JETIR.ORG ISSN: 2349-5162 | ESTD Year : 2014 | Monthly Issue
JOURNAL OF EMERGING TECHNOLOGIES AND INNOVATIVE RESEARCH (JETIR)
An International Scholarly Open Access, Peer-reviewed, Refereed Journal

A DETAILED STUDY OF ALANKARAS IN A R RAJARAJAVARMA'S BHASHA BHOOSHANA

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1.1 Bhashabhushana - An Acceptable worth studying work

A.R. Rajarajavarma's 'Bhasabhushanam' was mentioned in the first chapter. It is an ornamental science book that has been recognized as a textbook in the field of Malayalam literature studies for more than a hundred years. Therefore, there have been several editions of Bhashabhushana. New versions have been released after correcting the errors found in the earlier versions.

In 1969, Marar prepared and published a commentary on more than three hundred example verses. He also took care to add the embellishments and Lakshala kshanas translated from Sanskrit works, which AR has only mentioned. Despite this, there is doubt as to whether Uya Ran Bhashabhushana has succeeded as a comprehensive literary work. AR has tried to record his opinion and writing by incorporating the opinions of Purva Suris. But unique perspectives are rare. If he had made up his mind, Bhushanam would have become an asset to the field of world literature and science.

Bhushana may not rise to that level because it was written with the sole aim of creating literary awareness in children. To paraphrase his own words, when he took charge of the teaching of vernaculars in Thiruvananthapuram College (1899), he felt the poverty of decorative texts. A book suitable for students studying for B.A It was not in Malayalam. At first he was taught by looking at Sanskrit books. This is not very satisfactory. 1900 - 1901 - The notes prepared for teaching in the years 1900-1901 were arranged and the missing parts were added to the book. 'Language abuse'. Therefore, this is a work worthy of further thought and study. After summarizing Bhashabhushana svarupa in this chapter examine the appropriateness and uses of decorative definitions etc.

1.2 Bhashabhushana svarupa(Science Of Literature in Malayalam)

Like other works like Kavyaprakasa, Sahityadarpanam and Kuvalayanandam, Bhashabhushan is composed in a clean and neat manner. The book begins by praising Bhashadeva herself. One begins first with the ornamental process, reversing the order of poetic form, categories, vrttirityadis, pros and cons and embellishments for the sake of convenience. But it does not define poetic form. Adhyayas are given Prakarana Sangya as seen in Prataparudriya etc. There are total 6 prakaranas which are doshaprakaranam, gunaparakaranam, sabdarthaprakaranam, dhvanipraka rama and gunibhutavyangyaprakaranam apart from the ornamental prakaranam.

1.2.1 Ornamental Process(Alankara Prakarana) - Meaning & words variations

After defining analkaram in analkara prakaram, the sub-categories of arthalankaras are explained in which there are two types of analkaras according to general terms. Each section is defined separately. Moving on to the category of similes by explaining wonder, simile, fact and alliteration.

1. Upama - Lakshaman - Aim - Explanation:- Purnopama, Bimbapratibimba are examples of similes. It describes and exemplifies about six upamas such as malopama, rasanopama, savayopama and other variants of upama.

2. Ananvayam - Lakshyalaksana example

3. Upameyopama - Lakshyalaksanam sva - Two examples. 4. Pathipam - Two ways clearly and give an example

By targeting, taking the sub-dimension and placing it in the sub-dimension is explained. An example is also given. Metaphors are indicated and examples are given. The Mala Series speaks of Abhasa metaphors. The symptom also dictates metaphorical evolution.

4. Pratheepam - Two types - Gives Lakshya Lakshana

5. Roopakam (Metaphor) - Take upamana and attached with Upameya - Explain Different type of Roopakas with examples. Malayalam Parambaritha Abhasa Roopakas are some kinds of Roopakas. A R specify the differentiate of Roopaka Parinamam itself.

6. Apahnuti - Lakshya Lakshana - Explanation with Examples - Lakshana of Het apahnuthii Thi etc.

7. Ulpreksa - Symptom(Lakshana) - Objective - Subtypes - Examples(Lakshya)

8. Smrithiman

9. Insanity (Bhranthiman)

10. Suspense - Objective - Description - Examples

11. Vythiraikem - Lakshyalaksana - Examples

12. Prathivasthupama - Lakshyalaksana - Example

13. Illustration Objective (Drishtantham)- Example & Lakshya Lakshana

14. Demonstration Objectives (Nidarsana) Demonstration objectives can come in other forms, for example

15. Dipakam - Lakshyalaksana - Example - Lakshana Bheda by alternative opinion These are seen.

16. Indefinite praise(Aprasthutha Prasamsa) - Purpose - Variants - Examples

AR introduces the category of exaggeration(Athisayokthi)after the most accepted and applied category of simile. That is, AR has taken care to present some by comparing some, indicating some, explaining some, giving necessary examples, clarifying the interrelationship, and if there are variants, they are also indicated. Following are the ornaments that belong to the Prasata category.

1.Bhedakatisayokti, 2. Rupakatishayokti,

3. Relational reasoning,(Sambandha Athisayokthi)

4. Absurd exaggeration(Asambandha athisayokthi)

5. Hetvatishayokti,

6. Ullekham

7. Akrama Athisayokthi (Defeated Exaggeration)

8. Exaggeration,(Athyantha Athisayokthi)

9. Asamgati, 10.Vibhavana(Special Imagination)

11.Viseshokthi.

12 trauma(Vyakhyatham)

13. Paradox(Virodhabhasa)

14. Sambhavana (Contribution)

15. Talgunam,

16. Atal guna.

17 Meelitham

18. Adhikam

which are described in the Factual section(Vasthavokthi Vibhaga)

1. Attitude.(Svabhavokthi)

2.Sahokthi(Coherence) 3. Complexity(Samuchayam) 3. Samuchaya
4. Synonym(Paryayam)
5. Arithmetic(Parisankhya)
6. Alternatively,(Vikalpam)
7. Parivrithi 8. Akshepam 9.Prathyameekam 10.Ardhapathi
11. Kavyalingam, 12.Anumanam 13.Ardhantharanyasam 14.Bhavikam 15. Udatham 16. Sookshmam 17.Vyajokthi 18.Utharam 19.Samadhi 20. False praise(Vyaja Sthuthi) 21. Samam (Equal) 22. Vishamam (Difficult) 23. Vichithram (Strange) 24.Anyonyam 25. Parikaram 26.Paryayoktham 27. Karanamala, 28.Ekavali 29. Saram (Essence,) 30. Mudralankara(Emblem.)

Two and three examples are given for many of these decorations. Then the Shleshokti section explains. Explanation and example are given first followed by explanation. Five examples are given. The sabhangam - abhangam distinction is given as an example of philology (saying that the same word community can have different meanings due to linguistic differences). Explanation of Phrases in Bhasha and Sanskrit Example Verse-V Shadikyana. After talking about the slesha, let's talk about the other decorations included in it. Samasokti-Objective-Explanation Example Four. Thirdly, the Vakrokti-Lakshyalaksana-two example then describes the hybrid creations resulting from the addition of embellishments. Three examples are given for creation and four examples for hybridization with explanation. Finally, the meanings are summarized.

In Shabadalankara prakaranam, anu prasa describes the same vyajnanas that are repeated next to each other

1. Chhekam - Objective - Two examples

2. Vrityanuprasam - It is explained by saying that there are three different ways of repeating monosyllables once or several times and repeating the compound syllable several times. Give symptoms and examples. Then explains what is dwityaksharaprasam. Three examples are given further. There are three examples each of Adiprasam, where adjacent words start with the same varna, and three examples of Antyaprasam, where the final syllables are repeated. Ashtaprasam, dvadasapra sam and shodasaprasam are mentioned and given examples. Yamaka

Also explains the purpose. Six example verses are also given that illustrate the beauty of Yamaka. By applying the word ra, which can be synonymous, to Noni, an example is also given to the Ruktakavadabhasha, which looks at the meaning of the second Krstya study. With this, Then,we can say to see that the rhyming section is over.

Next, there are some other ways that poetry is brilliant with the beauty of sound, A.R. Introducing One of them is Chitrakavya. After defining and explaining the purpose and characteristics of 'Chitra', its sub-categories Padmabandha (two ways), Chakrabandha, Nagabandha, Rathabandha, Goodachaturthapadam, Sarvatobhadra and Aloma Pratilomasamam are given examples of each. Although it is not widely accepted in the field of poetry, he has included it as a mark related to Shabda Lankara.

1 .2.2 Dosha Prakarana

Generally defines the harm that can be done to speakers. The harms that can come to word, meaning, verse and decoration are taken and explained. Pada Doshas are eleven in number. They are also given examples.

Dussavam (1 example), Cyutasamskkaram (5 examples), Aprayuktam (2), Nirthakam (1), Gramyam (2), Neyartha (2), Ashlilam (3), Apratheetam (1), Avachakam (3). Ambiguity (10) (1) & Explanation, followed by Anuchithartha explained with examples (1) & 7 examples are given that some doshas may occur in Padamsha in the sentence.

Verses 122, 123, 124 and 125 are verses that explain the harm that can come from the verse alone. Then each one is mentioned with examples. They are 1. Klishtam (1 example), 2. Antithesis (3 examples) 3. Visandhi (illustrates that this can occur in 4 ways. Gives 5 examples), 4 Hata Vrittam (points out that it can come in many ways. Explains. Six main examples sub-examples) 5. Uktapadam (2 ex:) Nunapadam (1 ex:) 7. Adhi Kapadam (1 ex:), 8 Samapta Puranatham (2 ex :), 9. Patatprakarsha (1 ex :) 10 Complex (1 ex :) 11. Abhavamat Yoga (3 ex :) 12. Garbhitam (2 ex :), 13. Anukta Vachya (1 ex :) 14 Pronoun- Prasidhihatham (2 ex:), 15. Asthanasthapadam (Pronoun) (1 ex:) 16. Avimrishta Vidheyamsam (2 ex.), 17. Anti-intelligence - Virudha Budhipradam (3 ex.). 18. Bhagna Prakramam ((4 important examples & sub examples also) 19.Akramam (2 examples)

Artha doshas are clarified through Karika and then explained by Edu. Apustha, Vyahat, Mishra, Sakamksha. Anavika Am. Also give examples of Purukta, Vishesh Parivrutta, Samanya Parivrutta, Anima Parivrutta and Vika Eema Parivrutta respectively.

AR clarifies that ornamental doshas are among the aforementioned doshas. It is pointed out that in Samyamulakakaras, common dharma is unpopular, upamana is improbable, jati pramana excesses and deficiencies for it, and specialness, commonality or mastery expressed in artha manyas are inappropriate variants. Each of the seven examples is presented in order. It also explains with examples how the artha dosha of rukta and the vakya dosha of bhagnaprakrama turn into decorative dosha. Revival categories in Samasokti and unspoken praise are highlighted. Two examples and sub-examples are given.

Doshas are sometimes defined and explained as coming to eternity. A second definition of evil also becoming good. When evil becomes good and how evil becomes good, it is explained with examples through the eight Karis. At the end four five examples are given of dosha turning into good.

1.2.3 Guna Prakaranam

Gunaprakaran is composed next. This chapter explains what guna is. Virtue is exaltation. Among them is decoration. The first point is how decoration and guna help rasolkarsha. Rasadharma is good. Ankara can come as a series of rasadharma. It indicates things like decoration can come where there is no taste. Three examples of different types of rasolkarsha are given.

Explains how and when attributes are received. The three kinds of qualities - Prasadam, vigour(Ojassu), and Madhuryam (sweetness) are presented through karika. Each is then defined by three factors. The following eight karikas include the rasas that do not fall within the limits of the three and share equally with each other and when and how the number three can occur. Through Karikas makes it clear. There are three main examples in this section. Arthaguna

points to this Parguna and gives three examples, presenting some differences of opinion on the reformation of the Gunas. These include the description of the categories. The concepts of Purvacharyas are also explained. you

1.2.4 Sabdardha Prakarana

Gunadosha prakaranas described the beauty and evil qualities of shabdharthas, the body of poetry. Now, describing the swarup of those sounds, according to literature, these three types of sounds are explained through the first two caries, namely text, laksakam and vyanjakam. Their meaning is said to come with verse, purpose and irony. It is also clear that these meanings are produced by three types of sound trades namely Abhidha, Lakshana and Vyanjana. And then all three of them start showing symptoms. A carika indicates the relationship between text, verb and vachyam. Abhidha is otherwise assigned 3 categories and then defines them (Rudhi, Yuga, Yogarudhi) and after defining them gives examples.

There is no stipulation that sound should have only one meaning. Hearing sounds with multiple meanings can be confusing as to what they mean. In such a case some important factors should be considered to determine the meaning. 151 and 152 explain it. Description and examples are then given.

153rd Karika defines Lakshana's Lakshana. It then gives a detailed description of how it can come about. Many things are legal, such as maintaining reputation, maintaining good relationship, maintaining common sense. An example of the effect is given. Also, keeping in mind the difference between the textual purposes, all the collections like Jahallakshana, Ajahallakshana and Jahada Jahallakshana are explained. Also refers to Viparitalakshana.According to the nature of the relationship, there are two types of symptoms: Gauni and Shudham. Saropa and Sadhyavasaya are also assigned to Gauni in two different categories. It ends with the verse, "Lakshanayakashrayam shabadam lakshakam lakshyamam porul".

The next point is to define knowledge trade. Then the carikas which define Abhidhamula Consonant and Lakshanamula Consonant are given and explained. Abhidhamula gives two examples.- The voice of my people

Vyanjakam, Vyangyamamporul**- The meaningful consonant is recited after the next karika. 159 and 160 indicate their differences. There are four examples in the explanation.

1.2.5 Dhvani Prakaranam (Acoustics)

Adhering to the definition of 'kavyasyatma dhvani': Dhvani Kavya Vishesh by A.R. explains Many have no poetic definition. Even when we say that there is no poetic invitation, it is implied in this process. Chapter 161 makes it clear. It is stated that the poem in which the metaphorical meaning is stronger than the literal one is called dhvani.

The manner in which the Dhvani will occur has been stated through the Karika. Dhvanibheda continues in the 163rd karaka. In addition to Lakshana Moolam and Abhidhamoolam, the categories Avivakshita Vachyadhvani where Lakshana Moola Vyanga is important and Vivakshitanyaparavachyadhwani (Ishtanya Paravachya Dhvani) where Abhidha Moola Vyanga is important, and Avivakshita Vachyadhwani are divided into semantically transitive and highly deviant. Explanation and three examples are provided.

In the 164th Karika, the variations of the Ishtanya paravaksha are indicated and explained. In the sense of having a descriptive and conjunctive meaning, the syllabic order is not clear and the syllogism is not clear. It is said that Samlakshyakrama is named Anuswanadhwani. Anuswanam means resonance. Pronounced Matoli. The point is that one after the other, the irony emerges. Asamlakshyakrama has many varieties while Samlakshyakrama has three divisions. All this is explained in the 155th Karika. Then the essence of the Samlakshyakrama is introduced through the next Karika.

Anuswanadhwani has 3 categories namely Shabda Saktyuttha, Artha Saktyuttha and Ubhaya Saktyuttha of which the first two counts have subcategories.Here Vyangyam and Vyanjaka can come in Vastu form (as a - ordinary thing) or Ala nkara form. While sabda saktyutbhavam has two forms, vinyagya material and ornamental, for artha saktyutbhavam, vyangyayanjjams differ in both. Therefore it can come in four ways.89

The object can sound, the object can sound the ornament, the object can sound. Decoration with decoration. Suchi Chich explains these things through Karika.

Shabdashakti moola Vastudhvani, Shabdashaktimoolalamkaradhvani. Starting with many William and giving forests of the armpit. Shabdsakti discusses the doubt that many of the ranas of Mooladhvani are not variants of Slesha. Then some explanations are given. Arthashakti gives an example each of object object and object object sound in mooladhwani. Aptitude is evaluated by giving Alanka Bhavam and giving example of Alanka to Taralanalankaradhvani and Utashakta.

