Chapter - II

GANGADEVI
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a) The Author

The skill of poetic composition that requires an inborn talent clubbed with creativity is neither confined to a gender nor a class. It is not an impossible task to achieve by rigorous practice and pursuance. Though the fair sex is known for its maximum contribution to the Vedic literature as witnessed by the presence of highly cultured and gifted ladies like Gārgī Vacaknavi, Apala, etc., there seem to be a void for a long time. Then it is Rajasekhara, the dramatist, who is said to have flourished about 950 AD, makes a reference to a few women poetesses along with his own wife Avantisundari, gifted poet. According to him, women too like men may become poets as the inner genius is the determining factor but not the sex. We come across a number of highly accomplished daughters of kings and ministers who are not only well versed in śastras but are also blessed with rare poetic gift. Thus the tradition of women writers in Sanskrit is continued till to the modern times. While only a few stray quotations of earlier women writers are accessible, fortunately, some of the works of later period poetesses are available to us in full extent. It is interesting to note that all poetesses are belonging to South India in general and to Andhra in
When two of them flour shed during the Vijayanagara period the other two were in the Tanjore court.

Gangadevi is a daughter-in-law of Bukkaraya who with his brother Harihar founded the Vijayanagara kingdom (1346-1377). The historical as well as literary evidences clearly state Gangadevi's association with the Royal family as the queen of Kampana or Kamparaya son of Bukkaraya. The views of those scholars who believed that Gangadevi was an ordinary woman illegally attached to the royal harem are set aside and established that she hailed from a respectable family and was one of the queens of Kampana. It is also presumed that the suffix devi at the end of the name according to Amarakosha is used only to those persons of high order in the society particularly the royal families. Hence Gangadevi must have sprung from a noble family. Some scholars are of the opinion that many royal families have migrated to safer places after the fall of Prataparudra II of Kakatiya dynasty at Orugallu due to the atrocities of Muslim invaders. Probably Gangadevi's family might have been one of those that have migrated from Orugallu and later settled at Vijayanagara region. Her marital relation with Vijayanagara prince strengthens the presumption that she must be hailing from a royal family.
As the author of *Madhuravijayam* Gangadevi makes no direct reference either to her parentage or to the native place. One has to study carefully the indirect and circumstantial evidences found in the text proper. She commences her work with paying reverential homages to the great poetic luminaries like Valmīki (I 5) Vyāsa (I 6) Kalidāsa (I 7) Bana (I 8) Bhāravi (I 9) Dandi (I 10) Bhavabhūti (I 11) Lilasuka (I 12) Tikkana (I 13) Agastya (I 14) Gangadhara (I 15) and Visvanatha (I 16). The last four poets were closely associated with Telugu language and literature. Tikkana was one of the three poets who have translated the epic *Mahabharata* into Telugu. He was known for his conversant in composing poetry in both languages viz Sanskrit and Telugu. He was in the court of Manumasiddhi who ruled Nellore around 1250 A.D. The reverential reference to Tikkana by Gangadevi is significant in this context. Gangadevi refers popular poets like Agastya, Gangadhara and Visvanatha who were closely related to each other and almost contemporaries. Visvanatha was her direct teacher. He taught her all *sastras* and fine arts and made her a versatile genius. He was the poet laureate in the court of Prataparudradeva (1292-1326) and has written a drama *saugandhikāpaharana* in Sanskrit and it was enacted in the presence of the King. He was the son of Gangadhara a renowned poet and the
author of Raghunathabhyudayamu Candrakalavilāsanyu in Telugu. Gangadevi introduces him as a schola who has rendered the entire Mahābhārata into a drama and addresses him as aparavyāsa. Agastya was the maternal uncle of Viśvanatha. Gangadevi refers Agastya as an author of seventy four works. His Balabhārata, a mahākavya is very popular and he was conferred a title called padavyākappramanaja (a scholar in the sciences of Vyakarana, Mīnāmsa, and Tarka). Rajacudamani dikṣita praises high of the poetic talent and erudition of Agastya. His period can be fixed around 1250 AD as he was in the Kakatiya kingdom during the period of Ganapatideva (1198-1260 AD). These evidences clearly show that Gangadevi was a Telugu poetess. Gangadevi was a daughter in law of Vijayanagara dynasty the court of which was known for many scholars and poets of different South Indian languages. Her reference to only Telugu poets but not any poets of other languages like Tamil or Kannada is the potential evidence to believe that she originally belongs to a Telugu family and was educated under the supervision of highly learned scholars of the day the facility of which was not in the reach of an ordinary people. Prof B A Dodamani, who has submitted a thesis on Gangadevi's Madhurāvijayam (MV) asserting our opinion says that Gangadevi was
an Andhra Princess born in a place near Orugal In or about 1340 AD she had the privilege of being a queen of Virakampana King of Karnataka¹²

Another important characteristic feature that supports our contention is the way in which she commences her work MV. It has been the age old convention of the Telugu poets to commence their works with an elaborate introduction containing the information with regard to their parents, patrons, teachers, praise of good poetry, censure of bad one etc. The beginning of MV consists of all these characteristics. Hence it is believed that Gangadevi was an Andhra poet. Sri Pothukuci Subramanya Sastr in his elaborate introduction to the MV clearly establishes that Gangadevi was an Andhraite on the basis of the poetic expressions as well as the idiomatic usage that are peculiar to Telugu poets¹³

All scholars are unanimous in asserting that Gangadevi was the consort of prince Kampana or Virakamparaya of Vijayanagara. For instance, M Winternitz remarks that Gangadevi was the queen of Kampana of Kanchipuram¹⁴ V Raghavan while appreciating her genius says that the foremost of South Indian poetesses is Gangadevi
the queen of the Vijayanagara king Virakamparaya and the author of a mahakavya on the life and exploits of her husband entitled the Virakamparayacarita or MV. M Krishnamacharya makes it clear that Gangadevi was the consort of Kampana or Kamparaya, the second son of Bukka I (1343–1379 AD). G Harihara Sastry, the editor of MV, quotes the colophonic verses to say that she was the queen of the prince Kampana who represented the Vijayanagara Empire at Kanchipuram (1367 AD). Her reverential reference to Tikkana (1290–1350), Gangadhara (1250–1350), and Agastya (1275–1375) reveals that she was posterior to them. The mention to her teacher Viśvanātha (1294–1325 AD), who was in the court of King Prataparudradēva II (1296–1325), testifies that she must have lived in the period of 1301 to 1400 AD. As she adopted the theme of her husband's victory over Madhura, obviously it must have been composed only after the war that ended in the year 1371. So the date of the composition of the poem must be in the last quarter of the century that is 1375 to 1400.

Gangadevi is known through her lonely work called MV. It deals with the life and exploits of her husband Virakamparaya, Prince of Vijayanagara. The hero of the poem is a historical person.
belonging to Vijayanagara dynasty which was considered as the last great Hindu Kingdom of the South and successfully stood against the further expansion of Muslim rule in Southern Peninsula.

The History of South India records the importance of Bukka's reign by stating that the most notable event of Bukka's reign was the overthrow of the Madura Sultanate by his son Kumarakampana. Kampana had ruled the southern part of the empire as viceroy from the beginning of his father's reign and was ably assisted in this work by such famous generals as Gopala and Salla Mangu. Kampana first made his power felt by the Sambuvarayas of North and South Arcot and when he had reduced them to subjection he succeeded in enlisting their cooperation in his enterprise against the Muslims of Madura. It is interesting to note that the historians categorically state that no authentic evidence with regard to Kampana's campaign against Madura's Muslim King is available. K. A. N. Sastry says that the details of Kampana's exploits can be found in the exquisite Sanskrit poem MV by Kampana's wife Gangadevi. It clearly shows the authority enjoyed by the MV as a work of historical importance.
No work of Gangadevi other than MV is traced so far. As the poem is of the nature of heroic sentiment and the author hails from a fair sex, the authorship of the poem was doubted for quite sometime. But it was established that the cause of the poctry is to be sought not on the basis of the gender of an individual but on the culture of the mind and the heart which is called śakti or pratibhā. Gangadevi was blessed with an excellent pratibha which reflected throughout the poem. She emulates great poets like Valmiki Vyāsa and Kalidasa. V Raghavan asserts that Gangadevi is an accomplished writer; simplicity and elegance are the main qualities of her poetry. In an age when different forms of writing and show of learning were largely in evidence, she choose Kalidāsa as her model. Her work is thus besides its interest as the work of a lady and as a historical work relating to a king written by his wife inherently good as a poem. Thus Gangadevi has secured a place of pride in the history of classical sanskrit literature as an author of a mahakavya based on the contemporary historical theme.

b) The Theme

It would be appropriate to have a glimpse over the available text of MV before going into its contents. The text was prepared on the
basis of a single palm leaf manuscript belonging to Pandit N Ramanatha Sastriar Head Pandit Office of the curator for the publication of Sanskrit works Trivendrum G Hariharasastry the editor of the text in his preface to the edition of 1916 informs that It (the MV) was found in an extremely worn out manuscript volume combined with the disarranged leaves of portions of the Siddharthacarita or Padyacudamani and a nataka of unknown fame. It is written in Grantha characters and is not free from errors. The MV begins on the 109th leaf and closes abruptly on the 169th leaf. It is not possible to infer how many more leaves of the manuscript have been lost. A few leaves are also missing in the middle of the manuscript and most of the remaining ones are bored with holes by insects. The first five sargas of the manuscript is to some extent continuous but the remaining portions are fragmentary. As it stands at present, the manuscript contains the history of Kampana up to the defeat of the Mohammedan king at Madhura, but if the title MV be significant, it cannot be far from right to infer that the work did not contain more than a sarga at the end. As no other manuscript of the MV came into light so far, the available text enjoys the status of authority. Technically speaking, the text is incomplete as the colophon of the last canto does not indicate the number of the sarga.
The *slokas* are also not numbered. As the *sarga* is one of the descriptive nature, it is difficult to identify the number of verses that are missing. However, the lacuna is not affecting or hindering the flow of the theme. The defeat of the Muslim king and the victory over the Madhura city seems to be the conclusion of the poem. Hence from the point of view of the story as suggested by the title, it can be taken as a complete one. In spite of the absence of the number of the *sarga* in the last colophon as well as the lack of numbering to the verses, the *sarga* is considered as the last and ninth one of the poem. The complete text contains in total 522 verses out of which fourteen verses are incomplete and fragmentary\(^{20}\) and forty verses are totally missing\(^{21}\). The work is divided into nine cantos. While the fourth one is the longest with 83 verses, the eighth is the shortest with thirty-six verses. Sri Potukuchi Subramanyam Sastrī has written a commentary called *sahrdyaraṇjanī* both in Sanskrit and Telugu following the edition of G. Harihara Sastrī of Trivendrum\(^{22}\).

