

- (1) रामोदन्तं (1-25) (Slokas)
 (1-25) (Slokas) + (26-40) (Slokas)
- (2) अलङ्कारं (1-25) (Slokas)

(1) उपमा लङ्कारं and Types.

- (2) रूपकं (3) उल्लेख (4) परिणामः
 (5) दीपकं (6) व्यतिरेकः
 (7) दृष्टान्तः (8) काव्यलिङ्गम्
 (9) अप्रस्तुत प्रशंसा
 (10) अर्थान्तरन्यास लङ्कारः
 (11) श्लेष लङ्कारः
 (12) स्वभावोक्तिः
 (13) उत्प्रेक्षा लङ्कारः
 (14) व्याजस्तुतिः
 (15) विरोधाभास लङ्कारः

(3) रामोदन्तं (26-40) (Slokas)

(4) Chapter of Ayodhya
 (41-50) (Slokas).

X

ராமோதந்தம்

10/12/18

அத வாலகாண்ட:

(1) श्रीपतिं प्रणिपत्याहं

श्रीवत्साङ्गित - वक्षसम् ।

श्रीरामोदन्तम् - आख्यास्ये

श्रीवाल्मीकि प्रकीर्तितम् ॥

மீ உதயியாகிய அஃகி உதயியாகி கணவனும், மீ உதயம் என்னும்
மச்சந்தை மாடிகளில் உடையவனுமாகிய மகாஅஜ்ஞாநை
வணங்கி வாழ்க்கி எகிய இராமனின் கதைதைய நாகி
மண்பற்றி கிந்த இராமகாதையை கியற்றுகிறேன்.

11/12/18

(2) पुश विश्रवशः पुत्रो, शवणो माम राक्षसः ।

आसीदरसानुजौ चास्तां, कुम्भकर्णविभीषणौ ॥

சுதினனாகி காலந்தில் அஃகி உதய கணவனின் மகனாக
இராமனின் எகிற அகாண் அருந்தான். அவனுக்கி
கிம்பகர்த்தான், அஃகண்கள். எகிற அகி கும்கயர் கிந்திதான்.

(3) ते तु तीव्रेण तपसा, प्रत्यक्षीकृत्य वेधसं ।

वव्रिरे च वरानिष्टान्, अस्मदाश्रित वत्सलात् ॥

அஃகிதான் கியற்றிய கடுந்தவத்தின் பயனாக, அஃகம்
உதயர் அவர்களை கண்டின் உதயிர், அஃகதார்க்கி அஃகமாண்.
அஃககண்கள் அஃகி அகினிதார்கி.

12/12/18

(4) शवणो मानुषादन्यैः, अवध्यत्वं तथानुजाः ।

निर्देवत्वे च यथा निद्रां, कुम्भकर्णो वृणीत च ॥

இராமனின் மாயுதனைத் தவிர உதயவதாயும்
காக்கி மாணம் உதர்க்குபாதனிலும், கிம்பகர்த்தான்
உதர்க்களைக் காட்டவும் சிறந்த அனங்கக் கைக
உத்கைகயன் நாடிந் தீண்ட காக்கம் உத்கைகயனும்
கைகி தாம் மந்ததார்கி.

(5) विभीषणो विष्णुशक्तिं ववे सत्वगुणान्वितः ।
तेभ्य एतान् वरान्दत्त्वा तत्रैवान्तर्दधेः प्रभुः ॥

சத்வ குணம் விஷ்ணுவை அபிஷேகித்து, அநாமரகம் கெட்ட
அதீனப் பந்தியை அகற்றுக்கி அநாமாய் அமரங்கிய இருதி,
பிரம்மபெருவார் அவினிதமிசையே மறைந்தார்.

18/12/18

(6) रावणस्तु ततो गत्वा, रणे जित्वा धनाधिपं ।
लङ्कापुरीं पुष्पकं च, हुत्वा तत्रावसत् सुखं ॥

பிரம்மத்தை களங்கி தவமியற்றி அநாமபற்றி நாவண்ணம்
சகலத்தினி் அநிபதியாம் கிபாருணை எதிர்க்கி மேலாதிபதி
வெய்தி, கிபாருணினி் எங்காபுரியையும், புஷ்பக
அமானத்தையும் அக்கிரமித்த சகலமாய் வாழ்க்கிவாழ்நான்.

(7) शतधानास्ततः सर्वे रसातलनिवासिनः ।
दक्षाननं समाश्रित्य लङ्कां च सुखमावसन् ॥

நானாதல லோகத்தினி் அசித்தி அந்த நாகிஷ்டைகள்
அனைவரும், கிளங்கைதைய அடைந்தி, பந்தி கலை
நாவண்ணியும் அடைந்தலம் அடைந்தி அங்குகையே
சகலமாய் அசித்தி அந்தனார்.

(8) मन्दोदरीं मयसुतां परिणीय दक्षाननः ।

तस्यामुत्पादयामास मेघनादाह्वयं स्तुतं ॥

சூத சிந்தியான மயனினி் மகனாம் மந்தோதரியை
அநாவண்ணி் மணம்புரிந்தாணி. அசுரிகளுக்கி
மேகநாதனி் எண்கு மகனி் இருந்தாணி.

(9) रसां रसातलं चैव विजित्य स तु रावणः ।
लोकामाक्रामयन् सर्वान् भृशं च विलासिनीः ॥

அநாவண்ணி் மூலோகம் கருகொண்டு நானாதலம்
அநாருபிவான உகங்களை அக்கிரமித்தி,

சிங்கிள்ள ரெண்ட உளங்கணயும், அழிய இளம்
மெய்கணயும் கவர்க்க ரெண்டாணி.

(10) दूषयन् वैदिकं कर्म द्विजान् अर्हयति स्म सः।
आत्मजेनान्वितो युद्धे वासवं चाप्यपीडयत् ॥

அராவணன் தைத்தக்கடிமாக்களை கண்புத்தி.
அவர்களைக் கொன்றான். பின்னர், தன் மகன்
பெருநாதனுடன் இணங்கி, தேவந்திரனுடன் போட்டி
வென்றான்.

(11) तदीय तरुतन्नानि पुनरान्नाय किङ्करैः।
स्थापयित्वा तु लङ्काया अवसच्च चिराय सः

தேவந்திரனை வென்ற, மொத்த உளங்களை
கைப்பற்றிய அராவணன், மொத்த போத்திலி
கற்பக அடங்குத்தையும் கவர்க்க. அளங்காபுரியை
அடைக்க, நீண்ட நாள் மகிழ்ச்சியாக வாழ்க்கை ஆனான்.

(12) ततस्तस्मिन्नावसरे विधातारं दिवौकसः।
उपगम्योचिरे सर्वं शवणस्य विचेष्टितं ॥

இவையாவையும் அறையுற தேவர்களை
பிரம்மதேவரை அணுகி, அராவணனிலி கொடிய
மெய்கணம் பற்றி கூறினார்.