1.2.6 Rasavichara

In Dhvani Prakaran itself, A.R. An opportunity has also been found to carry out taste analysis. Matters related to this are clarified through 16 girls. The points are given below.

"Bhavam Manovikaram Than Achchinnam Sthaiyamat Its Cause Things Vibhaam Manubhava And Helper Bhavam Traveller: Kavyanatyaprakashitam

Clear by skeptics

Sthayibhavamatam rasam."(a) Whatever is the cause, the thing, the accomplice of the happenings in the world, when they are expressed in poetry or in the acting of an actor, they are called (1) Vibhavas (2) Anubhavas (3) Travellers. The Sthaibhava illuminated by these Vibhavabhavadis evolves into Rasa. Reconciling. Two of Vibhava By indicating the category A rather lengthy explanation is given about the definition of rasam.

"Love is mercy and valor

Brutal comedy horror.
Bibatsatbhutashanta - and rasam nine"1(b) corresponding stable expressions. "rati soka mado tsaham krodham hasam fear kramal jugupsa awe then nirvedam stable bhavas"1(c)

Explaining each of these. Later Sanchari Bhavant is counted in 171, 172, 173. 1(d)

(AR indicates that Ramavarma Koithampuran's rasasvarupa nirupana was not published until then.) For Sanchari bhavas he regularly describes the explanation and example for adulterous bhavas. The 174-year-old Kail makes it clear that Sujin has static expressions and sometimes travels. Rati itself will become the subject of God or son. For heroism, wrath, for cruelty, enthusiasm, and for flirtation, humor. This is caused by a dominant impression (hardness) of vibhavadhika. (Karika 174) Then Navarasams are taken one by one and examples are given. Vadhaviram, Danaviram, Dayaviram, and Dharmaveeram give special examples showing the variants of Virat. Varieties of Shringara are also distinguished and exemplified in this way. Examples are given each of violence, comedy, horror, terror, wonder, and calm. In the 19th Karaka, it is said that all Ratyadis and travelers in the Devadis will express certain emotions that are more common to Navarasams and that is Bhavadhvani. Four examples are given.

It is explained by stating that Rasabhasa ("Sebhavamalabhasamasthana") - is given. Five examples are also given. 9 Bhavas in the rising state is Bhavodaya, Bhavashanti in the subsiding state, and Bhavasandhi is the effect of many Bhavas at the same time. giving

In the 177th Karika, it is said that avantara category can occur for all kinds of dhvanis. In the next Karika it is indicated that these have infinite Bheda, such as Sankaram and Samsrishti. "Leaved unsaid in the dosha prakaram, rasa doshas illustrate 179, 180, and 181 after the appropriate rasanirupana. Saying that this should happen, nine such as Hachyata Klishtayojana, Pratya Vibhavadigraha, Atideepti and Akand Pratham are prescribed and explained in prose form with examples given.

1.2.7 Gunibhutavyangya Prakarana

The next task is to think about Gunibhutavyangya Kavya. Unlike uttamkavya dhvani kavya, gunibhutavyangyakavya is poetry in which irony becomes insignificant. When sarcasm is benign, it is counted among ornaments. Parangamayarasam is the decoration called rasavan; When a Bhava becomes a member of another Bhava, so does love; Rasabhasa Bhavasams are energetic, and Samahita with Bhavasanti parangam becomes ala karam. Examples of these are also given. The 183rd Karika states that Bhavodayam, Bhavasandhi and Bhavasabalata if these three are angi and Dhvani is angi, then they are ornamental. Examples are given for all three. The subsequent karika is to describe the qualities caused by the insignificance of the anusvanadhwani by the means by which it occurs. They are Vachyangam, Vachyasi Dhyangam, Parvapradhaniyam, Asphutam, Sandhihyamanyapradhaniyam, Kakwakshiptam, Asundaram and Aghatham. These are described with examples.

The characteristics of this book include descriptiveness, descriptiveness, appropriate examples, precise ordering, and different perspectives on literary theory. The book is concluded with an epilogue stating 'May this book be useful to students forever'.

3.3 Adornments in Bhushana propriety and Upadanas

The appropriateness of ornamentation in Bhasha Bhushana is mainly examined in this chapter. It also contains annotation and partition definitions and descriptions. Poets form the ornaments just as tattan bracelets are prepared for anganas. First decorative 92

Bhushanam tells about symptoms and main sections. Let's check their suitability.

1.3.1 A few observations on the ornamentation method of AR' (Division Of Alankaras)

1. It is held that the definition which is not logical but which is decorative even though it is a text is not logical. (So how can positive sarcasm be a la cara)

People have adopted the form of embellishment in the form of surprise, simile, fact and alliteration from Rudra's poetry.

1 innovation has been attempted in the symptom.

4. The definition given for each section is according to Rudra.

5. Marar criticizes the division method.

6. Kuvalayanandam and Alankara Sarvasvam The influence of imitation can be seen in the Analkaranarana.

First let's analyze the acceptability, specificity, appropriateness, reference work, and simile differences of embellishments that fall under the categories of truth, simile, wonder, and allusion. Bhushanat first describes the Samyokti section, which includes public decorations. But here we can first consider the vasvokti section which deals with rarities and states of facts.

1.3.2 Vasthavokthi Alankaras

1.3.2.1 Swabhavokthi Alankara

*If you describe subtlety

Characteristic

Sarasam Kalkudanjamal

Karangushtam nukarniha

He was laughing

"Karayunnitu Balakan"2 - is the first purpose of ornamentation given in the Vastavokti category. It's obvious from the name. Spatial character is not decorative. Describes the subtle nature of things. Feeling happy here.

The object 'the baby' is the cause - the trade of that baby, but it is doubtful whether the pleasure of the trade is decorative. When one sees it in a flowering season, the happiness is overwhelming. Here the joy that arises behind the child's green eyes is like the joy of seeing a flower in the dream, and the joy of seeing a beautiful ornament. So one has to wonder if character should be categorized as decoration. It is strange that it is included only for the sake of hilarity. The rationale also requires a complete explanation. Duyyakan explains this in Analkarasarvasvam. Here is its continuation or imitation. It fits the name when reading the target.

1.3.2.2 Sahokthi Alankara

If two objects perform the same action in the same pattern, then chamatka would not be rakaraka, so it would not be ornamental. The decoration of 'Sahokti' is explained by saying that the decoration can be achieved only when both are in two forms. Aiming first.

"If one works together with the other, one can be glorified with one's enemies

Crossed many directions."*

In the example 'Kirti Paladesam Kada' means 'to spread' and 'Odiakannu' -. Here the poet is expressing sympathy with the single verb. It is not so obvious in the symptoms. That's why A.R. A general explanation is also provided. A.R. Although the Lakshmana of Kuvalayananda was followed, it does not seem to have reached that level of integrity when it was put into language.

“Sahoktih sahabhavashched bhasate janaranjanah

In Kuvalayananda it is seen as diganthamagamatsyakirtih pratyarthibhihsaha"$. Janaranjaka is spoken in co-existence - in unison The essence of tolerance. Lakshmana said in general that it is enough to do one action after the other. Marrar says that wad questioned the propriety of an example given in addition to analogy. Marar sahokti says that it can come with amazing decay and krishamukha. But, A.R. He does not seem to have any regrets as he has made a mistake in his private reservation. The panther walks into the forest. Kill also comes tired. The fish is beating under the Saras. And winter. Marar argues that the shadow is with the tree and so on. This is not common sense logic. When a thing or a person comes into existence by any means, it is an “arrival”. The panthers also arrive - and the shadow arrives. Three traveled in one. Spreading around the other. It is clear that the ornamentation is relatively low even though the example is not in question here. Ruiyaka has described sahokti as an allegorical and significant ornament. That is why Marar criticized Bhushankara's examples of definitions.

Rudratacharya has suggested two sahoktis, the substantive element and the figurative element.' In fact, Bhushankara might have been acceptable. Nor does he deny that it comes as an element of analogy. Ka ranam karyakrama viparaya form of exaggeration is important here. According to the actual sign of 'Eta Udukilenethan...', Sahokti Ankaraka and its examples are given by A.R. Given.*

1.3.2.3 Complex symptoms(Samuchaya lakshana) and examples – an overview

The Samukhya Lakshana in Bhushana is indebted to the definition of Lakshana in the Ankara Sarvaswat.

"Combining adjectives

Complex form

Manka had to wait

Mind is like blood

Fall and earth will look behind

Cry Always your enemies."

adverbial and adverbial. Guna Chitra Samsukva is also explained. So in that respect Ala Kalasarvasakaran and * Kavyaprakashakaran are equally influential.

Samsukva occurs when an object has a vaka guna or kriya at the same time as the kal vakupa has a guna or kriya. " is written by AR. The example also validates this. But the tree species. "Instead of ``I did this today. Or this way," instead of saying ``This and this, or this way." It is caused by the sleshartha consciousness of "blood". Marar might have wondered how the Yugapadyam could give birth to Chamalkaram. To darken and to become empty are both verbs that are also adjectives. If the dark is the sky, then the clear is the lonely heroine. Darkness of the sky has a meaning that the poet intended. Sky, cloud and moon are aphrodisiacs. So naturally, when the atmosphere is filled with black clouds, Virahi's mind also becomes agitated. When thinking like that, confusion arises here. Therefore, it is not possible to say for sure that Chamalka Rakarakatva comes from Sleshartha Bodha. This antecedent in the example can be said to be an example of guna complex. Uttarardham is also an example of verb complex. It contains a combination of the verbs fall, fall, and look behind. AR has followed the reference in Kuvalayananda. 13

"Vidalita Sakalarikulam

Tava Balamidabhavadasu Vimalamcha

Prakhala Mukhani Naradipi

The verse Malinani Cha Thani Jatani."14 exemplifies the guna complex in Kavyapraksadis. The same has been accepted by AR. Check out his free translation. 96

-Nirmalagunam carrying a lemon! Bhumipalakulamule

Kudalar will continue to fight and the word will be shortened. 19

"C" is written because it was translated in its own style. Here redden, vigour, continue and blacken are not only verbs but also adjectives. But as Chamalkarattvam Ka Tuka Priyasam Anam Marar said here, the only solution is to stand with Samsukham Sahokti Raya..

Next let us see the appropriateness of the example given for the verb phrase. The lyrics are taken from Kumarasambhava.

"By devotional love the Lord-

To lean towards getting healthy

Kelpodumupparumaiki

Nalbbanamaddarpakanum toduttan' '16 - Here Lord Shiva does the act of giving satkara or accepting by performing two sveekrams, accepting the garland given by Shri Parvati and accepting Kamadeva's mohanastra. Here poetic beauty is interwoven and hidden. Both verbs are co-occurred. It is not particularly beneficial. A perfect example of verb conjugation. In Sahitya Bhushan, even Marar criticizes Samuchayaalangaram, but for verb complex A. R. The propriety of the example given does not appear to be in question. It is experienced by the listener as a chamalkarakaraka sloka.

A sloka by Kottayam Thumpuran is given as an example of Samu Chayam where Gunakriyas are mixed.

"Udayagiri became red and the earth became bright

Nalinamukulajale started to laugh

Panimati was covered with conch sounds

Wake up Kanikanmanambare Chembaresa." " - 'Make Udayagiri red - Bhanu Bimbam shine.' Clusters of buds begin to rustle (unfurl) "The moon is setting and the conch is sounding.' - By adding qualities and verbs, the morning awakens King Kanikamanman 97

The price is too high and there is no real property situation. But it is sahyadaya hyadayahladaksha because the gunakyas are combined with each other. So this example given by 'Samucha'ya Ali is very appropriate.

1.3.2.4 Second complex category (randam Samuchaya Alankaram)

Many reasons for one

Even though it is complex

Vidya, Rupa and Sri

Intoxicate the youth."" If there is a sufficient reason for doing a thing, it is complex and other reasons join together as auxiliaries to it. It is according to Kuva Layananda that the purpose of this second bheda of the complex is adopted.

"Aham pranabhaja meka karyanvaye p sah koolam varup vayovidya

Money is the end of drunkenness." 19 - Educating the youth. While the youth is one of the reasons for drunkenness, others have also been mentioned. They will be drunk by appearance and drunk by wealth. One has to think how much chameleon is there in this.

Adjunctive ornamentation is a different thing when one object has more than one quality or action at the same time. The difference is that there are more reasons in the second category. This is not very acceptable. For this A. Consider the example given by R.

"Uchachandra's kolam malina, muparata praudhyam vriddhavesya -

Swachha Pathoja Shumhanasarasi, Mukhamihanaksharam Sundarangam

Prabhu will wait for Sri to arrive - a scholar who begs without talent

Keral chitta shalyam is a khalaniva yeh that causes coykal koima. 20 98

It is correct. It has been enumerated that these are the causes of Chitra Shalyam. mam, Junini is quoted in all the ornamental properties. Marar suggests that Chamalkaram in this verse is resorting to simile. 2100 but he did not attempt to establish Jat. Marar who has questioned the very category of Chamalka Vastavokti where in these lines Marar has opined that there is an allegory in this taka. The kolam of the dirty Uchchandra, the old harlot proud of the rati, the pahoja the empty swachasaras, the prabhu who waits for Sri without action, the beggar without nature or practice, and the beggar who hangs in the palaces - the kalans are not similar to each other. It does not have the false pretense of analogy. But it can be said that beauty comes where all these cause disturbance. There is no inappropriateness in including this complex category and example in the Vastavokti category as there is no special chamalkaram.

Vishwa Natha Kaviraja's remark that "due to the complex changes of combining virtues is an exaggeration, the origin of the causes is changed." Be it the law, by combining the virtues The exaggeration is justified by the fact that causality seems to change due to complex changes.

If the objects are described as pleasant - not decorative. In the Bhushana itself, as an example of samukvabheda, we may examine the verse fragment that AR secondly cites. Marar says that Chamalkara Hetu is the reason for the exaggeration and exaggeration in the fourth stanza of this verse.

"A Pichimala Nalchandanam Tanuvi blooming on the top, Lujjwala kunkumadhyam mechamianna kanta next to Ichcha;- 99

Chipponnate surasukham, kathamicham all.'

If we take the first three lines, we have to think that many objects will reach one, and when we take the four lines together, it becomes an example of the second category of complex. Let's look at the hope of the poem. Pichimala on the top, nalchandanam on the tanu, kunggu sitting on the side with the required amount of it, all these can cause good health. The poem also has a beautiful softness. This is an example of a combination of multiple reasons. The remark "Ichchonnate sura sukham" gives a hint of exaggeration and the remark "Kathamichamalm" gives a touch of exaggeration. In careful thought, they do not have much importance. This sloka is enjoyable because of the realization of the symptom by killing the material conditions in order. Let's see whether I am or not It cannot be determined. So only the "nearby kanta" is the cause of surata sukha. Others are filled with it and displayed as a single form. When it comes to this, it may seem a little inappropriate to combine various reasons here. Reasons should be united. It doesn't work here. It cannot be said to be as meticulous as the example of Uchachandra's Kolam... AR may have turned a blind eye to such a fact (which is actually a single cause, full of synonyms) while giving the example of a 'set' of reasons. When the complex is decorative, it should be followed carefully in example verse as well. No one else has pointed this out.

1.3.2.5 Synonymous reasoning(Paryaya Alankara Vichinthanam)

Parayam is the ornamentation considered by AR as the fourth category in Vastavokti category.

"Synonymous, in many cases, in many cases, in many cases, the lotus leaves the lotus

Kanti went to the moon. 100

No, it's gone

Then it is explained that this is an ornament which is said to achieve many things as if one object leaves one and another for a given goal, or many things attain one one by one. It can claim no great distinction beyond that of ornamentation, which is highly susceptible of colouring

The sign of this ornament is derived by the Lord from the ornamentation of all properties. If we check the target, it is said that at dusk, Kathira left it and joined the moon and the darkness and the moon alternately reached Vindalam. We think this is a general statement. In Purvavarda of Lakshya, the poet imagines that the lotus fades as the sun sets and has a romantic love affair with the sun. Other than that, it's hard to find anything wrong with it. It can be seen that the Purvardham in the target is that of Kuvalayananda and the Uttarardham is the Lord's own composition." The examples from the Kumarasambhava are the same as those quoted by the Purvacharyas. 26

Verses from Kumarasambhava and Kesavapillai are cited as examples of one thing attaining many and many attaining one. The same is true of symptoms. Literary mirror. The influence of kuvalayanandam and analkarasarvasvam must have influenced AR in making the parayalaksana definition. This is how it is seen in Kuvalayananda.

