Chapter - III

TIRUMALAMBA
The reign of Vijayanagara has witnessed not only the cultural renaissance of Hindus but also reminded one the ancient glory of ancient literature by way of patronising poets and scholars of various branches of learning and languages. It is astonishing to see a good number of women poets among them. The rulers of the day had allowed their counterparts freely to exhibit their poetical talents. Another royal poetess apart from Gangadevi whose account was dealt with in the earlier chapter is Tirumalamba of same empire. Tirumalaba was reckoned as one of the four women poetesses the other three were being Gangadevi Tukkadevi and Mohanangi. Except the last one all the three are known very well in Sanskrit literature. Mohanangi composed a poem in Telugu namely Maricparinaya. Probably because of their contemporariness belonging to a place and language they might have addressed as KAVAYITRI CATUSTAYA by Utukuru Lakshmi Kantamma.

It is unequivocally confirmed that Tirumalamba is the author of Varadabikaparinaya[campu] [VPC] dealing with the romance leading to the marriage of Acyutaraya with Varadambika, a princess of
Salaga dynasty Unfortunately very little can be said about the author owing to the scarcity of authentic information. Different theories have been floated with regard to the name identity and life of Tirumalamba.

According to one theory Tirumalaba was queen of Acyutaraya. It is supported with a few literary works. For instance, the *Vijayavasam* a Telugu poem by Chemakuri Venkata Kavi states that a certain Sevvappa married the sister of the queen of Vijayanagara King Acyutaraya and got the Tanjore principality as dowry. Another Telugu work by name *Subhadraparivar* mentions that one of the sisters of Tirumalamba was married to the above-mentioned Sevvappa. By this, it is drawn towards the theory that Tirumalamba must have been a queen of Acyutaraya. One of the adjectives used in the concluding sentence of the (VPC) Tirumalamba speaks of herself as the confidante and object of the deepest love of Acyutarayas. It also lead the people to believe that she is the Queen of Acyuta. One of the several inscriptions found in the Vittala Temple at Hampi describing the gift of Acyutaraya a mountain of gold (*suvarnameru*) is composed by one Oduva Tirumalamba. In all probability this Oduva Tirumalamba is
identified with the author of VPC Prof Suryakanta also is of the view that Tirumalaba a court reader has become one of the queens of Achyutaraya\textsuperscript{3}. The Srirangam Temple inscription mentions that the King Achyutaraya visited the temple along with his two principal queens Varadarajamma Oduva Tirumalamba and the young prince Venkatadri. All these statements are stated in support of the above contention.

But the great poet Rajanatha Dindima\textsuperscript{4} the author of Acyutar\textsuperscript{5}yabhuyudayam says that the Salaga princess Varadāmbikā was the mahisī of Acyutaraya.

\begin{quote}
玛हतरामानवतीलोकधाितितुम्मरेगड़नकुलभामहिषीपवे तवा।
कृताधिषेकका सतनामदितितिदुर्वरातिसासीतेकधामिकका वंधू इ।
\end{quote}

(III 48)

And also he makes no reference to Tirumalamba.

Even Tirumalamba had she been the pattamahisī she could have mentioned about it in bold letters. Her assertion that she was the confidante and object of the deepest love of Acyuta might be in the sense of elderly reverence. It is also true that Tirumalamba has enjoyed the honour as a popular literary personality since the days of Krishnadevaraya. M Krishnamacharya points out that
Tirumalamba's literary achievements were the subject of universal admiration. She began under King Krishnadevaraya and continued to the days of Acyutaraya of the Tuluva dynasty of Vijayanaga. Therefore it may be appropriate in mentioning her proximity with Acyutaraya.

C Hayavadana Rao observes some difficulty even in admitting or identifying Oduva Tirumalamba with Tirumalamba who is said to be the queen of Acyutaraya. The term Oduva is a Kannada word but not of Oriya. The meaning and import of the term Oduva is a student. Naturally Odisavaru means a teacher. This has inscriptive evidence. But the term Oduva with respect to an erudite scholar and to a poetess is very unconvincing. Because wherever the term has been used it is in the sense of a student. It would have been understandable if Tirumalamba was a rare case to take to studies but it is well known that education among women folk in aristocratic families, Royal houses and courtesan classes was quite common. Many of them have achieved high degree of proficiency in various branches of learning. Therefore it may be suggested that she may be a reader in the court whose duty was to read or teach poetry to the ladies of the royal house and royal court. But there are no offices of reader in any inscriptions like that of scribes (lipikaras).
accountant (karnika) etc. However it may be taken for the present that Oduva Tirumalamba the author of the commemorative inscription at Vittala temple and the author of VPC are one and the same but not the queen of Acyutaraya. The epilogue of VPC reveals that Tirumalamba was a versatile poetess of manifold accomplishments. Against the tradition of Sanskrit authors, Tirumalamba furnishes some valuable information in the epilogue of VPC.

The same ambiguity persists even in the matter of deciding the date of Tirumalamba. In spite of various and varied contradictory opinions and convincing and unconvincing evidences, it is certain that she lived during the 16th Century A.D. The important controversy that puzzles the minds of scholars is that whether she lived during Krishnadevaraya's period or during that of Acyutaraya. We have already referred that she began her career in the days of Krishnadevaraya and continued to reach the pinnacle of glory during the reign of Acyutaraya. Very little or almost nothing is known about her antecedents, her education, and ascendance to the position of confident to the king so on and so forth. However, her proximity with the latter is evident from the fact of her own composition on the theme of Acyutaraya. He was an emperor of Vijayanagara crowned in
1529 and reigned upto 1542. It's quite probable that Tirumalamba might have lived between the period of King Krishnadevaraya and the days of Acyutaraya Tuluva dynasty of Vijaynagara. Krishnadevaraya ascended to the throne of Vijayanagara after the death of his elder brother Vira Narasimha some time between 4th May and November 13th of 1509. But his coronation took place on 23rd or 24th January 1510 A.D. So Tirumalamba must have lived around 1509 and up to the reign of Cina Venkata son of Acyutaraya Chattanya, a well-known Vaisnava teacher of Bengal to whom Acyutaraya is said to have made a gift of a village and Rajanatha, a poet of Dindima family and author of Acyutarayabhyaudyaya are the contemporaries of Tirumalamba.

Tirumalamba has authored a campukavya entitled Varadambikaparinaya campu. It seems that it was her only work for no other work is attributed to her name. As its name suggests, it is a kind of literary form where prose and verses are interspersed each other. Prof. S.K. Ayyangara is of the view that the campu have been composed between 1540-42 taking into account the facts mentioned by the poetess that Acyutaraya was married to Varadambika after his coronation and the campu ends after making Venkatadri son of Acyutaraya and Varadambika heir apparent. But epigraphs from
Kanchipuram temple mention that Varadamb ka and Cina Venkatadri along with the king were weighed against pearls in the temple 1 1532 A D Dr Vasundhara Filliozat relying on the above inscription opines that Tirumalamba might have composed it between 1532 34 But she also expresses another possibility taking into account the glory of her husband who died prematurely in 1542 that it might have written after 1542 Prof Suryakanta supporting the above view says that the date of composition of the VPC should fall at a time when Acyutaraya was on the throne neither before 1540 nor after his last regnal year i e 1542 We can therefore safely hold that it could have been written in a period between 1540 1542

(b) The Theme

The campukavya begins with genealogical history of lunar dynasty to which Acyutaraya the hero of the poem belonged It may be a fanciful portraiture of Lunar dynasty It begins with the emperor Moon To him born a son named Budha The latter had a son called Pururavas who won Urvasi for his beloved By Urvasi he had a son named Ayus whose son was Nahusa who had performed Asvamedha sacrifice Nahusa's son was Yayati who had Turvasu as his son In this dynasty there was born a king by name Timma He married Devaki To them was born a son named Isvara Isvara endowed with
great power and espoused Bukkamamba and obtained Nrsimha as his son. Narasimha ascended the throne by virtue of his deft political maneuver. He was the death incarnate to his adversaries. His reign was favourable. He made Vidyapuri the present Vijayanagara as his capital. Narasimha set upon a series of conquests against the enemies. He started towards east and proceeded to the south marching along the coast of the sea conquering all the kingdoms with his military. He reached the country of Colas and encamped on the right bank of the river Kaveri. On knowing the advent of Narasimha, the king of Cola country advanced with his army and attacked forcibly. Narasimha's army began to fall back. Then Narasimha fell upon the Cola king with an irresistible force and captured him alive. Thus he won the Cola kingdom.