The theme of the poem MV is woven around the historical person who has left an indelible mark in the history of Vijayanagara Empire during the fourteenth century. Let us peep into the arrangement of the theme as adopted by the author in the following lines *sarga* wise.
In the first canto there are seventy five verses. At the outset the poetess Gangadevi pays homage to her favourite gods namely the elephant faced Ganapati, Lord Śiva and the goddess Sarasvati. She pays encomiums to the well known poets who influenced her. They are Kṛyasakti, the family preceptor of Vijayanagara Empire, Vālmīki, Vyāsa, Kalidāsa, Bāna, Bhāravi, Dandin, Bhavabhūti, Tikkayya, Agastya, Gungadhara and Visvanatha. She praises the good poetry, condemns the bad one and also cites the purpose of the poetry in about sixteen verses. Later on in about eighteen verses she describes the greatness of Bukka, the father of the hero. Bukka was the king of Vijayanagara situated on the bank of the river Tungabhadra. His vassals and generals were respectful, loving and loyal to him and his enemies were always in a disturbed state of mind on account of his prowess. His fame spread over all the four corners of the earth. The city Vijayanagara is described in about twenty three verses. There was a temple of lord Virūpaksa in the center of the city. The city was full fledged in all respects and had lofty gem set towers, pleasure groves etc. The rule of Bukkaraya was so peaceful and so productive of good to the subjects. Citizens regarded him as Manu. Though his mind paid equal regard to all the three purusarthas, viz., Dharma.
Artha and Kama he was partial to the first one\textsuperscript{25} He had several wives but he loved Devayi more than the others\textsuperscript{25}

There are forty two verses in the second canto Devayi was conceived by the king and bore the seed of royal race in her womb. The longing of queen Devayi during her pregnancy is described in about thirteen verses. She expresses her desire to plunge into the holy waters of the Tamraparni even though the river Tungabhadra is flowing near the city and to eat particles of earth\textsuperscript{27} Believing it as if to teach the responsibility of reigning over the world to the infant in her womb the king celebrated the ceremony of pumsavana samskara\textsuperscript{28} befitting to the royal rank. The Queen presented Bukka a boy as Goddess Pārvatī did to Śiva on an auspicious day\textsuperscript{29} The Jatakarma rites were performed as per the suggestions of the priest. The king named him as Kampana because his enemies should quake with fear at the very mention of his name\textsuperscript{30} The Queen gave birth to two other sons called Kampana and Sangama in course of time like Paryāta and Cintāmanī that sprang from the milky ocean\textsuperscript{31} The prince has began to grow day by day along with his brothers as if the three eyes of the lord Pasupati\textsuperscript{32} Thus the second canto ends
There are forty seven verses in the third canto. It begins with the description of the qualities and luster of the child Kampana. He was well versed in all branches of learning and was equally well trained in the use of arms and weapons. The king arranged Kampana’s marriage with Gangadevi as he just crossed the adolescence. Bukka summons young Kampana to his presence and advises on the evils of indulgence in women, gambling, hunting, drinking and so on. He instructs him to avoid such things even in thought which obviously occur. He then pointed out the necessity of conducting himself. And finally told the prince that a large number of powerful generals of the kingdom would show subordination and good will to him and be ever ready to serve him faithfully. After some time Bukka asks Kampana to march against the Dravida Chief Champaraya of Tundiramandala and reduce Kanchi to subjugation. When he could able to attack and conquer the Vanyarajas (forest chiefs) and then proceed against the king of the Turaskas reigning at Madhura. Kampana well equipped with military force resolves his expedition for the conquest of the south. His physical charm and noble qualities are described from the twenty first verse to end of forty eighth verse.
The fourth canto with eighty-three verses forms the longest one. Preparation for the march on the Sambhuvaraya territory is described in about sixteen verses. On the instructions of Bukkaraya, the hero Kampana directed his commanders to proceed with thousands of elephants, horses, and infantry to attack on Champaraja, the rebel chieftain. The cry of victory rang out everywhere. The kings of Chola, Kerala, and Pandya, baton in hand, proceeded forward on foot to make way for Kampana's horses. The women folk of the town threw fried rice on Kampana. The Brahmins recited Atharvanamantra and blessed him to become victorious. The dust raised by the march of Kampana's army made the water of the river black in colour, symbolizing the defeat of Sambhuvaraya, the ruler of Padaveedu fortress. He reached Kantakananapura (Mulabagal) by crossing the country of Karnataka in about five days and stayed there for few days awaiting for a right opportunity to attack Champaraja. On a fine morning, Kampana marched his armies towards Virinchupura on the banks of the river Palar. A fierce battle was taken place between the armies of Kampana and the Dramida king Champa. Being overpowered by the enemy, the army of the Champa ran away in the direction of its capital, while the king Champa got refuge and hidden in the fortress on the hill of Rajagambhīra. The prince Kampana
capturing the capital of Champa has made it his camp from where he attacked and seized the hill fortress. Finally the army has succeeded in bringing out the king Champaraya. Both Kampana and Champa met with each other in single combat; swords in hand and at last the latter was killed. Thus the prince Kampana proceeded to Kanchi victoriously to settle down and to rule the Tundiramandala by protecting the Varnasramadharma.

The fifth canto with seventy six verses is full of descriptions. When the first part of the canto describes the establishment of good government at Marakathanagara (Kanchi) by Kampana as a Governor of his father, the second part elaborately deals with the description of seasons and the amours of the Prince. Making the large city Marakatanagara as his capital, Kampana sagaciously ruled in such a way as he is being loved by one and all. Kings from various countries like Magadha, Malvā, Sevuna, Simhala, Dramila, Kerala and Gauda have presented various kinds of valuable gifts and waited at his gates to pay homage. At home in his palace, prince Kampana used to spend his time in the enlightened company of poets and scholars. Sometimes he used to spend with the ladies of royal harem enjoying the pleasures and recreations appropriate to the various seasons. The song of seasons begins with the grisma (summar) followed by
varsa (rainy) sarad (autumn) hemanta (winter) śisīra (cold) and Vasanta (spring)

The sixth canto contains about sixty nine verses but the verses fourteen to fifty four are found missing. The water sport of the Prince is described in this canto.

The seventh canto with fifty two verses commences with the description of evening (sandhya). On the request of the Prince the queen describes the rising of the moon. A large number of verses are missing in this canto too.

The next canto begins abruptly with the appearance of a lady before Kampana. She describes the pathetic condition of the Tamil country under the tyrannical rule of Muslim King and the disastrous consequences of the Mohammedan invasion of the south and the plight of the temples in the south. The vyāghrapuri (cidambaram) true to the sense has become the inhabitant of tigers. The dilapidated central shrine of Srirangam has remained as the hood of Ādiśeṣa. The lord of Gajaranya (Jambukesava) has now been reduced to the same condition. Many temples have crumbled down the mantapas.
are overgrown with vegetation. The temples that resounded with the joyous sounds of mrdangams are now heard the howls of the jackals that have made them their abode. The river Kāverī has began to breach in all directions instead of regular channels and dams. The offensive smelling smoke emitted from the roasting of flesh by the Muslims and their harsh voices are heard in place of Yagadhūma and chanting of Vedas in the agraharas. The beautiful coconut trees surrounding the city of Madhura were cut down and in its place plenty of śūlas with garlands of human skulls were found. The river Tamraparni, the waters of which had the odour of sandal paste now flowing red with the blood of cows slaughtered by these great sinners. Thus narrating the pitiable state of the southern country the lady draws out from her girdle a resplendent sword a divine weapon of Visvakarma presented it to Paramesvara for gaining victory over the dāityas. By performing a severe penance one of the Pāṇḍya kings obtained it from Paramesvara. By the misfortune the Pandya dynasty lost the virility of their masters Agastya having secured this remarkable sword wants to present it to you. Just as Krisna slew Kamsa in Mathura in olden times you proceed now to Madura and slaughter the Musalman king and establish a government that would take care of the subjects. Here
ends the canto abruptly

Because of the blanks at the beginning and the end of the canto it is not possible to ascertain whom the strange lady was who had pleaded so pathetically before Kampana. It is presumed that she might be the presiding deity of Madhura. Not being able to bear the sinful acts of the ruler of the day she appeared before Kampana and requested him to bring peace to the state by presenting the divine sword.

The last canto also begins abruptly with description of the battle between the armies of Kampana and Turuska king of Madhura. The Yavana king met Kampana as Vritra did the king of Gods. Finding that his army was getting routed, the Yavana king made the offer of fight face to face which was readily accepted by Kampana.

Both fought in a befitting manner by showering arrows on each other with their bows sent up to their ears. Suddenly Kampana took the sword presented by the mysterious woman and cut the head of the suratrāna which fell on the ground. With the termination of the Sultan of Madhura, the poem MV of Gangadevi comes to an end. This forms the theme of the poem MV.
c) The Historical Aspect

History is a systematic account of the events that influence a nation, an institution, science, and art. The purpose of the history is to unveil the truth of the past events that can enlighten the fellow beings to understand the past and to step into the future to lead a meaningful life. For Indians, history is not only an account of past events but it is a science that imparts men to attain goals of life viz. dharmarthakamamoksa\(^{56}\). Thus the concept of history in India is different from that of Europeans. The reason that prevented the growth of strictly historical literature in Sanskrit is the peculiar attitude of Indians towards life as a whole.

The literature apart from the archaeological, epigraphical, inscriptions, numismatic sources is one of the important sources of information in writing history. Sanskrit literature has made a tremendous contribution towards the history of India. Gangadevi's MV occupies an important place in the history of medieval India. The historical facts found in the text are well supported by the grants and inscriptions of the reign of different kings of the period. The contents of MV are of great importance for the first hand knowledge of Vijayanagara Empire. It throws light on some facts not known before.
Kampana the prince of the Vijayanagara

The poem begins with the invocations addressed to Ganesa Parvatiparamesvara and Kriyasakti. Kriyasakti, a historical person, was a famous Shaiva teacher and a kulaguru of the kings of the Vijayanagara dynasty. They held him in very high esteem and veneration. It is evident from the way in which he is referred to in the inscriptions of Harihara II.

विरपाक्ष साक्षात् कुलपरमेश्वर कुलगुरु
क्रियाशक्त्याचार्य कलिकलभक्तिसर्वदयश
c
श्रीक्रियाशक्तिबेदि यश्चिैसन्भाराधक सृष्टविभिमहाराजः

Madhavamantrin or Madhavamatya, who is one of the prominent disciples of Kriyasakti, deifies him as a manifestation of Siva in a number of inscriptions. It is quite natural and more appropriate that Gangadevi, the wife of Kampana at the outset of her work, invokes the blessings of her kulaguru who appears to be that of trilocana for the success of her literary efforts.

Then she commences the work with the description of the empire of Bukkaraya, the younger brother of Harihara. It describes
neither Harihara nor his empire but it refers him as an elder brother of Bukkaraya. The evidence of Bitragunta grant of Sangama II dated 1350 AD records that Sangama I had five sons namely Harihara II, Kampana I, Bukka I, Muddapa and Marapa. It rises the question why did not Kampana succeed Harihara I the rightful successor?

