Chapter - IV

RAMABHADRARAMBA
RĀMABHADRĀMBA

a) The Author

It was the period of Nāyakas of Thanjavur that reminds one the period of Vijayanagara Empire for the cultural renaissance through literature in general and Telugu language in particular. It inherited the custom of Vijayanagara in patronising the reputed scholars of various languages irrespective of their caste and gender. The glorious court of Nāyaka Kings of Tanjore had a rare privilege of convening assemblies of scholars (pandita parisads) in which men and women of high reputation have participated and sought royal favours and patronage. Ramabhadramba was one of the two poetesses of Raghunatha Nayaka, the greatest of Nayaks Kings of Tanjore (1600-1634 AD). He was a great scholar and patron of letters. He was an accomplished musician and an author of many works. It seems that taking into account a verse from the Raghunāthabhyudaya of Ramabhadramba, M. Krishnamachari and a few others are of the opinion that Ramabhadramba was a wife of Raghunatha Nayaka. The verse is as follows:

श्यादध्योर्मर्म समप्रदान वश्ववद यस्य वबति सर्वं।
कृत्तिः स हरदात्र कृत्तिः सहाययो माथिः मम श्रीशुनाथाश्रणम्॥

(RA I 10)
Though the appropriate objects of comparison to a couple in the verse and the description of the physical beauty of Raghunatha Nayaka at the prime of his youth (RA VII 135) speak of her proximity with the king, it puzzles one how a queen could narrate the romantic sentiments of her husband with other women of same royal harem. The author Ramabhadramba gives no information about her personal identity. Even her magnum opus Ragunathabhyudaya she narrates that the King Acyutaraya has arranged the marriage of Raghunathanayaka with a princess of a Pandyya King.

एव शुभाकारसमेतमेत हर्षावधाय युतत्त्रुमणेन्द्र।
अमरायत्याणिमथानमजात पाण्डाविन्दुपालककनककालम॥
(RA VII 34)

And again Raghunatha Nayaka was given in a marriage the daughter of Krishnappa Nayaks the king of Tundiramandala as a token of appreciation for being released from the prison of Venkatadevaraya of Penugonda (RA VII 73 & 74). If Ramabhadramba is considered to be the queen of Raghunatha Nayaka then she must have been hailed from the families of either Pandyas or the Tundiras. She in course of her composition of the work particularly in the colophons at the end of each canto reveal no such family relation with the King. The term nātha in the verse (I 10)
should be understood as the patron but not as husband. The emphasis in the expression may be understood in the sense that she worshipped him so much as his master and protector. But there is no doubt that she has enjoyed the confidence and the patronage of the king. Moreover, she was one of the most talented women of Raghunatha Nayaka's court that was named after KAMALAVILASA like that of BHUVANAVIJAYA of Krishnadevaraya. Utukuri Lakshmi Kantamma was of the view that she may be a 'upakanta' of the King Raghunatha Nayaka²

Nothing is known about her parentage or her education. T R Chintamani in his introduction to Raghunathabhyudaya informs us that he came to know through M Ramakrishna Kavi that Ramabhadramba was received training in poetic composition as a disciple of Chengalva Kalayya author of Rajagopala Vilasamu a Telugu poem. Her dictum and fondness to use yati and prasa a peculiar feature dear to Telugu poets are the sufficient features to brand the author as a Telugu poetess. Chemakura Venkatakavi Krishnadhwani Madhuravanī Yajnanarayana Diksita of Sahityaratnākara are the contemporaries of Ramabhadramba in the court of Raghunatha. She was known for her rare reputation in
Samsayapūrana (filling the preceding three quarters of a verse as to suit the fourth one) a peculiar literary feat nurtured by the Telugu poets as one of the aspects of astāvadhānavidyā. It is said that the following Telugu verse attributed to her is evident of her poetic creativity

She is also equally adroit in filling the problems in Sanskrit too. It is said that once the King in his court gave out the line 'कि ते सत्तानपाबापाये?' and asked the ladies assembled to complete it. Ramabhadramba seems to have got up at once and completed the verse as follows at a stroke

It is said that she was also equally proficient in composing poetry in Pali and Prakrit languages.

It is believed that during the Raghunatha Nayaka's regime, the prominence was given to Telugu and Sanskrit and the Tamil was almost neglected.
The life events of Raghunatha Nayaka form the theme of the poem RAGHUNABHYUDAYAM (RA). As the authoress narrates all the expeditions undertaken by Raghunatha Nayaka and setting of a peaceful atmosphere free from terror and tension it may be presumed that the composition of the poem was taken place in between 1630-34 as the period of Raghunatha Nayaka falls between 1600-1634. Thus Ramabhadramba must have lived in the first half of the 17th century as she was the eye witness of the glory of Raghunatha's golden period at Tanjore.