In this course he conquered Marava Mathura and visited Rameswaram Srirangapatnam and constructed a bridge on the river Kaveri. He then captured the fort of Dumakura and seized the Matangi fort. After seizing Marava returned to Vidyapuri and ruled over for thirty years. Then Narasimha married Ombamamba the daughter of Ramambika of Solar dynasty and lived happily. He was ardent worshipper of Lord Acyuta and named his son after God Acyuta Acyutaraya completed his education in all science and fine
Narasimha died shortly bequeathing his son a vast empire. Acyuta ascended the throne. He happened to listen from the maidens about a sacred and secluded temple of Katyayani. He paid a visit to the temple where he saw a princess in the midst of matrons who was immersed in a deep meditation on the goddess. He was after the beauty of the princess. He could not draw back his attention from her. His senses, his heart, his eyes suspended their functions. He stood dumbfounded as if rooted to the spot, as if stupefied, as if paralysed by an irresistible onslaught of love and immersed himself in the ocean of indefinite joy.

The princess was not other than Varadambika. She saw the king Acyuta. Love overtook her heart. Both of them stood gazing at each other for a long time as if they had mentally exchanged their souls and as they had joined mutual fusion. At that moment a jester informed them that the minister wanted an audience. Then the prince was compelled to move. Half-hearted he moved leaving instructions to the jester to enquire about the princess from her chaperon. The King Acyutaraja eagerly awaited the arrival of jester with favourable message. As expected the jester returned in time, breaking the silence. He informed that the princess was the daughter of Trapambika and belonged to Solar race. Further he added that the
The princess was also in deep love with him and had gone to the penance grove called Gaurīvana to observe the vow Varaprasādhana (the attainment of a bridegroom). The jester hurried the king to expose her without delay.

The princess returned to the palace. She became lovesick. She behaved in an odd manner. She neither honoured her elders nor worshipped Agastya, her tutelary deity, nor played on her lute. She neglected her daily rituals, dressings, etc. She showed keen interest to hear the name of the king Acyuta and hymn of Damodara again and again. On compulsion of her friend, she revealed her love towards Acyuta and implored them to do something for her. At that very time, the princess heard through her matron that her two brothers requested Acyuta Maharaja to give his consent to marry Varadambika and it was reciprocated by Acyutaraya. Varadambika was toileted by her friends for marriage. Acyutaraya married her according to rites. He made her as the chief queen and enjoyed and held her in great esteem. The queen conceived by the grace of the glorious lord of the Venkata Hill. Learning her pregnancy, the king performed the pumṣsvana and other rites for the safety of the child in the womb. In due course Varadambika gave birth to a son on an auspicious hour. Jatakarma and other rites were performed and the child was named.
When Cina Venkata grew up Acyuta appointed him as heir apparent on an auspicious day. Tirumalamba concludes the work **Varadambikāparinaya** giving a benediction in praise of her king Acyutaraya and her own introduction in the capacity of its author.

The plot is considerably short. Though it has a single story leading to the marriage of Acyutaraya with Varadambika and the installation of the heir apparent of their son Cina Venkatadri the reader feels it insipid and not lively. One serious defect of it is that while dealing with Acyutaraya's family and his father Narasimha and his heroic adventures are given undue importance. This portion occupies nearly half of the romance and it could have been told in a nutshell. Generally readers expect the romance and adventures of the hero but not his father. The lender thread of narration has lost in the elaborate descriptions. Tirumalamba has displayed her profound erudition mastery over the language and rich descriptive power at the cost of the narration of the theme.
(c) The Historical Aspect

The poem VPC of Tirumalamba is a campū dealing with the romance of Acyutaraya and Varadambika as its theme. It opens with genealogical details of Narasimha, the father of the hero of the poem Acyutaraya who belonged to lunar dynasty.

The History reveals that Timma Iswara Narasa Nayaka (Nrsimha) Acyutaraya belong to Tulu a Dynasty one of the four dynasties which ruled Vijayanagara Kingdom between 1505 and 1570 AD succeeding the Saluva dynasty. On the death of Saluva Narasimha (1490 AD) Nara a Nayaka installed on the throne Timma the elder son who had been holding the office of Yuvaraja as the ruler of the country. Timma being too young Narasa Nayaka became the real ruler of the kingdom. According to VPC Narasa Nayaka restored the integrity of the kingdom. He not only subdued Chera Chola Pandya and other localities in South India but also defeated the Gajapati and took Adil Khan a prisoner. He marched through the Krishna Tungabhadra beds and captured the forts of Raichur and Mudgal. This march with its large army proceeded towards the south along the Coast of the sea crossing the Tundira country reached Chola's country. Narasa Nayaka's next expedition was against the Chiefs and Nobles of the Southern provinces. He captured Madhura.
and proceeded to Rameswaram. His next turn is attention to Western Karnataka where Pala gars of Ummattur and their allies had raised the standard of rebellion. He captured the Island fort of Sringapattanam the Heana. He captured Dumakara and other bg forts. He pardoned the King Mahavira. He besieged the fort of Matavangi and bowed to the god of Gokarna. He lay seizes to the fort Manava and captured Sultan Yusuf Adi Shah of Bijapur vanquishing all his enemies.

Acyutaraya was a half brother of S Krishnadevaraya. He succeeded the Empire of Vijayanagara after Krishnadevaraya. He was chosen by his brother as his successor in preference to his infant son Ramachandra. Acyuta was the son of Ombamamba the last of the three wives of Narasa Nayaka. The Kudladi copper of Acyutaraya dated in Saka 1451 Vrodhi Makara 13 Tuesday corresponding to December 28 1529 AD declare that Acyutaraya succeeded Krishnadevaraya after the natural demise of the latter. Acyutaraya ascended to the throne of Vijayanagara after the death of Krishnadevaraya on October 21 1529 AD and November 20 1529 AD. These dates are confirmed by the epigraphical evidences and corroborated by The Acyutabhyudaya of Rajanatha Dindima.
Court Poet A civil war was taken place for a short period between Ramaraya and Acyutaraya who was supported by Salaka Tirumala and Cina Tirumala. Ramaraya’s attempt to seize power in the name of the infant was failed by Saluva Vi a Narasimha. The king managed to appease his opponent by providing a portion of power and got himself coronated first at Tirupati and later at Kalahasti. Acyutaraya’s compromise with Ramaraya dissatisfied a few Saluva Narasimha joined by the chiefs of Uttamur and Tiruvadi revolted but the king’s brother in law Salaka Tirumala arrested them and annexed the territories. Saluva Narasimha kept the throne vacant for Acyutaraya till he could return from Chandragiri where he had been confined by Krishnadevaraya along with other princess of the family in order to secure the peace of the realm. Acyuta personally led the Army and defeated Qudi Quter of Golkonda who has seized Kondaveedu. In an attempt to forestall Ramaraya’s effort to enthrone another king Acyutaraya marched against the chieftains of Ummattur and the Tiruvadi in South Travancore. The campaign was one Victorious progress up to the banks of the Tamraparni where a pillar of victory was set up.

When the infant son of Krishnadevaraya died and the position of Ramaraya was considerably weakened Acyutaraya advanced his
own powers still further by invading the Rayachur and subduing the Bijapur country as far North as the Krishna. In 1534 Ismail Adil Khan died and left the throne to his son Malla Adil Khan. Acyutaraya died in 1542.

Acyutaraya succeeded by his son Venkata I Salakaraja. Tirumala, his maternal uncle, became a regent despite oppositions of the noble. The Queen Mother Varada Devi suspected her brother's motives and sought the assistance of Adil Khan but Tirumala brought the Sultan on his way to Vijayanagara.

The poetess Tirumalamba says that Narasimha married Ombamamba and their son was Acyuta. It tallies with the historical evidences. Narasimha's conquest on the East, the South crossing Tundira Country and reaching Chola Country entering the town Madhura proceeding to Rameswara visiting to Srirangapattana capturing Dumukura and other big forts, seizing the fort of Matangi on the North, seizing the fort of Manava (In Hyderabad) and capturing Sultan of Bijapur are the historical facts that are found in the poem.

