Chapter - V

MADHURAVANI
a) The Author

Another well known poetess who adorned the court of King Raghunatha Nayaka of Tanjore was Madhuravani. It is clear from the account of the poetess herself that the name Madhuravani was a title conferred by her master and patron the king Raghunatha for the poetic talent and melodious voice. Her real name was not known. Some believed that her original name was Sukavani which is also another epithet of Madhuravani. Not only her original name but also we know nothing about her parentage, education, and native place. But it is clear that she was the beloved of the King Raghunatha who honoured her with highest reward that is Kanakābhiseka in recognition of her outstanding literary achievement.

Though she had composed a good number of literary works, it is unfortunate that no work is available except Sriramāyanasārakavyatilaka. Unlike Sanskrit poets Madhuravani has provided sufficient information about her scholarship and the grandeur of her master's reputation in the verses composed at the end of each canto of Sriramāyana sārakavyatilaka in the last verse of the second canto. It is said that Madhuravani could become a skilled
poet both in Sanskrit and Telugu and play on the Vīnā with equal skill by the grace of her master Raghunatha. She could compose verses extempore at the rate of two hundred slokas for every ghatika. She was equally conversant with the composition of poetry in Prakrit and was very popular for her deliberative skill in different branches of study. She was fond of inventing new meters as to meet the need of the narration. She was one of the few who could compose poetry in six languages. While playing on Vīnā she could simultaneously solve the riddles given to her by the poets of the court. In order to match the famous Naisadhiyacarita of Śrīharsa she has written a similar Naisadha which could challenge the original in all aspects. She was honoured by her glorious master the King Raghunatha with the appropriate title MADHURAVANI in appreciation of her sweet melodious and flawless flow of speech. She had a rare gift of writing poetry with nonlabials incessantly. She used feel at home to compose poetry in Telugu and she was richly rewarded by the patron with the svarnabhiseka for her Telugu Kumārasambhava Kavya. She could also please poets by her citrakavitā a rare feet in versification.
Though she is said to have composed *Naisadha Kavya* and *Srīramayanarasarakavyatilaka* in Sanskrit, *Kumarasambhava* in Telugu and many more works in Prakrit, the *Ramayanarasarakavyatilaka* edited and published by Prof B Ramaraju is the only work available today. The editor in his introduction says that the manuscript of *Ramayanarasarakavyatilakam* was procured from the Oriental Research Institute, Mysore. It has fourteen cantos with many gaps. The story of Rama runs till the end of *Sundarakanda*. From the middle of fifteenth canto only six verses are available. The *Yuddha* and *Uttarakandas* are completely lost. The manuscript is not complete in any sense. There are several errors of transcription with several passages lost. It contains a commentary on the verses 28 to 32 of second canto, 13 to 71 to 76 verses of twelfth canto and 13 to 15 and 64 to 76 verses of thirteenth canto. Though it is helpful to edit the text to some extent, nothing is known about the author of the commentator.

It is indeed unfortunate that no original work of Madhuravani has come down to us. The available *Rāmāyanasarakāyatilaka* (RSKT) is the poetess's Sanskrit rendering of Raghunathanayaka's Telugu poem entitled *Ramayanarasaratilaka* which is lost. In the first
canto Madhuravani describes the circumstances under which the poem came to be composed. Once when the king Raghunatha was seated on his throne surrounded by the accomplished court ladies, one of them recited the verses from the beautiful Andhra Ramayana composed by the King himself while another complimented him for his untiring devotion to God Sri Rama. This set the king thinking on Sri Rama and considered within himself that though the story of Rama enjoyed thousands of times it seems to him ever fresh and pleases him most who among these hundred of ladies could render his Andhra Ramayana into Sanskrit verse. He retired from the court with these thoughts. Lord Sreerama appeared to him in dream on the same night and said that O! King! Give up all anxiety the lady whom you honoured with the title Madhuravani is the ablest of all court ladies. The next morning the King Raghunatha called Madhuravani to his side revealed the dream of previous night directed her to bring out an excellent work on Srima which shall be replete with beautiful alankaras and rasas. She readily agreed and achieved the work. Though both Raghunatha and Madhuravani are the ardent devotees of Srima, the latter used to worship the former as the very incarnation of Srima.
b) The Theme

First Sarga

There are 102 verses in this canto. As usual the poetess commences with mangala praying the gods for the prosperity of her master Raghunatha Nayaka and pays homage to earlier writers Dulogy of Raghunatha and the circumstances which led to undertake the translation of RSKT in Sanskrit are described

Second Sarga

Narada inspires Vālmiki for writing the story of Lord Rama the loss of the Krauncha pair the composition of the Ramāyana the Rāmāyana sung by Lava and Kusa and the description of the city Ayodhya the four castes caturanga forces ladies playgrounds etc are described in one hundred and sixteen verses

Third Sarga

The first twelve verses are missing. It contains a eulogy of Daśaratha Vasīṣtha Vāmadeva Daśaratha's desire for progeny the episode of Rishyasringa marriage of Śanṭha and Rishyasringa visit of Rishyasringa to Ayodhya preparation for Āśvamedha Yāga description of spring season and the preparations for the sacrifice. It runs to ninety five verses
Fourth Sarga

The *Hayamedha Yāga* performance of *putrakāmestī* the gods representation to Lord Mahāvisnu about the atrocities of Ravana. Mahāvisṇu’s promise to the gods appearance of *yagna-purusa* presenting of *payasa* Daśaratha’s distribution of it to his beloved wives the birth of Jambavan Vāli Sugrīva the return of Daśaratha with his consorts to Saketa are described in one hundred and five verses.