The historians after examining the various facts have got the solution by finding the reason for Bukka's succession to throne. It is said that Kampana, the first brother of Harihara I was holding the Government of Udayagiri province. This fact corroborates with the colophon at the end of the Madhaviyadhātuvṛtti. According to B.S. Row, the said Kampana must have been content with his administration in Udayagiri and probably he was not fully qualified for the post. T.A. Gopinatha Rao confirms that Kampana had died even before the death of Harihara in Saka 1268-69 and it gave accession for Bukka I. Thus the information furnished in the MV has no controversy and free from confusion in the fact that Bukka was the real successor. Bukka succeeded his brother Harihara I to the throne of Vijayanagara in 1356 AD. As he was acquainted with the administration, he began to get rid of the hostile elements and consolidated the new kingdom. He was a ksatriya. The various
descriptions found in the MV confirmed it. He is the most renowned of all the kings of Vijayanagara and described as the lord of eastern and western oceans.\footnote{Gangadevi has added a new information to the stock of southern history. The two sons of Bukka I having the same name have created great confusion and difficulty in the already confused state of genealogy of the first Vijayanagara dynasty. The name Kampana is addressed to both the sons of Bukka I. However, from the inscriptions available from Madras presidency and Mysore state, it is understood that the elder was called \textit{hunyay} and younger was called \textit{chikka}. However, some of the epigraphists of Madras assert that Kumara Kampana Chikka Kampana Virabukkaraya Kampana and all those in which the prefix \textit{hunyay} etc is used before the name Kampana are assigned to his paternal uncle Kampana. According to T A Gopinatha Rao, the first brother of Harshara I is presumed to have died before saka 1268 or 1346 A.D. Now the inscription that belongs to a date later than this one and having the name \textit{Hunyakampana} should be ascribed to the elder son of Bukka I and those which give the name of the prince as \textit{chikka kampana} should be assigned to the reign of the younger son Kampana. Any how the...}
conclusion derived is that Bukka I had two sons having the same name.

Gangadevi states that Bukka I advised his son Kumarakampana to march against Sambhuvaraya the chieftain of Padaividu in Tondaimandalam to defeat him and establish himself at Kanchi. Sambhuvaraya the leader of vanniyars is preparing for war. If the vanniyar ruler is subdued it would be easier to break the power of the Muslims at Madhura. Accordingly Kumara Kampana killed Sambhuvaraya in a duel battle and settled at Kanchi. Prince Kampana received the decree of his father that he should rule the territory thus conquered and for establishing a government in Kanchi.

The History of Tamil country refers to two great Sambhuvaraya rulers Venrumankonda Sambhuvaraya (C 1321-1339) and his son Rajanārayana Sambhuvaraya (C 1339-1363). Here the doubt is which Sambhuvaraya that came into conflict with and defeated by Kampana of Vijayanagara? It has been admitted that Kampana's conquest over different territories took place after 1340 A.D. Venrumankonda Sambhuvaraya flourished before the reign of
Kampana And the date of Rajanarayana Sambhuvaraya goes well with that of Kampana. The inscription from Madampakkam dated 1363 AD simply mentions that Gandaraguli Marayynnayaka the general of Kumara Kampana captured Venrumankonda sambhuvaraya as prisoner and occupied Rajagambhiramalai. The fact seems to be that here Rajanarayana Sambhuvaraya himself is referred to in the record as Venrumankondan which was the title assumed by his father. Therefore it was Rajanarayana Sambhuvaraya who was defeated by Kumara Kampana. But the above inscription evidence disproves the statement of Gangadevi that Sambhuvaraya was killed in a duel fight with Kumara Kampana.

However Gangadevi gives no date of Kumara Kampana's conquest of Tondaimandalam ruled over by Rajanarayana Sambuvaraya. For this one has to rely on the inscriptional evidences. It is already known that Rajanarayana Sambhuvaraya ruled over Tondaimandalam from 1336 AD and lived upto 1363 AD. Two inscriptions of Kumara Kampana available from Serkadu in north Arcot district both are dated 3rd January 1363 enable us to determine the date of the conquest with some accuracy. They registered the free colonization of the temple precincts by the people and the order of Kumara Kampana that the taxes collected from them.
should be utilized for worship in and reports to the temple of Serkadu. This was done at the instance of Mahapradhanl Somappa Udaiyar for the continuity of Kampana's rule. It is clear from these two records that Kampana's rule was established in Sambhuvaraya's territory before 3rd January 1363. Hence the nearest approximate date of the conquest may be fixed between October and December 1362. The MV is the only work that states that the Dravida king Camparaya was killed by Kampana. After conquering Dravida king prince Kampana proceeded to Kanchi and began to rule at Tundiramandalam. An inscription of Kampana found in Tirupputkuli near Kanchi records that Bukkanna Udaiyar's son Kampana Udaiyar established on the throne after taking possession of the Rajagambhirarajya.

The concluding and the ninth canto of the MV describe at full length the battle between the forces of Kumara Kampana and the Sultan of Madhura. It also describes the pitiable conditions of local people under the Muslim reign. The descriptions of the condition of the people and the temples, the places of worship, cannot be regarded as opposed to the facts of history though it is poetic in character. Ibn Batuta and the Hindu chronicles paint equally horrible picture of the rule of the Sultans of Madhura and the difficulties which the people had to experience. After killing the Sultan Kumara Kampana...
being a pious Hindu might have proceeded to Ramesvaram on a
pilgrimage. He had made some valuable gifts to the temple as a mark
of his victory over Madhura. The earliest of these inscriptions is dated
vrodhikrit samvatsara 8th vaisakhi which is equivalent to 4th June
1371. Hence the battle of Madhura might have taken place in April
or May 1371.

The MV does not refer to the name of the Sultan of Madhura
who was killed by Kampana. Despite the chronological list of Sultans
of Madhura opinion differs from historian to historian. However the
coins discovered in South India would throw a light on the
identification of the Sultan conquered by Kampana. The coins
mention three Sultans (1) Adil Shah (2) Fakruddin Mubarak Shah
and (3) Allauddin Sikhandar Shah. As it is already mentioned that
the date of the conquest of Madhura was on the April or May 1371 it
may be decided that it was Fakruddin Mubarak Shah on whom there
are number of coins dated A H 761 to 770 i.e. 1359 to 1370 AD. If
the numismatic evidence is to be believed the Sultan defeated by
Kampana must be Fakruddin Mubarak Shah. Because the coins of
his successor are dated upto 1378 A.D. when Kumara Kampana was
not alive. Thus it must be Fakruddin Mubarak Shah who was
defeated or killed by Kampana in 1371 A.D.
d) The Madhuravijaya – A Mahākavya

The unflinching popularity of great grand epics the Ramāyana and the Mahabharata has evinced a keen interest among ancient aestheticians to evolve and enlist the characteristic features of a grand epic (Mahākavya). Having inspired by Bharata ālamkārikas have attempted to systematize the art of poetic composition. Dandin was the first ālamkārika to identify and enumerate the constituents of poetry in Sanskrit in his Kāvyadarsa. According to him the grand epic is to be divided into sargas which are neither too long nor too short and is to be commenced with one of the three kinds of auspicious benedictions (mangala). Having drawn its theme from the popular epics it should depict the hero as an ideal character yielding one of the four fold human values (Purusārthas) to both the author and the connoisseur. It is to be enriched with beautiful descriptions decorated with poetic embellishments and figures of speech. Any one of the sentiments of smṛgāra vīra karuna should be predominant and the rest should remain as subordinate. Different meters are to be employed as to suit the events of the theme and at the end of the each sarga a new meter other than the one used for the sarga is to be used.
By all means Gangadevi's MV is a mahakāvya as it fulfills all the requirements prescribed by Dandin. The MV consists of nine cantos (sargas). The fourth canto is the longest one with 83 verses while the eighth is the shortest one with 36 verses. A number of meters are employed to match the situation viz. anustup upayati, vamsastha, drutavilambita, puspitagra, vriyogini, malābharnī, etc. The concluding verses of the cantos are compiled in different meters such as vasantatilaka (I 15), mañju (II 42), hārini (III 48), sikharnī (VI 69), and sardulavākrīditā (IV 83).

The MV begins with an auspicious benediction by offering salutations to the elephant faced god Ganesa. The poem has its theme the life history of king Kampana belonging to warrior class. King Kampana is the hero of the poem and he possesses all the qualities of a dhrodatta type. He is well versed in all the sciences particularly he excels in warfare. He is a brave handsome interested in philosophical discussions and at the same time he is very strict in administration. All these qualities made his subjects to feel happy and comfort. Moreover he is the beloved husband of the very author of the poem. Thus the author Gangadevi deserves all appreciation for choosing the life events of her own husband as the theme of her
composition The work obviously is bounded to shed a flood of light on the contemporary society of the day

Naturally the *virarasa* is the predominant sentiment while the sentiments like *śṛṅgara*\(^7^2\) *bhayānaka* *bhībhatsa*\(^7^3\) *adbhuta*\(^7\) *karuna* have been subordinately entertained in a most befitting manner. The hero of the poem destroys the enemies, protects the subjects, and establishes the *vedic dharma*. Wherever Kampana becomes victorious whether it is at Kanchi or at Madhura he establishes stable and legal governments. The killing of Sambhuvaraya by Kampana as per the decree of his father demonstrates his *yuddhavīratā* while removing differences of castes and religions and providing efficient leadership and administration the king has exhibited his *dharma-vīratā*

It is evident from the fact that the presiding deity of Madhura herself approaches the king Kampana to protect the *dharma* by destroying the tyrannical Muslim rule in the eighth canto\(^7^5\)

Gangadevi is equally well versed in the science of rhetoric as can be seen from copious examples of various figures of speech.
glance over the poem reveals that she has employed more than forty *alankaras* in appropriate contexts to adorn the narrative part of the text. Both the *sabdalankaras* and the *arthalankaras* have been used but the poetess prefers the latter for the former. She utilized *anuprāsa* (I 1) *yamaka* (VI 65) *sabdaślesa* (I 6) among the *sabdālankaras* while *upamā utpreksa rupaka kavyalinga slesa apahnuti atisayokti vastudhvanu bhrantiman arthantaranyasa vyatreka vrodhābhhasa* etc are frequently used. Gangadevi has a peculiar skill of employing two or three figures of speech in a single verse.

A *mahakavya* invariably consists of descriptions and narrations. Technically in a *prabandha* type of *mahākavya* the narration occupies an impotent position in order to maintain the thread of the story. A poet is not satisfied with mere narration of series of incidents or events but his poetical faculty invariably creates opportunities for introducing lengthy descriptions of events and objects which are grand, majestic and beautiful. Sometimes it is very difficult to draw a line of demarcation between the narration and the description. But in general in a *mahākavya* narration holds a subordinate position while the major portion being occupied by description. It is also possible that some times the descriptions
overshadow the narration. The important reason why the
descriptions predominate in a kāvya is that the poets generally
choose their themes from the puranas or from the two grand epics or
from the Brhatkathā. They rarely seek to deal with a novel theme or a
story. As the chosen story is more popular, they can display their
originality, genius, and erudition only in descriptions. Therefore, they
used to be very fond of descriptions. A harmonious blend of
narration and descriptions is rarely found in the works other than
Kalidāsa.