" Paryayo Yadi Paryaye

Naikasyaneka doubt

eksmin ydyanekam va paryayah so p sammtah"27 - More than this,

"Ekamanekasminnanenekamekasmin va va vardita paryayah 2" is felt to be more auspicious. Its influence can also be seen in Bhusanalaksana. The idea is all the same. In Kuvalayana Ndha, Bhushankara avoids the two distinctions of contraction paryaya and the other expansion paryaya. In Sahitya Darpanam Name the four variants of the synonym 101

Avantara not requiring d is irrelevant when the pal lyaram itself is merely a description of the state of affairs.

The purpose given by the speaker to parayaya and the example quoted from Kumarasambhava, "ee udas bindu traveling through the body of the penitent Parvati" can be seen as the object situation story. Marar comments on these examples that although the synonymy of both seems to be polite rather than ornamental, it is not appropriate for amant A.

Marar said that the example given secondly is also not suitable for decoration. The same sloka quoted in the Ankara Sarvasam and the Sahitya Darpanam as an example of the synonymy of entry into one of some is also cited by AR.

"Adharam was polished and playful, and the fingers on the hand were sharpened.

31. This is an example of many-in-one synonyms, as it is said that a hand that is used to smoothing the bait and playing with the ball has a sharp edge. The propriety of this has to be curbed. First of all, it is doubtful that this example is suitable for the symptom of "Muraku many and many" because the contradictory facts come together. Moreover, Marar has pointed out that there is a touch of irony and samasokti in this. Therefore, Marar does not accept this as a suitable example of synonymy.

If we think carefully, it would appear that this ornament is enjoined only for a division, although Appaiah Dikshitar has adopted an ornament called 'Yathasangchim' as a supplement and has indicated that A. Who has not accepted it. But there is a reference in Bhushan that that ala kama has been abandoned because it is only Prakrambhanga doshabhava. The special feature of this ornament is that it says 32 things in order. Bhamahan, Rudrata, Mammata 102

Sanskrit rhetoricians have adopted 'Yathasanka'. Even if 'synonym' is omitted from the Vasta Vokti category, there is no problem. If so, it can be changed. Chamalkarakarakatva Tulem is less for the synonym. Japal then had to replace only the missing number. Kandumvastu is doing the story. Or, the unsung actor has opined that the composition that should be avoided both merges. He did not abandon the synonymy, perhaps seeing that poets think of income. But the fact must be remembered that matter comes first and that beauty arises from its study. Don't respect AR's purity of intention.

1.3.2.6 Arithmetic thought(Parisankya vicharam)

"The Numerical Prohibition

AR Parinsakma has been characterized by following the Kuvalayananda Lakshmana of Makesmin Vastuyantranam"33. It can be seen that the sloka exemplified in Ankarasarvasvam and Sahitya Darpanam has been adopted for composing the target." Now let's examine the Lakshana Lakshyam in Bhushan.

"The fact that this is not—

The law can be calculated

Karatin Bhushanam Donation

Weight Than Viramothira 35

Parisanjalankaram refers to the dharma that can be attached to many things as if it does not exist in it. The dharma of 'Bhushanatvam' of the hand can be attained by Viramothira and donation. But it comes to mean that Bhushantvam should be joined to charity and not to enmity or violence. "Bharam tan vairamothiram" adds strength to it. There is an irony here with the idiom. There is nothing wrong with including Parinsamkalankaram in the Vastavokti category. Moreover, rhetoricians such as Rudratadi have adopted Parisankalankaram. * A.R.* Respectfully, Sahitya Bhushankara's criticism is irrelevant

Kesavapilla's sloka beginning with "Katil kathunna..." is given as an example. 37 In it, the Yoshas tell the Chitris - things that make them bright. This is not the case. It is clear that the Mahitaratna is the jewel for them. Marar, who finds metaphor and allegory in this, does not agree with this example. All metaphors and allegory are in the poem. Incidentally, Rachikappe should be considered as a sign of it. For some reason, A is a suitable example for Kana Panita. 39 It can be seen that A.R. has adopted the same type of ornamentation as seen in Parinsamangaram 40

Let's check the appropriateness of the given example for the problem antecedent parameter. The verse attributed to Ramakrishna Sastri is quoted below.

"Saram Bhumiyeletu Desamadhikam? Sri Vanjirajyam Sakhe Param Saukhyamatingaleng? Vasatikotamanantalayam Paril Kirti Param Pekkan Nyapa Nyapa? Srimulakakshmapana Narakunnitu Sevyanevanumaho? Sripadmanabhan Paran. 241

What is the most important land on earth? Is it not; Is it on the other side; Or is it Kochirajya? Or is it the state of Malabar; no The country that Garavata has gone to does not deny it by saying that it is not today. In a sense, it is meaningfully denied. But there is a difference that it is satirical. AR himself says that the substantive land in this is not the text as it is not denied by the sound that the Vanchi kingdom and not the other lands; There is no need to exaggerate this, as Marar says, except as sarcasm.Probative preposition is a adverbial adverb which ironically states that it is not in that and not in this.

Nalamarannam song Gaganathalaratnam Dinakaran

Sabharatnam Vivan Shravanaputhamharikatha
Chikkatan and Chandran Shayanathalaratnam Sashimukhi
Mahirsam Sriman Sakalakularatnam Suthanayan 42 Here 'ratnam' is said to be one of excellence in each field.

There is no particularly sarcastic mention that today is not. So it can be done as a perfect environment for Love Ranai. The embellishment of "number" by Kuthanal, which comes as a prohibition anchor under the metaphorical designation, is appropriate for the element of truth.

1.3.2.7 About the Vikalpam

"The choice is equally strong

Should come in two or three

The archer stood tall43

The symbolic goals of the next decoration are as benders and antagonists. Attributes are the opposite of unifying. It can be seen that this decoration; The alternative is to say one of the two, which are of equal strength and should not come together by mutual antagonism. One has to wonder how this can be funny. AR himself says that since the dharma of the objects in which the alankarabija is distorted, its alankara can be added to the source of similitude.44

“Virodhe Vavabalayorvikalpalamkritirmata.

Sadyah Shiramsi Chapanwanamayantu Mahibhujah-"45 can be seen here.

Lakshya is criticized by Kuttikrishna Marar in the Sahitya Bhushan.46 Let the adversaries bend the bow or the head means let the enemies resist or surrender. Bending the bow means they are ready to fight. Bowing the head means surrender. It is clear that these two cannot happen together. Let them resist; There is a hint that he will eventually surrender. Surrender to opposition

Such a fact that the siddhashyam is represented by 'Deepaka' is not relevant when it comes to vikalpam said by marar in time. 47 A.R. says that only because it is contextually embedded can it be in the material of reality. and mentioned. The author also points out that such a statement was made by considering the opinion of Analkarasarvasaka 48 because the similarity is not clear and therefore it belongs to the category of facts.

AR insists that the goods sold must be of equal value. That is why he opined that "It is not a handicap to say, ``I am sitting or lying down, I am a pole of dharma," etc. It is the law that since such dharma are equal, but they may never happen together, the idea that dharma does not cease to exist is important here There is no reason why this is not the case. is a fact.The other two examples given by AR are also suitable for the alternative.49.

1.3.2.8 Limitation of Change(Parivrithiyude Parmithi)

A.R. says that 'parivritti' buys equal for equal, more for less, or less for more. tell me The description of these three types of transformation depends on the reference in Kavyaprakasa and Alankara Sarvasvat. 50 This is not fully reflected in the symptom,
"Transformation between Samasas becomes Parivritti, Mrittu, and Murtiyaketu

Achieving Fame Satmar 51 Lakshana in Kuvalayananda, Bhushanam Lakshyalakshana.
"Charivrittharvina"

Nunabhyadhikayormithah" – the concept contained in the sign but stands closer.

"Transformers

Yorthanam syatsamasamaai!" What is given as the target is the Uttarardha of the sloka exemplified in Kuvalayananda.54 The AR does not explain the meaning by suggesting that 'Mritt' in the target may be referred to as Panchabhuta. The idea that good men gain glory by sacrificing their bodies to gain more by giving less. Chamalkarakakarvam is less in this. There is only glory in the idea. Sahitya Bhushanakaran has questioned the propriety of this. When we think of how Vastu Stitti Kathanam itself is embellished, how come something like Parivritti, which is completely devoid of chamelkarakarakam, is embellished? Even the examples given by A.R. point out that chamalkaram occurs in close proximity to other decorations. 55 There is no point in accepting it merely because it is an ornament which has not been abandoned by the Purvacharyas.

Not just division; Applicability, portability, and efficiency must be considered. Parivritti is an ornament that should be excluded from the Vastavokti category if thought accordingly. But it will be in language, literature and discourse. Not as an ornament; As an application only. Only then should it be considered. Tampuran gives examples from Ramayana twenty-four verses of giving more than less and buying less than Bhasha Kumarasambhava and samaparivritti. 56 is also exemplified in the decorative allusion. The Kumarasambhavasloka, which gives an example of samaparivrti, is a translation of what Vamana also shared, e.g. 27 Parivritti has been considered by Rudra as Vastavalankaram and by Vamana as Aupa Myalankaram. 58 58 In any case, it is true that Parivritti cannot be accepted as an ornament.

1.3.2.9 Plainness of Objection (Beauty Of Akshepa Alankaram)

A.R. did not feel like imitating Kuvalayananda i in his definition of the ornamentation of "objection".

Bhushana does not occur in the Lakshana.* But ironically it is like Dhani, the Lakshana definition is made. Appayya's Kshitars have even considered dispensation as ornamental. It has been theorized that this is not a Ruya satire. Appayya Dikshitar's definition of Lakshana includes negation, which is the act of saying something. Presumably these are also included

"Moon, why not—

Here seen Sumukhee mukham"60

Marar points out that the similarity is obvious even though the translation of Kuvalayananda is an example of satirical Lakshana.61Firstly says the greatness of moon and next denied it.Chandraneng - seems to be saying here. But you are not the one, how great is the brightness of the moon. There is also an idea. Then why else say so. A bright face radiates light. (The face of a beautiful girl)The objective example given to stop here is appropriate,

According to Karikas 74 and 75 of Kuvalayananda, it is said that the objection can come in both ways. 62 Kuvalayananda itself mentions that there is an influence of Alakkara Sarvasva.63 The verse "Nilaven Kanninu..." given by AlankaraSarvasva to stop in the middle of saying "O" is exemplified in the decorative allusion by A R 64 Marar says that the poetic part is only a metaphor, and the example given from Malayavilasam for stopping in the middle is appropriate. AR clarifies that here is the application of the scientific sense of drawing out the unspoken meaning, which also gives purpose and exemplification to allegory.The corresponding examples are given. This is the decoration that can almost be claimed to be chamarkarkaraka.

1.3.2.10 Vasthava effect in Prathyaneekam.

Blue is sitting on the ear. This is what matters to the poet. Powerless to resist the eyes that come out to conquer him, Nilo looks at Lipala and subdues his close relative Srotra.108

Karu Kanthal is an anachronistic name of Kalpava and Anthya Nikak, which means that he is strong enough to defeat his cousin. Here potalum matti is the translation of Kalavanam. It can be seen that it is close to the sloka quoted in the Ankarasarvasvam recorded.

It can be understood from the symptoms itself that it does not involve decorativeness and chamalkarabhangi. AR raises the doubt of Kuvalayanandakaran that even if he shows prowess on the enemy, it will be proved. That being said, this decoration should definitely be excluded from this category.

1.3.2.11 Semantic fact itself (Ardhapathi as Vasthava)

According to Mara, there is a touch of similitude in the adornment of arthapati." "Your face is more than the moon. Then there is the story of Padma to tell? Here a touch of analogy is seen in the expression vennu (conquered). This may not always be the case. "If this is the case, is there anything to say about it?" A.R. Marar admits that there is truth in another example verse given. Ruiyaka quotes the root verse of the Kumarasambhava poem as "Girishanumathamoonnu nal".60 The author has used the idea taken from Kuvalayananda to indicate the purpose. 69 There is no error in classifying this whimsical embellishment as a realist.

1.3.2.12 Kavyalinga

Kavyalinga is an embellishment that presents an idea by showing a sentence, word or meaning. "No! Kamadeva you don't have to play with me. You can't touch me. I am a devotee of Shiva, you fool." But the statement 'Hey fool, I am a devotee of Shiva' is ridiculous. Even if Kamadeva tries to fall down, the reason why it doesn't happen is the verse "I am a devotee of Shiva".109

Poetry and morale are not all, but intelligence and morale that come from believing are all reconciled. By considering the single word as the cause of the immediate target, the call is ignored

"Hetu Vakya Pratharanga -

lavukil Kavyalingamam “70 is Lekshana.

This is similar to the definition of ``hethu vakyāpadārthvee kavyalingam" 71 Lakshyas form Kuvalayananda.72 A R gives an example of hisown and another one from Malayavilasa are acceptable.73This is also must be included in Vasthavokthi Alankaras.

1.3.2.13 Assumption(Anumanam)

*Possibility with material

Hypothetically

Is not anger itself-

Why Lupacharami?'74 Thus the hypothesis is targeted. There is no beauty in the mere sense of seeing one thing and assuming that there may be another. There is no irony in saying that if you see smoke, you will see fire there. Anumaname alankarama koo which is presented wittily, in the purpose given here, the hero is said to assume the love anger after seeing the heroine's unorthodox behavior. Bhushanakaran says that "Hetu Vyapti Jnanadis are Kavisanketa Nishpanna'"75. Here the Kavisanke Tattva is not clear. There is no Chamalkarakatvam to be mentioned. One can only give the ornamentation by tasting the Kavi Sanketa 'Pranayakopam'. (Angry based on love)Marar points out that the lines quoted from Krishna Gatha are simile (Samyamoolaka) 76 The other example given is from Kuvalayananda.77 The definition in A.R.'s Lakshana is accepted by A.R He follows Kuvalayananda in the case of Ardhanthranyasa Ardhapathi Bhavikam Udatham Alankaras also.

It has been redone

1.3.2.14 Influence and Extension Of Ardhanthranyasa Alankaram

When thinking about interpretation, A.R. We see that we have looked at more than one definition. This is the symptom in Kavyaprakash

"Normal or special

That's how smart you are

Yathumpodarthaantaranyasa

Sadharmyenerenava"79 is the idea of the first three padas of this

By taking in and according to the Lakshyalaksana in Kuvalayananda, 80(a)

"Usually you know yourself

For the said among these

Interpret -

Respectfully submitted."80(b)- and symptom definition

“Tandinanazhi Hanuman

Andavarkentu Dushkaram'80(c)- has also been completed. This is an example of asserting the particular with the common noun.

"Vambarku Theliadosha

Mambilikazhakangavum"80(d) also confirmed the generality in section with visesha completely proven samanya.

It is not clearly says that the lines from Mayurasandesa quated here is so charming are full of "chamatkarakarakvam" but it can be highlighted as a mere example of arthaantaranyasa. 81In the example of "Shilam from childhood" we can see a lot of chamalkarakakarakava. If it comes without charm, it will lose its decorativeness

It has been redone

Extent of translation

When thinking about interpretation, A.R. We see that we have looked at more than one definition. This is the symptom in Kavyaprakash

"Normal or special

That's how smart you are

Yathumpodarthaantaranyasa

Sadharmyenerenava"79 is the idea of the first three padas of this

By taking in and according to the Lakshyalaksana in Kuvalayananda, 80(a)

"Usually you know yourself

For the said among these

Interpret -

Respectfully submitted." 80(b) - and symptom definition

"Tandinanazhi Hanuman

Andavarkentu Dushkaram'- has also been completed. This is an example of asserting the particular with the common noun.

