The Evolution of "Logical" Rhetorical Figures: with a

Critical Edition of Selected Sections of the *Alaṃkāraratnākara*

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Acknowledgement

Reading *alaṃkāraśāstra* is a process of enjoying literary beauty and critical thinking, as well as getting more and more familiar with viewpoints of various authors. I started the investigation of *alaṃkāraśāstra* under the suggestion of my supervisor, Prof. Somdev Vasudeva, when I felt a little adrift after finishing my master's course. Although to make a new start in another different and seemingly unrelated field is difficult, I have tried my best to combine my knowledge of Indian philosophy with Sanskrit rhetorics when carrying out my research.

During my trips in India, I met many kind people and made friends with them, and I succeeded in acquiring enough primary sources for my thesis with their help. The trips were incredible and far more beyond my imagination. My life in Kyoto was also very smooth thanks to the warm and kind help from people around me. I enjoyed living in this city steeped in history and studying at Kyoto University. When I was stuck on difficult questions, I usually went for a walk in the campus or along the Kamogawa River to relax. Although the unexpected pandemic forced me to be back in China, I finally completed this thesis.

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How do you feel the study of Sanskrit and other related fields? Well, my answer is that we may never have the chance to reach the end of Sanskrit because of the limit of life.

Shihong Zhao
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Chapter 1

Introduction

1.1 *Alaṃkāra*, Sanskrit Rhetorics and Rhetorical Figures

Nobody knows when or how poetry began[1]. In the works belonging to the earliest period of recorded history, we find aesthetic elements. The condition in India is no different, as both connoisseurs and ordinary people will enjoy the fascinating verses of the Ṛgveda, either by reading the original texts or by reading translations. As for epic literature, it provides us with stories containing heart-touching and inspirational plots as well as verses full of wisdom and humour. Perhaps in the period when epic literature emerged and was redacted, some notions of Sanskrit poetics was already present in the consciousness of ancient pandits.

Even if we set aside our presumptions or speculations, we can point to an early effort of deeper reflection on Sanskrit composition: Bharata's *Nāṭyaśāstra*. As S.K. De argues, the sixteenth chapter of this work "gives us for the first time an outline of Poetics which is probably earlier in substance, if not in date, than

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[1]An early attempt of creating a beginning for poetry in the Sanskrit tradition can be found in the famous epic Rāmāyaṇa, 1.2.9–17, where Vālmīki was compassionate after seeing a *niṣāda* killing a male *krauñca* bird when it was mating with its female. He then said the following words:
mā niṣāda pratiṣṭhāṃ tvam agamaḥ śāśvatīḥ samāḥ |
yat krauñcamithunād ekam avadhīḥ kāmamohitam ||
Never, O Niṣāda, will you obtain a state of rest for everlasting years to come, for you killed one bird of the couple, when it was infatuated by passion.
Vālmīki realized later that his speech is actually a perfect example of poetic composition, and named this "verse" *śloka* because it was created due to his sorrow (*śoka*). This is an legendary origin of *śloka* verses in the Sanskrit tradition. Later Sanskrit author, such as Ānandavardhana, regarded Vālmīki as the First Poet (*ādikavi*) based on the *krauñca*-killing plot in the Rāmāyaṇa.
Dhvanyāloka 1.5: *kāvyasyātmā sa evārthas tathā cādikaveḥ purā |*
krauñcadvandvaviyogotthāḥ śokaḥ ślokatvam āgataḥ |

the earliest existing Kāvya"[2]. Even though this work is archaic, one may still marvel at its elaborateness and find many precursors of themes that became common in describing and prescribing Sanskrit composition, such as rhetorical figures (*alaṃkāra*), poetic defects (*doṣa*) and poetic virtues (*guṇa*). Therefore, the period of the *Nāṭyaśāstra* can be taken "as the first known period in the history of Sanskrit Poetics"[3].

Among all the topics in the *Nāṭyaśāstra*, the focus on rhetorical figures is a significant branch. In Sanskrit, the word *alaṃkāra* means ornament[4]. This focus in the *Nāṭyaśāstra* is not only on rhetorical figures themselves, but also on how they convey aesthetic beauty to readers and listeners of Sanskrit poems. After the *Nāṭyaśāstra* the study of poetic ornament expanded from its original scope, while not deviating from it, and the entire discipline of Sanskrit poetics came to be called "*alaṃkāraśāstra*". Scholars who deal with this discipline are called "rhetoricians" (*ālaṃkārika*).

Early works of Sanskrit rhetorics or poetics usually bear the word *kāvya* in their titles[5], and the topics in these works include the definition and the purpose of *kāvya*, poetic defects, poetic virtues, rhetorical figures and so on. Apart from these topics, these works differ from each other due to the distinct focus of their authors. Some are interested in sentiments (*rasa*) and rhetorical figures, others are well-versed in discussing styles (*rīti*) and propriety (*aucitya*), still others show enthusiasm in proposing new theories. The rich academic discussions throughout the history of Sanskrit rhetorics give rise to an abundance of original thoughts, which in turn nurtured the further development and evolution of the discipline.

Throughout South Asia, scholars from Kashmir have taken the pole position in the study and the transmission of medieval Sanskrit rhetorics. Due to its advantageous geographical location, Kashmir was one of the centers of academic and cultural communication in South Asia. We hear of not only the advocate of the *dhvani* theory, Ānandavardhana, and his famous commentator Abhinavagupta, but also of influential scholars from diverse philosophical backgrounds, such as the famous Buddhist thinker Dharmottara and the Naiyāyika philosopher Bhaṭṭa Jayanta.

Besides these famous thinkers together with their works, there are also various minor authors who have aroused the interest of modern researchers. The central person of this study, Śobhākara, active in the late twelfth century A.D., author of the *Alaṃkāraratnākara* (AlRat), is exactly a rhetorician like that.

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[2]De 1960, vol. ii, p. 1.

[3]*ibid.*

[4]Böhtlingk & Roth 1855–1875, vol. 1, p. 457.

[5]For example, Daṇḍin's *Kāvyādarśa*, Bhāmaha's and Rudraṭa's *Kāvyālaṃkāra*, Vāmana's *Kāvyālaṃkārasūtravṛtti* and Udbhaṭa's *Kāvyālaṃkārasārasaṃgraha*.

1.2   Problems in the Study of Śobhākara and the *Alaṃkāraratnākara*

The following problems remain unsolved in the study of Śobhākara and the AlRat:

Firstly, there is no critical edition of the AlRat. The printed edition by Devadhar published in 1942 is not a critical one, but as a prerequisite for further studies, a new critical edition based on Devadhar's edition and other available manuscripts of the AlRat is a must.

Secondly, the AlRat is not a well-known treatise on Sanskrit rhetorics, and it is not thoroughly studied yet due to the low quality of the printed edition. Dwivedi (1963), Rao (1977), Rao (1992) and Vasudeva (2016) are the most recent studies on this treatise. In addition to these four, there are a few dissertations on the AlRat which have not been published[6].

Thirdly, one needs to be aware of the philosophical and religious background of authors of Sanskrit rhetorical treatises. As for Śobhākara, he appears to have been influenced by Bhaṭṭa Jayanta's *Nyāyamañjarī*, and quotes or paraphrases Jayanta's ideas therefrom. This is a part of the uniqueness of his doctrinal positions. Therefore, the study of the *Nyāyamañjarī* or some knowledge on this work is a prerequisite to understand Śobhākara and the AlRat.

The present study of the AlRat attempts to solve some aspects of these three problems by providing a starting point for a complete critical edition of the AlRat in the future and a detailed investigation of selected sections of the AlRat.

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[6]Vasudeva 2016 lists three unpublished Ph.D. dissertations: Dubey 1982, Sharma 1972 and Upadhyaya 1978.

Chapter 2

The Development of "Logical" Rhetorical Figures up to Mammaṭa

2.1 Daṇḍin and Bhāmaha: Debate and Discourse over the "Logical" Rhetorical Figures

Although the formulation of definitions of rhetorical figures begins with the *Nāṭyaśāstra*, "logical" figures are not admitted at first. Based on currently available textual materials, the first deliberations on the "logical" figures are found in the intertextual works of two early Sanskrit rhetoricians: Daṇḍin (ca. 7–8th century) and Bhāmaha (7th century)[7]. The core of this dispute is whether poetical reason (*hetu*) should be accepted in the field of Sanskrit rhetorics. Daṇḍin, in his work *Kāvyādarśa* (KĀd), regards poetical reason together with *sūkṣma* and *leśa* as the best ornaments of speech. He distinguishes two main types, namely productive cause (*kāraka*) and informative cause (*jñāpaka*)[8], and further gives examples of subtypes of poetical reason with simple expositions[9] lacking elaborate explanation. According to Jenner's investigation, there are 15 subtypes in Daṇḍin's section on *hetu*[10], yet the method to distinguish them is not given explicitly.

On the other hand, Bhāmaha, in his *Kāvyālaṃkāra* (KABh), does not accept *hetu* as a kind of rhetorical figure because it lacks *vakrokti*, *i.e.* circumlocution,

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[7]For a discussion of Bhāmaha's chronological priority to Daṇḍin, cf. Bronner 2011.

[8]KĀd 2.235: *hetuś ca sūkṣmaleśau ca vācām uttamabhūṣaṇam | kārakajñāpakau hetū tau cānekavidhau yathā ||*

[9]KĀd 2.236–260ab.

[10]Jenner 1969, pp. 255–257.

crookedness or indirectness of speech[11], which he believed to be the essence of poetry, necessarily latent in all rhetorical figures.

2.2 Udbhaṭa: Breaking with Daṇḍin's Categories

Udbhaṭa (ca. 750–850 A.D.)[12], the author of the *Kāvyālaṃkārasārasaṃgraha* (KASS), rejects Daṇḍin's definition of *hetu*. He is the first rhetorician to introduce a new related figure called *kāvyaliṅga* in place of *hetu*. Its definition runs as follows:

> When one thing that has been heard becomes the cause of the remembrance or the experience of another [thing], that [figure] is called [the figure of] poetical mark[13].

Considering this verse, we can ask the following questions: What is the purpose of meaning the word "poetical" in this definition? Why should this figure not be denoted merely as "reason"? Simply from the above stanza it is impossible to understand Udbhaṭa's purpose. The commentator Pratīhārendurāja (ca. 900–950 A.D.)[14] in his commentary, the *Laghuvṛtti*, expresses his understanding of the significance of the word "poetical" as follows:

> Although those logical reasons, well established among logicians—containing, as a rule, [the *trairūpya*[15], *i.e.*] the presence of inferential mark in the subject-locus, its presence in a similar instance and its non-presence in any counterexample—being formulated with reference to the domain of consensus reality, lead to insipidity, a poetical reason is quite different; because it (*i.e. kāvyahetu*) is composed exclusively in dependence on whatever entity (*padārtha*) that, being full of *rasa*, enables a concurrence of hearts[16] for all people extraordinarily (*atiśayena*), since it (*i.e. kāvyahetu*) is composed exclusively in

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[11]KABh 2.86: *hetuś ca sūkṣmo leśo 'tha nālaṃkāratayā mataḥ | samudāyābhidheyasya vakroktyanabhidhānataḥ ||*

[12]On the date of Udbhaṭa, see De 1960, pp. 72–73; Gerow 1977, p. 233; Kane 1971, pp. 137–138; Pollock 2016, pp. 66–68.

[13]KASS 6.7: *śrutam ekaṃ yad anyatra smṛter anubhavasya vā | hetutāṃ pratipadyeta kāvyaliṅgaṃ tad ucyate ||*

[14]De 1960, p. 138, dates Pratīhārendurāja as flourishing around 950 A.D., while Kane 1971, p. 74, dates him in the first half of the 10th century. Pollock 2016, pp. 66–68, puts him at around 900 A.D.

[15]On the formulation of *trairūpya*, cf. Katsura 1986b.

[16]For the translation of *hṛdayasaṃvāda* see Pollock 2016, Index: "Other technical terms", s.v. "heart's concurrence".

dependence on that (*i.e.* superiority). Hence the application of the word "poetical" is appropriate in the expression "poetical mark". It is indeed not a philosophical (*i.e.* logical) mark, but rather a poetical mark; this is expressed by the use of the word "poetical"[17].

Here it is clear that Pratīhārendurāja demarcates poetical reason from logical reason. The two kinds are distinguished by whether a cause is grounded on *rasa*[18] or on conventional reality, the latter of which he identifies as comparatively insipid[19]. At the end of his discussion, Pratīhārendurāja introduces two different views on how *hetu* functions. He does this to defend Udbhaṭa's definition: the first group of logicians argues that at the time of learning a universal pervasion (*vyāptigrahaṇa*), when a thing, such as fire, which has been experienced as a pervader of smoke, which is the thing to be pervaded, *hetuvyāpāra* arises for a person whose mental impressions (*saṃskāra*) are evoked by perceiving some inferential mark, such as smoke, merely by remembering its pervader (*vyāpaka*, *i.e.* fire). The other group of logicians proclaims that in the case of fire on the mountain, a previously not understood connection with a specific property such as the mountain is now understood through the capacity of the functioning of a reason such as a smoke. Pratīhārendurāja's intention with this somewhat odd insertion is to justify the expression *smṛter anubhavasya vā* in Udbhaṭa's definition[20].

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[17]*Laghuvṛtti ad* KASS 6.7:   *pakṣadharmatvānvayavyatirekānusaraṇagarbhatayā yathā tārkikaprasiddhā hetavo lokaprasiddhavastuviṣayatvenopanibadhyamānā vairasyam āvahanti, na tathā kāvyahetuḥ, atiśayena sarveṣāṃ janānāṃ yo 'sau hṛdayasaṃvādī, sarasaḥ padārthas, tanniṣṭhatayā upanibadhyamānatvāt | ataḥ kāvyaliṅgam iti kāvyagrahaṇam upāttam | na khalu tac chāstraliṅgam, kiṃ tarhi kāvyaliṅgam iti kāvyagrahaṇena pratipādyate |*

[18]In this context, Pratīhārendurāja defines *rasa* as sounds and senses perfected by poetical excellences. *Ibid*: *tad evaṃ guṇasaṃskṛtaśabdārthaśarīratvāt kāvyasya sarasatvam iti |*

[19]*ibid*: *tadviśiṣṭaṃ kāvyaliṅgaṃ sarasapadārthaniṣṭham eva bhavati, na tu nīrasavastumā-traniṣṭhaṃ śāstraliṅgavad ity upapannam |*

[20]*ibid*: *tārkikāṇāṃ ca hetuvyāpāre dvaividhyam | kecit khalu tārkikā* **vyāptigrahaṇakāle yad anubhūtaṃ vyāpakaṃ vahnyādivastu dhūmāder vyāpyasya tatsmaraṇamātre dhūmādihetudarśanaprabuddhasaṃskārāṇāṃ puruṣāṇāṃ hetuvyāpāraṃ** *manyante | apare tu vahnyādīnāṃ parvatādidharmaviśeṣasambandhasya* **pūrvam agṛhītasya dhūmādi-hetuvyāpārasāmarthyena idānīm eva avaseyatvāl** *liṅgasāmarthyāl liṅgyanubhavasyaiva utpattim āhuḥ | tad idam uktaṃ smṛter anubhavasya veti |*

The use of the term *hetuvyāpāra* is frequent (see Kamimura 1999, p. 284). How a logical reason functions is a contentious topic in Indian philosophy. Already the two earliest commentaries on the *Nyāyasūtra* that survive have different views on sūtra 1.1.5. cf. NBh *ad Nyāyasūtra* 1.1.5: *tatpūrvakam ity anena liṅgaliṅginoḥ sambandhadarśanaṃ liṅgadarśanaṃ cābhisambadhyate | liṅgaliṅginoḥ sambaddhayor darśanena liṅgasmṛtir abhisambadhyate | smṛtyā liṅgadarśanena cāpratyakṣo 'rtho 'numīyate |*

NV *ad Nyāyasūtra* 1.1.5: *liṅgaliṅgisambandhadarśanam ādyaṃ pratyakṣam, liṅgadarśanaṃ dvitīyam | bubhutsāvato dvitīyāl liṅgadarśanāt saṃskārābhivyaktyuttarakālaṃ smṛtiḥ, smṛtyanan-taraṃ ca punar liṅgadarśanam ayaṃ dhūma iti | tad idam antimaṃ pratyakṣaṃ pūrvābhyāṃ pratyakṣābhyāṃ smṛtyā cānugṛhyamāṇaṃ parāmarśarūpam anumānaṃ bhavati |*

Let us now turn to Udbhaṭa's example of poetical mark. Udbhaṭa's *Kumārasambhava* consists of 94 verses. It is used by Pratīhārendurāja as an example to understand Udbhaṭa's idea. The substance of this poem is mainly the story of Śiva and Pārvatī[21]. The following stanza is within the section in which Śiva addresses Pārvatī and praised her beauty:

> *chāyeyaṃ tava śeṣāṅgakānteḥ kiñcid anujjvalā |*
> *vibhūṣāghaṭanādeśān darśayantī dunoti mām ||*

> This beauty of the radiance of the other parts of your body is a little
> bit diminished. Revealing the places [previously] bearing ornaments,
> it inflames me.

By applying Udbhaṭa's definition of poetical mark, we can analyze this stanza as follows: Śiva is reminiscing about Pārvatī's appearance while she was practicing penance to win his love. She had taken off all her ornaments and her radiant golden skin (She is also known as Gaurī) shows a contrast: the places that previously bore ornaments are slightly brighter than the rest of her body. Therefore, Śiva inferred the previous existence of ornaments in those places where Pārvatī's radiance was more brilliant. This inference by Śiva constitutes the poetical mark which the reader can appreciate as beautiful[22].

Following the analysis above, it is clear that Udbhaṭa's idea on *kāvyaliṅga* or *hetu* is very different from that of Daṇḍin. By firstly introducing the term *kāvyaliṅga*, he breaks with Daṇḍin's vague categorization and puts his own stamp on the development of this *alaṃkāra*.

2.3   Rudraṭa: A New Formalization

Rudraṭa, the author of the *Kāvyālaṃkāra* (KAR, different from that of Bhāmaha), may be the first rhetorician to explicitly state that *anumāna* should be identified as a distinct rhetorical figure. Scholars have on the basis of careful philological researches discussed the date of Rudraṭa. He can be approximately placed in the 9th century. To be more specific, between the first quarter of this century and its end. He was a Kashmirian and preceded the famous commentator Vallabhadeva who referred to Rudraṭa by name and composed a lost commentary on the *Kāvyālaṃkāra*[23].

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[21]Cf. Banhatti 1982, p. xv.

[22]*Laghuvṛtti ad* KASS 6.7: *atra vibhūṣaṇavinyāsāspadabhūtā ye kaṇṭhādayas tad atra śiṣṭānām aṅgānāṃ yāsau kāntiḥ dīptiḥ tasyā anujjvalā malinā yāsau chāyā śobhā sā liṅgaṃ, tatsāmarthyāc ca bhūṣāvinyāsapradeśānāṃ bhūṣaṇasaṃbandho 'tīto 'numīyate | tena tat kāvyaliṅgam |*

[23]De 1960, pp. 91–92; Kane 1971, p. 155; Pollock 2016, pp. 84–85.

One of Rudraṭa's contributions is that he is the first to attempt a both scientific and systematic classification of figures. He proposes "an explicit system of classification which provided for more variables" while "maintaining structural variety of Daṇḍin"[24]. He groups the embellishments of meaning (*arthālaṃkāra*) into four general types: similitude (*aupamya*), hyperbole or exaggeration (*atiśaya*), pun (*śleṣa*) and natural description (*vāstava*). What has motivated such categorization may be interpreted as that there appeared the need to build Sanskrit rhetoric into an independent discipline and make it *śāstric*.

Rudraṭa's contribution to the development of logical rhetorical figures is in the fact that he introduces a new figure called "poetical inference" (*anumāna*) and distinguishes it from poetical reason (*hetu*). This new formalization is not seen in the works of earlier rhetoricians, so it can be ascribed to Rudraṭa's own invention.

Now, let us check Rudraṭa's definition and examples of poetical inference. He gives two definitions for it. The first one runs as follows:

> *vastu parokṣaṃ yasmin sādhyam upanyasya sādhakaṃ tasya |*
> *punar anyad upanyasyed viparītaṃ caitad anumānam*[25] ||

> Poetical inference is that [kind of rhetorical figure] in which [the poet] sets forth [at first] a thing to be established (*sādhya*) that is an imperceivable object, then he should set down an opposed (*i.e.* perceivable) object that is the proving property (*sādhaka*). Similarly, the reversed [process is also a kind of poetical inference].

To have a better understanding of Rudraṭa's idea, we need to refer to the only surviving commentary, by Namisādhu (ca. 11th century), on this verse because he gives some interesting interpretations:

> *vāstavalakṣaṇenaivāpuṣṭārthasya parihṛtatvād agnir atra dhūmād ity*
> *alaṃkāratvaṃ na bhavati | sādhakam iti jātāv ekavacanam | tena*
> *dvayor bahuṣu ca sādhakeṣu bhavati … sādhakagrahaṇād eva vastunaḥ*
> *sādhyatve labdhe sādhyagrahaṇam avastutvena siddhasyābhavasyāpi*
> *vastutvapratipattyartham | yat sādhyaṃ tad bhāvarūpam abhāvarūpaṃ*
> *vā bhavatv iti | ktvāpratyayenaiva punaḥśabdārthe labdhe, sādhyasād-*
> *hakayoś ca vilakṣaṇatvād anyatve siddhe, punaranyapadagrahaṇaṃ*
> *bahūnāṃ sādhakānām upanyāse saty anumānojjvalatvakhyāpanārtham*
> *| sādhakam upanyasyet punaś cānyad upanyasyed iti śabdaśaktyaiva vā*
> *bhūyastāpratītiḥ ||*

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[24]Gerow 1971: 35.
[25]KAR 7.56.

"Here is fire because there is smoke." Such is not a rhetorical figure
due to the exclusion of something irrelevant, thus becoming only a
statement of fact. The word "*sādhaka*" is a collective singular form.
Therefore it refers to two or more *sādhaka*-s … When the state of
being a *sādhya* of a subject is understood only from the usage of the
word *sādhaka*, the usage of the word *sādhya* is for the purpose of
understanding a non-existent thing as being the subject by something
that has been established as not being the subject. A *sādhya* may
be either existent or non-existent. Since the meaning of the word
punaḥ has been supplied simply by the suffix *Ktvā* (the *LyaP*), and
since difference is already established on the basis of the categorical
distinction between *sādhya* and *sādhaka*, the explicit mention of the
words *punar* and *anya* serves the purpose of revealing the brilliance
of poetical inference when many *sādhaka*-s have been set down. Or
[optionally] through the semantic determinative capacity of words,
there is a cognition of a plurality (of *sādhaka*-s); that is to say, one
should put down a *sādhaka* and one should put down another one.

Namisādhu's interpretation is that to manifest the splendor of poetical
inference, we should highlight the presence of multiple *sādhaka*-s. He also suggests
the possibility of double explanation, that is to say that these *sādhaka*-s can be
mentioned by sequence or without sequence. Here Namisādhu obviously relates
punar anya in the second half of Rudraṭa's definition to multiple *sādhaka*-s,
but Rudraṭa probably relates the two words to an imperceivable *sādhya* and its
perceivable *sādhaka*.

Let us now take the two examples provided by Rudraṭa to see how we should
understand poetical inference.

> *sāvajñam āgamiṣyan nūnaṃ patito 'si pādayos tasyāḥ |*
> *katham anyathā lalāṭe yāvakarasatilakapaṅktir iyam*[26] || (ex. 1)

You, coming here in contempt, must have fallen at her feet; otherwise
why are there lines of red lac spot on your forehead?

> *vacanam upacāragarbhaṃ dūrād udgamanam āsanaṃ sakalam |*
> *idam adya mayi tathā te yathāsi nūnaṃ priye kupitā*[27] || (ex. 2)

Words full of courtesy, rising up from [your seat when I was still]
far away, [offering] a whole [separate] seat [for me]: such is all your

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[26]KAR 7.57.
[27]*ibid*: 7.58.

[behavior] towards me today; then truly you must be very angry, O
lovely one.

In example 1, what is to be established is the falling on the feet of another
woman, the proof for that is the lines of red lac spot on the hero's forehead.
In example 2, three *sādhaka*-s are stated at first, and then comes the *sādhya*,
i.e. the anger in the heart of the heroine. According to Rudraṭa's definition,
the difference of the two examples is the sequence of the imperceivable *sādhya*
and the corresponding perceivable *sādhaka*. If Namisādhu's interpretation is also
convincing, then in example 1 we should understand that the word *paṅkti* indicates
the multitude of red lac spots, while in example 2 the three actions of the heroine
are expressed in sequence[28].

Next, Rudraṭa gives the second definition of poetical inference:

> *yatra balīyaḥ kāraṇam ālokyābhūtam eva bhūtam iti |*
> *bhāvīti vā tathānyat kathyeta tad anyad anumānam*[29] *||*

> Where, after observing an overpowering cause[30], another [result that]
> has not been produced yet should be described as already produced
> or to be produced [in the future] in such way (*i.e.* either *sādhya* or
> *sādhaka* should be stated first, then the other), that is another kind of
> poetical inference.

The second subtype of poetical inference focuses on temporal reversion. The
poet converts an object or an event from the state of being not yet produced to the
state of being already produced or he presents in the process of being produced.
Let us examine the following four examples one by one.

> *aviralavilolajaladaḥ kuṭajārjunanīpasurabhivanavātaḥ |*
> *ayam āyātaḥ kālo hanta mṛtāḥ pathikagehinyaḥ*[31] *|| (ex. 3)*

> The dense rain clouds are unsteady, the forest wind blows with the
> fragrance of *kuṭaja*, *arjuna* and *nīpa* flowers, and the time [of rainy
> season] (or *kāla* = "Death") has come: alas, the wives of the travelers
> are [as good as] dead.

In this verse, the travelers have not returned in time for the amorous season
of spring. The death of their wives does not actually happen, but the wafting of

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[28]Namisādhu *ad* KAR 7.58: *atra vacanādīni pūrvaṃ sādhakāny upanyastāni paścāt kupitatvaṃ sādhyam iti vaiparītyam ||*

[29]KAR 7.59.

[30]Namisādhu glosses *balīyaḥ* as the comparative form *balavattaraḥ*.

[31]KAR 7.60.

rain clouds and the fragrant wind from the foot of the mountains which serve to inflame their longing for their absent husbands cause the death happen in readers' imagination. But then how is this example different from example 1? The key point here is the expression of an overpowering cause, that is to say the time of spring. Without this ultimate motivation, clouds and fragrant wind would not have appeared in time, not to mention the imaginary death of travelers' wives.

> *diṣṭyā na mṛto 'smi sakhe nūnam idānīṃ priyā prasannā me |*
> *nanu bhagavān ayam uditas tribhuvanam ānandayann induḥ*[32] || (ex. 4)

Thank heaven! I'm not dead, O friend! Now my beloved must have calmed down; Or rather, this blessed moon has risen up to gladden the three worlds?

In example 4, the hero infers that due to the rising up of the moon, his beloved one, now immersed in anger and sadness, will finally calm down. Her anger and sadness have originated from the separation with the hero. This is a case in which a result that has not been produced yet is described to be produced in the future. But how can the mere rising of the moon be the direct cause for calming down? Thus some attributes are needed here to describe the moonrise. Here the poet uses "gladdening the three worlds" as the attribute, so that it may be suggested that the property of gladdening within the moonlight is the direct cause for the tranquility of the heroine. However, this direct cause cannot exist without mentioning the overpowering cause: the rising up of the moon.

> *yāsyanti yathā*[33] *tūrṇaṃ vikasitakamalojjvalād amī sarasaḥ |*
> *haṃsā yathaivam etāṃ malinayati ghanāvalī kakubham*[34] || (ex. 5)

The swans will fly quickly from the pond bright with budding lotuses, as those rows of clouds is making grey the quarter of sky.

In example 5, the poet infers that the swans will fly away from the pond because the rain clouds are approaching. The rows of clouds which make grey the sky, indicate the more powerful cause, namely the coming of the rainy season.

> *vahati yathā malayamarud yathā ca haritībhavanti vipināni |*
> *priyasakhi tatheha na cirād eṣyati tava vallabho nūnam*[35] || (ex. 6)

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[32] *ibid*: 7.61.

[33] It seems better to correct this *yathā* to *tathā*, since a pair of *yathā - tathā* can mean "as... therefore...".

[34] *ibid*: 7.62.

[35] *ibid*: 7.63.

Since the wind from Malaya Mountain blows, since as the forests have become green, O dear friend, your dear one will surely soon return.

In example 6, the wind from Malaya Mountain and the greening of forests are the more powerful causes for the return of the hero in the future. But the direct cause for that is not stated here. We may suppose that this direct cause is the longing for love in her heart, which is strengthened by the omens of the coming of spring.

To summarize the materials above, *anumāna* for Rudraṭa has six subtypes:

1. A imperceivable *sādhya* is expressed first, then its perceivable *sādhaka*-s are expressed as different from it;

2. Perceivable *sādhaka*-s are expressed first, then their imperceivable *sādhya* is expressed as different from them;

3. An overpowering cause is expressed first, with or without weaker causes, and then the result that does not really happen is supposed to have already taken place.

4. A result that does not really happen but appears as if it has already taken place comes first, and then its overpowering cause is expressed, with or without weaker causes.

5. A result that does not really happen but appears as if it will happen in the future comes first, and then its overpowering cause is expressed, with or without weaker causes.

6. An overpowering cause is expressed first, with or without weaker causes, and then its result that does not really happen is supposed to take place in the future.

As has been discussed in the previous subsection, before Rudraṭa, Daṇḍin had already recognized the prominence of *hetu* as being a kind of rhetorical figure. But he does not feel the need to give space for poetical inference. Then we may ask: what is the principle for inventing new rhetorical figures? I would like to propose two points (or "ideas"). Firstly, for Sanskrit rhetoric, there is a point of view that every discipline can be its attendant[36]. Therefore, it is not surprising to find that terms from other disciplines have been borrowed to refer to some specific aspects of rhetoric by rhetoricians. Secondly, Rudraṭa lived in a period when Kashmir became one of the preeminent scholastic centers in northwestern India. Within the great debates held amongst Buddhists and Brahmins against each other, the discussion of logical inference had a remarkable place. Rudraṭa would not feel

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[36]First stated by Rājaśekhara in the *Kāvyamīmāṃsā*, the eighth *adhyāya*: *sarvapārṣadatvāt kāvyavidyāyāḥ tān imān anyāṃś cārthān vyutpattaye pratyavekṣeta*. I translate this sentence as follows: "Since the science of poem needs every [other discipline] to be its attendant, one should examine those and other objects [carefully] for the sake of perfection of knowledge."

embarrassed to borrow a term to construct his paradigm of rhetorical figures with emendations from Daṇḍin.

Concerning poetical reason (*hetu*), Rudraṭa also advocates a different definition in comparison to previous authors:

> *hetumatā saha hetor abhidhānam abhedakṛd bhaved yatra |*
> *so 'laṃkāro hetuḥ syād anyebhyaḥ pṛthagbhūtaḥ*[37] *||*

> That is the rhetorical figure [called] poetical reason in which a reason should be stated together with its result as not being different. It is distinct from other [figures].

Rudraṭa only gives this definition and leaves us no further interpretation. The key point here is that according to Rudraṭa, in the figure of poetical reason, reason and its result should be depicted as identical. The example given by him runs as follows:

> *aviralakamalavikāsaḥ sakalālimadaś ca kokilānandaḥ |*
> *ramyo 'yam eti saṃprati lokotkaṇṭhākaraḥ kālaḥ*[38] *||*

> Now comes this lovely season [of spring], which is [filled with] the blossoming of many lotuses, the excitement of [flying] bees and the joy of cuckoos, making people long for [love].

In this verse, lotuses, bees and cuckoos are common signs of spring. Their appearance indicates the coming of spring, thus people start to long for love. In other words, spring causes them to appear. However, since they are all in the nominative case, we need to take them together in apposition to spring. Namisādhu himself suggests another example for this figure:

> *āyur ghṛtaṃ nadī puṇyaṃ bhayaṃ cauraḥ sukhaṃ priyā |*
> *vairaṃ dyūtaṃ gurur jñānaṃ śreyo brāhmaṇapūjanam*[39] *||*

> Ghee is longevity, a river is sanctity, a thief is fear, a wife is happiness, gambling is hostility, a teacher is knowledge, and showing respect to Brahmins is bliss.

We can analyse this verse in the following way: ghee, water, a wife, gambling, a teacher and honoring Brahmins are the cause for longevity, sanctity, fear, happiness, hostility, knowledge and bliss respectively. Although depicted as if

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[37]KAR 7.82.
[38]KAR 7.83.
[39]Namisādhu *ad* KAR 7.83.

not being different, they are no doubt in the relation of cause and effect or in the relation of reason and result. Namisādhu also excludes the possibility of double interpretation here, saying that we cannot take *aviralakamalavikāsa* as a *bahuvrīhi* compound[40].

From the discussion above, Rudraṭa's new formalization of poetical inference and poetical reason can be summarized as follows:

1. The invention of poetical inference.

2. The introduction of the word *sādhya* and *sādhana* and the changing of their narrative sequence into the definition of poetical inference.

3. The effect which has not happened can be depicted as something already happened or happening in the future.

4. Admission of *hetu* instead of *kāvyaliṅga*, and the first explicit definition of it.

2.4 Mammaṭa: Consolidation

So far, the aforementioned rhetoricians were inclined to advocate new ideas in a number of rhetorical figures and criticize the theories of earlier authors. But Mammaṭa is a different case. His work, the *Kāvyaprakāśa* (KP), covers almost all the aspects of this discipline and thus became a new starting point of later textbooks for rhetorical studies for centuries in India. One can rather say that the KP is more like a "synthetic" work than a "systematic" one[41]. Therefore, it can be regarded as a consolidated encyclopedia of various rhetorical figures.

As for Mammaṭa's date, scholars believe that he flourished in the middle of the 11th century and can be dated to the latter half of the same century[42]. By this period, the theories of inference of the early philosophical schools have been developing for centuries, and internal evolutions and new inventions of the previous theories had already appeared. From Mammaṭa's definition of *anumāna*[43], one can notice the usage of technical terms of Indian logic. To explain, he defined *anumāna* as an expression concerning both the thing to be proven (*sādhya*) and its proof (*sādhana*) and tried to establish a consensus between Sanskrit rhetorics

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[40]*ibid*: *aviralānāṃ kamalānāṃ vikāsahetutvād vasantakāla eva tathocyate | evaṃ sakalālimadaś cetyādāv api draṣṭavyam | na tv aviralānāṃ kamalānāṃ vikāso yatretyādi bahuvrīhiḥ kartavyaḥ | tadā tv abhedo na syāt |*

[41]Gerow 1977, p. 271–272: "In a way the KP seems less systematic than the uncompromising but erratic monolith of Bhoja, for it precisely attempts to comprehend and integrate the various extant doctrines of Indian poetics … So a better term than 'systematic' might be 'synthetic'."

[42]See De 1960, pp. 145–147; Gajendragadkar 2010, pp. 10–12; Gerow 1977, p. 272; Kane 1971, pp. 273–274.

[43]KP 117cd: *anumānaṃ tad uktaṃ yat sādhyasādhanayor vacaḥ ||*

and logical science. The borrowing of technical terms of Indian logic demonstrates his familiarity with this discipline[44]. Mammaṭa's effort may be regarded as an attempt to build a universal (*sarvapārṣada*) system of knowledge at that time. Yet, from his explanation of *anumāna*, it is difficult to determine the exact doctrine of inference which Mammaṭa was following. The three characteristics in a proper reason or cause, expressed as *pakṣadharmānvayavyatirekitvam*, may only represent the logical concept *trairūpya* in the general way[45]. He also criticized Rudraṭa's definition without mentioning the name of the latter for the reason that changing the order of stating the thing to be proven and its proof does not bring any poetical beauty[46].

Mammaṭa's example of *anumāna* runs as follows:

> *yatraitā laharīcalācaladṛśo vyāparayanti bhruvaṃ*
> *yat tatraiva patanti saṃtatam amī marmaspṛśo mārgaṇāḥ |*
> *tac cakrīkṛtacāpam añcitaśarapreṅkhatkaraḥ krodhano*
> *dhāvaty agrata eva śāsanadharaḥ satyaṃ sadāsāṃ smaraḥ ||*

Since these arrows, piercing the vulnerable points, fall continually only there, to where those young ladies with unsteady glances gesture with their eyebrows, the wrathful Love-god, who is their envoy, truly always runs in front [of them] like a full bow, pulling back with his hand the curved arrow[47].

This verse is a vivid and fascinating portrait of young ladies' beauty capturing the hearts of heroes, but Mammaṭa did not give any further interpretation of this example. His definition and interpretation of *anumāna* focused on the process of poetical inference and its validity. In the above verse, the thing to be proven is the running ahead of the Love-god, its proof is the falling down of his arrows, which is denoted by the movement of young ladies' eyebrows.

Mammaṭa also cast his gaze toward the figure of *kāvyaliṅga*. In comparison to the definition by Udbhaṭa, he clearly defined it as follows:

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[44] *Vṛtti ad* KP 117cd: *pakṣadharmānvayavyatirekitvena trirūpo hetuḥ sādhanam | dharmiṇi ayogavyavacchedo vyāpakasya sādhyatvam |*

[45] Indian philosophers in the early period used different technical terms to express the three characteristics of a valid logical mark (*liṅga*). On different formulations of *trairūpya*, see Katsura 1985. Mammaṭa's appellation of the second and the third characteristics, i.e, *anvaya* and *vyatireka*, are also used by Uddyotakara in the NV (also expressed as *anvayavyatirekin* by Mokṣākaragupta in the *Tarkabhāṣā*)

[46] KP *ad* 117cd: *sādhyasādhanayoḥ paurvāparyavikalpena kiñcid vaicitryam iti na tathā darśitam ||*

[47] In my critical edition of the *anumāna* section of the AlRat, the third line reads *tac cakrīkṛtacāpasañcitaśarapreṅkhatkaraḥ krodhano*. Here *cakrīkṛtacāpam* is treated adverbially.

kāvyaliṅgaṃ hetor vākyapadārthatā[48] ||

Poetical mark is [that kind of figure in which] a reason is the meaning of a sentence or the meaning of words.

Mammaṭa divided *kāvyaliṅga* into three subtypes: a reason in the form of the meaning of a sentence (*vākyārthatā*), a reason in the form of the meaning of multiple words (*anekapadārthatā*) and a reason in the form of a single word (*ekapadārthatā*). Examples of each subtype are demonstrated respectively in the following:

vapuḥprādurbhāvād anumitam idaṃ janmani purā
  purāre na prāyaḥ kvacid api bhavantaṃ praṇatavān |
naman muktaḥ saṃpraty aham atanur agre 'py anatibhāṅ
  maheśa kṣantavyaṃ tad idam aparādhadvayam api ||

From the manifestation of the body it is inferred [by me] that I probably have never bowed to you in my former life, O enemy of cities (*i.e.* Śiva). Now bowing to you and being released, I, with no body, would not grant a bow [to you] even in the future. O great lord, therefore, these two faults should also be pardoned [by you].

The verse describes a pious devotee to Śiva confessing his two faults. Here the non-bowing to Śiva in the former and future lives, expressed in the first three *pāda*-s, is the reason for the two faults in the last *pāda*. Therefore, the verse is exactly an example of the *vākyārthatā* subtype.

praṇayisakhīsalīlaparihāsarasādhigatair[49]
  lalitaśirīṣapuṣpahananair api tāmyati yat |
vapuṣi vadhāya tatra tava śastram upakṣipataḥ
  patatu śirasy akāṇḍayamadaṇḍa ivaiṣa bhujaḥ||

You who hurl your weapon to kill that [beautiful] body, which is pained even by the strokes of soft *śirīṣa*-flowers from [her] beloved friends in sportive joke—let this arm [of mine] fall on [your] head like the unexpected Yama's rod.

This verse is the speech of the hero, Mādhava, towards the sorceress Aghoraghaṇṭa, who attempted to sacrifice the heroine, Mālatī, to the Goddess Cāmuṇḍā. The action of hurling the weapon to kill Mālatī is the reason for the falling of

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[48]KP 114cd.
[49]*Mālatīmādhava* 5.31.

Mādhava's arm. Since the phrase *śastram upakṣipataḥ* as the reason is expressed in multiple words, this verse is an example of the *anekapadārthatā* subtype[50].

> *bhasmoddhūlana bhadram astu bhavate rudrākṣamāle śubhaṃ*
> *hā sopānaparaṃparāṃ girisutākāntālayālaṅkṛtiṃ |*
> *adyārādhanatoṣitena vibhunā yuṣmatsaparyāsukhā-*
> *lokocchedini mokṣanāmani mahāmohe nidhīyāmahe ||*

Farewell, O dusting with ash! O rosary of Rudrākṣa beads, may all go well for you! Alas for the rows of stairs which adorn the dwelling of the lover of the Mountain's daughter (*i.e.* Śiva). Today, the lord who is satisfied with my propitiation has cast me into the great numbness called emancipation, which cuts off the light that is the pleasure to serve you.

This verse seems to be a eulogy from a Śaiva devotee towards Śiva. The source is yet not traced. From the content, the image of a pious devotee who wants to serve Śiva forever emerges vividly in our mind. The cutting off of the light in the form of the pleasure to serve Śiva is the reason for the great numbness. Even though the expression *sukhālokocchedini* consists of several independent words, we need to understand it as a compound, thus it is one word. Therefore, as the reason is expressed by the meaning of a single word, the verse is exactly an example of the *ekapadārthatā* subtype.