Fifth Sarga

It narrates the pregnancy of Kausalya Kaikeyi and Sumitra the Birth of Rāma Laksmana Bharata and Śatrunga their childhood and education Viśvamitra’s arrival at Ayodhya discussion between Daśaratha and Viśvamitra taking Rama and Laksmana for protection of Yaga leaving for forest and on the way conferring the *bala* and *atibala vidyas* to them killing of Tataka are described in one hundred and ten verses.

Sixth Sarga

The sixth canto commences with the description of Śiddhasrama and the obstacles caused by Subāhu and Maricja to
Visāmitra’s Yagña the death of Subhāhu and Mārēcha the successful completion of sacrifice Visāmitra’s narration of the episode of Mithila the episode of the descendant of Ganga Ahalya’s sapavimocana journey to Mithila are described in ninety five verses

Seventh Sarga

Janaka’s honours to Visvamitra and knowing about Rama and Laksmana Śatanāśa’s explanation of the glory of Visvamitra description of Śivādhanus breaking of the Dhanus the happiness of aerial deities the invitation of Janaka to Daśaratha the visit of Daśaratha to Mithila the decoration of Mithila preparation of Sita for marriage are covered in one hundred and one verses

Eighth Sarga

The marriage of Rama Lakshmana Bharata and Satrugna the return of the marriage group the conversation between Rama and Paraśurama and the latter’s defeat in the hands of the former the surrender of Paraśurāma the excuse of Śri Rama the happiness of the gathering are described in one hundred and twenty one verses
Nineth Sarga

The march of the military towards Ayodhya, the eagerness of the public of Ayodhya to peep into the newly married couple, the description of Rāma and Śīta and the entry into the palace by newly wedded couple are covered in one hundred and four verses.

Tenth Sarga

In the tenth Sarga, Daśaratha's proposals for the coronation of Śri Rama, Manthara poisoning Kaikeyi to ask for boons, the pathetic condition of Daśaratha, the anguish of Laksman, consolation by Rama, finally leaving Rama with Śīta and Laksmana for the forest, the services of Guha, the description of Chitkūta, Bharatha's feelings and his request to Rama to return and accepting the pādukas of Rama are described in one hundred and twenty seven verses.

Eleventh Sarga

The canto contains the description of the hermitage of Atri the forest of Dandaka, the annihilation of Viradha the hermitage of Sarabhanga, the beauty of Pañcavati, the cutting the nose of Surpanakha, the killing of Kharadwāna and the abduction of Śīta through Mārica Ravana's fighting with Jatayu, and latter's funerals, Rama's search for Śīta, the episode of Kabandha Vali Sugrēva.
Śabarī and entering into the Pampavana are described in one hundred and twenty-five verses.

Twelfth Sarga

The description of the lake Pampava, the love born condition of Rāma, his meeting with Aṇjaneya and Sugrīva, the Killing of Vali, Sugrīva’s coronation, decision of Rama to search for Sīta are described in one hundred and eighty-one verses.

Thirteenth Sarga

The description of spring season, Rama Lakṣhmāna’s call for Sugrīva, the preparation of monkeys, the army of monkeys dispersing in groups in search of Sīta, the information from Sampāti, reaching to the tip of the south sea and the determination of Aṇjaneya to reach Lanka through the aerial path are narrated in the thirteenth canto in eighty-one verses.

Fourteenth Sarga

Aṇjaneya crossing the sea, entering Lanka, description of Lanka, search for Sīta in the harem of Rāvana, reaching Aśokavana and finding Sīta, presenting the ring of Rāma to Sīta, teasing of Sīta by Rāvana and others, receiving Cūdamani from Sīta, the destruction.
of Aśokavāna the advice of Anjaneya to Rāvana Lankaḍahana return to Rama are described in one hundred and twenty nine verses

Fifteenth Sarga

First 56 verses are not available In the available eight verses from 57 to 63 the mission of Angada and kumbhakarna's war are described So it is a incomplete text Here ends of the story of Rama

As the work was translated into Sanskrit by Madhuravani in the very presence of the author of the original work it can be assumed that hardly there was no possibility of either the rearrangement or the division of cantos in the narration of the theme The contribution of the poetess was to exhibit her command over the language and faithfully adhering to the original work As such the planning of the theme presentation appears to be not proportionate Out of the available fourteen cantos the first eight cantos are spared to deal with the story of Bālakanda of Rāmāyana whereas the subject matter of Ayodhyakanda Aranya Kanda Sundarakanda is narrated in two cantos each respectively Hence it may be said the attention was focussed on the aspect of presentation but not on narrative aspect The portrayal of ideal character of Śrīrāma was the predominant goal of the both original author and its translator
c) Ramayanasarakavyatilaka - a mahakavya