"Vambarku Theliadosha

Mambilikazhakangam also confirmed the generality in section 80(c).

I'm tired.

It cannot be said that the lines quoted from Mayurasandesham are full of "chamatkarakarakvam" but it can be highlighted as a mere example of arthaantaranyasa. In the example of "Shilam from childhood" we can see a lot of chamalkarakakarakava. If it comes without charm, it will lose its decorativeness

There are also some who say that (Rudratan) can be used as an analogy. However, there is nothing wrong with this cleverness, even if it is more or less clever.

1.3.2.15 Feeling of Athisayokthi in Bhavikam

'Future Past Future -

Satskalkarasyavaranam'83

It is the footsteps of Kuvalayanandakari.

"Appearance is the ghost -

Lakshana is defined as bhivakalkiha bhivakam¹284-.

"Bhavah kaverabhiprayah kavyeshvasiddhi'yah stithah"85. The nature of this embellishment is to increase the appearance of something that is past or future, so it does not deserve significant Chamalkara karaka tvam.

"Listening today -

Let's examine the purpose of "Tannu Nee Chonna Wawalak" 87. The things you said are still ringing in my ears even today. If you want a touch of exaggeration, it can be said that the honeyed words remain in my ears today. There is no other embellishment. In the example from the Shaku thalam, which expresses the future, no magic other than the upamasparshatha shines through. Exaggeration Similitude A vision is incomplete without proximity. Other than that, the imagination becomes a mere reality or imagination.

1.3.2.16 Sublime is a mere metaphor (Udatha Alankara)

"Puravrta Paramarsamudatham Sri Samyaddhi 9 - is the symbol AR gives to sublimity. The colorful object gains respect due to the historical connection of ancient great men. Sublime "Kuru Pandava heroes fight: this is the place and "Kalpa trees are beggars in Tripada sannidhanam" 6 goals are given.

Chilum AR could not leave this ornament. This decoration does not claim anything special other than being a magic trick based on myths and ancient legends. "Utamadheshcharitam and Karmalyam Kuvalayanandakarika is the same as Bhushanikam Kavya Sarva from a good Kavalayanaman. It can be thought that it is not necessary to put in four items that are ready for washing, except that Krishna can order Mmani items without leaving them.

1.3.3.17 Sookshmam

Sukkhamalangaram is defined as *Samlakshita Sukshmartha Prakashanam Sukshmam' - in Aalkara Sarva Swat. By following this and Kuvalayananda Karika.

"Grachicheniha Kutartha

It is subtle to show that. Defined as 1920.

"Leelabjam saw my look

Kannalkar!!Venikoopinal" is the epitome of an example verse in poetic light and in decorative essence. This is also the case with Kuvalayananda. Bhamahan, on the other hand, opines that subtle vakrokti is not decorative because it is empty. But many ankaraniks like Danddi, Mammadan, Vishwanathan, Appayya Dikshitar accept the subtle mala karam. 94 Allusion, It can be seen that it has a kind of chameleon as it understands the mood of a man with jokes etc. and acts accordingly.

1.3.2.18 Forgery(Vyajokthi Alankara)

'For the sake of privacy, lies are false

Vandathan Kothien on the lips

Chandi! Nee karinaki tan' 95 - is a sign of falsehood. Here too Kuvalayananda is obeyed. A lie is a lie told or acted to hide a secret that is about to be revealed Because it can be said, it is given as fact.

Sana kalamanasam vidham jnaru vidagdhaya lilaparam nimeelitam

The word Ukti in Nama means both word and action. The next verse exemplifies the word, the lines beginning "Kannanekandan nerath....." is the example of conveying the matter." It is a variant of Leshalankaram that S* Dandi envisions as a translation of the Amarushataka verse exemplified in poetic light, decorative allure and literary reflection. It is appropriate to include this decoration adopted by others in the factual category.

1.3.2.19 Utharam (Answered)

Bhushanakaran says that the ornament of 'Uttaram' has been interpreted in many ways by the painters. The question is raised from the answer that Rudra was the first to prescribe this. He suggests two ways of answering the question. Among these, the first variant is accepted by Mammadan, Ruiyakan and Viswanathan. 102 They characterize the second category as giving many, many improbable answers. Marar says that the prakaranadi vaishishtha may help to harmonize some meanings, but the consonant is not merely decorative.19

"Don't go beyond the pretense of asking a question and reciting a secret -

Takavin Nerku Pantha Kal 104

It is aimed at It is the wish of Karika in Kuvalayananda. 114

*With Kilabidakuta

Syed Goodot is excellent

Yathrasau Vethesi pantha!

Tamunayam Sutara Sarit" 166 - is the reason. For example the verses that save Kodu are given the visage of Kavya Prakasham and Ankara Sarvasvam respectively. 104

2.3.2.20 Samadhi

"Samadhi matter facility

Karantantarasannidheh" 107 is the Kuvalayanandakarika,

"Sovereign Convenience

AR transcribes as 2108 Yadrichalabdhahetuval. Kuvalayananda himself mentions the difference from the Samavik complex. Accordingly, in accomplishing a thing "Khalekapotika" Nyayena "I before, I before..." complex to work together, positive motives "Kakathaliya" Nyayena (optionally) attached as 'Samadhi'. Example given by AR as Kavyadharsa. , in Kavyaprakash, Ankarasarvasvam, Sahityadarpanam and Koovalayanandam 109 and the other three examples given are validating Sama V.

1.3.2.21 False Praise(Vyaja Sthuthi)

A blasphemy ending in praise is a praise culminating in blasphemy, the embellishment of 'false praise' in the metaphor of what wisdom Ganga, who gives heaven to the sinner, has the meaning of "gives salvation even to sinners." But Ganga is depicted there as without wisdom because she blesses the virtuous and sinners alike. There is blasphemy. It is clear that even though it is scornful, the hymn "Ganga gives salvation to sinners". 115

Regards They argue that this is an exaggeration anyway. Whatever it may be, this is an example of false praise of mahamya kirtan by slander."

"Uktir false praise blasphemy -

110 is the same thing that is done. Definition of Kuvalayanandam Lakshana

"False praise and blasphemy

Bhushanakaran has also said that he will be destroyed by insults. In the second purpose given with Lakshana, the slander in the sense of "didn't you deceive me" is initially praised as "who else is as loyal to me as you". The part of the verse that praises the blasphemy is a translation of the sloka found in the Ankarasarvasvat. 12 The translators like to exaggerate it. 1 The verse that gives praise to blasphemy is taken from Kuvalayananda himself. 114 Jagannatha Pandita does not accept this example. Here the omniscience and sovereignty of the king is described. 'Even though he is omniscient, he does not save.' The blasphemy is unexplainable. A. Another example is also given in return for honoring Rasagangadhara Kara. 15 False praise may seem to call for exaggeration because it has a touch of exaggeration. But praise in the form of blasphemy and blasphemy in the form of praise are the very seeds of truth. It just has to have avi shkarabhangi or charm. In Ayati 4 the falsehood should be considered as an embellishment belonging to the Vastavokti Vabhaga.

1.3.2.22 Samam

Samalankara, two corresponding things joining themselves and the thing corresponding to the cause, Bhushana adds the two types of Samalankara prescribed by the two Karikadharmas in Kuvalayananda. is a specialty.

"A match to match
116

A.R.'s Lakshmana definition is "Jayapitha Syavum".

"Mum Syavarnana Yatra

Chamayarapyanurupayola

"Karena Sam Viduh" is seen. In these, the lines added as symbols in the Mushanakarika correspond to the addition of objects of the first form. But the avaris are a summary of the idea of the verse exemplified in poetic light and ornamentation and Kuvalayananda * The purpose of doing things in accordance with the cause and more or less appropriate for Sashanka, born from the ocean, Vriddhi and Kshaya correspond to Vriddhi and Putana Vriddhi. It is natural to have decay, but it is clear that it is an adaptation from Malatheemadhava.

Even Mammadan, who was the first to teach Sama, only accepted the variant of "joining". 119 Some other rhetoricians also accept this religion. Although Appayadikshits have adopted three types of Sama as an expression of distress, AR has only adopted two variants, abandoning Samalankara, which is thought to be unpleasant. Marar says that it should be added. It is doubtful whether this decoration is enough to produce a special Chamalkarabija. Although there may be a heart joy in joining it, it should not be considered as a special decoration.

1.3.2.23. Vishamam Alankara (Distress)

Dukhama is the decoration of two things which do not fit together because of extreme contrast and is the exact opposite of 'sama'.

"Vishamam Varnyate"yata

Is it structural form?" (Vishamam Cherchayillatha Randine Cherthu chollukil)121Also adopted by A.R. "The worry is irrelevant

when the two are added together, A.R. It is something that only a scholar of poetry can do. But we can see the poisonous metaphor when the writer of the book leans that he has started the work of making a book that does not suit him. Sahitya Thakan wonders if it is not an exaggeration in the arena that this fact is told by a third person. 122 There is not enough logic in it. It is enough to consider what the person who is going to write the book of poetry here is saying.

Kuvalayananda himself has prescribed three remedies for suffering. 123 It has been adopted by all three Bhashabhushanakaras. The second Bhedami in Bhushan is like this.

"Vishama is to the people, and Janyadharma is the opposite

White Kirti Box -

Tali Shyamalayamasi" 124 Here Janya dharma is mentioned which is opposite to Janaka. White glory is born from a black sword like a beetle. The fact that kirti was obtained by the use of khadga in battle has been stated in a sad way. Marar criticizes that khadgam is not a box of kirti and the kirti is not white and it is all an exaggeration. Even if it is an exaggeration. In fact, Marar's argument is childish. It is the same goal as the statement of Janaka.

Striving for the fulfillment of the will and not being able to do the will. 125 A.R. also gives the meaning that when the rat saw the box in which the snake was locked, the snake took the rat itself as its prey. The objective of this third edition of Vishmaalankara is also received from Kuvalayananda himself. 126 The following example is also that of Kuvalayananda. Apart from this, the sloka from Mudrarakshasa is also quoted as an example. 27 Thus, adding two things that do not fit together and saying that is contrary to Janaka, Janyadharma comes.

Ishta Siddhi's displeasure because of this is a poisonous ornament so that he can put it without mentioning the facts.125

If you intend to do something and it seems to be contrary to it, the decoration is strange. Let's check the target; It has been said that the nobles descend very low. A.R. describes interest as saying that sathus achieve greatness through humility. But it is pretending to show humility in an apparent desire to rise. Artha Yojana, which can in a way be internalized in the Vishma Analkaram, but with Pratyaarthamatra, makes this Analkaram successful. Here, Marar says about the goal, the transformation of Atyudasha into highness and Vinayam into lowness by means of sadyashyamuluksana is the Alakrabijam. Other than that, no one else can command decorum.

1.3.2.24 Vichithram.

AR has adopted the same Lakshyalaksana in Kuvalayananda for Vichitralankara. 128 The verse given as an example is also a translation of the verse exemplified in the Rasagangadhara. 129 Vichitralankaram was newly commissioned by Ruiyaka. 130 Jayadeva, Viswanathan and Jagannath all approve of this ornament. Although Ruiyakan has said that paradox is strange, he also clarifies that it is different from distress. Alanka Mon is strange because of its apparent antagonism alone. Therefore, it cannot be considered as a good decoration. Even if this is accepted, many of the examples also rely on simile-phenomenal elements. Therefore, it is said that this decoration should be kept away from the Vasvokti section.

1.3.2.25 each other(Anyonyam)

"The moon shines through the night and the night shines through the moon." Although there is a sense of joy in it, there is less sarcasm. 2300 That is why AR has retained the decoration 'Anyonyam' in Bhushana.
119

Reciprocity

Nyonyakyalamkriti

Shashi will shine by night

Sasiyal Nishaum Tathana Lakshalaksana Kuvalayananandakarika * It is believed that the forest itself was the first to intermingle with each other and Karika. Rudrathan is also included in the Vastavokti category. Accordingly, AR also did the same and this is exemplified by Muiyaka's verse quoted by AR as an example from the Kumara incident. Most of the stylists adopt the ornamentation of each other. It is not rational to be a decoration of a mutual benefit. But when it is presented poetically, it can be classified as a realist if it becomes friendly, heart-felt, and patient.

1.3.2.26 Parikaram (Equipment)

The accessory is a decoration that has caused some controversy.

"If the next tool dies

134- The symptom is the adjective "134". Parikaram is the ornamentation of reciting adjectives which are the meaning of opinion. It says in the target, 'The lord of the burning of ampilikala is sinful.' Here the ambilikala heats up is a dosha called 'apushtartha' which illuminates the marksha or facility for sinning. AR himself indicates that some object that the opinionated adjective parikaram is only 'doshabhava' and not ala kar. But AR also clarifies the reason why he included it. A.R. is the peace of Up Yadiksita that it is acceptable in other places as it creates a decoration in places where Slesha Yamakadi is not relevant to Apushartha Dosha. Accepted. 15

This ornamentation was first discerned in Rudra's Kavyalankaram. 16 Allankari like Mammadan, Theiyakan and Appayya Dikshitar also adopted this ornamentation. 17 Lakshana Lakshaya Kouvala in Bhashabhushana 8. is written dependently. Some decorators accept Parikalarankara only after many adjectives have died

Regardless of the differences of opinion, there is no doubt that it will be decorative. Venisamhara's favorite adjective is Chamatkaraka. They are giving Venisar Parsam for a year like no other. Chamalkari is characteristic in Karam and Kavyalingam. But AR himself has pointed out the difference between them. "In the Kavyalinga hetu is the literal meaning of the adjective. In the Parikaram, the abhi age to which the adjective is presented is sarcastic. "14" It feels like that. AR suggests that there is no objection to the word accompanying the predicate being adverbial.

According to Vidyadharana and Jayadeva, Appayyadikshi theorizes that the decoration that comes in such a special comment is 'Parikarankuram'. 141 The example given of the adjective being in the sentence form is also taken from Kuvalayananda. 142 In any case, the parikalarankar of 'Sabhi Praya Vishanam' from the vanguard of the Vastavokti sect will not be a fort.

1.3.2.27 Synonyms (Paryayoktha)

The sarcasm of the verse is a noteworthy embellishment in the rhetorical genre. In this, the sarcasm is not voiced through the text. The peculiarity is that the text itself is presented as a satire. 143(a) to be perverted' by AR itself

is saying It is also clarified that vyangyaartha is not different from vachyaartha so it does not belong to dhvani. The examples given are also very appropriate. 1430 which Kuvalayanandam itself is relied upon for the purpose

1.3.2.2.8 Some other Vastavalankaras—Karanamala, Ekavali, Saram.

*In Vastavokti category, Karanamala, Ekavali, Saram and Mudralankaram are also described. The first three of these seem to be related. If you look at the "causal chain", a cause; its matter .121

Because It is becoming clear that 2019 is a chain of reasons. The child did not go to school. When I think about what causes stomach ache, it is - Overeating: I had to eat it for my sister's wedding too: I ate breakfast and dinner and the next day. So the stomach is affected by indigestion. If continuity is said in this way, it cannot be said that there is oneness but that there is ornamentation. AR's symptoms are as follows

"If things are done for a reason, it will be justice. - By wisdom

Dharma, dharmana sadgati."144 - This is written according to Kuvalayananda. 145 Hetu-Karyam, as if Hetu-Karyam, it is said that "Justice means Artha - Artha means Dharma, Dharma means Sadhgati.... Similarly, it is said that even if the cause of one thing is the cause of another thing, it can be considered as Karanamala." ' can be seen standing as cause and matter. 146 Ruiyaka has considered this as an essential ornament. 147 Rudrata is the first to distinguish this ornament and Appayadikshitar 149 accepts it

A translation of Karikarddha in Kuvalayananda is given to Ekavali in Bhashabhushan. 150 Adjectives refer to characteristics such as seizing. Ekavali is unique. Ekavali is described in Bhushan according to the Vritya of Kuvalayananda. Adjectives chain adjectives, as if to hold the antecedent in order to somehow become an adjective for what follows, or vice versa. Without flowers there are no plants. There is no flower without honey; There is no honey without honey; There is no beetle to song. Madhu exists that plants are full of flowers and flowers are full of honey. Bhangya tarerana is presented here as a general statement that due to the proximity of beetles, beetles hum. Therefore, it should not be considered as an ornament. This example is exemplified in Rudrada's Kavyalankaram. 122

As said by Marar, being a mere factist, it must be said that Tulom is lacking in this.