Ramabhadramba is a highly learned and gifted poetess of the day as it is evidence from the facts revealed by her own colophons which runs as follows:

हरि श्रीरामभद्रकर पाठ दक्षनांकर सारस्वतप्रवर्धानाशास्त्रलेखिनी समसमयलेखनीयाष्टशास्त्राकल्पिततविकवितागुणप्राप्तिः साहित्यसामाज्यभाषीपीठारूढ रामभद्राभाषाविद्वाचिते रघुनाथाभुवके प्रथम सर्वः

Ramabhadramba introduces herself as one who has been blessed with the literary talent by the grace of Lord Srirama. She has more than hundred works to her credit she is endowed with the knowledge of eight languages and could compose four varieties of
poetry and is being adorned the highest position of literary world etc

Though she was acclaimed as an author of many works it is unfortunate that no work of her was come to us except Raghunathabhyudaya The Sanskritists are greatly indebted to Dr S Krishnaswamy Aiyangar who was first made known to the world the name of Ramabhadramba as an accomplished poetess in his Sources of Vijayanagara History TA Gopinatha Rao followed him in introducing the Raghunathabhyudaya in the Madras Christian College Magazine 1917 The manuscript of the work deposited in the Sarasvati Mahal Palace Library Tanjore (No 3722) was brought into the limelight by T R Chintamani in the Bulletins of the Sanskrit Department published by the University of Madras in 1934 In his introduction T R Chintamani highlights the importance of the work on two counts First it is by a lady and secondly it is a historical work Poetical compositions by ladies are few in Sanskrit literature and fewer still are historical works As such the Raghunathabhyudaya is the only source of information as to the life and scholarship of Ramabhadramba

b) The Theme

The Raghunathabhyudaya of Ramabhadramba is an epic of twelve cantos having around one thousand verses of different meters
Though the authors of Sanskrit are indeed fond of choosing their themes from the puranic lore Ramabhadramba's option to adopt the life events of a contemporary patron speaks of her wisdom and inclination to tread a new path of approach. The poem is full of descriptions. It still es no balance in narrating the theme as the first six and last two cantos are full of descriptions only. When the first six cantos are dealt with the elaborate descriptions of the glory of the Cola country Tanjore city the King Acyutappa Nayaka the father of the hero the last two cantos depict the grandeur of Raghunatha's patronage of poets artists and their reputation etc. However a cursory glance into the theme of the poem will enables us to get acquaintance with the literary talent of the poetess.

Following the tradition Ramabhadramba commences her poem with the invocatory verses addressed to Ramabhadra for the prosperity of her master Raghunatha. She invokes the blessings of Lakṣmi, Ādisakti Ardhanārīśvara Vinayaka Sarasvati etc. Then she begins to describes the Cola country its wealthy surroundings etc. with the following verse.
The sea shores at the border rivers mountains and well planned cities abundant crops green meadows beautiful womenfolk various fine arts etc are described in about seventy five verses

The second canto is devoted to deal with the description of the city Tanjavur the capital of Cola Country There flourishes a great city by name Tanjavar which is a birth place of the prosperity as if it accumulated the entire wealth on the earth

The ocean that has been ever increasing by the waters poured along with the gifts of Raghunatha out of its faithfulness has become surrounded the city in the form of trench
The goddess lakshmi made her abode in the city. The city Amaravati has come to stay in Tanjavur in the form of magnificent mansions. The scholars of the city are engaged in writing new works to win over the divine master \((Brhaspati)\) in establishing the essence of the scriptures. The subjects in the Kingdom of Raghunatha who was well known for his Piety \((Dharm\) a) never attempted to sever from the path of dharmas as the king is the cause of the dharma on the earth. In order to make people to know that she is \(ratnagarbha\) the ocean has become visible in the form of jewel market in the Tanjavur.

The verses from 31 to 46 about fifteen are missing in the printed text.

There the young and popular King Raghunatha who is nothing but the manifestation of the Lord Srirama known in the three worlds resided in the capital. It is not possible to describe the innumerable qualities of the king like the counting of gems in the ocean is not a possible task on the earth.

\begin{quote}
रत्नाकर्ण: रिन्दितरत्नसङ्ख्या क्रियेत येनेह कृति स एव।
अमन्तकल्याणानुपुप्तिः वदु यक्षिया विश्वेवक्ष्यम्॥
\end{quote}

\textit{(III 2)}
He was always addressed as Janaka because he used to please them by his wisdom and in providing protection at the time of the need. The King who was lauded or eulogised by one and all for his excellent qualities was reminded the manifestation of Krisna who was equally longed by the hearts of women folk.

दर रघुणा गुणवैश्वते य वचन्तु सत्यं रशिका वचन्तु।
रहस्यकान्ताजनसामसरे कृष्णादवतार हृदि तुकर्मण ॥

(III 5)

He was looked upon as a cupid for his handsome physical appearance. He was very generous. As his gracious looks used to fulfill the desires of the suppliants, his abode was called PADMAM by the poets. He was thorough in all the sastras. He was an excellent orator. His pleasing manners, impeccable valour were the center of attraction. During his expeditions, he conquered all the kings and made them as his subordinate. His inscrutable appearance made the Kings of Nepal (Jaffna) to surrender at his feet. Under the reign of the King Raghunatha, the people have enjoyed the pleasures of Krtayaga.