Mammaṭa is also aware of the definition of *hetu* given by Rudraṭa, yet he regards this designation as problematic. In the section of *kāraṇamālā*, Mammaṭa challenges Rudraṭa's and Namisādhu's ideas on *hetu*. He comments that there is no embellishment in Namisādhu's verse because the mere expression treating a reason and its result as being not different lacks aesthetic beauty, and that KAR 7.83 deserves to be considered a good verse only because it contains the alliteration of soft sounds, not because of the assumption of the figure *hetu*. Since Rudraṭa's example fails to demonstrate this figure, Mammaṭa has good reason to include it in his *kāvyaliṅga*[51].

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[50]Māṇikyacandra *ad* KP 114cd: *iha śastropakṣeparūpo hetuḥ śastram ity upakṣipata iti cānekapadārthayoktaḥ |*

[51] *Vṛtti ad* KP 120abc: **hetumatā saha hetor abhidhānam abhedato hetur** *iti* **hetvalaṃkāro 'tra na lakṣitaḥ |** **āyur ghṛtaṃ** *ityādirūpo hy eṣa na bhūṣaṇatāṃ kadācid arhati |* **vaicitryābhāvāt |** **aviralakamalavikāsaḥ sakalālimadaś ca kokilānandaḥ | ramyo 'yam eti samprati lokotkaṇṭhākaraḥ kālaḥ ||** *ity atra tu kāvyarūpatāṃ komalānuprāsamahimnaiva samāmnāsiṣur na punar hetvalaṃkārakalpanayeti pūrvoktaṃ kāvyaliṅgam eva hetuḥ ||*

2.5 Other Related Authors

Among other rhetoricians who more or less admitted elements borrowed from the discipline of logic, the following need to be mentioned: Ruyyaka, Jayaratha, and Bhoja. Here I only discuss the ideas of Bhoja.

Bhoja's date is probably between 1010 A.D. and 1055 A.D., according to previous studies[52]. In his *Śṛṅgāraprakāśa*, Chapter 10, Bhoja lists 72 different rhetorical figures which can be divided into three main subtypes: *bāhya*, *ābhyantara* and *bāhyābhyantara*. They correspond to *śabdālaṃkāra*, *arthālaṃkāra* and *ubhayālaṃkāra* respectively[53], and their distinctions are expressed in "the simile of three kinds of ornaments used by women"[54]. *Anumāna* and *hetu* belong to the *ābhyantara* group.

A noteworthy point about the *Śṛṅgāraprakāśa* is that Bhoja accepts all six *pramāṇa*-s of the Mīmāṃsā school as rhetorical figures[55].

In the *Śṛṅgāraprakāśa*, Bhoja defines *hetu* as a cause of both promoting an action and preventing an action[56]. He admits six subtypes: promoting (*pravartaka*), preventing (*nivartaka*), instigating (*prayojaka*), informing (*jñāpaka*), negative (*abhāvahetu*) and variated (*citrahetu*). Among these, the *prayojaka* and the *abhāvahetu* are comparable with those subtypes as defined by Daṇḍin because the quoted verses are the same[57]. As for the informing subtype, Bhoja uses a verse from the *Sarasvatīkaṇṭhābharaṇa*[58] which has a similar idea to Daṇḍin's examples:

> *gajjante khe mehā phullā ṇīvā paṇaddiā morā |*
> *naṭṭho candujjoo vāsīranto halā patto ||*
> *[garjanti khe meghāḥ phullā nīpāḥ pranartitā mayūrāḥ ||]*
> *[naṣṭaś candroddyoto varṣartuḥ sakhi prāptaḥ |||]*
> (*Sarasvatīkaṇṭhābharaṇa* 3.48, v. 153)

Clouds are thundering in the sky, the foothills are full of flowers, peacocks are encouraged to dance, moonlight has disappeared: O friend! The rainy season has come.

This verse describes the coming of the rainy season by showing four signs: rain clouds, blooming flowers, dancing peacocks and the disappearing moonlight.

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[52]De 1971, pp. 133–136; Gerow 1977, p. 270; Raghavan 1978, p. 5.

[53]See Raghavan 1963, pp. 24–25.

[54]*ibid*, p. 24.

[55]See Raghavan 1978, p. 25. The six *pramāṇa*-s mentioned are *upamāna, anumāna, arthāpatti, abhāva, āgama* and *pratyakṣa*.

[56]*Śṛṅgāraprakāśa* Chapter 10: *pravṛttinivṛttyor nibandhanaṃ hetuḥ |*

[57]Bhoja quotes KA 2.243 and 2.247 as examples of *prayojaka* and *abhāvahetu* respectively.

[58]This verse is listed as an example of *anumāna* in the *Sarasvatīkaṇṭhābharaṇa*.

Although readers are aware of the cause-effect relation between these signs and the rainy season, there is no explicit expression of the rainy season itself in this part of the stanza. The idea of indicating the time by using seasonal or temporal signs had already been admitted by Daṇḍin in his examples of *hetu*[59].

As for *anumāna*, Bhoja has some unique viewpoints. His definition of this figure in the *Śṛṅgāraprakāśa* is similar to that of Mammaṭa, Ruyyaka and Śobhākara[60], but he quotes KAR 7.60 and 7.83 as examples. He also distinguishes between *jñāpakahetu* and *anumāna*:

> If one asks: How is it (*anumāna*) different from the informing [reason] (*jñāpaka*) subtype? We answer: *jñāpaka* is so called because it is employed towards someone who is about to know [something]. Poetical inference (*anumāna*) means that something is inferred later by means of it. Objection: this [poetical inference] also causes [another person] to know [something]. [Reply:]That is correct, but this causes one who is not desirous to know know [something], yet that [informing reason] only [makes] one who is desirous to know [know something][61].

Bhoja lists several examples to demonstrate the difference between the two figures, but he does not give any explanation of these verses. For him, *anumāna* can refer to both the method of obtaining valid knowledge and the resulting valid knowledge, but *jñāpakahetu* only refers to the method of obtaining valid knowledge[62]. Another aspect of *anumāna* is that it needs to contain a process which is already accepted or understood, but *jñāpakahetu* should contain a process not yet accepted or understood. Understood as such, *jñāpakahetu* has three subtypes based on whether it includes a past, a present or a future object.

Interestingly, Bhoja's ideas are somehow changed in the *Sarasvatīkaṇṭhāb-haraṇa*. His idea of *anumāna* presented in this work demonstrates his familiarity with Praśastapāda's *Padārthadharmasaṃgraha*[63] and the Naiyāyika terminology

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[59]KA 2.244: *gato 'stam arko bhātīndur yānti vāsāya pakṣiṇaḥ | itīdam api sādhv eva kālāvasthānivedane ||*

[60]*Śṛṅgāraprakāśa*: *liṅgadarśanād liṅgijñānam anumānam |*

[61]*Śṛṅgāraprakāśa*: *ko 'sya jñāpakād bheda iti ced ucyate | jānantaṃ prayuṅkta iti jñāpakaḥ | anu paścān mīyate anenety anumānam | nanv idam api jñāpayati | satyam | kiṃ tv idam ajijñāsum api jñāpayati | sa tu jijñāsum eva |*

[62]*Śṛṅgāraprakāśa*: *athavā pramitirūpaṃ phalam anumānam … pramāṇarūpo hetur jñāpakaḥ … yadi vā upāttavyāpāro 'numānahetuḥ … anupāttavyāpāro jñāpakaḥ |*

[63]*Sarasvatīkaṇṭhābharaṇa* 3.47-48: *liṅgād yal liṅgino jñānam anumānaṃ tad ucyate | pūrvavac cheṣavac caiva dṛṣṭaṃ sāmānyataś ca yat || phalasāmagryabhedena dvidhaitad bhidyate pṛthak | udāharaṇam evaiṣāṃ rūpavyaktyai bhaviṣyati ||*
cf. *Padārthadharmasaṃgraha* (Dvivedin 1895), p. 200: *liṅgadarśanāt saṃjāyamānaṃ laiṅgikam || liṅgaṃ punaḥ — yad **anumeyena sambaddhaṃ prasiddhaṃ ca tadanvite | tadabhāve ca nāsty eva tal liṅgam anumāpakam** || ibid*, p. 201: *yad anumeyenārthena deśaviśeṣe*

of inference[64]. He follows the threefold Naiyāyika subdivision of inference into *pūrvavat*, *śeṣavat* and *sāmānyato dṛṣṭam*, and attempts, at the same time, the introduction of two alternative understandings of the term *anumāna*, either as the result of inference (inferential knowledge) or a means of valid knowledge (inferential mark)[65]. In this way, Bhoja accepts six subtypes of *anumāna* in total. We can take the two verses of the *śeṣavat* subtype as examples.

When taking *anumāna* as the result of inference, Bhoja quotes KAR 7.57. The result of inference in this verse is demonstrated in the first line: the hero must have lain down at the feet of another lady, and he must have come to the heroine with a remorseful face that the heroine interprets as being disdainful. Here the result is composed with poetic turn of phrase. On the other hand, in *Sarasvatīkaṇṭhābharaṇa* 3.48, v. 156[66], *anumāna* is understood as the inferential mark, *i.e.* the yearning for love in the heroine's heart. Even though the signs of spring, such as mango-buds and the soft wind from Malaya Mountain, do not appear in reality, the mere desire for love is strong enough to convince the heroine of the coming of spring. In this way, the inferential mark is composed with poetical fascination.

Bhoja exerts much effort on the figure of *hetu*. It consists of four subtypes: productive, informative, non-existent and variated. Each subtype includes several species[67]. The abundant varieties of *hetu* in comparison to the passages in the

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kālaviśeṣe vā sahacaritam anumeyadharmānvite cānyatra sarvasminn ekadeśe vā prasiddham anumeyaviparīte ca sarvasmin pramāṇato 'sad eva tad aprasiddhārthasyānumāpakam liṅgaṃ bhavatīti || The verse in bold type is directly quoted by Bhoja after *Sarasvatīkaṇṭhābharaṇa* 3.48, v. 153.

[64]Bhoja's understanding of *pūrvavat*, *śeṣavat* and *sāmānyato dṛṣṭam* follows the first interpretation of the NV; that is to say, both understand *pūrvavat* as an inference of an effect from a cause, *śeṣavat* as an inference of a cause from an effect, and *sāmānyato dṛṣṭam* as an inference based on the non-causal invariable concomitance between two things. See NV *ad* NS 1.1.5 (*Nyāyadarśana*, pp. 146–149.)

[65]*Vṛtti ad Sarasvatīkaṇṭhābharaṇa* 3.48: *tāny etāni bhāvasādhane 'numānaśabde phalapakṣe udāharaṇāni bhavanti* | *yadā punaḥ karaṇasādhano 'numānaśabdas tadānumīyate 'nenety anumānaśabdena yathoktaṃ liṅgam ucyate* | *yad āha —* **anumeyena sambaddhaṃ prasiddhaṃ ca tadanvite | tadabhāve ca nāsty eva tal liṅgam anumāpakam** ||

[66]*dīsaï ṇa cūamaülaṃ attā ṇa a vāi malaagandhavaho* | *ettaṃ vasantamāso sahi jaṃ utkaṇṭhiaṃ ceam* || [*dṛśyate na cūtamukulam adya na ca vāti malayagandhavahaḥ* | *eti vasantamāsaḥ sakhi yad utkaṇṭhitaṃ cetaḥ* ||] *cit.* Weber 543, Bhuvanapāla 501: *dīsaï ṇa cūamaülaṃ attā ṇa a vāi malaagaṃdhavaho* | *pattaṃ vasaṃtamāsaṃ sāhaï ukkaṃṭhiaṃ cea* ||
The mango-buds are not visible, oh friend; the Malaya breeze too has not yet begun to blow. But the deep longing in my heart itself announces the advent of the spring-month. (Patwardhan 1988, p. 63.)

[67]*Sarasvatīkaṇṭhābharaṇa* 3.12–17: *kriyāyāḥ kāraṇam hetuḥ kārako jñāpakaś ca saḥ* | *abhāvaś citrahetuś ca caturvidha iheṣyate* || *yaḥ pravṛttiṃ nivṛttiṃ ca prayuktiṃ cāntarā viśan* | *udāsīno 'pi kuryāt kārakaṃ tat pracakṣate* || *dvitīyā ca tṛtīyā ca caturthī saptamī ca yam* | *kriyānāviṣṭam ācaṣṭe lakṣaṇaṃ jñāpakaś ca saḥ* || *abhāvaḥ prāgabhāvādibhedeneha caturvidhaḥ* | *ghaṭābhāvādibhedāt tu*

Śṛṅgāraprakāśa, are the first point of astonishment for readers. As for the analysis of Bhoja's viewpoints, I have to leave it to future articles.

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tasya saṃkhyā na vidyate || vidūrakāryaḥ sahajaḥ kāryānantarajas tathā | yukto na yukta ity evam asaṃkhyāś citrahetavaḥ || te 'mī prayogamārgeṣu gauṇavṛttivyapāśrayāḥ | kāryāḥ kāvyeṣu vaicitryaṃ tathā te kartum īśate ||

Jenner's recognition of subtypes of *hetu* in the KĀd seems to follow Bhoja's subdivisions. See Jenner 1968, pp. 255–257.

Chapter 3

Bhaṭṭa Jayanta's Conception of Inference (*anumāna*)

3.1 The Incorporation of the Technical Term "Means of Valid Knowledge" (*pramāṇa*) into Sanskrit Rhetorical Literature

How is it possible that the pearl of Indian logic and the stream of Sanskrit rhetorics converge in the ocean of the mind of Sanskrit rhetoricians? In fact, we need to understand that the development of any research discipline is a dynamic process in both internal and external aspects: knowledge accumulation and its development occur not only within a specific field, but they are also influenced by viewpoints and theories from outside. As has been pointed out in Kane (1971), Prajapati (1998), Rajendran (2001), Shastri (1986) and Thakur (1958), Indian philosophy and grammatical studies have exerted a strong influence on Sanskrit rhetorics. If one reads Sanskrit rhetorical literature carefully, he or she will notice the enormous borrowing of concepts and technical terms from other sources. For later authors of *alaṃkāraśāstra*, paraphrasing paragraphs from philosophical or grammatical works in their own treatises is not blameable; on the contrary, this is how Sanskrit rhetorics continued its development. We can find many traces which demonstrate deep familiarity with Indian philosophy, such as mentioning, quoting or paraphrasing verses from Dharmakīrti's *Pramāṇavārttika* and *Nyāyabindu*[68] and the introduction of new designations for rhetorical figures based on the terminology used for philosophical categories. Particularly revealing are the different strategies used to incorporate the foundations of medieval Indian philosophy: the *pramāṇa*-s themselves. It is the irrigation by the intellectual streams from various disciplines

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[68]See Thakur 1958, pp. 258–260.

that leads aestheticians to consider the aesthetic aspects of epistemology.

3.2   Bhaṭṭa Jayanta's View on Inference in the *Nyāyamañjarī*

Bhaṭṭa Jayanta is a Kashmirian Naiyāyika philosopher active at around 850–910 A.D.[69]. He composed the *Nyāyamañjarī* (NM), a unique work not only functioning as a commentary on the *Nyāyasūtra*, but also legitimizing his own viewpoints on the Nyāya school. Generally, commentaries on the *Nyāyasūtra* closely follow the original sūtra; the NM, however, is not a mere commentary, but a detailed introduction to both Bhaṭṭa Jayanta's own philosophical thought and the theories of other philosophical schools. To be specific, he firstly quotes the original sūtras, then proposes his own interpretation and theories with reference to previous commentators, while at the same time he presents the theories of other schools and refutes them by revealing the defects in those theories. Meanwhile, the style of Jayanta's composition is such that it does not make readers feel like they are listening to some insipid dogmatic preachings, but rather it provides them a fascinating experience of reading a well-constructed combination of both a philosophical argument and a literary work. It is on this basis that the NM is acclaimed as a unique work.

The Nyāya school admits four methods of valid cognition (*pramāṇa*): direct perception (*pratyakṣa*), logical inference (*anumāna*), comparison (*upamāna*) and authoritative speech (*śabda*)[70]. Inference is a significant tool to recognize the reality of the world. The stock example of inference is that after seeing smoke on the mountain, one can infer the existence of fire thereon. This inference is grasped because the one who infers has previously learned the invariable concomitance (*vyāpti*) between fire and smoke: wherever there is smoke, there is fire. For the Nyāya school, there are three kinds of logical inference: *pūrvavat*, *śeṣavat* and *sāmānyato dṛṣṭam*[71]. As is noticed by Vātsyāyana, the author of the NBh, there are two different interpretations of these three terms:

1. *pūrvavat* is an inference in which an effect is inferred from its cause, *śeṣavat* is an inference in which a cause is inferred from its effect, *sāmānyato dṛṣṭam* is an inference of the kind where we understand the existence of an object's motion because we saw it in one place previously and now we see it in another place, like

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[69]Hacker 1951, p. 162; Raghavan 1964, pp. i–xxix. See also Graheli 2015, pp. 3–11, where previous studies on Jayanta's date and personality are summarized.

[70]*Nyāyasūtra* 1.1.3: *pratyakṣānumānopamānaśabdāḥ pramāṇāni.*

[71]*Nyāyasūtra* 1.1.5: *atha tatpūrvakaṃ trividham anumānaṃ pūrvavac cheṣavat sāmānyatodṛṣṭaṃ ca.*

the movement of the sun[72].

2. *pūrvavat* is an inference in which, by seeing one of the two things that were perceived as invariably connected, one deduces the other, not being perceived at this moment, to be present according to the former situation; *śeṣavat* is an inference which, after negating all other properties, consists in the consent to what remains because of the lack of another possibility; *sāmānyato dṛṣṭam* is an inference in which, when the invariable concomitance between an inferential mark and its possessor is not perceived, we understand this possessor of inferential mark through the similarity of the mark to some other objects[73].

Bhaṭṭa Jayanta is also aware of these two interpretations. He accepts the first interpretations of *pūrvavat* and *śeṣavat* and rejects the opponent's ideas[74], and further exerts himself to provide more detailed explanations and additional examples for the second interpretation of these two kinds of inference. *pūrvavat* here means an inference where one learns the invariable concomitance between a cause and its effect based on a previous perception of both a homogeneous cause and a homogeneous effect, and thus he or she can infer on the basis that the present situation is the same[75]. For *śeṣavat*, Bhaṭṭa Jayanta follows the interpretation in the NBh and provides a new example of inferring the fuel of fire: after an inference of unqualified fire based on smoke in some place, if we try to identify what the fuel is, there are several alternatives. After rejecting all other possibilities such as grass, dried leaves, wood and others, we can finally conclude that the fire is caused by cow-dung[76].

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[72]NBh *ad* NS 1.1.5: *pūrvavad iti — yatra kāraṇena kāryam anumīyate yathā meghonnatyā bhaviṣyati vṛṣṭir iti | śeṣavat tad — yatra kāryeṇa kāraṇam anumīyate pūrvodakaviparītam udakaṃ nadyāḥ pūrṇatvaṃ śīghratvaṃ ca dṛṣṭvā srotaso 'numīyate bhūtā vṛṣṭir iti | sāmānyatodṛṣṭam — vrajyāpūrvakam anyatra dṛṣṭasya 'nyatra darśanam iti tathā cādityasya tasmād asty apratyakṣāpy ādityasya vrajyeti |*

[73]*ibid*: *atha vā pūrvavad iti — yatra yathāpūrvaṃ pratyakṣabhūtayor anyataradarśanenānyatarasyānumānam, 'pratyakṣasyānumānam, yathā dhūmenāgnir iti | śeṣavan nāma pariśeṣaḥ, sa ca prasaktapratiṣedhe 'nyatrāprasaṅgāc chiṣyamāṇe sampratyayaḥ, yathā sad anityam evamādinā dravyaguṇakarmaṇām aviśeṣeṇa sāmānyaviśeṣasamavāyebhyo vibhaktasya śabdasya, tasmin dravyakarmaguṇasaṃśaye, na dravyam, ekadravyatvāt, na karma, śabdāntarahetutvāt, yas tu śiṣyate so 'yam iti śabdasya guṇatvapratipattiḥ | sāmānyato dṛṣṭaṃ nāma — yatrāpratyakṣe liṅgaliṅginoḥ sambandhe kenacid arthena liṅgasya sāmānyād apratyakṣo liṅgī gamyate, yathecchādibhir ātmā, icchādayo guṇāḥ, guṇāś ca dravyasaṃsthānāḥ, tad tad eṣāṃ sthānaṃ sa ātmeti |*

See Oberhammer, Prets and Prandstetter 1991, p. 48–49, under the item *anumāna*; Oberhammer, Prets and Prandstetter 1996, p. 169–170, under the item *pūrvavad [anumānam]*; Oberhammer, Prets and Prandstetter 2006, p. 193–195, under the item *śeṣavad [anumānam]*.

[74]NM I, pp. 335–343.

[75]*ibid*, p. 347: *atra sambandhagrahaṇakāle liṅgaliṅginoḥ pratyakṣataḥ svarūpam avadhārya punas tādṛśaiva liṅgena tādṛg eva liṅgī gamyate tat pūrveṇa tulyaṃ vartata iti pūrvavad anumānam | yathā mahānase dhūmāgnī sahacaritau dṛṣṭvā punaḥ dhūmāgnyanumānam ||*

[76]*ibid*, p. 348: *śeṣavan nāma pariśeṣaḥ | sa ca prasaktapratiṣedhe 'nyatrāprasaṅgāc chiṣyamāṇe*

As for *sāmānyato dṛṣṭaṃ*, Bhaṭṭa Jayanta gives two interpretations. In the first
case, a *liṅgin* is inferred from its *liṅga*, and both should not be in the relation of
cause and effect. One can infer the taste of an elephant apple (*kapittha*) by its color.
Both the taste and the color inhere within this elephant apple and there is no cause-
effect relation between them[77]. Bhaṭṭa Jayanta questions Vātsyāyana's example
of the first kind of *sāmānyato dṛṣṭaṃ*, saying that the different positions of the sun
are actually the effect of its movement. Since we need to infer the cause from its
effect, this example should be categorized under *śeṣavat*[78]. On this point and on
the viewpoint that non-causal inference between two things belongs to *sāmānyato
dṛṣṭaṃ*, Bhaṭṭa Jayanta holds the same idea with Uddyotakara, the author of the
NV[79]. The second case can be demonstrated as follows: when a thing A is similar
to A' in some way and A' is invariably accompanied by B', then one can infer that
A is accompanied by B which is similar to B', even though B' is imperceptible.
For example, we can obtain the knowledge of invariable concomitance between an
instrument and an action it performs from the perception of cutting something with
an axe, then by accepting this invariable concomitance as a general or universal
case, in a similar way we can infer from the action of hearing some sounds that
there must be a sensual organ in the body functioning as the instrument of hearing,
even though it is itself categorically imperceptible[80].

A shorter and more concise version of Bhaṭṭa Jayanta's viewpoints on the three
subtypes of inference can be found in his *Nyāyakalikā*. This work can be regarded
as a manual explaining basic Naiyāyika concepts for beginners because it is "one
of the earliest extant example of works in the Nyāya tradition that intend to be a

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*saṃpratyayaḥ | yathā kvacit pradeśe dhūmenāgnimātre 'numite kimindhano 'yam agniḥ iti
vimarśe prasaktānāṃ tṛṇaparṇākāṣṭhādīnām aprasaṅgāc ca gomayendhano 'gniḥ parikalpyate |
yathā vā śabde dravyakarmatvapratiṣedhāt sāmānyādāv aprasaṅgāc ca guṇatvānumānaṃ vakṣyate
|*

[77]*ibid*, p. 344: *sāmānyato dṛṣṭaṃ tu yad akāryakāraṇabhūtāl liṅgāt tādṛśasyaiva liṅgino
'numānaṃ —— yathā kapitthādau rūpeṇa rasānumānam | rūparasayoḥ samavāyikāraṇam ekaṃ
kapitthādidravyam, na tu tayor anyonyaṃ kāryakāraṇabhāvaḥ ||*

[78]*ibid*: *yat punar bhāṣyakāreṇa bhāskarasya deśāntaraprāptyā gatyanumānam udāhṛtaṃ ——
tad ayuktam —— deśāntaraprāpter gatikāryatvāt kāryeṇa kāraṇānumānaṃ śeṣavad evedaṃ syāt
||*

[79]NV *ad* NS 1.1.5: *sāmānyato dṛṣṭam nāma akāryakāraṇabhūtena yatrāvinābhāvinā viśeṣaṇena
viśeṣyamāṇo dharmī gamyate tat sāmānyatodṛṣṭam, yathā balākayā salilānumānam | katham
punar balākayā salilānumānaṃ yāvad asya deśaḥ balākayājahadvṛttitvena prasiddho bhavati
tāvantam antarbhāvya vṛkṣādikam artham pakṣīkṛtya balākāvattvena sādhayati |*

[80]NM I, p. 348: *sāmanyato dṛṣṭaṃ tu —— yatra sambandhakāle 'pi liṅgisvarūpam apratyakṣaṃ
—— nityaparokṣam eva sāmānyato vyāptigrahaṇād anumīyate —— yathā śabdādyupalabdhyā
śrotrādikaraṇam | indriyāṇām atīndriyatvāt na kadācit pratyakṣagamyatvam | atha ca
chedanādikriyāṇāṃ paraśvadhādikaraṇapūrvakatvena vyāptigrahaṇāt śabdādyupalabdhikriyāṇāṃ
karaṇapūrvakatvam anumīyate |*

concise textbook for students"[81]. There Bhaṭṭa Jayanta clearly defines the three subtypes of inference as *pratyakṣapūrvakam*, *pariśeṣa* and *sāmānyato dṛṣṭam*, and their definitions are the same as the second interpretation mentioned above[82].

In another passage, Bhaṭṭa Jayanta also mentions the distinction between the inference for the sake of oneself (*svārthānumāna*) and the inference for the sake of another (*parārthānumāna*). There Bhaṭṭa Jayanta definitely states that when talking about inference, we need to recognize two different cognizers: one who has understood the invariable concomitance by himself or herself according to fixed rules and one who has not understood it. The inference made by the former can be called the inference for the sake of oneself because the cognition of the concomitance has already arisen. As for the latter, one needs to explain the concomitance to make him or her understand. The instructive speech to such a person can be called the inference for the sake of another person[83]. The term *svārthānumāna* and *parārthānumāna*, together with other similar expressions, are, however, not Bhaṭṭa Jayanta's invention. Their traces can be found not only in Buddhist dialectics, but also in Praśastapāda's *Padārthadharmasaṃgraha*. Praśastapāda is a follower of the Vaiśeṣika School. He admits two kinds of inference: *svaniścitārtham* and *parārtham*. *svaniścitārtham*, as the name suggests, is the inference in which one apprehends the thing to be inferred by remembering the previous knowledge of invariable concomitance, while *parārtham* is the explicit verbal statement of *svaniścitārtham* to another person who has not learned the invariable concomitance before by means of a fivefold syllogism[84]. Bhaṭṭa Jayanta

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[81]Kataoka 2013, p. 236(1).

[82]Kataoka 2013, pp. 218(19)–217(20): *tasya grahaṇaṃ pratyakṣānupalambhasahāyān mā-nasapratyakṣāt | dhūmam agnisahacaritam indriyeṇopalabhyānagneś ca jalāder vyāvartamānam anupalambhena jñātvā manasā niścinoti "dhūmo 'gniṃ na vyabhicarati" iti | tathā niścitya punaḥ parvatādau dhūmaṃ paśyann agnim anumimīte | tac caitat pratyakṣapūrvakam anumānam ucyate | pariśeṣānumānaṃ tu prasaktapratiṣedhe 'nyatrāprasaṅgāc chiṣyamāṇārthaparikalpanam | yathā prasaktayor dravyakarmaṇoḥ pratiṣedhāt sāmānyādāv aprasaṅgāc ca pāriśeṣyāt "guṇaḥ śabdaḥ" iti niścīyate | sāmānyato dṛṣṭaṃ tu nityaparokṣe dharmiṇi sāmānyena vyāptigrahaṇād anumānam | yathecchādinā kāryeṇātmānumānaṃ vakṣyate |*

[83]NM II, 551: *satyam —— na paramārthataḥ parārthānumānam upapadyate | kin tu dvividhaḥ pratipattā | svayam avagatayathāprakṛtaliṅgavyāptikaḥ tadviparītaś ca | tatra svayam avadhṛtapratibandhaṃ prati nopadiśyata evam anumānam svata eva tasya pratītyupapatteḥ | anavadhṛtavyāptikasya tu vyāptir eva vyutpādyata iti taṃ prati parārthānumānaṃ tadupadeśakaṃ vākyam evākhyāyate |*

[84]*Padārthadharmasaṃgraha* (Dvivedin 1895), pp. 205–206: *evamādi tat sarvam asyedam iti sambandhamātravacanāt siddham | tat tu dvividham | dṛṣṭaṃ sāmānyato dṛṣṭaṃ ca | tatra dṛṣṭaṃ prasiddhasādhyayor atyantajātyabhede 'numānam | yathā gavy eva sāsnāmātram upalabhya deśāntare 'pi sāsnāmātradarśanād gavi pratipattiḥ | prasiddhasādhyayor atyantajātibhede liṅgānu-meyadharmasāmānyānuvṛttito 'numānaṃ sāmānyato dṛṣṭam | yathā karṣakavaṇigrājapuruṣāṇāṃ ca pravṛtteḥ phalavattvam upalabhya varṇāśramiṇām api dṛṣṭaṃ prayojanam anuddiśya pravartamānānām phalānumānam iti | tatra liṅgadarśanaṃ pramāṇam pramitir agnijñānam | athavāgnijñānam eva pramāṇam pramitir agnau guṇadoṣamādhyasthyadarśanam ity etat*

seems to adopt Praśastapāda's idea and holds the viewpoint that the core of *parārthānumāna* is not a mere speech or a mere explanatory repetition, but the conveyance of the invariable concomitance which establishes correct knowledge in another person[85]. As for the Buddhist side, Dignāga advocates the distinction between *svārthānumāna* and *parārthānumāna*[86]. Dharmakīrti (ca. 550–600 A.D.) and his commentator Dharmottara (ca. 740–800 A.D.) follows this dichotomy of inference[87].

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svaniścitārtham anumānam |

ibid, pp. 231–233: *pañcāvayavena vākyena svaniścitārthapratipādanaṃ parārthānumānam | pañcāvayavenaiva vākyena saṃśayitaviparyastāvyutpannānāṃ pareṣāṃ svaniścitārthapratipādanaṃ parārthānumānaṃ vijñeyam | avayavāḥ punaḥ pratijñāpadeśanidarśanānusandhānapratyāmnāyāḥ* |

[85]NM II, p. 551, 12–p. 552, 2:

> *vaktrā svapratyayenedaṃ na hi vākyaṃ prayujyate |*
> *paro madvacanād eva tam arthaṃ budhyatām iti ||*
> *kiṃ tv enam anumānena bodhayāmīti manyate |*
> *so 'pi tadvacanān naiva tam artham avabudhyate ||*
> *kin tu vyāptimato liṅgāt svayaṃ tat tu na paśyati |*
> *tatpratītyabhyupāyatvāt parārtham idam ucyate ||*
> *ataś ca śrotuḥ svārthānumānam evedam | vaktā tu tathā paraṃ pratipādayan*
> *parārthānumānaṃ prayuṅkta ity ucyate ||*
> *na cānuvādamātraṃ tat vaktur ity upadyate |*
> *yato vyāpriyate samyak parasya pratipattaye ||*

[86]See Kitagawa 1965, pp. 12–13. Dignāga's definitions of the two subtypes of inference in his *Pramāṇasamuccaya* can be reconstracted from Tibetan translations:

anumānaṃ dvidhā svārthaṃ trirūpāl liṅgato 'rthadṛk | (*Pramāṇasamuccaya* 2.1ab)

parārtham anumānaṃ tu svadṛṣṭārthaprakāśanam |(*Pramāṇasamuccaya* 3.1ab) (Watanabe 2011, p. 465.)

svadṛṣṭārthaprakāśanam seems to be a similar expression to Praśastapāda's *svaniścitārthapratipādanāṃ*.

[87]*Pramāṇavārttika* (PV) 4.1: *parasya pratipādyatvād adṛṣṭo 'pi svayaṃ paraiḥ | dṛṣṭaḥ sādhanam ity eke tat kṣepāyātmadṛgvacaḥ ||*

NB 2.1–3: *anumānaṃ dvidhā || svārthaṃ parārthaṃ ca || tatra svārthaṃ trirūpāl liṅgād yad anumeye jñānam tad anumānam ||*

Ṭīkā ad NB 2.2–3: *svasmāy idaṃ svārthaṃ | yena svayaṃ pratipadyate tat svārtham | parasmāy idaṃ parārtham | yena paraṃ pratipādayati tat parārtham | tatra tayoḥ svārthaparārthānumānayor madhye svārtham jñānaṃ kiṃ viśiṣṭam ity āha—trirūpād iti | trīṇi rūpāṇi yasya vakṣyamāṇalakṣaṇāni tat trirūpam | liṅgyate gamyate 'nenārtham iti liṅgam | tasmāt trirūpāl liṅgād yad jātaṃ jñānam iti | etad dhetudvāreṇa viśeṣaṇam | tat trirūpāc ca liṅgāt trirūpaliṅgālambanam apy utpadyata iti viśinaṣṭi—anumeya iti | etac ca viṣayadvāreṇa viśeṣaṇam | trirūpāl liṅgād yad utpannam anumeyālambanaṃ jñānam tat svārtham anumānam iti ||*

NB 3.1: *trirūpaliṅgākhyānaṃ parārtham anumānam ||*

Ṭīkā ad NB 3.1: *trirūpaliṅgākhyānam iti | trīṇi rūpāṇi—anvayavyatirekapakṣadharmatvasaṃjñakāni yasya tat trirūpam | trirūpaṃ ca tal liṅgam ca tasyākhyānam | ākhyāyate prakāśyate 'neneti—trirūpaṃ liṅgam iti ākhyānam | kiṃ punas tat, vacanam | vacanena hi trirūpaṃ liṅgam ākhyāyate | parasmāy idaṃ parārtham ||*

3.3 Śobhākara's Familiarity with the *Nyāya-mañjarī*

Vasudeva (2016) mentions that there are a few traces indicating the textual and intellectual influence of the NM on the AlRat. The most obvious one is the opening verse of the AlRat, which is the third *maṅgala* verse of the NM:

> *surāsuraśiroratnamarīcikhacitāṅghraye |*
> *vighnāndhakārasūryāya gaṇādhipataye namaḥ ||*

> Homage to Gaṇeśa, the sun to the darkness that is hindrance, his feet stippled with the brilliance of the crest gems of gods and demons.

It is not a trend for Sanskrit rhetoricians to directly quote a *maṅgala* verse from a philosophical work. Śobhākara could have produced his own praising to Gaṇeśa or Śiva, but he did not. Therefore, there must be a deeper motivation for him to quote Bhaṭṭa Jayanta's verse.

Speaking of the sections of *anumāna* and *hetu*, Śobhākara's introduction of the distinction between *svārthānumāna* and *parārthānumāna* reminds us of the passages in the NM, but there is no close verbal parallel.

> *Vṛtti ad* AlRat 79:
> *tena svayaṃ liṅgāt pratipattir anumānam | liṅgena parapratyāyanaṃ parārthānumānarūpaṃ kāvyaliṅgaparyāyo hetvalaṃkāraḥ |*

> Therefore, poetical inference is one's own comprehension from an inferential mark, [while] the figure of poetical reason, which has "poetical mark" (*kāvyaliṅga*) as its synonym, causes another person to understand by means of an inferential mark, and it takes the form of an inference [made to inform] for another person.

> NM II, pp. 551:
> *tatra svayam avadhṛtapratibandhaṃ prati nopadiśyata evam anumā-nam svata eva tasya pratītyupapatteḥ | anavadhṛtavyāptikasya tu vyāptir eva vyutpādyata iti taṃ prati parārthānumānaṃ tadupadeśakaṃ vākyam evākhyāyate |*

> Among [the two kinds of comprehensions, if] there is no informing of someone who has themselves already grasped the connection (*i.e.* invariable concomitance) that has been understood by oneself, such inference is strictly 'for oneself' because the cognition is possible for

that [person]. However, in the case of someone who has not [yet] understood the invariable concomitance, the invariable concomitance itself is communicated; the speech which instructs this [idea] is called an inference for the sake of another person.

It can be said that Śobhākara's viewpoint is conformable to Bhaṭṭa Jayanta's interpretation of the Naiyāyika position. As we saw in the previous and as we see in the present section, the idea of distinguishing between *svārthānumāna* and *parārthānumāna* is shared by several Indian philosophers, including at least Bhaṭṭa Jayanta, Praśāstapāda, Dignāga, Dharmakīrti and Dharmottara. Bhaṭṭa Jayanta is one of the influences of Śobhakara on the understanding of inference. The study of the figure *anumana*, *hetu* and *arthantaranyasa* in Chapter 4 does not show any direct textual dependence on the *Nyāyamañjarī*, but Śobhakara's understanding of the process of inference is compatible to Bhaṭṭa Jayanta's understanding of *svārthānumāna* and *parārthānumāna*. While the agreement is not dramatic, it is close enough for us to see Śobhākara to be indebted to Bhaṭṭa Jayanta.

Chapter 4

Śobhākara as a Challenger of the Re-systematization of Sanskrit Rhetorics by Ruyyaka

4.1 Śobhākara's Date, His Works and Status in Sanskrit Rhetorics

Just like many Sanskrit rhetoricians after Daṇḍin were from Kashmir, Śobhākaramitra (Śobhākara for short) was also born in this mountainous region. We know that his father was Trayīśvaramitra, a minister in the court[88]. The date of Śobhākara is not difficult to determine. Since he wrote later than Ruyyaka who was active in the middle of the 12th century, and prior to Ruyyaka's defender Jayaratha who was active in the 13th century, his relative date falls between the middle of the 12th century and the early period of the 13th century.

The only work of Śobhākara transmitted to us is the rhetorical work *Alaṃkāraratnākara* (AlRat). The treatise consists of individual sūtras defining each rhetorical figure. The sūtra section is then followed by an auto-commentary discussing theoretical issues concerning the definitions of rhetorical figures, and examining both positive example verses and negative counter-examples. The whole section of the auto-commentary ends with verses summarizing the key ideas underlying these figures, which are called *saṃgraha* or *saṃkṣepa*. I will designate the auto-commentary and *saṃgraha/saṃkṣepa* together as *vṛtti*. The *vṛtti* also contains critical evaluations of the doctrines of other Sanskrit rhetoricians, especially that of Ruyyaka, the function of which is to legitimize Śobhākara's

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[88]On the proper name of Śobhākara and on the name of his father, see Vasudeva 2016, p. 495, fn. 1.

own viewpoints.

In this treatise, Śobhākara questions Ruyyaka's re-systematization of Sanskrit rhetorics and attempts to introduce new elements into the system. Connoisseurs of Sanskrit literature will surely be impressed by his adventurous analysis and invention of various rhetorical figures. From a diachronic aspect, Śobhākara and the AlRat stands at the final phase of the development of Sanskrit rhetorics in Kashmir, together with Ruyyaka and Jayaratha, which is demonstrated in the way of academic dialectics between the three authors. This academic tradition of Sanskrit rhetorics, however, is lost in its homeland and luckily transmitted to other regions in South Asia through scholars who knows Jayaratha's works.

4.2   The Different Viewpoints of Ruyyaka, Śobhākara and Jayaratha on Some Logic-related Figures

To comprehend academic relationship between Ruyyaka, Śobhākara and Jayaratha, we need to examine their viewpoints on various rhetorical figures in the way of intertextuality. This intertextuality has been previously noticed in Rao (1992). In her study, Rao examines each rhetorical figure discussed in the AlRat by comparing the different viewpoints of the three authors towards them. Though a forward-looking attempt, the details in the original texts are more or less omitted by her. Vasudeva (2016) is also aware of the interconnection between the AlSar, the AlRat and Jayaratha's *Alaṃkāravimarśinī* (AlVim). This study focuses more on Śobhākara's criticism on Ruyyaka. Based on identification of parallel texts, the study explores Śobhākara's intellectual background and theoretical innovations in comparison to Ruyyaka as well as Jayaratha's response to Śobhākara. It also proposes producing a critical edition of the AlVim and the AlRat by utilizing birch bark manuscripts preserved in the Bodleian Library at Oxford University.

In the following paragraphs, I select their viewpoints on some "logical" rhetorical figures for comparison to show what kind of intertextuality between Ruyyaka, Śobhākara and Jayaratha is.

The two core rhetorical figures in the following discussions are *anumāna* and *hetu/kāvyaliṅga*. Ruyyaka uses the expressions *tarkanyāyamūla* and *tarkanyāyāśraya* as group names for *anumāna* and *kāvyaliṅga*. Like Ruyyaka, Śobhākara also groups these two figures together; but he does not articulate a clear categorization of the various types of rhetorical figures. The grouping of rhetorical figures, in fact, differs in various *alaṃkāraśāstra*-s. The figure *arthāntaranyāsa*, for example, is not clearly

classified by Ruyyaka[89]. The categorization of *arthāntaranyāsa* is controversial for later authors of Sanskrit rhetorical works. Vidyānātha and Jagannātha, for instance, include *arthāntaranyāsa* in the *tarkanyāya* group[90], highlighting the presence of the cause-effect relation in the figure. One would expect that Śobhākara raises objections against Ruyyaka's vague attitude towards *arthāntaranyāsa*. Some other figures, such as *vyāpti* and *āpatti*, which are possibly closely related to *anumāna* and *hetu/kāvyaliṅga*, also need further investigations. Therefore, future work should be carried out on the rhetorical figures of *arthāntaranyāsa*, *vyāpti* and *āpatti* more carefully.