Ekavali is exemplified by a beautiful and meaningful poem from the Mahabharata. A suitable example according to Lakshana is Artha Yojana Me. If you do, you will be convinced that there is no ornamentation and sloppiness in it, and that only the seriousness of the idea is ahead, and it will come to the point that Vipin vam will become an ornamental feature. is learning Some of the adas which have examined the decorative elements and the rasagangadhara have also included this decoration without leaving it out

Saralankaram binds the good or the bad like a chain. Examples are given from each century and beyond. In 154 Lakshya, Utkarsha is highlighted in order as svad sudha over madhu and subhasita better than sudha. AR for targeting. Kuvalayanandakari herself has been accepted. 155(m)

Rudra is believed to be the first to prescribe Laksamana to Sarat. 155 10 Rudradan Mammadan and Ruiyakan have adopted only the saying of Utrotattara Ulkarsham as decoration. But Appayyadikshits theorize that it is also important to say bad things. 156

Marar says that Caranamala, Ekavali and Saram are all three absolute facts and have no embellishments. 157 But on the other hand, the ornamentation is felt as a chain link to clarify the meteor. But in retrospect, it is not possible to maintain the sense of chameleon through all the verses. It can be assumed that Aupamya has a place in this and that is why "Chamalkarakabhakatvam" comes. In any case, even if Karanamala and Ekavali are removed from the Vastavokti section, there is no defect in retaining the essence.Kuttikrishnamarar asks whether Mudralankaram is more compatible with Shabadalangaratva or Aksharalangaratva. 158 But A.R. This is included. The story of the Mudralankaram itself is that after rendering the meaning of Prakritvakyarta, it creates a narrative about nature itself with the idiom. The doubt of the parents is also natural. That's why 123

4. It is not wrong to replace it in the Shabadalankaraparana as something that can be included in the image or otherwise, saying that this acceptance by compliance is not necessary.

1.3.3 Similar ornaments (Samyokthi Alankaras)

The Samyokti sect is the sect of the Rajana school which states that a natural object is fulfilled by its virtues. Upamadi sixteen ornaments are in the Sakti category by A.R. included.

Out of these fourteen ornaments, except Ananvayam, Upameyopama and Vyatirekam, Rudrathan Samyokti category includes them. Vyatire Kav and Deepaka are the real substance according to Rudra religion. Rudra also lists the Ompa talangaras as religion, answer, intertextual nyasa, ubhayanyasa, asaksha, pratyanika, purdu, samsukva, and similitude. As many of these intertwine with other ornaments, A.R. has been omitted. Many of the similes are illuminated by satyashya features. It is described first because it is the most important of all parables. Now we examine the relevance and implications of the analogies described by A.R.

1.3.3.1 Allegory and Allegories (Upama & Upama bhedas)

160 Upama Lankaram refers to the striking resemblance of one object to another. Three: Common Dharma Four: Upamavacaka. In this, by Varnya Vasa, it is meant that which is likened to another. That is the sub-resolution. That upameya is said to be equal to what it is. Here the analogy is important. That is, the cheerfulness of the heart due to the Chamalkara Vishakha, which is caused by similarity. But AR is not included in this fact symptom. The definition of Lakshana is "Chonnalupamayamat likeness to one another." It was composed by Kuvalayananda Carikata after absorbing its essence.

AR elaborates the concept of Karika of Appayadiksita in the description *1 Upamana, Upameya, normal dharma, upamavachaka and the statement that tika nat 'purno' ma is according to Kuvalayananda. In Bhushana the target is given as "Mannavendra lighting the moon
Rale Ninmugam". This is the addition of the statement in Sahitya Darpanam by Aspa Chich AR. 162

It is said in Bhushan that common dharma can be achieved through image reflection and object prati religion. According to religion. This concept depends on Chitrami Anuyogitva, Bimbapratibam Benami Sleshma, Upacharam and Samasabheda, objectification of Purvacharyas. Aru types of Pranar are described in Chithramamsa163. In the first three of these, decoration is prescribed in Sarvasvam. 164(a) Therefore, Bhashabhushana has been an example of being an all-embracing person in telling similes in image-image and object-image. Malatheemadhavasloka given by AR as an example of object-object metaphor is also quoted in Alankarasarvasvam. 164(b)

Submental concepts can be seen to resemble each other even when they are actually different. It is stated in Kuvalayananda that painters consider images to be image-like when they are painted as abhinna. Accordingly,

"Colours, though different in their nature, resemble each other in image.

165 AR Laksha has been defined as the concept of imagery. The hymn of Kumarasambhava is a perfect example of a simile with Bimbaprati Bimbabhava vena, where Parvati, the allegory, and Uzhidevi, the allegory, have different dharma but the Bimbaprati Bimbabhavena upamya comes together.

There is not only abheda vivaksha in the object-object relationship. The upameya also dictates conditions against the conditions of the subheading. In the example given from Malatheemadhava, although the face of Malatheema is likened to a lotus, instead of the metaphor of 'naalam piruyulla' or the stem being split, 'the neck turns'. is called Also prescribed in Bamya. These examples are seen from 4 Alliva properties. Pure object

AR provides an example. An example is given in Bhushana where things that are represented as objects cannot be counted as actors. In Upamanapaksha and Upameyapa kath, the meaning is two, at least the voice that speaks to both is one, so the analogy between Vani and the navodhaya woman in Harana can be drawn by Padanga Idamanna property.

Other upamabhedas associated with Bhushan are Suchitopamas, Malopama, Rasanopama and Savayopama. Of these only Lutopama is in Kuvalayananda

Kuvalayananda was Rampuman's model for explaining in Karika form in which Bhupathoma can come. 167 Kuvalayana describes eight types of Lustoma. But the position is that only six of them should be accepted in the language. Adopted by AR. Upameyalupth and Dharmapomeya Mushita are AR. Abandoned. A.R. may be considering the status of upama in Luptamaya itself, or thinking that such usage exists only in Sanskrit. reduced in number. Thus the Lupathopamas are 1. Textualupta, 2. Upamanalupta, 3. Dharmaloopta, 4. Dharmapamanalupta, 5. Dharma textual lupt, 6. Dharmapomanavachakalupta. Bhushankara also gives a necessary example for these. But they cannot be said to be exhaustive. Care has been taken to give the explanation based on Kuvalayananda.

Malopama, which compares one Upameya to many Upameyas, is next described. Kumarasambhavashloka is given as an example, which assigns three sub-dimensions to Dakshinamurti, who is Pranayamasathi, and is very appropriate. Lakshana is suggested for Malopama in Kavyapradipam and Sahityadarpanam. 168 Now, rasanopama is binding as if

many parables were woven together by making the metaphor of the former metaphor the theme of the latter metaphor. It has Sahitya Darpanam etc. 169 The verse given as an example by A.R. is very appropriate

If the upamanopameyas are given a special simile, call it Savaio Pama Mandi Vakyaratopama and Rudrata Samastavishayopama, as all the ancient rhetoricians say. Bhushankara does not accept. Paraman Karikarupena is introduced to make it clear in what way the poets bring the metaphorical Sadya Vyam. Conquering it, laughing. There is no reason to think of this wave as the king of decorations.

1.3.3.2 Dandi's Paradigm
Anvayaam (Asadharanopama)

"With him, he

Nengi Chonnalananwayam

With Iruvindu

Sundarakriti Bhasuran 173 -Anasayalankaram is also referred to in Bhushan as a translation of Kuvalayanandakarika.

"Subsidiarity

Yadekasaiva object

Indurinduriva Srima -

Nityadau Tadanambayah 174 Anambayam is the analogy of comparing an object to itself to show that there is no other similar object. The example verse fragment is an emendation of the second line exemplified in Kuvalayananda.175

Kuttikrishnamara's argument is that it is not correct to consider Ananwayalankara among the Samyoktyalankaras. 176 He also says that Chamatkara Bijma in Ananvayalankaram falls into the category of exaggeration because it is not the resemblance of one thing to another but the lack of resemblance. Actually Marar's logic should have developed a bit more in this regard. In the same way as glorifying the glory of a thing or bringing it to light, Ananvaya is to reveal its excellence by making light of it when there is no other thing. Therefore, although there is exaggeration in it, it can be said that it is not an analogy element 177

It just doesn't seem like anything. Therefore, it is appropriate to classify ananvaya as an allegory and consider anampayam as an allegory.

1.3.3.3 upameyopama

After simulating Upameya with Upameya, the embellishment "Upameyopama" which compares Upameya with Upameya is next described by Lakshmana A.R. which compares Nripa's grace with Kirti and then Kirti with Grace. Lakshama follows Kuvalayanda. The example verse which gives an additional 17% is also taken from it. Others see no objection to the similitude of the metaphor and vice versa.

1.3.3.4 Pratheepam

Another famous decoration that falls under this category is Pratipam... a substance called vipareetam. The peculiarity here is that the famous parable is used as a parable. Lakshana has been defined as 'If subliminalism is reversed' 180 It follows Kuvalayananda. 181 But the example given in the objective must be considered AR's own chena. 182 'Nenmenivakappoo' is a popular metaphor used by many poets in their poetry. By placing it in the metaphorical position, it is said, "Oh my dear, Nenmeni Vakapoo is like your mane". If that is what the poet wanted to reveal, it should be thought that Pratipalam helped to achieve it. Bhushana says that Pratipam can come in another way. It is also recommended to say that the upamana is futile when all the benefits of the upamana are derived from the allegory itself.

AR has said that Al Pum is not yet coming to Palamatiri to eat. 184 Kuvalayanandam says that it is also Pratipana to say that Anyopameyalabha Prakshanya cannot be compared to anything else. A. with a little whimsy. . This is said to be avoided. But similes were not to be omitted when they were abundantly included.

The verse cited as an example of overturning the upamanopameyas, 'Nin sutratuk kavayamam kuvalayam.....' (Kavyalingodaharanam) is a translation of the verse exemplified in Ala Kara Sarvasva and others. 1830 Kuva Layananda also gives the same. 18500 The verse (Tava kirtiyum....) exemplified by Kathi's description of upamana as futile is taken from Koovalayananda himself. 186

AR states that some rhetoricians hold that ananvayam, upameyopama and pratipam are all three variants of upama. There is a lot of truth in that in a subtle sense. Dandi considers ananvaya as 'asadhara nopama', upameyopama as 'anyonyopama' and pratipam as 'viparya sopama'. 187 Some internalize the noun in simile. Upameyopama was named 'Ubhayopama' by Bhojaraja and others. 188 He considers Pratipam itself as 'Viparyasopama'. 189 On Vamana's side, the second pratipabheda in Bhushana (the fifth bheda in Kuvalayananda) is equivalent to the objection, 190 Jaganatha Pandita has included the bhedas of pratipam in upama and vyatireka.

1.3.3.5 Beauty of Metaphor (Roopakam)

A metaphor is an embellishment that separates the metaphor and the epithet from one and the same thing. 129

The uninitiated see in Kuvalayananam abhedarupakam but tarupiyarupakam but one emotion. Bhushankara has omitted it. But in front AR said. is being described. Metaphorical sound means giving the form of one thing to another. Metaphor emerges where the distinction between metaphor and metaphor disappears. The Mammadana section has accepted only the abhedaropa. *

"Color to darkness -

Abhedam Cholka metaphor

Let's speak Sagarathi-

Lamsantham mundolasakhe"193 - It is clear that this goal is according to the poetic light of "Tadupakambhedaya upa manopameya?"194 Bhushanam has given the description of the metaphor and the division such as niravayavam, sawayavam, sarithita etc. on the example of Ala Nkarasarvasvam and others. 195

Upamanopameyas form one organ into another without dividing it into organs. 'Samsaramam Sagaram' and the phrase 'Niyam Thodukuri' in the hymn taken from Bhashanaishadham Champu of Mazhamangalam are examples of this. 196 Kevelarupaka and Malarupaka given by Ala Nkarasarvasvakara to Niravayava are worth mentioning. 197 In contrast to this, the joining of organs to form a whole, the organic metaphor. Their subcategories Samasta Vastuvyakam and Ekadesavarti are accepted by AR.

"Nava Pallavostha mixed with chela on the well-flowered konkas

198 In example 198, the trees are transformed into women, as the Latavadhus are transformed by waving their branches. The rupana for every organ is given with a separate voice. This is an example of a universal metaphor. But if the formation is meaningful in a few limbs, AR says that it is an approximate translation. Pointing to example. 199

“Bhanganjanacharti is attached to it

Mukhatilomal Thilakam Madhushri.

Chinukinal Mantalirakumoshtham 1200 Here there is no metaphor in the poem. In some places the metaphor which is not clear by sound can be given as 'Tilakam' (pot)-Slishtarupaka and 'Madhushri' as 'woman who becomes Madhushri'. The metaphor is also clear in 'Mantalira Pushtam'. Thus making sense in a few organs makes another metaphor for the plan a "conventional metaphor".

Bhushanakaran points out that Naishadham, which is used in Bhushan for metaphor, has an example of this in the same verse in Champu. AR also refers to Malarupaka Ram, which forms one into many, without mentioning the subdivision of niravayava. The natural metaphors added by poets for the padapurana in a way that does not have a special charm are given the name 'Abhasaru pakam'. 202 also defines a different evolution of the letter. This is because Chamalkaram has been adopted as an ornament. 203 depends on the metaphor of Chandraloka.

If a verb is used to perform a verb that was previously inflexible through the formation of a simile, the metaphor there is called parinama. It was also influenced by Kuvalayananda's description of evolution 204 Mammadan et al. did not treat evolution as an independent metaphor. In the statement, "Let your foot wait for me," the common allegory "Tar" has no power to protect. But next to the leg comes the ability to save when the leg *becomes'. This feels like a childish decorative order.
130

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1.3.3.6 The propriety of Apahnuthi

Apahnuthii is an ornament which can be said to be a cure for metaphor but is a different water from metaphor. The peculiarity of this ornamentation is that the colored thing is denied by sound or meaning, and is said to be another thing similar to it.201 Here, by denying the natural thing, the distinction is made indirectly. It has been recognized by good poets and scientists as helping to bring out the sublime of nature.

Bhushanam is targeted for this decoration across Kuvalayana, six types of Apatiyeppa say japati, hetvapahuti, paryastapanam and pakata vapahuti in mayana kuvalayananda. Because there are only subtle differences. Shudhapati, Hetvapahuti and Kaitavapahuti are the only ones accepted by Bhushan.

An example verse beginning Nirandhraneelamitu... has been cited by Viswanathakavirajan in Sahitya Darpanam. 207 A.R. says that paryasapahuti, which imputes the nature of the immaterial object, is a variant of parisanjalankaram in the immaterial object. Pointing out. AR Refuting it by example. Chekapahuti and Balapahuti have been abandoned by AR as they follow general symptoms and are not of much use. Kaitavapahuti is a negation with sounds like misham, chalam, fake, kaitavam etc. If the logic of commanding one thing and making it something else is also said, it will be hetvapahuthi. The example given in addition to the AR objective invitation is illustrated in Kuvalayananda. 208 Apahuti, which can be said to be a variant of the metaphor, is used by A.R. No one has said much about it because it has been approached critically. Apportionment and assessment of AR is appropriate.

1.3.3.7 Utpreksha-a favorite decoration of poets

The phenomenon of seeing an object and thinking it is something else is a subject of much debate. Shanki Lankara strongly suggests that it may be the same as Avarnyati dharma in color. Utpreksha itself has many forms. It is a broadcast topic. Thus this is an exaggeration caused by Sadyashyatireka

The propriety of Achahuti

Apastuti is an ornament which can be said to be a cure for metaphor but is a different water from metaphor. The peculiarity of this ornamentation is that the colored thing is denied by sound or meaning, and is said to be another thing similar to it.201 Here, by denying the natural thing, the distinction is made indirectly. It has been recognized by good poets and scientists as helping to bring out the sublime of nature.