(13) तदाकर्ण्य सुरैस्साकं प्राप्य दुरघोदघेस्तम्।
तुष्टाव च हृषीकेशं विधाता विविधैः स्तवैः

தேவர்களில் ஒருவர்க்கேட்ட பதவி, பிரம்மதேவர்
தேவர்களுடன் பாடுகளிலி கதாரைய அடைக்க,
அகிணுதேவரை நினைக்கப் பாடி கவிஞனார்.

Story:

Bowing to Lakshmi's Consort, Lord Vishnu, who has a mark, Srivatsa on his chest, I shall relate the Story of Sri Rama, as narrated by Valmiki.

Long ago there was a Rakshasa named as Ravana who was the Son of Sage Visravas. (विश्रवसः पुत्रो). And he has two brothers namely Kumbhakarna and Vibeshana.

They three by their severe penance, they made Brahma appear before them and asked for his desired boons from Brahma who is affectionate towards his devotees.

Then Ravana chose not to be killed by anyone except humans. Kumbhakarna wanted to surpass all devas instead asked for constant sleep by his slip of tongue.

Vibeshana, who was endowed with noble qualities, asked for devotion to Vishnu. Giving them these boons, Brahma dissappeared.

Ravana then won a battle against the Lord of Riches, Kubera, took from him the city of Lanka and the pushpaka and lived there happily.

Then all the Rakshas who were living in Rasathala took refuge in Ten-headed Ravana and lived happily in Lanka.

Ravana Married Mandodari, daughter of Maya, and begot a son in her called, Meghanada.

After that, Ravana Conquered the earth and Rasathala, tormented all the worlds, and carried away the beautiful women.

1.15 Dishonouring the Vedic rituals, Ravana oppressed the twice-born. Accompanied by his son, he defeated Devendra in the Battle.

After winning the Sudhiraloka (Heaven), Ravana conquered the wealths and the Wish-Yielding tree from the Heaven by his servants. Ravana planted them in Lanka and lived there for a long time.

At this situation, the Devas went to Brahmadeva and related to him, all the misdeeds of Ravana.

Having heard the woes, Brahma along with devas went to the shores of the Ocean of Milk, propitiated Vishnu by various hymns.

- (14) आविर्भूयाथ दैत्यारिः यप्रच्छ च पितामहं ।
किमर्थमागतोऽसि त्वं साकं देवगणैरिति ॥

As the hymns sounded, Lord Vishnu, the Enemy of Asuras, appeared before them and asked Brahma why he had come there with devas.

- (15) ततो दक्षाननात्, पीडामजस्तस्मै न्यवेदयत्
तत्, श्रुत्वोवाच धातारं, हर्षयन् विष्टरक्षवाः

Then Brahma told Vishnu about the troubles caused by Ravana. Hearing that, Vishnu cheered up and started saying.

- (16) अलं भयेनात्मयोने गच्छ देवगणैस्सह ।
अहं दक्षारथिर्भूत्वा हनिष्यामि दक्षाननं ॥

"Enough of the fears", oh Brahma! go back along with devas. I will take birth as son of King Dhasaratha and will kill the ten-headed Ravana."

- (17) आत्मांश्च सशः सर्वे भूमौ वानररूपिणः ।
जयेन् मम साहाय्यं कर्तुं रावणनिग्रहे ॥

Let all devas, through part of their souls, take birth as monkeys on the earth to help me in slaying Ravana.

(18) रावमुत्तवा विधातारं तत्रैवान्तर्दधे प्रभुः ।

पद्मयोनिस्तु शीर्वाणैः समं प्रायात प्रहृष्टधीः ।

Having Spoken thus to Brahma, Vishnu disappeared, and Brahma gladly went back along with devas from the Shore of the Ocean of Milk.

अजीजनत ततो शक्रः वालिनं नाम वानरम् ।

(19) शुग्रीवमपि मार्ताण्डोः हुनुमन्तं च मारुतः ॥

Devendra created a monkey named as Vali, Sun created Sugreeva and Vaayu created Hanuman.

मार्ताण्ड - कृष्णवर्णः वानरम् - Monkey.

20) ^{along ago} पुरेव जनयामास जम्बवन्तं च पद्मजः ।

रावम् अन्येच विबुधाः कपीनजनयन् बहून् ॥

Brahma had created Tambavan long ago. Similarly all other devas created Numerous monkeys.

(21) ततो वानरसंघानां बालिः परिवृडोऽभवत् ।

अमीभिरखिलैस्सार्कं किष्किन्धाम् अद्युवास च ॥

Vali Became the leader of those monkeys and with all of them inhabited Kishkindha.

2) आसीद्दशरथो नाम सूर्यवंशेऽथ पार्थिवः ।

भार्यास्तिरत्रोपि लब्ध्वासौ ताम् लेभे न सन्ततिम् ॥

There was a king called Dasaratha who belonged to the clan of the Sun. Though he

had three wives, he had 10 sons.

23) ततः सुमन्त्रवचनाद् ऋष्यशृंगं स भूपतिः ।

आनीय पुत्रकामेष्टिं आरेमे सपुरोहितः ॥

Then on the advice of Sumantra, he brought Sage Rishyashringa and got putrakameshti, conducted with Rishyashringa as the Priest.

24) अथाग्निरुत्थितः कश्चिद् गृहीत्वा पायसं चरम् ।

एतत्प्राशय पत्नीस्त्वं इत्युत्वाऽदाम्नपाय सः ॥

From the fire arose a divine being, holding in his hand a cup of milk porridge and gave it to the king saying "Feed this to your wives".

25) तद्गृहीत्वा तर्देवाशो पत्नीः प्राशयदुत्सुकः ।

ताश्च ततः प्राशनादेव नृपादूर्ध्वमघाशयन् ॥

He took it and feed his wives the porridge. Immediately as a result, the queens became pregnant through the King.

அலங்காரம் - அணிபலகணம்.

→ அலங்காரம் இது (அலங்காரம் என்ன?)

→ காவ்யार्थ (விமர்சன அலங்காரம்?)
(சுருக்கம் " ?)

→ சாப்தார்த்தம் ⇒ சொல்லுபதில் பொருள்.

சமம் - சமீபத்தில் கிடைத்தது.

பொருள் - உலகத்தில் அடங்கியது.

பெயர் - satisfied.

அலங்காரம் - அணிபலகணம்.

Types of Alankaras: (2)

(1) சாப்தாலங்காரம்: (Based on words).

(2) அர்த்தாலங்காரம்: (Based on meanings).

அர்த்தாலங்காரம் → உபமாலங்காரம் (உத்தமபொருள்).