क्रितिसमुचितदयोक्रेष्मकृत्याय तस्मिन्दश्ववति रघुनाथदेशोणिपालावतसे।
कृतमुक्ते हस निरतं केवल सर्वश्रीरंवुभवति जनः सततान्विन्द्रोह ॥

(III 51)
Everyday's routine work of the King Raghunatha forms the subject matter of the fourth canto. After his regular *adhyayana* of *sastras* at the dawn of the day, the beautiful women folk of the harem used to lead him to bathing where various kinds of annoints and oils were applied to his body before he took the bath with fragrance waters. He wears silken garments brought by the ladies. Another lady takes him to the mirror as if to remind him that he is equal to him alone (IV 6). Having a glance on him in the mirror, he began to contemplate on the Sun god by glazing on him. He extols the Sun many ways in about 12 verses. O! Bhaskara! though you cause people feel heat physically, indeed you are the Supreme Being removing the internal sorrows of your worshippers. Who knows the greatness of your glory?

तपलोकरि भास्वर तथ्यापि वेदिना भवस्वर्यापावश्यजनामाकृष्णिणाम्
हरसे महान्तमिक्षिलामात्म्यं तद्व वेदित्व को जातितं तत्त्वादिर्भव्।।

(IV 21)

He also opines that let there may be hundreds of gods. But the Sun is the only god worthy to be worshipped. That is why the gods like Brahma, Visnu and Siva worship him (IV 22).

After the *sūryanamaskara* he enters into a portion of the palace.
known by name Kamalavilāsa that was studded with diamonds. Lead by his purohits having occupied a seat the King commences the worship of Srirama with thousand names. He makes the surrounding scholars to hear the entire account of Rama in about thirty verses. Here the entire story of Ramayana is narrated as if it forms the model to an ideal king. It also brings some similarities with the stories of both Rama and the King Raghunatha. It shows how he admired Rama in his thoughts and deeds. Having heard the sacred story of Rama he retires to his palace at the end.

In the fifth canto the King Raghunatha is described how he is going to get ready. Various garments ornaments like rings, bracelets, crown studded with diamonds, rubies, garlands of pearls, earrings etc are placed in appropriate parts. With all these decorations, he appeared as surpassing Indra in wealth. With all his beautiful and auspicious physical features like that of a paryata, the decoration of the King Raghunatha is justified as if to show that he can donate anything to the suppliants that approach him.

लक्ष्यते रम शुभश्रुण्याकृति पारिजात हव परशिनाध्रणी |
अर्धिवाचित समर्थजात्सर नैव नैकविद्यशुर्णार्थिपी ||

(V 18)
The handsome king with the *padaratnākatala* representing to indicate that he is matchless in brave shines forth like that of the mountain Meru (V 19). With these extraordinary decorations the king equal to that of Indra entered into the court as if a cub of lion enter into the cave. Having entered into the court he was ushered by the *Vandhus* whose hands hold golden *danda* and welcome by the priests with *purnakumbha*. The court is filled with the other royal dignitaries invitees and other officials. The King Simhalā, Kerala, Magadha, Malava, Vindhya, Kalinga, Ganda and other royal representatives of the countries of East, West, North and other foreigner (Portuguese) are eagerly waiting on him to express their solidarity. The scholars who are experts in composing epics, dramas and other fine arts have praised the victorious king in many ways. The poets sang his fame in poems. The king honoured them all with gifts befittingly.

Then the bards sing the praises of the King with reference to his ancestry that commences from a King by name Timma whose queen was Bayymamba. Cevva was their son. His queen was Murtyamba. Cevva built the big gopuram for the deity at Thruvannamalai another gopuram at Vrudachalam a *dhvayastambha* the steps and outer
walls at Srisailam He built several temples and endowed several *agraharas* on the banks of the river Kaveri. Acyuta, son of Cevva and Muryamba, also built several temples. He constructed the golden Vimana over the shrine of Sriranganatha at Srirangam. At Rameswara, his bounties were many. Several charities including the *tulapurusa* were performed by him besides endowing several *agraharas*. Acyuta and his wife Murtyambika had no issues for a long time. After a good deal of Penance, Lord Ranganatha was pleased to favour them with a son. The royal parents named the son obtained by the good deeds done in the present as well as the past births as Raghunatha as per the prescriptions of the scriptures.

पुरातनारैवतवैश्व पुण्ये पुण्यत्वशाज पुर भोतमरय।
राजा से चक्र घुमायण राम शार तेतामृणण सद्खेमवार। ||

(VI 56)

He is Raghunatha, the hero of the Poem. Many auspicious signs were seen at the time his birth.

The seventh canto contains the description of the personal beauty of Raghunatha Nayaka in greater detail. The creator blessed the boy with such a beautiful and widened eyes as to enable to see the thousands of young women and also to see a king on the earth who
will be equaled to the divine King of thousand eyes i.e. Indra (VII 5b)
Each and every part of the body of Raghunatha is described in poet c
dictum When he attained the prime of youth he was married to the
daughter of Pandya king as proposed by his father Acyutaraya and
accepted by the ministers and other countries. The ceremony was
performed About that time Venkatadevaraya was at war with the
Parasikas. He considered the safety of the Karnataka empire as of
very utmost importance. As he approached Acyuta to lend the
services of his son Raghunatha, Acyuta offered to come in person with
enough army and wealth. But Venkata insisted on having
Raghunatha who had capacity to rout out the Yavanas. Raghunatha
followed Venkata with a large retinue. The enemies of Karnataka
country were terrified to hear that Raghunatha was defending the
emperor. Many of them took to their heels. The Murasas in the
fortrees at Balla apura and others gave stiff resistance to
Raghunatha but were defeated ignominiously. Thus the Karnataka
Empire was saved by Raghunatha. Raghunatha came to know that
the king of Tundira Krishnappa Nayaka was in the prison of
Venkata's fort. He made him to release from the jail. In gratitude
Krishnappa gave his daughter in marriage to Raghunatha.
With imperial glory and a newly wedded wife Raghunatha set to return to his palace Acyutaraya received him with honours.