Narration of legendary things or historical facts has been vital portion of a mahakāvya of prabandha type. Nonetheless it should not be forgotten that a mere narration of incidents by itself does not fulfil the requirement of a mahakāvya. As such mahakāvya essentially brings in description of city, ocean, mountains, seasons, moon rise, sun rise etc, in a grand and charming style. With a view to bring in these descriptions, poets have to seek for opportunities on various occasions in course of the narration of the main story. Thus both narration and description are primary requisites of a mahakāvya. A perusal of the well known mahakavyas makes it evident that the method in which descriptions are treated is found to be not in similar tastes. When we go through the pages of mahakavyas like the Sisupalavadha of Magha, the Kṛṣṇaṭarṇiṇīya of Bhāravi, the Nāgadhīyacarita of Śrīharsa etc, we come to notice that in these mahakāvyas the narration of incidents occupies a subordinate position, the major portion being reserved for descriptions. The authors of these mahākāvyas have given so much importance to descriptions that the main story is almost overshadowed by descriptions and seems to be lost in the thick forest of descriptions. These poets have generally been fond of descriptions because the descriptions provide them wider scope to exhibit their unusual poetic
skill and erudition. It is only in order to have an opportunity to give elaborate descriptions that they bring in some incidents. Moreover, these poets have seldom tried to seek novel stories for their poems. They generally select the theme for their mahakavyas from the legendary stock of the puranas the Ramayana, the Mahabharata or the Brhatkatha and give them a new currency in their poems thus as far as the theme is concerned they exercise very little or no originality. Without bringing about any major modifications in the main theme, they concentrate their poetic faculty solely on descriptions. That is why the mahakavya consists of descriptions in some places which appear somewhat independent of narration.

The mahakavya in which the descriptions have been interwoven with the narration in such a way that their introduction may not cause any hindrance in the development of the theme are very less in number. It is only Kalidasa who in his Raghuvamsa and Kumarasambhava has interwoven the descriptions with the theme in such a way that they appear as if they are evolved out of the theme itself. In these two mahakavyas the narration is hardly affected by introducing the descriptions. Rather the description provides much lively beauty in the narration. Even when the descriptions are only remotely connected with the narration of the main incidents their
introduction can be justified on the ground that they refer to the characters of the poem or prepare a suitable background for further narration or present the vibhavas for the delineation of rasas. Such descriptions may keep the reader poetically attuned to the incidents and make him appreciate the theme better. But the description should be such as the main theme is never lost sight of.

Madhuravani though an ardent follower of Kalidasa is found to be not strictly faithful to the latter in this respect. This is obvious from her RSKT where she has devoted a major portion for descriptions like Māgha and Śriharsa. Madhuravani has focussed so much attention on the descriptions that the narration of the main theme appears to be almost veiled in her mahakavya. Hence it is not convenient for any reader to follow the thread of the main incidents narrated. No doubt she has full acquaintance with the narration of the story of Rama. Yet it is found that she has given much scope for description in the mahakavya so that more number of verses has been devoted to the descriptions than to the narration. This analysis clearly indicates Madhuravani's fondness for description.

The descriptions form one of the characteristics of poetry. As the theme of the poem the RSKT is very popular the poets can
contribute through their creativity in the aspects of descriptions, sentiments and the employment of alankaras. The poetess Madhuravani never failed to utilise an occasion to show her poetic talent in describing the places, events, seasons etc.

1 **Descriptions**

The following are a few examples in her beautiful Kavya:

1. The description of the King Raghunatha and his court (I 48 102)
2. The description of the glory of Ayodhya (II 40 116)
3. The description of Vasantartu (III 68 90)
4. The description of Aśvamedha (IV 1 50)
5. The description of Dauhruda (V 1 11)
6. The description of Siddhāśrama (VI 1 22) and Gautamaśrama (VI 70 80)
7. The description of Mithula (VII 55 69)
8. The description of the decoration of the bride Sita (VII 70 101)
9. The description of the sacred bath to Srirama the bridegroom (VIII 1 23)
10. The description of the marriage of Sīta and Rama (VIII 34 48)
11. The description of Rama's entry into Ayodhya (IX 10 100)
12. The description of Rama's departure to the forest (X 70 83)
(XII 1 17) Love loran state of Rama (XII 18 40) Sarad (Spring) Season (XII 15) Anjaneya’s aerial journey to Lanka (XIV 1 28) etc.

Among these descriptions only a few important are dealt with just to bring out the poetess’s imaginative spirit. The descriptions are broadly classified into the cities, the events, nature and seasons.

1) Description of Ayodhya (nagaravarnana)

Usually in Sanskrit works there are both the descriptions of the king and his capital. Except in the epic Ramayana and in the works as dealt Bhatti’s this description is always separately dealt with. In some works either the city or the king is described and not both. In the Kumarasambhava the brief description of the capital Oshadhiprastha is given in the sixth canto only incidentally. The third canto of Sisupalavadha contains the description of Lord Krishna and the capital Dwaraka. The Naishadam includes the description of Nala and not that of the capital city. There is a tradition observed by the Telugu Kavyas of describing both the king and his capital right at the beginning. In the present epic the description of the capital Ayodhya has been introduced.
The poetess Madhuravani depicted the city Ayodhya in the second canto in a beautiful way. For good fortune Ayodhya was a mine or quarry of gems. It was the seat of the kings of Raghu dynasty and the ornament to Kosala country. It had a deep moat which is more or less resembled a sea unconquerable by enemies and heart stealing. The waves sporting on the waves of the Ganga River felt delighted on seeking the bright clouds like snows of Kailasa Mountain in the sky. The pollen grains of the golden lotus in river Ganga fell on the top of the building due to the waves of the banner on the buildings. The regent of the moon was surrounded those buildings since they were extended unto the planet moon. Because of the green pollen grains bright regents of moon the Ganga River spread on all sides of the buildings.