4.2.1 *arthāntaranyāsa*

arthāntaranyāsa can be translated as "poetical substantiation" or "poetical corroboration". It is a rhetorical figure in which "a proposition or remark is justified or substantiated by the adjunction of a relevant moral or rationale"[91]. Gerow even uses the term "apodixis" to name it[92]. Although this figure has been discussed since the period of Daṇḍin and Bhāmaha, I will start from Ruyyaka's viewpoints.

Ruyyaka defines *arthāntaranyāsa* as the substantiation of already indicated propositions by the relationship of a universal and a particular and by the relationship of cause and effect[93]. He recognizes eight subtypes of this figure according to the different relationships between the thing to be substantiated and its substantiator and according to their similarity or dissimilarity. For Ruyyaka, *arthāntaranyāsa* is different from *anumāna* which will be discussed in the next subsection because the latter requires an object or a thesis which is not yet understood[94]. However, Ruyyaka's inclusion of the cause-effect relationship here may become a problem for his system because *anumāna* also requires this relationship, and as we will see in the subsection of *kāvyaliṅga* and *hetu*, *arthāntaranyāsa* and *kāvyaliṅga* shares the same substantiated-substantiator

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[89]See Chakrabarti 1989, pp. 81–82

[90]*ibid.*, p. 84.

[91]Gerow 1971, p. 118.

[92]This term is difficult to translate. Gerow's two translations, "apodixis" and "introduction of another matter", do not thoroughly cover the extent of this figure. For Śobhākara, the core of this figure is a substantiation (*samarthana*) of a general case by means of a specific one, so the appellation "substantiation" is not enough to fully describe it. Here I translate it as "poetical substantiation", but it may be better to keep it untranslated.

[93]AlSar 35: *sāmanyaviśeṣakāryakāraṇabhāvābhyāṃ nirdiṣṭaprakṛtasamarthanam arthāntaranyāsaḥ ||*

[94]*Vṛtti ad* AlSar 35: *nirdiṣṭasyābhihitasya samarthanārhasya prakṛtasya samarthakāt pūrvaṃ paścād vā nirdiṣṭasya yat samarthanam upapādanaṃ, na tv apūrvatvena pratītir anumānarūpā so 'rthāntaranyāsaḥ | tatra sāmānyaṃ viśeṣasya viśeṣo vā sāmānyasya samarthaka iti dvau bhedau | tathā kāryaṃ kāraṇasya kāraṇaṃ vā kāryasya samarthakam ity api dvau bhedau | tatra bhedacatuṣṭaye pratyekaṃ sādharmyavaidharmyābhyāṃ bhedadvaye 'ṣṭau bhedāḥ |*

relationship (*samarthyasamarthakabhāva*). He also does not admit the subtypes
based on the employment or the non-employment of the word *hi* or the subtypes
based on the different orders of the thing to be substantiated and the substantiator
because they do not bring forth aesthetic beauty[95].

Now we can analyze Ruyyaka's first example, *Kumārasaṃbhava* 1.3.

> *anantaratnaprabhavasya yasya himaṃ na saubhagyavilopi jātam |*
> *eko hi doṣo guṇasannipāte nimajjatīndoḥ kiraṇeṣv ivāṅkaḥ ||*

> Snow does not diminish his beauty, he who is the source of endless
> jewels, for one blemish drowns in a flood of virtues, like the moon's
> spot in its rays.

In this verse, the fact that one blemish drowns in a flood of virtues functions as
the universal or the general case, and it substantiates the specific case of snow that
does not diminish the beauty of the Himalaya Mountain. Therefore, the process
of substantiation is established here.

Śobhākara has noticed the problem that Ruyyaka includes the cause-effect
relationship in his definition of this figure, so he excludes it from his definition of
arthāntaranyāsa. Now this figure only denotes the condition in which an individual
is substantiated by a universal by means of invariable concomitance[96]. The reverse
condition is defined as a new figure *udāharaṇa*[97]. Śobhākara admits four subtypes
of this figure based on the similarity or the dissimilarity between the thing to be
substantiated and the substantiator, and on the explicit or implicit expression of
the substantiation based on the employment or the non-employment of the word
hi[98].

Jayaratha also notices the problem of including the cause-effect relation in
arthāntaranyāsa. He points out that since Ruyyaka himself will state *kāvyaliṅga*
later, which requires the cause-effect relation, only the universal-individual relation
is needed here[99]. Jayaratha agrees with Śobhākara on accepting the new figure

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[95]*ibid*:   *hiśabdābhidhānānabhidhānābhyāṃ   samarthakapūrvopanyāsottaropanyāsābhyāṃ   ca*
bhedāntarasaṃbhave 'pi na tadguṇanā sahṛdayahṛdayahāriṇo vaicitryasyābhāvāt |

[96]*Vṛtti* ad AlRat 76: *yatra viśeṣo 'bhihitaḥ sāmānyena vyāptipradarśanarūpatayā samarthyate*
sthirīkriyate *so 'rthāntaranyāsaḥ |*

[97]According to Śobhākara, *udāharaṇa* is a figure in which an individual is presented as an
illustration of a universal. Here the illustration serves for the purpose of clarifying or explaining
a cognition (*pratītiviśadīkaraṇārtham*). AlRat 12: *sāmānyoddiṣṭānām ekasya nidarśanam*
udāharaṇam ||

[98]See appendices for details.

[99]AlVim *ad* AlSar 35: *kāryakāraṇabhāvāśrayasya bhedadvayasya kāvyaliṅgatvaṃ granthakṛd*
eva vakṣyatīti sāmānyaviśeṣabhāvāśrayam eva bhedadvayam āśrayaṇīyam |

udāharaṇa. He criticizes Ruyyaka's first example of *arthāntaranyāsa*[100], saying that that one defect sinks into the aggregation of virtues is a well-known fact, so it does not need any support. The dark spot on the moon bathed in the moonlight, functioning here as an individual, is only to illustrate the previous idea, so this verse should be categorized under *udāharaṇa*[101]. However, Jayaratha has a different idea on verse 409 in the AlRat[102]. According to Śobhākara, it is a case of *udāharaṇa,* so the individual stated in the second line is only to illustrate the universal stated in the first line, but not to substantiate it. Jayaratha, on the other hand, adopts the substantiation in this case and still puts this verse under *udāharaṇa*[103]. In both Ruyyaka's first example of *arthāntaranyāsa* and verse 409 in the AlRat, the universal is illustrated by an individual, yet Jayaratha has contradictory viewpoints on them. His strange attitude can only be explained after investigating the manuscripts of the AlVim.

4.2.2 *anumāna*

As has been demonstrated in the previous chapter, the development of the figure of *anumāna* shows apparent influence from Indian philosophy since Mammaṭa. It can be called "poetical inference"[104] for the purpose of distinguishing it from logical inference because the latter does not contain any poetical beauty. Now, let us examine the viewpoints of the three authors on this figure.

Ruyyaka's definition of *anumāna* is developed from Mammaṭa's definition: the figure denotes a statement concerning both the thing to be proven and its proof[105]. He interprets this definition sūtra as follows:

> [If in a rhetorical figure] where a proof possessing [the state of] being a property of the topic of the thesis, positive concomitance and negative concomitance is stated through the power of words (*śabdavṛttena*) in order to understand the thing to be proven, that is the figure of poetical

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[100]*anantaratnaprabhavasya yasya himaṃ na saubhāgyavilopi jātam | eko hi doṣo guṇasannipāte nimajjatīndoḥ kiraṇeṣv ivāṅkaḥ ||*

[101]*ibid: yatra punaḥ svataḥsiddhasyaiva pratītiviśadīkaraṇārthaṃ tadekadeśabhūto viśeṣa upādīyate tatrodāharaṇālaṃkāraḥ | guṇasaṃnipāte doṣanimajjanātmanaḥ sāmānyasya nairākāṅkṣyeṇa siddhasyendoḥ kiraṇeṣv ivāṅka iti tadekadeśabhūto viśeṣas tatra pratītiviśadīkaraṇārtham upāttaḥ | ataś ca viśeṣasyānyena samarthanam arthāntaranyāsa ity atra viśeṣeṇāpi sāmānyasya samarthanam iti sūtraṇīyam | anyathā hy avyāptiḥ syāt |*

[102]AlRat v. 409: *guṇānām eva daurātmyād dhuri dhuryo niyujyate | asaṃjātakiṇaskandhaḥ sukhaṃ svapiti gaur gaḍī ||*

[103]*ibid: sāmānyaṃ tu viśeṣeṇa samarthyate yathā — guṇānām eva daurātmyād dhuri dhuryo niyujyate | asaṃjātakiṇaskandhaḥ sukhaṃ svapiti gaur gaḍī || atrāpi samarthyasamarthakabhā-vasamarthanād udāharaṇatvaṃ vācyam |*

[104]Gerow, p. 108, translates this figure as "inference".

[105]AlSar 58: *sādhyasādhananirdeśo 'numānam ||*

inference. Some special strikingness (*vicchittiviśeṣa*) is to be presented here by the context (*arthāt*). Otherwise what is the difference from logical inference[106]?

In a poetical inference, poets need to convey the existence of the cause verbally. As we will see next, this characteristic makes poetical inference distinct from poetical mark, where the inferential mark is not expressed directly. Now let us examine Ruyyaka's two examples. The first one runs as follows:

> *yathā randhraṃ vyomnaś calajaladadhūmaḥ sthagayati*
>   *sphuliṅgānāṃ rūpaṃ dadhati ca yathā kīṭamaṇayaḥ |*
> *yathā vidyujjvālollasanaparipiṅgāś ca kakubhas*
>   *tathā manye lagnaḥ pathikataruṣaṇḍe smaradavaḥ ||*

Since the smoke of drifting rain clouds hides the vault of the heavens, since fireflies appear as sparks, and since the quarters are reddened with flashing lightning bolts, therefore, I think, a firestorm of love has taken hold of the travelers' grove.

In this example, the *sādhana*-s are the smoke in the form of rain clouds, the sparks and the tawny color of the sky quarters. These three are the marks inferring the existence of fire which is stated by the word "forest fire". Rain clouds, fireflies and the tawny color of the sky's quarters only appear in the rainy season, and during this season, travelers and their wives are meant to be reunited (the rainy season is a time of love-in-union). Separation in this season intensifies the longing for lovers. But outside of the rainy season, there will be neither unsteady rain clouds, nor fireflies, nor the reddening of the quarters, and it is not as easy to arouse the longing for lovers in travelers. Therefore, the groves in the form of travelers are burnt by the forest fire in the form of love exactly in the rainy season. In this way, both positive concomitance and negative concomitance are confirmed. The rainy season is usually the time of love-in-union, when travelers are expected to already have returned home. They cannot travel during the rainy season so it is the best time to be at home. Besides, since it is based on another rhetorical figure *rūpaka* (the two phrases "the forest fire of love" and "the groves/groups

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[106] *Vṛtti ad* AlSar 58: *yatra śabdavṛttena pakṣadharmānvayavyatirekavat sādhanaṃ sād-hyapratītaye nirdiśyate so 'numānālaṅkāraḥ | vicchittiviśeṣaś cātrārthād āśrayaṇīyaḥ | anyathā tarkānumānāt kiṃ vailakṣaṇyam |*
The word *arthāt* is interpreted by commentators as "because of the wonderfulness fabricated by the poet" (*kavikalpitavaicitryāt*, according to Vidyācakravartin's commentary, the *Sañjīvanī*) or "because of the production of an ornament of speech by creating poetical beauty" (*kāvyaśobhākaratvenālaṅkāratvasaṃbhavāt*, according to Samudrabandha).

of travelers"), it contains strikingness[107]. A further point to discuss here is that smoke, sparks, reddened sky, fire and grove are common subjects mentioned in a typical logical inference: there must be fire on that mountain; because there is smoke produced from fresh groves, reddening the quarters; as is known to us, where there is smoke, there must be fire; and now we have observed the smoke on that mountain; therefore there must be fire thereon. Ruyyaka connects these subjects with the specific things in this stanza by applying the figure of *rūpaka* and *utprekṣā*[108]. To explain, the relationship between fire and smoke in this stanza is constructed by pure imagination. The standard example of fire and smoke mentioned above is imaginably reworked as a poetical inference.

The second example is exactly the same one in the KP, so I will enter the discussion directly. Ruyyaka observes that the proof, *i.e.* the falling of arrows is not ornamented, but described as a mere fact. Ruyyaka calls this verse a case of "pure poetical inference" based on the unornamented state of the proof. However, even though being "pure", readers can still experience poetical beauty there because the verse again depends on a special strikingness of speech which lies in a meaning produced by the poet's fascinating expression[109].

Śobhākara, however, is not in the line of Ruyyaka. He defines *anumāna* as that kind of rhetorical figure in which one understands by oneself, from its proof, an object which is not yet understood by means of explicit verbal expression or by means of implicit expression[110]. As we will see in the appendices, Śobhākara distinguishes the figures of *anumāna* and *hetu* on the basis of the form of inference: *anumāna* is in the form of an inference for the sake of one's self (*svārthānumāna*), while *hetu* is in the form of an inference for the sake of another person (*parārthānumāna*)[111]. According to the ways in which the proof is expressed, *anumāna* can be divided into an explicit subtype and an implicit subtype. Śobhākara's examples for these two subtypes all contain shades of other rhetorical figures except for one Prakrit verse. He also does not hesitate to criticize

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[107] *Vṛtti ad* AlSar 58: *atra dhūmasphuliṅgakapiladiktvāni vahniliṅgāni trirūpatvād davaśab-dapratipāditaṃ vahniṃ gamayantīty anumānam | rūpakamūlatvenālaṅkārāntaragarbhīkāreṇa vicchittyāśrayaṇāt tarkānumānavailakṣaṇyam |*

[108] Ruyyaka's understanding of *utprekṣā* includes a subtype containing the word *manye* which expresses imagination (*vitarka*). See his explanation on AlSar 22

[109] *ibid*: *atra yoṣitāṃ bhrūvyāpāreṇa mārgaṇapatanaṃ smarapurogāmitve sādhye 'nalaṅkṛtam eva sādhanam iti śuddham anumānam | prauḍhoktimātraniṣpannārthaniṣṭhatvena ca vicchit-tiviśeṣāśrayaṇāc cārutvam |*

[110] AlRat 78: *sādhanāt sādhyapratītir anumānam ||*

Vṛtti ad AlRat 78: *yatrāpratīto 'rthaḥ sādhyarūpaḥ sādhanāc chābdenārthena vā vṛttena svayam avagamyate tad anumānam |*

[111] *Vṛtti ad* AlRat 79: *pareṇānavagatasya vastunaḥ pratipādakaṃ gamakarūpaṃ liṅgaṃ hetuḥ | paragrahaṇam anumānavailakṣaṇyārtham | tena svayaṃ liṅgāt pratipattir anumānam | liṅgena parapratyāyanaṃ parārthānumānarūpaṃ kāvyaliṅgaparyāyo hetvalaṃkāraḥ |*

Ruyyaka's viewpoints at any possible occasion. At the end of the *anumāna* section,
Śobhākara also quotes Ruyyaka's second example, the verse starting with *yatraitā*
laharīcalācaladṛśo, and opposes Ruyyaka's interpretation of it as a case of "pure"
poetical inference in that even though one should admit the power of the clever
expression by the poet (*prauḍhokti*) to make readers understand the aesthetic
beauty here, the more important point is that all the things and actions depicted
in this verse, as they are in reality not related, become related to each other due to
this clever expression. This condition fits the figure *atiśayokti*, or hyperbole, which
is an identifying ascertainment[112]. Therefore, although this verse is an example
of *anumāna*, it is in fact combined with another figure *atiśayokti*, thus Ruyyaka's
viewpoint is untenable.

Jayaratha's viewpoints are somehow confusing. He admits Śobhākara's division
and definition of *svārthānumāna* and *parārthānumāna*, but advocates that since
both are a kind of inference, and since there is the relation between *prakāra* and
prakārin because both follow a general definition, *anumāna* and *hetu* should be
categorized as one figure[113]. As for Ruyyaka's example of *anumāna* beginning with
yatraitā laharīcalācaladṛśo, Jayaratha defends Ruyyaka's idea from Śobhākara's
criticism, saying that though containing the clever expression of poet, the
characteristics of the envoy are intended to be factual, and one does not find the
figure *atiśayokti* involved in this verse. It is the poetical function (*kavikarman*)
that makes the figure *anumāna* distinct from a logical inference[114]. Jayaratha
further quotes verse 420 and verse 422 of the AlRat, and comments that verse
420, beginning with *yo yatkathāprasaṅge*, should not be considered as a case of
rhetorical figure because even though the reason in this verse is an implicit one,
it is ultimately a factual statement and does not bring forth poetical imagination,
so it is out of place. As for verse 422, beginning with *prajānāṃ vinayādhānād*,
educating, protecting and supporting the kingdom's subjects are expressed as
factual, so this verse is also not a case of rhetorical figure[115]. Śobhākara's viewpoint

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[112]AlRat 37: *adhyavasānam atiśayoktiḥ ||*

Vṛtti ad AlRat 37: *viṣayanigaraṇenābhedapratipattir viṣayiṇo 'dhyavasānam | iyaṃ*
cābhedapratipattir viṣayānupādāne kevalaviṣayivācakaśabdaprayogabalena vākyāj jāyata iti śābdī
|

[113]AlVim *ad* AlSar 58: *tac cānumānaṃ dvidhā | svārthaṃ parārthaṃ ca | tatra svārthaṃ yatra*
mayāyam avagato 'rtha iti svaparāmarśasya niścayaḥ syāt | parārthaṃ tu yatra pareṇānavagatasya
vastunaḥ pratipādanāt parapratyāyakatvaṃ syāt | evaṃ ca | svārthaparārthabhedena dvividham
anumānam evaiko 'laṃkāro vācyo na punar anumānahetutayā pṛthag alaṃkāratvam | ubhayatrāpi
sāmānyalakṣaṇānugamāt prakāraprakāribhāvasyaivopapatteḥ |

[114]*ibid*: **analaṃkṛtam** *iti | śāsanadharādeḥ* (originally *śāsanadharmādeḥ*) *prauḍhoktyā vāsta-*
vatvenaiva vivakṣitatvād atiśayoktyādyalaṃkārāntaragarbhīkārābhāvāt | ataś cāsya kavikarmaiva
vailakṣaṇyanimittam iti bhāvaḥ | tad āha **prauḍhokt***ītyādi | evaṃ ca kavikarmābhāvād yatra*
vicchittiviśeṣāśrayaṇaṃ na syāt tatra nāyam alaṃkāraḥ |

[115]*ibid*: *yathā* **yo yatkathāprasaṅge chinnacchinnāyatoṣṇaniḥsvāsaḥ | sa bhavati**

on verse 420 is similar to Jayaratha's, arguing that the inference in this verse is like a logical one and should not be counted as a rhetorical figure because such inference lacks a special strikingness[116]. His idea on verse 422 is, however, rejected by Jayaratha. Śobhākara thinks that although the three reasons to prove the state of being a father are expressed explicitly, it is still an example of *ārthahetu*[117]. Jayaratha, as we have seen above, insists that the factual expression of the three reasons in this verse makes it a counter-example of *hetu*. In other words, Śobhākara focuses on the contradiction between an explicit reason and an implicit reason, but Jayaratha focuses on whether the reason in an example contains poetical imagination or is just a factual statement. According to Jayaratha, we cannot judge one verse to be a proper example of *anumāna* on the basis of whether the reasons in it is expressed implicitly or explicitly because only poetical function can convey a rhetorical figure, but not the state of being implicit. If an implicit reason were to be admitted as a rhetorical figure without any poetical function, then there would not be any problem to accept an explicit reason as a rhetorical figure as long as it might provide readers with some poetical imagination[118].

4.2.3 *kāvyaliṅga* or *hetu*

As has been discussed in Chapter 2, the name of this figure differs from author to author. One can call it "poetical mark" for *kāvyaliṅga* and call it "poetical reason" for *hetu* respectively. Ruyyaka follows Mammaṭa and designates it *kāvyaliṅga*. There are, however, two different readings of his definition of this figure. Each seems to be reasonable and it is difficult to decide which is a better reading[119]:

> When a reason is [depicted as taking the form of] the meaning of sentence, or the meaning of words, that figure is [called] poetical mark.

Or:

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taṃ prati raktas tvaṃ ca tathā dṛśyase sutanu || *atra raktatvaṃ prati viśiṣṭasya niḥsvasitasyārthe 'pi hetutve vāstavatvāt kavipratibhānirvartitatvābhāvān nāyam alaṃkāraḥ* | *yathā prajānāṃ vinayādhānād rakṣaṇād bharaṇād api* | *sa pitā pitaras tāsāṃ kevalaṃ janmahetavaḥ* || *atra vinayādhānādihetūnāṃ vāstavatvād analaṃkāratvam* |

[116] *Vṛtti ad* AlRat 78, v. 420: *vicchittiviśeṣābhāve tu tarkānumānavan nālaṃkāratvam* |

[117] *Vṛtti ad* AlRat 78, v. 422: *ityādau pitṛtvasya kāraṇasya vinayādhānādiḥ kāryarūpaḥ śabdo hetur na vaicitryāvaha iti padārthasyārtham eva hetutvam* |

[118] AlVim *ad* AlSar 58: *na punar atra hetor ārthatvābhāvād analaṃkāratvam iti vācyam* | *kavikarmaṇa evālaṃkāranibandhanatvenoktatvād ārthatvasyāprayojakatvāt* (originally *arthatvasya tadaprayojakatvāt*) | *na hi hetor ārthatve 'pi kavikarmavyatirekeṇālaṃkāratvaṃ syāt* | *tac chābde 'pi hetau kvacit kavipratibhānirvartitatvenālaṃkāratvābhyupagame na kaścid doṣaḥ* |

[119] AlSar 57: *hetor vākyapadārthatve* (*vākyapadārthatā*) *kāvyaliṅgam* ||

After checking some manuscripts of the AlSar, I found that north Indian manuscripts generally read *vākyapadārthatā*, while south Indian manuscripts generally read *vākyapadārthatve*. This may suggest the existence of two different transmissions of the treatise.

> Poetical mark is a reason which takes the form of being the meaning
> of sentence, or the meaning of words.

The key point in both the definitions is that a reason must be the meaning of sentence, or the meaning of a single word, or the meaning of multiple words. As we will see later, Ruyyaka also divides the reason in the form of the meaning of the sentence into two subtypes: one concerns a reason in the form of the meaning of multiple sentences, the other concerns a reason in the form of the meaning of a single sentence. In contrast to Mammaṭa who only points out the reasons and results in his examples and does not interpret the figure in detail, Ruyyaka does give a precise description after stating his sūtra:

> [The rhetorical figure] in which a reason in the form of a cause is
> depicted as an inferential mark, either ending up as the meaning of
> sentences (*vākyārthagatyā*) or ending up as the meaning of words by
> way of attributes (*viśeṣaṇadvāreṇa padārthagatyā*), is poetical mark.
> The use of the word "poetical" is for the purpose of distinguishing
> [it] from logical [mark]; for here the universal pervasion (*vyāpti*), the
> logical reason's being a property of the topic of thesis (*pakṣadharmatā*),
> conclusion (*upasaṃhāra*) and so on are not employed. The thing
> being depicted as ending up as the meaning of sentence should be
> secondarily construed (*upanibaddhavya*) only as a reason, [but] the
> thing secondarily construed is not a reason. Otherwise there would
> be no difference of this [figure] from "justification/corroboration"
> (*arthāntaranyāsa*)[120].

For Ruyyaka, *kāvyaliṅga* conforms to the following rules: firstly, the reason lies in the meaning of words or in the meaning of a sentence, as Mammaṭa has stated; secondly, it is different from formal reason; thirdly, there should be no direct expression of cause and effect in this figure, and it is different from *arthāntaranyāsa* which requires, though optionally, the particle *hi* to express justification.

To explain the four subtypes of *kāvyaliṅga*, Ruyyaka quotes one verse from the *Rāmābhyudaya* of Yaśovarman, *Raghuvaṃśa* 13.24, *Kumārasambhava* 5.4 and *Mālatīmādhava* 1.19, which correspond to *anekavākyārthatā*, *anekapadārthatā*, *ekavākyārthatā*, and *ekapadārthatā* subtypes respectively[121].

Ruyyaka also teaches readers how to distinguish *arthāntaranyāsa*, *anumāna* and *kāvyaliṅga*. At the end of the section on *anumāna*, he argues that in the realm

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[120]*Vṛtti ad* AlSar 57:   *yatra hetuḥ kāraṇarūpo vākyārthagatyā viśeṣaṇadvāreṇa vā padārthagatyā liṅgatvena nibadhyate tat kāvyaliṅgam | tarkavailakṣaṇyārthaṃ kāvyagrahaṇam | na hy atra vyāptipakṣadharmatopasaṃhārādayaḥ kriyante | vākyārthagatyā ca nibadhyamāno hetutvenaivopanibaddhavyaḥ, nopanibaddhasya hetutvam | anyathārthāntaranyāsān nāsya bhedaḥ syāt |*

[121]See appendices for details.

of rhetorical figures based on the principle of reasoning (*tarkanyāyamūla*), there are two kinds of relationships: 1) the relationship between the thing to be understood and the thing which causes its understanding (*pratyāyyapratyāyakabhāva*), and 2) the relationship between the thing to be substantiated and its substantiator (*samarthyasamarthakabhāva*). The former relationship subsists when something that is not yet understood is being demonstrated, while the latter subsists when something already understood is demonstrated. For Ruyyaka, *anumāna* requires an unknown or new thing to be understood to appear in the context[122], and the other two (*arthāntaranyāsa* and *kāvyaliṅga*) require the *samarthyasamarthakabhāva*. To distinguish *kāvyaliṅga* and *arthāntaranyāsa*, Ruyyaka lists three conditions: firstly, when an object in the form of the meaning of words, already expressed, functions as a reason, this is a case of *kāvyaliṅga*; secondly, when a reason takes the form of the meaning of a sentence, and it is introduced as being a reason but not presented as a reason, then this is also a case of poetical reason; thirdly, if a reason is introduced as something unrelated, then it is a case of *arthāntaranyāsa*. All three conditions require the reason to be expressed in an implicit way. If, however, a reason is stated as a reason explicitly[123], then there is no rhetorical figure in this case[124].

Śobhākara, on the other hand, does not agree with Ruyyaka's distinction of *anumāna* and *kāvyaliṅga*. He even refuses to call this figure *kāvyaliṅga* and returns to the designation *hetu*, arguing that they are actually synonyms. As has been mentioned in the subsection above, Śobhākara distinguishes *anumāna* and *hetu* on the basis of the distinction between *svārthānumāna* and *parārthānumāna*. One may raise the question of whether, since both *anumāna* and *hetu* are based on inference, there is a need for two different rhetorical figures. Śobhākara answers that he follows a distinction invented by elder rhetoricians and makes his viewpoints sound reasonable.

Next, Śobhākara criticizes Ruyyaka's viewpoints on the distinction between *anumāna* and *hetu*: if *hetu* conveys an inference of an object already understood, to whom should this inference be conveyed? The speaker or the one addressed? The answer is neither. By proving Ruyyaka's viewpoints to be false, Śobhākara argues that his own distinction of the two figures is correct.

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[122] *Vṛtti ad* AlSar 58: *ihāsti pratyāyyapratyāyakabhāvaḥ | asti ca samarthyasamarthakabhāvaḥ | tatrāpratītapratyāyane pratyāyyapratyāyakabhāvaḥ | pratītapratyāyane samarthyasamarthakabhāvaḥ | tatra pratyāyyapratyāyakabhāve 'numānam |*

[123] That is to say, the reason takes instrumental or ablative endings

[124] *ibid*: *samarthyasamarthakabhāve tu yatra padārtho hetus tatra hetutvenopādāne nāgendrahastās tvaci karkaśatvād ekāntaśaityāt kadalīviśeṣā ityādāv iva na kaścid alaṅkāraḥ | yatra tūpāttasya hetutvaṃ yathodāhṛte viṣaye mṛgyaś ca darbhāṅkurinirvyapekṣā ityādau tatraiva kāvyaliṅgam | yatra tu vākyārthasya hetutvaṃ tatra hetutvapratipādakam antareṇa hetutvenopanyāse kāvyaliṅgam eva | taṭasthatvenopanyastasya tu hetutve 'rthāntaranyāsaḥ |*

Śobhākara distinguishes three types of *hetu*: (1) the meaning of words as the reason in an implicit way and (2) the meaning of sentences as the reason in an implicit way or in (3) an explicit way. The examples for these three subtypes also contain shades of other rhetorical figures. After examining several examples, he draws the conclusion of how to distinguish *anumāna* and *hetu*. Generally speaking, in cases of *hetu*, the inferential mark needs to be in the form of the meaning of a sentence or in the form of the meaning of words, and it needs to make another person understand something; but whether this other person is addressed or not is optional. In cases of *anumāna*, readers will find typical words like "surely now" (*nūnam*) and "I know" (*jāne*); yet, even though in some cases these words do not appear, as long as readers can ascertain their own reflections according to the context, we still call these the cases of *anumāna*. Let us analyze the following two verses:

> *na jātā rāgasarvasvasamāptir iha ced vidheḥ |*
> *kiṃ pāṇḍurāṇi padmāni tena sṛṣṭāni kānicit |*

> If the creator had not used up all of the colors [in the world in creating you], then why did he create any white lotuses at all?

This verse is an example of *anumāna*, but there are no typical words. However, according to the context, we understand that the speaker is making an ascertainment of his/her own reflection: at first, I thought the creator had not used up all the beautiful colors in this world when he created you, O beautiful lady; now, since there are some white water-lilies before me, I am pretty sure that beautiful colors have already been used up to create you. This ascertainment of reflection proves this verse to be a case of *anumāna*, not a case of *hetu*.

> *parimlānaṃ pīnastanajaghanasaṅgād ubhayatas*
>   *tanor madhyasyāntaḥ parimilanam aprāpya haritam |*
> *idaṃ vyastanyāsaṃ ślathabhujalatākṣepavalanaiḥ*
>   *kṛśāṅgyāḥ saṃtāpaṃ vadati bisinīpattraśayanam ||*

> This bed of lotus-leaves, crushed on both sides owing to the contact of her ample breasts and hips, green (in the middle), not having come in close touch with her slender waist, and with its arrangement disordered by the tossings and turnings of her drooping creeper-like arms, tells of the torment of the slim-bodied one.

This verse from the *Ratnāvalī* is also an ascertainment of the speaker's own reflection without any typical denoting words. The heroine's action makes the hero infer that she is affected by love-sickness. To ascertain his inference, the

hero observes the situation of her bed, and notices the fading green color and the disarrangement of lotus leaves. These two phenomena demonstrate implicitly that the heroine is experiencing love-sickness. Therefore, it is also a case of *anumāna*.

Jayaratha also has something to say on *hetu*. He raises an objection against this figure through the voice of an anonymous opponent, saying that *hetu* or *kāvyaliṅga* does not deserve to be a rhetorical figure because a reason either being the meaning of words or being the meaning of sentences lacks a special strikingness. To go into more detail, a reason already expressed in order to prove something that needs to be proven cannot be depicted as beyond the two subtypes of *hetu*, and one should not say that a reason obtains the status of being a rhetorical figure merely because the depiction of a reason is possible. As is known to scholars of Sanskrit rhetorics, the special strikingness which is poetical imagination is exactly the core of a rhetorical figure. Therefore, a mere depiction of a reason does not contain any aesthetic beauty, so *hetu* should not be counted as a rhetorical figure[125]. Jayaratha follows this opinion and argues that the depiction of a reason, either in the form of the meaning of words or in the form of the meaning of a sentence, is possible, but it lacks aesthetic beauty as long as it is a factual statement. Ruyyaka's acceptance of *kāvyaliṅga* only follows the ideas of previous Sanskrit rhetoricians[126]. Moreover, Śobhākara's viewpoint that a designated meaning embracing a suggested meaning becomes the reason of another designated meaning is not tenable because in that case the aesthetic beauty would arise by means of this suggested meaning, and a mere reason would never have any aesthetic beauty in itself. Therefore, we need to admit that in those cases of the so-called *hetu* or *kāvyaliṅga*, it is the suggested meaning that brings forth aesthetic beauty and not the rhetorical figure[127]. If the opponent says that a reason accompanied by a suggested meaning is enough to be a rhetorical figure, then a reason explicitly expressed would also become a figure. Again, if this explicit reason contains some suggested meaning, it loses the state of being a rhetorical figure due to its explicit expression; if it does not contain any

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[125]AlVim *ad* AlSar 57: *nanu hetor vākyārthapadārthatayopanibandhe* (originally *vākya-padārthobhayopanibandhe*) *na kaścid vicchittiviśeṣaḥ pratīyata iti katham asyālaṃkāratvam uktam | na hi sādhyasādhanāyopāttasya hetor evaṃprakāradvayātirekeṇopanibandhaḥ syāt | na ca yathāsambhavinopanibandhamātreṇālaṃkāratvaṃ vaktuṃ yuktam | kavipratibhātmakasya vicchittiviśeṣasyālaṃkāratvenoktatvāt | na caivamupanibandhāt kaścid atiśaya iti katham asyālaṃkāratvam |*

[126]*ibid*: *satyam | yady apy evam upanibandhasya vastuvṛttena sambhavān* (originally *vastuvṛtter asambhavān*) *na kaścid atiśayaḥ pratīyate | tathāpi granthakṛtā prācyair lakṣitatvād etad iha lakṣitam |*

[127]*ibid*: *atha yatra **vyaṅgyāśliṣṭo vācyārtho vācyam evārthaṃ prati hetutāṃ bhajate** tatrāyam alaṃkāro yujyate eveti cet | tarhi vyaṅgyāśleṣavaśena tadutthānād vākyārthapadārthatayopanibaddhyamānasya hetoḥ svātmani na kaścid atiśaya iti vyaṅgyakṛta evātiśayo 'bhyupagamyate | na tatkṛtaḥ | tasyaivam upanibaddhasya vāstavatvāt* (originally *vāstavyatvāt*) *|*

suggested meaning, then there is no need to mention it. Therefore, Śobhākara's viewpoint should be rejected[128].

Jayaratha further examines three examples quoted in the AlRat under *hetu* and finds no suggested meaning inside. He advocates that in the reason-result relation, there is no trace of aesthetic beauty. If the opponent insists that a depiction of reason is for the purpose of cognizing a thing to be established, then *anumāna* is not different from this figure and one can just include it in *anumāna*[129].

From the analyses of *anumāna* and *kāvyaliṅga/hetu*, we can notice the common points in Ruyyaka's, Śobhākara's and Jayaratha's ideas: all three authors agree with the presupposition that for both figures, a factual statement as the reason or any reason explicitly expressed should not be admitted as demonstrating the figure because such a reason fails to convey poetical imagination or lacks the special strikingness.

4.2.4   *āpatti*

āpatti is a new rhetorical figure invented by Śobhākara. It can be translated as "unwanted consequence" and refers to an undesirable result or effect of some action or condition. In *śāstric* contexts, human beings are intended to avoid it in daily life. However, our author decided to adopt, for the first time, this "unwanted consequence" as an element in his system of rhetorics.

Śobhākara considers aesthetically productive "consequences" to fall into two types: *āpatti* and *prasaṅga*, and he introduces them into the family of rhetorical figures[130]. His definition of *āpatti* refers to "the effecting (*āpādana*) of undesirable things" as the distinguishing property[131]. To explain, when someone is doing

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[128]*ibid*: *yadi ca vyaṅgyasāhacaryeṇaiva hetur alaṃkāratām iyāt tac chābdasyāpi* (originally *chabdasyāpi*) *hetor alaṃkāratvaṃ prasajyate | yadi tatrāpi vyaṅgyāśleṣaḥ syāt | atha tasya śābdatvād eva vaicitryābhāvād alaṃkāratvaṃ na yuktam iti cet | na yata ārthasyāpi hetoḥ svayaṃ vaicitryābhāvād ayam analaṃkāratve nimittatvaṃ kathaṃ na yāyāt* (originally *alaṃkāratvaṃ prayuktam → hetoḥ svayaṃ* omitted) *| atha tatra vyaṅgyāśleṣo na bhavatīti cet kiṃ nāmāparāddham | ... pratyuta yatra bhavatā vyaṅgyāśleṣa uktas tatra sa nāstīti vaktuṃ śakyate |*

[129]*ibid*: *evaṃ ca yatrāpi vyaṅgyāśleṣaḥ syāt tatrāpi hetor vākyārthapadārthatayopanibandhe na kaścid atiśayaḥ | atha sādhyapratītaye hetor upanibandhād asty eva vaicitryātiśaya iti cet | tarhy anumānam evedaṃ syān nālaṃkārāntaram | sādhyasādhanasya tallakṣaṇatvena vakṣyamāṇatvāt | evaṃ hetor vākyapadārthatayopanibaddhasya vāstavatvād asya pṛthag alaṃkāratvaṃ na yuktam | uktavakṣyamāṇanītyānumāna evāntarbhāvopapatteḥ |*

[130]Śobhākara advocates a separate rhetorical figure of *prasaṅga*. This figure exists in a case where "an effort mainly intended to achieve an effect, incidentally (*prasaṅgāt*) achieves another effect" (Rao 1992, p. 254). This second effect is in some cases desired to obtained.
Vṛtti ad AlRat 87: *yatra prādhānyāt kenacit phalena kasyacit prayuktasya prayatnasyārthāntarakāryakāritā prasaṅgād bhavati sa prasaṅgaḥ ... evaṃ cānuniṣpannatayā yatra phalāntaram utpadyate tatra viśeṣaḥ | yatra tu cikīrṣitam api prasaṅgāt saṃpadyate tatra prasaṅgaḥ |*

[131]NM I 29, 5–8: *trividhā cāsya śāstrasya pravṛttiḥ uddeśaḥ lakṣaṇaṃ parīkṣā ceti | nāmadheyena*

something, and another unwanted event or thing occurs, such condition can be called unwanted consequence. In this figure, the occurrence of undesirable things would be a *prasaṅga, i.e.* an unwanted condition or incident[132]. Here *prasaṅga* needs to be divided into two aspects: the philosophical one and the rhetorical one[133]. We shall first examine the former in the figure of *āpatti*.

When discussing the term *prasaṅga* in a philosophical context, one of the first thing that comes to one's mind is the famous *reductio ad absurdum* (*prasaṅga*) as defined by Nāgārjuna in his *Vigrahavyāvartanī* (ViVy). He prominently uses infinite regress to undermine the very idea that a valid instrument of knowing and validity itself can be established because any attempt to do so will end in an infinite regress[134].

Śobhākara does not seem to be indebted to Nāgārjuna's work. A close parallel to the formulation of his definition that "an unwanted condition is the effecting of undesirable things for others under their agreement" can be found in Bhaṭṭa Jayanta's *Nyāyamañjarī*[135]: *prasaṅgaś ca nāma parasiddhena parasyāniṣṭāpādanam ucyate*[136]. The reason Śobhākara omitted the expression "*parābhyupagatena parasya*" from the definition *sūtra* is that the word "*āpādana*" has already expressed a causative meaning[137]; that is to say, it aims at communication to another person. For Śobhākara, *āpatti* is different from poetical inference (*anumāna*) and poetical reason (*hetu*) because it is an unwanted condition that ends in invalidation, while the other two take the form of corroboration and can be understood to be different by the presence of words like "*nūnam*" and so on[138].

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padārthābhidhānam uddeśaḥ | uddiṣṭasya tattvavyavasthāpako dharmo lakṣaṇam | lakṣitasya tallakṣaṇam upapadyate na veti vicāraḥ parīkṣā ||

To form a proper definition, one should give the property that can appropriately establish the essence of the thing to be defined.

[132]AlRat 80: *aniṣṭāpādanam āpattiḥ |*

Translation: Unwanted consequence is the production of something undesired [by accepting something else desired].

Vṛtti ad AlRat 80: *kasyacit kiñcit kurvato yad aniṣṭam āpadyate sā prasaṅgātmikāniṣṭasyāpā-danād āpattiḥ |*

[133]Śobhākara has a separate figure of *prasaṅga*. It deals with the condition where an effort intended to achieve one effect incidentally achieves another effect. This second effect is mainly desired to be achieved. The figure of *prasaṅga* advocated by Śobhākara is obviously different from the logical *prasaṅga*. See AlRat 87 and the commentaries on this *sūtra* for details.

[134]*Vṛtti ad* ViVy 32ab: *yadi punar manyase pramāṇaiḥ prameyāṇāṃ prasiddhis teṣāṃ pramāṇānām anyaiḥ pramāṇaiḥ prasiddhir anavasthāprasaṅgaḥ |*

[135]*Vṛtti ad* AlRat 80: *yathoktaṃ parābhyupagatena parasyāniṣṭāpādanaṃ prasaṅga iti |*

Besides the NM, other sources, such as the *Tattvasaṃgraha* and the *Hetubinduṭīkā*, has either *parābhyupagatena* or *parāsyāniṣṭāpādana*, but the two phrases do not appear in one sentence.

[136]NM I, p. 266, 3–4

[137]*ibid*: *aniṣṭāpādanam iti ṇijarthaparyālocanayārthād evāvagateḥ |*

[138]*ibid*: *tathā cānumānahetvalaṅkārābhyāṃ nūnam ityādibhāvena vilakṣaṇaiva pratītiḥ | anumānāder asyāḥ sādhanarūpaś ca dūṣaṇatvajuṣaḥ |*

Chapter 5

Conclusion

This study is a basic attempt to present and analyze Śobhākara's "creation" or "use" of "logical" rhetorical figures with special reference to their historical development. Now I would like to draw to the conclusion of this study.

