङ्गानां प्रत्ययोः पदयोरपि॥

श्लेषाद्विभक्तिवचनभाषाणामष्टधा च सः॥

Viswanath has propounded eight distinctions of Shleshalamkara in Sahityadarpan. Each is critiqued by example.



INTEXT QUESTIONS - 25.3

22. What is the symptom of Antyanuprasa?
23. What is the symptom of Latanuprasa?
24. What is the symptom of Yamak Alamkara?
25. What is the characteristic of Vakrokti Alamkara?
26. How many types of Vakrokti are there?
27. What is a Shlesha called?
28. What are the differences of Shleshalamkara?



SUMMARY

In this lesson the beautiful alamkaras of the poetic body have been rendered. Basically, there are three types of alamkaras 1. Shabdalamkar, 2. Shabdalamkar, 3. Arthalamkar. In Shabdarthalamkata both the word and the meaning have primacy. There is only one shabdalamkara in poetry called Punaruktavadabhasa. Anuprasa, Yamaka and Vakrokti are shandalamkara. There are five types of Anuprasa in them - 1. Cheka, 2. Vritti, 3. Shruti, 4. Antya, 5. Lata. Characteristics and examples of five types of Anuprasa are presented. There are two types of Vakrokti alamkara is of two type-1. Shleshvakrokti 2. Kakuvakrokti. The Vaichitryukti is intelligible with a different voice. When multiple meanings of words are mixed, there is shlesha. A word once pronounced has multiple meanings. It is of eight types. In this way, if there is alamkara in the sentence, then the poetry is beautiful. Beauty is ornament. Vamana has said - “काव्यं ग्राह्यमलंकारात्” For example, in the world, ornaments etc. oblige the body by increasing the beauty. In the same way, in the scriptures, alamkara oblige the rasa of the words by enhancing the beauty of the words.

Module - 4

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TERMINAL EXERCISE

1. Write a short essay on Alamkara.
2. Write the characteristics of Alamkara.
3. Write the purpose of the Alamkara.
4. Write in detail the differences of Alamkara
5. Describe Punaruktavadabhasalankar.
6. Write a short essay about Shabdalamkara.
7. Demonstrate the differences of Anuprasa.
8. Describe the Chekanuprasa.
9. Describe the Vrtyanuprasa.
10. Describe Shrutymanuprasa.
11. Describe the Antyanuprasa.
12. Describe the Latanuprasa.
13. Describe the Yamak Alamkara.
14. Describe the Vakrokti Alamkara.



ANSWERS TO INTEXT QUESTIONS

25.1

1. Alamkritih Alamakara
2. alankriyate anen.
3. Kavyashobhakaran Dharman Alankaran Prakakshate.
4. Two types.
5. Anuprasalamkara
6. Upamlankar.
7. Bhamaha
8. Alamkara

9. Upakurvanti tan sant yangandvaren jatuchit.
Haradivdalankaraaste Anuprasopamadayah.
10. shabtarthayorasthira ye dharmah shobhatishaiyinh.
Rasadinupakurvantolankarastngdadivat.

25.2

11. Sakyam.
12. Punaruktapadabhasha
13. emergencyto yadarthasya paunruktyavabhasanam.
Punaruktavadabhasah: different words.
14. Not able.
15. No
16. sentence sound.
17. "Alliteration: shabdsamyam vaishmayepi swarasya yat".
18. Panchwid.
19. chheko dishes sanghasya sakrtsamyamanekdha".
20. rasik.
21. Aneksayakdha SamyamAsakridvapi Anekidha.
Ekasya sakrid ayesh rhetoric uthyate.
22. Talurdadike, a 22-year-old place.
Similarity Vynasyava Shrutyanaupras uchyate.
23. consonants chedyathavastham sahadyen svarenatu.
Aavratryate antyayojyatvadantyanupras and tat.
24. words meaning: paunruktyam bhede meaning only. Latanuprasah Ityukta.
25. Satyarthe Prithgarthayah Swarvyanjansamhateh.
Kremen tenaivavritti: yamakah vinigadyate.

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26. othersyanyarthkam vaakyamanyatha yojayet if.
Other: Shlesen Kakva va Sa Vakrokti: Tato Dwidha.
27. Duality.
28. Shlishtaih padaiah anekarthabhidhane shala ishyate'.
29. Eight types.

Abhinav Bharati - Shasthadhyay