Bhushanam is targeted for this decoration across Kuvalayana, six types of Apatiyeppa say japati, hetvapahuti, paryastapanam and pakata vapahuti in mayana kuvalayananda. Because there are only subtle differences. Shudhapati, Hetvapahuti and Kaitavapahuti are the only ones accepted by Bhushan.

An example verse beginning Nirandhraneelamitu... has been cited by Viswanathakavirajan in Sahitya Darpanam. 207 A.R. says that Paryasapahuti, which imputes the nature of the immaterial object to the immaterial object, is a variant of Parisanjalankaram in the immaterial object. Pointing out. AR Refuting it by example. Chekapahuti and Balapahuti have been abandoned by AR as they follow general symptoms and are not of much use. Kaitavapahuti is a negation with sounds like misham, chalam, fake, kaitavam etc. If the logic of commanding one thing and making it something else is also said, it will be hetvapahuthi. The example given in addition to the AR objective invitation is illustrated in Kuvalayananda. 208 Apahuti, which can be said to be a variant of the metaphor, is used by A.R. No one has said much about it because it has been approached critically. Apportionment and assessment of AR is appropriate.

1.3.3.7 Utpreksha-a favorite tool for decoration in poems to poets.

The phenomenon of seeing an object and thinking it is something else is a subject of much debate.Shanki Lankara strongly suggests that it may be the same as Avarnyati dharma in color. Utpreksha itself has many forms. It is a broadcast topic. Thus this is an exaggeration caused by Sadyashyatireka If nanthpo comes as damma or phala, (saying the non-result as a result) hetu or lom hetu), tapeksha is born in four ways. In the simile, because of the similitudes, Ola ulpreksha, moreover, the cause of the color coming to the natural place, is that the color is not the color itself. This is Prala. The difference Swarupolpreksha, Hetulpreksha, Phalotpreksha are also mentioned in Kuvalayananda. Dharmatpreksha is the transmission of dharmis or virtues as Bhushan has accepted the cure as Swarupol Preksha Dharma or Maksham Dharmatpreksha. 4 If the memory or action is thought of as something else, it is dharmapotreksha. Falot preksha excuses the contextual la by making a verb unlikely to result. "Kamalashri Haripanokaram yyunnuvenmati" which is said in the target confirms it. Varunee seva yal vasare ran patichu. For example in he tutpreksha it is said in the target that the sun came in the west and fell due to alcohol service. Sahitya Bhushan comments that regardless of the ulprekshabhedas, the lakshana goals in Bhashabhushan are composed by taking in Kuvalayananda and Prataparudriya 249

Dharmyutpreksha quotes the verse from Kumarasambhava taken from Kuvala Yananda. Bhushanakaran also agrees that 210 ulpreksha will come as a vachya and gamya. 80 Bhedas have been mentioned in Ankarasarva Swava for oral presentation and fifty-six Bhedas in Sahitya Darpanam. No attempt has been made to separate it from it, perhaps because it is propaganda or otherwise. Marar says that Devendra could not be informed about the burning of the Nishicharalaya, and that the flames of the flames are as big as the sky. There is some truth in that. "Dharma Yoga" is not found there.Seeing the fire rise, the poet's absolute doubt can be shown to be exaggerated. We do not see enough similarity here with the dharma-yoga of 'upliftment'. It is difficult to establish that it is utpreksha according to the Lakshana and to dictate the similarity.

1.3.3.8 Ulpreksha as Krishna Gadhayam

The Kṛṣṇa Gāthapadya exemplified by Tulpreksha confirms the generality of Utpreksha. 211 Although apparently allegorical, the cause of blackness is conveyed. This is also due to the fact that there is a natural tendency to darken the shank further. Laughter and nipples after giving birth

"Since it is said that if there is pleasure, | Postpartum blackness and majesty due to lack of love can be seeded for Utpreksha. Therefore, this example has the ability to be indirectly likened to, as if, Kali came. This level of vitatams burns only to note Utpreksha, this is the specialty of Hetu Preksha.

AR also gives examples of broadcasts without broadcast voice. 212 AR also repeats that in Kuvalayananda, ulpreksha comes as vachya and gamya. The difference between metaphor and allegory is imputation and suspicion. Then Marar asks if there is a special thangka to be mentioned. All that is transmitted in the form of sound or not, according to the common sign, is the broadcast sign.

1.3.3.9 Similarities – memory, paranoia, doubts(;Smrithi, Bhranthi, Sasandeham)

The three ornaments resulting from analogy are symbolized together as in Kavalayananda. 213 For those who see one thing and remember the other, the Smritiman, the madman who fancies one as the other, or the skeptic who doubts this,

"Paranoid Doubts by Simile in Kathik

Smritiman Madman then

214. And the target given is taken from Kuvalayananda. Here one is not compared to another sin. By similitude or dharma yoga. It is in Jizhang Saadhyashyatika that the villager, who is not satisfied with these decorations, rejoices in Kuvalayananda. 134

A is exemplified in the first part by Iraimman Thambi's Taraat for Shaka and Sasandeha. 215

Sasandeha has been prescribed three varieties namely Shuddha, Nichhanthama and Nichhagarbha. In this regard, A. is an all-rounder. "Pankaja, where is the water? Thinkali" are examples of this in Ksharasarvasvam and Kavyapradipam. It is appropriate to consider these as variants of Utpreksha, as they are only slightly different from 214.

1.3.3.10 Similarity and difference in vyathireka Alankaram

By making some superficial modifications to the ksana motifs in Kuvalayananda, A.R. Vyatirekalankaram has been targeted. Vyatirekum is an important decoration for Bheda Pratithi. This is an ornament where the Upamanopameyas differ from each other in only one dharma, even though they have similarities.

Bhupan and Kunni are similar in purpose. But in general the Sukumara-like Bhupan stands out from the hard-bodied hill. (Especially standing aside) Here the upameya is Bhupan and the upama is hill. In this, a dharma of upamana is explained from the dharma of upameya. Bheda Pratithi can be in such a way that the sub-theme is superior or the sub-theme inferior. This has also been pointed out by scholars like Mammadan and Jagannathan. 220

An example of metaphorical differentiation is also quoted from Kumarasambhava. 221 It is said in the Bhushana that Vyatireka, the characteristic form, was shown in the goal. The difference from the quality of "natural tenderness" is there the basis but secondly exemplified by the metaphorical indifferent distinction.The ornament is for the member. But it is said lightly, as if denying it by distinguishing it as 'youth that does not belong to the member.'135

A recent example has been shown to involve differential equations. 222 it is abridged and translated by A.R. in Pema style. After giving examples for Vyatireka, Kuvalayanananda is given for apathetic. 223 Upamana Shabdakti Arthaakti by means of equivalent sounds, an example of excess is Nia Upameyadhikyam. More than twenty different varieties have been hybridized depending on which one comes out of these two. Appayadikshits have left their complexities and adopted poetical variations. Accordingly the description of A is suitable. The classification of indifference, dosharupa and gunarupa has been found relevant. These are also included in the general symptom of the disorder. Vyatireka may be regarded as a generally accepted decorative ornament. Its cures should be given too much importance

1.3.3.11 Towards Literal Simile – Prativastupama and Illustration/ Drishtantham

"What has been stated up to this point has been the embellishments subsisting on the material similitude. AR has started to describe the ornaments like prativastupama and drishtantam. The basis for this should be the reference to the categories

of Pratiduppama in the decorative Sarvaswat. Bhashabhushan introduces the distinction between Upama and Deepaka based on the 224 Ankarasarvasvaparamarshas and the difference between Upama and Deepaka from Deepaka and the variation from it to Rishtana. 225 The meaning of the word is Upama in each word. A.R. to target symptoms. has relied on Kuvalayananda himself.

An example is given from Bhashasakunthalam in the form of prati dhuppama and from Uttara Ramacharitra in the form of prati dhuppama. 28 paradoxIn the past, the children did not create any confusion at the conceptual level that Parigani is only in the way of application.it. is to create cum. Therefore, the Jalkaram to be adopted in poetry is Prativastupama.

An illustration is an ornament in which upamanopameya verses are presented with ordinary dharma in the form of imagery. The upamana reinforces the simile in both imanis by mirroring the common dharma to say that king Kirtisha Viyaya is like the mighty Sudhamshu in the goal. That is the special feature of this decoration, AR has given examples that it can come in Kaljya method and Vaidharma method. But in a sense it can be compared with Swiss Puma. In the Pratiduppama, the common dharma is presented in the special mai parayarupena upamana upameya verse without manifesting it. In the illustration, the apparently ordinary dharma is commanded by the Bimba Pratibimbabhava. If we think about it carefully, we can also consider Pratidhuppama as an illustration. In that case there does not seem to be any error in prescribing Prativastupama as a variant form of illustration. This decoration is used to invite Lakshya and A.R. This lack of independent thinking may be due to his dependence on Kuvalayananda himself 227

1.3.3.12 Abheda representation of dharma in the form of imagery(Nidarsana)

A metaphor is a decoration that separates black and white. However, deviating from this, in the form of mirror images, on both sides, the dharmas are distinguished by the decoration. In both of these, A.R. It depends on Appayadikshitara. If we examine the target given to Nidarshan, we can find that Chamalkara Bindu is a mirror image.

"Meekness to the charitable

It is said that gold is fragrant' '228 -. The meaning is that a generous person acquires gentleness just as gold acquires fragrance. Here the Nidanam for Sadyashyathireka is unity for Vishishtadharma. It has a mirror image and there is no connection between charity and gold.

"Similarly in two words—

Demonstration by Monnaikandal.

Gentle Giver

A. R. Lakshana-Lakshyama has done somewhat independently, incorporating the essence of Kuvalayanandakarika, Chandranam 229 left by Kulakam.

"Special virtues have

Maropichal Nidarshana" is the definition of Lakshana 230 in Bhushan

Vocabulary display, material display. Nidarsana has variants like sambhad object related nidarsana. Kuwalaya Naukara accepts all of them. Bhashabhushana also does not see them abandoned. Kuvalayanandakara has said "Vishishtadharmalikkaikyam" by implying what he says as "vakyarthayoh" in his sign. This was done due to the genius of A.A.

By giving another example, Katha clarifies the importance of punctuation. AR also gives the example of Nidarsana, which sometimes leaves the subjunctive phrase as meaningful. 231 The context of Sakunthalam is given here as an example verse. in which,

"Thought you were black, Nita-

AR notes that Appayyadikshit says that Appayyadikshit says that in such an ornament with Bimba Prati Bimba Bhava, it can be considered as a 'simple' independent ornament in such an ornament with Bimba Prati Bimba Bhava. AR goes to the next Nidarshan Bhedas considering the comments of Appaiah Dikshitar.

Now upamanadharma is found in upameyam and the laksana-alkshyas seen in kuvalayananda are in bhushana. AR also adds Dikshitra's opinion that this is the decoration that Jayadeva called 'Lalitopama'. 233 Jayadeva's statement in Chandraloka may have inspired the initiates to make this statement. 214

It is a sign that one sets an example to others by one's actions."In the moonrise, the cataracts were torn apart to tell the world that the people were not the people, but the people were the enemies of the king by action." 201

"Rajavidvesha" can be interpreted here as Chandravidvesha and Nripavidvesha. In Chandrodayam, there is a tongue in it for the advice that 'royal hatred is not good'. Here is an example of that. A.R points out that if we scrutinize this literal representation, Gamol Praksha can also be seen while describing the second one as having two examples. As he said it can be included in Lakshitopama's Vakabhe letter. It should be recognized as an important analogical term by the general sign of Nidarsana.

1.3.3.13 Ornament limited to Chamalkaram Deepakam

Deepakam is an ornament that Vamana, Udbhata, Mammadan, Ruiyaka, Jagannath Pandita, Appayya Dikshit, etc. have included in the simile element. But Mammadan and Ruiyakan also prescribe the Bheda as Karakdeepaka which is not analogical. Deepaka's Lakshalaksana, considered as an allegory in Bhashabhushan, is based on the Kuvalayanandakarika. But AR is marked as if the idea is revealed with some cute expressions. The word meaning many is not in the original text. In Kuvalayananda,

"Ekadharmanvaya Varnya

Colors Korkadeepakam Madatalanasobhipu

236 - Mahesan by glory

"Multipleness-

Lanwayapatu Deepakam
230 Kondana Sobhikku.

Bhupati" has been modified with Maudaryam to read '201'. Lakshya has not changed anything. The nature of Dipakalankaram is like a lamp lit for personal use gives light to others. Hence the name Deepakam which means like 8 lamps. By uttering only one dharma, it becomes compatible with nature and nature. This is the characteristic of this decoration.

It means Bhupati shines with generosity and elephant shines with alcohol. AR points out that if applied to the skin with only prakyatas or only aprakritas, it is 'equally effective'. He does not accept it. 30 The first example given to Deepaka is that of Kuvalayananda. 2009)

Each example is thorn in the side of ornamentation and poetic brilliance. More found in Kuvalayananda. If you think about it closely, there is relatively little charm in Deepaka. Just because many things are applied to a dharma does not make it dharma. Therefore, Deepakam is an ornament that can be categorized as a realist. In this respect Rudratama is acceptable.

1.3.3.14 The said chronicle can be done in five ways as if it were an analogy.(Aprasthutha Vrithantha Varnanam)

Admiration in question is the last ornament to be described in the metaphor section. Poets often use this rune in some contexts. The peculiarity of this is that here the unwritten story is described in such a way as to create an impression of the said story with some connections or similitudes. AR indicates that he is making this ornamentation considering the

ages of the Purvacharyas. AR presents unspeakable praises that come in various forms. 239 But the symptom he gives is the same as that of Kuvalayananda. 240Akhya in Lakshana means fame-fame or praise. This concept has been used effectively. He clarifies that if we think about it carefully, we can appreciate the fact that the said Pratutashrayam is as much praiseworthy as it is. 1. The particulars in question. A.R. thinks that the said praise is divided into five parts, namely, general 2. instead of general 6. article 3. cause for matter 4. matter for cause 5. common feature for equal, cause-and-effect, sarupyam. This idea is also adopted by Kuvalayananda. the said praise is specified in Karika form.

'Muttunnu mathi bimbathil

Modiyodiha medakal'-259 - here poet mentioned sky touched buildings There is not to be express the feeling of Athisaya. But the fire which gone to sky to inform the pathetic condition of Lanka to Devaloka describe by ezhuthachan shows samyokthi with the companion of Athisaya.260 Some one says that here is not sambandhathisayokthi.But express the gamyolpreksha. The fact is that ulpreksha also bring somekind of Athisaya. A R recived lakshana from Kuvalayananda. Here is so apt example he received from 'Irupathinaluvritham.'261

-- Karye Nimithe Samanye Vishse Prastute Sati

Tadanyasya Vachastule Parvasethi Cha Panchadha,

This is it

Hungry Here by word is to be understood as a particular thing and by general is to be understood as a general thing.

The second example given in Bhashabhushan is from Mayurasandesh. It says 'You have to do this for me. Don't hesitate. The poet wants to tell a particular thing' (vishesham). But it continues by saying that I will tell you the meaning and you have to convey my message.

"If the doubt is not the benefit of the doubt

241 states that Kshonithan is a fruit-bearing plant. That body is of no use if it cannot benefit others. This special statement takes the friend to the general principle. Through the general principle of "the wise do not enrich their own lives for the sake of others", the special meaning of "you should do this much for me" is brought here. The same can happen vice versa. An example is quoted from Bhasha Sakunthalam to express the word in general statement. 242 actually of these

"The three-eyed man will be virtuous

Maikanni must help"263 Kalpikapetiri has said that God will be virtuous "The goddess helps Maikanni in that three-eyedness is without exception". Not only that. There is a reason why Mukannan is his saint and Maikanni. However, AA Chan's independent idealism is appropriate. But hetvatishayokti bill should be considered less impressive. AR says that all the abhedaropa that is done with the excuse of upamanomapeyatvamozhi for other relations is an exaggeration.