The effort of examining "logical" rhetorical figures starts in the period of Daṇḍin and Bhāmaha. Although early authors of *alaṃkāraśāstra* does not have a consensus view on whether logical elements should be included into Sanskrit rhetorics, Daṇḍin's emphasis on the figure of *hetu* establishes a strong foundation for later development of logical rhetorical figures. Udbhaṭa breaks with Daṇḍin's vague categorization of *hetu* and introduces a new figure called *kāvyaliṅga* in place of the former, putting his own stamp on the development of logical figures. Rudraṭa further distinguishes *anumāna* from *hetu*, but the details of his idea need more studies with the help of Namisādhu's commentary. The South Indian rhetorician Bhoja understands *hetu* in a similar way as Daṇḍin does; his view on *anumāna* indicates his familiarity with various Indian philosophical schools, such as Mīmāṃsā and Nyāya. Mammaṭa finally establishes a strong foundation for the existence of logical elements in the definitions of logical figures, especially in the case of *anumāna*.

Bhaṭṭa Jayanta, as has been mentioned in Chapter 3, is probably one of the philosophical influences of Śobhākara. The study of *arthāntaranyāsa*, *anumāna* and *hetu* does not show any direct textual dependence on the *Nyāyamañjarī*, but Śobhakara's understanding of the process of inference is compatible to Bhaṭṭa Jayanta's understanding of *svārthānumāna* and *parārthānumāna*. Although there is no definite proof for this influence, but this study shows that there is growing accumulation of philosophical elements and discussions in Sanskrit rhetorics.

Śobhākara's development of "logical" rhetorical figures is never an effort without purpose. The AlRat is actually a concealed bridge to understanding the development of Sanskrit rhetorics after Ruyyaka's AlSar and Jayaratha's anonymous criticism. Śobhākara's criticism of Ruyyaka needs to be understood as a

competitive effort and an advocation of a new systematization of Sanskrit rhetorics. The distinct viewpoints on *anumāna* and *hetu* show different aspects of analyzing the process of inference. Although both authors are indebted to their predecessors for providing plentiful ideas, they do not merely utter clichés according to the framework advocated by previous rhetoricians, but they try to modify or expand those ideas in their own systems. In this thesis, I have investigated the viewpoints of the three authors on the figure of *arthāntaranyāsa*, *anumāna*, *hetu/kāvyaliṅga* and *āpatti*. For *arthāntaranyāsa*, Ruyyaka's inclusion of cause-effect relationship is questioned by both Śobhākara and Jayaratha. Śobhākara not only excludes this relationship from *arthāntaranyāsa*, but also distinguishes a new figure called *udāharaṇa* from it. Jayaratha basically agrees with Śobhākara's categorization of *arthāntaranyāsa*, but he holds different understandings of Ruyyaka's example verses with regard to Śobhākara. For *anumāna* and *hetu/kāvyaliṅga*, Ruyyaka distinguishes the two figures according to the difference of whether the content of a communication of inference is a subject already known to the addressed person or a subject not known to that person. Śobhākara criticizes Ruyyaka's categorization of *anumāna* and *hetu*, and emphasizes that the difference between the two figures depends on the distinction between *svārthānumāna* and *parārthānumāna*. Jayaratha insists that in examples of the so-called *hetu/kāvyaliṅga* there is no trace of the function of any rhetorical figure, but only the suggested meaning therein brings forth poetical beauty. Therefore, *hetu/kāvyaliṅga* does not deserve to be an independent figure, so Śobhākara's new definition of it is not tenable.

The study also examines the possibility of producing a critical edition of the AlRat. Based on the currently available manuscripts, a critical edition of the sections of *arthāntaranyāsa*, *anumāna* and *hetu* is presented in this thesis. As has been stated in the Appendix C, the grouping of all available manuscripts needs further investigation, but it is obvious that O_X and V_A usually provide better readings and alternatives for editors when they read identically or similarly. Therefore, a much more reliable edition can be made based on O_X and V_A.

Appendices

Appendix A

A Critical Edition of the *kāvyaliṅga* and *anumāna* Sections of the *Alaṃkārasarvasva*

A.1 Abbreviations and Sigla of Manuscripts and Editions

E$_{b1}$ *The Alankârasarvasva of Râjânaka Ruyyaka with the Commentary of Jayaratha.* Edited by Mahâmahopâdhyâya Paṇḍit Durgâprasâd and Kâśînâth Pâṇḍurang Parab. 1893. Kâvyamâlâ 35. Bombay: Javati Dadaji's Nirnaya-Sagara Press.

E$_{b2}$ *The Alañkārasarvasva of Rājānaka Ruyyaka with the Commentary of Jayaratha.* Edited and revised with a historical introduction by Paṇḍit Girijāprasād Dvivedi. Second Edition. 1969. Kāvyamālā 35. Bombay: Nirṇaya Sāgar Press.

E$_m$ *Alaṃkāra-sarvasva of Ruyyaka with Sañjīvanī Commentary of Vidyā-cakravartin: Text and Study.* By Kumari S. S. Janaki. Edited by V. Raghavan. 1965. Thesis admitted to the P.G. Degree of M. Litt. in the University of Madras. Delhi: Mehar Chand Lachhman Das.

E$_t$ *The Alankârasûtra of Râjânaka Srî Ruyyaka with The Vritti, Alankârasarvasva of Srî Mankhuka and Commentary by Samudrabandha on the Latter.* Edited by T. Gaṇapati Sâstrî. Trivandrum Sanskrit Series No. XL. Trivandrum: The Travancore Government.

J$_1$ Devanagari manuscript from Shri Raghunatha Temple MSS Library, Jammu. Reference number 476 Gha.

J₂ Devanagari manuscript from Shri Raghunatha Temple MSS Library, Jammu. Reference number 534 Gha.

J₃ Devanagari manuscript from Shree Raghunath Sanskrit Research Institute Library, Jammu. Reference number 801 Gha.

Lś Śāradā manuscript from Lucknow, photographed by eGangotri. No. 76.

Lśsp *Sūtrapāṭha* of **Lś**, immediately after the main text of the AlSar.

Pś Śāradā manuscript from the Bhandarkar Oriental Research Institute, Pune. Catalogue number. Folio 1 to 110b.

Pśsp *Sūtrapāṭha* of **Pś**, immediately after the main text of the AlSar. Folio 110b to 113b.

ac	*ante correcturam, i.e.* the reading before the correction by the scribe
pc	*post correcturam, i.e.* the reading after the correction by the scribe
conj.	conjecture
corr.	correction
em.	emendation
~~padma~~	deleted by scribe
om.	omitted
Σ	The reading in all of the manuscripts except for one
ca+++ti	Unreadable or vague
«ya»	inserted by scribe

A.2   Kāvyaliṅgam

A.2.1   Kāvyaliṅgasya lakṣaṇam

<div style="float:left">31^v J$_1$, 48^r
J$_2$, 40^v J$_3$,
37^r L$_Ś$, 74^v
P$_Ś$</div>

adhunā tarkanyāyāśrayeṇālaṅkāradvayam ucyate | tatra—

> **hetor vākyapadārthatve kāvyaliṅgam ||57||**

yatra hetuḥ kāraṇarūpo vākyārthagatyā viśeṣaṇadvāreṇa vā padārthagatyā ₃
liṅgatvena nibadhyate tat kāvyaliṅgam |

A.2.2   Kāvyagrahaṇasya hetuḥ

tarkavailakṣaṇyārthaṃ kāvyagrahaṇam | na hy atra vyāptipakṣadharmatopasaṃhā-
rādayaḥ kriyante | ₆

A.2.3   Arthāntaranyāsād bhedaḥ

vākyārthagatyā ca nibadhyamāno hetutvenaivopanibaddhavyaḥ, nopanibaddhasya
hetutvam | anyathārthāntaranyāsān nāsya bhedaḥ syāt |

A.2.4   Anekavākyārthapadārthagatasya kāvyaliṅgasya udāharaṇam

krameṇa yathā—   ₉

> yat tvannetrasamānakānti salile magnaṃ tadindīvaraṃ
>   meghair antaritaḥ priye tava mukhacchāyānukāraḥ śaśī |
> ye 'pi tvadgamanānusārigatayas te rājāhaṃsā gatās   ₁₂
>   tvatsādṛśyavinodamātram api me daivena na kṣamyate ||

---

3 L$_{ŚSP}$ and P$_{ŚSP}$: *hetor vākyapadārthatā kāvyaliṅgam.*   **10** yat → kṣamyate] *Rāmābhyudaya*
of Yaśovarman, Act II ? *cit. Saduktikarṇāmṛta 976, Sarasvatīkaṇṭhābharaṇa 4.22–23, verse 21.*

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1 tarkanyāyāśrayeṇā°] E$_{B1}$E$_{B2}$E$_M$E$_T$J$_2$P$_Ś$, tatkanyāyāśrayam J$_1$, tarkanyāyāśrayam J$_3$, tarkanyā«yā»śrayeṇā°
L$_Ś$ **1** °ālaṅkāra°] E$_M$E$_T$L$_Ś$P$_Ś$, °ālaṃkāra° E$_{B1}$E$_{B2}$J$_2$, alaṃkāra° J$_1$J$_3$ **2** °ārthatve] E$_M$E$_T$,
°ārthatā E$_{B1}$E$_{B2}$J$_1$J$_2$J$_3$L$_Ś$P$_Ś$ **3** yatra] Σ, atra L$_Ś$ ^{ac} **3** hetuḥ] Σ, hetu J$_2$ **3** °dvāreṇa]
Σ, °dvareṇa L$_Ś$ **3** vā] Σ, *om.*P$_Ś$ ^{ac} **4** nibadhyate] E$_M$E$_T$J$_1$J$_2$J$_3$L$_Ś$P$_Ś$, nibaddhyate E$_{B1}$E$_{B2}$
5 °vailakṣaṇyā°] Σ, °vailakṣyaṇyā° L$_Ś$ **5** °dharmato°] E$_{B1}$E$_{B2}$E$_M$E$_T$, °dharmo° J$_1$J$_2$J$_3$L$_Ś$P$_Ś$
7 ca] Σ, śa J$_3$ **8** nibadhyamāno → hetutvam] E$_{B2}$E$_M$J$_3$P$_Ś$, nibaddhopanibaddhasya
hetutvam E$_{B1}$, nibadhyamāno hetutvenaivopanibanddhavyaḥ, nopanibaddhasya hetutvam E$_T$,
nibandhavyopanibaddhasya ho<t̶r̶i̶>tutvam J$_1$, nibadhyamāno hetutvenopanipabaṃdhasya
hetutvam J$_2$, nibadhyamāno hetutvenopanibaddhavyo nopanibandhasya hetutvam L$_Ś$ **8**
bhedaḥ syāt] E$_{B1}$E$_{B2}$E$_M$E$_T$J$_1$J$_3$, bhedo bhavet L$_Ś$P$_Ś$, bheda syāt J$_2$ **9** krameṇa yathā
] E$_{B1}$E$_{B2}$E$_M$J$_1$J$_2$L$_Ś$P$_Ś$, krameṇodāharaṇam E$_T$J$_3$ **12** °ānusāri°] E$_{B1}$E$_{B2}$E$_M$E$_T$, °ānukāri°
J$_1$J$_2$L$_Ś$P$_Ś$, °ānvakāri° J$_3$ **12** rājāhaṃsā] Σ, rājāhaṃsa J$_3$ **13** tvat°] Σ, tvāt° L$_Ś$ ^{ac}
13 daivena] Σ, daivane J$_1$ **13** kṣamyate] Σ, kramyate L$_Ś$

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8 cf. AlVim *ad* AlSar 57: *anyatheti | hetutvenopanibandho yadi na syāt |*

mṛgyaś ca darbhāṅkuranirvyapekṣās tavāgatijñaṃ samabodhayan mām |
15   vyāpārayantyo diśi dakṣiṇasyām utpakṣmarājīni vilocanāni ||

pūrvatra pādatrayārtho 'nekavākyārtharūpaś caturthapādārthe hetutvenopa-   37ᵛ Lś
nyastaḥ | uttaratra tu saṃbodhane vyāpārayantya iti mṛgīviśeṣaṇatvenāneka-   75ᵛ Pś
18   padārtho hetur uktaḥ | 48ᵛ J₂

A.2.5 Ekavākyārthapadārthagatasya kāvyaliṅgasya udāharaṇam

evam ekavākyārthapadārthagatatvena kāvyaliṅgam udāhriyate | yathā—

manīṣitāḥ santi gṛheṣu devatās
21   tapaḥ kva vatse kva ca tāvakaṃ vapuḥ |
padaṃ saheta bhramarasya pelavaṃ
        śirīṣapuṣpaṃ na punaḥ patatriṇaḥ ||

24   yad vismayastimitam astamitānyabhāvam
        ānandamandam amṛtaplavanād ivābhūt |
tatsannidhau tad adhunā hṛdayaṃ madīyam
27   aṅgāracumbitam iva vyathamānam āste ||

pūrvatra varaprāptihetubhūtataponiṣedhasya manīṣitā iti vākyārtharūpo hetur
nirdiṣṭaḥ | uttaratra punar astamitānyabhāvam ity atra vismayastimitam iti   76ʳ Pś
30   viśeṣaṇadvāreṇa padārthaḥ ||

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14 mṛgyaś → vilocanāni ⟧ *Raghuvaṃśa* 13.24   **20** manīṣitaḥ → patatriṇaḥ ⟧ *Kumārasambhava*
5.4   **24** yad → āste ⟧ *Mālatīmādhava* 1.19

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15 dakṣiṇasyām ⟧ Σ, dakṣiṇasyāṃm J₂   **16** °rūpaś ⟧ Σ, °rūpaḥ | E_B1   **16** caturthapādārthe
⟧ E_B2E_ME_TJ₁LśPś, caturthapādārtho E_B1, caturthapādārtha° J₂, caturtha° J₃   **17** uttaratra
⟧ Σ, uturatra J₃   **17** tu ⟧ E_B2E_ME_TJ₁J₂J₃, *om.*E_B1LśPś   **18** °ānekapadārtho ⟧ E_ME_T,
°ānekaḥ padārtho E_B1E_B2J₁J₃LśPś, °ānekaḥ padārtha° J₂   **18** hetur uktaḥ ⟧ E_ME_TLśPś,
hetutvenoktaḥ E_B1E_B2, hetutvenopa<>staḥ J₁, °hetutvenoktaḥ J₂, hetutvenopanyastaḥ J₃
19 yathā ⟧ Σ, *om.*J₁   **22** bhramarasya ⟧ Σ, bhramaraṃ J₁   **23** śirīṣapuṣpaṃ ⟧
E_B1E_B2E_ME_TJ₂LśPś, śarīṣapuṣpaṃ J₁J₃   **23** patatriṇaḥ ⟧ E_MJ₁J₂J₃LśPś, patattriṇaḥ E_B1E_B2E_T
25 ānandamandam ⟧ E_B1E_B2E_ME_TLś, ānaṃdamagnam J₁J₂J₃, ānandamandram Pś   **25**
amṛtaplavanād ⟧ E_B1E_B2E_ME_TJ₂Lś, amṛtaplāvād(unmetrical) J₁, amṛtaplavanād J₃Pś   **25**
ivābhūt ⟧ Σ, ivābhūti Pś ᵃᶜ   **26** tatsannidhau ⟧ Σ, tatsanni J₃   **26** hṛdayaṃ ⟧ Σ,
hyadayaṃ J₃   **26** madīyam ⟧ E_B1E_B2E_ME_TJ₁J₃Lś ᵖᶜPś, sadīyas J₂, madīyaṃ Lś ᵃᶜ   **27** aṅgāra°
⟧ E_B1E_B2E_ME_TLśPś, egāra° J₁, aṃgāra° J₂, aṃgā° J₃   **27** °cumbitam ⟧ E_B1E_B2E_ME_TJ₃Lś,
°cumbitum J₁, °cuṃbhitam J₂, °śumbitam Pś   **28** °bhūta° ⟧ Σ, °bhūto J₁   **28** °niṣedhasya ⟧
E_B1E_B2E_MJ₁, °niṣedhe E_TJ₂J₃LśPś   **28** manīṣitā ⟧ E_TJ₂J₃LśPś, manīṣitāḥ E_B1E_B2E_M, sanīṣitā
J₁   **28** °rūpo ⟧ Σ, °rūpe Lś   **28** hetur ⟧ E_B1E_B2E_ME_TJ₁J₂Lś, hetu J₃, hetun Pś ᵃᶜ, hetuḥ
Pś ᵖᶜ   **29** uttaratra ⟧ Σ, utturatra J₃   **29** punar astamitā° ⟧ E_TJ₁J₃LśPś, punaḥ astamitā°
E_B1E_B2E_M, punaraḥ samitā° J₂   **30** viśeṣaṇa° ⟧ Σ, viśeṣe° Lś ᵃᶜ, viśeṣa° Lś ᵖᶜ

A.3 Anumānam

A.3.1 Anumānasya lakṣaṇaṃ

sādhyasādhananirdeśo 'numānam ||58||

yatra śabdavṛttena pakṣadharmānvayavyatirekavatsādhanaṃ sādhyapratītaye nirdiśyate so 'numānālaṅkāraḥ | vicchittiviśeṣaś cātrārthād āśrayaṇīyaḥ | anyathā tarkānumānāt kiṃ vailakṣaṇyam | 33

A.3.2 Alaṅkārāntaramūlānumānasya udāharaṇam

udāharaṇam—

yathā randhraṃ vyomnaś calajaladadhūmaḥ sthagayati   36
    sphuliṅgānāṃ rūpaṃ dadhati ca yathā kīṭamaṇayaḥ |
yathā vidyujjvālollasanaparipiṅgāś ca kakubhas
    tathā manye lagnaḥ pathikataruṣaṇḍe smaradavaḥ || 39

atra dhūmasphuliṅgakapiladiktvāni vahniliṅgāni trirūpatvād davaśabdapratipā-
ditaṃ vahniṃ gamayantīty anumānam | rūpakamūlatvenālaṅkārāntaragarb-
hīkāreṇa vicchittyāśrayaṇāt tarkānumānavailakṣaṇyam | 42

49^r J$_2$
76^v P$_\text{ś}$
41^v J$_2$

A.3.3 Śuddhānumānasya udāharaṇam

kvacit tu śuddham api bhavati | yathā—

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36 yathā randhraṃ → smaradavaḥ] *cit. Sūktimuktāvalī* 61.39, Verse *ad Kavikaṇṭhābharaṇa* 2.1, Verse *ad Suvṛttatilaka* 2.31, *Kāvyaśikṣā* 3.63. Ascribed to Muktākaṇa.

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31 sādhya°] Σ, sādhye P$_\text{ś}$ ^{ac} **32** °vṛttena] E$_\text{B1}$E$_\text{B2}$E$_\text{M}$E$_\text{T}$J$_3$L$_\text{ś}$, °vṛttatvena J$_1$, °vṛtena J$_2$, °vṛtte«na» P$_\text{ś}$ **32** pakṣadharmā°] Σ, pakṣadharmatā° E$_\text{T}$ **32** sādhyapratītaye] Σ, sādhyapratītaṃye L$_\text{ś}$ ^{ac} **33** 'numānālaṅkāraḥ] E$_\text{M}$E$_\text{T}$, 'numānam alaṃkāraḥ E$_\text{B1}$, 'numānālaṃkāraḥ E$_\text{B2}$, numānam alaṃkāraḥ J$_1$, numānālaṃkāraḥ J$_2$J$_3$, numānālaṅkāraḥ L$_\text{ś}$P$_\text{ś}$ **33** °ārthād āśrayaṇīyaḥ] E$_\text{B2}$E$_\text{M}$E$_\text{T}$J$_2$J$_3$L$_\text{ś}$P$_\text{ś}$, °ārthāśrayaṇīyaḥ E$_\text{B1}$J$_1$ **34** vailakṣaṇyam] E$_\text{B1}$E$_\text{B2}$E$_\text{M}$E$_\text{T}$J$_1$J$_3$, vailakṣyaṇyam J$_1$, vailakṣyaṇyaṃ syāt L$_\text{ś}$P$_\text{ś}$ **35** udāharaṇam] E$_\text{B1}$E$_\text{B2}$E$_\text{M}$E$_\text{T}$J$_1$L$_\text{ś}$P$_\text{ś}$, tadā J$_2$J$_3$ **36** °dhūmaḥ] Σ, °dhūma J$_3$ **37** sphuliṅgānāṃ] E$_\text{B1}$E$_\text{B2}$E$_\text{M}$E$_\text{T}$P$_\text{ś}$, sphuliṃgānāṃ J$_1$J$_2$J$_3$, sphaliṅgānāṃ L$_\text{ś}$ **37** rūpaṃ] Σ, bhaṃgiṃ J$_3$ **37** dadhati] Σ, dadati J$_3$ **37** yathā] Σ, *om.*J$_2$ **38** vidyujjvālollasana°] E$_\text{M}$E$_\text{T}$J$_2$P$_\text{ś}$, vidyujjvālo jvalana° E$_\text{B1}$, vidyujjvālojjvalana° E$_\text{B2}$J$_1$, vidyujālollasana° J$_3$, vidyujjvalollasana° L$_\text{ś}$ **39** pathikataruṣaṇḍe] Σ, pathitarukaṣaṃḍe J$_2$ **39** smaradavaḥ] E$_\text{B1}$E$_\text{B2}$E$_\text{M}$E$_\text{T}$J$_3$L$_\text{ś}$P$_\text{ś}$, smaradayaḥ J$_1$, saradavaḥ J$_2$ **40** atra] Σ, yatra L$_\text{ś}$ **40** vahniliṅgāni] E$_\text{B1}$E$_\text{B2}$E$_\text{M}$E$_\text{T}$L$_\text{ś}$P$_\text{ś}$, vahniliṃgāni J$_1$J$_2$, vahniliṃgā J$_3$ **40** trirūpatvād] Σ, trirūpakatvād J$_3$ **40** davaśabda°] Σ, dava P$_\text{ś}$ ^{ac} **41** pratipāditaṃ] Σ, pritipāditaṃ P$_\text{ś}$ ^{ac} **41** anumānam] Σ, anusānam J$_1$ **42** °garbhīkāreṇa E$_\text{B1}$E$_\text{B2}$E$_\text{M}$E$_\text{T}$J$_1$, °garbhīkāre J$_2$J$_3$L$_\text{ś}$P$_\text{ś}$ ^{ac}, °garbhīkārer P$_\text{ś}$ ^{pc} **42** °āśrayaṇāt] Σ, °āśrayaṇā J$_2$ **42** tarkānumāna°] Σ, tarkānumāne J$_3$ **43** kvacit tu] Σ, kvacitu J$_3$ **43** api] Σ, eva J$_1$ **43** bhavati] Σ, bharāvati L$_\text{ś}$ ^{ac}, bharavati L$_\text{ś}$ ^{pc} **43** yathā] E$_\text{B1}$E$_\text{B2}$E$_\text{M}$E$_\text{T}$J$_1$J$_2$J$_3$, *om.*L$_\text{ś}$P$_\text{ś}$

yatraitā laharīcalācaladṛśo vyāpārayanti bhruvaṃ

45   yat tatraiva patanti saṃtataṃ amī marmaspṛśo mārgaṇāḥ |

taccakrīkṛtacāpasañcitaśarapreṅkhatkaraḥ krodhano

dhāvaty agrata eva śāsanadharaḥ satyaṃ sadāsāṃ smaraḥ ||

48   atra yoṣitāṃ bhrūvyāpāreṇa mārgaṇapatanaṃ smarapurogāmitve sādhye 32^v J$_1$
’nalaṅkṛtam eva sādhanam iti śuddham anumānam | prauḍhoktimātraniṣpan-
nārthaniṣṭhatvena ca vicchittiviśeṣāśrayaṇāc cārutvam |

A.3.4   Bhāvadvayayor astitvam

51 ayam atra piṇḍārthaḥ | ihāsti pratyāyyapratyāyakabhāvaḥ | asti ca samarthyasamar-
thakabhāvaḥ | tatrāpratītapratyāyane pratyāyyapratyāyakabhāvaḥ | pratītapratyāyane
tu samarthyasamarthakabhāvaḥ | 77^r P$_ś$

A.3.5   Anumānasya viṣayaḥ

54 tatra pratyāyyapratyāyakabhāve ’numānam |

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44 yatraitā → smaraḥ]   *cit. Kāvyaprakāśa* 117, *Alaṅkāraratnākara* 78.

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44 yatraitā] Σ, yatretā L$_ś$ **44** laharīcalācala°] E$_{B2}$E$_M$J$_3$, laharī calācala° E$_{B1}$, laharīcalāṃ
cala° E$_T$, laharīcalāṃcala° J$_1$J$_2$, laharīcalāñcala° L$_ś$, laharī cañcala° P$_ś$ ^{ac}, laharī ca calañcala°
P$_ś$ ^{pc} **45** °spṛśo] Σ, °spṛṣo E$_{B1}$ **46** tac°] Σ, taś° L$_ś$ **46** °cakrī°] Σ, °caṃkrī° J$_1$ **46**
°cāpa°] E$_{B1}$J$_1$J$_3$P$_ś$, °cāpam E$_{B2}$E$_M$E$_T$L$_ś$, °cāya° J$_2$ **46** °sañcita°] E$_{B1}$P$_ś$, añcita° E$_{B2}$E$_M$E$_T$L$_ś$,
°saṃjita° J$_1$, °saṃhita° J$_2$, °saṃcita° J$_3$ **47** dhāvaty] Σ, dhāvaṃty J$_3$ **47** śāsanadharaḥ]
Σ, śāsānadharaḥ J$_1$, śāsanadharas P$_ś$ **47** sadāsāṃ] Σ, sadāmāṃ J$_2$ **48** atra] Σ, yatra
L$_ś$ ^{ac} **48** purogāmitve] Σ, purogāmitatve J$_2$ **48** sādhye] E$_{B2}$E$_M$E$_T$J$_2$J$_3$L$_ś$P$_ś$, ’sādhye E$_{B1}$,
sakhye J$_1$ **50** °niṣṭhatvena] E$_{B1}$E$_{B2}$E$_M$E$_T$J$_1$L$_ś$, °niṣṭatvena J$_2$J$_3$, °niṣṭatve P$_ś$ ^{ac}, °niṣṭatvena
P$_ś$ ^{pc} **50** vicchitti°] Σ, *om.*J$_1$ **50** °āśrayaṇāc] E$_{B1}$E$_{B2}$E$_M$E$_T$J$_1$J$_2$P$_ś$, °āśrayaṇāś J$_3$L$_ś$
51 ayam] Σ, ayam apy L$_ś$ **51** pratyāyya°] Σ, pratyāya° J$_2$ **51** asti ca] Σ, *om.*J$_3$
51 samarthya° E$_{B1}$E$_{B2}$E$_M$E$_T$J$_2$L$_ś$P$_ś$ ^{pc}, samarthyā° J$_1$, *om.*J$_3$P$_ś$ ^{ac} **52** °samarthakabhāvaḥ]
Σ, *om.*J$_3$P$_ś$ ^{ac} **52** asti ca samarthyasamarthakabhāvaḥ] E$_{B1}$E$_{B2}$E$_M$E$_T$J$_2$L$_ś$P$_ś$ ^{pc}, ° asti ca
samarthyasamathabhāvaḥ J$_1$, *om.*J$_3$ **52** tatrā°] E$_{B1}$E$_{B2}$E$_M$E$_T$J$_1$J$_2$J$_3$, *om.*L$_ś$P$_ś$ ^{ac}, atrā° P$_ś$
^{pc} **52** °pratyāyane] E$_{B1}$E$_{B2}$E$_M$E$_T$J$_2$J$_3$P$_ś$ ^{pc}, °pratyayena J$_1$, *om.*L$_ś$P$_ś$ ^{ac} **52** pratyāyya°]
E$_{B1}$E$_{B2}$E$_M$E$_T$J$_1$J$_2$, *om.*J$_3$L$_ś$P$_ś$ ^{ac}, pratyāya° P$_ś$ ^{pc} **52** °pratyāyakabhāvaḥ] E$_{B1}$E$_{B2}$E$_M$E$_T$J$_2$P$_ś$
^{pc}, °pratyāyakahāvaḥ J$_1$, *om.*J$_3$L$_ś$P$_ś$ ^{ac} **52** pratītapratyāyane] E$_{B1}$E$_{B2}$E$_M$E$_T$J$_2$P$_ś$ ^{pc},
pratītapratyayena J$_1$, *om.*J$_3$L$_ś$P$_ś$ ^{ac} **53** tu] E$_{B1}$E$_{B2}$E$_M$E$_T$J$_1$J$_2$P$_ś$ ^{pc}, *om.*J$_3$L$_ś$P$_ś$ ^{ac} **53**
samarthyasamarthakabhāvaḥ] E$_{B1}$E$_{B2}$E$_M$E$_T$J$_1$J$_2$P$_ś$, *om.*J$_3$L$_ś$ **54** tatra] E$_{B1}$E$_{B2}$E$_T$E$_M$J$_1$J$_2$P$_ś$,
*om.*J$_3$, atra L$_ś$ **54** pratyāyya°] E$_{B1}$E$_{B2}$E$_M$E$_T$J$_1$L$_ś$P$_ś$, pratyāya° J$_2$J$_3$ **54** °pratyāyaka°] Σ,
°pratyāka° P$_ś$ ^{ac} **54** ’numānam] E$_{B1}$E$_{B2}$E$_M$E$_T$, numānam J$_1$J$_3$P$_ś$L$_ś$, namānam J$_2$

A.3.6 Samarthyasamarthakabhāve kāvyaliṅgārthāntaranyāsayor bhedaḥ

samarthyasamarthakabhāve tu yatra padārtho hetus tatra hetutvenopādāne **nā-gendrahastās tvaci karkaśatvād** ityadāv iva na kaścid alaṅkāraḥ | yatra tūpāt-tasya hetutvaṃ yathodāhṛte viṣaye **mṛgyaś ca darbhāṅkuranirvyapekṣā** ityā-dau tatraiva kāvyaliṅgam | yatra tu vākyārtho hetus tatra hetutvapratipādakam antareṇa hetutvāyopanyāse kāvyaliṅgam eva | taṭasthatvenopanyastasya tu het-utve 'rthāntaranyāsaḥ | 60

A.3.7 Alaṅkāradvayayor viṣayabhedaḥ

evaṃ cāsyāṃ prakriyāyāṃ kāryakāraṇavākyārthayor hetutve kāvyaliṅgam eva paryavasyati | samarthyavākyasya sāpekṣatvāt tāṭasthyābhāvāt | tataś ca sāmānyavi-śeṣabhāva evārthāntaranyāsasya viṣayaḥ | 63

A.3.8 Kāryakāraṇayoḥ samarthyasamarthakatvam arthān-taranyāse

77^v P$_ś$ yat punar arthāntaranyāsasya kāryakāraṇagatatvena samarthakatvam uktam tad
42^r J$_3$ uktalakṣaṇaṃ kāvyaliṅgam anāśritya, tadviṣayatvena lakṣaṇāntarasyaudbhaṭair

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56 nāgendrahastās → karkaśatvād 〛 *Kumārasambhava* 1.36a

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55 samarthya° 〛 Σ, sāmarthya° J$_2$ **55** °samarthaka° 〛 Σ, °samartha° J$_3$ **55** hetutveno° 〛 Σ, hetureno° J$_2$ **56** nāgendra° 〛 E$_{B1}$E$_{B2}$E$_M$E$_T$L$_ś$P$_ś$ ^{pc}, nāgeṃdra° J$_1$J$_2$J$_3$, nāgenra° P$_ś$ ^{ac} **56** nāgendrahastās → karkaśatvād 〛 Σ, nāgendrahastās → karkaśatvād ekāntaśaityāt kadalīviśeṣāḥ E$_M$E$_T$ **56** °adāv 〛 E$_M$E$_T$J$_3$L$_ś$P$_ś$, °atra E$_{B1}$E$_{B2}$J$_1$J$_2$ **56** iva 〛 E$_M$E$_T$J$_3$L$_ś$P$_ś$, *om.*E$_{B1}$E$_{B2}$J$_1$J$_2$ **56** na 〛 Σ, *om.*J$_2$ **57** hetutvaṃ 〛 Σ, hetuhetutvaṃ J$_1$ **57** yathodāhṛte 〛 Σ, yathodāhyate J$_3$ **57** mṛgyaś 〛 E$_{B1}$E$_{B2}$E$_M$E$_T$J$_2$L$_ś$P$_ś$, mṛgīś J$_1$, sṛgyaś J$_3$ **58** darbhāṅkuranirvyapekṣā ityādau 〛 E$_{B1}$E$_{B2}$E$_M$E$_T$L$_ś$P$_ś$, darbhāṃkuranirvyapekṣā ityādau J$_1$, darbhāṃkuretyādau J$_2$J$_3$ **58** °aiva 〛 E$_{B1}$E$_{B2}$E$_M$E$_T$J$_1$, °aikaṃ J$_2$P$_ś$, °ekaṃ J$_3$, °aika° L$_ś$ **58** vākyārtho 〛 E$_{B1}$E$_{B2}$J$_1$J$_2$J$_3$L$_ś$P$_ś$, vākyārthasya E$_M$E$_T$ **58** hetus 〛 E$_{B1}$E$_{B2}$J$_1$J$_2$J$_3$L$_ś$P$_ś$, hetutvaṃ E$_M$E$_T$ **58** hetutva° 〛 E$_M$E$_T$J$_2$J$_3$P$_ś$, hetu° E$_{B1}$E$_{B2}$J$_1$L$_ś$ **59** hetutvāyo° 〛 E$_{B1}$E$_{B2}$J$_1$J$_2$J$_3$L$_ś$P$_ś$, hetutveno° E$_M$E$_T$ **59** taṭasthatvenopanyastasya 〛 Σ, taṭasthenopanyasta L$_ś$ ^{ac} **59** tu 〛 E$_{B2}$E$_M$E$_T$J$_1$J$_2$J$_3$, *om.*E$_{B1}$L$_ś$P$_ś$ **60** hetutve 〛 E$_{B2}$E$_M$E$_T$J$_3$, hetutvenā° E$_{B1}$J$_1$L$_ś$P$_ś$, tvenā° J$_2$ **61** cāsyāṃ 〛 Σ, cāsyāṃḥ L$_ś$ ^{ac} **61** kāryakāraṇavākyārthayor 〛 E$_{B1}$E$_{B2}$E$_M$E$_T$J$_1$P$_ś$, kāryakāraṇavākyārthayoḥ J$_2$, kāraṇavākyārthayoḥ J$_3$, kāryakāraṇayor vākyārthayoḥ L$_ś$ **62** samarthya° 〛 E$_{B2}$E$_M$E$_T$J$_3$P$_ś$ ^{ac}, samarthaka° E$_{B1}$J$_1$P$_ś$ ^{pc}, sāmarthya° J$_2$, samartha° L$_ś$ **62** sāpekṣatvāt 〛 E$_{B1}$E$_{B2}$E$_M$E$_T$J$_1$J$_3$P$_ś$, sāpekṣatvā J$_2$, sapekṣatvāt L$_ś$ **63** °bhāva 〛 E$_M$E$_T$J$_2$J$_3$P$_ś$ ^{pc}, °bhāvo E$_{B1}$E$_{B2}$J$_1$L$_ś$, °bhāve P$_ś$ ^{ac} **63** evārthā° 〛 E$_T$J$_2$J$_3$P$_ś$, 'rthā° E$_{B1}$E$_{B2}$J$_1$L$_ś$, eva arthā° E$_M$ **63** viṣayaḥ 〛 Σ, viśeṣaḥ J$_2$ **64** samarthakatvam 〛 Σ, samarthyatvam L$_ś$ ^{ac} **65** °lakṣaṇaṃ 〛 Σ, °lakṣaṇa° E$_{B1}$ **65** °āntara° 〛 Σ, °ānta° P$_ś$ ^{ac} **65** °audbhaṭair 〛 Σ, °odbhaṭair P$_ś$

66 āśritatvāt | uktalakṣaṇāśrayaṇe tu **yat tvannetre**tyādir vivikto viṣayaḥ kāvyal-
iṅgasyārthāntaranyāsād darśita iti kāryakāraṇayoḥ samarthyasamarthakatvam
arthāntaranyāse pūrvaṃ darśitam itīyatī gamanikāśrayitavyā |

A.3.9 Samāptiḥ

69 evaṃ tarkanyāyamūlam alaṅkāradvayam iha pratipāditam |

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66 KASS 2.4 (*arthāntaranyāsa*): *samarthakasya pūrvaṃ yad vaco 'nyasya ca pṛṣṭhataḥ | viparyayeṇa vā yat syād dhi śabdoktyānyathāpi vā || ibid*: 6.7 (*kāvyaliṅga*): *śrutam ekaṃ yad anyatra smṛter anubhavasya vā | hetutāṃ pratipadye kāvyaliṅgaṃ tad ucyate ||* **66** *yat tvannetra*] *cit.* Verse *ad Suvṛttatilaka* 2.39, *Saduktikarṇāmṛta* 976,

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66 āśritatvāt] $E_{B2}E_{M}E_{T}J_3L_śP_ś$, ananāśritatvāt $E_{B1}J_1J_2$ **66** ukta°] Σ, tal° J_3 **66** °āśrayaṇe] $E_{B1}E_{B2}E_{M}E_{T}J_3L_śP_ś$, °āśrayeṇa J_1, °ā āyeṇa J_2 **66** °netretyādir] $E_{B1}E_{B2}E_{M}J_1$, °netreti $E_{T}L_śP_ś$ ^{ac}, °netrasamānakāṃtītyādir J_2, °netrasamānakāṃtīti, °netrasamānakāntīti $P_ś$ ^{pc} **66** vivikto] Σ, vivakto J_3 **67** °ārthāntaranyāsād] $E_{T}L_śP_ś$, °ārthāntaranyāsa° $E_{B1}E_{B2}$, °ārthāntaranyāse E_{M}, °ārthāṃtanyāsād J_1, °ārthāṃtaranyāsād J_2J_3 **67** darśita] $E_{B1}E_{B2}E_{T}J_2J_3$, *om.*$E_{M}L_ś$, darśana J_1, dartita $P_ś$ **67** iti] Σ, *om.*$E_{M}L_ś$ **67** kāryakāraṇayoḥ] Σ, *om.*$E_{M}L_ś$ **67** samarthyasamarthakatvam] $E_{B1}E_{B2}E_{T}J_1J_2$, *om.*$E_{M}L_ś$, samarthakatvam $J_3P_ś$ **68** °nyāse] $E_{B2}E_{T}J_3P_ś$, °nyāsasya $E_{B1}J_1J_2$, *om.*$E_{M}L_ś$ **68** pūrvaṃ] Σ, *om.*$L_ś$ **68** darśitam] Σ, darśitaṃm $L_ś$ ^{ac} **68** °īyatī] $E_{B1}J_1J_2J_3L_śP_ś$, °īyaṃ $E_{B2}E_{M}E_{T}$ **68** gamanikā°] $E_{B1}E_{B2}E_{T}J_1L_ś$, gatiḥ E_{M}, gamanikā $J_2J_3P_ś$ **68** °āśrayitavyā] $E_{B1}E_{B2}E_{T}J_1$ $^{pc}L_ś$, āśrayitavyā $E_{M}J_3$, āśriyitavyā J_1 ^{ac}, āśrayatavyā J_2, āśritavyā $P_ś$ **69** iha] $E_{B2}E_{M}E_{T}J_2J_3$, *om.*$E_{B1}J_1L_śP_ś$ **69** pratipāditam] $E_{B2}E_{M}E_{T}J_2J_3P_ś$, uktvā $E_{B1}L_ś$, uktā J_1

Appendix B

An Annotated Translation of the *kāvyaliṅga* and *anumāna* Sections of the *Alaṃkārasarvasva*

B.1 Poetical mark

B.1.1 The definition of poetical mark

Now, two rhetorical figures are stated as being dependent on the principle of logics. Among them,

When the reason is [depicted as taking the form of] the meaning of sentence, or the meaning of words, that figure is poetical mark.

That [rhetorical figure] in which a reason in the form of cause is depicted as the inferential mark, either providing the meaning of sentence, or providing the meaning of words by ways of attributes, is "poetical mark".

B.1.2 The reason for using the word "poetical"

The word "poetical" is used to distinguish it from logical cause. In fact, in this figure, neither universal pervasion, nor the state of the logical reason's being a property of the subject, nor the conclusion and so on should be applied.

B.1.3 The difference with regard to *arthāntaranyāsa*

Additionally, that which is being depicted as providing the meaning of the sentence should be depicted as the reason itself, what has already been depicted is not the

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reason; otherwise, there would be no difference from the figure of *arthāntaranyāsa*.

B.1.4 Examples of a poetical mark existing in the meaning of multiple sentences or in the meaning of multiple words

Examples are as follows:

> Since that blue water lily which has the same beauty of your eyes has sunk in the water, and since the moon that imitates the luster of your face is [now] surrounded by clouds, O beautiful lady, and since even those royal swans which imitate your gait have gone away, [therefore,] fate never permits me even the small respite of [seeing something that shares] a similarity with you.

> The does, indifferent to the fresh *darbha* grass, informed me, who did not know of your movements; [for] they directed their eyes to the southern direction with eyelashes upturned.

In the first example, the meaning of the initial three *pāda*-s, which take the form of the meaning of multiple sentences, is set down as the reason for the fourth *pāda*; but in the second example, [the action of] informing *vyāpāranyatyaḥ* as an attribute of does is accepted as a reason which conveys the meaning of multiple words.

B.1.5 Examples of a poetical mark existing in the meaning of a single sentence or in the meaning of a single word

Similarly, we can exemplify poetical mark which exists in the meaning of one sentence or in the meaning of one word. For example,

> The longed for divinities are found in the home. How can your [slender] body, O child, [resist the fierce] austerity! The delicate *śirīṣa*-flower may bear the step of a bee, but never [the step] of a bird.

> This heart of mine, stunned through astonishment, with all other feelings ceased, as if exhilarated by the pleasure of bathing in nectar, is now disconcerted when she is near, as if it were kissed by burning coals.

In the first example, with regard to the prohibition of austerity which is the reason for the obtainment of a boon, "longed for" which takes the form of the meaning of a sentence is indicated to be the reason. In the second example, however, [the reason is] "all other feelings have ceased" which takes the meaning of word by means of its attribute "stunned through astonishment".