Parts

* உபமானம் * உபமேயம் * வாசகம் * தீர்மானம்

உபமாலங்காரம் - ①

Upama (Simile) where a wealth of similarity between two objects is clearly expressed.

* A comparison of two similar objects is

Upama.

* உபமானம் - The standard of comparison.

* உபமேயம் - The object described in the context.

* தீர்மானம் - Common attribute of Upamana and Upameya.

* வாசகம் - The word denoting similarity.

There are Two types of Upamae:

(1) पूर्ण-उपमा

(पूर्णोपमानङ्गरं
अवगाहते)

(2) लुप्त-उपमा

(लुप्तोपमानङ्गरं
अवगाहते)

(1) पूर्णोपमानङ्गरं

Where all the four elements are expressed without fail, then the figure is called

पूर्णोपमा.

eg इंद्रीव कृष्ण ते कीर्तिः

स्वर्गां अवगाहते ॥

Meaning:

O! Krishna, your fame bathes in the heavenly
ganges like a female Swan.

Proof

उपमानं - इंद्री

उपमेयं - कृष्णस्य कीर्तिः

वाचकः - इव

धर्मी - स्वर्गां अवगाहते

As all the four elements are expressed above, this is called as पूर्णोपमा.

(2) लुप्तोपमानङ्गरं

By the omission of one, two or three of the four elements constituting Upama, then a Upama is called लुप्ता.

लुप्तोपमा is divided into eight types.

- | | |
|----------------------|-----------------------------|
| 1) वाचकमात्रलुप्ता | (5) धर्मउपमान लुप्ता |
| (2) धर्ममात्रलुप्ता | (6) वाचकोपमान लुप्ता |
| (3) उपमानमात्रलुप्ता | (7) वाचकोपमेय लुप्ता |
| (4) धर्मवाचकलुप्ता | (8) वाचक-धर्म-उपमान लुप्ता. |

(1) वाचकमात्र लुप्ता :-

लुप्तोपमा identified by the omission of वाचकं.

Ex "तडिद्वोरी तन्वी"

"ताडन इव गोरी तन्वी"

Meaning: ब्राह्मि Bright
the slim, girl, golden in colour like the
lightning.

മിന്നിത്തന്നെപ്പി ഉപമാനം മെത്തിയ മൊത്തിത്തന്നെ മെക്കാഴ്ചമാണ്
ഉപമാനപുത്തല മെത്തി.

Primer / ബ്രഹ്മി

Since the वाचक "इव" is
dropped, where its meaning is
understood. Thus it is

उपमानं - तडित

उपमेयं - तन्वी

वाचकं - इव

धर्म - गोरी

वाचकमात्रलुप्ता

(2) धर्ममात्रलुप्ता :- By the omission of Dharma.

Ex "इन्दुतुल्या आस्था"

Meaning: The girl whose face was equal to the
Moon.

മിന്നത്തുളകി മിന്നത്തന്നെ മൊത്തിത്തന്നെ മെക്കാഴ്ചമാണ്.

Proof / व्याकरणिकம்:

उपमानं - इन्दु

उपमेयं - आस्था

वाचकः - तुल्यो

धर्मः - कान्तिः (hidden)

Here, the धर्मः like loveliness and glowing beauty are mentioned and hence it is, धर्ममात्रलुप्ता.

(3) उपमानमात्र लुप्ता :- By the omission of Upamana.

Ex: "मे तत् स्थेः लाभः इति, यत्

अवितर्कितसंभवं काकतालीयम् ॥"

Meaning:

My gaining of her love is quite unexpected like the unexpected fall of the tala fruit by the blow.

நான் அங்கு அன்பை அடைந்த நிகழ்வானை
காணிக அமர்ந்த பழம்பழம் அடிந்துவிழ்ந்த
பழைப்பா சம்பவம் ஆகும்.

Proof:

उपमानं - काक गमनं, ताल पतनं

उपमेयं - मम गमनं, तत् स्थेः लाभः

वाचकः - लुप

धर्मः - अवितर्कितसंभवं

The word काकतालियं contains two upamanas that are not expressed. The words काक and ताल in the compound convey the activities by the plow and Tala fruit.

(4). धर्मवाचक - लुप्ता :- By the omission of धर्म and वाचकं.

Eq:- "कर्पूरन्ति तन्वी"

The girl who was delightful to my eyes like Kaupura.

नेत्रानन्दं आचरन्ति तन्वी

பார்ந்த பார்ந்திருந்திள் கண்ணுக்கி அகாந்தம் தரக்கூடிய கருமாருண்டு விபாஸித மணிமுதைய மணி.

श्लोकः उपमानं - कर्पूरं

उपमेयं - तन्वी

वाचकं - इव

धर्मः - नेत्रानन्दं आचरन्ति } hidden.

The word कर्पूरन्ति is formed by adding the suffix किप् to the word कर्पूरं in the sense कर्पूरमिवाचरन्ति where the suffix is dropped along with "इव" the वाचकं.

Thus the धर्म - acting in such a way as to give delight to the eyes and the

वाचकं are only implied in the word and not expressed.

(5) धर्मः उपमानं लुप्ता By the omission of
धर्म and उपमान.

Ex "मे तत् रथेः लाभः इति यत्
काकतालीयं इति जानिति हे सखे"

My gaining of her love is like the
fall of the tala fruit by the crow, dear friend.

நான் அன்பை அடைவதற்குக் காகம் தாலி விழுவது போல!

(उपमानं) - (काक गमनं, ताल पतनं)

उपमेयं - मम वामनं, तत् रथेः लाभः

वाचकं - इव (अनीयर)

(धर्मं) - (अवितर्कितसंभवं)

Here the धर्म and the उपमान were
not expressed and gives the meaning. Thus it is
धर्म उपमान लुप्ता.

(6) वाचक उपमान लुप्ता :-

By the omission of वाचक and उपमान

Ex "मे तत् रथेः लाभः इति यत्
अवितर्कितसंभवं"

Our meet was as unexpected like the arrival
of the crow and the fall of the tala fruit.

நான் அன்பை அடைவது காகம் தாலி விழுவது போல!

(7) वाचकोपमेयं लुप्ता

By the omission of वाचकं and उपमेयम्.

Eg "कान्त्या स्मरवधूयन्ति"

Meaning: showing herself like the wife of cupid by means of her splendour.

कथादिभिर्द्विभिर्महिनं मन्त्रोपमयिणीं मन्त्रोपमयिणीं
मन्त्रोपमयिणीं मन्त्रोपमयिणीं मन्त्रोपमयिणीं

Prone: उपमानं - स्मरवधू

उपमेयं - तन्वी

वाचकं - इव

धर्मं - कान्त्या

Here the, the उपमान स्मरवधू which is compared with the आत्मा-self is the उपमेयं which is not expressed. इव, the वाचकं is also dropped and hence, वाचकोपमेयलुप्ता.