The Eighth Canto narrates that when once Raghunatha was in the Court a Brahmin requested him for protection from Colaga who had the favour of Bhairava and could not be conquered by men. He was like Ravana harassing innocent people and carrying away chaste ladies and countless were his misdeeds. Raghunatha was informed by the bard that the King of Nepala was awaiting audience with him. When he was permitted the King of Nepal narrated that ever since Parangies came to Island of Nepala they were being repulsed by the kings of Nepala his ancestors and that was the main cause of their enmity. They captured the city of the King of Nepala by foul means. Therefore he requested the help of King Raghunatha. Meanwhile some brahmanas arrived and told Raghunatha that Venkatadevaraya was dead and his son Sri Ranganatha was crowned as king. Jaggaraja who was against the monarch had massacred the entire family on the same night.
A washerman was able to save stealthily a young child of the king. The followers of the late king were expecting the help of Raghunatha. The king made up his mind to undertake an expedition in the form of rout out at once the King of Colaga, the Parangies, and Jaggaraja.

The king summoned all the ministers and sought their opinion. Finally, taking into consideration all the aspects concerned, it was decided to wage a war against the enemy and ordered to make necessary preparations for an attack.

To thwart the attack of Raghunatha's formidable army, Colaga sought the help of Krishnappa. Forgetting the help done by Raghunatha in getting his release from the prison of Venkataraya, Krishnappa joined Colaga although his ministers warned him against his unwise act. Colaga was hidden secure in an island in the sea.

But Raghunatha had constructed a bridge across the sea and defeated Colaga and took him prisoner. At the request of the ladies of Colaga, Raghunatha decided against killing Colaga and imprisoned him. Krishnappa took to his heels. As he warded off the crisis...
caused by Colaga the subjects have seen Srirama in Raghunatha

King

The ninth canto is devoted to deal with the expedition of the king. The king of Nepal reminded Raghunatha of his problem. Then the king set out towards Nepala kingdom defeated the Parangies and restored the lost kingdom to the king of Nepal. Meanwhile the spies of the king informed that in the west the king of Pandya and Tundira have formed a coalition against him. Hence Raghunatha proceeded against them and met them in battle at Tapur.

The tenth canto continues the description states that the combined armies of the Pandyas and other sustained severe defeat at Tapur and the soldiers ran for their lives. Jaggaraja was killed along with his followers. After the death of Jaggaraja the Pandya and Tundira disappeared from the battlefield. Ravilla Venkata and Makaraja followed suit. Raya Dalavay Cenca who had never been in a battlefield fled from the field in sheer fright on seeing the slain king. The king of Pandya was also captured but was magnanimously released by Raghunatha. The Lord of Tundira who was defeated began to muster forces and start hostilities against Raghunatha afresh. At the suggestion of envoys Raghunatha sent an
army against Krishnappa, the Lord of Tundira. The soldiers who marched against Krishnappa captured several fortresses like Bhuvanagiri and returned victorious. On hearing the victory, Raghunatha returned to Tanjore from Tiruvaliyar where he was waiting for the results of the expedition sent by him.

The eleventh court describes the court of Raghunatha. The accomplishments of ladies was so extraordinary that they were capable of composing verses in various languages at the rate of hundred verses per ghatika and could complete samasyas and wield the pen with equal felicity in eight languages. There were some who could expound the Vaisesika and Vyakavana Sastraas. There were many who could interpret in a beautiful manner the works of eminent poets. Some of them are proficient in what is usually referred to as RAVANA HASTA. Raghunatha honoured them with suitable presents in recognition of their outstanding achievements.