B.2 Poetical inference

B.2.1 The definition of poetical inference

The explicit statement of a thing to be proven and its proof is poetical inference.

That [rhetorical figure] in which, by means of explicit verbal denotation, a proof possessing [1] the state of the logical reason's being a property of the subject, [2] positive concomitance and negative concomitance is indicated for the comprehension of a thing to be proven, is the rhetorical figure called poetical inference. A special strikingness should be applied here accordingly; otherwise there would be no distinction from logical inference.

B.2.2 The example of poetical inference taking another rhetorical figure as its base

For example,

> Since the vapour of wafting clouds conceals the chasm of the sky, since fireflies take on the form of sparks of fire, and since the quarters of the sky are reddened by the flickering flame of lightning, therefore, I suppose, the fire of love is smouldering in the woods where the travellers [stay]..

In this example, the poetical inference is [as follows]: the signs of fire, *i.e.* vapour, sparks of fire and the dark-red quarter of sky, cause the understanding of [the existence of] fire which is stated by the word "*dava*". It is different from logical inference because since [the poetical inference in this example] is pregnant with another rhetorical figure, *i.e.* having *rūpaka* as its base, it (*i.e.* the poetical inference in this example) relies on strikingness.

B.2.3   The example of pure poetical inference

However, in some cases there is also pure [poetical inference.] For example,

> Since those very stinging arrows fall continually only there to where
> those young ladies with unsteady glances gesture with their eyebrows,
> therefore, the vigorous Love-god, who is the herald, truly always runs
> in front [of them], with his hand drawing back the arrow set to the
> bow that [is drawn back so far that it] turns into a circle.

In this example, with regard to the thing to be proven, *i.e.* the fact that Cupid
walks ahead, the falling of arrows as the proof is surely not ornamented [with
any rhetorical figure]. Therefore, this is a pure poetical inference. The aesthetic
beauty [here is based on] a special strikingness because it depends on the meaning
brought about merely by the fascinating expression [by the poet].

B.2.4   The existence of two kinds of relations

Here [the following] is the core idea. Here there is the relation of the thing to be
cognized and the causer of cognition; a relation of the thing to be substantiated
and the substantiator also exists. Among those two, when there is a case of
causing a cognition of a [hitherto] uncognized object, the relation of the thing to
be cognized and the causer of cognition is present. On the other hand, in the case
of causing a cognition of an already cognized object, the relation of the thing to
be substantiated and the substantiator is present.

B.2.5   The scope of poetical inference

In this context, when the relation of the thing to be cognized and the causer of
cognition [exists], we have an instance of poetical inference.

B.2.6   The distinction between poetical mark and *arthān-*
taranyāsa when the relation of *samarthya* and
samarthaka exists

But when the relation of the thing to be substantiated and the substantiator exists,
[in verses] where the reason is the meaning of words and is expressed explicitly
to function as a reason, there no rhetorical figure exists, as, for example, in cases
such as "*nāgendrahastās tvaci karkaśatvād*" and so on. However, in a case where
the already expressed object functions as the reason, as in the exemplified context

of "*mṛgyaś ca darbhāṅkuranirvyapekṣā*" and so on, there exactly poetical mark is present. However, in a case where the sentence meaning is the reason, and it is adduced to function as a reason without stating this fact, there we find [also] poetical mark. However, if an adduced object, as long as it is something uninvolved, is a reason, there is *arthāntaranyāsa*.

B.2.7 The distinction of the scopes of the two rhetorical figures

Thus in such tabulation, if a sentence meaning, either being a result or being a cause, is a reason, that exactly results in poetical mark; because the substantiated sentence is not something independent as long as it expects [a substantiator]. From this point, the scope of *arthāntaranyāsa* is only the relation of universal and individual.

B.2.8 In *arthāntaranyāsa*, a result and its cause are the thing to be substantiated and the substantiator respectively

Again, if it is said that *arthāntaranyāsa* is a substantiator because it exists in [the relation of] cause and result, that disregards the previously defined [kind of] poetical mark, because the followers of Udbhaṭa rely on a different definition which takes that [substantiation] as its scope. But if one accepts the definition stated [by us], it can be shown that poetical mark has a distinct scope with regard to *arthāntaranyāsa*, [as in] the case "*yat tvannetra*" and so on. Therefore, in *arthāntaranyāsa*, a result and its cause were previously shown as being an object to be substantiated and its substantiator. Such paraphrase is to be followed.

B.2.9 Conclusion

In this way, the two rhetorical figure based on logical principles as their base are expounded here.

Appendix C

Description of the Manuscripts of the *Alaṃkāraratnākara*, the Abbreviations and Sigla

The present critical edition has used all of the available manuscripts of the AlRat except for one manuscript preserved possibly in Darbhanga, reported as deposited in the house of a local pandit in *A Descriptive Catalogue of Manuscripts in Mithila*, volume II (1933), but I have not yet been able to verify the current location of this manuscript, or whether it even still exists. Besides the description of all these manuscripts, the abbreviations used in the previous discussions and in the critical edition as well as the sigla are given here.

C.1 Description of the Available Manuscripts of the *Alaṃkāraratnākara*

J$_a$ MS preserved at the Raghunath Temple, Jammu.

The title of this manuscript given on the cover is *Alaṃkāraratnākaraḥ*. It is documented in Patkar (1973), pp. 266–267, index code 805 Gha. According to the information therein, its size is 35.5×19.2 cms and it consists of totally 128 folios, but folio 12 and 16 are missing. Each folio contains 12 lines, and each line contains 29 or 30 *akṣara*-s (folios 1 to 6), or 36 *akṣara*-s (starting from folio 7). The manuscript is incomplete, and the pagination ends firstly at 74, then a separate pagination starts and continues up to 54. It is a paper manuscript written in what can be called "Jammu-Devanāgarī" script. The explicit reads *kṛtir mahopādhyāyabhaṭṭa-trayīśvaramantraputrasya tatrabhavataḥ paṇḍitabhaṭṭaśrīśobhākaramitrasya*

67

śrīśrīvaśarmaputreṇa prajñālavavatā mayā ratnākarābhidhaḥ pauṣe laṃkāro likhitaḥ śubhaḥ, so we know that the scribe is the son of a Śrīvaśarman, or his name is exactly Śrīvaśarmaputra, and he copied this text in Pauṣa month. The manuscript is well preserved and contains both *sūtra*-s and *vṛtti*-s. The main text are followed by *chāyā* for the Prakrit verses and *Sūtrapāṭha*. The date of copying is unknown.

In J$_A$, *sa* and *ma* appear similar in many occasions, and we can only determine the correct one with the help of context. In some cases, *pa* is also written in a similar way as that of *sa* and *ma*. The "Jammu-Devanāgarī" script with thick strokes also makes the identification of each letter more difficult. The sign of the vowel *e* and *o* can be misplaced in some cases, as in the sentence *anayoś ca hatverthasya yadāder upadānāc chābdaṃ sādhanatvam*, where *hatverthasya* should be corrected to *hetvarthasya*. *akṣara*-s of nasal consonants are in most cases replaced by *anusvāra*. Full stop of sentence is denoted by blank space in most places, as we can see in the first, second, eighth, ninth and twelfth lines of Figure C.1, and in the remaining cases denoted by single or double *daṇḍa*-s. The omission of initial vowel is not denoted by *avagraha* or any other sign. When a line ends with an independent vowel *akṣara* which is the initial of an independent word, this vowel is denoted with a short vertical stroke on its lower right, as we can see at the end of the eighth and the twelfth lines.
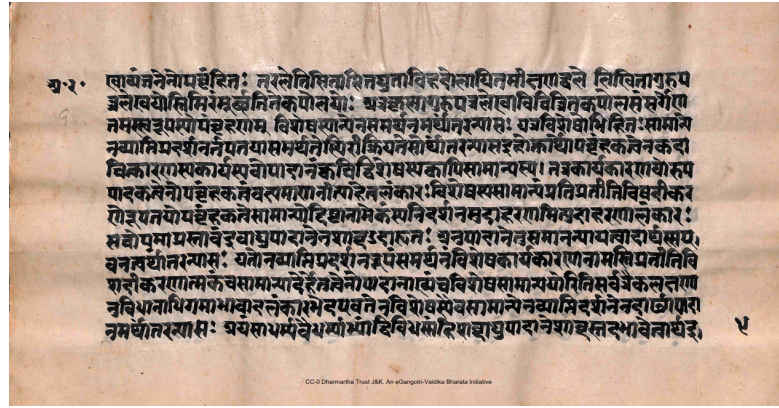
Figure C.1: Folio 83v(9v2) of J$_A$ Content: the rhetorical figure of *samādhi* (promotion) and *arthāntaranyāsa* (poetical substantiation)

J$_o$ MS preserved at the Rajasthan Oriental Research Institute, Jodhpur.

The title of this manuscript given on the cover is *Alaṅkāraratnākara*. It is documented in Jinavijaya (1968), pp. 370–371, catalogue number 7043

E, deposit number 11105. According to the information provided by Jinavijaya, its size is 17.4×24.9 cms and it consists of totally 121 folios. Each folio contains 24 lines, and each line contains 18 to 20 *akṣara*-s. The manuscript is complete. It is a paper manuscript written in Devanāgarī script. The explicit reads *kṛtir mahopādhyāyabhaṭṭatrayīśvaramitraputrasya tatrabhavataḥ paṇḍitabhaṭṭaśrīśobhākaramitrasya śrīśrīvaśarmaputreṇa prajñālavavatā mayā ratnākarābhidhaḥ poṣe laṃkāro likhitaḥ śubhaḥ.* The manuscript is well preserved and contains both *sūtra*-s and *vṛtti*-s. The date of copying is unknown, but Jinavijaya suggests that the text was copied in the 20th century. The catalogue documents the name of the scribe as Śrīvaśarmaputra.

Like the situation in J$_A$, *sa, ma* and *pa* are also mixed up in J$_O$. The Devanāgarī script in this manuscript shows thick strokes, which also makes the identification of similar *akṣara*-s difficult. The sign of the vowel *e* and *o* can be misplaced in some cases. *na* and *la* can also be mistaken in some cases. *akṣara*-s of nasal consonants are in most cases replaced by *anusvāra*. Full stop of sentence is denoted by blank space. Omission of initial vowel is not denoted with *avagraha* or any other sign.
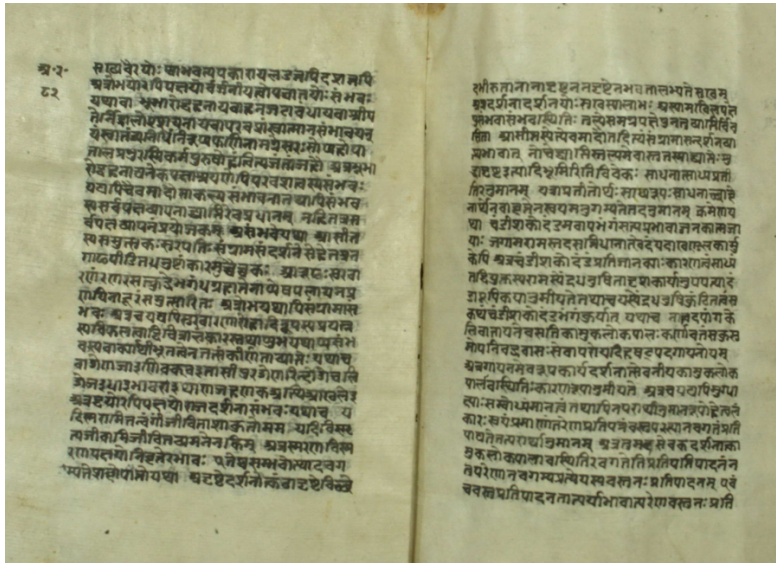
Figure C.2: Folios 82v and 83r of J$_O$ Content: the rhetorical figure of *vyāpti* (universal pervasion) and *anumāna*

K$_O$ MS preserved at the Asiatic Society, Kolkata.

The title of this manuscript given on the cover is *Alaṅkāraratnākaraḥ*. It is documented in Shāstrī (1931), p. 429, catalogue number 4855, deposit

number G 1553. Shāstrī mentions that "Yaśaskara wrote the Devī-stotra
for illustrating each of the sūtras of Śobhā-kara; and Ratna-kaṇṭha in the
middle of the 17th century explained how a verse of the hymn explained
a sūtra." According to the curator's record and the information in the
catalogue, its size is 17×25.5 cms and it consists of totally 72 folios. Each
folio contains 30 lines, and each line contains 30 *akṣara*-s. The manuscript
is complete. It is a Kāśmīrā paper manuscript written in mediaeval
Kāśmīrī (Śāradā) script. The explicit reads *kṛtir mahopādhyāyabhaṭṭa-*
trayīśvaramantraputrasya tatrabhavataḥ paṇḍitabhaṭṭaśrīśobhākaramitrasya
śrīśrīvaśarmaputreṇa prajñālavavatā mayā ratnākarābhidhaḥ poṣe laṃkāro
likhitaḥ śubhaḥ. The manuscript is damaged by worms, as visible in the
marginal of Figure C.3, and it contains both *sūtra*-s and *vṛtti*-s. The date of
copying is unknown, but it seems to have been old.

Figure C.3: Folios 46v and 47r of K$_o$. Content: the rhetorical figure of *samādhi*
and *arthāntaranyāsa*

This manuscript contains plentiful marginal notes. It may have been used
for study of the AlRat, since the marginal notes include quotations from
the AlSar, auto-commentaries to difficult phrases and words, corrections
of *akṣara*-s, and partial *chāyā* for the Prakrit verses. Two *citrakāvya*-s
(figurative poetry[139]) are drawn on the front cover, one being in the form

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[139]This term has several alternative expressions: *citra*, *citrabandha*, *bandhacitra* or simply

of a sword, and the other in the form of a lotus. Two passages containing discussion on grammatical topics are written in the blank area between the two *citrakāvya*-s. *Jihvāmūlīya* and *upadhmānīya* appear before *k/kh* and *p/ph* respectively instead of the normal *visarga.*

The two *citrakāvya*-s are actually the first two examples of the rhetorical figure *citra* (pictorial poetry) in the AlRat. I decode the text contained in them as follows:

> Sword (*khaḍgabandha*):
> *sādarā pāpaharaṇe saṃcārajitasārasā |*
> *sā rātu hāsabhāsā tu mukhapadmā rasāvahā ||*
> *sā durgā pātu vo dhairyadhūtadānavasāhasā |*
> *sārasābhamukhacchāyā jitasaṃtatatāmasā*[140] *||*
> Lotus (*padmabandha*):
> *yā mahāptihatāpāyā yā pātārtiharābhayā |*
> *yā bharāt kṛtarucyāyā yāñcā ruddhamahāmayā ||*

As for the *khaḍgabandha*, first we need to rotate it by 90 degrees with its blade directing downward. We start from the *sā* in the center of the sword, then move upward and read *da rā pā pa ha ra ṇe* on the hilt; then start from the left tip of the longer cross-guard and read *sa ñcā ra ji ta sā ra* and come back to the centric *sā*. In this way, we get the first *pāda*. The second step also starts from the centric *sā* and continues from the right tip of the longer cross-guard, reading *rā tu hā sa bhā sā tu*, then move to the left tip of the shorter cross-guard and read *mu kha pa dmā ra sā va hā* until the right tip. In this way, we obtain the second *pāda*. The third step starts again from the centric *sā*, then we read the left side of the blade downward until the *sā* on the tip of the blade as *sā du rgā pā tu vo dhai rya dhū ta dā na va sa ha sā*. In this way, we get the third *pāda*. The last step starts from the *sā* on the tip of the blade and read the right side of the blade upward as *sā ra sā bha mu kha cchā yā ji ta saṃ ta ta tā ma*, and finally ends at the centric *sā*. In this way, the fourth *pāda* is also obtained.

Leveille (2017) discovers the way of deciphering the lotus graph. According

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bandha. Lienhard translates it as *carmen figuratum* and observes its two characteristics: one is "limiting the number of phonemes (usually consonants) in a stanza to one, two or only a few", the other is "arranging the syllables in a definite, predetermined order" (Lienhard 1984, p. 154). Battistini states that "can indicate both word plays in general (riddles, palindromes, tongue-twisters) and pictorial stanzas in a narrower sense" (Battistini 2014, p. 21, fn. 2). In this paper, *citrakāvya* is used to denote pictorial stanzas.

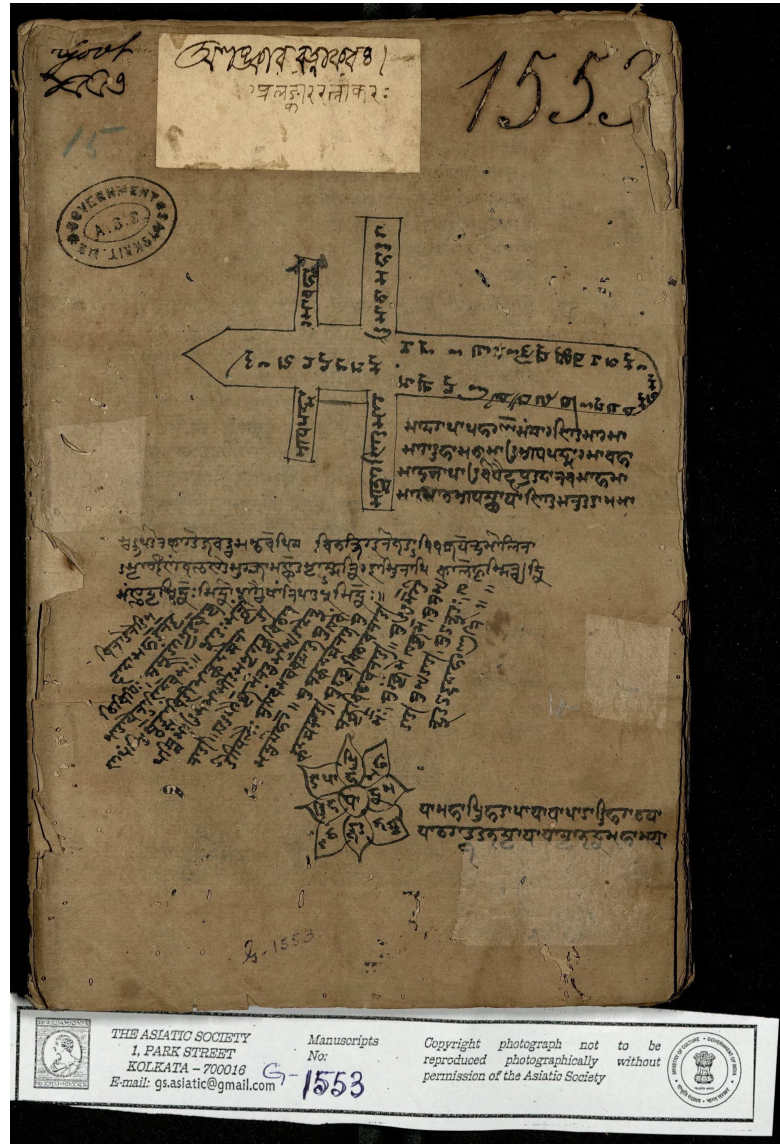[140]Śobhākara puts *pāda* c and d first in the AlRat.

Figure C.4: Front cover of K$_\mathrm{o}$

to the method therein, we need to start from the *yā* in the center, then turn to the pedal on the top right with *ma hā*, next turn to the pedal on the top middle and read *pti ha*, next turn to the pedal on the top left and read *tā pā*, and next come back to the *yā* in the middle. In this way, we obtain the first *pāda* of the *padmabandha*. The second step also starts from the *yā* in the center, then we need to move back to the pedal with *tā pā*, but read it in an opposite direction as *pā tā*; next move to the pedal on the middle left and read *rti ha*; next move to the pedal on the lower left and read *rā bha*, and move back again to the *yā* in the center. In this way, we obtain the second *pāda*. The complete procedure of reading *akṣara*-s is given in Figure C.5, though the position of each pedal is different from that in Figure C.4:
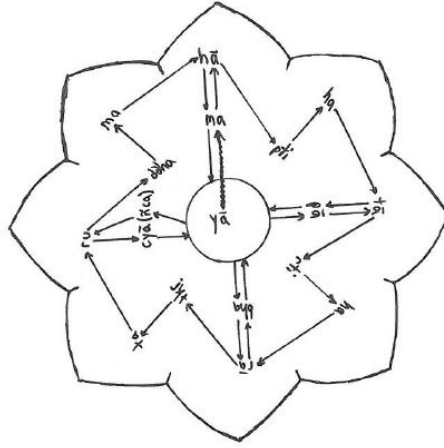
Figure C.5: The order of syllables in the lotus-formed *citrakāvya* in Leveille 2017, p. 19.

The two *citrakāvya*-s are constructed as separate verses, but they can form one unified text in term of the syntax and content. The whole text depicts a pious devotee to the goddess Durgā. In the following translation,I put the lotus-formed *citrakāvya* before the sword-formed *citrakāvya* and place the second part of the sword-formed *citrakāvya* before the first part, as Śobhākara does in the AlRat.

Leveille only provides the translation of the verse contained in the lotus graph, which runs as follows:

> She who kills misfortune by means of her auspiciousness
> She who fearlessly removes pain with a strike[141]

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[141]Leveille's interpretation of *pātārtiharābhayā* is presumably as a compound: *yā pātānām*

> She one who fully manifests the arrival of light
> And she one who hinders great sickness by means of her inclination[142]

I translate the verses contained in the sword graph as follows:

> May Durgā protect you
> She who through [her] firmness destroyed the impetuousness of the Dānava-s
> The lustre of whose face resembling the red lotus
> Defeats the impenetrable darkness
> She who is zealous to remove sin
> She whose gait defeats that of the swans
> She whose lotus-face, shining with a smile, brings gladness
> May she give benefit [to you]

O_x MS preserved at the Bodleian Library at Oxford University, England.

The title of this manuscript given on the spine is *Śobhākareśvaramitra's Alaṅkāraratnākara.* It is documented in Winternitz and Keith (1905), pp. 142–143, catalogue number MS Sansk d. 87. The manuscript forms the main part of a larger collection which consists of five different texts: a fragment of the seventh act of the *Abhijñānaśakuntala*; the AlRat; a fragment of the *Kāmasūtra* and a commentary; a fragment of the *Śabdavyāparavicāra* of Mammaṭa; and part of the *chāyā* for the Prakrit verses in the AlRat. This last section starts from the Prakrit verses under the twenty-fourth figure *pratīpa* to those under the sixty-eighth figure *udreka*. According to the information in the catalogue, the size of this manuscript is 8.75×9.625 inches (circa 22.2×24.5 cms). Folio number is written up to 163, but folios 1 to 41 are lost, and folio 79 are doubled, so it really consists of totally 127 folios. Several folios are seriously damaged. Each folio contains 21 lines, and each line contains 25 *akṣara*-s. The AlRat starts from folio 49v and ends on folio 156r, and it is complete. The manuscript is made of birch bark and written in Śāradā script. The explicit of the AlRat reads *kṛtir mahopādhyāyapaṇḍitabhaṭṭatrayīśvaramittraputrasya tatrabhavataḥ paṇḍitabhaṭṭaśrīśobhākareśvaramittrasya // iti śubhaṃ | śrīr astu // aśuddhatvam ādarśadoṣāt | śrīgaṇeśāya namaḥ // oṃ namas sarasvatyai //.* The manuscript is generally in good condition and it contains both

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ārtihare abhayā (with *abhayā* as an adjective). This should be translated as follows: she who is fearless in the removal of suffering from calamities. One could also read *pātārtiharābhayā* as two words.

[142]Leveille 2017, p. 18.

sūtra-s and *vṛtti*-s of the AlRat. The date of copying is written on the last line of folio 49r, which reads *saṃ 52 pau śuti 11 gurau.* This corresponds to January the 14th, 1677 A.D. Winternitz and Keith give 1676 A.D. as the time of copying.

This manuscript has been discussed and analyzed in Vasudeva (2016). Judged from the handwriting style, the *Abhijñānaśakuntala* and the AlRat seem to have been written by one hand, the *Kāmasūtra* and the *Śabdavyā-paravicāra* seem to have been written by another hand, and the *chāyā* for the Prakrit verses was written by a third hand[143]. *Jihvāmūlīya* and *upadhmānīya* appear before *k/kh* and *p/ph* respectively instead of normal *visarga*.
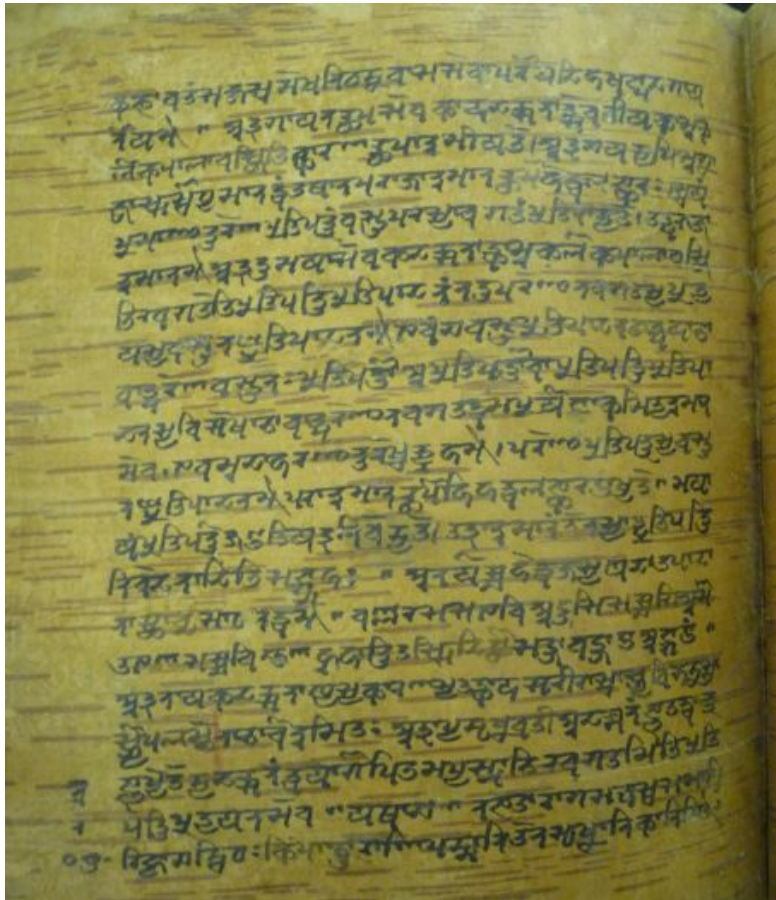
Figure C.6: Folio 120v from O$_x$ Content: the examples and explanations of *anumāna*

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[143]See Vasudeva 2016, pp. 499–500; Winternitz and Keith 1905, p. 142

P_d MS preserved at the Bhandarkar Oriental Research Institute, Pune.

The title of this manuscript given on the cover is *Alaṃkāraratnākara*. It is documented in Gode (1936), pp. 15–16, catalogue number 227/1875–76. According to the information therein, its size is 14×6 inches (around 35.6×15.2 cms) and it consists of totally 94 folios. Folios 92 to 101 are missing. Each folio contains 12 lines, and each line contains 52 *akṣara*-s. The manuscript is incomplete. It is a paper manuscript written in Devanāgarī script. The explicit reads *kṛtir mahopādhyāyabhaṭṭa-trayīśvaramantraputrasya tatrabhavataḥ paṇḍitabhaṭṭaśrīśobhākaramitrasya śrīśrīvaśarmaputreṇa prajñālavavatā mayā ratnākarābhidhaḥ poṣe laṃkāro likhitaḥ śubhaḥ.* The manuscript is well preserved and contains both *sūtra*-s and *vṛtti*-s. The date of copying is unknown, but Gode thinks that it is not old.

This manuscript is used by Devadhar as the main source of his edition. It also contains plentiful marginal notes. The *akṣara*-s *sa*, *ma* and *pa* may confuse readers and curators of the manuscript because of their similar appearance, but not as frequent as the conditions in J_A and J_O.
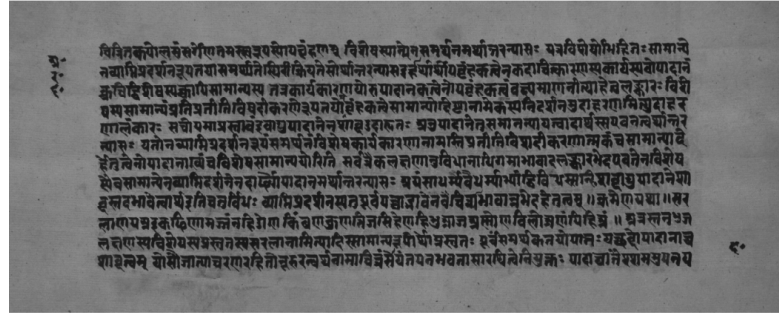
Figure C.7: Folio 60v from P_D Content: the rhetorical figure of *samādhi* and *arthāntaranyāsa*

P_ś MS preserved at the Bhandarkar Oriental Research Institute, Pune.

The title of this manuscript given on the cover is *Alaṃkāraratnākara*. It is documented in Gode (1936), p. 15, catalogue number 227A/1875–76. The manuscript forms one part of a larger collection which consists of the following rhetorical treatises: *Alaṃkārasarvasva* (1v–110r), *Alaṃkārasarvas-vasūtrāṇi* (110v–113v), *Alaṃkāraratnākarasūtrāṇi* (113v–117v, *abbr.* P_ŚRS), *Alaṃkāraratnākaraprākṛtagāthāsaṃskṛtīkaraṇam* (118r–134v, *abbr.* P_ŚP), *Alaṃkāravimarśinī* (separate pagination 1v–255r), and *Alaṃkāraratnākara*

(separate pagination 2v–23r). The AlRat in this collection is fragmentary, starting from the middle of the *vṛtti* of the first rhetorical figure *punaruktavadābhāsa* (seeming tautology) and ends with the first sentence of the *vṛtti* of the twentieth rhetorical figure *vinoda* (relief of eagerness). According to the information in the catalogue, the size of this manuscript is 7.25×7.25 inches (circa 18.4×18.4 cms). The manuscript is made of country paper and written in Śāradā script. The explicit reads *anyāsaṅgāt kautukavinodo vinodaḥ // asannihite 'nubhūte 'nanubhūte pi vābhilaṣyamāne rthe praticchanda.* The manuscript is generally in good condition, but some passages are comparably vague due to the fade of ink. All manuscripts in the collection are combined together with a leather cover. The date of copying of the AlRat is not mentioned, but the explicit of the *Alaṃkāraratnākarasūtrāṇi* gives the date as *saṃvat 15 śrā vati aṣṭamyāṃ śanivāsare.* This era is presumably the Saptarṣi era widely used in Kashmir. Characteristically, this era does not indicate centuries. By using the Pancanga 3.14 provided by M. Yano[144], we arrive at three possible dates: August the 2nd in A.D. 1439, August the 21st in A.D. 1639 and September the 1st in A.D. 1839. Further studies on the characteristics of the script in this manuscript are necessary to determine which date was the most probable.

The *Alaṃkārasarvasvasūtrāṇi* and the *Alaṃkāraratnākaraprākṛtagāthāsaṃ-skṛtīkaraṇam* were utilized by Devadhar for reconstructing the lost passages in P_D[145], but it seems that he was not aware of the rest of the whole collection. Two *citrakāvya*-s are attached after the explicit on the last folio, which are generally the same as those in K_O.

V_a MS preserved at the Sarasvati Bhavan Library, Sampurnanand Sanskrit University, Varanasi.

The title of this manuscript given by the curator is Alaṅkāraratnākaraḥ. It is documented in *A Descriptive Catalogue of the Sanskrit Manuscripts Acquired for and Deposited in the Sanskrit University Library (Sarasvati Bhavana), Varanasi, during the years 1791-1950*, Vol. 11, pp. 78–79, catalogue number 41264. According to the information therein, its size is 91×4, without unit of length. It consists of totally 253 folios, but folio 1 and folios after 254 are missing. Each folio contains 7 lines, and each line contains 29 to 32 *akṣara*-s. The manuscript is incomplete. It is a paper manuscript written in Devanāgarī script. The explicit reads *vipphu // visphuritāratnena kaustubhena śobhā yasya taṃ visphuritaratnaśobham / vilāsena pītam aṃbaraṃ yasya taṃ vilāsapītāṃbaram / sahavanamālayāmuṣyapattram ayyāvartate yas taṃ*

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[144]https://www.cc.kyoto-su.ac.jp/ yanom/pancanga/.
[145]See Devadhar 1942, p. iii.
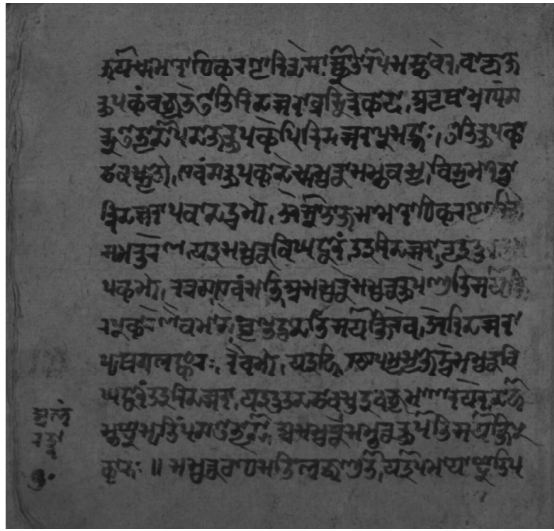
Figure C.8: Folio 20v of P$_{\acute{s}}$ Content: the rhetorical figure of *nidarśanā* (negative illustration)
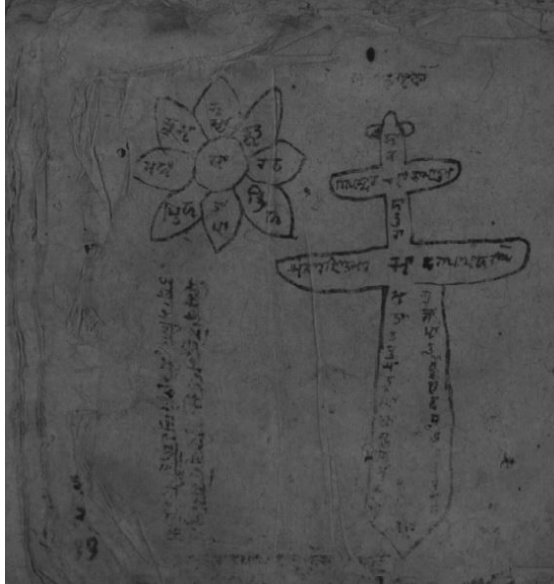

Figure C.9: *padmabandha* and *khaḍgabandha* on the last folio of P$_{\acute{s}}$

sava, which is the *chāyā* and explanation for Prakrit verses in the AlRat. The manuscript is well preserved and contains both *sūtra*-s and *vṛtti*-s, but some folios show traces of water stains. The date of copying is unknown.
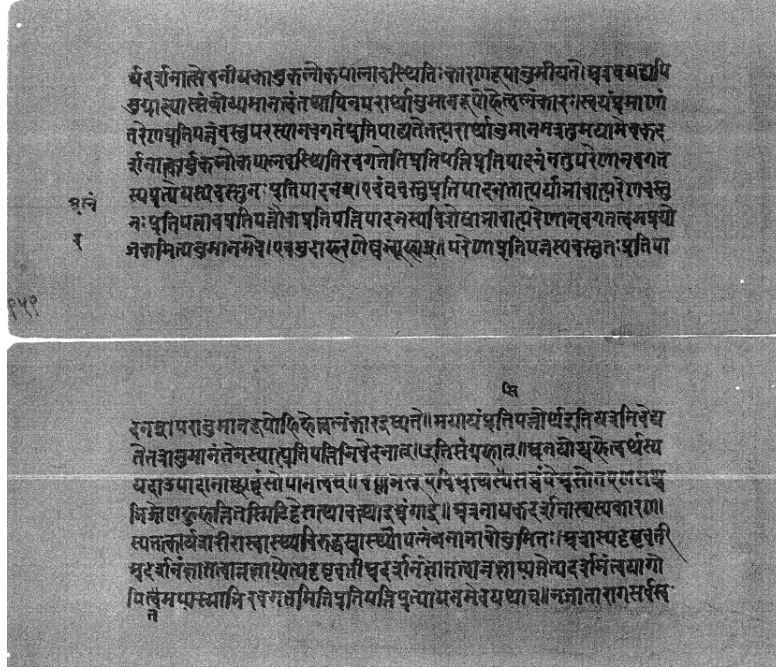

Figure C.10: Folios 151v and 152r of V$_A$ Content: the rhetorical figure of *anumāna*

This manuscript contains marginal notes and corrections. The AlRat in this manuscript does not contain its first folio. Its explicit on folio 237r reads *kṛtir mahopādhyāyapaṇḍitabhaṭṭaśrītrayīśvaramittraputrasya tatrabhavataḥ paṇḍitabhaṭṭaśrīśobhākareśvaramittrasya*. After the AlRat, I find the following additional contents: 6 verses praising Viṣṇu and Śiva (237v to 238r), a complete *sūtrapāṭha* of the AlRat (238v to 242r), and an incomplete *Alaṃkāraratnākare prākṛtagāthānāṃ saṃskṛtīkaraṇam* which ends in the middle of the commentary to a Prakrit verse under the rhetorical figure *vikalpa* (option from two opposite alternatives). I transliterate and translate the 6 praising verses as follows:

> *yasyaikasyaiva doṣṇāṃ jayati daśaśatī sānvayo dvāri rudraḥ*
> *kārāgāre surāṇāṃ patir api ca śacī cāmaravyagrahastā |*
> *kanyā tasyaivam ekā rajanicarapater eṣa śuddhāṃtam eko*
> *bālo niḥśaṃkam asyāḥ praviśati ca namas tejase vaiṣṇavāya*[146]

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[146]This verse can be found in the AlVim, within the commentary to the rhetorical figure *parikara* (entourage of attributes).

|| 1 ||

The unique one (*i.e.* Bāṇāsura), whose one thousand arms are triumphant, he at whose door Rudra together with retinue is [standing guard], he in whose prison [languish] the lord of gods (*i.e.* Indra) and Śacī, turning the chowrie in her hand; this lord of Rakṣasas (*i.e.* Bāṇāsura) has one daughter (*i.e.* Uṣā); and one boy (*i.e.* Aniruddha), fearlessly enters her harem[147]. Homage to the glory of Viṣṇu!

vajraṃ mālyati kuṭṭimaty atha sarinnāthaḥ phaṇī hārati
   śrīkhaṇḍaty analo marud vipinati dhvāṃtaṃ tamīkāṃtati |
pīyūṣaty api kālakūṭam upalo ratnaty arir mitrati
   śvabhraṃ harmyati yady asau bhava bhavatpādāravindha[148] stutiḥ
|| 2 ||

Lightning is like a garland, the ocean looks like stucco[149], serpents act like [pearl] necklaces, fire resembles sandalwood, storm wind behaves like a swaying forest, darkness acts like the moon, even poison acts like nectar, rock looks like jewel, enemies act like friends, cliffs look like palaces. If, O Śiva, this praise to your lotus-feet (*pādāravinda*) [is recited], then [these miracles will take place]!

paryaṃke gahane vane sapavane kūle jale sīmani
   vyomni svairiṇi yāmni[150] dhanvani phale mūle dale kandale |
vyāle maṃtriṇi potriṇi dviradane kīṭe kva te na sthitis
   tenodgaccha kuto pi darśaya mukhaṃ śambho nibaddho ṃjaliḥ
|| 3 ||

On a bed, in an abyss, in a forest, in the wind, on a shore, in the water, on the boundary, in the sky, in an independent process of going/independent invocation, in a bow, in a fruit, in a root, on a leaf, on the cheek, in a tiger, in a minister/an enchanter, in a boar, in an elephant, in a worm: where do you not exist? Therefore, come forth from wherever you are and show your face,

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[147] The story of Uṣā, daughter of Bāṇāsura, and Aniruddha is narrated in the *Bhāgavata Purāṇa*, Skandha 10, Chapter 61–63. See also Mani 1975, p. 43.

[148] *sic!*

[149] Resembling milk-ocean because of white color.

[150] Should be corrected to *dhāmni*?

O Śambhu! [My] hands are formed in salutation [to you].

kaḥ śrīkhaṇḍataruṃ vihāya bhajate saktiṃ karīrāṃtike
   kas tyaktvā pikahuṃkṛtāni kurute kākadhvaniṃ karṇayoḥ |
kaṃṭhe kācalalantikāṃ diśati ko nirmucya muktāvaliṃ
   hitvā tvāṃ śaśikhaṇḍaśekhara paraṃ lokaḥ śrayaty[151] atra kam
|| 4 ||

Who, scorning the sandal wood tree, enjoys being near the *karīra*-shrub?
Who, turning away from the cooing of cuckoos, gives ear to the sound of crows?
Who, discarding a pearl necklace, displays a necklace of glass beads on his neck?
Except you, whom does the whole world depend on, O you whose crown is the digit of the moon?

āsvādagandhadhavalatvaguṇā yathaiva
   nābhedato na ca pṛthag ghanasārakhaṇḍe |
nityas tathā paramadhāmani posphurīti
   ko py eṣa devagurumaṃtramayas taraṃgaḥ || 5 ||

This eternal, inconceivable wave consisting of gods, preceptors and sacred words (*mantra*), shines forth repeatedly in the supreme domain, neither [three elements] in amalgam nor separately, just as the qualities of refreshing power (literally tasting), fragrance and whiteness [existing] in the wood of the camphor tree.

ekayā dve viniścitya trīṃś caturbhir vaśīkuru |
paṃca jitvā viditvā ṣaṭ sapta jitvā sukhībhava || 6 ||
ekayā prajñayā dve kāryākārye viniścitya trīn śatrumitramadhyasthān, catu

Discriminating the two (Right and wrong) by means of the one (Intellect), bring under thy subjection the three (Friend, stranger, foe) by means of four (Conciliation, gift, disunion and severity), and also conquering the five (Five senses) and knowing the six (Treaty, war, etc.), and abstaining from the seven (Women, dice, hunting, harshness of speech, drinking, severity of punishment,

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[151]The manuscript reads *śravati.*

waste of wealth), be happy[152].