Rajanatha in his Acyutarayabhyudaya mentions that Cina Venkatadri was old enough to be made heir apparent at the time of
Acyutaraya's coronation as an emperor (Verse 352) but it does not state that he was made heir apparent at or soon after that time. This statement of Rajanatha does not agree with the description of Tirumalamba which mentions that Acyutaraya was already emperor when he married Varadambika. How could then Cina Venkatadri the offspring of Acyuta and Varadambika be old enough at the time of coronation of his father? Tirumalaba's description in this connection is more reliable than that of Rajanatha. Acyutaraya was crowned emperor according to the epigraphic reports in 1529 and reigned upto 1542. The installation of his son Cina Venkatadri cannot be considered to have taken place earlier than at least ten or twelve years after his coronation. Prof S K Ayyangar\textsuperscript{15} taking into account the facts of Emperor Acyutaraya's marriage with Varadambika and making Cina Venkatadri as his heir apparent opines that the campu must have been composed between 1540 42. On the basis of epigraphs from Kanchipuram Temples which mention that Varadambika and Cina Venkatadri along with the King were weighed against pearls in the temple in 1532 and mention of Cina Venkatadri as Chikka Odeya Dr Vasundhara Fillozat\textsuperscript{16} feels that the campu must have composed between 1532 34. But she relying on the evidence of Tirumalamba's glorification of Acyutaraya who attained a
premature death in 1542 believes that the work must have been written after 1542 AD. Dr. Maan Singh also supports the view of Dr. Vasundhara Fillyozat. Thus it can safely be held that it could have been penned after 1542.

d) The Characters of the Campu

As against the tradition of choosing a theme from the popular epics Tirumalamba has opted a contemporary theme which obviously limits the imagination of the author and free from twists and turns of events. The range of characters in the campu is very narrow as all are drawn from the royal families. The characters are presented as the aggregation of all the noble qualities as such they appear to be more ideal than a real man of flesh and blood.

Acyutaraya

Acyutaraya is the hero of the campu. At his birth, the poetess says he was radiant like the Sun stationed on the summit of the eastern mountain. He is named by his father as Acyuta meaning not fallen firm because he knew that the new born prince was not wanting in modesty, political sagacity, discrimination, valour, and all other virtues. After the king performed all the rites of the young prince, the latter attained an infinite majesty. Acyuta mastered all
the sciences and fine arts His memory could catch and retain all the sciences and fine arts taught by his preceptors like a net that attracts and retains the iron needles.

On the death of his father, he was coronated and has been known as a treasure of admirable and desirable virtues such as modesty and political sagacity. The poetess describes him as that of Visnu as Lakshmi and Earth found a permanent place in his chest. He has a very handsome personality and each and every part of the body is described extensively. The wise people thought of him as a visible quality of statesmanship, the hostile kings as the incarnation of heroic sentiment, the friends as a living boon bestowing tree, the subjects as dharma in a corporeal form, the damsels as cupid personified. Thus every body looked at the lord of the earth with delight. Acyuta was a skilled horseman. He was adept at various feats of horsemanship. He used to go to the race course to watch the vassal princes perform of various feats and reward them with suitable presentation. He used to mount variety of horses with greatest ease and diverts himself by putting the horses to different paces such as leaping, trotting, cantering, galloping, and capering. He imitated the skill of Nala, Nakula, and Revata. The author glorifies.
Acyutaraya in the eulogistic stanzas of the bards who praised him as full incarnation of Visnu nobody equals him in valour and generosity.

Acyuta is a devoted lover. He is enamoured of the charm of Varadambika and falls in love with her. He feels the pangs of separation. It is not just an infatuation. He loved her so much and married Varadambika and installed her as chief queen. Thereafter they both enjoyed heavenly nights. Their mutual love has become unique and deep and resulted in getting a son. At the birth of his son Acyuta felt great joy and enthusiastically performed numerous religious ceremonies. He thought of himself to have obtained the fruit of his life. The childhood sports of the young prince Cina Venkatadri filled the heart of the king with joy. On his grown up Acyuta installed him as his heir apparent.

As the description of the king lacks of events and incidents leads one to doubt the worthy of the high exaltation of the king. There are no incidents that prove his virtues like generosity, compassion, kindness and so on. There are no battles in which his valour could be proved. His life is not eventful even a few events that occur do not bring out the best or the exceptional in him.
Varadambika

Varadambika, the heroine of the campu, was the daughter of a chief called Salaga, belonged to the Solar race. Her mother was Trapambika, who was endowed with eminent virtues and loved by all of her noble character and family. Varadambika was the princess in whom the graces of the youth had attained its climax. She was radiant like the banner of the god of love. She was visible to the eye like the glory of sovereignty of beauty. She was flawless. Her beauty was indescribable. While observing a vow of 'varaprasadhanā' (the attainment of a bride groom) she has seen the king Acyuta at the temple of Katyayani. She bewitched by the extraordinary handsomeness of Acyuta fell a prey to love. When Acyuta sent a chamberlin to ask for her hand, her heart fills with joy and become the chief queen of the king after marriage. The charming Varadambika was beautiful, humble, and graceful. She believes in vows and deeming God. She was fond of music and used to play on lute. She is the lover of animals like deer, dove, peacock, swans and the king Parrot. She is a devoted lover and a fearful wife. She gives the gift of a son to the king. She also was a proud and loving mother.
Narasimha

Narasimha was the son of Isvara, the pre eminent among kings and the noble lady Bukkamamba. He is depicted as a powerful ruler of Vidyapuri and a mighty conqueror. Although he is not the hero of the campu, his valour, conquests and virtues are dealt with at such a great lengths that as he appears to be equally or perhaps even more important than the hero Acyutaraya, his son himself. He was courteous and eminently brave. He was generous by attitude and strong by physique. The goddess of Victory always followed him and he made the entire earth free from thorns in the form of enemies. He was a mighty conqueror. He undertook a march of conquest and conquered the kings of four directions such as the king of Tundira Cola, King Maruva, Srirangapattana, the Suratrana (Sultan) of Varahapada, and Manava Durga. He annihilated with his powers all the hostile kings.

He was an able and powerful king. He was described as the great leader like Kartavurya, glorious like Arjuna, strong like Bhima, brave like Vikramanka, and righteous like Yudhishthira. He had astonishing political wisdom and sagacity. He was a master of strategy. He protected the subjects by following judicially four means viz sama, dana, bedha and danda.
There was tranquility among his subjects. There was no suffering hostility and quarrel among them. It is the indication of his ability and efficiency in the administration. He was very compassionate. It is evident from the fact that he ordered his commandants during the march of conquest that who so ever of my servants afflicts the subjects of hostile country considering it belongs to another shall receive severe punishment at my hands. When he defeats and captures the king of Cola alive he stopped his brave army from continuing the fight for indeed the inborn quality of the good is graciousness and not wrath. When the king Mahavira of Srirangapattana submits falls at his feet with his kingdom at his disposal he feels pity on him and reinstates on the throne. These acts of Narasimha testifies his kindness and sympathy and proclaim him to be an embodiment of compassion.

His paying homage to Rameswaram and bowing to the god Gokarna reveals his ardent devotion to the Almighty. He offers at Gokarna numerous gifts of gold equal to a man's weight. He used to spend his time in literary, musical and other recreational fine arts. This shows his refinement of taste. He married Ombamamba the daughter of the glorious Ramambika. As he begets a son by the grace of Acyuta i.e. Visnu he named him after his beloved deity. As a
loving father he looked after the prince by performing various ceremonies and rites at appropriate time and providing education that make him an ideal and promising king to become. At last he dies. His military achievements refined tastes and pursuits acts of compassion create a memorable impression on the minds of the readers.