In consonance with Dandin’s definition of Kāvya, Gangadevi
composes her MV in which descriptions occupy a major position as
compared to narrations. Let us have a glance over the narration of
the poem.

One can find in the MV the resemblance of great poets like
Kalidāsa, Bhāravi, Māgha, and Valmikī. It appears that Gangadevi
was very fond of the poetry of Kalidāsa and she attempted many a
times to follow him in narration. The simplicity and elegance are two
important qualities of both Kalidāsa and Gangadevi. For instance, in
the first canto of Raghuvamsā, Kalidāsa praises Lord Śiva and
Pārvatī, the parents of the universe, who are united like word and
meaning to bless him with the right knowledge of word and sense. Similarly the poetess Gangadevi in the beginning of her poem prays the Lord Śiva and his spouse who form the creator's models for making man and woman. In Rāghuvamśa Dilipa loves his wife Sudaksīna like anything. Though many women were after him Dilipa found a true wife in Sudaksīna. Similarly the king Bukka had other wives but Devayī alone became the object of his love and was regarded as Rohinī to Moon. King Dilipa performed pumśavāna samskāra to Sudaksīna in a befitting manner. So it was done to Devayī also in the MV. The king Bukka has celebrated the ceremony of pumśavāna as ordered by his preceptor in the fixed time befitting to a royal rank. Gangadevi describes the features of a pregnancy woman in Devayī like that of Kalidāsa’s Sudaksīna in the Rāghuvamśa. She explains that the queen put aside her jewels, her face was somewhat pale and she shone like a river in autumn with lotuses gone and with the globe of the moon reflected in its watery surface. In the characterization of the king Bukka in the description of Kampana's march towards his enemies and the appearance of the goddess Madhura to Kampana and in many aspects Gangadevi imitates Kalidāsa.
Further it may also be seen that the author Gangadevi's narration are similar to that of Valmiki in his Ramayana. When the story of Ramayana begins with the king Dasaratha, the story of MV begins with Bukka. Both the kings Dasaratha and Bukka followed the custom having more than one wife. Kausalya was the chief queen of Dasaratha and Devayi of Bukka. Dasaratha has made Ayodhya his capital city so also Bukka's capital was Vijayanagara. Rama was the eldest son of Dasaratha so too Kampana was of Bukka. As Rama had three brothers, Laksmana, Bharatha, and Satrughna, Kampana had two brothers, Kampana and Sangama. The mandate of the father was responsible in both the cases for their respective achievements.

The killing of Khara in Dandaka forest by Rama is similar to the killing of Sambhuvaraya in Kanchi. Sage Agastya gifted some divine weapons to Rama to facilitate his act of killing Ravana so also the same sage sent through the goddess of Madhura divine weapon to Kampana to destroy Sultan of Madhura. Ravana was very troublesome to the world whereas Sultan was a curse to the people of Madhura. As Rama destroyed Ravana, Kampana killed the Sultan.

For both Rama and Kampana, killing their enemies Ravana and Sultan respectively is not the only purpose but their ultimate goal was to establish dharma save the world from the hindrances and to uplift the society. Thus Gangadevi owes much of her inspiration for her
work to the great epic *Rāmāyana* of Vālmīki. It may therefore be said that the theme of the MV has been in the analogy of the theme of *Rāmāyana* when the narrative aspect of the *kāvya* is taken into consideration.

Gangadevi's introduction of Bukka in the beginning of the work reminds one the introduction of Śudraka by Bāna in his *Kadambartī*. For instance, the beginning passage *asidaśeśanarapatī śirassambhyaretasasanah pakasasana ivaparah raja śudrako nama* resembles the introduction of the king Bukka as *āśītsamastasāmantamastakanyastāsasanah* *bukkaraja itikhyato raja hariharānujah* 175. When Kampana became young his father imparts him wholesome advice 83 Gangadevī chooses here the advice of Śukanāsa to Candrāpiḍa in *Kādambarī* with beautiful illustrations.

I) Descriptions

Then the poetess excels in the art of description of various objects in her *Kavya*. Generally descriptions have to interwoven with the narration in such a way that their introduction should not hinder the development of the theme. It is only Kalidasa in whose works the
descriptions appear as if they are evolved out of the theme itself. And the descriptions should provide lively beauty the narration. Gangadevi, though an ardent follower of Kalidasa, is found to be not strictly faithful to him in the aspect of description. She gave so much attention the description that the main theme was shadowed by it. It speaks of her fondness for the descriptions. It is quite natural to a genius poet to make use of every opportunity to exhibit his creative talent.

The eighteen descriptions are prescribed by Dandin for a mahākavya. They are the descriptions of (1) city (2) sea (3) mountains (4) seasons (5) moon rise (6) sunrise (7) gardens (8) water sports (9) intake of alcohol (10) love sports (11) love in separation (12) marriage (13) birth of a son (14) discussions (15) sending messengers (16) taking journeys (17) waging wars (18) the glory of the hero. Gangadevi, to suit her plot, presented the following descriptions in the MV:

i) The description of the king Bukka and Kampana

ii) The description of the city Vijayanagara and Madhura

iii) The description of the pregnant Devayi

iv) The description of the birth of Kampana and his childhood
v) The description of military expedition and the battlefield

vi) The description of the nature

vii) The description of the aquatic sports

1) The description of the king Bukka and Kampana

Generally the poets in Sanskrit are keen and shown much attention to the descriptions of the physical beauty of the female personalities. But Gangadevi exceptionally and obviously has tried her best to describe the handsomeness of the male personalities effectively. The descriptions of Bukka, the king of Vijayanagara and his son Kampana, the hero of the poem are the two male characters on whom the author focused her attention. When the former occurs in the first canto of the poem, the latter is found in the third canto. Various limbs of the male body such as the long arms, broad chest, strong shoulders, sparkling eyes, gracious glances, etc. are described in a realistic touch. While describing the greatness of the king Bukka, the author compares him as a Sesa among serpents, Himavan among the mountains, and Visnu among the gods. He was the first among the lords of the earth. According to her, Bukka is severer than the Sun and more pleasant than the Moon. In depth of qualities, he has excelled the ocean and in firmness, the mountain.
Sumeru⁸⁸ The special character of Bukka is that he sought the assistance of discernment alone for his ministers the bow alone for his army the strength of his shoulders alone in the battlefield⁸⁹ Bukka was religious minded She states that the tree of dharma which had withered away by the scorching heat of the Kali age sprouted again by the water that flowed from the hands of Bukka while making gifts of charity⁹⁰ Thus the description of Bukka resembles to that of Dasaratha in the Ramayana and Dilipa in the Raghuvamsa

In the beginning of the third canto Gangadevi presents a beautiful description of Kampana’s pleasing physic She states that Kampana’s waist was shapely and slender which enhanced the beauty of his personality It is suggested that the lions that have afraid of his strength have presented their waists to him as a sort of hush money in his favour⁹¹ While comparing Kampana’s chest she states that his paneral like chest shone just as broad as to be able to hold in its expanse the breasts of beautiful women the breasts which could well compare with the frontal globes of an elephant head⁹² His stout shoulders were always a sight for people⁹³ His face with beard was looking like the black spot of the moon⁹⁴ She beautifully
describes the eyes of Kampana. The redness that appeared in the corner of his lotus like eyes suggested anger against the ears that set a limit to the freedom of their expansiveness. The poetess imagines that long and lofty nose of Kampana as a demarcation on the province of the other. Then she describes the hair dress. It is stated that his hair dressed with red blossom that looked like emblem expressing red hearts of beautiful women. Thus it is indeed novel that Gangadevi is rather an exception to all poets as she described the physical features of male personality.

(11) The description of the city Vijayanagara and Madhura

Generally Sanskrit poets prefer to describe either the king or his capital. Only a few rarely describe the both. For instance in the Kumārasambhava the Himalayas are described in the beginning and only incidentally a little description of Osadhiprastha is given in the sixth canto. Lord Śrīkrṣna and the city Dvaraka are described in a few verses of the third canto of the Śisupalavadha. In the Naisadha there is no description of the capital city. But it has only the description of Nala. But Telugu Kavyas have followed the tradition of describing both the king and his capital just at the beginning of the work. The same pattern is adopted by Gangadevi who describe the
Capital Vijayanagara immediately followed by the description of Bukka. It is to be noted that the pathetic state of Madhura in the eighth canto can also be considered as the description of the city. When the description of Vijayanagara is impregnated with *abhutarasa* the condition of Madhura represents the *karunarasa*. The author handles both *rasas* of opposite nature so well as to please the taste of connoisseurs. The wealth of imagination and the employment of the metaphors here resemble the descriptions of Bana and Magha.

The description of the city Vijayanagara is found in the beginning of the first canto of the MV running into twenty three verses. At the outset it is described that the king Bukka who had augmented his riches by conquest had the famous Vijayanagara for his capital city. This had won the approbation of wise men as Indra's Amaravathi won that of the gods. The river Tungabhadra which encircled the Vijayanagara as a formidable moat appeared as if in rivalry with the heavenly Ganges that flowed around the borders of heaven. The city is described as having natural protection. It was surrounded by ramparts on all sides which were as high as the Cakracala mountain. The water trench round the city looked like the
novel of goddess of earth The lofty and gem set towers of the beautiful city are described as the peaks of the Sumeru the pleasure groves looked like the abodes of spring of various plants and flowers. The pleasure hillocks were looked like the veritable hiding places of the god of love. The elevated portions of the city had multi-storied palaces which were white like the clouds of the autumn. Further the city was full of virtuous Brahmans and groups of musicians ever strode its expansive grounds. Good hearted people at large loved to wonder in its precincts like gods in the regions of the Sumeru. The city was just an abode of all good fortunes. The city was looked like garland of precious stones on the shores of the sea of virtue. The disc of the Sun caught in the heights of the city palaces produced on the onlookers the illusion of a golden jar. The clouds that hung about the sides of the palaces with the colour of padmaraga gems reflected in them always looked brown like evening clouds. The god of love never thought of resorting to his flower arrows to effect his conquests in the face of the lovely glances shot from the eyes of beautiful women there to subdue the hearts of youth. There was no hardness in the city except in the breasts of beautiful damsels nor crookedness except in their curly locks not thinness except in their waists. Pampa was the branch city of Vijayanagara.
Many kuberas were there so much so that god Virupaksa (Śiva) who was enshrined there never spent a thought about his original home at Alaka.

Gangadevi presents while describing the city Madhura the pathetic condition of the Tamil country owing to the tyrannical rule of Muslim rulers. She makes the very goddess of the city Madhura herself to appear before the king Kampana and elucidates the saddest plight that she is undergoing. She says that in Madhura temples where the joyous sounds of drums (mrdangas) were heard once at present only the howls of jackals are heard which made temples their abodes.