The Sun gem among the nine gems with which the building was studded with distilled with the songs sung by the maiden in seraglio. Thus the building offered oblation to Sun God. The image of antelope installed dalliance on the top of the building reflected in the mirrors of the other buildings. The women there could not differentiate the moon from the mirror as both of them contained the image of deer. The maidens and the peacocks are dancing on seeing the cloud acquired through the brightness of gems water the exited.
from the race of moon from the breeze of the flag and from the smoke of incense. When crescent moon came nearer to the building which are white gave completeness. The good odoured breeze emanated from the water lilies lotuses accomplished the maidens of harem who sported in concealed rooms of the buildings. The buildings are so big they touched the sky and spread up to the nether world. This is fancied by the poetess as if the rampart of the city took asylum with the sky (Vishnupada) so the river Ganges which took its birth in the sky was borne by theme part on its head and with its foot covered in the nether land (patala).

The poet further says that God had dispatched his disc to the earth before he takes birth on the earth. That disc became the compound wall of Ayodhya. The cluster of stars on the top of the wall was like lamps without the roar of the clouds were like pickling of bells at every three hours. The black cloth of the flag on the top of the buildings created fear to the moon causing an impression to be a Kethew (flag and name of a certain demon). The rampart is getting sun light even in nights through the stars. Thus they could not be ruined even by mighty people. The moat in Ayodhya was a pleasure place. It is fancied by the poet that the sea itself became the moat as it feared that in future Sri Rama will dry it up with his weapons. It is
also stated that the moat is laughing with its foam at the river Yamuna as it was scattered by the plough of Lord Balarama at the river Jahna as it is connected to the ears of saint Jahnu and at the sea as it came into the hands of Agastya.

The earth of Ayodhya became odorous due to the fragrance of camphor saffron which is heaped in the market. The Brahmins who were tactful and augmented vocabulary regularly perform the prescribed sacrifices. They considered lord Vamana as yacaka since they do not know begging. The Ksatriyas possessed good character victorious hurled at foes like a quaint heroic. The Vaisyas presented numerous good quality gems to the king and that were in good looks unlike the sea that gave a gem (Koustubha) to Lord while churning. The Vaisyas erected a flag on the upper portion of their buildings to publicise their millionaire. The heavenly Gods except Kubera wondered in the sky in their chariots to see the items heaped by the Vaisyas in their shops. The flags of the Vaisyas relieved their weariness. The Sudra caste people produced crops and grains with the rain from the cloud brought to the earth by the performance of sacrifices of Brahmins.
The elephants in rut served like the black clouds. They defeated the enemy elephants with their valour. The heroic soldiers hailed the king. The sovereign eagle covered its body with its feathers in shy as the horses in Ayodhya exhibited its swiftness so high. The ladies have possessed moon like face, deer eyes, lotus foot creepers like youthful organs cluster like breasts, cloud like line of hairs.

11) The Description of Dauhruda

Madhuravani depicts the pregnancy of Kausalya in a beautiful way in the fifth canto. At the outset the poetess wants to inform that the hero of the poem is from solar dynasty. The Lord desired to have an incarnation in solar dynasty and create a history of it. Knowing this the moon God look pale and became curved. It is to say that the face of Kausalya who is pregnant is also got pale. Similarly all the parts of her body have became pale as she consumed ambrosia mixed kheer. Generally the parts of the body will develop as per the diet that one consume. Pregnant ladies wish to speak more in that period. To express this idea the poetess says that the Goddess of learning Sarasvati who is in the form of Vedas had asylum with Kausalya because the child in her womb would relieve God Brahma, husband of Vagdevi as he gave unwanted boon to demon king Ravana who took
Pregnant ladies generally show interest to eat earth particles. Here it is stated that Kousalya who is pregnant desired to eat earth particles. The poet fancies it that the Goddess Bhudevi entered the womb of Kousalya assuring that she will give her daughter Sita in marriage to the child in womb. The earth is considered to be a ratnagarbha i.e., having gems in its womb. Kousalya who is pregnant is bearing a gem in her womb. She is going to get fame for having given to a gem like son (Sri Rama). To know the purity of the gem in the womb, the goddess of earth entered the womb of Kousalya.

One of the features of a pregnant is that they bear black hair. The poetess fancies it that the clouds are considered to be vehicles of Lord Indra who was running in all direction out of the fear of Ravana. So the clouds desired to approach the child in the womb of Kousalya to protect them in the form of hair as they could not run thereafter and they were already tired. Another feature is that pregnant women dislike eating. Here Kousalya hated to eat the more tasty food also as she had already drunk the kheer which is rare and could not be got by others.
Kousalya could not get taste in all items because she held the fruit in her womb which is superior in sweetness and to all juices and which is the Brahmin's aim to be attained. The child is the almighty himself. All the Brahmins are trying to get the abode of the God. Nothing is superior to God in the universe. The God is in the Womb of Kousalya, so she hated all. Kousalya was also weak as she was bearing the Lord in her Womb. She experienced weight in her eyes, weeping swiftly and felt tired even to breathe.

iii) Description of Nature

Nature finds a prominent place in Sanskrit literature even from the earliest times. It bears a strong emotional appeal and thereby keeps the human mind ever delighted. Even an ordinary person gets inspiration from the enchanting beauty of the nature. Then what to say about the poets who are the keen observers of nature? The poets possess a special sensitivity towards the objects of the Nature.