**Vidusaka**

It was customary for a king to keep in his court a Vidusaka (jester) whose function was to amuse the king with wit and humour. He also used to enliven the proceedings of the royal court. As he enjoys the confidence and close intimation of the king the latter could express his mind without any hesitation. In one way he was the ventilator of king's inner feelings. In VPC too Vidusaka accompanies the king to the garden where the king fell in love with Varadambika. As the king had to leave for an audience with the minister understanding the mind of the king as a faithful servant Vidusaka plays an important role of bringing information and taking messages to Varadambika. Thus Vidusaka strengthening the king's love for Varadambika played successfully the role of messenger from the point of view of the development of the theme.
Ombamamba

Ombamamba is a small character. She was the wife of Narasimha and the mother of the hero Acyutaraya. She was a daughter of Ramambika and Raciraja of Solar race. She was beautiful, virtuous, and a faithful wife. Except giving birth to the hero of the campu, she didn't have much role to play.

Cina Venkatadri

He is the son of Acyuta and Varadambika. The campu continues beyond the climax of its theme that is the marriage of Acyuta with Varadambika. As an ardent devotee of the lord of Venkata hills of Tirumala, Acyuta believed that he was blessed with a son by the grace of his beloved deity. Thinking that the prince is born from a portion of Visnu, the king named him Cina Venkatadri, which means Visnu, the younger. His childhood sports filled his parents with joy. He was consecrated by his father as the prince of the kingdom in an auspicious day.

The other minor characters of the VPC are the ancestors of king Narasimha, the Cola king, the King Maruva, king Mahavira of Srirangapattana, Sultan of Varahapada, the garden keepers, the chamberlain, the prime minister, the vassal princes, the female friends.
of Varadambika (Tamralika Madhavika Kapalika Majarika Vararika Lilavati and Kusumavati) and the ladies of the royal harem. The poetess portrayed the female characters as merely the symbols of sex for the enjoyment of men and as only instruments of giving birth to sons. There was no scope for them to display their talent, intelligence and mental resources etc. Though the two important female characters Ombamamba and Varadambika gave birth to sons, the attention is paid to describe the joy of the kings but not the motherhood of the queens. Even in the description of the personal beauty the author has been partial to male personality. Among the male the portrayal of Narasimha is impressive than the Acyuta. Entrusting the affairs of the state to his ministers for personal enjoyment do not depict him in good light. All the characters are pure ideal and away from reality which would hardly attract the readers. Probably very small plot may not have given scope for proper presentation of characters.

I The Narration and Descriptions

The VPC belongs to the campu genre of literature where both prose and verse are interwoven and gain equal importance. It is also expected that in a campu narration and descriptions should be in equal proportion and should strike a balance against each other.
Tirumalamba's VPC the descriptions which occupy more than half of the work overshadows the narrations that are very brief. This flaw has become the point of criticism in the circles of scholars.

The story commences with the description of the Moon to the race of which Acyutaraya the hero of the campu belongs. The predecessors of Acyuta up to Narasimha (around nine in number) are presented in ten verses. But the description of Narasimha, the father of the hero and his heroic exploits are found undue importance. The story is very simple. Acyutaraya the son of Narasimha falling in love with Varadambika, their marriage and begetting a son by name Cina Venkatadri and it ends with his coronation. Tirumalamba though greatly influenced by her earlier poets she could not maintain balance between the narration and descriptions. However one would appreciate and enjoy her charming descriptions. The important descriptions in the campu are the Tundira and Cola countries, the river Kaveri, the armies and battle, the sea and the Ramesvara bridge, the garden, the spring season, the noon and evening, the acquatic sports and an elaborate description of a pregnant women. The peculiar object of Tirumalamba's description is the description of the physical beauty of a man. It is a rare exception as in general Sanskrit poets are always fascinated to describe the beauty of different parts of
The descriptions of VPC can be broadly classified into three groups viz the descriptions of the (1) nature (2) human physical beauty and (3) miscellaneous or conventional items such as countries, armies, battles, bridges, sports, etc. While describing the nature, Tirumalamba faithfully followed the tradition incepted by Valmiki and upheld by Kalidasa. The descriptions of the river Kaveri (pp 21-28), the sea (pp 53-58), the spring season (pp 123-127), gardens (pp 98-99), moon (p 137) and evening (pp 142-146) etc will come under the first group. One can find the grandeur, sublimity and majesty in Tirumalamba's description of the nature. The description of the river Kaveri is the testimony of the poetess's rich imagination. Except for a single verse in the beginning, the entire description is in prose. Only one or two illustrations of the description are mentioned here for foretaste the rare and rich gift of imagination. The poetess presents the picturesque of the river by describing the surging waves of the river as if they were the hands that raised up to cause the descent of heavenly river Ganges on the earth. She also hold that the power of purification of Kaveri was far superior to that of Ganges. The sweetness of its water excelled that of nectar. She personifies the river Kaveri and honours with the title of the Chief Queen of the King.
Ocean

Tirumalamba found an occasion to paint the enchanting beauty and grandeur of the sea while Narasimha was moving on the shores of the sea towards Rameswaram during his victorious tour. She dealt not only with the wealth of sea like coral reefs, bubbles, foam, pearls, aquatic animals, the gems and jewels but also with rich mythological background to glorify the grandeur of the ocean. The high and trembling waves of the sea, in the words of the poet, were swelled by shells of tortoise, which could be supposed to be multitudes of wheels shattered to pieces by the hard buffets and the series of its high waves are tossing in their eagerness to reach the sky. She touching the episode of Mainaka of Ramayana describe that Mainaka and other mountains wished to reside in the sea and were challenging Indra. She imagines that the moving flags hoisted on the tops of sky licking bamboo masts of boats were the moving hands of the mountains as if they were challenging Indra. She refers a good number of myths associated with the sea such as the churning of the ocean of milk by gods and demons in order to obtain nectar (madhu) the submarine fire (badabanala) the drinking up of the ocean by the sage Agastya and Lord Vishnu's abode in the ocean. Mentions are made of aquatic beings such as tortoises (P 54) water elephant (P 54) water snakes.
The portrayal of various seasons has been a loving task of Sanskrit Poets and it has been one of the characteristic features of a kavya. Tirumalamba chooses only the spring season since it is the most favourite season of the poets and entitled to the position of Rituraja (the king of the seasons). The season with the blossoming of trees, swinging creepers, humming bees, chirping birds, cooing cuckoos, the fragrant smell of the mild breeze, clean blue sky, is more appropriate to depict the romantic sentiment (srngara) between Acyutaraya and Varadambika.

When the descriptions of the river Kaveri and the Sea are in the prose, the poetess adopts aptly beautiful verses of different meters along with a few lucid prose sentences. The spring season on its appearance, the poet says, intensified the merriment of the entire universe. It was according to her the instructor in new amorous gestures for the fawn-eyed ladies. It was Brahma, the creator of beauty for the trees. The bees find a prominent role in the description of spring. She says that the aesthetic bees, possessed of a pair of
charming wing slightly expanded and upraised towards the ends entered the interior of a lotus. Further the bees are proficient in instrumental music (Veda) in the form of their continuous and sweet hums and that they appeared to be working as messengers between the couples of creepers and trees. The poet made use of the flora of the season and refers by name Madhavi, Kimsu, Asoka, Kesara and Cuckoos etc. The description of Asoka is fascinating. They have the grief of not being struck with their feet by young ladies in any other season except the spring. Now they shall have their desires fulfilled. The blossoming of Asoka trees and similar other things excite a longing in the hearts of travelers for their wives whom they have left behind at home. Before the advent of the spring, the cuckoo is said to have spent its days with great difficulty. It was practicing penance for gaining back the spring season not only for herself but also for the entire humanity. The spring brings conclusion to the long oose Vedic vow of the cuckoo and it made them to sing in its high voice. This is what is called its desire and love for universal friendship.

The natural phenomena such as the moon and the evening have found a vivid description at the hands of the poetess. Both these phenomena have been used to depict the right environment for the sentiment of srngara of both kinds viz. vipralamba and sambhoga.
The moon is described in a couple of verses. The movement of shadow in the moon is compared with that of an embraced young couple. It's said that just as a bridegroom embraces the new bride who was standing at distance from him at first and approaches him by slow degrees like so did the tree press to its blossom the shadow that stood away from it at first and approached gradually. It is well known that during the noon due to hot sun the upper surface of the water is heated and only the lower layer remain cool. The poetess imagines that on being attacked by heat cold made peace with one lower than it. Such a peace is considered dishonourable. Yet the cold praised for it. Again the poet beautifully conceives that the shadow goes in front along with the Sun in the morning. At noon she (shadow) stands as if she is closely embraced by him and in the evening she turns back and goes to her eastern home. This similes reminds one Bhartruhari who compares the morning shadow and evening shadow with that of having the friendship with bad and good people respectively. The author introduces the sun set that the Sun seeing the king sporting in the pond in the company of the queen himself desirous of sporting with the western quarter reached the western sea.
Another fine imagination of the author is that the Sun with its spreading rays became the mustaches snout of the hyena in the form of the Western mountain marked with (stripes of) green (yellow) and black colour in the form of patches of sunshine and shade. This snout was red with the blood of the throat of the cow in the form of the day which it (the hyena) had devoured.