(8) वाचक - धर्म - उपमान लुप्ता:

By the omission of वाचकं, धर्मं, उपमानं.

Eg मे तत् रथेः लाभः इति जानिति हे सखे ॥

Meaning: I gained her love, dear friend.

महान् लाभः महान् लाभः महान् लाभः महान् लाभः

Prone: उपमानं - काकतालिशं

उपमेयं - मे तत् रथेः लाभः

वाचकं - अनीयम् (इव)

धर्मं - अवितर्कितसंभवं

II) उल्लेखा

- प्रथम उल्लेखः
- द्वितीय उल्लेखः

Ullēkha is of two kinds.

(i) A single object conceived as different objects by different people.

ஒரு பொருளை பலரின் பார்த்தையின், மனதின் தனிமைகள் உடையதாய்க் கருப்படுவது.

(ii) A single object conceived as many objects by a single person.

ஒரு பொருளை ஒருவரின் பார்த்தையின் மனதின் தனிமைபுடையதனாய் சித்தரிப்பது.

i) प्रथम उल्लेखा

"बहुभिः बहुधा उल्लेखात्

एकस्य उल्लेखा इष्यते ।"

Ex "स्त्रीभिः कामोऽभिभिः स्वर्गुः

कालः शत्रुभिर्ऋषिभ्यः ।"

He was seen by the ladies as the God of love, as the Kalpaka tree by the applicants and as the God of Death by the enemies is the one.

அவன் கண்களில் கண்களுக்கி. காமதாசுவம், மதுகன் கண்களுக்கி உண்ணியவற்றை, அருங்கிம் கற்பக அருங்கி, எதிரிகளுக்கி எமனாகவும் கருப்படுகிறான்.

Proof Here, one विषय is identified with the man विषयिणः by different persons ~~or by the~~

(ii) द्वितीय उल्लेखाः:-

एकेन बहुधा उल्लेखेऽपि

असौ विषय भेदतः।

क्षः गुरुः वचसि अर्जुनः अर्थ
कीर्तिं भीष्मः वारासने ॥

Meaning:-

He is Bruhaspathi in speech, Arjuna in fame and Bhishma in archery.

आदि! किं शास्त्रिकं प्राक्कल्पितं वाक्यम्,
॥ कर्मणः आर्जुनो वाक्यम्, अर्जुनो वाक्यम्, अर्जुनो वाक्यम्
निरूपितम्.

Proof:- Here the king is conceived as गुरु, अर्जुन, and भीष्मा by the same person in respect of Speech, fame, and Archery.

(iii) रूपक उल्लेखः

रूपकम् - उल्लेखः अर्थः.

that in which the colour of the उपमान (विषय) is ascribed to the उपमेय (विषय)

Here the Upameya is identified with Upamana without losing its own identity.

रूपकम्

↙ ↘

अभेदरूपकं

- (1) अनुभयं
- (2) न्यूनं
- (3) आधिकं

तादृश्यरूपकं

- (1) अनुभयं
- (2) न्यूनं
- (3) आधिकं

अभेदरूपकं :

when the उपमेया is fully identified with the उपमानं.

(1) अनुभय. अभेदरूपकम्

with

* when the उपमेया is identified with उपमान with both having the equal qualities.

* (उपमानं, उपमेयं - एक गतिविधित्वात्, कारणेन समान्यतात्पर्यम्)

eg

"अयं हि धूर्जटिः साक्षात्

येन द्रुधा पुरः क्षणात् ॥"

Meaning:

* राजाद्रुधिरादुक्तं कथं गतिविकल्पात् धूर्जटिपुत्रं गच्छेत्? गच्छेत् मित्रं.

* This king is siva himself who burned the enemies in a moment.

Proof

Here the king is identified with siva.

Both have destroyed the cities of the enemies and hence the attributes are equal.

(2) न्यून अभेद रूपकम्

उपमानं, उपमेयं - एक अत्रियमपि, उपमेय - किंकरं
कामपुत्रं उपमानं शक्तिशालीता उदात्तताय अताप्यम्.

When उपमानं is identified as उपमेयं
where उपमानं has the higher quality than the
उपमेयं.

(गङ्गा)

"अयं अस्ते विना शम्भुः

तातीयकं विलोचनम् ।"

Meaning:

गङ्गाकिङ्कणी इति शब्द शब्दं मीयन्.

The king is Shiva without the third eye.

Proof:

Here the king is identified with Shiva but
with the absence of one attribute.

(3) अधिक अभेद रूपकम्:-

उपमानं, उपमेयं - एक अत्रियमपि, उपमेयं
उपमानं - किंकरं शक्तिशालीता उदात्तताय
अताप्यम्.

When उपमानं is identified as उपमेयं
where the उपमेय is the high quality
object than the उपमानं

Ex. "शम्भुः विश्वमवति अद्य

स्वीकृत्य समदृष्टिताम् ॥"

Meaning:-

നമുക്ക് സിദ്ധിയാ ദൈവം സ്വയം പ്രതിഷ്ഠിതമായ ദൈവം
മുഖം ദർശിക്കുക.

The king is aiva himself who now
protects the world assuming even eyes.

Proof:-

Here the king who is identified with aiva
is said to possess now the additional
attribute of having eveneyes.

താദൃപ്യ രൂപകം : (ഉപമേഷ് is partially identified with
ഉപമാനം)

രൂപകം ഉപമേഷ് രൂപം ഉപമേഷ്
ഉപമാനം ഉപമേഷ് പ്രതിഷ്ഠിതമാകുന്നു, ഉപമേഷ്
ഉപമാനം - രൂപം. ഇതിലൂടെ ഉപമേഷ്
രൂപം ഉപമേഷ് രൂപം.

(1) അനുഭവം :-

ഉപമേഷ് , ഉപമാനം - ഉപമേഷ് പ്രതിഷ്ഠിതമാകുന്നു, ഇതിലൂടെ
ഉപമാനം ഉപമേഷ് പ്രതിഷ്ഠിതമാകുന്നു, ഇതിലൂടെ
പ്രതിഷ്ഠിതമാകുന്നു അനുഭവം താദൃപ്യ രൂപകം ഉപമേഷ്.

When ഉപമേഷ് is identified with
ഉപമാനം, and in which the differences
between them are identified, and still they
have equal qualities.

६१. "अस्या मुखेन्दुना ~~न~~ नब्धे
नेत्रानन्दे किं इन्दुना ? ॥"

பார்த்தபி பார்த்த ஆனந்தம் தமம் கிண்கிணியுனி
 நிரவகுதம் கிண்கிணியுனி, அந்த நிரவகுதமான தெனா
 எண்ணாது?