The accomplishments of the ladies in dance and drama are set forth in this Sarga. The names of several ragas they sung and the names of dances they performed are also given. Here ends the theme of the Raghunathabhyudaya.
Raghunath Nayaka the most talented and distinguished among Nayak Kings was the son of Acyutappa Nayak of Tanjore. He can be compared with that of Sri Krishnadevaraya of Vijayanagara in several respects. He was a great warrior, able general, and sagacious ruler. He patronized poets and composed poems both in Sanskrit and Telugu. He crushed the Madhurai and Gingi rulers in the battle of Toppur. He crossed over to Ceylon and drove the Portuguese out of Jaffana and restored the throne to the refugee king in his court. He served as Yuvaraja during the reign of his father Acyutappa Nayak and gained experience both as soldier and as an administrator. He led the forces for the defense of Penukonda which was then besieged by Deccan forces. In return for his service, Emperor Venkata I compiled with his request to release Krishnappa Nayak II from prison. He ascended the throne in 1600 AD. His early wars were fought in defense of the empire. He also led an expedition against Colaga who was the ruler of a territory situated north on the river of Kollidam. The last years of Raghunatha's reign were marked by peace and order. Men of letters lived in his court and sought royal favours. He convened Pandita Parshads (assemblies of scholars) in which men and women compete each other not only to exhibit their intellectual attainments but also in showing encomium...
upon the king. Because of this Tanjore became a seat of learning. The south school of Telugu literature noted for its contribution to the Yakṣagāṇa type of drama emerged during this period. Sanskrit received encouragement but Tamil was neglected. Raghunatha made large gifts to the Brahmanas. Govind Dikshit who served Acyutappa Nayak as priest and minister continued to hold these posts under Raghunatha Nayak also. In the court of Raghunatha Nayak Chemakura Venkata Kavi, Krishnadhwani Ramabhadrarbra and Madhuravani are eminent poets.

The lineage of the King Raghunatha as found in the Raghunathabhyudaya matches with the history. Due to lack of authentic information, the historians rely on the literary evidences found in this poem and considers it as an authentic source. The poem commences the lineage from Timma whose wife was Buuyamamba. Their son was Cevva. His wife was Murtimamba. Acyuta son of Cevva married Murtimamba and begot Raghunatha. Raghunatha though young had the capacity to vanquish the enemies. He accompanied Venkata Devaraya and helped to drive away the Yavanas. He then went to Chandragiri and Penugonda. The enemies of Karnataka country were terrified to note the arrival of Raghunatha.
Nayaka and took to their heels. The Morasas in the fortress at Ballapura and other neighbouring places opposed Raghunatha but were met with defeat ignominious. Colage who had obtained the favour of Bhairava was oppressing all people and carried away noble ladies and perpetrated countless misdeeds like Ravana. Some Brahmins requested Raghunatha for protection from Colaga. The King of Nepal (Jafna) approached Raghunatha to redeem the Nepala country from the hands of Parangies (Portuguese). Jaggaraja revolted against Sri Ranganathas, son of Venkata Devaraya who was dead. Jaggaraja massacred the entire family of Ranganatha including women and children. That was the state of affair of the Vijayanagara when Raghunatha was on throne. He set out on an expedition to defeat Colaga the Parangie and Jaggaraja.

Colaga sought the help of Krishnappa. Inspite of the advice of the ministers, Krishnappa joined hands with Colaga against Raghunatha who was responsible for his release from the prison of Venkatadevaraya. Colaga was secure in an island in the sea. But Raghunatha had a bridge constructed and defeated Colaga. When the ladies of the harem of Colaga appealed to spare his life, Raghunatha desisted from killing and imprisoned him. After that Raghunatha set out towards Nepal and defeated Parangies completely and restored the
lost kingdom of the king of Nepala. The spies of Raghunatha informed that the Kings of Pandya and Tundira have formed a coalition against him. In the battle that took place at Toppur they were defeated. Jaggarajya appeared on the scene and ultimately was killed by the followers and the soldiers of Raghunatha. Soon after the death of the Jaggarajya the lords of Pandya and Tundira ran away from the battle field. Ravila Venkata and Makharaaja followed suit. Rayadalaray Cenca who had never taken part in a battle fled from the field on seeing the corpses of the kings. The king of Pandya was captured and was treated magnanimously by Raghunatha. But the lord of Tundira began to muster forces and renewed hostilities against Raghunatha.

Raghunatha felt it wiser to lead an army against Ramappa, the lord of Tundira. He did accordingly. Raghunatha shifted to Thruvayyar marching along the banks of Kaveri and waited there. The soldiers who marched against Krsnappa captured several fortresses like Bhuvanagiri and returned victorious. Raghunatha also returned to Tanjore. These historical details found in the poem that Raghunathabhyudaya of Ramabhadramba matches with that of history of the South India particularly the reign of Nayaka Kings. Thus the poem contains a piece of reliable historical information.
C Kunhan Raja of the University of Madras declares that the history is dealt with in this epic in a fascinating way as any fiction.

T R Chintamani further says that Raghunathabhyudaya shows distinctive poetical merits and good historical sense. The facts narrated herein are almost all of them borne out by other records. The authoress was a mistress of Raghunatha Nayaka and had therefore first hand information regarding the achievements of Raghunatha. The biography is therefore trustworthy from a historical point of view.

Thus the Raghunathabhyudaya by all means occupies an important position among the historical Kavyas in Sanskrit after Gangadevi's Madhuravijaya.

d) The Raghunathabhyudaya – a mahākāvya

The Raghunathabhyudaya fulfils all the requirements of an epic prescribed by the rhetoricians. Its hero is an ideal ruler; the work is divided into cantos full of descriptions embedded with various figures delineating rasas while the main sentiment is vira; all the other sentiments are judiciously used. A good number of metres are utilised and each canto is ended with a different metre.
Raghunatha Nayaka – the hero of the epic

At the outset it is clear that Ramabhadramba is an ardent devotee of Srima and an admirer of Raghunatha Nayaka, her master. She minces no words to declare that her king is the incarnation of Srima himself. At every appropriate stage she brings an analogy of Rama to portray the character of her hero in the poem.