The end of the evening is the beginning of the moon light. Having completely vanquished the ocean of milk by overflowing the shores, the ocean of moon light blew the conch of victory in the form of the moon and received a shower of a dense mass of flowers in the form of stars. The point to be noted here is that the sea cannot overflow its shores. But the moon light pervaded every nook and corner of the universe.

The second group of descriptions are those which deal with the physical beauty of men such as Narasimha and Acyutaraya. It is a peculiar feature of women authors. Prof Suryakanta referring this feature says that the description of a man's feet, thighs, waist, chest, arms, hands, shoulders, neck, throat, face, beard, eyes, ears, nose, forehead, and hair by women is nowhere found in the vast Sanskrit literature except in Tirumalamba's VPC. There are only three stotras
of namely Ācārya Sankara's Visnupādādikesantavarnana Sivapadādikesantavarnana and Śivakesadipadāntavarnana which really portray of in the guise of parniegycs addresed to deities the physical beauty of the above limbs of a man but the description is there by a man but not by a women Queen Tirumalamba has provided us with a lively pen portrait of her husband emperor Acyutaraya. Of course there is no doubt about that Tirumalamba has followed Gangadevi in this aspect of describing the male beauty. The topic has sufficiently been dealt with in the previous chapter.

The poet compares the personal beauty of Acyutaraya is appears to be an eclipse for the beauty of Nasatyas an epithet of the Aśvins. Acyutaraya's feet things waist broad chest two arms shoulders neck throat face beard eye corners ears nose forehead hair etc are the objects of description for Tirumalamba. While describing the beard of Acyuta she says that the line of beard shone on the king's moon like face as if a steak of old tremulous moss sticking to the regions of chin and the pair of checks round with the nectar of beauty. Its beauty made a levy of lovely women ardentely desire to kiss his sweet bimba like lower lip and the pair of his high checks. Regarding his ears the poetess says that they had encircling lines that imitated a row of ramparts constructed in order.
to guard against listening to the descriptions of other's wives
columnly and scandal

Finally she intends to convey the fact that his beauty was very
exquisite and that there was nothing in the universe to form an apt
standard of comparison to it. The poetess pays equal attention to
portray the description of the king Narasimha in the first half of the
poem. When the noble qualities of an ideal king like charity, valour,
compassion, honesty mark in the description of Narasimha the
physical beauty is dominated in the description of Acyuta.

It is a surprise that Tirumalamba was not inclined to describe
the female personality so much as she did with that of men. Her
approach in this aspect is quite different. She attempted to portray
the overall beauty of the woman but not by describing different parts
of the woman body as the other poets used to do. She described
Varadambika as a pinnacle of natural beauty, the banner of the god of
love flawless and compares with Parvati.

All the other descriptions found in the VPC like the wars
bridges, countries like Tundira and Cola Vidyapuri Garden Aquatic
sports, pregnancy of woman are considered as the third group.
a rare feature that she described both the king and his capital equally a feature found in the Gangadev too. The description of the aquatic sports and a pregnancy women are to be witnessed in the works of these two women authors. Thus Tirumalamba has exhibited her rare and gifted power of description throughout her work. Her descriptions are embellished with original refreshing image of the beauty in nature and the beauty in human life. The descriptions are very long. No wonder if they give the impression that the description overshadows the narration as the plot of the poem is so short.

II Alankaras

The excellence of a poem lies mainly in its richness of sentiment. But it is to be witnessed when it is presented in a figurative language which reflects the playful working of the poets imaginative mind. Therefore the rhetoricians have included the figures of speech (alamkaras) and sentiments (rasas) among the constituents of poetry. The poetic figures embellish the body of poetry constituted by sabda and artha. Vamana points out that the beauty itself is alamkara which appeals to the mind of readers. Anandavardhana in order to avoid artificiality warns that alamkaras should be used with great discretion in such a way to subserve the delineation of rasa and without any special efforts on the part of the
poet\textsuperscript{29} A \textit{alamkāras} which bring a charm to any poetic pieces are of two types \textit{vi} Figures of speech based on the word (\textit{sabdālankāra}) and the meaning (\textit{arthālankara}) The former entirely depend upon the words for their existence and they cease to survive as soon as the word is replaced and on the other hand the \textit{alamkāras} based on meaning continue to exist even with the change of letters and words

Tirumalamba said to be well versed in the science of poetics She has employed figures of speech of both kinds mentioned above in appropriate contexts to adorn the narrative part of the theme and to attract the hearts of the readers It is observed that Tirumalamba’s use of \textit{sabdālankāras} is considerably scanty compared to the use of the \textit{arthālankāras} Yet she has succeeded in utilising all the three important varieties of \textit{sabdālankāras} namely \textit{anuprāsas}, \textit{yamaka} and \textit{ślesa}.

\textbf{Anuprāsa}

For instance \textit{anuprāsa} (alliteration) where a similarity of consonants not withstanding a dissimilarity of vowels is used in the following verse

\begin{quote}
तत्‌तैव चौभ्या धरणी-र्वचनं गुणा ववायाःनजुगणण धर्मर्क्क्षी।
अनुप्रसन्न प्रणयोऽद्य गृहण पाणि कामोऽविलयं।
\end{quote}

(V 119 p 116)
[ O moon among Kings the damsel equal to you in virtues and family is fit for you only: Espouse her out of favour or lose oh! why should you delay?]

Here one can find an alliteration of the letters ेे and ेे

**Yamaka**

The repetition of words or parts of words of similar sound but of divergent meaning is called *yamaka* and is illustrated in the following verse—

तेने तुलापुर धानपूर तेनेह नानाविधदानजातम्।
सरस्येव श्रवण यदयि सूक्षमलक्ष सरस्युलक्षो हि विहापितेषु॥

(V 51 P 62)

[He offered numerous gifts such as the gift of gold etc equal to man’s weight. Thus though he had little aim (suksma lakṣa) in the battle yet he had big aims (sthula lakṣa) in matters of gifts (on removing the anti thesis he could hit a small target in the battle as was magnificent in matters of gifts). Hence we have the repetition of Thena and Laksha which are similar in sound but dissimilar in meaning]
Ślesa

Ślesa is a rhetorical device in which a word involves more than one meaning. Tirumalamba exemplifies slesalarikara in the following one:

सम्प्रत्येक पुष्पवतीति वात याधूतप्रवकरान्नि तथोगते।
मा मा रुप्तीति रहस्यविनिवर्त्ती वास्तविकामलिखितोपथम् न कावित।

(V 14 P 136)

[A certain lady afraid of bees did not approach the spring creeper which was as if quickly prohibiting her (from doing so) with the graceful movement of its hand in the form of tender leaves shaken by the wind saying Do not touch me At present I am puspavati]

Here the word Puspavati has two meanings. Laden with flowers and an woman at menstruate.

Tirumalamba profusely employs a number of arthālankāras such as upamā utprekṣā rūpaka vrodhābhaṣa parisankhyā sahokti aprastutaprasamsa vyatirekṣa svabhāvokti etc. It seems that Tirumalamba was fond of using upamā that outnumbers all the other alamkāras. Only a few selective alamkāras are taken for illustration just to exhibit her adroitness in employing various alamkāras.
Upamālankara

The upamālankara is effectively used by the poetess while describing the battle between Narasimha and Cola King.

Just as Guha discharged his weapon called Sakti against the Kraunca mountain even so did he (Narasimha) speedily hurt his spear that could terminate the life of bystandes and could pierce the body again to the broad frontal globe of his Cola King's elephant which as advancing with its gait unchecked and whose golden bells are producing a ding dong sound.