When delight to the eyes is obtained
 by the mere facemoon, what is the use of
 the real moon? விஷய: - அசுரா

proof விஷயி - இன்று

Here the real moon is mentioned as
 different from the moon of her face and
 hence there cannot be complete identification
 of the face with the moon. Only the attribute
 of the moon is ascribed to the face.

(2) न्यून ताद्रूप्य रूपकम्

* उपमेयं is identified as उपमानं with
 explicating the differences between them and
 in which, उपमानं is a high quality object
 when compared to उपमेयं.

६१ साध्वी इयं अपरा लक्ष्मीः

असुधा सागरोद्विता ॥

பார்த்தபி பார்த்த அந்தமந்தம் கிண்கிணியுனி
 மண்ணாது.

This chaste woman is another Lakshmi
 not born of the milky-ocean.

Proof विषयः - साध्वी

विषयी - लक्ष्मी

Here the woman is said to be another Lakshmi and hence, there is no complete identification of the उपमेयं and उपमानं and in which the उपमानं, of having born in milky-ocean is less in the उपमेयं.

(3) अधिक नामूय रूपकम्

When उपमेयं is identified as उपमानं with their open differences, in which the उपमेयं is considered to be the high quality object than the उपमानं.

एवं अयं कलङ्किनः चन्द्रः

मुखचन्द्रात् अतिरिचयते

विशेषतया किं स्यात् किञ्चिदुत्तमं किञ्चिदुत्तमं
किञ्चिदुत्तमं किञ्चिदुत्तमं.

This moonface excels the real moon which has a stain.

Proof.

Here the distinction b/w the Upameya-face and Upamana-moon is visible. The face is said to be superior due to the absence of stain.

④ परिणाम अलङ्कारः
परिणामः कियार्थः चेत

विषयी विषयात्मना ॥

When Upamana, the form of which is ascribed to the Upameya, governs the predicate through the Upameya.

उपमेयं - अब्बाळ उपमानं अब्ब त्रितियपिपकमंडोळाळ
उपमानं - अब्बाळ उपमेयं किरिळीं शब्बाळ वुठिरुसयल
रसय्यळ.

Ex "प्रसन्नेन दृगब्जेन विक्षते मदिरक्षणा ॥"

மெண்ணை! நீ உன் தாமரைக் கண்களினால் என்னை
மிகையாய் பார்க்கிறாய்.

The girl of attractive eyes is looking at
me with bright eyes of lotus.

Proof: Here the eyes are identified with lotus,
but lotus cannot govern the predicate,
because it cannot look.

⑤ दीपकालङ्कारः

வரு தீபக்தால் வரு மொருள் வர்ணிக்கப்
- பருகையால், மூற்றாகு மொருளும் வர்ணிக்கப்படுவதாய்
செய்திக் மொருள் சொன்னல்.

Where a common attribute is predicated
with the relevant and non-relevant objects
the figure is दीपक.

"वदन्ति वर्ण्य - अवर्ण्याणां

धर्मैव्यं दीपकं बुधाः ॥"

६१ मदेन भाति कलभः

प्रतापेन महीपति ॥

மதம் மகாணை யானை அழகாய் மதந்திணை
கூடியிருப்பது மொல அழகாய் மீளந்திணை கூடியிருப்பது
மண்ணிணை.

The Young elephant shines with Rut,
the king shines with Valour.

Proof:

Here shining is the common attribute
predicated with reference to the king but it
also applies to the young-elephant,
similarity suggested here.

⑥ व्यतिरेकालङ्कारः (अन्तर्लक्षणाख्य)

उपमानं मन्त्रं उपमेयं अभिप्रेक्ष्य
विशेषणान् अन्तर्लक्षणां चरुम्यान्, अत्र लक्षणा
मन्त्रं अन्तर्लक्षणां व्यतिरेकालङ्कारः

where a distinction is pointed out
between the Upamana and Upameya, the
figure of speech is व्यतिरेक.

६२ व्यतिरेकः विशेषः चेत
उपमान - उपमेययोः ।

Ex " वीलाः इव उन्नतः सन्तः

किन्तु प्रकृतिकोमलाः ॥ "

சாண்டோர் உயர்ந்தனையாகப் போனபின்னாலும் மென்மையானவர்கள்
இருந்தாலும், மனதளவில் இவ்வயர்களுடைய.

Good men are lofty like mountains but
are soft by nature.

Proof: Here after comparing the good people with
mountains in the matter of loftiness, a distinction
is pointed out in the matter of natural
softness of the good. (8)

④ दृष्टान्तः अलङ्कारः

" विम्ब प्रतिविम्बित्वं चेत् । "

ஒரு வம்பியுள்ள உபமானம் ஒரு சாக்கியமாகவும், உபமேயம்
ஒரு சாக்கியமாகவும் உங்கி இரம்பம், இரத்திரிமீபம் அகியண
தனித்தும் சம்பியாகும் காண்ப்பதற்கு दृष्टान्तः अलङ्कारः

When two sentences - one dealing with the
उपमानं and the other with the उपमேयं have the
resemblance of an image and its reflection on
account of parallel attributes expressed separately.

Ex " तवमेव कीर्तिमान् राजन्

विधुः एव हि कान्तिमान् ॥ "

சாரதே! புகழ்க்கிரியவன் நீ மட்டுமே! மயானிலுக்கிரியவன்
சந்திரன்!

O! king, you alone is famous and the moon
alone is brilliant.

Proof

Here fame and brilliancy are the parallel
attributes which make the two sentences look
like an image and its reflection.

⑧ काव्यालिङ्गम्

புகழாக நிகழும் வுந நிகழ்ந்து, சந்திரனாக நிகழ்க்கப்பட்டு
வுந நிகழ்ந்துகூற நிகழப்புகு காவ்யாலிங்கம் எனப்படும்.

"समर्थनीयस्य अर्थस्य समर्थम् ।" समर्थनाम्

where an expressed idea which is in need of
justification is substantiated by another idea.

६ "जितोऽसि मन्द कन्दर्प

मत् चित्ते अस्ति त्रिलोचनः ।"

சுக்கண்ணன் சிவன் ான் சிந்தைமலிநிழம்புதான்
மன்குறைய நான் உன்னை வென்றேன்.

Fool cupid, you are vanquished, there is
the three-eyed lord in my mind.

Proof:

Here the conquest of cupid is an improbable
idea which needs justification and is established

by the reason that Siva is present in the mind
and Siva is the destroyer of cupid. (01)

9) अप्रस्तुत - प्रशंसा

"अप्रस्तुत प्रशंसा श्यात सा यत्र
प्रस्तुत आश्रया।"

கூலிகுடி யுதி ரெய்யுனிங் ரெய்யை உதித ரெய்யினை சம்பந்தமின்ன
யுதி ரெய்யினோடு சம்பந்தப்படுத்தி. கூலிகுடி அப்ரஸ்துத - ப்ரஸாஸா

Where a non-relevant object is described with a
relevant thing in the mind.