It is said that –

1. विश्वव्यापी विस्तृतबालुधाम रामावतारीर रघुनाथासिद्ध || (III 1)
2. पुरातनीरगतनैतिच पुष्पभाज पूर्णत्वभाज पुर शोतमरय।
राजा स च चक्रे रघुराधारम शास्त्रोत्तमार्गांण सद्धन्तबार || (VI 56)
3. अधिकाशियमच्छत्रेतक्रसूक्त रघुनाथ रघुनाथायेव साभालाः। (XII 89)

The hero, his ancestors, and his subjects were indeed more religious in belief and practice.

From the descriptions one can understand that the king had an excellent force of elephants, horses, and cavalry. The elephants were in abundance and appeared equal to that of the Astadiggajas and were in rutting. The subjects of the king followed him in discipline, custom, and were virtuous. The king has built golden Vīmāna prepared crown with gems, throne to Lord Sīr Ranganatha at Srirangam. He renovated the temple and sacred tank (Pushkarini) of
Lord Shiva at Rameswaram  He provided big agraharam and mas to various temples  This habit he inherited from his forefathers  Cevva the grand father of Raghunatha built rajapuram to the presiding deity at Thiruvannamalai and constructed a gopuram and installed dwajasthambam at Virudhachalam  The steps on the compound wall to the temple at Srisulam were also built under his order  On the banks of the river Kaveri he built several temples and donated for the upkeep and maintenance of the temples  Acyuta son of Cevva built several temples  His bounties were many at Rameswaram  He also performed several acts of charity including tulabhara  He was not only a religious donor but also a renowned scholar poet and patron of artists  Raghunathanayak of Tanjore patronized poets  He himself composed poems  It appears that the nayaka kings of both Mathura and Tanjore emulated Srikrishnadevaraya both in administration and in extending patronage to the artistes  Ramabhadramba gives a graphic picture of the accomplishment of ladies in the court of Raghunatha

Raghunatha who was very kind generous and compassionate was responsible for release of Krishnappanayaka the king of Tundira who was imprisoned by Venkatadevaraya  He got the king released with his influence  In gratitude Krishnappanayaka gave his daughter
in marriage to Ragunatha. When the newly married Ranganatha returned to his native place with glory his father Acyutaraya went to a considerable distance to receive him at home. This shows the affection among the members of nayaka family to each other and the ecstasy.

In royal families the guards accompany them while going out of the palace or to their husbands. This is depicted in the words of the flow of river. The coconut and nut trees on the banks of the river are compared to the guards and the wind blowing on the river is helping and accompanying it to reach the sea. The wind is compared to the maiden while the river is compared to princess. While the river is flowing the fruits fall in it were fancied as pearls. Similarly when scholars are invited a torch is held before them indicating an honour to them. In the garden the parrots are sitting on the branches of trees and singing. The tender leaves reflected the sunlight. The poetess fancied the singing of parrots to the Veda chanting by the Vedic pandits and the reflection of light to that of torch before the pandits.
Description

There are a good number of descriptions in the poem The River Tamraparni (nadivarnana)

Ramabhadramba following the salutations to various gods in the beginning of the epic introduces the Cola country and its rich natural resources. In this process she describes the river Tamraparni in about fifteen verses in the first canto.

The River Tamraparni of the Cola Country is flowing wildly with the combination of other rivulets and as gratitude it is developing the country. As the river is flowing at the feet of Lord Sriranganadha it became sacred. The trees are growing in abundance and yielding sweet fruits. The river Tamraparni is greater than that of river Ganges which takes its origin from the feet of Lord Vishnu whereas Tamraparni is flowing around Lord Vishnu and laughing at Ganges with its foam. The breeze on the shore is spreading the fragrance of flowers like the arrows of Cupid and pushing the river towards the sea. It appears as if the sea is embracing the river with its tides. The river is flowing through forests where number of sub rivers are joined with the main river and slowly reaching the sea. Here it is fancied that the main river who is a bride and the sub rivers are as matrons taking to her husband the sea in slow movement. Still the flow of
the river is slowed down as it was allowed to flow through the fields of crops before reaching the sea. It is said that the waters in Ganges are flowing uselessly and the existence of Ganga is not helping lives. By its flow through out the country the river Tamraparni is growing the crops and other yields to a maximum. Its abundance of tide conveys that the yield will be more in future also. The fields are being made wet by its channels. The river is flowing nearer the town in some place and away in other places. However the yields of crops were good. The grain that floated in the stream appears like gems. On the banks of the river there are a number of flowering trees with which they appear like a garden. The flowers wither into the flowing water. This has been fancied by the poetess as if the flowering trees are thanking the river for making the garden beautiful and offering their flowers to the river. The reward that the river gets for growing the crops coconut trees etc with its stream is that it reaches here husband the sea. Along with its stream the river is taking the diamonds that fall into the rivers from the necklace of the women taking bath in it to the sea which is famous as Ratnagarbha. Mango trees coconut trees were in abundance on the banks of the river. The poetess gave a very fine simile that the Mango tree were on the lap of the river and the coconut trees that stood in a row by their movement of leaves on account of breeze bid farewell to the river going to the
fold of the sea and the Mango trees threw its sprouts like pearls into the river as a mark of happiness