Chitrakuta Mountain

The poets compared the mountain Chitrakuta in the tenth canto (Vv 70 83) to a king as there were similarities. Foot trinket studded with gems, gold umbrella, chowri, etc., are some of the items which show the dignity of a king. Similarly, the mountain...
Citrakuta had all the above items. The borders of the mountain are like trinket. The moon is held on its top like a white umbrella and the stream on either side of the mountain is like that of chowries. For the auspicious visit of Lord Sri Rama the mountain drew Rangolis with the rays of Blue, Red and Ruby. White pearls, topaz and emerald.

Dandakāranya

On his way to forest Sri Rama reached Dandakāranya (XI 8 21) which is a place for wild boars, foxes. The water became red due to the reeds. It was a sport place to the elephants' group and ferocious. The elephants spread the broken betel nut palm trees. Porcupine was wandering on the shores. An insect called cricket produced horror with its buzzing noise from the bushes. The floor of the forest was wet with juices that sprinkled from the trees due to rapid crash of the horns of buffaloes of the forest. There lived savage people bearing bows in their hands capable of killing pigs, bears. It was muddy with the blood of animals split by the ferocious hyenas group with their nails. Very dense dark caves were there. There were flights of crows that are fond of eating bitter fruits of Neem tree. Besides it there were arrogant owls producing loud sound from the holes in trees. Hurry and sportive cranes, water lily, black bees were also there. In the middle of such horrible, fearful forest there was a garden in the
middle of which there were sportive ed cranes and a pond with water lilies like a garland and with the humming of black bees and black cuckoos

Candrodaya

The moon shined as usual. But poet says that moon who is responsible the rising of the sea is shining in the sky to wipe the darkness which is causing obstacles to Hanuman's vision as he (Hanuman) is on the mission of Sri Rama since the moon took his birth as per the wish of the God. The moon reached the zenith of the Sky and spread his light of ambrosia in all direction to announce that Lord Rama is going to emerge greatly in future.

Ashokavarna

Hanuman saw the Asoka garden in which there were mango trees with ripen red spout where cuckoos were residing in their nest. It was very pleasure the branches are moving due to the breeze. It appeared as if the branches of the trees are inviting Hanuman. He feel happy (XIV)
Mrugendra Parvata

The poetess says that this mountain is like elephant Iravata. So Hanumantha climbed the mountain Mrugendra that give pleasure to one's mind like Mrugendra (Lion) jumping on the elephant which had white tusk.

iv) The description of Seasons

The various seasons have been beautifully portrayed in the RSKT. Numerous exciting pictures of seasons are found in this mahakavya. Being fond of nature, poetess Madhuravani has displayed her skill in giving all details pertaining to the seasons. She closely follows Kalidasa in presenting the charming picture of different seasons and influence of the seasons on all human beings.

Vasanta (Spring)

Spring is the most favourite season of the poets. Particularly, Sanskrit poets have a great fascination for describing the multi-faceted nature of this season. This season claims the position of Ratureja (The king of seasons). It creates a pleasing atmosphere for love. During this season, the blossoming flowers swinging creepers, humming bees chirping, birds cooing, cuckoos, the fragrant smell of the wind, the beautiful lakes having the blooming lotuses, the crackling of the
geese and the infatuating pleasure parks (Udyanas) all these bring about a pleasing and enchanting atmosphere all over.

In the gardens during the spring season the buzzing sound of black bees increased and the cuckoos will stop eating the sprout with the intention of improving their voices as the buzzing of the bees are very pleasant. When the cuckoo sang sweetly in the middle of the flowers the Mango trees gave new sprouts like a garland of corals. Similarly all the creepers appeared as if they were given golden glistening as the pollen grains of golden flower (sūmpangi) fell on cupid's (lord of spring season) flag.

The black bees are not touching the golden flower. Here the poet says that the darkness is black bees and the blossom flowers are cupid's brilliance. The darkness could not touch the bright light. The daytime in autumn is less. The sun is moving fast towards the North. This aspect is fancied by the poet here as the Cupid God of love is creating passion in the travelers with his honey flowed arrows. Lord Siva once subdued him. As such the sun God is moving fast towards the North side which is the direction of Siva. In spring season the Uttaraya begins. The buds of the creepers are generally white. The red tender leaves and the black buds on them suppose them.
appeared like a woman's eye which are generally white with red intentness and black when collyrium is applied

**Varsa (Rainy)**

The poetess says that rainy season sets in with the following symptoms. To the elephants it is a favourable season while to the cranes it is negative. It makes the young and female peacocks to dance. To the farmer and cultivator it is favourable period. The sky was cloudy and with lightning's. The poet describes this aspect as if the cloud is filled with sea water appeared like crane with scattered upper cloth looked through the eyes of lightning. The rain looked like flow of arrows from the bows of a hero viz clouds. There were thunder and rain in the season. It is fancied that the cloud invited with the sound of thunder and offered little water (rain). Therefore the black cuckoos had friendship with the season. These were fall of hailstones now and then. Poet says that the dense clouds might have had collusion with the planet moon. The ice stone must of the moon only. During rainy season there will be growth of black fruits from the tree called Myrths cymnum besides it mandamus odortinimus (Mangzore) flowers. Paddy also grew in the season. Number of peacocks will also be seen. The Cranes formed rows in the sky. Then they have not embraced any mountain in the sea the tides occupied.
the shore without any interruption swan ran in the sky. Here it means that the sky was clear with white clouds (crane and swan) and the sea was also pleasant with its big tides. For that season the Mangrove flowers are stated to be swords, the rainfall venomous serpent lighting as fire and the black clouds as mortal poison.