Pr. Eg. "एकः कृती वाकुन्तेषु
यः यो अन्यं वक्रात न याचते।"

இந்திரனையுட்கு உவருவாபிபுடும் கைகெய்கிதா சக்கரநாகபி
புருஷ டெய்லிநுஷண!

Among the birds, the one (घातकं) who does not
beg any one except birds, is clever.

Proof:

Here the poet has in mind a man of
self-respect who would not beg any ordinary
person but only the king.

சமர்த்தநிபரங் அபிஷி ராஜாஸி

where a general and a particular statement is
 (10) अर्थान्तरन्यासालङ्कारः expressed.

"उक्तिरर्थान्तरन्यासः स्यात्सामान्यविशेषयोः ।"

கனிகாஃ ஒரு சமயப்பொருள் பொதுவான ஒரு சமயப்பொருள்க்கும்
 தனிப்பயன ஒரு சமயப்பொருள்க்கும் இடையேயான சம்பந்தத்தைக்
 கூறுதல். அर्थान्तरन्याசாலङ்कारம் ஆகும்.

(i) सामान्येन विशेष समर्थनम् :

பொதுவான சமயப்பொருளை இவ்வம் தனிப்பயன சமயப்பொருள் சமயப்பொருள்
 நினைக்கிறது.

When a particular idea is relevant, it is
 substantiated by the general statement.

"इनुमान आर्वि अतरत् दुष्करं किं महात्मनाम् ॥"

Hanuman crossed the ocean, what is impossible
 for great men?

செய்யமுள்ள கடினகர்த்தாவாண்டியைப் போல, மாதாபாண்டி மனிதர்களுடைய
 கடினகர்த்தாவாண்டியைச் செய்யமுடியாது.

(ii) विशेषेण - सामान्य समर्थनम् : தனிப்பயன சமயப்பொருளை இவ்வம்
 பொதுவான சமயப்பொருள் நினைக்கிறது. When a general idea is
 relevant, it is substantiated by a particular statement.

"गुणवत् वस्तु ससंज्ञात् यानि, स्वल्पोऽपि गौरवम् ।

घुष्पमालानुपदेन सूत्रं शिरसि धार्यते ॥"

புதுவான் சமர்த்த நாடும் மணியும் சீமை. நன்குவிண்ணகி இது
 இவ்வகையான நன்குவிண்ணகி ஒருவரும் கணநகர்த்தின் உயரும்.

By the association of an object possessing merits, even
 a small.

11) स्वभावोक्ति

புழைப்புமும் பழைப்புகளில் பண்புகளாகி குறிப்பிட்டு
கூறும்படி அங்குதான் சுவாவோக்தி ஆகும்.

"स्वभावस्य जाति आदिस्थस्य वर्णनम्।"

The Description of anything according to its inherent nature.

Ex "कुरुक्षेत्रः उपरानुगतैः स्तब्धकर्णैः उदीक्ष्यते।"

கிருக்ஷேத்ரம், அபரானுதக்ஷை, ஸ்தம்ப்தகர்ணை, உதீக்ஷ்யதே.

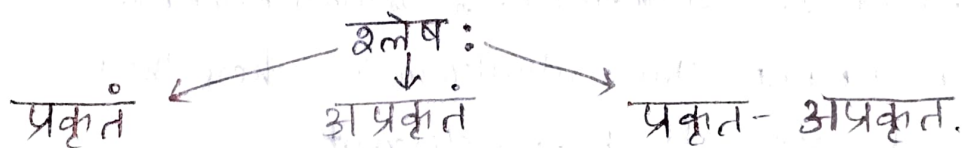
The Deer gazes with unsteady eyes holding the ears erect.

proof

Here the characteristics natural to the species of deer are described and hence it is स्वभावोक्ति.

12) श्लेषालङ्कारः - சிபேஷாலங்காரம்

சொல்லின் சம்பந்தம் - ஒரு சொல்லின் பின் பழைப்புகள் கூறும்,



1) प्रकृत श्लेषः

* ஒரு சொல்லின் பின் பழைப்புகள் கூறும்.

* பழைப்புகளின் பின் பழைப்புகளில் சம்பந்தித்யபடி.

Thus, where the meaning conveyed are all relevant.

Ex सर्वदो माधवः प्रायात सः शोडशं गमधीधरत

(10) २ लेषालङ्कारः

(1) தனி சுனிகுகிதரில் ஸ்லையப் பாய்ச்சல் உந்தியவற்று, சிதைந்ததையும்
தரையில் மஹாஸ்சித்பியின் கணவனுடைய ஸ்லாஹித்ய நம்கம்
நக்சித்பமும்.

“सर्वदोमाधवः पाथात् सः यः गंगां अधीधशत”

6) நங்குதைய தலைபின் ஓங்கியவனும், உமாபதிபுரம்
கணவனுமான சிவன் நம்மை ஈர்க்குகட்டும்.

(1) May the husband of Lakshmi, Lord Vishnu who is the giver of all things and who lifted the mountain and the earth ~~with~~ protect you. (2) May the husband of parvathi, Siva, who carried the Ganges on his head, protects you.

proof Here the prayer is addressed to both the victim and siva. in a way as to convey two meanings which are both relevant.

② अप्रकृत श्लेषः

யுரு சசன் ஸ்ர ஸ்ராக்ரீ தகம். ஸ்ராக்ரீ தகந்ரீ தியைஸ்
சம்ரீ தகந்ரீ தக. This alankara is where the meaning
conveyed are all non-relevant,

३१. "अध्वजेन त्वत्तं मुक्तं तुल्यं हरिणा आहितसक्तिना।"

அவன் - பன் , வாரி (விவத) தாமரைக்கு மிகவும்
 (தாமரை)
 கிராஃப்டானான் கிரீஸ்.
 ஹரிபா - சூர்ய: மூல: மான்.
 (கிரீஸ்)
 மானம் மகிழ்ச்சி
 கௌரவம் கௌரவம்
 சந்திரன்.

Your face is similar to the lotus which is attached to the Sun. Your face is similar to the

moon who bears the deer.

Proof

Here both the lotus and moon are Upamanas and hence this is an example.

③ प्रकृत-अप्रकृत श्लेषः

- where one meaning relates to the relevant and the other to the non-relevant.

- ஒரு சொல் ஓர் பொருள் தரும்.

- ஒரு பொருள் சூழ்நிலைக்கு சம்பந்தப்பட்டும், மற்றொன்றை சம்பந்தப்பட்டாயும். வரும்.

॥ उच्चरत और कीलालः शुशु ओ वाहिनिपतिः

कीलालः - Blood, water.

वाहिनिपतिः - commander of army, ocean.

செகமாயும், ஆக்டிராஜமாயும் போர்ப்பரியும் தளபதி.