Here King Narasimha’s piercing spear is beautifully compared to Guha’s discharging of Weapon (Viz Sakti). Not only in verses but also in prose passages one can find the use of upamās for example.

Just as lotuses encircle a garland even so did he surrounded the king (of Srirangapattana) with his army that had crossed the
bridge quickly that was irresistible (on account of being well armed) with innumerable weapons like mallets, horses, discs, arrows, and swords and that did not stop to consider whether its actions are right or wrong or harsh or mild and thus displayed the splendour of the solar disc surrounded by halo and portending an abundance of rain of the blood of his enemies.

Here the poetess compares the army of the king surrounding the king of Srirangapattana to lotuses encircling a garland. *Upamās* can be found in the following verses v 68 p 71 / 102 p 104 v 146 p 137 / v 151 p 141

Just as the splendors approach the sun rising from behind the slopes of the Eastern mountain, even so did the new arts come to him under the eye of the preceptor as a result of his impressions of past perceptions. And now these same (arts) produced intense joy in the hearts of all the people by driving away their ignorance and do the (i.e. the splendors of the sun) by chasing pitch darkness. Here the new arts approaching the king are compared to the diving away of dense darkness.
She was adept in using varieties of Upamas like Malopama, Slstopama etc. The following verse is an excellent illustration of Malopama:

\[\text{वृज्ञाम्बुशरशिलहरीव तुषारभादुमर्थ नवीनमात्रा सुक्ववेदिवोति} \]

\[\text{प्रत्यक्षुक्मरय यमिन प्रतिश्रेष्ठ बोध प्रायूल भावमौहित सुनमोन्मझाम्भर।} \]

\[(V 60 \ P 67)\]

Just as a wave of the ocean of milk (produced) the moon, the faultless composition of good poet does new sense or the genius of a self controlled man absorbed in meditation enlightenment even so did Ombamamba give birth to a son adorable by reason of his good fortune.

Here Ombamamba, a single person is compared to a series of three things viz. the ocean of milk, a composition of good poet and a genius of a self controlled man. Similarly the new born baby (a single object) is compared to a series of three upamanas viz. the moon, the new idea and enlightenment.

**Slstopama**

Tirumalamba has used at several places paionomastic similes (Slistopamas). We may cite the following as an example:

\[\text{पञ्जगराजसूरतिम} \quad \text{प्रशरतपववृत्तिम} \quad \text{शमिचवणचितवृत्तिम} \]
\[\text{सर्वसाधकीरणिपुणामृत्तिम} \quad \text{शवाणीमिव सत्त्वगिरिश्रृंहतरसान्नवाम्} \quad \text{रामअथामिव} \]

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It (Kaveri) was an admirable and sanctifying character (prasasta pavana vrtti) like the body of the lord of serpents which is well known for its subsistence on air diet; it was (the taste of its waters) like that of nectar capable of excelling (the tastes) of all other Fluids (sarva rasa avadhirana nipunamrt a ruci) like the tendency of a self-controlled person which is capable of turning away from all desires and delights in truth; it was experienced (she delights in truth) it was experienced (she touch of) the exceeding hard surface of the Sanya mountain (Sahyagirisa didhatara rasa anubhava) like parvati who can endure the passionate love of Siva; it was shining with great lustre (bahula abha lasita) like the story of Rama which is resplendent with the many advantage (that a study of it affords) it was embellished with the repeated dances of its waves (bahusas taranga natana sobhita) like a female dance who looks charming when dancing on excellent stages, it as the movements of sans that could be clearly detected by (their) foot prints in the vicinity of the mud (upa nisadvara pada sphuta alaksyahamsa gati) like the knowledge of the supreme spirit.

(L 10 P 26 & 27)
which has been explicitly stated in the words of the best Upanisads and to which only an ascetic of the highest order who lives far from the crowd (lit. invisible) has access. It decorated the southern quarter (prasadhita daksina asa) like the wealth of a wise king which gratifies the priest's desire for sumptuous sacrificial fees and it was always everfloring its banks and was surrounded by syama latas (miyatautkula and svama lataanvita) like a train of clouds which is always accompanied by a huge mass of blackness. In this passage the river Kaveri, an object of comparison is compared to a series of standers of comparison (viz) (1) pannagarajamurtimivaprasata paanavrtti (2) Shamijana pavana urtti (3) sarva rasa avadhirana hipuna pavana urtti (4) Ramakhalhamiva (5) Sauushamiva (6) adyatma vidhyamiva (7) projnanapodamiva (8) Nirada malikamiva, etc. and as such it can be considered as an instance of Malopama, but as adjectivised applicable to Kaveri and a series of Upamanas are having double meanings (slistopama) it can be quoted as an example of slistopama. One adjective for example in this passage viz. prasasta pavana urtti means admirable and sanctifying character with reference to the river Kaveri and living on air diet with reference to the baby the Lord of serpents (pannagaraja murthumiva).
Utpreksa

Thirumalamba appears to be fond of utpreksa as she uses it in all varieties and shades. She uses the word *iva* more often and the other terms expressing utpeksha are also used here and there. While describing the city river, aquatic sports, battle scenes, race courses, etc., the poetess is explicit in her efficient use of utpreksa. The utpreksa employed in the beautiful description of Acyuta's feelings in the pangs of separation is one of the best illustrations which is as follows:

सर्वन्यासःकाव्यप्रेरितममेहरितसर्वा समेव यातालि
वीरोवाटाइतलत्तुरीलरितभराक्रुद्योऽयुगसिद्ध।
धामालिविद्रुवधाविविद मद्य धात्री खलापातनाव
भारो मेवद गमिन्यतिति परित्य पासूतकृङ्गः जूम्भिते॥

(V 29 P 39)

When the column of dust spread on all sides, all the quarters assembled together as if through their desire to behold the wonderful fight, the sky bent down as it were under the weight of throngs of celestial damsels and the earth thinking I shall be relieved of my burden to day as a result of the wicked being killed (on the battle field) joyfully sprang up as if were to embrace the heaven.
Afraid lest there should be a clash between bashfulness and love as a result of their residing in the same person the prime of youth being a friend of both of them has drawn the line of ha which is as if the line of demarcation dividing the frontiers (of the heart and hips which are respectively the seats of bashfulness and love) That is why they are equally supreme in their respective speeches (now)

Here the line between the heart and the hips of Varadambika are fancied to the line of demarcation drawn by the prime youth dividing the frontiers of her heart and hips respectively the seats of bashfulness and lover in order to avoid a clash between them Tirumalamba's utpreksa are apt and striking. They evince novelty of imagination

**Rupaka**

Rupaka (metapher) 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 abedha in rupaka is determined. The jester bringing news about Varadambika to the anxiously waiting king Acyuta says the following which is very good example of rupaka:

रक्षितं विशालतमादिक नीतां व स्थ। ।
कारकिष्कस्त्वादिस्वस्तिक दा छब तावली। ।
दीर्घक्षी गणि स्वस्वस्वामाहापर बुकु तरक। ।
यज्ञ देव सर्वात्मिका नव निर्तत्र निर्देशः। महे॥

(V 145 P 136)

Her tattering neck is the conch (sankha) her face is the moon her looks are indigo (nita) her feet are the form of the tortoise (Kacchapa) She is the cause of the renaissance of the fish (makara) bannered god (cupi'd) her rows of teeth are bright like Jasmine (Kunda) flowers the big lotus (mahapadma) in the form of her noble virtues is valued by the long eyed (damsels and she is devoted to Visnu (Hence) wherever dwells Varadambika we believe the mine treasures to be present there.