The river Kaveri that had been regulated by proper dams and channels has begun to flow in all directions. In the agraharas where the yagadhuma was largely smelt and the sound of the chanting of Vedas was audible everywhere now only the offensive smelling smoke issuing forth from the roasting of flesh is smelt and the harsh voices of Muslims are heard. The waters of the river Tamraparni which was used to be white and full of fragrance of sandal paste now it is flowing red with the blood of Brahmins and the cows slaughtered by the Muslims. The goddess explains that she is very much distressed by looking at the tearful faces of Dravidas.
whose lips parched by hot sighs and hair worn in utter distress

Thus the description of Madhura by Gangadevi is an excellent illustration of the pathos

iii) The description of Pregnant Devāyī

The description of the pregnancy and the morning sickness of Devāyī is analogous with the description of such sickness of Sudaksinā in the Raghuvamsa. Gangadevi describes the morning sickness of Devāyī which is quite natural to woman during the pregnancy time. She expresses her desire to eat particles of earth which are too tasty to her. Gangadevi imagines that Devāyī was the beloved consort of the lord of the earth indulged in tasting particles of it as if to teach the responsibility of reigning over the world to the infant in her womb. The very nature of her longings in her pregnancy which always took a daring turn suggested that her son would be wedded to heroic accomplishments. Though she was physically unable to walk as far as the pleasant hill where the deer were quietly grazing she in her mental flights was on tops of the Malaya mountains inhabited by ferocious lions. As time advanced the limbs of her body began to put on flesh her face regained its sweet and lazy eye looks her belly began to show its folds distinctly.
and this change in his beloved filled the king with delight. The auspicious line of hair that was on her abdomen looked like a black serpent in guard in order to protect the infant within. Her breasts with black nipples surpassed in their attractiveness the cakravaka couple with a bit of blue utpala flower in their beaks. Thus the description of the psycho physical features of a pregnant lady are indeed very natural in the work of Gangadevi.

iv) The description of the birth of Kamapana and his Childhood

Gangadevi describes the birth of Kampana and his childhood continuously in the second canto. It is described that Devayī gave birth to a child by the king in an auspicious moment as Pārvatī gave birth of Mahasena by Mahesvara. All the directions have become clean and calm as if they were washed by the waves of the milk ocean. The god Agni who was overwhelmed as he was going to receive the offerings shortly in the southern part of the country out of pleasure began to dance with locks of flames. The wind god blew a cool breeze the boon giving plants of the heaven showered the rain of flowers as a gift. The elephants were jubilant as the new born child is going to terminate their enemies i.e. lions. The horses have knocked the ground with their hooves out of joy. The citizen were
jubilant on hearing the news of the new born and the king was generous to please the people with gifts on the auspicious occasion. The luster of the child rosies palms, brown feet, auspicious marks on the body, smily face with widened eyes are described with excellent metaphors. The ceremony of Jatakarma was celebrated and the child was named as Kampana as he is going to make his enemies to shiver by just his name. The childhood of Kampana is described in about three verses. The adolescence of Kampanas is depicted beautifully in about thirteen verses in the third canto. As it is the description of the hero, it was dealt with in detail in the description of the king itself.

v) The description of military expedition and the battle field

Though the author of the MV belongs to a fair sex she left an indelible mark in depicting the constituents of the military forces and its preparedness as well as the various feats in the battle field. The poem describes the preparedness of military expedition in the fourth canto followed by the description of Kampanas horse in nine verses. The battle field occurs twice once the hero's invasion against Sambhavaraya in the fourth canto (52 76) and the other one is the war against the Muslim ruler of Madhura in the ninth canto (2 39)
It seems that author close association with the royal family could enable her to portray the picture of military matters so lively. It is described that no sooner was the order given than the battle drums began to resound everywhere. Thousands of elephants with carpets on their backs, horses fully caparisoned and men protected in their nailed coats gathered together. The infantry consisted of men of various countries and carried the different weapons such as the Kripa, Karpana, Prasa, Kunta and Kodanda. The generals of the army, men of high birth and rank, adorned with all such ornaments as are worn on the occasion of going out for the conquest of enemies gathered in gateway of the palace awaiting the arrival of prince Kampana. The flags were unfurled and umbrellas made of white silk were held up just before the prince came out. The Brahmins recited the atharvana mantra and blessed the prince to become victorious. The cry of Jaya rang out everywhere. When the prince mounted his horse, the generals and other distinguished personages wished him success by holding both their hands in the anjali pose over their bowed heads. The kings of Chola, Pandya, Kerala, baton in hand preceded forward on foot to make way for Kampana's horse. The women folk of the town threw layas (fried rice) on the prince praying the success in his expedition.
The description of the horse (IV 20 28) on which the prince mounted is an excellent illustration for the imaginative and creative faculty of Gangadevi. She exhibits her erudition in employing similes, metaphors etc. with no efforts. The descriptions of war are similar with the descriptions of battle between Raghu and Indra, Aja and his enemies in the *Raghuvaṃsa* and Rama and Ravana in the *Ramāyana*. The fierce battle that took place between the armies of Kampana and the Dravida king Champaraya and Kampana's single combat with Champa's swords in hand are described in about a dozen verses magnificently in the fourth canto.

Lastly Gangadevi describes vividly the encounter between the armies of Kampana and the Sultan of Madhura and finally the single combat between them in which the Mohammedan chief was fell at last on the ground and licked the dust in the last and ninth canto.

vi) **The description of the Nature**

The nature finds prominent place in Sanskrit literature. It bears a strong emotional appeal and keeps the human mind ever delighted. The poets who observe the nature keenly possess a special sensitive towards the objects of the nature. Vālmīki and Kalidāsa the
lovers of the nature have glorified the role of nature on human life through their compositions. Gangadevi joins them to sung the glory of nature with great enthusiasm as a faithful follower of traditional poets. The second half of the MV is engrossed with the beautiful descriptions of the nature. Being fond of nature the poetess has displayed her skill in giving all details pertaining to seasons. She closely follows Kalidasa in presenting the charming picture of different seasons and their influences on human beings. The topics of descriptions are broadly classified into three: (a) Sunset and Moonrise (b) Seasons (c) Water sports

a) Sunset and Moonrise

Gangadevi very impressively describes the natural phenomena the sun set and moon rise in the seventh canto of MV. These natural phenomena provide a proper atmosphere for the sentiment srngara. The poetess beautifully depicts the various stages of the sun set followed by the subsequent night and the moon rise. Sketching the fascinating picture of the setting of the Sun, Gangadevi imagines that though the setting sun submerges into the waters of the ocean as if to replenish his heart that had been spent for making lotuses blossom during the day time from the submarine fire. She describes the orb of the sun which is moving on the waves of the ocean is seen as if
its luster gone rolled scattered by the ocean waves sea fishes licked it often mistaking it for the broken pieces of a fruit. She refers to the evening twilight that immediately follows the sunset when the sun slipped down. The sky studded with stars was reddened by the spread of the evening twilight. The poetess imagines that the evening twilight was fancied by people as the screen of the stage when the time the dancer was about to act the part of night having taken off the disguise as day. Further the darkness with twinkling stars was imagined as the Lord Siva was letting go his elephant skin clothing dotted with the drops of blood after his dance was over.

Then she proceeds to describe the moon rise and the moon. She portrays the various phases of the rising moon in a touching way. The moon first appeared as if filled with red color (passion). She imagines that a portion of the reddish orb of the moon appeared on the eastern region like the mark on the fore head of a beautiful maiden whom that region might be imagined to incarnate. The spreading of the moon light in the vast area is imagined that a damsel called the eastern region who draws out her white silk garment of moon light presented to her by night from the conch like white box of moon and dresses herself with it and looks so
splendid\textsuperscript{134} The cause for general feeling that moonlight increases the ordure of love in separated lovers is described by the poetess by imagining that the sun enters the moon every new moon day and so the latter is also endowed with the heating quality of the former and thus the moon enhances ordour in lovers during separation\textsuperscript{135}

During the night lotuses do not bloom and they do not raise their heads. The poetess compares thus phenomena to various women in the following words: Due to moonlight lotuses neither bloom nor look up to the moon nor return the greetings. It proves how virtuous women are firm in their vow of chastity\textsuperscript{136}

b) Seasons

**Summer (grīśma)**

Following the tradition of rhetoricians Gangadevi commences the description of summer in the fifth canto of the poem. During summer the days enjoy bright and long sun shine and the nights are short. Young ladies prefer to spend much of their time in water sports\textsuperscript{137} Gentle winds fragrance with the smell of full bloomed patala flowers would blow. The poet fancies that the days become longer and longer to the delight of the cakravaka birds in the unbearable heat of summer even the horses of the sun may get
tottered and have to move with less speed. The elephant cupid getting scratched in the sun found shelter in the breasts of beautiful ladies which were wet with paste of sandal and cool due to the contact of pear string. It is described that the king was delighted with the unadorned faces of his beautiful ladies with the sirisa wreaths placed in the ear and pearl like drops of sweat appearing on the faces. The king got over the heat of the day by retiring with the choicest ladies to his summer house where water pentacles sparkling like the stars were being sprayed incessantly.

**Rainy (varga)**

The summer is followed by the rainy season which was very beautifully described in the *Ramayana* (Kiskindhakanda 28) and *Ritusamhara* (canto II). Gangadevi attracted by the beauty of the rainy season commences it by a note of welcome by cātaka birds and nicula flowers. The season is conceived as if a second king. The cātaka birds intend upon drinking the rain drops directly from the clouds make sweet sounds. This sweet sound is imagined by the poetess as a welcome song of the cātakas to the king. The nicula flowers which bloom in rainy season have fallen on the ground by the blow of the wind. This falling of nicula flowers is conceived as if
they are fanning the king just arrived. It is described that the bees like black clouds looked like dark colored petticoat flashes of lightning that appeared now and then glittered like the borders of gold lace and rain drops like pearl counting. A beautiful picture of the rainbow is presented. The rainbow with its green red and white clouds shone like the girdle of the goddess sky studded with emerald coral and pearls. The frozen rain drops fell from the clouds that whirled round with the blowing of the eastern wind. Looking at them one wondered as if they were not pearls which were taken along with the sea water during the clouds formation. The advent of the rainy season enacted the role of romance confident to the king in the night time as it made even the newly married shy girls embrace his at every sound of thunder murmuring. The king was very much attracted by pleasure hillocks. Eyes in the tails of dancing peacocks rendered them very picturesque and camphor deposits in them exuded the most agreeable odour. The number less kadamba trees were in full blossom. King Kampana was attracted by his beautiful ladies whose curling locks were decorated with the evening blossoming mālati flowers. The king's love passion was very much excited by gem set pavilions fragrant breezes wafting the smell of kutaya and ketaka flowers and by the musical notes of intoxicated peacocks.
Autumn (śarad)

Gangadevi portrays the picture of autumn that follows the rainy season. The autumn season is the time of harvest of sugarcane, barley and rice. The grass is still lush and the streams shrink back to their old channels showing the evidence of recent floods. The clear sky, crystal clean water of the lakes, gently flowing rivers, sonorously blowing wind, blossoming of flowers etc. are the striking features of the season.