நதிக் கிள் தகிக்கிறான். செகமாயும் ஆக்டிராஜமாயும்

வழிவரும் நதிக்கள் பெருங்கடலின் சங்கமமின்றி.

The commander of the Army & one with blood flowing profusely, the Ocean & one with the water waves rising high.

Proof

The thing about the commander is the meaning in the context. Since the words convey a relevant and non-relevant meaning, this is an example of प्रकृत-अप्रकृत श्लेषः.

"संभावना स्यात् उत्प्रेक्षा"

கருத்திப்போற்ற அணி :- उत्प्रेक्षा :

கவிஞர் தாம் சொல்ல வந்த பொருளில் தன் கற்பனையை
ஒத்திட்டு கூறும் உத்ପ୍ରେக்ஷா அணி.

उत्प्रेक्षा is poetic fancy. An accurate definition
is where an object is poetically fancied with
different things due to some common traits.
There are three types. They are,

1) वस्तु उत्प्रेक्षा (Character)

2) हेतु उत्प्रेक्षा (Cause)

3) फल उत्प्रेक्षा (Reason)

①

वस्तु उत्प्रेक्षा :-

கவிஞர் ஒரு செய்யனின் கிவ்வாத ஒரு தன்மையை
தன் கற்பனையால் அடிப்படையால் கூறும்,

Where a thing which is not of a particular
character is conceived as one of that character.

There are two types of वस्तु.
They are,

(1) उक्त विषया

(2) अनुक्त विषया

उक्त विषया वस्तु उत्प्रेक्षा :-

செய்யுளில் கவிஞர் கிவ்வாத வுட் பொருளை, அடிப்படையாக
தன் கற்பனையால் கூறி, அது பொருள்களையும்
ஒத்திப்போற்றி பாடுக, உक्त விषया वस्तु उत्प्रेक्षा

उक्त विषया is where the relevant object is
mentioned.

Eq: "धूमः तोमं तमः शङ्के
कोकीविह्वल्यमाणम् ।"

சிந்தி இன்னாலாக, தனி இன்னதையி் பரிசீலித் தாமஸ்
மணி சிந்தனையி் பற்றையாகி் சிந்தி தான் எடுத்த
புத்த சிந்தி.

The fancy of the darkness at night.
as the column of smoke from, the fire of
separation of the female chakravaga birds.

Proof Here the darkness, an object வस्तु is mentioned
உகா and is fascinated as another object -
column of smoke. The common trait is that
they both are black in colour.

அனுகூல விஷய வस्तु உத்தேசம்:-

ஒரு வஸ்துவனின் தகவல் இன்னத ஒரு வயாதினை
உகிப்பதாய் தனி தகவலையான் பார்த்தல், ஒரு வயாதினை
உகிப்பதாய் பார்த்தல். அனுகூல விஷய வस्तु உத்தேசம் உகிப்பதாய்.

It is where the relevant object is not
mentioned.

Eq "लिम्पतीव तमोङ्गनि
वर्षन्तीव अञ्जनं नभः ।"

காந்தியை மறைவாக பார்த்தல் போன்றது, இன்னாலாக மறைவாக
கூழ்க்கி.

The Darkness seems to anoint the limbs, and the
Sky seems to shower Collyrium.

Proof The Darkness is spreading, making everything
dark. That spreading of darkness is fancied as

the anointing of the limbs by darkness and the
Shower of अन्नं by the Sky.

The विषय, spreading of darkness is not
mentioned and so it falls under अनुगत विषयः

② हेतु उत्प्रेक्षा :-

கனகர் மெய்யுளின் கண்ணாறு மூலக் காரணத்தைத் தனி கற்பனையாக
கொள்கிறபோது கனகம். हेतु उत्प्रेक्षा. இது அனைத்துமே

When something which is not the real cause is
fancied as the cause.

It is divided into two types. They are,

- ① सिद्धविषया
- ② अशिद्धविषया

सिद्धविषया हेतु उत्प्रेक्षा :-

மெய்யுளின் கனகம் கண்ணாறு மூலக் காரணத்தைத் தனி கற்பனையாக
கொள்கிறபோது, அந்த காரணம் உயிருடையதாய் தருக
கொள்ளும் தவறாக. சித்தமகம்.

Where the object of the fancied cause or result
has reality or Probability.

“रक्तौ तवाङ्घ्रि मृदुलौ भूवि विक्षेपणाद् धुनं ।”

மண்ணா! கரையாடையான நிலத்தில் நடக்கதான் உன்
மிகவும் மாதங்களை சிவநிலை உடையவையாகவா?

Surely your soft feet are red owing to
their stamping on the ground.

Proof:- The feet are red by nature, but walking on the hard surface of the ground is fancied as the cause of redness though it is not the real cause, and hence the विषया exists.

असिद्धविषया हेतु उत्प्रेक्षा:

ஒரு செய்யுள்ள இன்னாத வுடி காரணத்தை அறியாத காரண நலி கற்பனையால் கறி, அக்காரணம், உண்மையற்ற, அயற்கைகளை அநாதரமாய் அமைக்க.

Where the object of the fancied cause or result has no reality or probability even.

॥ "वन्मुखा श्रेष्ठया नूनं मर्त्यैः वैरागते वासिनी" ॥

மெண்ணை! உன் முகம் மொகிவினைப் பெருந்தான் தாமரை சந்திரனோடு அநாதரம் காண்கிறாள்.

Surely, the moon bears enmity with lotuses owing to the desire to attain the beauty of your face.

Proof:- The Moon is the enemy of the lotuses by nature. But the desire to attain the beauty of the lady's face is fancied as the cause of that enmity, and hence it is असिद्धविषया.

(14) व्यजस्तुतिः : शंभुपूजकैर्मनीषिणी

പ്രകടമാക്കി വെക്കുക. പരമേശ്വരൻ, പരമേശ്വരൻ പ്രകടമാക്കുക.
व्यजस्तुत्यन्तङ्कारः : ആകാം. കിന്ദ കിന്ദ അന്തം.

Where the praise is expressed by apparent censure or censure is expressed by apparent praise. They are of two types.

i) निन्दया स्तुतिः : iii) स्तुत्या निन्दा चोति ।

i) निन्दया स्तुतिः

എന്നു വെക്കുന്ന ആകാം പ്രകടമാക്കുക.

praise by apparent censure.

च "कः स्वर्धुनि विवेकः ते

नयसे पापिनो दिवम् ।"

ആകാംകർമ്മകർമ്മ കിന്ദകിന്ദ അന്തം! പരമേശ്വരൻ
പ്രകടമാക്കുക. അന്തം, അന്തം പരമേശ്വരൻ?

O! Granger, What sort of wisdom is yours? you lead sinners to heaven.