Sarat (Summer)

The sultry season which removes the darkness of the cloud brings pleasure to the Kadamba trees, ripens the granary and lessons the mud set in. The poetess fancied that the cloud applied camphor and sandal paste on its body to overcome the sanction of burning due to the separation of lightening. The clouds took birth as elephants on the earth. These also they with the third that flowed from their temples in rut protected the sarangas. (Here Megha (cloud) means peacock or longs nut bird (Bake) and Saranga means Carpenter bee) The season not only gave pleasure to the Lotus flowers but also to the mind of Sri Rama. The river flowed very slowly in the season. The poet fancied it that the river flowed very slowly fore casting Lord Sri Rama is going to dry up the sea with his weapons. The river water which was informing before a season became clear when the clouds appeared on the sky. Here the poet says that the clouds are the children of the river and they on seeing the river became gracious.
The poet says that the earth initiated her husband Lord Vishnu who wear golden clothes hold conch disk with Satva guna by holding ripened grains which shined like gold Lotus brahminy bird (Chakravaka bird) on it and swan which is white in colour

Thus Madhuravani has proved herself as an excellent poetess of rare creativity in presenting captivating descriptions required for an ideal epic

II Alankaras

The figures of speech (alankaras) are the ornaments to enhance the aesthetics in the poetry. One cannot imagine the descriptions without figures of speech. There are a good number of treatises in Sanskrit that exclusively deal with the nature and varieties of alankaras. Madhuravani was adept in using suitable alankaras at the appropriate places. Here a few alankaras are cited just for example as the exclusive study of alankaras in a given epic could itself form a separate topic of research.

Madhuravani may be said to be equally well versed in the Science of Rhetoric as can be seen from copious examples of various figures of speech. A perusal of the RSKT make it evident that
Madhuravan has employed figures of speech in appropriate contexts to adorn the narrative part of the text and to attract the hearts of the readers.

Madhuravan's use of sabdalankaras is considerably scanty compared to the use of arthalankaras. All the three important varieties of sabdalankaras have been brought in beautifully. Those three are Anupṛasa, Yamaka and Selga.

**Anupṛasa**

Anupṛasa is that where the same sound is repeated for a number of times in the same order no matter if their vowels differ in such repetitions.

The poet Madhuravan while describing the Dandakāranya made use of the figure of speech Anupṛasa in the following verse:

महिषालिविषाण्याक्षिणविषाण्यात्रितमे
किरितांकुकिककऽपकुकुककऽपश्चिमकऽप

(XI 10)

The Dandakāranya was wet with the alcoholic liquid (mada) that flowed from the trees due to the crash of the horns of the buffaloes and it was the shelter of the Kirata leaders who could
daringly kill great Varahas (wild boars) and ferocious bears with their bows and arrows. In the first half of the verse the letters Sha and lla and in the second half are repeated more than once.

Yamaka

In the context of describing the march of the army towards Ayodhya along with the newly wedded Rama and Sita, Madhuravani employed Yamakalankara as follows:

तदावतल दशरथरुप रैलिका सरवूसमीरसर्योग्यिजितवल्मा।
लियत्रिय रघुञ्जपलपालिता निरक्रण्यात लकरी बर्तीलम्॥

[IX 1]

The soldiers of Dasaratha refreshed by the cool breeze on the banks of the river Sarayu recognized Ayodhya which is always prosperous ruled by Daśaratha of the Solar Dynasty.

In this verse the word Sara Sara in second line and in the forth line Giri Giri were repeated with difference in meaning.

Slesa

The following verse of Madhuravani may be quoted as a fine example of the figure of speech Šlesa.
Let the Lord Visnu bless the King Raghunatha Bhupati with Dhana (Wealth) Rajya(Bhumi) Bhoga (Pleasure) and permanent (Dhruva) bliss since Lord Vishnu is with Lakshmi-devi Bhudevi Adisesha and Dhruva

In this verse there is a pun of the words Lakshmi Bhu Bhoga and Dhruv Hence this is Slesa

**Arthanartharanyasa**

The following verse is an example of Arthanartharanyasa

When Hanuman got down swiftly with the support of the cloud his endeavor was relieved by the cool breeze passing through the woods
The poet's contention is that a father cannot bear to see his son's struggle. Hence Vayu, father of Hanuman, tried to make him comfortable through his cool breeze.

**Atisayokti**

Atisayokti means the statement of excellence. The figure is so called because here the excellence of the Upameya is brought out on account of its complete identification with Upamana.

Madhuravana in the following verse described the outer wall of the Fort at Ayodhyanagara as a huge wall which looked as if it extended between Akasa and Patala. This is nothing but Atisayokti only.

अहर्निःश विष्णुपालश्रयातिक तत्र प्रभृतां तर्किनः निजेश्।
सालो गरीयालुपलल्य मूर्धम पावेन यस्य बलिसिस्य रंगे॥

([II 50])

The outer wall was holding the river which took asylum at the feet of Lord Visnu on its head and encircled the Patala with its foot (Foundation).