The poetess personifies the autumn as a beautiful lady with lotus-like eyes desired as if were to see her face every now and then in the mirror of the sun whom she frequently drew out from his wrapper of white clouds¹⁴⁷. On the advent of the autumn season rose the brilliant Agastya star. Due to this star, the water were cleared of their muddy condition. The poetess compares it with the minds of men becoming clear after receiving instruction from a merciful teacher¹⁴⁸. The rivers due to the effects of autumn were rid of their impurities and looked slimmer. By uniting the rivers with swans and the lovers the season really enacted the role of a dear female friend effecting reconciliation between angry lovers¹⁴⁹. As the autumn sets in the white clouds lined the sky and lighting disappeared. In that state
the sky resembled the watery expanse of the sea with clusters of foam here and there and coral reefs gone\textsuperscript{150} The young women guarding the rice fields sang the spotless fame of the king decked as their persons with the garlands of pearls that had come out of the bursting of ripe red sugarcane\textsuperscript{151} The king Kampana enjoyed the autumnal nights fully for in their contents they resembled his ladies in every respect blue water lilies had the beauty of their eyes the moon of their face white water lilies of their smile and stars of the pupil of their eyes\textsuperscript{152}

\textbf{Winter (hemanta)}

The poetess gave equal importance to the winter season by describing its influence on the royal young ladies The lotus clusters were hit by snow and the moon became pale in color but only the faces of the king's beloved consorts gained usual charm\textsuperscript{153} The royal ladies as they shivered in cold seemed to be that they were in an uninterrupted state of love passion as the hairs on their breasts always standing on end and their mouths uttering murmuring sounds\textsuperscript{154} The kings beloved made him fancy that they were decking their hair with pearls in season and out of season as the clusters of their curls were always dressed with white jasmine\textsuperscript{155} The king loved
to remain in his inner apartments sweetly scented with agaru fumes in the company of his beautiful consorts whose breast were warm and painted with saffron paste. The author distinctly displays her knowledge about the natural phenomena like the days becoming shorter and nights becoming longer during the winter season. The poetess imagines very beautifully the season for the nights becoming longer as if to please the amorous king who loved very much to enjoy the night sports.

**Cold (sisira)**

As the cold season sets in, the king Kampana, who incarnated Cupid in pant of his personal charm, enjoying the comforts of the winter season desired to sport with his ladies in the nights in spite of the chilly weather. The ladies of the harem have presented a particularly attractive appearance to the king with their faces white with the dust of *lodhra* flowers and with their foreheads anointed with musk paste. Those young girls who had hornification due to their proximity to their royal lover ascribed it to the cold. But they felt ashamed as beads of sweat which began to collect on their persons suggested of their unmistakable love and passion to him. The breasts of his ladies warm with blossoming youthfulness drove away the cold.
of the season when the king cast loving looks on them, they were very attractive also in their semi covered state with marks of nail scratches and without the strings of pearls on them.\(^{158}\)

**Spring (vasanta)**

The spring season is the most favourable season for poets. This season claims the position of rturaja (king of the seasons) as it creates a pleasing atmosphere for love. The poets have a fascinating attraction to describe the season. This is the season of blossoming flowers, swinging creepers, humming bees, chirping birds, cooing cuckoos, fragrant winds, lakes with lotuses, and crackling of geese.

Gangadevi presents a captivating description of the spring in about fifteen verses. When the spring season sets in, the beauty of the flowers is seen everywhere. The poetess fancies that the spring season with trees full of flowers as if for an offering, with sprouting foliage like hands folded in veneration, with cooing of cuckoos, as if uttering humble words of obeisance, seems to be paying homage to the king.\(^{159}\) The sprouts of asoka trees with bees humming around in thick rows indicated a sort of appropriateness to the manner in which the tree had by the touch of the tender feet of kuntala ladies.
resounding with ornaments\textsuperscript{160} The lovely travelers that heard with sweet notes of cuckoos which delights the world immensely felt as if they heard the sounds of Cupid's bow that shoots arrows at them\textsuperscript{161}

While starting the influence of the season on human beings Gangadevi fancies that in the spring festival ladies who wished to paint the images of Cupid on boards have ended their paintings with the image of king Kampana because he was always in their hearts\textsuperscript{162} Some royal women felt ashamed before their female companions as they often introduced the name of the king in their forgetfulness while singing songs in praise of Kama\textsuperscript{163} Thus the author of MV painted a beautiful picture of the seasons with tremendous poetic imagination

c) Water Sports

On the established path of mahakavis like Kalidasa (\textit{Raghuwamsa XVI 57 71}) Bhāravi (\textit{Kratarjuniya VIII 168 188}) Magha (\textit{Sisupalavadha VIII 1 71}) Gangadevi describes the water sports in the sixth canto of the \textit{MV} where the king Kampana enjoys with the women of his royal harem

Kampana's leaving for the pleasure garden in the company of ladies is resembled Indra's moving to \textit{Nandana} with celestial
Kampana's entering into the garden pond and splashing water on the group of ladies is imagined as if the pond was looking like a Varunastra of Kamadeva. The aquatic sports of Kampana create a kind of jealousy in the minds of some ladies. The splashing of water on a lotus in the lake by the king made a lady to cast on him angry looks of jealousy; the fringes of her eye lashes wet with tears. Gangadevi describes very beautifully the embraces under the water. She states that Kampana touched delicately the upper part of a lady's thigh underneath the water. She feeling it to a fish bite embraces her lover even when her companions where looking on. It is described how the water sheet touches the whole body of the ladies. She states that the sheet of water first touches the feet, the thighs, then the garment then the waist and finally the breasts of the beautiful ladies as they slowly descended.

The poetess gives a complete picture of beautiful water sports. When the sandal paste from the breasts of Kuntala ladies was washed away the cover of lotus dust which took its place effectively covered all nail marks on them. The current of water floated away the wreaths that had dropped from the Shruti (ears) of ladies. It is compared with man however ignorant will not make friendship with
one who had fallen from the path of *śrutī* (vedic injunction)\textsuperscript{170} Though their royal lover asked them to stop the play the ladies had no mind to do so as they were very much attracted by the love sports and so they did not leave the pleasure lake though its water had completely washed away their decorative marks\textsuperscript{171} The king Kampana and his ladies were so much satisfied by the water sports that they felt as if they had derived the sexual pleasure\textsuperscript{172} At last the kings departure to palace is compared with the kalpavrksa moving from the milky ocean in company of water nymphs fatigued with the tossing in churning\textsuperscript{173} The king was delighted to look at his beloved ones as they emerged out of water with nail marks on their bodies distinctly visible with their thighs revealed through the waving cover of wet clothing and water particles dripping from their long braids of hairs\textsuperscript{174}

The poetess has referred to all the important features of aquatic sports such as swimming in the water different stokes of swimming splashing the water on each other embracing under the water snatching away the under garments with the magic touch of her imagination
II Alankaras

The excellence of a poem lies mainly in its richness of sentiment. But it is not proper to look upon the poem in this manner at every stage. Since figurative language fits only the playful working of the poets' imaginative minds, great rhetoricians have included the alankaras among the constituents of poetry.

हाराविविकलझारा तत्र स्वरुपमाधवे।

The figures of speech like upama, rupaka, etc. adorn the poetry just as a golden necklace. So the poets have made ample use of them.

The poetic figures embellish the body of poetry constituted by sabda and artha. Vamana states that beauty is alankara and a poem appeals to the mind of a reader only if it has alankaras. But the excessive use of the figures of speech with special efforts would amount to a tautality as rightly observed by Ananda ardhana. He says that alankaras should be used with great discretion in such a way as to subserve the delineation of rasa. Alankaras should be such as evolved without special efforts on the part of the poet.

Subservience to rasa and spontaneity in evolution are the special requirements of alankaras which, when fulfilled, give a stamp of greatness to a poet. Kalidasa among the classical poets has thus
stamp of greatness in using alankaras. Poets after him have shown greater fascination for alankaras to the extent of degenerating them into more and more artificiality.

Now a word about the place of alankaras in a piece of poetry would not be out of place here. The word alankara literally means अलंकारतौति अलंकार, i.e., that which decorates. In day to day life alankara means ornaments which decorate persons. In rhetoric, the word alankara means poetic embellishments which adds charm to the beauty of a lady. Bhāmaha and Dandin hold that alankaras are very essential in a piece of poetry. Bhāmaha opines that an unornamented poem though full of poetic sentiments does not attract a reader like a beautiful but unornamented face of a lady. Dandin also said about the importance of alankaras as a means of adding charm to poetry. The Agnipurana also has ascribed the same importance to alankaras and has added that a poem devoid of alankaras is like a widow. Though Vamana laid more emphasis on Riti, he did accept the importance of alankaras. He also says beauty is alankara and a poem appeals to the mind of a reader if it has alankaras. He opines that although the gunas make a poem charming, alankara is to add to the
To quote him again:

कायकेशामया कस्तोरी धर्मा शुणा। तद्विनित्यकेहं तरवा वलंभार॥

During the period of Vaman,  \textit{alankaras} had been guarded a very important in \textit{Kavya}. Ardhavardhana is the first rhetorician who strongly opposed the importance ascribed to them. He has asserted that \textit{alankaras} should be used only if they are suitable in the culmination of \textit{rasa}. Otherwise, they should be avoided. He says:

काले च ग्रहणत्यागी नातिनिर्विघ्निन्दिता॥

A poetic composition has its two aspects: (a) Words which constitute its outer figure and (b) the connotations of these words i.e. meaning. Both of these should be well arranged and ornamental in a composition of high poetic value. Thus, the \textit{alankaras} which add charm to any poetic piece can be of two types: Viz (1) decorating the words i.e. \textit{Sabdalankaras} (2) decorating the sense i.e. \textit{Arthalankaras}.

These which decorate the words entirely depend upon the words for their existence; for they cease to survive as soon as a word is replaced by another. On the other hand, the \textit{alankaras} based on meaning continue to exist even with the change of letters and words.
Gangadevi 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 MV makes it evident that Gangadevi has employed more than forty figures of speech in appropriate contexts to adorn the narrative part of the text and to attract the hearts of the readers. As a matter of fact, Gangadevi is no lesser than Kalidasa.

Both the sabdalankaras and the arthalankaras consist in a big group of figures of speech that have been used by Gangadevi. To be more precise, Gangadevi's use of sabdalankaras is considerably scanty compared to the use of the arthalankaras. Yet all the three important varieties of a sabdalankaras have been brought in beautifully. Those three are anuprāsa, yamaka, and ślesa.

Anuprāsa

Anuprāsa 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.

कल्याणाय सता भूयाइःश्वक्तावलाननः ।
शारणागतंकल्पकल्पनाकल्पपाणि॥

(I 1)
The first benedictory verse of the MV itself exemplifies the anuprāsa. The word kalpa is repeatedly used thrice in the latter part of the verse. A sort of vṛtti is used; hence this may be called an example of vṛtlayanuprāsa.

**Yamaka**

Yamaka is repetition of a group of consonants along with the vowels in the same order but the repeated words give different meaning.

In the context of describing the water sports of king Kampana, an example of yamaka type of sabdalankara is seen in its fullness of meaning. It runs thus:

अः द्वितितमेन वारिताभिन्नहसस्ये न वारि ताभि ।
परिलुक्तलामचर्चिकाभिन्नहितिर्सा महिलामध्यिकाभि ||

(VI 65)

The first two pādas end with the word vanṭābhaih and the latter two pādas with the words carakabhuh.