Discriminating by means of the one, *i.e.* by intellect, the two, *i.e.* right and wrong. The three [means] friends, stranger, and foe. [By means of] four…

C.2 Observations

Here I provide some observations concerning the relationship between these manuscripts according to my experience in making a critical edition of selected sections of the AlRat.

C.2.1 Similarity of J_a and J_o

In comparison to other manuscripts, these two share similar readings in most of the passages. Both mix up *sa* and *ma* in many occasions, in some cases even mix them up with *pa*. As for the different readings between J_A and J_O, a number of them are due to the similarity of cursive writing of letters (e.g. *na* and *la*), wrong placement of vowel sign and loss of *anusvāra*. The scripts used in these two manuscripts with thick strokes also makes the identification of each letter more difficult. It is possible that they come from one group of the transmission of the AlRat.

C.2.2 Common points of K_o and P_d

Except for *akṣara*-s and ligatures with similar appearances, which have been pointed out by Slaje[153], K_O shares in most places the same marginal notes as those in P_D. The content includes the explanation of the current text, the demonstration of other relating figures and Ruyyaka's opinion in the AlSar. I take the following two pictures as examples:

As is visible in the two pictures, there are three different marginal notes to the main text. I transliterate them as follows (Figure C.12):

> *anyatra* **saṅkhyāniyame pūrvaṃ chekānuprāsaḥ** || (AlSar 4)
> **sarpa sarpa liṅga liṅga** *ity atra arpa arpa iṅga iṅga iti* **dvayoḥ**
> **dvayoḥ svaravyanjanasamudāyayoḥ sāmyam** || (AlRat 3)
> **vyañjanamātrasamudāyayor ve**ti *vāśabdodāharaṇam āha* | **kim**

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[152]Translated by P. C. Roy in the *Mahāsubhāṣitasaṃgraha*
[153]Slaje 1993, p. 43–45.
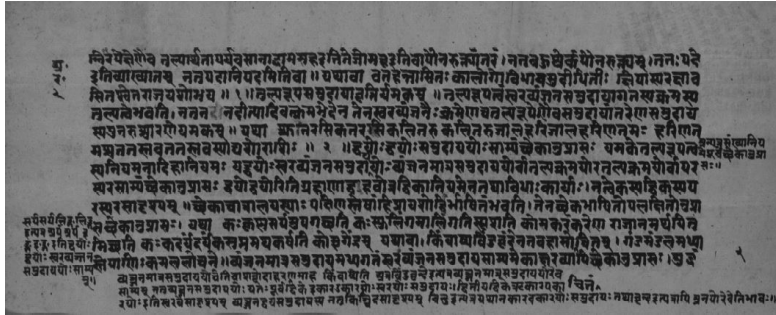
Figure C.11: Folio 2v from P$_\mathrm{D}$
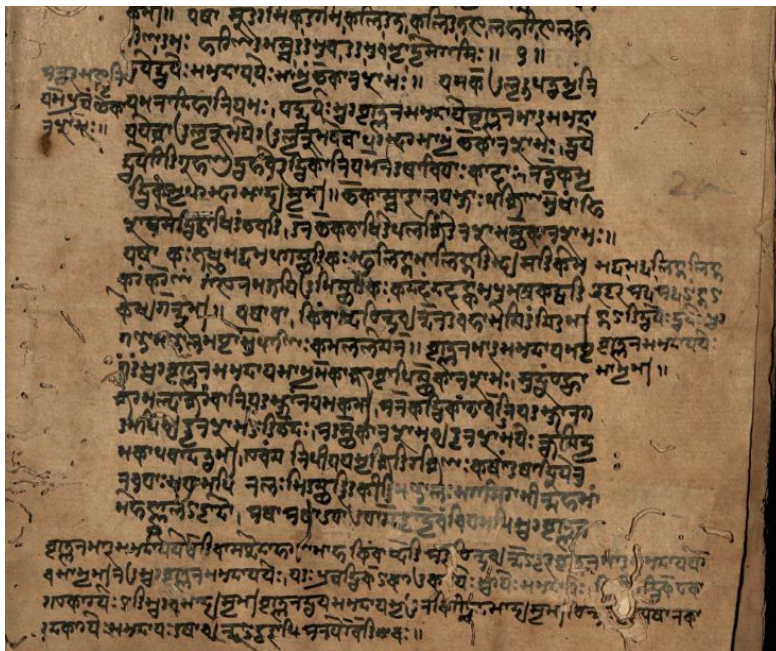
Figure C.12: Lower half of folio 2r from K$_\mathrm{O}$

> ***vāṣpe****ti atra binduvṛnde ity atra vyañjanamātrasamudāyayor va sāmyam | <u>na tu</u>* (Figure C.11 reads *tu na*) *vyañjanasamudāyayoḥ | yataḥ pūrvadvike ikāra ukārayoḥ svarayoḥ samudāyaḥ | dvitīyadvike ṛkāra ekārayoh iti svaravaisādṛśyam | vyañjanadvayasamudāyasya tu na kiñcid sādṛśyam | bindu ity atra yathā nakāra vakārayoh samudāyaḥ tathā vṛnda ity atrāpi anayor eveti bhāvaḥ ||*

Contents in bold is directly quoted from the AlSar and the AlRat. The first marginal note quotes from the AlSar, and the second and the third are commentaries to the rhetorical figure *chekānuprāsa* (alliteration of similar pair sounds) in the AlRat. These notes imply that their author is probably a learned scholar well-versed in Sanskrit rhetorics. In addition, the readings in K_O and P_D usually agree with each other, though in some cases we observe differences such as wrong spelling of vowels or consonants. Therefore, on the basis of these two points, we can make a supposition that K_O and P_D form a separate group in the transmission of the AlRat.

C.2.3 Features of O_x and V_a

O_x is quite unique with regard to other manuscripts because of the following two features: firstly, it is the only manuscript made of birch bark, which means that it is comparatively old; secondly, it contains extra contents which can help improve the readings in Devadhar's edition and reconstruct lost passages therein, although it sometimes does not help much and even makes mistakes. The common point of O_x and V_A is that when editing the sections of *arthāntaranyāsa*, *anumāna* and *hetu*, I find that V_A and O_x usually provide the best candidate readings to improve Devadhar's edition when these two manuscripts read the same or similar. This demonstrates the possibility that they come down to scholars from the same "ancestor". Therefore, they can also form a separate group in the transmission of the text. Here I take the last part of the section of *hetu* as the example.

In my critical edition, this passage should read *kvacit tu parimlānaṃ pīnastanetyādau nāṭakādiṣu nūnam ityādyabhāve 'pi prakaraṇādivaśena svayaṃ parāmarśaniścayād anumānam eva | evaṃ ca na jātā rāgasarvasvetyādau svaparāmarśaniścaye hetvalaṅkāro 'yukta iti ||.* O_x and V_A read exactly the same, except that V_A mistakes *pīnastanetyādau* as *pīnastanetrādau*. J_O reads basically the same, but with more minor mistakes. J_A, K_O, P_D and Devadhar's edition do not contain the content from *nāṭakādiṣu* to *rāgasarvasvetyādau*. The extra content here actually has a close connection to its previous context because there Śobhākara is explaining the difference between *anumāna* and *hetu*. For examples of *anumāna*, the use of words such as *nūnam* (now, at present) and *jāne* (I

know) is optional, and the key point is that these examples must contain an ascertainment of one's own reflection (*svaparāmarśaniścaya*). If this ascertainment does not exist, such example can only be a case of *hetu*. The verse starting with *parimlānaṃ pīnastana*[154] does contain the ascertainment of the speaker's reflection ; so is the verse starting with *na jātā rāgasarvasva*, quoted in the main text of the AlRat. Therefore, even though we do not find words such as *nūnam* and *jāne* in these two verses, they are definitely cases of *anumāna*, not of *hetu*. However, Devadhar's edition reads *kvacit tu parimlānaṃ pīnastanetyādau svaparāmarśāniścaye hetvalaṅkāro yukta iti*, which is a wrong analysis of the verse.

C.2.4   Features of P$_\text{ś}$

This collection of the six manuscripts is particularly valuable in that it includes the polemics among the three aforementioned texts, the AlSar, the AlRat and the AlVim. However, as has been mentioned previously, Devadhar only utilized the *Alaṃkāraratnākarasūtrāṇi* and the *Alaṃkāraratnākaraprākṛtagāthāsaṃskṛtīkaraṇam* in this collection to reconstruct the missing passages and improve the readings in the P$_\text{D}$.

Consequently, an important point that has not been noticed by Devadhar is that if one carefully compares the subtly different handwriting, it is clear that this collection is made up of three sections, each copied by a different scribe. The AlSar, the *Alaṃkārasarvasvasūtrāṇi* and the *Alaṃkāraratnākarasūtrāṇi* consist of the first section, and they share a continuous pagination. The *Alaṃkāraratnākaraprākṛtagāthāsaṃskṛtīkaraṇam* and the AlVim can be grouped together as the second section due to their graphic similarity. The AlRat alone form the third section.

The first folio of the AlVim provides us with a specific date of copying, *saṃ 6 āṣāḍha śuti 12 bhau re, i.e.* in the year 6 of the Saptarṣi era, on the twelfth day in the waxing fortnight of Āṣāḍha month, Tuesday. This corresponds to June the 27th, 1730 A.D. (June the 16th in Julian). This date is different from any of the three possible dates of copying given in the description of P$_\text{ś}$ (August the 2nd in A.D. 1439, August the 21st in A.D. 1639 and September the 1st in A.D. 1839). Therefore, I presume that the three sections were copied separately, then the combination of the three sections happened at some time after Devadhar produced his edition.

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[154]*Ratnāvalīnāṭikā* 2.13: *parimlānaṃ pīnastanajaghanasaṅgād ubhayatas tanor madhyasyāntaḥ parimilanam aprāpya haritam | idaṃ vyastanyāsaṃ ślathabhujalatākṣepavalanaiḥ kṛśāṅgyāḥ saṃtāpaṃ vadati nalinīpattraśayanam ||*

C.2.5 Temporary Conclusion

On the basis of previous analyses and observations, it is clear that J_A, J_O, K_O and P_D all contain the reference to the same scribe: the son of Śrīvaśarman. I presume that the passage with the reference to the scribe was copied from an apograph by all these manuscripts or one of them is the apograph for the other, either directly or indirectly; yet for J_O, it is not a copy of this apograph because it contains the extra part of the anumāna section skipped by the other three. Its position in the stemma of manuscripts remains unclear for the time being. Therefore, if we only take the sections of anumāna and hetu into consideration, J_A, K_O and P_D can form a separate group in the transmission of the AlRat. O_X and V_A can form the second group based on the similarity of features described above. Yet, to group $P_Ś$ is not an easy task so far, since its features deserve further discussions and investigations. I presume that since the AlSar and the AlVim are transmitted together with the AlRat in the collection that includes $P_Ś$, this collection was probably intended for studying the theoretical difference between all the three Sanskrit rhetorical treatises by organizing them together chronologically for remembrance and comparison. The mysteries about the manuscripts of the AlRat can be solved only after the relation between the witnesses is discovered, especially by collating other parts of the text and finding more similar connecting errors. This will be one of the goals of my future research.

C.3 Sigla

Bhuvanapāla *Hāla's Gāhākosa (Gāthāsaptaśatī) with the Sanskrit Commentary of Bhuvanapāla.* 1980. Edited by Prof. M. V. Patwardhan. Prakrit Text Series No. 21. Ahmedabad: Prakrit Text Society. This is the first volume which contains Bhuvanapāla's commentary. The second volume contains translations, notes and explanations for all the verses quoted in the first volume.

Devīstotra *Devīstotra of Yaśaskara Kavi.* Edited by Dr. Kālī Prasāda Dube. Laghu-Granthamālā Vol. 57. 2001. Varanasi: Publication Institute, Sampurnanand Sanskrit University. The *Devīstotra* of Yaśaskara is believed to have been composed in the 16th or 17th century A.D. Its author utilized the *sūtra* part of the AlRat to illustrate each rhetorical figure with a verse in praise of Devī. There are different readings between the *sūtra* part of the two texts, but these generally remain at the level of paraphrasing core ideas of those rhetorical figures.

Pramāṇasamuccaya *Pramāṇasamuccaya* of Dignāga. See Kitagawa 1965.

Pramāṇavārttika *Pramāṇavārttika* of Dharmakīrti. See Miyasaka 1972.

Weber *Saptaśataka.* See Weber 1881.

Appendix D

A Critical Edition of the *arthāntaranyāsa, anumāna* and *hetu* Sections of the *Alaṅkāraratnākara*

In this critical edition I will not report the following in the apparatus, unless other additional variation appears in the manuscripts: the interchangeable use of *anusvara* and homorganic nasal (*ṅ, ñ, ṇ*), the omission of *avagraha*, the change of *visarga* to *s/ś/ṣ* before another *s/ś/ṣ*. The symbols ẖ and ẖ are used for *jihvāmūlīya* and *upadhmānīya*.

The siglum P$_{\text{ŚP}}$ is used only in the apparatus register for the *chāyā* of Prakrit verses. The readings of the *Devīstotra* and P$_{\text{ŚRS}}$ for a given *sūtra* are presented in the apparatus only when they differ from the otherwise constituted text. That is to say, the apparatus is fully positive because the *Devīstotra* and P$_{\text{ŚRS}}$ are treated as testimonia. The abbreviations used in the previous chapters are also applied in the critical edition.

^{ac}	*ante correcturam, i.e.* the reading before the correction by the scribe
^{pc}	*post correcturam, i.e.* the reading after the correction by the scribe
conj.	conjecture
corr.	correction
em.	emendation
~~padma~~	deleted by scribe
om.	omitted
Σ	The reading in all of the manuscripts except for one
ca+++ti	Unreadable or vague

D.1 Arthāntaranyāsaḥ

D.1.1 Arthāntaranyāsasya lakṣaṇam

viśeṣasyānyena samarthanam arthāntaranyāsaḥ ||76||

    yatra viśeṣo 'bhihitaḥ sāmānyena vyāptipradarśanarūpatayā samarthyate
3 sthirīkriyate so 'rthāntaranyāsaḥ |

D.1.2 Hetvarthāntaranyāsodāharaṇānāṃ bhedopāyaḥ, tasya kāraṇaś ca

ihoktārthopabṛṃhakatvena kadācit kāryasya kāraṇasya vopādānaṃ kvacid viśeṣasya
kvāpi sāmānyasya | tatra kāryakāraṇayor upapādakatvenopavṛṃhakatvena vakṣyamā-
6 ṇanītyā hetvalaṃkāraḥ | viśeṣasya sāmānyaṃ prati pratītiviśadīkaraṇarūpatayopavṛ-
ṃhakatve sāmānyoddiṣṭānām ekasya nidarśanam udāharaṇam ity udāharaṇālaṃkāraḥ
| sa copamāprastāve ivādyupādānena śabda udāhṛtaḥ | anupādāne samānanyāy-
9 atvād ārthaḥ sa eva, na tv arthāntaranyāsaḥ | yato na vyāptipradarśanarūpaṃ   147^r V$_A$
samarthanaṃ viśeṣakāryakāraṇānām asti pratītiviśadīkaraṇātmakaṃ ca sāmānyāder
hetutvenopādānākhyaṃ ca viśeṣasāmānyayor iti sarvatraikalakṣaṇānuvidhānādhiga-
12 mābhāvād alaṃkārabheda eva | tena viśeṣasyaiva sāmānyena vyāptidarśanena
dārḍhyopādānam arthāntaranyāsaḥ |

D.1.3 Arthāntaranyāsasya vibhāgāḥ

ayaṃ ca sādharmyavaidharmyābhyāṃ dvividhaḥ san hiśabdādyupādāne śabdas
15 tadabhāve tv ārtha iti caturvidhaḥ | vyāptipradarśanasya tu pūrvapaścādbhāvena   118^r O$_X$
vaicitryābhāvān na bhedahetutvam |

D.1.3.1 Śabdaprakāraḥ sādharmyeṇa

krameṇa yathā–

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2 viśeṣo] Σ, viśeṣaḥ O$_X$ **2** 'bhihitaḥ] P$_{ED}$, bhihitaḥ J$_A$J$_O$K$_O$P$_D$, abhihitas O$_X$,
bhihitas V$_A$ **2** °pradarśana°] Σ, °pradarśane O$_X$ **2** °rūpatayā] Σ, °rtapatayā
J$_A$ **3** 'rthāntaranyāsaḥ] P$_{ED}$, rthāṃtaranyāsa J$_A$J$_O$, rthāntaranyāsa K$_O$P$_D$, rthān-
taranyāsaḥ O$_X$, rthāṃtaranyāsaḥ V$_A$ **4** ihoktārtho°] J$_A$J$_O$O$_X$V$_A$, ihārthārtho° K$_O$,
ihārthārtho° P$_{ED}$, ihorthārto° P$_D$ **4** °opabṛṃhakatvena] O$_X$P$_{ED}$, °opavṛṃhakatvena
J$_A$J$_O$K$_O$V$_A$, °opāvṛṃhakatvena P$_D$ **5** upapādaka°] J$_A$J$_O$K$_O$P$_{ED}$V$_A$, upādānaka° O$_X$P$_D$
5 °opabṛṃhakatvena] O$_X$P$_{ED}$, °opavṛṃhakatvena J$_A$J$_O$P$_D$V$_A$, °o+vṛṃhakatvena K$_O$ **6**
°viśadīkaraṇa°] *corr.*, °viṣadīkaraṇa° J$_O$O$_X$P$_{ED}$V$_A$, °viṣadīkaraṇe J$_A$K$_O$P$_D$ **7** ekasya] Σ,
ekaṃsya J$_A$ **8** °prastāve] J$_O$O$_X$P$_{ED}$V$_A$, °prastāvaṃ J$_A$K$_O$P$_D$ **8** śabda] J$_A$J$_O$K$_O$P$_D$P$_{ED}$, śabda
O$_X$V$_A$ **8** anupādāne] O$_X$V$_A$, anupādāne tu J$_A$J$_O$K$_O$P$_D$P$_{ED}$ **9** na] Σ, *om.*V$_A$ **10** °viśadī°
] Σ, °viṣadī° O$_X$ **11** sarvatrai] Σ, +thatrai° V$_A$ **11** °ānuvidhānā°] Σ, °ānuvidhinā° O$_X$
13 dārḍhyo°] P$_D$P$_{ED}$, dārḍhyā° J$_A$J$_O$K$_O$O$_X$V$_A$ **14** ayaṃ ca] O$_X$V$_A$, ayaṃ J$_A$J$_O$K$_O$P$_D$P$_{ED}$
14 san hi°] Σ, sa+i° K$_O$ **14** °upādāne] Σ, °upādāme V$_A$ **15** °bhāvena] Σ, °bhāvane J$_A$
16 vaicitryā°] Σ, vaicitrya° P$_D$ ^{ac}

saralāṇã paäïkaḍhiṇā majjhaṃ lahiūṇa kiṃ va ṇa kuṇanti | 18
jaṃ sihiṇehi bhuāṇaṃ aṇṇoṇṇaviloaṇaṃ pihiaṃ || 403 ||

147^v V$_A$ atra stanabhujalakṣaṇasya viśeṣasya prastutasya saralānām ityādiḥ sāmān-
yarūpo 'rtho 'prastutaḥ | pūrvaṃ samarthakatayopāttaḥ | yacchabdopādānāc ca 21
śābdatvam ||

D.1.3.2   Ārthaprakāraḥ sādharmyeṇa

yo 'sau jātyā caraṇarahito 'nūrur anvarthanāmā 24
citraṃ so 'yaṃ tapana bhavatā sārathitve niyuktaḥ |
61^r P$_D$ pādāghātaiḥ śamam upanayan dhvāntam ārohati dyāṃ
sevāsaṅgāt kim api mahatāṃ yānti tucchā mahattvam || 404 || 27

atrānūror arkaprasādād viyadākramaṇe sāmānyaṃ sadharmakatayā paścāt
samarthakam |

D.1.3.3   Dvitīyodāharaṇasyāhetvalaṅkārakāraṇam

yady apy atra mahatsevā kāraṇarūpā tucchotkarṣasyopabṛṃhatayopāttā tathāpi 30
na hetvalaṅkāraḥ | kāraṇasya sāmānyālambanenaiva samarthakatayopādānāt
148^r V$_A$ | evam anyatra kāryasya kāraṇasya vā sāmānyadvāreṇa samarthakatvam
arthāntaranyāsa eveti jñeyam || 33

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18 saralāṇã] *corr.*, saralāṇa Σ, saralāṇaṃ O$_X$ **18** °kaḍhiṇā] J$_A$J$_O$K$_O$P$_D$V$_A$, °kaṭhiṇa O$_X$,
°kaṭhiṇā P$_{ED}$ **18** majjhaṃ] P$_{ED}$V$_A$, majjaṃ J$_A$K$_O$O$_X$P$_D$, sajjaṃ J$_O$ **18** lahiūṇa] O$_X$,
na hioṇa J$_A$P$_D$, lahioṇa J$_O$V$_A$, na hi khuṇa K$_O$, laddhūṇa P$_{ED}$ **18** va] Σ, vā V$_A$ ^{ac} **19**
jaṃ] Σ, ja P$_D$ **19** sihiṇehi] O$_X$, siheṇahi J$_A$P$_D$, sihoṇahi J$_O$, siheṇ+h+ K$_O$, thaṇaehiṃ
P$_{ED}$, thaṇaehi V$_A$ **19** bhuāṇaṃ] O$_X$P$_{ED}$V$_A$, bhuāja J$_A$K$_O$P$_D$, tuāṇa J$_O$ **19** aṇṇoṇṇa°]
P$_{ED}$V$_A$, aṇṇoṇa° J$_A$J$_O$K$_O$O$_X$P$_D$ **20** saralānām] Σ, saralāṇam O$_X$ **20** ityādiḥ] V$_A$, ityādis
J$_A$J$_O$K$_O$P$_D$P$_{ED}$, ityādi° O$_X$ **21** 'prastutaḥ] *corr.*, prastutaḥ J$_A$K$_O$O$_X$P$_D$P$_{ED}$, prastavaḥ J$_O$,
prastuta V$_A$ **21** pūrvaṃ] Σ, pūrva° V$_A$ **21** °opādānāc] J$_A$K$_O$O$_X$P$_D$P$_{ED}$, °opādānāś
J$_O$V$_A$ **24** °nāmā] Σ, °nāmār V$_A$ **25** so 'yaṃ] P$_{ED}$, mayaṃ J$_A$, se yaṃ J$_O$P$_D$ ^{ac}, so yaṃ
K$_O$O$_X$P$_D$ ^{pc}V$_A$ **25** tapana] Σ, trapana J$_A$ **26** śamam] Σ, śasam V$_A$ **26** upayanan
] J$_O$K$_O$O$_X$P$_D$P$_{ED}$, upanayaṃ J$_A$, upana+n V$_A$ **26** ārohati] Σ, ārahati J$_A$ **27** sevā°] Σ,
saivā° V$_A$ **27** mahatāṃ] Σ, mahatā P$_D$ **27** tucchā] Σ, tacchā J$_O$ **27** mahattvam
] K$_O$O$_X$P$_{ED}$V$_A$, mahatvam J$_A$J$_O$P$_D$ **28** °prasādād] J$_A$J$_O$K$_O$P$_{ED}$V$_A$, °prasād O$_X$, °prasādad
P$_D$ **28** °ākramaṇe] Σ, °ākrameṇe J$_A$ ^{ac} **28** sadharmakatayā] Σ, sadharmatayā O$_X$
30 mahatsevā] Σ, mahatseva° V$_A$ **30** tuccho°] Σ, +ccho° V$_A$ **30** °opāttā] Σ,
°aipāttā O$_X$ **31** °āvalambanenaiva] J$_A$J$_O$K$_O$P$_D$P$_{ED}$, °ālambanenaiva O$_X$, °āryalaṃbanenaiva
V$_A$ **32** samarthakatvam] J$_A$J$_O$K$_O$P$_D$P$_{ED}$, samarthakam O$_X$V$_A$ **33** jñeyam] O$_X$V$_A$, vijñeyam
J$_A$J$_O$K$_O$P$_D$P$_{ED}$

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19 *chāyā*: *saralāṇāṃ prakṛtikaṭhinā madhyaṃ labdhāḥ kim iva na kurvanti | yat stanair bhujānām*
anyonyavilokanaṃ pihitam || K$_O$ gives *na hi labdhā* instead of *labdhāḥ*. Untraced.

D.1.3.4 Śābdaprakāro vaidharmyeṇa

jeṇa parakkamaṇihiṇā akkamiā sattasāaruddesā |

36   ṇa hu kāarāṇa ḍhukkaï ovāso ṇiagharesuṃ pi || 405 ||

atra saptadvīpākramaṇasya viśeṣasya kātarāṇāṃ nijagṛhe 'py avakāśābhāvaḥ
sāmānyātmā khalv iti śābdatayā vaidharmyeṇa samarthakaḥ |

39

D.1.3.5 Ārthaprakāro vaidharmyeṇa

vidhāya bhūmes talam astakaṇṭakaṃ
vavarṣa hemnā sa saharṣam arthinām |

42   akurvatām arthijanārtikhaṇḍanaṃ   84^v J$_A$
vṛthā taḍitpallavacañcalāḥ śriyaḥ || 406 ||

atra vidharmiṇā sāmānyena samarthanam |

D.1.3.6 Adhyavasāyagarbhaprakāraḥ

45 kvacid adhyavasāyagarbho 'pi bhavati | yathā—

udite bhāskare kvāpi gamyate timirotkaraiḥ | 82^r J$_O$
tejasvinam anālokya prabhavanti malīmasāḥ || 407 ||

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40 *Vikramāṅkadevacarita* 17.1: *vidhāya bhūmes talam astakaṇṭakaṃ vavarṣa hemnā sa saharṣam arthinām | akurvatāṃ sarvajanārtikhaṇḍanaṃ vṛthā taḍitpallavacañcalāḥ śriyaḥ ||*

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35 parakkama°] P$_{ED}$V$_A$, marakkama° J$_A$J$_O$K$_O$, parikkama° O$_X$, sarakkama° P$_D$ **35** °ṇihiṇā]
Σ, °ṇihiṇa O$_X$ **35** akkamiā] J$_A$J$_O$O$_X$P$_D$V$_A$, akkadiā K$_O$, akkamio P$_{ED}$ **35** sattasāaruddesā
] *corr.*, sattāmāagadramā J$_A$, sattāmāaraddomā J$_O$, sattāsāaraddisā K$_O$, sattāsāaroddosa O$_X$,
sattāsāarāddomā P$_D$, sattasāarudesa P$_{ED}$, sattasāaroddosā V$_A$ **36** kāarāṇa] O$_X$P$_{ED}$, kāaraṇa
J$_A$J$_O$K$_O$P$_D$, kāaraṇā V$_A$ **36** ḍhukkaï] P$_{ED}$, hukkaï J$_A$J$_O$K$_O$P$_D$, ḍukkaï O$_X$V$_A$ **36** ovāso]
O$_X$, ovāsa J$_A$K$_O$P$_D$, ovāsaṃ J$_O$, oāso P$_{ED}$, ovaso V$_A$ **36** ṇiagharesuṃ] O$_X$P$_{ED}$J$_A$, niagharesuṃ
J$_A$J$_O$K$_O$, niagharaṃmaṃ P$_D$, ṇiaghāresuṃ V$_A$ **37** 'py] *corr.*, py J$_A$J$_O$V$_A$, *om.*K$_O$P$_D$P$_{ED}$, pi
O$_X$ **37** avakāśābhāvaḥ] *corr.*, abhāvaḥ J$_A$J$_O$, ratyabhāvaḥ K$_O$P$_D$P$_{ED}$, avakāśābhāvas O$_X$,
avakāśānāvas V$_A$ **38** °ātmā] J$_O$O$_X$P$_D$P$_{ED}$V$_A$, °ātsā J$_A$, °ātmu K$_O$ **40** °kaṇṭakaṃ] K$_O$P$_{ED}$,
°kaṃṭhakam J$_A$J$_O$, °kaṇṭako O$_X$, °kaṇṭhakaṃ P$_D$V$_A$ **41** sa saharṣam] *corr.*, samuharṣam J$_A$P$_D$,
masuharṣam J$_O$, samaharṣam K$_O$O$_X$P$_D$V$_A$, samaṃ harṣam P$_{ED}$ **42** °ārti°] J$_O$K$_O$O$_X$P$_{ED}$P$_D$,
°āṃti° J$_A$V$_A$ **44** vidharmiṇā] O$_X$P$_{ED}$, vidharmānāṃ J$_A$J$_O$K$_O$, vidharmāṇāṃ P$_D$, vidharmaṇā
V$_A$ **46** °otkaraiḥ] Σ, °otka++ J$_O$

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35 *chāyā*: *yena parākramanidhinā ākrāntaḥ saptasāgaroddeśaḥ | na khalu kātarāṇāṃ ḍhaukate
'vakāśo nijagṛheṣv api ||* P$_{ŚP}$ reads: *yena parākramanidhinā ākrāntas saptasāgaroddeṣaśaḥ | na
khalu kātarāṇāṃ ḍhaukate 'vakāśo nijagṛheṣv api ||* Untraced.

atra tejasvimalīmasarūpo 'rtho 'bhedenādhyavasitaḥ sāmānyarūpo vaidharmyeṇa 48
samarthakaḥ |

D.1.4 Prativastūpamādṛṣṭāntayor viṣayo 'rthāntaranyāsād bhinnaḥ

evaṃ sāmānyasya viśeṣasamarthakatāyām arthāntaranyāsatve viśeṣasya viśeṣān-
tarasamarthanaṃ prativastūpamādṛṣṭāntayor eva viṣayo nārthāntaranyāsasya | 51

D.1.5 Rudraṭakṛtodāharaṇasya cārutvaṃ nārthāntaranyāsāt, niścayālaṅkārahetukaṃ tu

tataś ca **athavā na citram etad dahati himānī hi bhūmiruham** ityādau
viśeṣasya viśeṣāntareṇa samarthanāt sārūpyeṇāpy ayam bhavatīti na vācyam | cit-
ratvasyābhihitasyāthavā na citram ityādinonmūlenābhihitasamarthanāsambhavāc 54

61^v P$_D$ ca | ata eva vihitaniṣedhād evamādau niścayālaṅkārahetukam eva cārutvaṃ
nārthāntaranyāsāt ||

57

D.1.6 Ārthodāharaṇasya prakārau

ṇiddoso ṇa hu koi vi ṇa hu koi vi savvahā guṇavimukko |

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52 *cit.* KAR 8.90: *janayati saṃtāpam asau candrakalākomalāpi me citram | athavā kim atra citraṃ dahati himānī hi bhūmiruhaḥ ||*

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48 °rūpo] Σ, °rūpe P$_D$ ^{ac} **48** 'bhedenā°] P$_{ED}$, bhedenā° J$_A$J$_O$K$_O$P$_D$V$_A$, bhedonā° O$_X$ **48** sāmānyarūpo] O$_X$V$_A$, sāmānyarūpa° J$_A$J$_O$K$_O$P$_D$P$_{ED}$ **50** arthāntaranyāsatve] J$_A$J$_O$K$_O$O$_X$V$_A$, arthāntaranyāsatvena P$_D$P$_{ED}$ **52** ca athavā] Σ, cāthavā O$_X$ **52** na] O$_X$P$_{ED}$V$_A$, nā J$_A$, nā° J$_O$K$_O$, *om.*P$_D$ **52** citram] Σ, ci+m V$_A$ **52** dahati] J$_A$J$_O$K$_O$O$_X$V$_A$, dehaṃti P$_D$P$_{ED}$ **53** °āntareṇa] K$_O$P$_D$P$_{ED}$, °āṃtareṇa J$_A$V$_A$, °āṃtarenā J$_O$, °āntarenā O$_X$ **53** samarthanāt] J$_O$K$_O$O$_X$P$_D$P$_{ED}$, samurthanāt J$_A$, samarthenāt V$_A$ **53** sārūpyeṇā°] P$_{ED}$ ^{pc}V$_A$, sārūpeṇā° J$_A$J$_O$P$_{ED}$ ^{ac}, sārupeṇā° K$_O$O$_X$P$_D$ **53** °py ayaṃ] J$_O$P$_{ED}$V$_A$, °py āyaṃ J$_A$K$_O$P$_D$, °yam O$_X$ **54** °ābhihitasyā°] Σ, bhihitasya V$_A$ **54** °āthavā] Σ, vā V$_A$ **54** citram] Σ, ++m K$_O$ **54** °ādinonmūlanenā°] J$_O$K$_O$O$_X$P$_{ED}$, °ādinanmūlena J$_A$P$_D$, °āninor mūlanenā° V$_A$ **54** °ābhihita°] J$_O$K$_O$O$_X$P$_{ED}$V$_A$, nābhihita° J$_A$P$_D$ **54** °āsambhavāc] K$_O$O$_X$P$_{ED}$P$_D$, °āsambhavāś J$_A$V$_A$, °āsambhavāc J$_O$ **58** ṇiddoso] K$_O$O$_X$P$_{ED}$V$_A$, jiddomaho J$_A$, ṇiddomho J$_O$, jiddasyo P$_D$ **58** koi vi] O$_X$P$_{ED}$V$_A$, ko bi J$_A$P$_D$, ko vi J$_O$K$_O$ **58** koi] Σ, kaï P$_D$ **58** vi] J$_O$K$_O$O$_X$P$_{ED}$V$_A$, bi J$_A$P$_D$ **58** savvahā] K$_O$O$_X$P$_{ED}$P$_D$, mavvahā J$_A$, mabahā J$_O$, sabbahā V$_A$

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58 *chāyā*: *nirdoṣo na khalu kaścid api na khalu kaścid api sarvathā guṇavimuktaḥ | kṣīrasamudre 'pi viṣaṃ ratnāny api viṣadharaśiraḥsu ||* Untraced.

khīrasamudde vi visaṃ raäṇāṇi vi visaharasiresu || 408 || 149^r V$_A$

60 guṇānām eva daurātmyād dhuri dhuryo niyujyate |
asañjātakiṇaskandhaḥ sukhaṃ svapiti gaur gaḍī || 409 ||

ityādau punaruktanītyā sāmānyaviṣayāyāḥ pratīteḥ sadharmaṇā vidharmaṇā
63 ca viśeṣeṇa viṣadīkaraṇa udāharaṇasyaivārthatvam |

D.1.7 Arthāntaranyāsodāharaṇayor vivekasya saṃgrahaḥ

kāryādinā yad anyasya viśeṣaṇopapādanaṃ |
hetuḥ so 'rthāntaranyāsaḥ sāmānyenetarasya tu ||
66 **sāmānyasya viśeṣād viṣadīkaraṇaṃ vitanyate yatra |**
ārthodāharaṇaṃ syāt tatrevādiprayogavirahena ||

iti vivekaḥ ||

D.2 Anumānam
85^v J$_A$, 83^r
J$_O$, 47^v K$_O$,
D.2.1 Anumānasya lakṣaṇam
120^r O$_X$,
62^r P$_D$,
69 **sādhanāt sādhyapratītir anumānam ||78||**
150^v V$_A$

yatrāpratīto 'rthaḥ sādhyarūpaḥ sādhanāc chābdenārthena vā vṛttena svayam 151^r V$_A$
72 avagamyate tad anumānam |

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60 *cit. Sarasvatīkaṇṭhābharaṇa* 4.56, v. 125, KP 10.109, v. 480, AlVim *ad* AlSar 35. **69**
Devīstotra 77: *sādhanāt sādhyapratītir anumānam || yatrāpratīto 'rthaḥ sādhanāc chābdenārthena*
vā vṛttena svayam avagamyate tad anumānam |. P$_{ŚRS}$ 78: *sādhanāt sādhyapratītir anumānam |*

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59 khīrasamudde] P$_{ED}$, kīrasamudde J$_A$, kīrasamudda J$_O$, kīra+mudde K$_O$, cchīrasamudde O$_X$,
kīramamuddo P$_D$, bīrasamudde V$_A$ **59** visaṃ] Σ, visa P$_D$ **59** raäṇāṇi] P$_{ED}$, raäṇā
J$_A$J$_O$K$_O$O$_X$P$_D$, raäṇāi V$_A$ **59** visa°] O$_X$P$_{ED}$V$_A$, vvisa° J$_A$J$_O$K$_O$P$_D$ **59** °hara] Σ, °haya°
P$_D$ **59** °siresu] O$_X$, °miraṣa J$_A$, °siresa J$_O$P$_D$, °siresa K$_O$, °sinasesu O$_X$, °sire+ V$_A$ **60**
eva daurātmyād] Σ, evādau+tmyād V$_A$ **60** dhuri] Σ, dhari V$_A$ **60** niyujyate] Σ,
na yujyate V$_A$ (The reading of V$_A$ is also possible, but not attested in other sources.) **61**
gaḍī] J$_A$J$_O$P$_D$P$_{ED}$V$_A$, galī K$_O$, gatī O$_X$ **62** ityādau] J$_O$O$_X$P$_D$P$_{ED}$V$_A$, i ityādau J$_A$K$_O$ **62**
°viṣayāyāḥ] J$_A$K$_O$P$_D$P$_{ED}$V$_A$, °viśeṣāyāḥ J$_O$, °viṣeṣayāyāḥ O$_X$ **63** viśeṣeṇa] Σ, viśeṣaṇa K$_O$
63 viṣadī°] Σ, viśadī° V$_A$ **64** viśeṣaṇo°] O$_X$V$_A$, viśeṣasya yad anyeno° J$_A$J$_O$K$_O$P$_D$P$_{ED}$ **64**
°opapādanaṃ] J$_O$O$_X$V$_A$, °opādāne J$_A$P$_D$, °opādānaṃ K$_O$P$_{ED}$ **65** °etarasya] Σ, °ottarasya
J$_O$ **66** viṣadīkaraṇaṃ] Σ, viṣadī+raṇaṃ K$_O$ **66** vitanyate] J$_O$O$_X$P$_{ED}$V$_A$, vibhuvyate J$_A$K$_O$,
vibhūvyate P$_D$ **67** °evā°] P$_{ED}$, °aivā° J$_A$J$_O$K$_O$O$_X$P$_D$V$_A$ **71** yatrāpratīto°] J$_A$J$_O$K$_O$P$_D$P$_{ED}$V$_A$,
yatra pratīto° O$_X$ **71** sādhyarūpaḥ] J$_O$, sādhyartharūpas J$_A$, sādhyarūpas K$_O$O$_X$P$_D$P$_{ED}$V$_A$
71 °nārthena] J$_O$K$_O$O$_X$P$_D$P$_{ED}$V$_A$, °nārthenā J$_A$ **72** svayam avagamyate] J$_A$J$_O$O$_X$P$_D$P$_{ED}$V$_A$,
svaya+vagamyate K$_O$

D.2.2 Daṇḍāpūpikayodāharaṇam

krameṇa yathā—

> caṇḍīśakodaṇḍam avāpa bhaṅgaṃ
>> manye prabhāvāj jalajātmajāyāḥ | 75
> jagāma rāmas tadasannidhānāt
>> khedaṃ yad ākhaṇḍalakārmuke 'pi ||416||

atra caṇḍīśakodaṇḍabhaṅgaṃ prati jānakyāḥ kāraṇatvaṃ rāmasya prakāraṇat-   78
86ʳ Jₐ vaṃ sādhyam | tadviyuktasya rāmasyendradhanuṣi tādṛśakāryānupalabdhyā
48ʳ K_O daṇḍāpūpikayānumīyate | tathā ca yasyendradhanuṣi kuṇṭhitatvaṃ sa kathaṃ
caṇḍīśakodaṇḍabhaṅgaṃ kuryāt | 81

D.2.3 Hetvalaṅkāraḥ parārthānumānarūpaḥ, nānumānālaṅkāraḥ

yathā ca—

> mugdhākṣi nūnam adhunā tvadapāṅgakeli-
>> vātāyane vasati kāmukalokapālaḥ | 84
120ᵛ O_X > karṇāvataṃsakusumopanibaddhavāsaḥ
>> sevāparo yad iha ṣaṭpadagāyano 'yam ||417||

151ᵛ Vₐ atra gāyanarūpasevakakāryadarśanāt sevanīyakāmukalokapālāvasthitiḥ kāraṇa-   87
rūpānumīyate | atra ca yady api mugdhākṣyāḥ sambodhyamānatvaṃ tathāpi
na parārthānumānarūpo hetvalamkāraḥ | svayaṃ pramāṇāntareṇa pratipannaṃ
vastu parasyānavagataṃ pratipādyate tat parārthānumānam | atra tu mayā   90