The Tanjavur City (nagaravarmana)

The poetess was devoted the second canto completely to describe the capital city of the King Raghunadha Nayaka. The city Tanjore is considered high by all because it flourished with all wealth being the abode of Goddess Lakshmi. Mountains surrounded the city. The poetess fancies that these mountains are taking refuge in the country of Raghunatha as he defeated the king of gods Indra in wealth and prosperity. The city was covered by a big compound wall as if the world which is protected on the sides by the elephant, tortoise, bear, and serpents. The fort was protected in all the four sides. Similarly, the sea also surrounds the country of Raghunatha Nayaka. The poet says that the level of sea is increased due to continuous additional water that flows from the hands of the king while offering gifts. Around the city moat was constructed and filled with water. In these water lotus flowers are blossoming as if Goddess Lakshmi was living there. The rampart which is very adjacent to the moat appeared as if Adisesa, i.e., the decline serpent crossed the moat to hear (learn) new vocabulary from the ladies' talks. There are legends saying that Adisesa wrote commentary to the grammar as
Patanjali and the Dharmasastra as Sri Ramanujacharya. In the very clear water of the moat there were groups of serpents having gems on their hoods (head). They appeared as if these gems were studded in the moat resembles the city Amaravati of Lord Indra.

In the City of Raghunatha Nayaka there were number of salting Elephants equivalent to that of Diggajas. The height of the elephants was so high as if goddess Lakshmi by sitting on their forehead had conversation at nights with her brother the Moon. The troops of horses which can fly in the air and move on the earth were seen digging the earth with their hoof as if they desired to enter the Patala also. Wearing befitting dress the harlots were moving in the night. They decked with costly jewels and covered themselves with black aprons to hide. But the glittering jewels on them revealed their identity. Thus Tanjore the capital city of Raghunatha Nayaka is described in the poem colourfully.

**The Birth of Raghunathanayaka** *(putrodayavarnana)*

A fine description of the birth of Raghunatha Nayaka is made in the third canto.

The King Acyuta Nayaka had decided to do penance with his
beloved wife to beget a son by worshipping Lord Sri Raghunatha with devotion. Accordingly he and his wife have performed it sincerely, bearing the heat of the hot sun and troubles of the nature by following all the prescribed rules. The king avoided luxuries like the usage of fragrant cents witnessing dances etc. The king through his kind vision saw the god who was healing the strains of his body caused due to severe penance. Satisfied with the devotion and sincerity of the king, Lord Raghunatha asked the king to seek a boon. The king fell on to the lotus feet of the god and prayed to bless him with a world renowned son. Then the god blessed him saying that he will take another incarnation on the earth as his son with following qualities:

The kings in eighteen islands will offer gifts for ever. He will establish numerous ripples with lands to them. He will get fame by providing feed daily to the Brahmans. He will have many poets in his court that could compose poems in different languages. He can command his enemies even though they hide in fortress amidst the sea and able to re-establish the fallen kingdom by his acts. He could win all the country with his valour and have good conduct like gems.
With the boon of the god and for the prosperity of the earth the queen of Acyuta conceived with rejoice of the king. In her body changes took place as the child grew in her womb. The maidens served her in various respects as she was pregnant and to keep her happy. When five planets were in its higher position the queen gave birth to a son on an auspicious hour.

The expedition of the King Raghunatha (jñātṛyatṛāvarṇana)

The cantos eighth, ninth and tenth contain the expeditions of the King Raghunātha in detail wherein his valorous activities and glorious victories have brought out significantly.

When Raghunātha Nayaka was on the throne in the midst of generals in the court somebody informed the Colaga a valorous king with the blessings of Bhairava became invincible and is annoying the people like second Rāvana. The difference is only in having twenty hands by Rāvana. His atrocities were numerous. Hence the king is requested to relieve them from him. The king gave the assurance of security. Meanwhile a servant informed that the king of Nepal with his relatives waiting at the gate to meet him. The king directed him to bring in. The king of Nepal introduced himself and narrated that the Cina Cevva protected their lineage earlier and he was able to rule the
land with the hope of support from Raghunatha Nayaka. The Nepaleans in the war defeated Parangies. From then the Parangies developed a kind of enmity with them. They have surrounded the sea and fighting with sharp weapons in anger. They have captured Vardhikapha a town on the banks. He could approach the king by crossing the sea to seek the help to regain his lost land. Raghunatha Nayaka gave him assurance stating that all the lost property will be brought back to him.

As suggested by the Ministries of the Court Raghunatha Nayaka accepted the proposals to attack Colaga first. The king ordered to call for the transited generals and brave soldiers and to make ready all vehicles, horses and elephants in abundance and get ready with suitable shields, bows, arrows and knives. He prayed Lord Surya for the success. Brahmins have chanted benedictions. Flags with Garuda image were hoisted. Then he came out of the palace for victorious journey. Raghunatha Nayaka climbed an elephant like Indra. The dust raised due to the procession of the troops reached the sky. The sun god held as an umbrella to the Kings.