1.3.4.4 Ullekham

Ullekhalankaram is the commandment of an object with many qualities by each one of them, and all 264 Lakshyalaksana obey Kuvalaya Najam. In Lakshya, the king is said to be seen by the women as Kama and the Shatras as Kalana. Here the touch of exaggeration is comparatively less. Mammadan and Hemachandran did not accept Ullekha as independent decoration. Ullekhat has two variants in Chitramimamsa. 265 (Shudham, Alankaraantarasankeerna) Marara's opinion that the ordering of one as many depends on analogy is also not logical. Because it is not felt by the friend as an element of analogy. Nor did Marar attempt to rationalize it.

1.3.4.5 Akramam, Athyantham,Asangathi

In it,

' Karyahethukkal onnichal
Akramathidayokthiyam
Varsham thudarnnu panthasthri
Mizhiyum Mukilum Samam'266 -

AR adds the definition and example from Kuvalayananda and the goal itself. "The mizhi or face of the panthea woman waiting for her lover is also karme *equal as the year goes on." Here it rains, and the panthea women weep because of it. Both occur together. Hence the ornamentation here is violent exaggeration. 146

It is necessary to leave it. The category of similes is …var mar.

Mahatu is preceded by 'atishayam' mixed with superlative. The peculiarity of this is that when the matter arises from the cause, say the matter first. Loss of dignity has happened. Then Kantan calmed down. Similarly, three additional examples are given in the context of Arti Vichchha Tasana. It is not wrong to keep it in this category as such a statement would seem to be a different matter when it is said that he is aiming at the Trikan Kataksha of Goddess Para only later and he can cross Bhavarnava through the Trikankaksha of the Goddess.

If the cause is in one place, and the matter moves to another place unrelated to it, it becomes an ornament of absurdity. In the target, 'Kondal has poison. It is said that the Panthanaris fainted. "It is said that 'the cloud' is 'poisoned'. The formation of the cloud has nothing to do with the pantheonari's pangs of anger. But it also has the causality. It is incongruous because both are in two places. If we think carefully, we can see that the similarity is hidden in this. But this can be accepted by considering only the apparent surprise. On the other hand, Marara, the target, is a metaphor. It is considered that the 'poison' in the target is incidental. So it is childish to say that it is a sleshamoolaka. One of them is the idea given by Kuvalayananda

1.3.4.6 Vibhavana

Now let's examine the ornamentation of 'vibhavana' 'No famous reason is given that 'those without discernment will become intoxicated without drinking'. Thus, AR explains that Vibhavana is the ornamentation that occurs without any apparent cause.

"Inconceivable

Because Karyajanma Chet 268 - A.R. Translated. Accepted. Vibhava is commanded by the ancestors W is appropriate. 269 being just, A.R. let alone

While there is no cause without a cause, the causality in the conception of the cause D gives one more example of a specific example of a relatively less corrupt conception. This is a perfect example of imagination.

"Leave the love of your beloved, and let him punish you, Mizhi - I will not see the teardrops anymore, so the death will not increase. You will eat the heart of time with the animal Mizhi.

While the beloved is hiding from Tanu and Drishti, Kil is also wisely in mind. Then the idea is that the poet asks why the mind is burning. "This is an exaggeration because it is said to be a bhava-sadhaka as a bhava-sadhaka. But Marar does not say that '271(a) is the 'imaginative exaggeration' he is coming to because of the matter. The beauty here is the imagination, despite how it appeared to the Kutti Krishnas. Abhedadhyavasayam is conducive to imagination. Ruiya Kay also agrees with this. 271(b) where in the example the subject is described as heat without cause. The reason can only be guessed and found by overthinking. Chamalkarabija is realism by creating a hostile impression.

1. 3.4.7 Viseshokthi (Special wording)

An adjective is an ornament that can be seen as the opposite of an idea. If vibhavana is a thing that comes without a cause, then the adjective kuvalayanandakarika means that the thing does not come into existence when there is a cause. This is also a symptom of the target. 272 When the lamp is burning, the oil (of love) must burn. But the commandment in the goal that it will not be and the examples from the Subhasita are exaggerated. Visheshokti has three bhedas, Uktanimitta, Anuktanimitta and Achintyanimitta, in Kavyaprakasa. 273 Kuvalayanandam that

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1.3.4.8 Vyaghyatham

Vyaghata is the act of asserting the object of criticism by another as the cause of its opposite, and all the effort to set it up as kalakalpita is slanderous. In Khalan's eyes, all good is evil. Bhushanama to the sajjanam is badhana to the wicked. Here the opposite is defined as being on the tongue at the door.274 (1) One makes something that is compatible with the other cause something that is opposite to it (2) The other - the opponent - makes something that one has taken as a means to be the cause of something that is opposite to it. (3) Bhushanakar has avoided these definitions because there are subtle differences between what one person considers to be helpful to one thing and another to support its opposite. The description in Bhushana is also indebted to Kuvalayananda.

Examples quoted from Mudrarakshasa and Subhasita are also suitable for Vyaghatalakshana. 275 It is not possible to say that this decoration, which represents ordinary life situations, is extraordinary. The embellishment of irony, which is said to seem contradictory at first hearing but not actually contradictory, is very logical. If you want, you can say that Vyaghata is a variant of it. But the exaggeration is just too much.

1.3.4.9 Paradox(Virodhabhasam)

"Irrationality is paradoxical

Virodabhasa Ishiate" 276 - to Kuvalayanandakarika

"Animosity has changed

277 translated by Bhushan.

"Chandramukhi became a sandalwood tree" - there seems to be antagonism. Although sandalwood is generally cooling, we find the sense that it can cause heartburn to the Virahis. That's where the charm of this ornament is complete. Jatikriya gunadravyas can be antagonistic to each other, so this ala 149

AR himself says that there will be changes. Virodabhasa Chindu ten Bhoras have been ordered by Purvacharyas.2700) These are summarized in Alankarakaustu ten. A. Who indicates 2789 Mammadan, Ruiya Kan Grahan Udbhadan, Rudradan, Vamana, Viswanathan, Jagannathan etc. have not adopted the name "Virodham" by Appayyadikshit. It is therefore appropriate that it is designated as 'Virodhabhasa' in the sense of acting as Chilamadha.

"The will of noble men is as hard as a diamond

Does anyone know the truth about Naltar and Myadutaram in the park?? 279) The example from the Uttara Ramacharita is apt for irony. Here the qualities are opposed. The sloka from the Malathimadhava is antagonizing the verb to the guna. 271400 In this it is said that being brave illuminates the innermost. An example of verb antagonizing verb is also given from Malatheemadhava itself. In Kuvalayananda, Appayyadikshitar exemplifies only the slesha moolaka viro rabhasam. 280 But Bhushankara only gives it specifically at the end. Mamda Ruiyakadi and others talk about irony without slesha moolaka. That religion may also have inspired AR. In the last example, Shiva is depicted. Though clothed and ornamented with 'Tholkennyetunilla', Sri Parameswara is unveiled with a black neck and more than eight arms and weapons, wearing the Ganges and the Moon on his head. Viro Dhabhasam can also be used as a pun. This addition of six makes sense and Viro Dhabhas has no less place in the exaggeration category.

1.3.4.10 Sambhavana Alankara

Contributory thinking is assuming that if one thing is understood, another thing will be understood. Many antiquarians do not consider it to be freestyle.Appayadikshithar also gave an example verse taken from Kumarasambhava. Others argue that this example has the same seed. 282 Asamba
It is an ornament that can be internalized or, alternatively, calculated

1.3.4.11Tadguna and Atadguna

Tadguna and atadguna, which does not transfer the quality of one to the other due to asarga, belong to Atisha Mulakalankaras. For both of these, Kuvalayanandakaran has adopted the same as Bhushanakaran. 283 Mammadan and Mulkun say that the Paraguna which is accepted after leaving the Saguna should be more noble. This is not emphasized by Kuvalayananda. If we look at the goal of 'Aman and Mipyat, the enmity has become fruit', it will be seen that the enmity is softer and more virtuous because of its own quality. The example given in addition is also appropriate. Now if we take the objective of the respective guna,

"Rakthamamente chithathil

ParthitumRagamillathe" 284 - In a mind filled with passion, one cannot find the special kamai raga. Mammadan and Ruiyakan say that there are two ways of virtue. 285 (a) (1.) Inferior nature does not confer merit in the association of a superior nature, (2) In the association of an immaterial object of equal quality to nature, virtue does not confer merit. (Kavyaprakasa) - This one division is not found in Chandraloka, KuvalaYananda etc. So Bhushanakaran also decided that such a division was not necessary. But this is a very wise and acceptable division. He could have indicated this. Appayya Dikshi understood the subtle difference of atadguna from avajnabhalankaram and treated it as Swata Natalangaram. Tampuran should have done further historical research. Indifference means that the quality of one does not cause another quality or harm to the other. The sloka quoted as an example is the Ga narrative itself from the Kuvalayanda.

Indifference means that the quality of one does not cause another quality or harm to the other. The sloka quoted as an example is the Ga narrative itself from the Kuvalayanda. Apart from A.R., it was much more won by C.V. Vasudevabhattathiri has also translated. 286(b), there is no inappropriateness in tadguna and anadguna remaining exaggerations.

1.3.4.12 Phonetic Melitalankaram

The peculiarity of the 'Meelitam' decoration is that it covers one another. 'Where the red coating on your feet is not visible, it will seem like a woman's praise. The exaggeration quoted from Sri Krishnacharita is also excellent. Some Purvacharyas also point out an ornament called Saja, different from the 300 Mileitam. Mammadan, Duiyakan, Vishwanathan, Appayadikshitan etc. agree with this. Appayadikis also give symptoms. 289 In Mila Militalankaram the individuality of the one has been separated and disappeared with the other. Generally the identity of the object is apparent. "Militum where the difference is not hidden. Where it is not hidden and two objects cannot be distinguished by reason, it is common". Ruiyakan has defined commonality. 290(a) The same is the meaning of Lakshana in Prakash Darpana literary reflections.290(b) AR rejects this subtle distinction and treats it as one, saying that it is common in religion.

Although Appayyadikshitar has included Unmeelitam, which asserts that Bheda, which has been extinguished by gunasamya, is proved by another guna, AR has not given much importance to it due to the lack of chamatkarati shayam. Here all A. R's critical intellect shines through.

1.3.4.13 Acceptance of Adhika Alankara

The final category of exaggeration is embellishment. If the base is greater than the base or the base is greater than the base, it is excess. It has a very calming effect. There is no doubt that much of the systematically expressed poetry can have a Chamalkara Vishesh. Throwing glorifications that do not fit within the earth and striving to glorify the Word Brahman, which includes your infinite qualities, are all goals in harmony with the majority. Some modifications have been made from Kuvalayananda."291

In the three examples given later, it is appropriate to include lines from Krishnagatha and Kumarasambhavathy. For any reason it is more than a qualified and acceptable decoration to belong to the category of exaggeration.

1.3.5 Ornaments of literature (Alankaras) as Rasasopanas (Steps for Rasa)

The discussion about the meanings in Bhashabhushan ends here. Bhushanam finally discusses the historical contexts that Bhushan describes first in the dissertation. They were given first priority because they were close to the reality of life, even if the magic had its ups and downs. Then he examined the similes which were always accepted by the poets, and all the embellishments touching the allusions and the upadanas of all these.

A general knowledge of all embellishments adds to a poet's poetic prowess. Savors the enjoyment of the companion. Embellishments are the stepping stone to approach sound, which is actually the essence of poetry, and thus rasa. They are the creations of great poetry that expound the principles of life. Arthalankaras in particular are capable of accomplishing that even further.

So far this chapter has discussed the appropriateness and utility of the semantics produced by AR. The findings and conclusions and recommendations are included in the final chapter of this thesis.

Works such as Analkarasarvasvam, Kuvalayanandam, Rudra's Kavyalankaram, Sahityadarpanam and Kavyaprakasam were guides for A.A. He has also expressed his own views in this. But he has not attempted to describe the ankaras as if they were steps to rasa. In order to select the appropriate ornaments for poetic composition and poetic expression, a new poetic style should be formed in Sagrantha language by characterizing them differently.

1.3.6 Acoustic discussion (Sabdalsnkara Charcha)

Shabadalangaraprayagams bring out the external beauty of language and poetic body. The ancient sages were also not averse to it. Argument in Malayala Region about the two-syllable rhyme (Dvitheeya Akshara Prasam) Riots also flourished the literary scene. It was debated whether the beauty of language lies in the semantic or the phonetic level, and later it was generally accepted that both were equally important. It has the characteristic of imparting a repetitious pleasure. The Sahitya Darpanakaram criticizes the seven forms of sound. 292 Bhashabhushanam has discussed the four sound forms Anuprasam, Yamakam, Renu Kasavadabhasam and Chilam in descending order of importance. A description of their sub-categories is also given in the Sodoharanam Sabdalankara Prakraman.

1.3.6.3 Alliteration (Anuprasam)

The symptom definition and explanation of alliteration is given first. Anuprasate A. is doing justice to the opinions of the literary mirror. Described by R. He just describes it as a mere sound. He has not pointed out the Anuprasadharma which is Rasadipasha Takavala phonetic agreement. Mammadadi has made it clear293. But Bhushanam is unique in the definition of alliteration. A.R. says that in Gunaprakana, rasopakari dharma is the ornament. It is not mentioned here. Let us now examine the anuprasabhedas which are the first of the four shabdalankaras considered by him.

1.3.6.2 Alliteration (Anuprasabhedangal)

The sign of rhyming, which repeats syllables in two, obeys the poetic light. 294 Repeating a single consonant once or many times is Vrtyanuprasam. Mamda Ruyyakadis are the guide for its lexical definition.295 Apart from these two main varieties, Dwitiyaksharaprasam, Adiprasam, Antyaprasam, Ashtaprasam, Dvadasaprasam and Shodasaprasam latanuprasam are also described. A.R. has given these sound patterns in a free style with suitable examples. has been described. Dandi claims that it is paraphrase(padanuprasam). 296 Dwitiyaksharaprasam and related debates in Kerala have been described in the second thing of this research paper. This discussion leads us to the conclusion that sound and meaning are equally important in poetry. But if there is only one continuous rhyme in the poem, it is boring. Thus Shabalankaram and Ardhalankara are applied according to the context It comes as needed. Then it means that the use of phonetics that sacrifices the meaning should be avoided. That is why Unnaivaryar prayed for a poem which is a combination of Kanakumartha, Sudha Mathepadanira, Anargalam Yamaka and Anuprasamupamadhi. 297

Adiprasam (am laprasam) in which adjacent words begin with the same varna (am laprasam) End rhymes in which final syllables are repeated. It is a rhyme that repeats itself at the end of a word or stanza. AR also calls this Maharashtrian rhyme.298 The three examples given by him are so apt.The lines from Nalacharitham Attakatha, Kumarasambavam are

bhavapradhanas.299 The beauty of prasa gives so happiness to the audience or readers and emergency Bhakti inthe mind of them also. Appropriate examples of Ashtaprasam repeating these two syllables in padas of two yatis and Shodaprasam of repeating three syllables in three yatis of the pada are also found in A.R. has been given. According to Sahitya Darpanakarika, Latanauprasam has been defined as Laksha. 300 Bhushana has not adopted the references found in Kavyaprakash etc.301 Latanuprasam, which repeats the same words, varying only in interest, also helps to increase the meaning.

1.3.6.3 Yamakam, Punaruktavadabhasam, Chithram

Yamaka is characterized by the concepts of Sahitya Darpanam. 302 It is the repetition of two or more letters without breaking the sequence. The purpose is to repeat the word Malathi four times with meaning.303 He says that it can come in many variations depending on the wording. Examples are given of word order and first and third term equivalents. The Yamakabhedas prescribed by the Purvinakacharyas in various other names are mentioned by A.R. Not accepted. But he exemplifies some of the idiosyncrasies of the Yamaka.301 If the Yamaka is helpful for satire, it is poetically enlightening in every sense. Redundant idiom is the juxtaposition of two or three words that can be synonymous. This Shabadalankaralakshana is also indebted to Vishwanatha Kaviraja's definition.304 'Panchadyaka mom varna vinyasam chitramaitum'.305 describes the shabdalangaram chitrama, following in the footsteps of Darpanakarika. Padmadi is made up of letters so that it takes on the color of various substances. As per application of Rasa in Chithralamkara is acceptable and perhaps appreciate it.