Here poetess wants to impress the height of the compound wall around the fort of Ayodhya. She makes an assumption of an impossible one, i.e., making wall to touch the sky and the patala.
Malopama

Where a single object is compared to several things of beautiful comparison

The following verse of Madhuravani may be quoted as an example of Malopama

आदी सुदर्शिनश्रवीत खेरे झिंजते पाठोजब्रुविन भीम इव क्रमे
विद्रुढ़ शेष इव ता विलोकयते रम वातात्मजरतवतू वार्त मुशोललः

(XIV 17)

Hanuman the son of Vayudeva appeared first like mountain Meru later like Garuda later like the Sun then like the Angaraka and then like a lightning Finally he disappeared

Here Hanuman who was flying in the sky is compared to the mountain Garuda Son Angaraka lighting etc in succession It is Malopama

Sahokti

When one word though expressive of one sense i.e. though naturally connected with one entity conveys two senses it becomes connected with another entity through the force of the sense of saha there arises sahokti
As an example of the figure of speech Sahoktu this verse of Madhuravani may be quoted

आकोशत रामभङ्झरभीत दैत्यारत्तेः वर साप्तकण्डम्।
प्राणीचक्रे प्रसंपौरज्यवाचो बाहानविंद्रवर्यापि शीर्षम्॥

(VIII 97)

Ramabhadra got the formidable bow of Visnu which frightens the Daityas from the valorous king Parasurama and bent the bow together with the head of Parasurama

Slistopama

When the five planets were in their superior position in Chaitra month when Jupiter (Guru) was in combination with Chandra (Moon) in Kataka Lagna Punarvasu Star Navami day Kousalya gave birth to a son who was equal in greatness to the son of Gouri Devi

प्रातोच्च विलसति पञ्चक्षे ग्रहणा सा धैर्ये शक्षिष्महिते गुरुं कूलीरे।
कौसल्या कलितपुलवर्षी जज्ञया प्रायूह प्रभितमिब्रजिया कुमारसम्॥

(V 23)

Here the word Kumara refers to both son and Lord Kumaraswamy Hence this is Slistopama
Svabhavokti

Svabhavokti or description of nature consists in the description of the peculiar action and form of a child and others.

Madhuravanī offers the instance of Svabhavokti or representation of true nature of things. For example, description of the Hanuma.

Hanuman saw Sita at Lanka. He was happy. His happiness on seeing Sita is described by Madhuravanī in the following verse.

अलोकते रम हिरितरतर मार रोह वाल लिलेह लपन विवार सोह यम्।
हरती ज्यकुक्षयक्षमुखतं हर्षबाःःःमक्षिंतुव चलयति रम भुजावधीषील॥

(XIV 71)

Hanuman saw all the four directions, climbed a tree, licked his tail, yawned, stretched the hands, shed tears of joy, moved the eyes and eye balls, and rubbed his arm.

The above are the natural activities of a monkey. It is applied even to Hanuman by the poet.
Ullekha

A mention of one and the same thing in more than one way due to the variety of persons gasping the self same object or due to the manifold character of attributes is described to be the rhetoric ullekha. In other words, in Ullekhālankara a single object is variously described because of the different in perceivers or in qualities. This alanakara has been beautifully used in the following description of Yupastamba:

तोजारिता कुष्क्तकुम्भराणा कूटारिता पुष्पकुलाचलानाम्।
शाखारिता प्राक्कलवात्तरणाः बक्षारिताः य विभाषित चूपाः।

(II 112)

The Yupastamba erected at the sacrificial ground in Ayodhya shone like (i) Ankusa which kills the elephants (ii) Summit of sacred mountains and (iii) the branches of the vedic tree.

In this the Yupastamba is compared to Ankusa mountain and branches respectively I e more than one Upamana. Hence it is Ullekhā alankara.

Upama

Madhuravani's use of Upama may be seen from the following example.
If poetry is critically examined by scholars who are well versed in all sastras it will shine forth in the court of the learned like a young lady having a charming complexion due to the application of musk Sandal paste Kumkum etc

**Utpreksa**

Madhuravani has used *Utpreksa* alankara freely in her Mahakavya *Ramayanasarakavyatilaka* in all its varieties and shades. Following is one of the example of Utpreksa

In the description of the moats in Ayodhya the poetess Madhuravani used the figure of speech Utpreksa

> स्वेस्युता रामहलाक्षक्षणा भावीर्दीको निर्ममकर्णालभामः।
> तद्रूपुष्कुण्डजहरतमस्न यज्ञयक्ष्य यल्लिव हस्तिव केली॥

(II 60)

The moat (Agadja) in the city with its spume laughed at the river Yamuna at it was dragged by the plough of Balarama at the river Ganga as it was fastened to the ear of sage Jahnu and at the sea as it was hidden in the hands of sage Agastya.
The movement of spume in the moat is fancied as laught. This reveal the utpreksa

III Rasa Delineation

As per the dictum of Bharata that no poem or thing could be called by name without rasa (na rasadrte kascidarthah prvartate) Madhuravani has made an excellent attempt to infuse appropriate sentiments at appropriate places. She used all the sentiments in her poem RSKT

As the text is incomplete the main sentiment of the Kavya is not considered for a thorough discussion. An attempt is made to point out various rasas employed at different occasions

Santa

The hermitage of the sage Rsyasarnga in the third canto was described as the center of peace and natural beauty. There the serpents lying in the shadows of the feathers of dancing peacocks. The licking the body of an infant elephant by a lion is found. Such a peaceful scene was witnessed in the forests. Generally the serpents and peacocks, lions and elephants are rivals by nature. But they
were seen as co habitant without enmity. Thus the locality of the Ashram in the forest was peaceful. The atmosphere itself makes the animals to behave wisely. When such is the case as against nature the wild animals behave in a different way. So this is an example for santarasa.

**Vira**

Bharata mentions that Vira or heroic sentiment is constituent of Supreme Nature as it relates to superior type of persons possessing of Energy (Utsāha). This is aroused by the determinants such as the presence of mind perseverance diplomacy discipline military strength power reputation of might influence and the like.