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74 avāpa] JₐJ_OK_OO_XVₐ, athāpa P_DP_ED   **75** manye] O_XVₐ, satya° JₐJ_OK_OP_DP_ED
75 jalajātma°] O_X, janakātma° JₐJ_OK_OP_DP_EDVₐ   **77** yad] JₐJ_OK_OO_XP_DP_ED, yathā
Vₐ   **77** kārmuke] JₐJ_OK_OO_XP_DP_ED, kārmuko Vₐ   **78** caṇḍīśa°] JₐJ_OK_OO_XP_DP_ED,
caṇḍīśaṃ Vₐ   **78** °kodaṇḍabhaṅgaṃ] K_OO_XVₐ, °kodaṃḍaṃ JₐJ_OP_DP_ED   **78** jānakyāḥ
] JₐJ_OO_XP_DP_EDVₐ, jānakyā+ K_O   **78** kāraṇatvaṃ] JₐJ_OK_O ^{ac}O_XP_DP_EDVₐ, kāraṇatve
K_O ^{pc}   **78** rāmasya] O_XVₐ, *om.* JₐJ_OK_OP_DP_ED   **79** prakāraṇatvaṃ] O_X, *om.*
JₐJ_OK_OP_DP_ED, ca kāraṇatvaṃ Vₐ   **79** °ānupalabdhyā] O_XVₐ, °ānupapattyā JₐJ_OK_OP_DP_ED
80 daṇḍāpūpika°] JₐJ_OO_XP_DP_EDVₐ, daṇḍāpūpikā° K_O   **81** kuryāt] JₐJ_OK_OO_XP_DP_ED,
vidadhyāt Vₐ   **83** mugdhākṣi → madhunā] O_XP_EDVₐ, *lacuna* before nā JₐJ_OK_OP_D
85 karṇāvataṃsa°] JₐJ_OK_OO_XP_DP_ED, karṇāvataṃ ca Vₐ   **85** °kusumopanibaddha°]
J_OK_OP_DP_EDVₐ, °kusumeṣanibaddha° O_X, °kuṃsumopanibaddha° Jₐ   **85** vāsaḥ] J_O vāsas
JₐK_OP_DP_EDVₐ, vāsa° O_X   **87** °rūpasevakakārya°] *conj.*, °mevarūpakārya JₐJ_OK_O,
°rūpasevakārya° O_X, °mevarūpakāryya° P_DP_ED ^{ac}, °sevakād rūpakādya° P_ED ^{pc}, °rūpasevākārya°
Vₐ   **87** °lāvasthitiḥ] J_O ^{pc}O_XP_D ^{pc}P_EDVₐ, °lavasthitiḥ JₐJ_O ^{ac}K_OP_D ^{ac}   **88** tathāpi]
JₐJ_OK_OP_DP_EDVₐ, tathā O_X   **90** °syānavagataṃ] JₐJ_OO_XP_EDVₐ, °syāvagataṃ O_X, °syānavagate
P_D   **90** pratipādyate] JₐJ_OO_XP_DP_EDVₐ, pratipā+yate K_O   **90** mayā°] O_XVₐ, maṭa° JₐK_O,
mada° J_OP_D ^{ac}, mahā° P_EDP_D ^{pc}

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74 Untraced.

sevakadarśanāt kāmukalokapālāvasthitir avagateti pratipattipratipādanaṃ, na tu
pareṇānavagatasya pratyeyasya vastunaḥ pratipādanam |

D.2.4 Dvitīyodāharaṇasyānumānatvahetuḥ

93 evaṃ ca vastupratipādanatātparyābhāvāt pareṇa vastunaḥ pratipattāv apratipat- 83^v J$_O$
tau vā pratipattipratipādanasya viśeṣābhāvāt pareṇānavagatatvam aprayojakam
ity anumānam eva | evam udāharaṇāntareṣv abhyūhyam |

D.2.5 Hetvanumānayor bhedasya saṃgrahaḥ

96   pareṇāpratipannasya vastunaḥ pratipādanam | 152^r V$_A$
     parānumānarūpo hi hetvalaṅkāra iṣyate ||
     mayāyaṃ pratipanno 'rtha iti yatra nivedyate |
99   tatrānumānaṃ tena syāt pratipattinivedanāt ||

iti saṅgrahaḥ |

D.2.6 Pūrvodāharaṇadvayor sādhanatvaṃ śābdam

anayoś ca hetvarthasya yadāder upādānāc chābdaṃ sādhanatvam |

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91 sevaka°] J$_A$J$_O$K$_O$O$_X$P$_D$P$_{ED}$, mevaka° V$_A$ **91** darśanāt] J$_A$J$_O$O$_X$P$_D$P$_{ED}$V$_A$, darśanā
K$_O$ **91** kāmuka°] J$_A$J$_O$K$_O$O$_X$P$_D$P$_{ED}$, kārmuka° V$_A$ **91** °pratipādanaṃ] J$_A$O$_X$P$_D$P$_{ED}$V$_A$,
°pādanaṃ J$_O$K$_O$ **92** °ṇānavagatasya] J$_A$K$_O$O$_X$P$_D$P$_{ED}$V$_A$, °ṇānavagamya J$_O$ **92** pratyeyasya
] J$_A$J$_O$K$_O$P$_D$P$_{ED}$V$_A$, pratyayasya O$_X$ **94** vastupratipādanatātparyābhāvāt → viśeṣābhāvāt
] J$_O$O$_X$P$_{ED}$, vastupratipādanasya viśeṣābhāvāt J$_A$, vastupratipādanatātparyabhāvāt° K$_O$P$_D$,
°pratipattipādanasya° V$_A$ **94** °avagatatvam] J$_O$K$_O$O$_X$P$_D$P$_{ED}$V$_A$, °avagatvam J$_A$ **95**
abhyūhyam] J$_A$J$_O$K$_O$P$_D$P$_{ED}$V$_A$, abhyūham O$_X$ **99** pratipattinivedanāt] V$_A$, pratipat-
tinivedanam J$_A$J$_O$P$_D$P$_{ED}$, ++pattinivedanam K$_O$, pratipattinivedanād O$_X$ **100** saṅgrahaḥ
] K$_O$O$_X$P$_{ED}$, saṃgrahaḥ J$_A$J$_O$P$_D$, saṃgrahāt V$_A$ **101** hetvarthasya] J$_O$K$_O$O$_X$P$_D$P$_{ED}$V$_A$,
hatverthasya J$_A$ **101** yadāder] J$_A$J$_O$K$_O$P$_D$P$_{ED}$, yadā O$_X$V$_A$ **101** chābdaṃ] J$_A$J$_O$K$_O$P$_D$P$_{ED}$V$_A$,
chābda[ṃ] O$_X$ **101** sādhanatvam] J$_A$J$_O$K$_O$O$_X$P$_D$P$_{ED}$, sopānatvam V$_A$

D.2.7 Ārthānumānasya udāharaṇau

vaṇṇavasie viatthasi saccaṃ via so tue ṇa saccavio | 102

86^v J$_A$ ṇa hu honti tammi diṭṭhe sutthāvatthāĩ aṃgāĩ ||418||

atra nāyakadarśanākhyasya kāraṇasya tatkāryaśarīrāsvāsthyaviruddhasvāsthy-
opalambhenābhāvo 'numitaḥ | atrāpy adr̥ṣṭavaty adarśanajñātatvān na jñāpyetety   105
adarśanaṃ tvayā gopitam apy asmābhir avagatam iti pratipattipratyāyanam eva
| yathā ca—

152^v V$_A$ na jātā rāgasarvasvasamāptir iha ced vidheḥ | 108

     kiṃ pāṇḍurāṇi padmāni tena sr̥ṣṭāni kānicit ||419||

121^r O$_X$ atra keṣucit padmeṣu raktatvākhyakāryaviruddhapāṇḍuratvopalabdhyā kāraṇarū-

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102 *vaṇṇavasie→aṃgāiṃ*] *cit.* Weber No.478. Bhuvanapāla v. 480: *vaṇṇavasie viacchasi saccaṃ ciya so [tae] na saccavio | na hu huṃti tammi diṭṭhe satthāvatthāĩ aṃgāĩ ||*. The edition has lost *tae* between *so* and *na saccavio*, which can be attested in the commentary to this verse. The replacement of *saccavio* for *saṃbhavio* is better. See Bühler 1879, p. 98. The sanskritized form is *satyāpita*, meaning "seen".

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102 vaṇṇavasie] J$_A$J$_O$K$_O$P$_D$P$_{ED}$, vaṇṇarasasae O$_X$, vaṇṇabhasue V$_A$ **102** viatthasi] J$_O$K$_O$O$_X$P$_{ED}$V$_A$ ^{pc}, viarthasi J$_A$, viatthasya V$_A$ ^{ac} **102** saccaṃ via] P$_{ED}$, saccaṃ cia J$_A$J$_O$K$_O$P$_D$, saccariā O$_X$, saccaṃ cea V$_A$ **102** so tue] P$_{ED}$, sorabhae J$_A$K$_O$P$_D$, soraphae J$_O$, so ue O$_X$, so tae V$_A$ **102** saccavio] O$_X$, saṃbhavio P$_{ED}$, seccavio J$_O$, samca+io K$_O$, saccabio J$_A$P$_D$, saścabhio V$_A$ **103** ṇa] J$_A$J$_O$O$_X$P$_{ED}$V$_A$, + K$_O$ **103** honti] J$_A$P$_{ED}$V$_A$, hoti J$_O$, hanti O$_X$ **103** tammi] K$_O$P$_{ED}$, tassi J$_O$O$_X$, tasmi J$_A$P$_D$V$_A$ **103** diṭṭhe] P$_{ED}$V$_A$, diṭṭha J$_A$J$_O$K$_O$P$_D$, diṭṭho O$_X$ **103** sutthāvatthāĩ] K$_O$O$_X$ (without marking of short *anusvāra*), satthāvatthāĩ J$_A$J$_O$P$_D$P$_{ED}$V$_A$ **103** aṃgāĩ] P$_{ED}$J$_A$J$_O$V$_A$ (the latter three shows no mark of short *anusvāra*), aṅgāi K$_O$P$_D$, aṅgaiṃ O$_X$ **104** °ākhyasya] J$_A$J$_O$O$_X$P$_D$P$_{ED}$V$_A$, ā+sya K$_O$ **105** °sthyopalambhenābhāvo] J$_A$J$_O$O$_X$P$_D$ ^{pc}P$_{ED}$, °sthyepalambhenābhāvo P$_D$ ^{ac}, °sthyopalaṃbanābhāvo V$_A$ **105** 'numitaḥ] *conj.*, numitaḥ O$_X$V$_A$, vasitaḥ J$_A$J$_O$P$_D$, 'vasitaḥ P$_{ED}$, vamitaḥ K$_O$ **105** atrāpi] J$_A$K$_O$O$_X$P$_D$P$_{ED}$, yatrāpy J$_O$, atrāsy V$_A$ **105** adarśana°] *conj.*, adarśanaṃ J$_A$J$_O$K$_O$O$_X$P$_D$P$_{ED}$V$_A$ **105** °jñātatvān] Σ, °jñā+tv+n K$_O$ **105** jñāpyetety] J$_A$J$_O$K$_O$P$_D$P$_{ED}$, jñāpyetedy O$_X$, jñāpyety V$_A$ **106** adarśanaṃ→apy] O$_X$, adarśanatvayogo pi tam J$_A$J$_O$P$_D$, adarśanatvayogo pi tad P$_{ED}$, adarśanaṃ jñātatvān na jñāpyety adr̥ṣṭavatī adarśanaṃ jñātatvān na jñāpyatety adarśanaṃ tv ayāgo 'pi tam apy V$_A$ **106** asmābhir] Σ, asmabhir J$_A$ **106** °pratyāyanam] Σ, °pratyayanam O$_X$ **108** °samāptir] Σ, sumāptir V$_A$ **108** iha] O$_X$, iti Σ   **108** ced vidheḥ] J$_A$K$_O$P$_{ED}$V$_A$, yed vidheḥ J$_O$, ca dvidhaḥ O$_X$, ced vidhe P$_D$ **109** pāṇḍurāṇi] K$_O$O$_X$P$_{ED}$V$_A$, pāṃdurāṇi J$_A$J$_O$, ~~pa+ṇi~~pāṇḍurāṇi P$_D$ **109** kānicit] Σ, kānicet J$_A$ **110** keṣucit] Σ, keṣucid P$_D$ **110** padmeṣu rakta°] J$_A$J$_O$K$_O$O$_X$V$_A$, padmeṣv arakta° P$_D$P$_{ED}$

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102 *vaṇṇavasie→aṃgāiṃ*] P$_{ŚP}$ reads *vaṇṇavasidra(?)ti* to indicate the verse in the original text. The sanskritized form is exactly the *chāyā* given in the printed edition. P$_{ED}$ reads *saṃbhāvitaḥ* instead of *satyāpitaḥ*. Bhuvanapāla gives a different *chāyā* for the former half-verse, which reads: *svadeśavāsini vilokyate satyam eva sa tvayā na dr̥ṣṭaḥ |*   **102** *chāyā*: *varṇavaśite vikatthase satyam eva sa tvayā na satyāpitaḥ | na khalu bhavanti tasmin dr̥ṣṭe svasthāvasthāny aṅgāni ||*

111 pasya rāgasyāsambhavo 'numitaḥ | ubhayatrātra hiśabdādyanupādānāt sād-
hanasyārthatvam |

D.2.8   Udāharaṇayoś cārutvakāraṇam

asya ca gāthāyām upacārādivirahena śuddhatve 'pi vicchittiviśeṣasadbhāvāc cārut-
114 vam | anyeṣv atiśayoktyādigarbhatvena | 63^r P$_D$

D.2.9   Vicchittiviśeṣābhāve nālaṅkāratvam

vicchittiviśeṣābhāve tu tarkānumānavan nālaṃkāratvam | yathā—

> yo yatkathāprasaṅge chinnacchinnāyatoṣṇaniḥśvasitaḥ |
117 > sa bhavati taṃ prati raktas tvaṃ ca tathā dṛśyase sutanu ||420||

evaṃ hetvalaṃkārādau jñeyam |

D.2.10   Yatraitā laharītyādir atiśayoktimūlatvān neha ruyyaka-
matiḥ prayojyā

> yatraitā laharīcalācaladṛśo vyāpārayanti bhruvaṃ
120 >   yat tatraiva patanti santatam amī marmacchido mārgaṇāḥ |
> tac cakrīkṛtacāpasañcitaśaraḥ preṅkhatkaraḥ krodhano
>   dhāvaty agrata eva śāsanadharaḥ satyaṃ sadāsāṃ smaraḥ ||421||

123 ityādau tu prauḍhoktyullikhitatvena śāsanadharatvaśarapatanādyasambandhe

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116 *yo yat→sutanu*] *cit. Vyaktiviveka* p.104: *yo yatkathāprasaṅge chinnacchinnāyatoṣṇaniḥś-
vasitaḥ | sa bhavati taṃ prati raktas tvaṃ ca tathā dṛśyase sutanu* || *cit.* AlVim *ad* AlSar 58: *yo
yatkathāprasaṅge cchinnacchinnāyatoṣṇaniḥśvāsaḥ | sa bhavati taṃ prati raktas tvaṃ ca tathā
dṛśyate sutanu* ||

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111 rāgasyāsambhavo] J$_A$J$_O$K$_O$O$_X$P$_D$P$_{ED}$, rāgasya saṃbhavo V$_A$ **111** ubhayatrātra hi°]
O$_X$V$_A$ ubhayatrātrā hi° J$_A$J$_O$K$_O$P$_D$ ^{ac}, ubhayatrāha P$_D$ ^{pc}, ubhayatreha P$_{ED}$ **113** asya]
J$_A$J$_O$K$_O$O$_X$P$_D$V$_A$, asyāś P$_{ED}$ **113** gāthāyām] J$_A$J$_O$O$_X$V$_A$, gāthāyās K$_O$P$_D$P$_{ED}$ **113** upacārā°
] J$_A$J$_O$K$_O$O$_X$V$_A$, tūpacārā° P$_D$P$_{ED}$ **113** śuddhatve] O$_X$V$_A$, viśuddhatve J$_A$J$_O$K$_O$P$_D$P$_{ED}$
113 'pi] P$_{ED}$, pi J$_A$J$_O$K$_O$O$_X$P$_D$, ri V$_A$ **113** °sadbhāvāc] J$_A$J$_O$O$_X$P$_D$P$_{ED}$, °sad+āvāc K$_O$,
°sadbhāvāś V$_A$ **114** anyeṣv] O$_X$V$_A$, anyeṣu tv J$_A$J$_O$K$_O$P$_D$P$_{ED}$,   **115** vicchittiviśeṣā°]
J$_A$J$_O$K$_O$O$_X$V$_A$, vicchittir viśeṣā° P$_D$P$_{ED}$ **116** yatkathāprasaṅge] Σ, yaḥkathāprasaṅge O$_X$
116 chinnacchinnā(written as *chinnaśchinna*)°] O$_X$, chinnachinnā° J$_A$J$_O$K$_O$V$_A$, cchinnabhinnā°
P$_D$, chinnabhinnā° P$_{ED}$ **116** °oṣṇaniḥśvasitaḥ] K$_O$, °ostaniḥśvasitaḥ J$_A$, °os?aniḥśvasitaḥ J$_O$,
°oṣṇaniśśvasitaḥ O$_X$, °oṣṭhāniḥśvasitaḥ° P$_D$, °oṣṭhaniśvasitaḥ P$_{ED}$, °osthaniḥśvasitaḥ V$_A$ **117**
dṛśyase] Σ, dṛśyame P$_D$

'pi sambandha ityatiśayoktimūlatvād alaṃkārāntaraviviktam iti na vācyam ||78||

D.3 Hetuḥ

D.3.1 Hetvalaṅkārasya lakṣaṇam

parapratyāyakaṃ liṅgaṃ hetuḥ ||79||

pareṇānavagatasya vastunaḥ pratipādakaṃ gamakarūpaṃ liṅgaṃ hetuḥ | 126
paragrahaṇam anumānavailakṣaṇyārtham |

D.3.2 Hetvanumānayor bhedaḥ

tena svayaṃ liṅgāt pratipattir anumānam | liṅgena parapratyāyanaṃ parārthānumā-
narūpaṃ kāvyaliṅgāparaparyāyo hetvalaṃkāraḥ | 129

D.3.3 Yady apy anumānasyaiva dvaividhyaṃ tathāpi hetuḥ pṛthag lakṣitaḥ

yady apy anumānasyaiva svārthaparārtharūpatvena dvaividhyaṃ tathāpi pratipādi-

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119 *yatraitā→smaraḥ*] *cit. Vṛtti ad* KP 117 and *Vṛtti ad* AlSar 58, reading *marmaspṛśo* and *añcitaśara* instead of *marmacchido* and *añcitaśaraḥ*. *cf.* Bhartṛhari's *Śṛṅgāraśataka* 11: *nūnam ājñākaras tasyāḥ subhruvo makaradhvajaḥ | yatas tannetrasañcārasūciteṣu pravartate* || **124** *ityādau tu→na vācyam*] *cf. Vṛtti ad* AlSar 57: *atra yoṣitāṃ bhrūvyāpāreṇa mārgaṇapatanaṃ smarapurogāmitve sādhye 'nalaṅkṛtam eva sādhanam iti śuddham anumānam | prauḍhoktimātraniṣpannnārthaniṣṭhena ca vicchittiviśeṣāśrayaṇāc cārutvam |* **125** *Devīstotra* 78: *parapratyāyikaṃ (^{ac}: parapratyāyakaṃ) liṅgaṃ hetuḥ || pareṇāvagatasya (sic!) vastunaḥ pratipādakaṃ gamakarūpaṃ liṅgaṃ hetuḥ |.* P_{ŚRS} 79: *parapratyāyakaṃ liṅgaṃ hetuḥ |*

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119 laharīcalācala°] P_{ED}, laharīcalāṃcala° J_AJ_OP_D, laharīcalāñcala° K_O, daharīcalāñchala° O_X, laharīcalaṃcala° V_A   **120** amī] J_OK_OO_XP_DP_{ED}V_A, asī J_A   **120** marmacchido] J_AJ_OK_OO_XP_DP_{ED}, mandaspṛśo V_A   **120** mārgaṇāḥ] Σ, mārgaṇā P_D   **121** °cāpasañcitaśarah] O_X, °cāpam aṃcitaśirah J_AJ_O, °cāpam añcitaśirah K_O, °cāpasaṃcitaśirah P_D, °cāpam aṃcitaśara° V_A   **121** preṅkhatkarah] K_OO_XP_{ED}, premkhatkarah J_AJ_O, °preṅkhotkarah P_D, °premkhatkarah V_A   **122** satyaṃ] J_OK_OO_XP_DP_{ED}V_A, satye J_A   **122** sadāsāṃ] P_{ED}V_A, sacāyaṃ J_AJ_OK_OP_D, sadāsam O_X   **122** smarah] J_AJ_OO_XP_{ED}V_A, sma[ra] K_O, smara P_D   **123** tu] J_OK_OO_XP_{ED}V_A, tuṃ J_AP_D   **123** prauḍhoktyullikhitatvena] Σ, prauḍhokte llikhitatvena J_A   **123** śāsanadharatva°] Σ, *lacuna* between *śāsana°* and *°tva* V_A   **124** °mūlatvād] J_AK_OP_DP_{ED}V_A, °mūlatvad J_O, °mūlatvā° O_X   **124** alaṃkārāntaraviviktam] P_D, alaṃkārāṃtaraviviktam J_AJ_OV_A, alaṅkārāntaraviviktam K_OO_X, alaṃkārāntaraṃ viviktam P_{ED}   **125** liṅgaṃ hetuḥ] K_O, liṃgaṃ hetuḥ J_AJ_OP_{ED}P_DV_A, liṅgahetuḥ O_X   **126** pareṇā°] O_XV_A, parā° J_AJ_OK_OP_{ED}P_D   **126** gamakarūpaṃ] Σ, *lacuna* between ga° and °karūpaṃ V_A   **126** liṅgaṃ hetuḥ] K_OO_XP_{ED}, liṃgaṃ hetuḥ J_AJ_OV_A, liṅga hetuḥ P_D   **128** liṅgāt] J_AJ_OK_OP_DP_{ED}V_A, liṅgat O_X   **128** pratipattir] Σ, pratipattipattir P_D   **128** °pratyāyanaṃ] Σ, [praty]āyanaṃ K_O   **129** kāvyaliṅgāpara°] *corr.*, kāvyaliṃgapara° J_AJ_O, kāvyaliṅgapara° K_O, kāvyaliṅgaparaṃ° O_X, kāvyaliṃgaṃ P_D, kāvyaliṅga° P_{ED}, kāvyaliṃgāpara° V_A

tavailakṣaṇyāśrayaṇe prācyaiḥ pṛthag lakṣitaḥ tathaivehāpi lakṣaṇam |

D.3.4 Ruyyakoktakāvyaliṅgānumānayor vailakṣaṇyam aprayuktam, yathoktam eva vailakṣaṇyaṃ sādhīyaḥ

132 yat tu parair apratītapratyāyakād anumānād asya sākāṅkṣatvena pratītasyārthasyopapādakatvād vailakṣaṇyam uktam | tad asad | tathā hi kiṃ vaktrā pratipannasyānumānasyopapādakaṃ liṅgam uta boddhavyena | tatra nādyaḥ | vak-

135 tropapattisahitasyaivārthasya pramāṇāntareṇa pratipannatvād ākāṅkṣābhāvāt | na hi svoktād vākyād ākāṅkṣoparamate svāśrayaprasaṅgāt | nāpi dvitīyaḥ | boddhavyenāpi pramāṇāntareṇāpratipanna evārthaḥ | tasmād eva vākyād ava-

138 gatatvena pratītopapādanābhāvāt pratītopapādakaṃ kāvyaliṅgam, apratītapratyāyanam anumānam ity aviveka eveti yathoktam eva vailakṣaṇyaṃ sādhīyaḥ |

D.3.5 Hetvalaṅkārasya trayo bhedāḥ

asya ca padavākyārtharūpatayā liṅgasya dvividhate |

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133 *yat tu parair→vailakṣaṇyam uktam*] *Vṛtti ad* AlSar 58: *ihāsti pratyāyyapratyāyakabhāvaḥ | asti ca samarthyasamarthakabhāvaḥ | tatrāpratītapratyāyane pratyāyyapratyāyakabhāvaḥ | pratītapratyāyane tu samarthyasamarthakabhāvaḥ | tatra pratyāyyapratyāyakabhāve 'numānam … evaṃ cāsyāṃ prakriyāyāṃ kāryakāraṇavākyārthayor hetutve kāvyaliṅgam eva paryavasyati | samarthyavākyasya sāpekṣatvāt tāṭasthyābhāvāt |*

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130 anumāna°] Σ, a+māna° K$_O$ **130** dvaividhyaṃ] Σ, dvividhyaṃ P$_D$, dvividhyatāyā P$_{ED}$ ^{ac} **131** °pi pratipāditavailakṣaṇyāśrayaṇena] V$_A$, °pi pratipādi *lacuna* ṇa J$_A$J$_O$K$_O$P$_D$, °pi pratipāditavailakṣaṇyāśrayaṇe O$_X$, °vi pratipādi *lacuna* ṇa P$_{ED}$ ^{ac}, °pi pratipāditarūpeṇa P$_{ED}$ ^{pc} **131** pṛthag lakṣitaḥ] J$_O$K$_O$P$_D$P$_{ED}$V$_A$, pṛthag alakṣitaḥ J$_A$, pṛthak lakṣitaḥ O$_X$ **131** tathaivehāpi] J$_O$O$_X$P$_D$P$_{ED}$V$_A$, tathaivaihāpi J$_A$, tathevaihāpi K$_O$ **132** parair] Σ, surair P$_D$ **132** anumānād] O$_X$V$_A$, anumānā *lacuna* J$_A$J$_O$K$_O$P$_D$P$_{ED}$ **132** asya sākāṅkṣatvena] O$_X$V$_A$, *lacuna* J$_A$J$_O$K$_O$P$_D$P$_{ED}$ **133** asad] O$_X$V$_A$, amad etat J$_A$, asad etat J$_O$K$_O$P$_D$P$_{ED}$ **133** tathā hi] J$_A$J$_O$K$_O$P$_D$P$_{ED}$V$_A$, *om.* O$_X$ **134** pratipannasyānumānasyo°] J$_A$J$_O$O$_X$V$_A$, pratipannasyo° K$_O$, pratimānasyopamaranasyo° P$_D$, pratimānasyopamanasyo° P$_{ED}$ ^{ac}, pratītasyānumānasyo° P$_{ED}$ ^{pc} **134** nādyaḥ] J$_A$J$_O$K$_O$O$_X$P$_D$P$_{ED}$, nadyaḥ V$_A$ **135** °ktropapatti°] J$_O$O$_X$P$_{ED}$V$_A$, °ktropapattiḥ J$_A$K$_O$P$_D$ **135** pratipannatvād] J$_A$J$_O$K$_O$P$_D$P$_{ED}$V$_A$, pratipādatvād O$_X$ **135** ākāṅkṣā°] K$_O$O$_X$P$_{ED}$, ākāṃkṣā° J$_A$J$_O$V$_A$, ākāṃkhya° P$_D$ **135** °bhāvāt] Σ, °bhāvān V$_A$ **136** svoktād] J$_A$J$_O$P$_D$P$_{ED}$V$_A$, [s]voktād K$_O$, soktād O$_X$ **136** °paramate] O$_X$V$_A$, °paramate J$_A$J$_O$K$_O$P$_D$P$_{ED}$ **136** °prasaṅgāt] J$_A$J$_O$O$_X$P$_D$P$_{ED}$V$_A$, °+rasaṅgāt K$_O$ **137** boddhavyenāpi] J$_A$J$_O$O$_X$P$_D$P$_{ED}$V$_A$, +ddhavyenāpi K$_O$ **137** °ṇāntareṇā°] J$_A$J$_O$K$_O$P$_{ED}$V$_A$, °ṇāntareṇa O$_X$ **137** tasmād] J$_A$J$_O$O$_X$P$_D$P$_{ED}$V$_A$, tasmā+ K$_O$ **137** vākyād] J$_A$K$_O$O$_X$P$_D$P$_{ED}$V$_A$, vākyārthād J$_O$ **138** avagatatvena] J$_A$J$_O$O$_X$P$_D$P$_{ED}$V$_A$, avaga+tvena K$_O$ **138** pratītopapādanābhāvāt] V$_A$, pratītopapādanubhāvāt J$_A$K$_O$, pratītopapādanabhāvāt J$_O$, pratītopādābhāvāt O$_X$ ^{ac}, pratītopapādānabhāvāt O$_X$ ^{pc}, pratītopamādanubhāvāt P$_D$, pratītirūpādanubhavāt P$_{ED}$ **138** °papādakaṃ] J$_A$J$_O$O$_X$P$_D$P$_{ED}$V$_A$, °pap+dakaṃ K$_O$ **138** apratīta°] J$_A$J$_O$O$_X$P$_D$P$_{ED}$, apratī+° K$_O$, apratīti° V$_A$ **139** °pratyāyanam] O$_X$V$_A$, °pratyāyakam J$_A$J$_O$K$_O$P$_D$P$_{ED}$

prajānāṃ vinayādhānād rakṣaṇād bharaṇād api | 141
sa pitā pitaras tāsāṃ kevalaṃ janmahetavaḥ ||422||

ityādau pitṛtvasya kāraṇasya vinayādhānādiḥ kāryarūpaḥ śābdo hetur na vaici-
tryāvaha iti padārthasyārtham eva hetutvam | vākyārthasya śābdam ārthaṃ veti   144
trayo bhedāḥ |

D.3.6 Vakṣaḥsthalī rakṣatv ityādau alaṅkāratvam eva, na dhvaniḥ

krameṇa yathā—

vakṣaḥsthalī rakṣatu sā jaganti jagatprasūter garuḍadhvajasya | 147
śriyo 'ṅgarāgeṇa vibhāvyate yā saubhāgyahemnaḥ kaṣapaṭṭikeva ||423||

atra vakṣaḥsthalyā jagadrakṣakatve jagatprasūtitvaṃ kāraṇarūpaṃ padārtho
hetuḥ | pitur hi nijaprasūter vakṣasi lālanam ucitam | na cātra sambhavamātreṇa   150
garuḍadhvajaviśeṣaṇatve jagatprasūtitvasya paryavasite, paryavasānād vākyārthasya,
rakṣaṇaucityaṃ vakṣaḥsthalyā eva jagatprasūtitvād ity arthāntarasya vyañjanavyā-
pāragamyatvād dhvanir iti vācyam | yato vyaṅgyasyāpi tasya vakṣaḥsthalī-   153
rakṣaṇarūpavācyārthahetutvena vācyopaskārāṅgatvād, guṇībhūtavyaṅgyatayālaṃ-

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141 *prajānāṃ→janmahetavaḥ* **]** *Raghuvaṃśa* 1.24

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140 dvividhatve **]** $O_X V_A$, dvividhatvam $J_A J_O K_O P_D P_{ED}$ **141** °yādhānād **]** $J_A J_O K_O P_D P_{ED} V_A$, °yādānād J_O, °yādadhānād K_O, °yādhānāl P_D **141** rakṣaṇād **]** $J_A J_O K_O O_X P_{ED}$, rakṣaṇad V_A **142** janmahetavaḥ **]** $K_O P_{ED} V_A$, janmahetava $J_A J_O O_X P_D$ **143** °yādhānādiḥ **]** O_X, °yādānādiḥ $J_A J_O P_D P_{ED} V_A$, °yādānādi° K_O **143** hetur na **]** *em.*, hetutva° $J_A P_D$, hetur nu J_O, hetu nu K_O, hetu ntra O_X, hatus tv P_{ED}, hetus ta V_A **144** vaicitryāvaha **]** $J_A J_O K_O O_X P_D V_A$, avaicitryāvaha P_{ED} **144** vākyārthasya **]** O_X, vākyārthasya tu $J_A J_O K_O P_D P_{ED} V_A$ **144** śābdam **]** $J_A J_O O_X P_{ED}$, śabdam K_O, śākam V_A **144** ārthaṃ **]** $J_A J_O O_X P_{ED} V_A$, arthaṃ $K_O P_D$ **145** trayo **]** $J_A J_O O_X P_D P_{ED}$, traya° K_O, tvayo V_A **145** bhedāḥ **]** $J_A K_O O_X P_D P_{ED}$, bhedaḥ J_O, bhedā V_A

kāryatvābhāvād alaṃkāratvam eva |

D.3.7 Pratīyamānārthagarbhīkārodāharaṇam

156   evaṃvidhapratīyamānārthagarbhīkārabhāve punaḥ-

> saṃjīvaṇosahiṃ miva suassa rakkhaï aṇaṇṇavāvārā |
> sāsū ṇavabbhadaṃsaṇakaṇṭhāgaajīviaṃ suṇhaṃ ||424||

159   ityādau kaṇṭhāgatajīvitatvāder viśeṣaṇasyārthe 'pi rakṣaṇādihetutve sarvatret-
tham | viśeṣaṇatayā hetor abhidhānasambhavād vaicitryābhāvenānalaṅkāratvam

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147 vakṣaḥsthalī] V$_A$, vakṣasthalī J$_A$J$_O$K$_O$O$_X$P$_D$P$_{ED}$ **148** 'ṅgarāgeṇa] P$_{ED}$, ṃgarāgeṇa J$_A$J$_O$P$_D$, ṅgarāgeṇa K$_O$O$_X$, garāgeṇa V$_A$ **148** vibhāvyate] Σ, vi+vyate K$_O$ **148** kaṣapaṭṭike°] J$_A$J$_O$O$_X$P$_{ED}$, kaṣapaṭdhike° K$_O$, kaṣapuṭṭike° P$_D$, kapapaṭṭike° V$_A$ **149** vakṣaḥsthalyā] *corr.*, vakṣasthalyā J$_A$K$_O$P$_D$P$_{ED}$, vakṣasthalā J$_O$, vakṣassthalyā O$_X$, vakṣaḥsthalyo V$_A$ **149** jagadrakṣakatve] O$_X$V$_A$, jagadrakṣakatvam J$_A$J$_O$K$_O$P$_D$P$_{ED}$ **149** kāraṇarūpaṃ] J$_A$J$_O$K$_O$O$_X$P$_D$P$_{ED}$, kāraṇarūpa V$_A$ **149** padārtho] Σ, padārthī P$_D$ **150** pitur] O$_X$P$_D$P$_{ED}$V$_A$, pitu J$_A$K$_O$, pitta J$_O$ **150** °prasūter] O$_X$P$_{ED}$, °prasūte J$_A$J$_O$K$_O$P$_D$V$_A$ **150** lālanam] J$_A$J$_O$K$_O$O$_X$P$_D$P$_{ED}$V$_A$ ^{pc}, lalanam V$_A$ ^{ac} **150** cātra sambhavamātreṇa] O$_X$V$_A$, cātrāsambhavamātreṇa J$_A$J$_O$P$_D$P$_{ED}$, cātrāsambha+treṇa K$_O$ **151** garuḍadhvaja°] J$_A$J$_O$K$_O$P$_D$P$_{ED}$V$_A$, garudādhvaja° O$_X$ **151** °viśeṣaṇatve] J$_A$J$_O$K$_O$O$_X$P$_D$P$_{ED}$, °viśepra(?)ṇatve V$_A$ **151** paryavasānād] Σ, paryavasāyād K$_O$ **152** rakṣaṇaucityaṃ] J$_A$J$_O$K$_O$P$_D$P$_{ED}$V$_A$, rakṣaṇocityaṃ O$_X$ **152** vakṣaḥsthalyā] J$_O$K$_O$P$_D$P$_{ED}$V$_A$, vakṣaḥsthlyāḥ J$_A$, vakṣasthalyā O$_X$ **152** arthāntarasya] Σ, arthāṃntarasya V$_A$ **153** °gamyatvād] J$_A$J$_O$K$_O$P$_D$P$_{ED}$V$_A$, °gamyatvaṃ O$_X$ **154** °rakṣaṇa°] J$_A$J$_O$K$_O$O$_X$P$_D$P$_{ED}$, °rakṣaṇena V$_A$ **154** °vācyārtha°] J$_A$K$_O$O$_X$P$_D$P$_{ED}$V$_A$, °vācyāt° J$_O$ **154** vācyo°] J$_A$J$_O$K$_O$O$_X$P$_{ED}$, vācyā° V$_A$ **154** °paskārā°] V$_A$, °paskārya° J$_A$J$_O$K$_O$P$_D$, °paskāra° O$_X$, °paskāryā° P$_{ED}$ **154** guṇībhūtavyaṅgyatayā°] O$_X$, guṇībhūtayā J$_A$K$_O$P$_D$, guṇībhūtvyaṃgyatayā J$_O$V$_A$, guṇībhūtasya P$_{ED}$ **155** alaṃkāryatvā°] J$_A$J$_O$P$_D$V$_A$, °laṃkāratvā° O$_X$, alaṅkār[ya]tvā° K$_O$, alaṃkāyatvā° P$_{ED}$

iti vicāraṇipuṇāḥ |

D.3.8 Hetuparikarayor vailakṣaṇyam

asya ca hetvādirūpaṃ vācyādim arthaṃ prati vyaṅgyasyopaskārakatvam ity evaṃ | 162
lakṣaṇāt parikarād vyaṅgyopaskṛtasyaiva vācyasya tam eva prati hetutā na svata
ity evam ātmakasya bhedo 'vaseyaḥ |

> vācyopaskārakatā sadaiva vyaṅgyasya parikare jñeyā | 165
> vyaṅgyāśliṣṭo vācyo vācyaṃ praty eva hetur iti || saṃkṣepaḥ |

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157 saṃjīvaṇosahiṃ→suṇhaṃ] *cit.* Weber No.336: *saṃjīvaṇosahaṃ miva suassa rakkhaï
aṇaṇṇavāvārā | sāsū ṇavabbhadaṃsaṇakaṇṭhāgaajīviaṃ soṇhaṃ* || Bhuvanapāla v. 286: *saṃjī-
vaṇosaïṃ piva suyassa rakkhaï aṇannavāvārā | sāsū ṇavabbhadaṃsaṇakaṃṭhāgayajīviyaṃ sun-
haṃ ||*

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156 °garbhīkārābhave] $O_X V_A$, °garbhīkārabhāvena $J_A J_O K_O P_D P_{ED}$ **157** saṃjīvaṇo°]
$J_O O_X P_{ED} V_A$, saṃjīviṇo° $J_A K_O P_D$ **157** °sahiṃ] P_{ED}, °sadhi $J_A K_O O_X P_D$, °madhi J_O, °sahi V_A
157 miva] $O_X V_A$, via $J_A K_O$, bhia J_O, bia P_D, piva P_{ED} **157** suassa] $O_X P_{ED} V_A$, saassā $J_A K_O P_D$,
susassā J_O **157** rakkhaï] $J_A J_O P_{ED} V_A$?, ṇa O_X, ukkhaï **157** aṇaṇṇa°] $P_{ED} V_A$ ^{pc}, aṇṇaṇa°
$J_A J_O K_O O_X P_D$, aṇaṇṇā° V_A ^{ac} **157** °vāvārā] $J_A J_O K_O O_X P_{ED}$, °vāvāro P_D, °vāvāra V_A **158** sāsū
] $O_X P_{ED}$, sasu $J_A J_O$, sasū K_O, samū P_D, masū V_A **158** ṇavabbha°] P_{ED}, ṇamadaḥchabhaṃ°
$J_A K_O$, ṇamada *lacuna°* J_O, ṇavacabbha° O_X, ṇamadacchabhaṃ° P_D, vabba° V_A **158** °daṃsaṇa°
] $P_{ED} O_X$, °saṃṇa° $J_A K_O P_D$, °*lacuna* maṃṇa° J_O, °daṃsṛṇa° V_A **158** suṇhaṃ] P_{ED}, sāhaṃ
$J_A J_O K_O P_D$, suho O_X, svāhāṃ V_A **159** kaṇṭhā°] $J_A J_O K_O O_X P_D P_{ED}$, ka *lacuna* V_A **159**
°jīvita°] $J_A J_O K_O O_X P_D P_{ED}$, °ṭīvita° V_A **159** °hetutve] $O_X V_A$, °hetutvaṃ $J_A J_O K_O P_{ED} P_D$
160 sarvatretthaṃ] V_A, sarvatroktam $J_A J_O K_O P_{ED} P_D$, sarvatrektaṃ O_X **160** °bhāvenā°
] $O_X V_A$, °bhāvena J_O, °bhāve $J_A K_O P_D P_{ED}$ **160** °nalaṅkāratvam] $O_X V_A$, nālaṃkāratvam
$J_O P_{ED}$, vālaṃkāratvam J_A, nālaṅkāratvam $K_O P_D$ **161** vicāra°] Σ, +cāra° K_O **162** asya]
$O_X P_{ED} V_A$, yasya $J_A J_O K_O P_D$ **162** hetvādi°] $O_X V_A$, hetutvādi° $J_A J_O K_O P_D P_{ED}$ **162** vācyādim]
$O_X V_A$, vācyam $J_A J_O K_O P_D P_{ED}$ **162** °paskārakatvam] $J_A J_O P_D P_{ED} V_A$, °[pa]skārakatvam K_O,
°pakarakatvam O_X **163** lakṣaṇāt] $J_A J_O K_O O_X P_{ED} V_A$, lakṣalaṇāt P_D **163** parikarād]
$J_O O_X P_D P_{ED} V_A$, parikārād $J_A K_O$ **163** °paskṛtasyaiva] $O_X V_A$, °paskṛtasya $J_A J_O K_O P_D P_{ED}$ **163**
vācyasya] $O_X V_A$, vācyasyaiva $J_A J_O K_O P_D P_{ED}$ **163** hetutā na] $J_A J_O K_O P_{ED} V_A$, bhāra O_X **164**
ātmakasya] $J_A J_O K_O P_{ED} V_A$, mātmakasya O_X **164** bhedo 'vaseyaḥ] $J_O P_{ED} V_A$, bhede vameyaḥ
J_A, bhedo vaseyaḥ $K_O P_D$ ^{pc}, bhedāvaseyaḥ O_X, bhede vaseyaḥ P_D ^{ac} **165** vācyopaskārakatā
] $J_A J_O K_O O_X P_{ED} V_A$, vācyopaskāravṛttā J_O, vācyopaskārakatvā P_D **165** sadaiva vyaṅgyasya]
O_X, vyaṃgyasya sadaiva $J_A J_O P_{ED} P_D V_A$, vyaṅgyasya sadaiva K_O **165** parikare] Σ, parikaro
J_O **166** hetur] Σ, he[tu]r K_O

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157 *chāyā*: *saṃjīvanauṣadhim iva sutasya rakṣaty ananyavyāpārā | śvaśrūr navābhradarśanakaṇṭhā-
gatajīvitāṃ snuṣām ||*

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157 *saṃjīvaṇosahiṃ→sunhaṃ*] $P_{ŚP}$ reads: *sañjīvanauṣadhim iva sutasya rakṣaty ananyavyāpārā
| śvāśrūr nnavābhradarśanakaṇṭhāgatajīvitaṃ snuṣām ||* Bhuvanapāla reads exactly the same as
chāyā.