But today our poets do not think that way. Padmabandha, Nagabandha, etc., which AR dictates to give new dimensions to Saucer's structuralism, have been able to give the poet's skill. But, we have to see the potential of the unbroken sound energy they provide said by Kavya Pradepam. 306 Undoubtedly, such phonological contours serve to enhance the level of enjoyment created by the combination of word, substance, and context. it must be discussed by scholars in future for create new perspectives of Alankara theories.The Text Bhashabhoshana and its description also encouraging and enlightening the research students who want to study Alankara and Ancient literary theories also.

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142. Same Text outer 118

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160.A. R. Rajarajavarma, Bhashabhushanam. Sixth Edition. July 2003. Current Books, Kottayam. Outer 16

161.Appayya Dikshitar, Kuvalayananda. 1st Edition, 1952. Sri Venkateswara Mudrana Layam. Mumbai, Ext 16, 17,18

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162. Vishwanatha Kavirajan. Sahitya Darpanam (Translation: Koonezhathu Parameswara Menon) Part Two Third Edition October 1992, Kerala Sahitya Academy, Thrissur. Outer 177

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164 Ruiyaka. Ankarasarvasvam (animate interpretation). 1st Edition, 1965. Mehrchand Laxman Das, Delhi. Outer 37

“Yantya mahurvalitakantharamananam ta- davatta vyantasatapatranibham vahantya digdha mritena cha vishena cha pachalakshya

Gadham nighata iva me hrudaye kataksha:"- Same book Ex. 38

165, AR Rajarajavarma. lingua franca Sixth Edition. July 2003. Current Books, Kottayam. Outer 16

166 "The long-broken grain of wheat that has been separated for a long time has been brought together! Dakshayam Pakshamalakshi Bardham, which has been smeared with Piyush and great poison, has become like a person who has

eaten hard miha in his heart." - AR Rajarajavarmma Bhashabhooshana Sixth edition July 2003 Current Books Kottayam Outer 17

167.Appayadikshithar Kuvalayananda first edition 1952 Sree Venkideswara Mudranalayam Mumbai Outer 19

168.Vikasatha Kavirajan Sahitya Darpanam (Translated by Koonezhathu Parameswara Nan) Part Two, Third Edition, October 1992. Kerala Sahitya Akka 0 183
Mahamahopadhyay Govindan. Kavyapradipam (Kavyamalapadip 24) Edited by: Pandit Durgaprasad Vasudevalakshman Shastri Panisar, Second Edition Shah, Chowkhamba Sanskrit Samsthan, Varanasi. 319 outside.

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180: AR Rajarajavarma, Bhashabhushanam. 6th Edition, July 2003. Current Books, Kottayam, Outer 21,

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199. Ibid. Outer 23.

200. Ibid., pp. 22, 23.

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212. Ibid. Same side

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215. Same book. Same page,

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222. The same book. Outer 30.
Appayadikshitar. Kuvalayanandam, Translation: C.V. Vasudeva Bhattathiri. First edition February 1974 National Book Stall Kottayam Page 48

223. The same Text Outside 49
A R Rajarajavarmma Bhashabhooshana 6th edition July 2003 Current books Kottayam outer 30

224 Ruyaka. Ankarasarvasvam (Sanjivaneevyakhyanam) 1st Edition. 1965. Mehrchand Laxman Das, Delhi. Page 89

225 "Deepakam uses upamavachakapadams and tells the common dharma in one place. If the same common dharma is suggested by synonyms in upameya verse and upamanavyka, chitava cham napratibimb bhava and in navamaya verses with normal prati bimba pratibimba bhava, these decorations are distinguished among themselves as Drishtanta" - AR Rajarajavarma. lingua franca Sixth Edition, July 2003. Current Books, Kottayam. Outer 30

226."Fullabja is less gentle than moss, or a pebble is black to the point of fever, but Mallakshimani is too bright and earthy. All things of good shape and adornment." - Bhashashakunthalam (Example of Prativastupama on the Prativastupama) "Karuna Oru Rasam Than Vastubhedena Nana- Parinati, if you see the transformations of Thiranura Chuzhi and think that everything is water" - Uttara Ramacharitam (Example of Prativastupama on the Vaidharmya method) - A.R. Rajarajavarma. These are quoted in Bhasha Bhushan. 6th Edition July 2003, Current Books, Kottayam. Outer 31

227. "Sentences are common

Prativastupamakhyam The sun is radiant with heat and the hero resigns with the bow" - Appayya Dikshitar, Kuvalayanandam. (Translation No:C.V.Vasudevabhattathiri) 1st Edition February 1974, National Book Stall Kottayam outer 40

Stall, Kottayam. Outer 40. 28. AR Rajarajavarma. lingua franca 6th Edition, July 2003, Current books Kottayam outer 31.

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230. AR Rajarajavarma. lingua franca Sixth Edition, July 2003. Current, Kottayam, v. 43. Books, Kottayam. Outer 31,

231 "O mind! Ghanakeshim's doubts were cleared by Bhava Sabhilashami. Kanalennu Ninachupoi Nita- Nanagham Vakshasi Dharya Ratnam." - (Bhasasakunthalam). AR Rajaraja Varma. Quoted in Bhashabhushana. 6th Edition July 2003, Kuran Books, Kottayam. Ex. 32.

232. The same book. Besides,

133 the same book. Outer 32,33

134. Jayadevan. moon world (With commentary by Appayya Dikshitara). 1st edition, 1952. Ghemaraja Srikrishnadasasrestha, Srivenkateswara Mudranalaya, Mumbai. Page 80

235. AR Rajarajavarma. lingua franca Sixth Edition, July 2003. Current Books, Kottayam. Outer 33

236. Appayadikshitar. Kuvalayanandam. (Translation: C.V. Vasudevabhattathiri) 1st Edition February 1974, National Book Stall, Kottayam Outer 38

237. AR Rajarajavarma. lingua franca Sixth Edition, July 2003. Current Books, Kottayam. Outer 34

238. Appayadikshitar. Kuvalayanandam. (Translation: C.V. Vasudevabhattathiri) 1st Edition February 1974, National Bookstall, Kottayam. Outer 71. AR Rajarajavarma. lingua franca Sixth Edition, July 2003. Current Books, Kottayam. Outer 34

239. Ibid. Outer 36.

240. Appayya Dikshitar, Kuvalayanandam. (Translation: C.V. Vasudevabhattathiri) 1st Edition February 1974, National Book Stall, Kottayam.Ext.106.

241(a b) same book. Same outside.

"Karyanimithe samanye visheshe prastute sati tadanyasya vacastulethulyasyeti cha panchadha" - Mammatacharya. Kavya Prakasam (Nageswari Vyakhyanam) 8th Edition 1995 Choukhba Samskritha Samsthan Varanasi outer 245

242 AR Rajarajavarma. lingua franca Sixth Edition. July 2003. Current Books, Kottayam. Outer 36.

243. Ibid. Outer 37.

244"Janamellamunmukama- what kind of bhaval panimatilekham vilokate f bhinavam in the mind with the eyes that are wild eyes?" 244. AR Rajarajavarma. An example is cited from Bhasha Bhushana for the use of verbs in general statements. 6th Edition, July 2003. Current Books, Kottayam. Page 37

245. "I was sitting thinking that this was her way, and I was silent, and I was stubborn and angry, and I used to laugh in the midst of a myth. In the midst of the myth, I laughed, and cried as my mother hurriedly left." is quoted. Same book. Same cover.

246. Appayadikshitar. Kuvalayanandam. 1st Edition, 1952. Sri Venkateswara Mudrana Layam, Mumbai. Outer 111

247(a b) "Asamana vishanamapiyatra samanetivrttarupameyam uktena gamyena paramupamaneneti sa nyokti. - Rudratacharya. Kavya Lankaram 1st edition, Srinarendraprakajen Motilal Banarsi Das, Delhi. Ex. 114.

A scorpion is a tiny insect, what can it do to kill a termite- it has no legs, and what is the intensity of its venomous tail tip? - Quoted as an example from Anyapadeshatak and Anyokti by AR Rajaraja Varma in Bhashabhushan, 6th Edition, July 2003, Current Books, Kota. . 36.

249 Appayadikshits. Kuvalayanandam. First edition. 1952. Sri Venkateswara Mudrana Layam, Mumbai outer 113,

250.Same Tex P. 114
AR Rajarajavarma. Bhashabhooshana 6th edition, July 2003. Current Books, Outer 38

251 “Actual dharma law: phyttibhadviparayam kaschit kvachidati vamala tasyadityatisayastasya purvvisheshotprekshavibhavanatgunadhikavidoha: vishmasangatepihitavyaghatahetawo bheda: " Rudratacharya. Kavyala Nkaram 1st Edition, Sri. Narendra Prakash Jen, Motilal Banarsidas! Delhi Outer 122

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253. The laborer. Ankarasarvasvam (animate interpretation). 1st Edition, 1965. Mehrchand Laxman Das, Delhi. Outer 81.

254 ibid. Outer 82.

255. AR Rajarajavarma. lingua franca Sixth Edition, July 2003. Current Books, Kottayam. Outer 39.

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257.Mamtacharya. Kavyaprakash (Nageswari Vyakhyanam). 8th Edition, 1995. Chowkhamba Sanskrit Samsthan, Varanasi. Outer 249.

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259. AR Rajarajavarma. lingua franca 6th Edition, July 2003. Current Books, Kottayam, Outer 40.

260. Jagannath Pandits. Rasagangadharam (Dwitiyananam). 1st Edition, 1969. Madana, Mohantsa, Chowkhamba Education, Varanasi. Outer 32.

261. AR Rajarajavarma. lingua franca Sixth Edition, July 2003. Current Books, Kottayam. Outer 40

262. Appayedikshitar Kuvalayananda first edition 152.Sri Venkateswara Mudranalayam Mumbai Outer 65

263 AR Rajarajavarma. lingua franca Sixth Edition. July 2003. Current Books, Kottayam. Outer 40

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265. Ayurikshitar, Chitramimamsa 1st edition, 1971. Chowkhamba Sanskrit Series Office, Chowkhamba Vidya Bhavan, Varanasi 291,295:

266 AR Rajarajavarma, Bhashabhushanam. Sixth Edition, July 2003. Current Books, Kottayam. Outer 41

267. Appayadikshitar. Kuvalayanandam. 1st Edition, 1952. Sri Venkateswara Mudrana Layam, Mumbai. Outer 138

268 of the same book. Outer 133

269. AR Rajarajavarma. lingua franca Sixth Edition, July 2003. CurrentBooks, Kottayam. Outer 43

270.The same book. Outer 42, 43

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Mehrchand Laxman Das, Delhi. Outer 155

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273. Mammatacharyar. Kavyaprakasa (Nageshwarivayakhyanam) 8th edition, 1995. Chowkhamba Sanskrit Samsthan, Varanasi. Outer 260.

274. Appayadikshitar. Kuvalayanandam. First edition. 1952. Sri Venkateswara Mudrana Layam, Mumbai, Ex.155.

275. AR Rajarajavarma. lingua franca 6th Edition, July 2003. Current Books, Kottayam. Outer 43, 44.

276.. Appayadikshitar. Kuvalayanandam. First edition. 1952. Sri Venkateswara Mudranalayam Mumbai Outer 132

277. A.R. Rajarajavarma. lingua franca (Bhashabhooshana)Sixth Edition, July 2003 Current books outer 44

278(a b)Mammacharya. Kavyaprakash (Nageswari Vyakhyanam). 8th edition, 1905 Chowkhamba Sanskrit Samsthan, Varanasi. Outer 262
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282. Kuttikrishnamarar. literature 3rd Edition May 1991. Marar Sahitya Prakasam Sri Ramakrishna Ashramasannidhi, Kallai.P.O., Kozhikode 0 81,82

283. Appayadikshitar. Kuvalayanandam. First Edition, 1952. Sri Venkateswara Mudrana Layam, Mumbai, pp. 195, 197.

284. AR Rajarajavarma. lingua franca Sixth Edition, July 2003. Current Books, Kottayam. Outer 46.

285, Mammatacharyar. Kavyaprakash (Nageswari Vyakhyanam). 8th Edition, 1995. Chowkhamba Sanskrit Samsthan, Varanasi. Outer 296, 297.
Ruyyaka - Alankarasarvasvam (Sanjivaneevyakhyanam) 1st edition 1965.
Mehrchand Laxman Das, Delhi. Outer 195.

286 (a b) Appayadikshitar. Kuvalayanandam. (Translation: CV Vasudeva Bhattathiri) 1st Edition, February 1974. National Bookstall, Kottayam, pp. 132,133 “Cherunu Madaneer Murukku Chori and Digadanti Ganda and Mizhinirothu Maikan in which rival women shed
Nrisimhendra Nee" - Translation by C.V. Vasudevabhattathiri for the example verse given to Atadgunam in Appayadikshitar's Kuvalayananda, 1st ed. February 1974. National Bookstall, Kottayam. Ex. 141 Vishwanathakavirajan. Sahitya Bhushanam (Part II). Translated by Koonezhathu Parameswaramenon, 3rd ed. October 1992. Kerala Sahitya. Academy, Thrissur Outer 252

19. Appayadikshitar. Kuvalayanandam. 1st Edition, 1952. Sri Venkateswara Mudrana Layam, Mumbai, pp. 157.

AR Rajarajavarma. lingua franca Sixth Edition, July 2003, Current Books,

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292. Viswanathakavirajan. Sahitya Darpanam (Part II) Translation: Koonezhathu Parameswaramenon, 3rd edition October 1992, Kerala Sahitya Akademi, Thrissur Dashamaparichchedam.Pur.163-168

293. “Varnasamyamanuprasah”

"Rasadyanugatha: Prakrishto Nyasofnuprasam:' - Mamtacharya. Kavyaprakasam (Nageshwarivayakhyanam) 8th edition 1995, Chowkhamba Sanskrit Samsthan, Varanasi. Ex. 201.

294 ibid. 202

295 ibid. Outer 202

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296Acharyadanddi Kavyadarsham (Translation and Commentary: R Vasudevan Potti), 1st Edition, December 2002, Kerala Language Institute Thiruvananthapuram. 13

297. Uannai Warrior, Nalacharitam Attakatha. Day 1 Commentary by Sripani O. First edition. Lily Book Centre. Changanassery. Outer 107

298. AR Rajarajavarma. lingua franca Sixth Edition, July 2003. Current Books Kottayam Page 88

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300. Visvanadha Kavi Rajan - Sahitya Darpanam (Part II) Translation: Koonezhathu Parameswaramenon, 3rd Edition October 1992, Kerala Sahitya Akademi, Thrissur Outer 165.

301 Mamtacharya. Kavyaprakash (Nageswari Vyakhyanam). 8th edition, 1995. Chowkhamba Sanskrit Samsthan, Varamasi. Outer 204

302 Viswanathakavirajan. Sahitya Darpanam (Part Two) Translation: Koonezatha Parameswara Menon. Third edition October 1992, Kerala Sahitya Akademi. Thrissur. Outer 166

303. AR Rajarajavarma. lingua franca 6th Edition, July 2003. Currenta Books, Kottayam. Outer 90.

304. Viswanathakavirajan. Sahitya Darpanam (Part Two) Translation: Koonezhatha Parameswaramenon, Third Edition October 1992, Kerala Sahitya Akademi, Thrissur. Outer 162

305. The same book. Outer 175

306 Mahamahopadhyaya Govindan. Kavya Pradeepam (Kavyamala Edition 24) Edited by: Pandit Durga Prasad & Vasudeva Lakshman Shastri Paniskar, Second Edition 1982, Chowkhamba Sanskrit Samsthan, Varanasi. Outer 30

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