These two repeated words contain different meanings. That is vanṭābhuh in sense of removal and in the second pāda this word should be understood with splitting as van tabhuh of which meaning is altogether different. On the latter two pādas carakabhuh is
repeated This word gives the meaning of the application of sandal paste on the forehead. In the fourth pāda the same word appears as an adjective of mahula which means fair ladies.

This is how Yamaka is conspicuous in the example above.

When more than one sense is conveyed by distinct words coalescing into identity it is termed as paronomasia (Slesa)\(^5\). A pause between two words or letters may be dropped and read with one effort. And the meaning may be understood accordingly. But it is always combined with other alankara like upama or rūpaka or atisayokti etc. It seldom occurs as an independent alankara. One beautiful illustration of this figures of speech can be cited from the description of Gangadevi's obeisance to the pets who influenced her. She says:

\[
\begin{align*}
\text{दैयासिकेव गिरा गुम्फे पुण्ड्रेख्षादिव लभ्यते ।} \\
\text{सद शहद्याभ्दी सार पर्वणि पर्वणि ॥} \\
\text{81}
\end{align*}
\]

Just as there is delicious juice in every joint of red sugar cane, there is sweet essence in every section of Vyasa's string of expression in the Mahabharata.
The poetess has exhibited her skill in employing *arthlankaras* among which only a few are cited with illustrations.

**Utpreksa**

*Utpreksa* or poetic fancy is the representation of an *upameya* as probably identical with a similar object i.e. with an *upamana*\(^{165}\) words like *manye sanke dhruvam prāyah nūnam ūhe* etc. reveal the presence of *utpreksa* *īva* is also included among the words denoting *utpreksa* When *upamana* is such as is especially imagined by the poet *īva* suggests probability in *utpreksa* Following is an example illustrating *utpreksa*

> यत्रावलम्बसादृश्य वाण्डाविभिमलम्बरस्।
> प्राय पयोधरोत्सैधैर्धा निघटि पुरुषय्।।

(I 64)

The blooming breasts of the maidens of the city were beautifully set off by their slender waists even as thick clouds in the void above. A thin fine garment on the breasts of the ladies is slowly slipped down to the waist. Thus the plump breast with a thin fine in the city of Vijayanagara is fancied as water laden clouds in the sky. The word *prayah* in this verse reveals the presence of *utpreksa*. 

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\(^{165}\) For *manye sanke dhruvam prāyah nūnam ūhe* see note to III 11.
Rūpaka

Rupaka or Metaphor is the identification of the upamāna and the upameya. This identification must spring from extreme resemblance between the two. Another point to note is that the abheda in rupalta is aharyā or volitional. Though we identify the face with the moon, we are quite conscious of the difference between the two. This definition may be seen reflected in the following examples:

महाकविमुखाभोजजिपितजस्तिकाम्।
ैैतःयज्ञलिखित्योत्तरा देवी वन्दे सरस्वतीम्॥

(I 3)

[I make obeisance to goddess Sarasvati who lives in the lotus like mouths of great poets as a sarika bird in a jeweled cage and who acts like moon light on the ocean of Universal Intelligence.]

In this verse Gangadevi extols the goddess Saraswati. Rūpaka is seen in the word चैत यज्ञलिखित्यो राजाम्.

Upamā

Upama a figure of speech has been the foundation of all other alankaras. Upamā is formed where there are all the four constituents in the given example. Those are upameya upamana sadharaṇa dharma and upamā pratipadana sabda. Upamā with all these
constituents is called purnopama and when there is an absence of one or two or three constituents mentioned above it is called Luptopama. Upama is based on the resemblance between upameya and upamana through which the common property or the sadharana dharma is understood. The resemblance is known by the upama pratipadaka words like Yatha Iva Va Vat etc.

Gangadevi’s use of upama may be seen from the examples below:

सत्स्वप्नशृङ्खु दर्शेषु तामेव मनुष्यादिपि ।
बल्मिरत निशानाथि जप्रेड्विव रोहिनीम् ॥
(I 74)

[Though the king had other wives also she alone became the object of his love and regard even as Rohini to the moon among celestial luminaries]

This verse tells us that Devayi was the dearest of all the wives of the King Bukka. This is compared with the Rohini’s being the dearest to the Moon though he is surrounded by many star wives. Here Bukka, Devayi and other wives (upameyas) are respectively compared with the Moon, Rohini and other stars (upamanas). The common property of sadharana dharma i.e. dearness is known. Hence this stanza illustrates upama figure of speech.
**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 *upamāna* *Atisayokti* arises

1. When the matter under description though the same is represented or ascertained as another or different or

2. When there is a supposition or assumption of an impossible thing as a result of expressing or bringing in the sense of यदि by the use of same such word as यदि चेत् or

3. When there is an inversion of the order or sequence of the effect and the cause i.e. when the effect is mentioned first in order to bring out the capacity of the cause to produce its result very quickly. 

An example given below

तत्तिमिचिसपति तासमीलितशेषलोचन ।
शेषो युगपद्वाराण्डौ प्रयाबधिधियोर्धशाम् ॥

(IV 6)

[As the uproar entered the bowels of earth सesa closed his eyes (which were also his ears) and he became both blind and deaf by a single act]
Here poetess wants to impress the height of the terrifying uproar caused by Kampana's march on Sambuvaraya territory. Therefore she makes an assumption of an impossible result; i.e., making Śesa both blind and deaf.

**Arthāntaranyasa**

Where a general proposition or a particular proposition is corroborated by a proposition other than that either through similarity or dissimilarity it is called arthāntaranyasa. Following is an example:

हरित परिक्ष्य वासवी हरिणाङ्ग कर्पातलीलया ।
रपृशति प्रणयात कुमुदवति बल विश्वासपद न कामिन ॥

(VII 47)

[The moon embraces with his hands of rays the damsel of eastern region and at the same time also touches another called kumudvatī (bed of night lotuses). This shows that lustful men ought not to be trusted.]

This stanza brings out a general proposition that lustful men ought not to be trusted. By this general proposition the lustfulness of the Moon is corroborated.
Besides these many figures of speech the other figures like svabhāvokta (IV 79 V 16) gūdhokti (VI 7 8) samāsokti (I 59 VI 60) nirukti (II 7) praudhokti (II 8) sahokti (III 16 II 21 IV 49) paryāyokta (IV 82 VIII 34) drstānta (III 17 VIII 26) aprastutaprasamsa (I 17) preya (V 72 74) prātivastupṃ (I 19 21 III 31 42) vastudhani (I 4 44 66 III 10) anumāna (II 7) tadgundadankara (I 58) ullekha (III 22) arthapatti (II 22) yathasankhyā (II 36) sasandeha (VII 24) vibhāvanā (IV 45) have been used rarely to create poetic charm. Gangadevi in fact is not headstrong in their use. She has not stuck to any one figure of speech but has used different alāṅkaras and left them according to the occasion. The use of these alāṅkaras no doubt has added much in the expression of ideas and culmination of rasa. Though the poetess has frequently used the alankaras it is not the center of her concentration. They have been used by her to suit the purpose. With Gangadevi the use of alankāras is only a means to bring additional charm to the epic MV but never to display her knowledge of rhetoric.
III  **Rasa Delineation**

Rasa is one of the most essential elements of the kavya. In fact it is regarded as the soul of poetry by the Indian literary critics. The term Rasa conveys different meanings in different contexts but its essential core remains unaltered. Rasa literally means juice or essence. It also means taste, relish or flavor. That which is relished is called rasa *rasyattā rasah*. In fact whether we use the word in its association with the palate or the transcendental experience of a yogi, or the delight offered by art, the word rasa indicates the pleasure that each class of people receive from their experiences. In his book *The problem of the Rasavadalankara* Prof. M. Hiriyanna calls it an integral aesthetic experience. The ultimate appeal of any literary work depends upon this element. In the opinion of Bharata, the celebrated author of *Natyasastra* and the founder of rasa theory, no kavya can be fully enjoyed without Rasa. The later rhetoricians from Bhamaha to Jagannatha follow Bharata in this respect. Admitting the predominance of rasa in poetry, the literary critics deal with various topics such as Gunas, Ritus, Alankaras etc. as the factors sub serving the delineation of rasa. Literary critics in India have highlighted the objectives of poetry to be two fold viz. creating delight in the hearts of sahrdayas (*vigalitavedyantarā nanda* or *saḥrdayahlada*) and inculcating the ideals and morals of life in the manner of a wife.
Every poetical work should conform to these objectives. There is enough scope in it to conform to the above mentioned purpose of *Kavya* through the variety of events and descriptions coming as the constituent part of well organised and well executed theme. It has the capacity to create delight through the delineation of rasas. With its various constituent parts it delineates various rasas.

While explaining the characteristics of a *mahākāvya* Bhamaha and Dandin have said that the main feature of a *mahākāvya* is its repleteness with rasa (*rassabhavanirantarata*va) Anandavaradhana and his followers have maintained that rasa is the soul of poetry. All in all it may be asserted that all the factors of poetic charm should aim at rasa realization. The above mentioned rhetoricians have also laid down that one of the rasas *srngara, vira, karunā* or *santa* should be predominant in a *mahakavya* while other rasas should be introduced as subordinate to the main sentiment. These observations of the literary critics regarding Rasa delineation in a *Mahakavya* have been inspired by the example of the *Ramayana* Mahābhārata. The mahakavyas of Kālidasa Asvaghosa etc. This literary tradition is meticulously followed by Gangadevi in the MV. The *vīra rasa* alone may be regarded as the central *rasa* of the MV. It pervades the entire
poem from beginning to the end. Other as like srngāra hāṣya karuna etc are delineated as subordinate asas in the constituent parts of the poem.

**Virārasa**

According to Bharata, **Virārasa** is constituted of supreme natures and consists of energy (utsaha). This is aroused by the determinants such as presence of mind, perseverance, diplomacy, discipline, military strength, power, reputation of might, influence, and the like, and it is to be represented by firmness, patience, heroism, charity, sacrifice, diplomacy, and the like.

This heroic sentiment undoubtedly is the predominant sentiment of the poem MV. It may be noted here that literary critics mention four kinds of heroic sentiments viz. danavrā dharmavrā dayāvira yuddhavrā. It is possible to find in Kampana the combination of all these four types. But yuddhavrā type of Kampana's personality is predominantly noticeable and it pervades the whole epic.

Kampana killed Sambhuvaraya in the battle field and thus fulfilled the decree of his father that he should rule with the fame of
his victory duly established in Kanchi. He inaugurated a just and prosperous rule over Tundiramandalam. Here Kampana demonstrated his yuddhavirata by killing Sambhuvaraya and he demonstrated his dharmavirata by removing differences in castes and religious orders.

The cantos IV and IX have been fully devoted to the delineation of vīra rasa. Not only every incident but each and every verse therein also is replete with vīra rasa.