Bharata further states that Brahma spoke of Vīra as if three kinds that arising from making gifts (Dānāvīra) from fulfilling one duty (Dharmaṇīra) and from fighting (Yuddāvīra). Literary critics have spoken of four kinds of heroic sentiments; Where fourth one is Dayavīra.

When the demons acts have become to be tolerable the divines approached and requested Lord Mahavisnu to save them from the demon king. Sri Mahavisnu consoles them by simple words. That he
will remove all the heads of Ravana like an elephant plucking the lotuses as from the pond. The beauty of the smile implies that one can pluck a single lotus flower from the pond with some strain by getting down into it. Whereas the elephant by stretching its trunk into the pond can pull out the lotus in mass from the middle of the pond. It is an easy task to an elephant. Similarly for Lord Maha Visnu removing the heads of Ravana is not at all a task. Thus Lord Vishnu consoles the Divines by heroic words. So this is incident that occurs in fourth canto can be cited as an example for Vira Rasa.

Bhayānaka

The Bhayanaka Rasa has a close relation with Vira Rasa. Even though this sentiment is generally to be found in the description of the battlefield where terrific scenes are usual yet it is common on any occasion creating a sort of fear in the mind of a person. Its Sthayībhūva is Bhaya. The sight of a wild animal, a serpent or a wicked person is sufficient to create Bhaya which is manifested in the shaking of the body, faltering speech, perspiration, change of colour, stupefaction, restlessness, death, etc.

The description of the forest Dandaka in the eleventh canto can be quoted for the Bhayanaka sentiment. In forest areas the buffaloes with huge body used to quarrel with each other ferociously.
This fight between them is a continuous one. They will be hitting the trees very frequently. Due to the hard hit on the surface of the tree, the bark scattered with secretion of gum like juice spreads all over the ground. So the earth in forest is always become wet. Many tribal people bearing bows and arrows will be wandering in the forest to kill big boars and bears. Thus the very appearance of forest will create fear in one’s mind. The description Dandaka is an example of Bhayanaka rasa.

**Adbhuta**

Madhuravani the poetess delineated Adbhutarasa in the fourteenth canto when Hanuman was encouraged to go over to Lanka. He stated flying in the sky. His body was huge. In the beginning the body was very nearer to earth and it appeared like a mountain Meru. Later as he went to higher attitude his body appeared to be a Garuda whose body is smaller to the Meru mountain. In further height he appeared like the plant and Swan. After some time he feebly appeared like the planet Angaraka. At the highest he was like a lighting spark and finally disappeared from the vision of all. The appearance of Hanuman in different sizes as he go up and far way to the sight of the spectators it is a surprise as one cannot expect in which shape he will appear in the next movement.
Raudra

The sentiment of Raudra can be witnessed in the eighth canto where the description of Parasurama's entry is depicted. The dust raised by blow of wind covered the sky totally. The sun god on seeing the dust that raised to heights of the sky wondered whether it was the Rahu or a group of clouds or a new darkness spread against him. The formation of blow of wind was due to the rash entry of Parasurama.

Karuna

The sentiment of pathos (Karuna) with sorrow or grief as its $\text{Sthayibhava}$ is given a proper treatment in some portion of the RSKT Karuna is the heartfelt compassion. That is called Karuna Rasa when it arises in the heart of the aesthetics. It proceeds from the permanent mental state of sorrow and it arises on account of the loss of a person or an object of one's liking (Istanasas) or on account of the befalling of what is undreamed of (Anistapraptri).

For the sentiment of Karuna the feeling of Sri Rama in the twelfth canto may be quoted as an example. Where Rama laments the absence of Sita and enquires all kinds of creepers, trees, caves, rivers and other beautiful natural elements whether they have seen Sita as they are possessing some of the characteristics of Sita.
Hasya

Usually Hasya is treated in literature as subordinate to Sṛṅgāra or in other words Hasya is the meaning of Sṛṅgāra. Hasya consists of the permanent mental state of Hāsa i.e. its soul is formed of the Hasthyayībhāva. This is aroused by determinants such as unseemly dress or ornament, impudence, greediness, jugglery, defective limb use of irrelevant words, mentioning of different faults and similar other things.

On seeing Sītā safe at Lanka, Hanuma feels happy. He exhibits his natural character as an animal i.e. monkey. His behaviour delineated hasya. This can be quoted as an example for hasya rasā. In joy, Hanuman jumped, flew, saw around, danced in peculiar way, moved from the present sport, expanded his body, cried, sung, laughed, ran and stood still etc. in fourteenth canto. She also employed Sṛṅgāra and Bībhatsa appropriately wherever required.

Thus the Śrīrāmāyanaśārakāvyatilaka possesses all the characteristic features of an epic prescribed by the alankarikas and it causes delight in the hearts of readers.
5. B. Ramamraju, *Srimayanasarakavyatilakam* of Madhuravani, p. 5
6. Ramayanasarakavyatilakam, II, 117
7. Ramayanasarakavyatilakam, III, 96
8. Ramayanasarakavyatilakam, IV, 106
9. Ramayanasarakavyatilakam, V, 111
10. Ramayanasarakavyatilakam, VI, 96
11. Ramayanasarakavyatilakam, VII, 102
12. Ramayanasarakavyatilakam, VIII, 122
13. Ramayanasarakavyatilakam, IX, 105
14. Ramayanasarakavyatilakam, X, 128
15. Ramayanasarakavyatilakam, XI, 126