Proof: Granger is apparently censured for the lack of wisdom but really it is a praise for her power of removing the sins and give happiness even to the worst sinners.

iii) स्तुत्या निन्दा चोति :- എന്നു വെക്കുന്ന പ്രകടമാക്കുക
ആകാം.

censure by apparent praise.

६१ साधु दूति पुनः साधु कर्तव्यं किमतः परम्

மிகக் கணித ராணி கொடுத்தாள்! கண்கள் ஆய் வுந் தாழிய
கண்களையெல்லாம் வாழ்வான் கருகும் கையாள்.

Well done, Well done, what more could have been done than this. On my account you have been wounded by teeth and nails.

Proof:-

Here censure is meant by apparent praise. This is said by the heroine to her female messenger, who was sent to fetch her lover, but who returned after enjoying the company bearing the marks of enjoyment on her person. which is really meant to censure for her misconduct.

(16) विशेषाभासानुसरः

where at firstst sight there appears to be contradictory or inconsistency in the idea expressed and it is set right by reading the sense intended by the poet.

६१ "विनापि तन्वि हारेण वक्षोजो तव हारिणो ।"

O! young lady, your breasts are possessed of a garland even without a garland.

Proof The Apparent Contradiction of possessing a garland without it is set right by the sense "attractive".

रामोदन्तं

26) ध्रुवो कालेऽथ कोस्त्या
सञ्चनां भोज आस्करम् ।

अजीजनत रामचन्द्रं
कैकेयी भरतं तथा ॥

In due course, Kausalya gave birth to Ramachandra, who was a source of joy to virtuous men of like sun to lotus. Kaikeyi gave birth to Bharatha.

27) ततो लक्ष्मण वासुधनो सुमित्रा अजीजनत सुतो

अकारमत्पिता तेषां जातकर्मद्विकं द्विजैः

-then Sumithra gave birth to twins, Lakshmana and Vasudhna. The king got their birth-ceremonies and other rituals performed by the priests.

28) ततो वृधिर अन्योन्यं स्निग्धाः चत्वार एव ते ।

सकलायु च विद्यासु नैपुण्यं अभिलेभिरे ॥

The four princes grew up and were affectionate with one another. They gained mastery in all branches of learning.

29) ततः कदाचित् आगत्य विश्वामित्रो महामुनिः

ययाचे यज्ञरक्षार्थं रामं शक्तिं दारोपमम् ॥

Then one day the great sage Vishwamithra visited the king and desiring protection from the Rakshasas of his Yajnas, he sought the help of Rama who was equal to Karthikeya in Valour.

30) वसिष्ठ वचनात् रामं लक्ष्मणेन समाश्रितम् ।
कृच्छ्रेण नृपतिः तस्य कौशिकस्य करे ददौ ॥
As advised by Vasishtha the king, with
great sorrow, entrusted Rama and Lakshmana to
Kausika. (Vishwamitra).

31) तौ गृहीत्वा ततो गच्छन् बलमतिबलां तथा ।

अस्त्राणि च समग्राणि ताशामुपदिदेश सः ॥
Taking them with him, he taught them the
chants of Bala and Atthibala, as well as all
the divine asthree.

(32)

while proceeding along with his brother, Rama, at the
behest of Kausika, killed Tadaka who was
harassing the people.

33)

Then Kausika along with Rama and Lakshmana
reached Siddhashrama. As the Yajnas started,
the Rakshasas appeared.

34)

with an adra, Rama hurled Maricha^{deep} into the
Ocean, killed the Rakshasas killed by Subahu
and, protected the Yajnas of the sage.

Then led by Kaushika, Rama along with his brothers, after redeeming Ahalya of her curse, went to the king of Mithila.

36)

There Rama was received with respect by Janaka. At the behest of Kaushika, Rama broke the bow of Siva that was kept in connection with the marriage of Sita.

37)

Then the king of Mithila invited Dasaratha through his messengers and gave away Sita and her cousins to Ram in marriage to Rama and his brothers.

38)

With this, Dasaratha, Lakshmana, Rama, and Sita, along with their brothers, departed for the forest to begin their life of exile.

Having married at the bidding of his elders, Rama and his brothers returned to Ayodhya after being greatly honoured by Janaka.

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After defeating the furious Bhairavarama who came to Rama, upon hearing about the breaking of the bow of Siva, Rama returned to Ayodhya.

Then Rama the prince of the Kakutstha clan, who brought happiness to everyone by his actions, lived in Ayodhya happily with Sita.

CHAPTER OF AYODHYA

41) एतस्मिन्नन्तरं वेदं

मातुलस्य युधाजितः

प्रययौ भरतः प्रीतः

शत्रुघ्नसमन्वितः

Meanwhile Bharat and Shatrughna, went to the house of his uncle Yudhajith.

42) ततः प्रकृतिभिः साकं

मन्त्रयित्वा स भूपतिः

अभिषेकाय रामस्य

समाश्रमे मुदाऽन्वितः

Then the king, after consulting with his ministers started with joy. preparations for coronation of Rama.

(43) कैकेयी तु महीपालं
मन्थशत्रुपिताशया ।

वरद्वयं पुनः दत्तं

यशान्ते सत्यसंगं ॥

Her mind being corrupted by Manthara, Kaikeyi requested the honest king for two boons formerly promised to her by him.

(44) वनवासाय रामस्य

राज्याप्तये भरतस्य च ।

तस्या वरद्वयं

The king gave her two vicious boons of Rama's remaining in the forest and, Bharatha's getting the kingdom.

(45) सीते वनवासाय कैकेयी

रामं तदेव कैकेयी वनवासाय चादिवात ।

अनुजाप्य गुरुन् सर्वान् निर्ययौ च वनाय सः ॥

Kaikeyi immediately ordered Rama to go to the forest. Rama took leave of all the elders and ~~proceed~~ proceeded to the forest.

(46) दृष्ट्वा तं निर्गतं सीता लक्ष्मणश्चानुजगमतुः ।

संत्याज्य स्वगृहान् सर्वे पौराश्चानुययुर्द्वयम् ॥

Seeing him leaving, Sita and Lakshmana followed him. Leaving their houses at once, all the citizens of Ayodhya also followed Rama.

• (५७) वञ्चयित्वा कृशान् पौरान्
निद्राणान् निशि राघवः
वाह्यमानं सुमन्त्रेण

Deceiving the dejected citizens sleeping at night,
Raghava departed in a chariot driven by
Gumanthra.

48)

Reaching Srīngiberapuram on the banks of Ganges,
Rama stayed there for overnight accepting the
hospitality of Guha.

(49)

Taking leave of the charioteer, Rama along with
Sita and Lakshmana, crossed the river Ganges
in a boat rowed by Guha.

On reaching the hermitage of Sage Bharadhwaja
Rama paid obeisance to the Sage and
was welcomed by the Sage. As advised by him,
Rama lived happily in Chitrakooda.