Virodhabhasa

When the two things are stated to be opposed or contradictory to each other though there is really no contradiction between them the Virodabhāsa (contradiction) arises. This is one of the favourite
figures of Thrumalamba As an instance the following description of Ramesvaram may be cited

है वातावरण शक्ति बुध धर्ममयी निर्माण इति रमुख्तयोगवल्लम्प दोक्षित पितामह विशेषेष्टमार्गमयमयी हाक हननालिक बोध विनिर्माणमा सकललिन्गालाम गोचरमयी सागर तीरिस्तोदर रामेश्वरमिश्वर रा बनो व्यव है॥

(Lines 47 P 59)

Hc paid home to Ramesvara who though manifesting his possession of the three qualities in the creation, preservation and dissolution (of the universe) proclaims his being from attributes less (nirguna) (on moving the antithesis) who manifests his possession of the three qualities in the creation, preservation and dissolution (of the universe) and transcends (the three qualities) who though supporting the act of decapitating Brahma destroys sins like the sin of slaying a Brahmana (Brahma hanna adi doa) on removing the antithesis who supports the act of decapitating Brahma and expiates such sins as of slaying a Brahmana) and lore though beyond the scope of the seashore (sagara tura gotara) on removing the antithesis who cannot be comprehended by all the Vedas and the sastras and to whom is dedicated a temple built on the shore)

Here we have a union of apparently contradicting objects. This apparent not real contradiction is reconciled when we take the second
meaning of the words such as nurguna gokara etc

**Parisankhyā**

The name *parisankhyā* is significant. The preposition *Pari* possesses the sense of excluding. *Sankhya* means Buddhī or *parisankhya* means the idea or the desire for excluding. This figure contains the idea or desire of exclusion for excluding. This figure contains the idea of desire of exclusion which is effected by the mention of well known things is called *parisankhya*. The poetesses use of *parisankhya* may be illustrated by the following lines which describe the reign of king Narasimha.

There was a falling of the feathers (pakṣa pātah) in the case of birds (but there was no partiality among the people) there was rutting (*pramattata*) in elephants (but there as no heedlessness.
among the people) there was the condition of having precious central gems (*samutta alata*) in necklaces (but there was no flcileness among the people) there was apologetic conversation (*sa dany a alapah*) in the case of love angry wives (but there was no melancholy talks among his subjects) there as fall of reeds (*bana patah*) in autumnal days (but there was use of bowends (*arti yoga*) in the case of bows (but there was no suffering among his subjects) there was dislike for the sun (*mitra dvesah*) in the case of waterlilies (but there was no hostility to friends among the people) there was regulated rise and fall of notes (*murcchana*) in the case of seven stringed lutes but there are no cases of fainting caused by separation of dear ones among the people) there as roughness (*Karkasya*) in the trunks of elephants (but there as no harshness of behaviour among the people) there as fall from a place of elevation (*arudhapatanam*) in the case of cataracts from the peaks of mountains (but there was no fall from a position to a lower position in the case of the subjects) there are non-motion (*agatikatvam*) in trees (but there as no resourcelessness among the people) there is on slaugt of swarms of bees (*alikulaa kramanam*) in the case of lotuses (but there was no attack from hosts of foes among his subjects) there was artificial arrangement of the words of a verse in a figure representing a chain (*Smikhala bandhah*) in literary compositions (but there as no
chaining or imprisonment in the case of the people) there as (ornament of) contradiction (urodha prasangah) in treatises on rhetorics (but there was no quarrel among his people) there was unsheathing on the battle field (pradhanamuktaparvanta) in the case of swords (but there were no destitute house holders among his subjects) there was the state of having the face turned away from the arrow heads (margana paran mukhata) in the case of quivers (but there was no contemptuousness towards beggers among the people) there were deletion of weak points (para dusana) fallacies (chala) discussion on the Vedantic doctrine of maya (mayavada) and checkmate (nigrahasthana) in learned debates (but there was no censor of others no deceit fraudulent speeches nor prison houses among the people there as culiness (Kautilya) in the ladies tresses unsteadiness (cancalya) in their side glances applying of colours (ragadiyoga) in their petal like lower lips hardness (Kathnya) in their beasts and non existence (Sunya bhaya) in their waist (but there was no crookedness fickleness malice etc Callousness or empty headedness among his people)

Here we find affirmative statements with and implied exclusion of things similar to but other than object mentioned
Sahokti

When one word though expressive of one sense conveys two senses i.e. becomes connected with another entity through the force of the sense of saha there arises sahokti. The sahokti is employed in the following verse.

उल्लासी सममधुर त्सवा प्रसिद्धि प्रासीद्दः सह महता मनोभिराशा ।
आशीश्चित्समुद्र गुमुखकनाला काराकाश्चकमहात्मा कलिप्रकाराः ॥

(V 62 P 68)

Festivals were in vogue together with merriment the quarters rejoiced together with the hearts of the good the reverberations of tabors rose together with blessings and the symptoms of the iron age disappeared together with imprisonment (lit. prison houses'). Here there is connection with saha (with) and its synonym samam.

Here the connecting words are saha and samam.

Aprastuta Prasamsa

A figure is called aprastuta prasamsā (indirect description) in which principal theme (Prastuta) is implied through the description of the object which is not relevant (aprastuta). This is exemplified in the following verse.
If you sport in a lake your enemies (divert themselves) in the ocean if you (strol) on the garden avenue they (roam) in an ext emely terrific wood and if you (walk) on a pleasure mount they (scale) the Vindhya mountain How are your enemies to be defamed king Acyuta!

Here in the principal object to be described is the praise of King Acyutaraya It has been implied through the praise of his enemies which is in fact their defamation

Vyatireka

The figure vyatireka has a significance Because it does not mean opposition but excellence or superiority In it the Upameya is stated to be superior to the upamana owing to its characteristic feature It can be seen in the verse

Formerly a bridge was constructed (by him in the person of Ramachandra) on the calm waters (of the sea) But there was
nothing marvellous about it  (While now) he charming with his virtues simultaneously constructed a bridge on the Kaveri when it was in flood and struck wonder in the hearts of the good

Here the upameya (the bridge on Kaveri) is compared with the bride constructed by Rama  But poetess says that bridge on the Kaveri (upameya) is superior to the bridge on the ocean (Upamana) as the former was built on flowing water  Hence it is vyatirekha

**Svabhavokti**

Describing the true nature of things is called svabhavokti  The poet describes the battle scene with a svabhavokti as follows

हरतेन हरतमवक्रृष्णः सवां स्यत्या स्तिष्ठतया निष्ठरहितादिकृतिरकालिनः

—घण्टालिनावमुखर्षिणी करिणौ तद्विध्याववक्रमविन्नकरण व्यथाताम्॥ (V 43  P 49)

Pulling each other's trunk with their trunks and striking each other's tusks with their tusks so that sparks flew out by their hard impact the elephants of the two (kings) resonant with the ringing of bells presented a fine spectacle of the progress of the fierce fight

In this description of the fierce fight between the armies of Narasimha and Cola King elephant resonant with the ringing of bells
are depicted a pulling each others trunks so that the sparks flew out by the hard impact. It is a natural description of the two fighting elephants.

**Atisyokti**

Where the object of comparison (upameya) is concealed by the standard of comparison (upamana) is called atisyokti (hyperpole). The atisyokti is beautifully exemplified in the description of Acyutaraya gaze at the body of Varadamāhāka.

रिथ वार्षोर ह शालिम्बर्व बलीकाण्डेपु चक्राक्षिता
प्यावट्टप्रभिता वल्लण्य गणन प्रोचुः शैलाक्षम्।

आर होज्जवल चल्लमण्डत सुधामासाद्ध दृष्टिविभो
अयोत्स्थामध्यमुपागतापि परिताजीलाम्बुवाहा तरे॥

(V 103 P 105)

The King's gaze lingering on the trunk of plantain trees (things) comprising shining lotuses (feet) then rising to the wheel (navel) and revolving in the whirlpool then resting on the sky (waist) then ascending a pair of lofty mountains (breasts) and then reaching the nectar of the bright lunar orb (face) though moving in the midst of moon light (beauty of the face) fell into the depths of blue lotuses (eyes).
Here the object of comparison viz Varadambika's different physical parts such as things feets Navel waist breasts face beauty of the face and eyes are concealed and substituted by the standard comparison viz the trunks of plantain trees shining lotuses whirlpool sky pair of lofty mountains bright lunas orb moon light blue lotuses respectively

Ullekha

A single object when described variously because of the difference is perceivers or in qualities is named Ullekhalankara. It is beautifully instanced in the following description of King Acyutaraya

विनृतीक्षणलोचरी जयगुणो दीर्घो रसो मूर्तिमान
प्रत्यक्षिक्षितिपूर्व सुहङ्गिर कयात्मकाणो नम पावप ।
धर्म सघटिताकृति प्रकृतिभिस्तामाधारानि पुनः
साक्षार रसम इत्यादि विशिष्टाति सर्वंमुदासुम्बत॥