Sṛngara Rasa

Next to vīra rasa, sṛngara finds a prominent place in the MV. Sṛngara is caused by the durable psychological state of rati or in other words it proceeds from Ayoga i.e. vipralambha taking place before the consummation of marriage and viprayoga, the separation of the lovers deep in love after marriage. Whatever may be the reason for the separation of lovers it has ten stages beginning with abhilāsa and ending with what is technically called marana. In a way all these effects of separation of lovers clearly indicate the psychological insight of the rhetoricians. Without going into the intricacies and complexities of the classification of sṛngara rasa it is proposed to deal with the delineation of sṛngara rasa in the MV in a general way.
the sentiment of love is developed in two full cantos (6th and 7th) of the MV. It is noteworthy that the delineation of srngara rasa is used with a view to heighten the effect of vīra rasa.

In the sixth canto, the poetess Gangadevi describes elaborately the aquatic sports of King Kampana as Uddīpanavibhāva for the delineation of srngara. In handling this situation many transitory emotions of the lovers have been attractively expressed by the poetess. For instance, Prince Kampana tries to get the pleasure of an embrace of his beloved under water. As the prince touched nicely the upper part of the lady underneath the water, she feigned fish bite and embraced her lover even when her companions were looking on. Here the subtle anxiety and eagerness of the king to get the pleasure of an embrace of his beloved are effectively suggested.

Karuna rasa

The sentiment of pathos (karuna) with sorrow or grief as its sthāyi bhava is given a proper treatment in some portion of the MV. 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 falling of what is undreamed of (anstaprat). In the MV Gangadevi delineates this sentiment of Karuna effectively in her descriptions of the conditions of the Tamil country after the Muslim occupation.

The exhortation and encouragement given to the hero by the Goddess of Madhura describing her grief at the revolutionary situation in the country is full of pathetic sentiments. And the Goddess of Madhura explains the miserable condition of the Tamil country to Kampā in his dreams. She says that those temples which were once resonant with the sounds of mrdanga drums are now echoing the fearful howls of jackals. The river Kaveri, uncurbed by proper bunds or dams, has become reflected very much from her time-honoured course and flows in all sorts of wrong directions as if imitating the turaskas in their actions. I am very much distressed by looking at the tearful faces of Dravidas, their lips parched by hot sighs, and their hair worn in utter disorder. Here the words of Goddess are full of pathos. The sorrow of the Goddess is anubhava, cinta, visada, etc. are the sañcaribhāvas.
Hāsyā Rasa

Usually hāsyā is treated in literature as subordinate to śṛṅgāra or in other words hāsyā is the miming of śṛṅgāra. Hāsyā consists of the permanent mental state of hasa i.e., its soul is formed of the hāsa sthāyibhava. This is roused by determinants such as unseemly dresses or ornament, impudence, greediness, jugglery, defective limb, use of irrelevant words, mentioning of different faults and similar other things.

Gangadevi reveals a sense of humour mixed with wit. Vīra being the principal sentiment of the kāvya hāsyā finds very little scope in the MV. Yet like Kālidāsa Gangadevi is capable of introducing abhijāta type of hāsyā in her epic. While describing the defeat of the Tamil forces, the poetess gets an opportunity of introducing a meaningful humour on the occasions of the fighting between Sambhuvaraya and Kampana. Kampana defeated Sambhuvarayas army. Then the army of the Tamils routed by the mighty forces of Kampana took to flight. Some men fleeing in great disorder let fall their weapons in great terror and swore they would never fight again.
While describing the fighting between Champaraja and Kampana the poetess has again hinted at hasyarasa. With the forepart of their bodies bent and eyes fixed the two kings sword in hand stood still for a moment like a picture on a piece of painting.

**Bhayānaka rasa**

The Bhayānaka[rasa] has a close relation with Vira[rasa]. Even though this sentiment is generally to be found in the description of the battlefield wherein terrific scenes are usual yet it is common on any occasion creating a sort of fear in the mind of a person. Its sthayibhava 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.

Gangadevi has delineated this sentiment very appropriately in several situations. When describing the defeat of the Tamil forces, Birds of prey with a view to taste the inner flesh entered into the body of a dead elephant making it quiver. Jackals mistook it for a sign of life fled away though they very much loved to feast on the body. A certain elephant having seized by the foot and thrown up a warrior with his trunk wanted to catch him again as he fell with his pair of tusks.
Bibhatsa rasa

Bibhatsa rasa with disgust (jugaṣa) as its sthāyībhava has been depicted to a considerable extent in the MV. This consists of the durable psychological state of disgust. Anything creating disgust or aversion by a mere thought or sight is the alambana vibhava. In general, it occurs only in the descriptions of filthy objects, obscene sights, and loud talks. Flesh, blood, entrails, the disfigured dead body, foul smell (antātavikasana), produce disgust in the minds of men. Bhaya, āvega, vyādi, apasmāra, etc., are the sancāri bhavas of this sentiment. Since the MV is full of terrific fights as a result of which so many deaths take place, the poetess has ample scope for the depiction of bibhatsa rasa.

In the seventh canto of the MV when describing the battle between Sambhuvaraya and Kampana Gangadevi, gives some picturesque descriptions conducive to bibhatsa rasa. Karnataka forces and the Tamil king attacked each other. Due to this war, in the battlefield, countless rivers of blood began to flow on all sides. The faces of soldiers cut off by the bhallā and arrows looked like lotuses. Describing the dead bodies of the enemies, the poetess says the arms of the kings severed by swords resembled the trunks of...
elephants but were mistaken for snakes by the eagles that snatched them away.

Thus the eight rasas accepted in the poetic tradition have been properly developed in the MV. As already shown vira rasa is the ruling sentiment of this Mahakavya. Other rasas are given a subordinate position here. They are delineated in such a way as to enhance ultimately the effect of the principal rasa. Gangadevi has shown her ability in delineating all the rasas. Except in the case of vira rasa the principal sentiment and srngāra rasa one of the subsidiary sentiments she has been very brief. In the sentiment of srngāra her depiction of the scenes is in keeping with decorum and propriety. Her hāsyā is of the abhijāta type. Since she has not given long descriptions the situations of rasas other than vira and srngāra are brief but effective.

e) Gangadevi a versatile scholar

According to Mammata the poetry is constituted with three basic requirements viz śakti (poetic genius) nipunata (proficiency in different sciences) and abhyāsa (practice). The author of Madhuravijayam Gangadevi collectively displayed all the above three factors in her magnum opus. The work all along generates a poetic
delight in the heart of the readers. Gangadevi has exhibited all her erudition of various branches of learning in her celebrated work. She had mastery not only over the *vedas*, *darsanas*, *dharmasastras*, *puranas*, *kalasastra*, *mantrasastra* but also in the political science, physical science, ideals of kingship, knowledge of warfare, poetic imagination, music, dance, etc.

The performance or conduction of religion ceremonies like *pumsavana* nāmakāna, the king Bukka wearing white garment on special occasions and presenting gifts reveal the poetesse’s knowledge of *Dharmaśastras*. The wordings of the second benedictory verse *stri*pumsanirmana|mattrkarupadharmanu (who form the creator’s model for making man and women) reminds of Manu’s statement of Śiva’s creator ship. And also these two forms of Śiva embody the effulgence of universal consciousness. This suggests Brahman being self effulgence. He surpasses all luminaries and he is the source of all luminaries. It is in consonance with the statement of the *Svetāsvataropanisad*. Her close acquaintance with saivism is reflected throughout her work. A reference to the performance of sacrifices on all auspicious occasions testifies her knowledge of *karmakānda* portions of the *vedas*.
She profusely quotes the characters as well as the incidents of the purānas to highlight the characters of her theme. Thus she presented her knowledge of purānas and itihāsas. The descriptions of seasons, sunset, moonrise, aquatic sports not only reveal her acquaintance with the fine arts but also her poetic imagination. References to the various constituents of army like cavalry horses, elephants, various weapons, and an elaborate description of the battlefields reveal her knowledge of the science of warfare. She had mastery on many subjects like archery, arms, and ammunitions, palmistry, geography, prosody, flora, and fauna, etc. Thus she proved herself as an excellent poetess on the galaxy of Sanskrit poets.
FOOT NOTES

1 Kavyamimamsa of Rajasekhara introduction [Bhai Rashtra bhasya prashada patna] p 20 21
2 The empire of Vijayanagara p 265
3 Winternitz A history of India Literature vol III p 104
   Krishnamachary MV History of classical Sanskrit literature p 215
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   Sreeramamurty P Contribution of Andhras to Sanskrit lite atu e P 106
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6 Amarakosa
7 Introduction to the Madhuravyayam [with Telugu commentary by
   P Subrahmabatan Sastry Sanskrit Collge Tenali 1966] pp 94 104
8 Arudra Samagra Andhra Sahityamu Vol pp 4 5
9 Salva Timmaya Dandanatha's commentary namely Manohara on
   Balabharata Mss No 2295 Mysore Oriental Institute Mysore
   Cf K Ghanashyamala Prasad Rao Balabharata a critical study
   pp 4 5
10 Rukmunikalyana 18 cf K Ghanasyamala Prasad Rao
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11 Ibid p5
12 A History of Indian Literature Vol III p 104 Motilal Banarsidass
   New Delhi 1963
13 Sanskrit and Prakrt Poetesses in the quarterly journal of Mythic
   Society Bangalore Vol 25 pp 49 74
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9 14 43 45 V 5 7 28 & 73
19 V Ragavan The Madhuravjay a o the Virakamparayacarta of
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21 Ibid verses 14 to 54 in the ninth canto
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29 Ibid II 14
30 Ibid II 34
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37 Ibid IV 47
38 Ibid IV 52
39 Ibid 62
40 Ibid 82
41 Ibid 83
42 Ibid VII 39 41
43 Ibid V 11
44 Ibid VII 39 41
45 Ibid VII 1
46 Ibid VII 2
47 Ibid VIII 3
48 Ibid VIII 5
49 Ibid VIII 6
50 Ibid VIII 7
51 Ibid VIII 8
52 Ibid VIII 8
53 Ibid VIII 17 36
54 Ibid IX 23
55 Ibid IX 37
56 Dharmarthakamamoksanam upad sasamanvitam |
Purvavrttam Kathayul tam ituhasam p acaksate ||
Vide V S apte SANSKRIT ENGLISH DICTIONARY P 94 to the bibliography
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58 Ibid I 26
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60 E I Vol III P 23
61 B S Row Short history of Vijayanagara P 93
62 E C Vol IV Pt II Ch TL No 113
63 Ibid IV 75 83
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65 Ibid p 15
66 Ibid pp 17 18
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68 A Krishnaswamy *Tam l C u t j i de Vyajavaga a* p 34
69 Ibid pp 34 40
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147 Ibid V 46
148 Ibid V 41
149 Ibid V 44
150 Ibid V 42
151 Ibid V 48
152 Ibid V 47
153 Ibid V 52
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160 Ibid V 67
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164 Ibid VI 1
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192 Dasarupaka IV – 50 (21)
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195 Ibid VIII 5 (36)
196 Ibid VIII 6 (37)
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