D.3.9 Abhedādhyavasāyagarbhīkāraṃ śābdahetūdāharaṇam

ayi pramatte sicayaṃ gṛhāṇety uktāpi sakhyā na viveda kācit |
magnā hi sā tatra rasāntarāle yatrāntaraṅgo bhagavān anaṅgaḥ ||425||

atrāvedane kārye rasāntaramagnatvaṃ kāraṇarūpaṃ hiśabdopādānāc chābdo
hetuḥ | atraiva rasaśabdasya jalavācitve na jalamadhyanimagnatvasyoktyā vedanam
ucitam iti śabdaśaktimūlaṃ vyaṅgyam abhedādhyavasāyād dhetutvena pratīyate
|

D.3.10 Vākyārtharūpaliṅgaṃ śābdahetūdāharaṇam

yathā vā—

saṃkalpatulyo na babhūva bandhuḥ
śatruḥ sugātryāś ca na tatsamānaḥ |
asūtrayad durlabhakāntasaṃgam
anaṅgam utpādya ca yad babādhe ||426||

atra bandhutvaśatrutvayoḥ kāraṇayoḥ kāntasaṃgāsūtraṇādiḥ kāryarūpo yacch-
abdopādānena śābdo vākyārthahetuḥ |

D.3.11 Viruddhakāryagarbhīkārodāharaṇam

anyato naya muhūrtam ānanaṃ candra eṣa sarale kalāmayaḥ |
mā kadācana kapolayor malaṃ saṃkramayya samatāṃ sameṣyati ||427||

atrānyato mukhanayanaviruddhānayanakāryaṃ sāmyāpādakaṃ malasaṃkrama-

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167 uktāpi] Σ, ukte pi V$_A$ **167** sakhyā] Σ, saṃkhyā P$_D$ **167** kācit] Σ, [ka]cit
K$_O$ **168** rasāntarāle] P$_{ED}$V$_A$, rasāntarālaṃ J$_A$J$_O$K$_O$, nasāntarāle O$_X$, rasāṃtalaṃ P$_D$ ^{ac},
rasāṃta<rā>laṃ P$_D$ ^{pc} **169** atrāvedane] K$_O$O$_X$V$_A$, atra vedaine J$_A$, atra vedane J$_O$P$_D$P$_{ED}$
169 kārye] O$_X$P$_{ED}$V$_A$, kāryaṃ J$_A$J$_O$K$_O$P$_D$ **170** chābdo hetuḥ] J$_O$O$_X$P$_D$P$_{ED}$, chabdo hetuḥ
J$_A$K$_O$, chābdahetuḥ V$_A$ **170** na jalamadhyanimagnatvasyoktyā] em., jalamadhyanimagnat-
vasyoktyā na J$_A$J$_O$P$_D$P$_{ED}$, jalamadhyanimagna[syo]++ K$_O$, na jalamadhyanimagnasyokta O$_X$, na
jalamadhyanimagnasyoktya V$_A$ **170** vedanam] Σ, nivedanam J$_O$ **171** °dādhyavasāyād
dhetutvena] J$_A$J$_O$O$_X$P$_D$, °dādhyavasāyād dhetutv[e]na K$_O$, °dādhyavasāyāt hetutvena P$_{ED}$,
°dādhyavasāyād hetutvena V$_A$ **175** śatruḥ] J$_A$J$_O$K$_O$P$_D$P$_{ED}$, śatrus O$_X$, śaṃtvas V$_A$ **175**
sugātryāś ca na] O$_X$V$_A$, sugātryā na ca J$_A$J$_O$K$_O$P$_D$P$_{ED}$ **176** asūtrayad] J$_A$P$_D$V$_A$, amnetrayad
J$_O$, +++yad K$_O$, amūtrayad O$_X$, asūtrayat P$_{ED}$ **176** durlabha°] J$_A$J$_O$P$_D$P$_{ED}$, dur[la]bhaṃ
K$_O$, dullabha° O$_X$, durllabha° V$_A$ **178** °saṃgāsūtraṇādiḥ] em., °saṃgamasūtraṇādiḥ J$_A$J$_O$,
°saṅgamasūtraṇādiḥ K$_O$, °saṅgasūtranādiḥ O$_X$, °saṃgamamūtraṇādiḥ P$_D$, °saṅgagamasūtranādiḥ
P$_{ED}$, °saṃgāsūtranādiḥ V$_A$ **179** śābdo] J$_A$J$_O$K$_O$P$_D$P$_{ED}$, śabdo O$_X$V$_A$

ṇarūpaṃ hetutayopāttam iti viruddhakāryopalabdhir ārthī liṅgaṃ || yathā vā— 183

D.3.12 Vākyārtharūpaliṅgam ārthahetūdāharaṇam

harihii piassa ṇavacūapallavo paḍhamamañjarisaṇāho |
mā ruvasu putti patthāṇakalasamuhasaṃṭhio gamaṇaṃ ||428||

atra niṣidhyamānasya rodanasya kāryāyāḥ prasthānanivṛtteś cūtapallavākhyena 186
kāraṇāntareṇa janyatvam iti kāraṇarūpa ārtho hetuḥ |

D.3.13 Hetvanumānālaṅkārayor vicāraḥ

ayaṃ cānumānahetvalaṃkārayor vicāra āśrayaṇīyo yad utsargata eva śabdoc-

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180 *anyato naya→ameṣyati*] *cit. Sarasvatīkaṇṭhābharaṇa* p. 437: *anyato naya muhūrtam ānanaṃ candra eṣa sarale kalāmayaḥ | mā kadācana kapolayor malaṃ saṃkramayya samatāṃ nayiṣyati ||* **184** harihii→gamaṇaṃ] *cit.* Weber No.143, Bhuvanapāla v. 344.

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180 muhūrtam] Σ, muhūrttam P$_D$ **180** muhūrtam ānanaṃ] Σ, muhū+ā+ṇaṃ K$_O$ **180** sarale] Σ, sa<>\<rale> P$_D$ **181** mā] *corr.*, sā J$_A$J$_O$K$_O$O$_X$P$_D$P$_{ED}$V$_A$ **181** kapolayor malaṃ] J$_O$V$_A$, kapolayotpalaṃ J$_A$K$_O$P$_D$P$_{ED}$, kapolayor madaṃ O$_X$ **181** saṃkramayya→ameṣyati] Σ, saṅgamadhya *lacuna* meṣyati O$_X$ **182** atrānyato] J$_A$J$_O$K$_O$O$_X$P$_D$, atra anyato P$_{ED}$, anyato V$_A$ **182** mukha°] Σ, smākaṃ O$_X$ **182** °kāryaṃ] J$_A$J$_O$K$_O$P$_D$P$_{ED}$, °kārya° O$_X$V$_A$ **182** mala°] J$_O$V$_A$, pala° J$_A$K$_O$O$_X$P$_D$P$_{ED}$ **183** °opāttam] K$_O$P$_{ED}$, °opātum J$_A$O$_X$P$_D$V$_A$, °opātam J$_O$ **183** °kāryo°] Σ, °karyo° V$_A$ **183** °palabdhir] O$_X$V$_A$, °tpattir J$_A$J$_O$K$_O$, °tpattir P$_D$, °tpattiḥ P$_{ED}$ **183** ārthī liṅgaṃ] K$_O$O$_X$, ārthī liṃgaṃ J$_A$J$_O$P$_D$V$_A$, ārthaṃ liṃgaṃ P$_{ED}$ **183** yathā vā] O$_X$V$_A$, yathā J$_A$J$_O$K$_O$P$_D$P$_{ED}$ **184** harihii] J$_A$O$_X$P$_{ED}$, hārīhii J$_O$P$_D$, harīhii K$_O$, harihai V$_A$ **184** piassa] P$_{ED}$V$_A$, piyaassa J$_A$J$_O$K$_O$P$_D$, piyassa O$_X$ **184** ṇavacūapallavo] J$_A$K$_O$P$_D$P$_{ED}$, ṇavaāapallavo J$_O$, ṇavacoapallavo O$_X$, ṇavacūapallave V$_A$ **184** paḍhamamañjari°] P$_{ED}$, pumasamaṃjari° J$_A$, paḍhusamaṃjarī°, ḍhamasamañjari° K$_O$, paḍhamasañjari° O$_X$, phapasamañjari P$_D$, paḍhasamaṃjari° V$_A$ **184** °saṇāho] O$_X$P$_{ED}$V$_A$, °maṇāho J$_A$K$_O$, °saṇāho J$_O$ **185** mā] Σ, sā P$_D$ **185** ruvasu] K$_O$P$_{ED}$, bhavasu J$_A$P$_D$, tavasu J$_O$, ruvasi O$_X$, roasi V$_A$ **185** patthāṇakalasamuhasaṃṭhio] P$_{ED}$, patthāṇasusahasaṃṭio J$_A$J$_O$P$_D$, patthāṇamusahasaṃṭio K$_O$, pakkhāṇakalasumuhaṃ saṃsthiti O$_X$, pakkhaṇakālasamuhaṃ saṇṭhio V$_A$ **185** gamaṇaṃ] O$_X$P$_{ED}$, gamaṇa J$_A$J$_O$K$_O$P$_D$, gamaṇaṃ V$_A$ **186** niṣidhyamānasya] J$_A$J$_O$K$_O$P$_D$P$_{ED}$, niṣidhyamāna° O$_X$, niṣidhāmāṇasya V$_A$ **186** rodanasya] J$_A$J$_O$K$_O$O$_X$P$_D$P$_{ED}$, rodhanasya V$_A$ **186** kāryāyāḥ] Σ, kāryāyā+ O$_X$ **186** prasthāna°] Σ, +++ O$_X$ **186** °nivṛtteś] J$_O$, °nivṛtteḥ J$_A$K$_O$O$_X$P$_D$P$_{ED}$, °nivṛtte V$_A$ **186** °vākhyena] J$_A$J$_O$O$_X$P$_D$P$_{ED}$, °vākhye+ K$_O$, °vāgyona V$_A$ **187** kāraṇāntareṇa] O$_X$P$_D$P$_{ED}$, kāraṇāṃtareṇa J$_A$J$_O$V$_A$, +āraṇāntareṇa K$_O$ **187** ārtho] J$_O$K$_O$O$_X$P$_D$P$_{ED}$, ārtha° J$_A$, āvi asma V$_A$

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184 *chāyā*: *hariṣyati priyasya navacūtapallavaḥ prathamamañjarīsanāthaḥ | mā rudihi putri prasthānakalaśamukhasaṃsthito gamanam ||*

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184 *harihii→gamaṇaṃ*] P$_{ŚP}$ reads *harihiisi* and gives the following *chāyā*: *hariṣyati priyasya navacūtapallavaḥ prathamamañjarīsanāthaḥ | mā rudihi puti prasthānakālasammukhasaṃsthite gamanam ||* P$_{ED}$ reads *prasthānakalaśamukhasaṃsthito* instead of *prasthānakālasammukhasaṃsthite*.

189   cāraṇasya parārthatvāt parasya sambodhanīyatvābhāve 'pi padavākyārtharūpasya
liṅgasya parapratyāyakatvena hetvalaṅkāraḥ eva | yatra tu jāne nūnam ityādi-
padaprayogamahimnā svapratipattiniścayas tatrānumānam | kvacit tu **parimlā-**
192   **naṃ pīnastane**tyādau nāṭakādiṣu nūnam ityādyabhāve 'pi prakaraṇādivaśena
svayaṃ parāmarśaniścayād anumānam eva | evaṃ ca na jātā rāgasarvasvetyādau
svaparāmarśaniścaye hetvalaṅkāro 'yukta iti ||79||

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192 *parimlānaṃ pīnastanetyādau*]   *cit. Ratnāvalīnāṭikā 2.13: parimlānaṃ pīnastana-
jaghanasaṅgād ubhayatas tanor madhyasyāntaḥ parimilanam aprāpya haritam | idaṃ vyas-
tanyāsaṃ ślathabhujalatākṣepavalanaiḥ kṛśāṅgyāḥ saṃtāpaṃ vadati nalinīpattraśayanam ||*

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188 ayaṃ] Σ, a[yaṃ] K$_O$ **188** cānumānahetvalaṃkārayor] J$_A$J$_O$P$_D$P$_{ED}$V$_A$, cānum+nahetvalaṅkarayo
K$_O$, cānumānahetvalaṅkārayor O$_X$ **188** āśrayaṇīyo] J$_O$O$_X$, āśraṇīyo J$_A$K$_O$P$_D$, āśra<ya>ṇīyo
P$_{ED}$, āśrayaṇīyaḥ V$_A$ **188** yad] Σ, yat P$_{ED}$ **189** śabdoccāraṇasya] J$_O$K$_O$P$_D$P$_{ED}$,
śabdośrāraṇasya J$_A$, śabdoścāraṇasya O$_X$V$_A$ **189** parārthatvāt] Σ, pādārthatvāt V$_A$ **189**
padavākyārtha°] Σ, padavāky+rtha° K$_O$ **190** parapratyāyakatvena] Σ, parapratyāyakatvaṃ
na V$_A$ **190** eva] O$_X$V$_A$, *om.*J$_A$J$_O$K$_O$P$_D$P$_{ED}$ **191** svapratipatti°] Σ, svāpratipatti°
V$_A$ **192** pīnastanetyādau] J$_A$J$_O$K$_O$O$_X$P$_D$, pīnastana ityādau P$_{ED}$, pīnastane trādau
V$_A$ **192** nāṭakādiṣu→svaparāmarśaniścaye] O$_X$V$_A$, svaparāmarśaniścayo J$_A$, nāṭakādiṣu ...
ityādyabhāvo pi ... parāmarśaniścaṃyād ... svaparāmarśaniścaye J$_O$, svaparāmarśāniścaye K$_O$P$_{ED}$,
svaparāmarśaniścaye P$_D$ **194** °alaṅkāro] P$_D$P$_{ED}$, °alaṃkāro J$_A$J$_O$, °aṅkaṃlaṃro K$_O$, °alaṅkāra
eva O$_X$, °alaṃkāra eva V$_A$ **194** 'yukta] *corr.*, yukta Σ

Appendix E

An Annotated Translation of the *arthāntaranyāsa, anumāna* and *hetu* Sections of the *Alaṅkāraratnākara*

E.1   Arthāntaranyāsaḥ

E.1.1   The definition of *arthāntaranyāsa*

The substantiation of a specific case by another [general case] is [the rhetorical figure of] *arthāntaranyāsa*[155].

Where a specific case is stated [and then] substantiated, *i.e.* made firm, by a general case that takes the form of showing universal pervasion, that is [the case of the figure of] *arthāntaranyāsa*.

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[155]On the translation of the term *arthāntaranyāsa*, there are several possible choices. Gerow suggests the translation "introduction of another matter" or "apodixis", but both do not thoroughly cover the extent of this figure. For Śobhākara, the core of this figure is a substantiation (*samarthana*) of a general case by means of a specific one, so only the appellation "substantiation" is not enough to fully describe it. Therefore, I keep the term untranslated.

E.1.2 The method to distinguish poetical reason, *arthāntaranyāsa* and exemplification, and the reason for such a method

In this context, sometimes the explicit expression of an effect or of a cause [functions] as the promoter or the purpose of the object, in some [other] cases [the explicit expression] of an individual or also of a universal. Among them, when a cause and its effect are explicitly mentioned as [such] a promoter, there arises the rhetorical figure of poetical reason which is to be described later. When something referred to as universal is a promoter because it takes the form of an elucidation of a cognition, the illustration of one individual with regard to the universal is the rhetorical figure of exemplification (*udāharaṇa*). When there is a mentioning of comparison by the explicit expression of the word "*iva*" and so on, it (*udāharaṇa*) is called explicit, but if there is no explicit expression [of "*iva*"], then, by the same token, it (*udāharaṇa*) is exactly implicit, but not [the different rhetorical figure] *arthāntaranyāsa*. Since something which is an indication of universal pervasion cannot be a substantiation of individual effects or individual causes; and since it cannot have the nature of elucidating a cognition of universal [effects or universal causes] and so on; and since individual and universal cannot be explicitly expressed as reasons, there is no way to follow an identical definition in all these cases, thus there is definitely the division into [different] rhetorical figures. Therefore, only the concrete expression of an individual by an illustration of universal pervasion as universal is *arthāntaranyāsa*. While it can be divided into two subtypes according to [the distinction between] homogeneity and heterogeneity; when there is an explicit expression of the word "*hi*" and so on, this is the explicit [subtype]; but when there is absence of that, this is the implicit [subtype]; thus there are four kinds [of subtypes]. Since a prior or latter placement of the illustration of universal pervasion does not enhance the strikingness, there is no reason for [further] subdivision.

E.1.3 The divisions of *arthāntaranyāsa*

E.1.3.1 The "explicit" subtype based on similarity

An example runs as follows:

> What are those who are inflexible by nature not capable of, when among the simple-minded? [They can do anything]; for the breasts can prevent the arms from seeing each other[156].

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[156] *sarala* literally means straight, and also means straightforward people. *kathiṇa* means hard

In this example, with regard to the specific case of breasts and arms which are the main topic (*prastuta*), [the expression] "for *sarala*" and so on in the form of a general case is not the main topic. It is accepted as being the substantiator appearing previously. And since the word "for" is explicitly expressed, [this example] is a case of an explicit [substantiator].

E.1.3.2 The "implicit" subtype based on similarity

That very "thighless" charioteer of the sun (*i.e.* the dawn)[157], legless by birth, true to his name, is appointed to be a charioteer by you, O Burning one (*i.e.* the sun). How strange (*citram*)! He (*i.e.* the dawn) rises to the sky, dispelling the darkness by kicks with his feet/by a flood of rays (*pādāghātaiḥ*); for the insignificant approach greatness, somehow by attending to the service of the Great.

In this example, with regard to the dawn ascending to the sky because of the brightness of the sun, the general case (*i.e.* the fourth *pada*) is the substantiator presented later by similarity.

E.1.3.3 The reason for the second example not being the case of poetical reason

Although in this example the service rendered to great people is a cause accepted as a supplement for the elevation of the poor, nevertheless there is no rhetorical figure of poetical reason, because the cause is expressed as being a substantiator only by depending on a general case. In this way, it should be understood that in other cases where either the result or the cause is [presented as] the substantiator by means of a general case, we have [the figure of] *arthāntaranyāsa.*

E.1.3.4 The "explicit" subtype based on dissimilarity

For him who possesses the treasure of heroism conquers the region between the seven oceans (*i.e.* the whole world), cowards do not get a chance [to win a victory] in their own houses.

In this example, with regard to the specific case, *i.e.* the conquering of the seven continents, [the fact that] cowards definitely do not have a chance even in their

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and inflexible. It is possible to say that this verse may be describing the lifestyle of the court. In this way, the two arms may denote the king and good ministers, and there are bad ones standing in middle between them to prevent communication.

[157]*anūru* also means "thighless".

own houses, which is of the nature of a general case, is the explicit substantiator by means of dissimilarity.

E.1.3.5   The "implicit" subtype based on dissimilarity

> Having made the surface of the earth free of trouble makers, he showered joyfully gold on deserving petitioners. Prosperity which is unsteady like a tendril of lightning is pointless for those who do not assuage the pain of the needy[158].

In this example, the substantiation [is presented] by means of a general case which possesses a heterogeneous property.

E.1.3.6   The subtype with intrinsic "determinative ascertainment"

In some cases there is also [the subtype which] incorporates a determinative ascertainment (*adhyavasāya*). For example,

> When the sun rises, the mass of darkness departs elsewhere. When a bright one is not seen, the dark ones/the wicked ones become powerful.

In this example, a subject, such as a bright one or a dark one/a wicked one, ascertained as being not different [from each other], is the substantiator in the form of a general case by means of dissimilarity.

E.1.4   The difference of the scope of *prativastūpamā* and *dṛṣṭānta* from *arthāntaranyāsa*

In this way, since *arthāntaranyāsa* exists in [cases where] a specific case substantiates a general one, a substantiation of a specific case by another specific case is only the scope of [the rhetorical figure of] *prativastūpamā* and *dṛṣṭānta*, not [the scope] of *arthāntaranyāsa*.

E.1.5   The poetical beauty in Rudraṭa's example is not because of *arthāntaranyāsa*, but the rhetorical figure of *niścaya*

Moreover, in the example "or rather, it is not strange that the snow burns this tree" and so on, it should not be argued that this verse is [a case of *arthāntaranyāsa*]

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[158] *Vikramadevāṅkacarita* 17.1.

by means of similarity because [here] a specific case is substantiated by another one. Furthermore, with regard to the strangeness explicitly expressed, by the expression "or rather, it is not strange" which cancels it, it is not possible to substantiate the explicitly expressed meaning. Therefore, since in such examples there is the negation of what was stated, the poetical beauty is caused by the rhetorical figure of *niścaya*, not by *arthāntaranyāsa*.

E.1.6 Two examples of "implicit" exemplification (*udāharaṇa*)

> Certainly, nobody is faultless, and certainly, nobody can entirely lack [any] virtue; [for] even in the ocean of milk there is poison, and even on the heads of snakes there are jewels.

> It is due to the perniciousness of good virtues that a capable person is harnessed to a heavy burden; [for] a lethargic bull[159], whose shoulder does not have a scar [because of hard work], sleeps comfortably.

In such examples which is based on the principle of tautology (*punarukti*), a comprehension which takes a general case as its scope is elucidated by means of a specific case which [possesses] the same property or a different one, [the figure of] exemplification is implicit.

E.1.7 Summary verses of the distinction between *arthāntaranyāsa* and exemplification

> **When the presentation of the special point of another thing by a result and so on is the reason, that is [the figure of] *arthāntaranyāsa*. But where an elucidation of a specific case (*lit.,* "other") by means of a general case, or where an elucidation of a general case based on a specific case is made, there must be [the figure of] implicit exemplification because there is no application of the word "*iva*" and so on.**

Such is the distinction.

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[159]PW p. 634 gives a meaning "ein träger Ochs" for *gaḍi* and quotes this verse. On p. 711, it gives the meaning "ein kräftiger aber träger Stier" under the word *gali*.

E.2   Poetical inference

E.2.1   The definition of poetical inference

The comprehension of a thing to be proven from its proof is [the rhetorical figure] of poetical inference. (78)

That [rhetorical figure] in which an object not yet comprehended is understood by oneself[160] from its proof by means of explicit verbal expression or by means of implicit expression is poetical inference.

E.2.2   An example by means of the principle of the stick and cake (*daṇḍāpūpikānyāya*)

An example runs as follows:

> The breaking of Śiva's bow, I think, was achieved through the power of the daughter of foam (*i.e.* Sītā)[161]; for without her presence, Rāma became exhausted even by Indra's bow (*i.e.* a rainbow).

In this example, the thing to be proved is that with regard to the breaking of Śiva's bow, Sītā is the cause and Rāma is [only] in the background. This thing to be proved (*sādhya*) is inferred through the principle of the stick and cake[162] by the non-perception (*anupalabdhyā*) of such an effect [of breaking] in the case of a rainbow when he was separated from her. To explain, for one who is weak with regard to a rainbow, how can he achieve the breaking of Śiva's bow?

E.2.3   The rhetorical figure of poetical reason takes the form of an inference for the sake of others, but the figure of poetical inference does not

A further example:

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[160]"By oneself" means by the reader.

[161]The compound *jalajātmajā* means "daughter of foam", and this foam refers to the foam produced from the churning of the Milk Ocean. Among the products from the Milk Ocean, there is Lakṣmī who has an incarnation as Sītā. This reading is only attested in the earliest manuscript O$_X$, which is a *lectio difficilior*. The original reading *janakātmajāyāḥ* is supported by all other manuscripts and editions and is more common. However, I accept the reading *jalajātmajāyāḥ* because in the transmission of a text, difficult readings can be easily changed into easy ones and such simplification is a common phenomenon.

[162]The principle of "stick and cake" (*daṇḍāpūpikānyāya*) is explained in the section of poetical presumption (*arthāpatti*). This example is a case of poetical inference containing poetical presumption.

> Oh innocent-eyed woman! Surely now the king of lovers (*i.e.* Kāmadeva) rests in the entertainment window that is the outer corner of your eyes;
>
> 1) for this bee-singer here is intent on enjoying (or: service) (*sevā*) the fragrance adhering (*upanibaddha*) to the flower of your ear ornament.
>
> 2) for the bee-singer here, who is attracted by fragrance/wearing perfume, is intent on frequenting the flower of your ear ornament[163].

In this example, the presence of the king of lovers (Cupid) who is worthy of service, taking the form of a cause, is inferred from observing the effect, which is a servant in the form of singer (*i.e.* the bee). And here, even though the innocent-eyed woman is being addressed, nevertheless there is no rhetorical figure of poetical reason which takes the form of an inference for the sake of others. In an inference for the sake of others, a thing which is [already] ascertained by oneself by means of another means of valid knowledge, and which is not yet understood by others is communicated [to others]. But here, there is the communication of a comprehension: "the presence of the king of lovers is understood by me from seeing the servant [in the form of a bee]"; it is not a communication of a thing which is not yet understood by others and which needs to be comprehended.

E.2.4 The reason for the second example being a case of poetical inference

In this way, since there is no intention to communicate a thing, whether other people understand the thing or not makes no difference as far as communicating the comprehension is concerned, the state of being not understood by others is not a motivating factor. Therefore, [this example is] definitely [a case of] poetical inference. Such is to be inferred in other examples.

E.2.5 Summary of the distinction between poetical reason and poetical inference

The communication of a thing which is not ascertained by others is said to be the rhetorical figure of poetical reason, because it takes the form of an inference for the sake of another. Where [the idea that] "this object has been understood by me" is communicated, there must be a poetical inference, because there is the communication of the comprehension by that [idea].

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[163]The latter half of this example suggests that the heroine's side glance is right at the edge of her eye.

The stanzas above are the summary.

E.2.6   The two examples are cases of explicit proof

The two [examples above] are [cases] of explicit proof, since they contain expressions such as "for (*yad*)" in the sense of reason.

E.2.7   Two examples of implicit poetical inference

> O you who swayed by his fame! You are [just] boasting. In truth you have not met him; had you seen him, your body would not be in healthy state[164].

In this example, the absence of the cause, *i.e.* the meeting with the hero, is inferred through the perception of the healthy state [of a lady's body] which is contradictory to an unhealthy state of the body that would have been the result of it (*i.e.* seeing him). Also, since here the not-seeing by her who has not seen him (*adṛṣṭavatī*) is [already] known, it is not what is being communicated. Therefore, although [the fact that] there is no meeting is kept secret by you, we still know [that you did not meet him]. Hence this is exactly [a case of] demonstrating a comprehension. Another example:

> If the creator had not used up all of the redness/passion [in creating you], why did he [go on to] create some white lotuses[165]?

In this example, by the perception of whiteness which is contrary to the result called redness in the case of some lotuses, the red color or passion, taking the form of a cause, is inferred as impossible. Here in both examples, since there is no usage of the word "for (*hi*)", the proof is implicit.

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[164]Kulkarni 1990, part 1, p.563; Part 2, p.222: "You are fascinated only by the reports of his merits, beauty and qualities. Actually you have not seen him. You are bluffing that you have. Had you really met him, all your limbs would have betrayed you!"

Gāhakoso 480 reads *viacchasi* for *viatthasi*, and gives the following *chāyā*:

svadeśavāsini vilokyase satyam eva sa tvayā na dṛṣṭaḥ |

na khalu bhavanti tasmin dṛṣṭe svasthāvasthāni aṅgāni ||

The editor of *Gāhakoso* Patwardhan translates this as follows: "O you who stay at home (and never move out), you are seen by me (*i.e.* I have seen through your untrue statement that you have seen him). As a matter of fact you have never seen him. For had you really seen him, your limbs would no longer have continued to be so healthy in their condition."

[165]There is a possible *śleṣa* in this stanza: *rāga* means both red color and love.

E.2.8 Why the two examples contain aesthetic beauty

In the [previous] *gāthā*[166] [example], even though it (*i.e.* the proof) is pure because of the lack of figurative expression, it [still contains] aesthetic beauty due to the existence of a specific strikingness. In other cases, [there will be a strikingness] due to the incorporation of hyperbolic language and so on.

E.2.9 When there is no specific strikingness, there is no ornament of speech

However, if there is no specific strikingness, there is no ornament of speech, as seen in an [ordinary] logical inference. For example:

> Whoever, when somebody is being talked about, shows long and hot sighs interrupted repeatedly, is passionate with regard to that person; and you seems to be such, slender one!

The same should be understood in the case of poetical reason and so on.

E.2.10 Ruyyaka's idea should not be applied in examples such as "*yatraitā laharī*" because these are based on hyperbolic language

> Since these arrows, piercing the vulnerable points, fall continually only there, to where those young ladies with unsteady glances gesture with their eyebrows, the wrathful Love-god, who is their envoy, truly always runs in front [of them], pulling back with his hand the arrow joined to the bow that has turned into a circle.

In such stanzas and so on, however, even though the state of being an envoy and the falling of arrows and so on are not [actually] related, a relation arises through the clever expression of the poet. Therefore, since [the expressions in this stanza are] based on hyperbole, we should not say that it is different from other rhetorical figures.

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[166]Here *gāthā* refers to the first example of the two.

E.3   Poetical reason

E.3.1   The definition of the rhetorical figure of poetical reason

The mark which causes another person to understand [something] is [the rhetorical figure of] poetical reason. (79)

The mark which ascertains an object that is not yet understood by another person and takes the form of informing[167], is the poetical reason. The use of the word "another person" is for the purpose of distinguishing [it] from poetical reason.

E.3.2   The distinction between poetical reason and poetical inference

Therefore, poetical inference is a comprehension from an inferential mark by oneself, [while] the figure of poetical reason, which has "poetical mark" (*kāvyaliṅga*) as its synonym, causes another person to understand by means of an inferential mark, and it takes the form of an inference for another person.

E.3.3   Despite the two types of logical inference, poetical reason is defined seperately

Even though logical inference itself has two different types because it takes [either] the form of [an inference] for the sake of oneself or the form of [an inference] for the sake of another person; nevertheless, the old [rhetoricians] defined them separately on the basis that the thing expounded is different. In this section the definition is also [given] exactly as such.

E.3.4   The distinction between poetical mark and poetical inference given by Ruyyaka is not correct, the above-mentioned distinction is preferred

However, when some others [such as Ruyyaka] say that this [poetical reason] which conveys an object that is already comprehended is different from poetical inference which causes the comprehension of an object not yet comprehended,

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[167]Here *gamakarūpa* probably refers to Daṇḍin's *jñāpakahetu*.

because it has an expectation of that [object][168], then this is not correct; for, in that way, does this inferential mark convey an inference already understood by the speaker or by the person being informed? In this situation, it is not the first one. For the speaker, since the [already] ascertained object understood through other means of knowledge does not have any expectation. For it is not the case that an expectation can cease by one's own words; otherwise, there would be the unwanted consequence of self-dependence. The second one is also not [correct]. For the person being informed, on the other hand, the object is not [yet] understood through other means of knowledge. Since he does not convey an already comprehended object because he understands it only by that speech [of the speaker], it is certainly not a distinction to say that "poetical proof/mark conveys an already comprehended object, poetical inference makes others understand a not yet comprehended object[169]". Therefore, exactly the differentiation stated above is preferrable.

E.3.5   The three subtypes of poetical reason

This inferential mark is twofold; it either takes the form of the meaning of words, or it takes the form of the meaning of sentences.

> By educating, protecting, and maintaining [his] subjects, he was [virtually] their father; their [biological] fathers were merely the causes of their birth.

In this verse and in similar cases, with regard to the cause, *i.e.* the identity of a father, the education and so on take the form of its result. Since an explicit

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[168]cf. AlSar 58: *ayam atra piṇḍārthaḥ | ihāsti pratyāyyapratyāyakabhāvaḥ | asti ca samarthyasamarthakabhāvaḥ |* **tatrāpratītapratyāyane pratyāyyapratyāyakabhāvaḥ | pratītapratyāyane tu samarthyasamarthakabhāvaḥ |** *tatra pratyāyyapratyāyakabhāve* **'numānam |** *samarthyasamarthakabhāve tu yatra padārtho hetus tatra hetutvenopādāne nāgendrahastās tvaci karkaśatvād ityadāv iva na kaścid alaṅkāraḥ |* **yatra tūpāttasya hetutvaṃ yathodāhṛte viṣaye mṛgyaś ca darbhāṅkuranirvyapekṣā ityādau tatraiva kāvyaliṅgam | yatra tu vākyārtho hetus tatra hetutvapratipādakam antareṇa hetutvāyopanyāse kāvyaliṅgam eva |** *taṭasthatvenopanyastasya tu hetutve 'rthāntaranyāsaḥ |* **evaṃ cāsyāṃ prakriyāyāṃ kāryakāraṇavākyārthayor hetutve kāvyaliṅgam eva paryavasyati | samarthyavākyasya sāpekṣatvāt tāṭasthyābhāvāt |**

[169]Here I accepted the reading *apratītapratyāyana* provided by O_X and V_A. *apratītapratyāyaka* is also possible, and it is easier to understand because of the expression *pratītopapādaka* in describing poetical proof/mark. However, the *-ana* suffix also expresses the meaning of tool and method, so *apratītapratyāyana* can have the same meaning with *apratītapratyāyaka.* Moreover, the reading *apratītapratyāyana* is supported by the passage in the AlSar 58: *tatrāpratītapratyāyane pratyāyyapratyāyakabhāvaḥ | pratītapratyāyane tu samarthyasamarthakabhāvaḥ | tatra pratyāyyapratyāyakabhāve 'numānam |*

reason does not bring forth any aesthetic beauty, the meaning of the words as the reason is only implicit. The meaning of sentences [as the reason] is either explicit or implicit. Therefore, there are three subtypes.

E.3.6 In the case "*vakṣaḥsthalī rakṣatu*" etc., there is only a rhetorical figure, not suggestion

Examples run as follows:

> May the chest of the world-procreator whose banner bears [the likeness of] Garuḍa (*i.e.* Viṣṇu) protect mankind, [for] with the [traces] of Śrī's cosmetic powders, it appears like a touchstone for the splendour called conjugal felicity.

In this example, with regard to the chest being the protector of the world, the procreating the world takes the form of a cause which is a reason expressing a word-meaning. In fact, it is well-known that a father caresses his own child on his chest. We should not say that, merely because it is likely, in this example the state of being the procreator of the world exhausts itself in being an attribute to "possessing Garuḍa as banner"; [and] since the sentence has been [then] completed, that the additional idea (*arthāntarasya*), namely that the chest is fit for protection because of the condition of [his] being procreator of the world, is known through the operation of "suggestivity" (*vyañjanāvyāpāragamyatvād*), and that therefore this is an instance of suggestion (*dhvani*). To explain, even that suggested meaning is an element of ornamenting the literal meaning because it is the reason for the generation of literal meaning in the form of the protecting power of [Viṣṇu's] chest, it is not fit to be ornamented by virtue of being a subordinated suggestion, [thus] there is only literal ornamentation [in this example].

E.3.7 An example containing suggested meaning

When such kind of suggested meaning is subsumed, a further example [runs as follows]:

> The mother-in-law, neglecting all other tasks, protects her daughter-in-law, as if she were the revivifying herb for her son; [the daughter-in-law, whose] life has risen to her throat (*i.e.* she is near death) when she sees the new rain clouds.

In such examples, even though the attribute "having one's life come to the throat" is the implicit reason for protecting and so on, it is the same in all places.

Those who are skilled in consideration will say that since the reason appears through literal denotation as an attribute, there is no strikingness; therefore, it is not a case of ornamentation.

E.3.8   The difference between poetical reason and *parikara*

Moreover, since this suggested sense is an ornament towards a literal sense that functions as a reason, [and] because this accordingly qualifies as [the figure of] *parikara*, the literal sense ornamented by the suggested sense functions as the reason towards it, and not just [the literal sense] itself. One should determine this type to be such.

> **In [the figure of] *parikara*, the suggested sense should be known to be always an ornament to the literal sense. A literal sense embraced by a suggested meaning is a poetical reason with regard to another literal sense.**

Thus is the epitome.

E.3.9   The example of explicit poetical reason containing the ascertainment of oneness (*abhedādhyavasāya*)

> Even though her friend said: "Alas! Careless lady! Grasp your garment!" A certain lady is heedless; for she is immersed in the *rasa* (lit. water/sentiment) space where the blessed Cupid is the innermost.

In this example, with regard to the result, *i.e.* not being conscious, the state of being immersed in *rasa* in the form of a cause is the explicit reason; because the word "for" (*hi*) is employed here. Within the very example, when the word *rasa* expresses the meaning "water", it is suitable [to say that] she does not know as long as the state of being immersed in water is expressed. Therefore, the suggested meaning ["water"] rooted in the power of the word [*rasa*] is cognized as the reason because of the ascertainment of oneness (*abhedādhyavasāya*).

E.3.10   The example of explicit poetical reason containing a mark in the form of the meaning of sentence

Or like the following verse:

> There is no kinsman equal to resolve, there is no enemy for a beautiful lady equal to it. Since, contriving a meeting with her beloved, and having aroused love, it [then] foils it.

In this example, with regard to the cause, *i.e.* being a kinsman and being an enemy, the arranging of a meeting with the lover etc., in the form of a result is the explicit reason expressed by the meaning of sentence, because the word "for (*yad*)" is employed.

E.3.11 The example containing an opposite result

> For now, avert your face, O good lady! The black-spotted moon shall never equal [your beauty] by transferring his stain to [your] cheeks.

In this example, the result of not moving the face in the form of transferring the impure black spot, opposite to moving the face, causes the sameness [of beauty]; and it is accepted as the reason. Therefore, the mark is the implicit perception of an opposite result.

E.3.12 The example of implicit poetical reason containing a mark in the form of the meaning of sentence

> Do not weep, O young girl! The fresh spray of mango tree, adorned with the first buds[170] and placed on the mouth of the [auspicious water-filled] jar at the time of departure, will restrain [your] beloved one from going away.

In this example, with regard to the heroine's tears being held back, the result, *i.e.* the hero giving up on his departure is produced by another cause, namely the mango flower. Therefore, the reason [in this example] is implicit and takes the form of a cause.

E.3.13 The examination of the rhetorical figures of poetical inference and poetical reason

This examination of the rhetorical figures of poetical inference and poetical reason should be accepted:

Generally, [poetical reason arises] because there is the explicit enunciation for the purpose of another person; but even if another person is not addressed, as long as the mark, either in the form of the meaning of words or in the form of the meaning of sentence, makes another person understand [something], [that

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[170]Fresh mango flowers appear from February to March, and spring comes soon after that. Therefore, they can be regarded as the sign of the coming of spring.

is] exactly [the case of] the rhetorical figure of poetical reason. However, where there is the ascertainment of one's own perception by the power of using words like "I know (*jāne*)", "surely now (*nūnam*)", etc., there arises poetical inference. However, in some instances, such as in dramatic passages like "*parimlānaṃ pīnastana*" and so on, even though there is no expression like "surely now" and so on, poetical inference [appears therein] because one can by oneself ascertain through consideration according to context. In the same way, in the verse "*na jātā rāgasarvasva*" and so on where one's own consideration is ascertained, the rhetorical figure of poetical reason is unsuitable[171].

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[171]Here we expect that the verse beginning with *na jātā rāgasarvasva* is accepted as an example of poetical inference, but both O_X and V_A read *hetvalaṃkāra eva*. This means that O_X and V_A regards the verse beginning with *na jātā rāgasarvasva* as a proper example of poetical reason, which is definitely a crucial misunderstanding of Śobhākara's theory.

Chapter 6

Abbreviations

AlRat *Alaṃkāraratnākara* of Śobhākaramitra. See Devadhar 1942.

AlSar *Alaṃkārasarvasva* of Ruyyaka. See Janaki and Raghavan 1965.

AlVim *Alaṃkāravimarśinī* of Jayaratha. See Dvivedi 1969.

KĀd *Kāvyādarśa* of Daṇḍin. See Belvalkar 1924.

KABh *Kāvyālaṃkāra* of Bhāmaha. See Sastry 1970.

KP *Kāvyaprakāśa* of Mammaṭa. See Vāsudevaśāstrī 1921.

KAR *Kāvyālaṃkāra* of Rudraṭa. See Durgâprasâd and Panśîkar 1928.

KASS *Kāvyālaṃkārasārasaṃgraha* of Udbhaṭa. See Banhatti 1982.

NB *Nyāyabindu* of Dharmakīrti. See Malvania 1955.

NBh *Nyāyabhāṣya* of Vātsyāyana. See Nyaya-Tarkatirtha and Tarkatirtha, 1936.

NM *Nyāyamañjarī* of Bhaṭṭa Jayanta. See Varadacharya 1969–1983.

NV *Nyāyavārttika* of Uddyotakara. See Nyaya-Tarkatirtha and Tarkatirtha, 1936.

NS *Nyāyasūtra* of Gautama. See Nyaya-Tarkatirtha and Tarkatirtha, 1936.

P$_{śp}$ *Alaṃkāraratnākaraprākṛtagāthāsaṃskṛtīkaraṇam* in P$_ś$.

P$_{śrs}$ *Alaṃkāraratnākarasūtrāṇi* in P$_ś$.

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