(V 76 P 83)

The wife thought of him as a visible quality of statesmanship hostile Kings as the heroic sentiment incarnate friends as a living desire granting tree the subjects as dharma in a corporeal form and again the redlipped damsels as cupid personified. Thus everybody looked at the lord of the earth with delight.
Here the King Acyutaraya is described as a visible quality of statesmanship—wise men the incarnation of heroic sentiment to enemies a boon bestowing tree to his friends dharma in a corporeal form to his subjects cupid to the damsels The difference is due to the different perceivers

By the foregoing observation of the various figures of speech employed by Tirumalamba it is clear that the poet was endowed with an excellent imaginative skill and erudition in effective expressions. Although she prefers Upama to most other alankaras She has not struck to any one particular figure but has used different alankaras to suit the occasion. The use of various alankaras also contributes to the delineation of rasas Her attention was not to exhibit her skill in employing figures but to bring the additional charm and the work. Hence the poet was graded as one of the best poets

III Rasa Delineation

Indian literary critics have regarded Rasa as the soul of the poetry. The term rasa conveys different meanings in different contexts. Rasa literally means juice or essence and also means taste relish or flavour. That which is relished is called rasa (rasyati iti rasah). But that it bestows pleasure both natural and supernatural
Bharata categorically declares that no kavya can be enjoyed without rasa. The later alankāras Bhamaha to Jagannatha conformed the opinion of Bharata. Admitting the dominance position of rasa, the later rhetoricians dealt with various topics such as gunas, ritis, alankaras etc as the factors subservient the delineation of rasa. Literary critics in India have highlighted two fold objectives of the poetry viz (1) Creating delight in the hearts of sahridayas and inculcating the ideals and morals of life. The first objective is achieved through the delineation of rasas. Rhetoricians have made it clear that the main feature of a kavya is its repleteness with rasa (rasabhavanīntara) which lead them to declare that the rasa is the soul of the poetry. All in all it may be asserted that all the factors of poetic charm like guna, alankara, riti etc should aim at rasa realization.

The established norm is that one of the rasas i.e. srngara vira karuna or santa should be predominant in a mahakāvyā while other rasas should be introduced as subordinate to the main sentiment. Tirumalamba has meticulously adhered to this literary tradition in her VPC.
Tirumalamba has delineated the sentiments of srngara (erotic) vir (heroic) raudya (furious) bhayanaka (terrific) and bibhatsa (disgustful) in her Varadambika Parinaya Campu. The principal sentiment of the campu is srngara as its main theme is the depiction of love and marriage of Aycutaraya and Varadambika. This sentiment has been delineated by the poetess with remarkable insight and vividness. The poetess beautifully depicts the reaction of Varadambika to the first attack of love on her maiden heart at the sight of King Acutaraya.

Seeing him she was greatly flurried, turned aside and seized the jewelled pillar near her like his heart.

She became covered as with an armour with the filaments of bristling hair bursting like volleys of sharp arrows forcibly shot by Cupid prompted by the deep love combined with the waves of astonishment tossing in her agitated heart. Her creeperlike frame was trembling as if on account of the violent shakings of the tree of her fortitude that was being uprooted by the (gale of her) strong curiosity.
She was plunged into the big torrential flood of sweat which was as if the water of love that her heart overflowing (its banks) by the forcible plunge of the infuriated elephant in the form of Cupid,

A fine picture of two young lovers whose eyes met one another for the first time was beautifully described in the campū.

Just after their tremulous eyes met one another they long stood as if they had mutually caused loss of each other's composure as if they were dumb founded and amazed (at each other's beauty) as if they had mutually exchanged their souls as if they had penetrated each other as if they had joined by mutual fusion as if they were devoid of consciousness as if they had given up all activity as if they were devoid of the knowledge of all the external things forgetting even the twinkling of the eyes and with the increasing sentiment of wonder rising in them.

The love in separation (Vipralambasārnga) is depicted in the description of the pangs of separation which Acutaraya and Varadambika feel returning to their palaces after their meeting in the temple of Katyayanī in the garden.
Sambhoga srngara which is the sentiment of love in union is delineated in the description of their first sight ardent of spring a stroll in the garden flower plucking description of the noon and evening aquatic sports and amorous spoits of the royal couple.

The depiction of srngara in the campu was delineated with such care and capacity That the main thread of the principal rasa is never broken.

The conspicuous delineation of vira rasa (heroic) sentiment is found in the portriiture of the fight between the armie of King Narasimha and the Cola King and against Tundira country seize of Srirangapatna Narasimha combines in himself all the four sub varieties of heroic sentiment such as danavira dharmavira yuddavira and dayavira Tirumalamba has displayed her skill in giving lively dlcriptions of the sentiment of vira rasa Though it is a subordinate in the campu it is presented in all its details with the scope.

The depiction of the raudra rasa is also very effective In the following lines we can find the fury of warrior aroused at beholding their foes.
Their lips were throbbing as if with the agitation [produced in them] by (their) quick steps occasioned by (their using) harsh and abusive language owing to (their) anger generated suddenly at the mere sight of the enemy.

It can also be found in the description of the fight between the warriors the efficient delineation of raudrarasa by the poetess.

The battle field crowded with so many dead bodies with blood flowing out from is properly utilised to delineate the bhayanka and bibhatsa sentiments appropriately In this way The poetess has exhibited her ability and skill in delineating all the rasas Except in the case of śringāra main rasa and Vīra a subsidiary one the other rasas are short and brief but effective.

The Vāradambika Parinaya Campu is composed in the Gaŭdi style containing the literary excellence (guna) of vigour (ōjas) which consists in the letters expressive of vigour the abundance of long compounds and high sounding expressions This can be witnessed in
The campus contains the longest compound which is to be found in Sanskrit literature.
She has employed around twenty-four different meters apart from the prose as required to the occasion. The language changes according to the subject matter and monotony in diction is carefully avoided. This can be well seen in her descriptions of war scenes. The campu is also having pleasant diction not only in prose but also in poetry. Thus Tirumalamba has exhibited her extra ordinary mastery of Sanskrit language and the vastness of her vocabulary. Her flow of thought is with ease and simplicity. Her words and ideas are apt and happy. The soft and melodious syllabus find place in her style to keep with richness of sense. She as a poetess of note and a lover of nature has won the admiration and encomiums of all the sahrdayas.
FOOT NOTES

1 Utukuru Lakshmikanthamma *Andhrakavaytrulu* p 36
2 M Krishnamachary *History of Classical Sanskrit Literature* p 220
3 Prof Suryakanta *Introduction to Varadambikaparnnaya campu* P 1
4 Acyutarayabhyudaya by Rajanatha
5 M Krishnamachary *History of Classical Sanskrit Literature* p 220
6 Ibid
7 S K Ayyangar *Source of Vijayanagara Empire* p 170
8 Utukuru Lakshmikanthamma *Andhrakavaytrulu* p 38
10 Prof Suryakanta *Introduction to Varadambikaparnnaya campu* P VIII IX & Dr Maan Singh *The Varadambika Paramnya* p 74
11 Karntaka State Gazette Pt I Ed Suryanath Kamath Bangalore 1982 p 292
12 Annual Report of South Indian Epigraphy 1924 p 157
13 Ibid 1900 pp 49 50
14 Macdonell *History of Sanskrit Literature* p 10
15 S K Ayyangar *Source of Vijayanagara History* p 170
16 Vasundhara Filliozat *Unhistorical Statements*
Varadambikaparannya  p 41

17 VPC V 67  p 71
18 Ibid  p 73
19 Ibid V 76  p 83
20 Ibid V 46  p 51
21 Ibid  p 54
22 Ibid  p 223
23 Ibid V 146  p 137
24 Ibid V 153  p 142
25 Ibid V 155  p 143
26 Ibid V 161  p 145
27 Prof Suryakanta Introduction to VPC P IX
28 HaradivatAlembka ah Tatva yuch ? pmadoyah
29 Dhvanyaloka
30 VPC p 106 line 8  p 107 line 3
31 VPC p 109 line 3 7
32 VPC p 33 lines 2&3
33 VPC p 41 lines 4&5
34 VPC p 35 lines 4to p 37 line 6
35 VPC p 18 line 4 to p 19 line 2