The supporting neighbouring Kings of Raghunatha marched with their soldiers carrying material required for the journey on the
bullock carts like that of tent materials utensils bed sheets ropes wax seals money ornamental boxes golden panels boxes of apprals Some carried specially maidens required for the halting of the king Many dancers singers also followed the king In their journey the king and his troops reached the banks of river Kaveri at Kumbhakonam The soldiers felt comfort by the cool air that blow from the forage of the temple fragrance of flowers in the garden The king had a bath in the river Kaveri and in a suitable dress worshipped all the deities as per the religious rule Offered many gifts to the Brahmins Later the king after receiving honours from the dears in an auspicious occasion with good omens for assured victory left for the border of Adversaries City by raising dust on to the sea

On the other side the king Colaga fearing the valour of the king Raghunatha Nayaka requests the support of Krishnappa Nayaka in the ensuing fight Though his ministers reminded him that he was released from Venkata Devaraya by the Raghunatha Nayaka and it is not fair to join the apportion king Krishnappa Nayaka had decided to send his force with Colaga Inspite of the support of so many warriors the king Colaga decided to hide in an island surrounded by a mount and sea

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Raghunatha Nayaka ordered the troop to build the bridge with the hillocks in no time. He crossed the sea on his elephant and reached the city of waivers opposing him. The enemy soldiers caused rain of arrows on the elephant with uproar. The soldiers of the king released the cannons on the enemy soldiers, which occupied all the directions in the sky. The stones thrown by the soldiers also rained from the sky. The king penetrated through the elephant force to enter into the city of enemies. When the king's soldiers occupied the compound wall with the hello of lords, the enemy soldiers bowed and ran away from the spot. Raghunatha Nayaka orders his men not to kill the person who, in the company of woman, who fall on one's feet and who was supplicant to him. He captured Colaga alive. All the treasures, ladies, and servants of Colaga were handed over to the king. Krishnappa Nayaka losing his reliance courage ran away swiftly on his horse. The Brahmins Pandits praised Raghunatha Nayaka for his victory over Colaga. The request of the elderly people to imprison Colaga was accepted by the king Raghunatha. The victory over Colaga was celebrated in all quarters.

Reminded by the king of Nepal (Sri Lanka), Raghunatha Nayaka ordered all his forces to proceed to the direction where saint Agastya was residing. The king's elephants spread the fragrance of pandanus.
odoratissimens (kethaka flower) along the shore of the sea by swinging its ears. They sensed their king in all respects. The swans on the shore flew above when the forces moved through. It enhanced the waving of chowries to the king. The sea with its high tide and roar greeted the king with the victory over the enemy. The king remembered the arrow of Rama which dried the whole sea when he found the immensurable depth of it. Though he knew that humble people discourage voyages on sea, the king decided to set aside these for the sake of Nepal king. Since lord Rama dammed the sea with his arrows previously, it was a great task to cross the endless sea. The king dropped the idea of damming the sea and arranged the boats without delay. The leaders of the war selected by the king, wearing suitable dresses, reached the island with the boats. They have surrounded the shore. The swiftness of the soldiers created an impression that they can defeat the enemies of Nepal king. To defeat the adversary, all the soldiers of the king planned similarly without delay. When the king's soldiers advanced holding many weapons and banner, the Parangies ran away with fear. Some of the soldiers leaving the wealth got through their wives and the weapons drowned in the sea with ecstasy. Then Raghunatha Nayaka coronated the Nepal king on the throne as Vibhishana was by Sri Rama.
Later the spies of Raghunatha informed him that on the West the King of Tundira and Pandya have formed coalitions against him. Reaching sharply the king ordered his army to attack them near Toopur. The army of Raghunatha Nayaka advanced like a wide ocean producing noise in all directions. The warriors could not see each other because of the smoke emitted from their cannons. However they sowed their velour by identifying the noise of their feet. They have spoiled the cannons of Pandyas by firing them. In the war the arrows of the soldiers of Raghunatha cut of the heads of the Pandya's soldiers. To protect his side warrior bearing bow and arrow another soldier with sword killed the opposite soldier who was running with his sword. When the warrior on elephant proceeded killing the foot soldier a warrior on horse held the torch to throw on him. The scene of two elephants moving freely and dashing each other in the middle of the armies appeared like a hillock in the center of the sea. The elephants that were fired by the cannons become black and fell on to the earth as if they were hit by the vajrayudha of lord Indra. The soldier holding a sword and driven by an elephant cut down the head of a soldier on the horse to save his life. A soldier hit a soldier on an elephant that came to fight against rival on horse. He saluted the goddess of war and reached the heaven meant of brevianes. The circular arrangement of the troops by the horse soldier of Kambhoja.
country made the foot soldiers Raghunatha Nayaka and the adversaries invisible to each other like compound wall in the va field. The soldiers of both troops fell in danger due to the shower of arrows by them. Similarly the elephants also got injury due to their pears of their tusk into their body like the soldiers. A brave soldier who was crushed by the elephant of the king shedding blood from his body was thrown up and was received by the angels in the heaven. Another soldier riding on his horse cut off the leg of the horse of adversary soldier who came forward to kill him besides cutting his arms. When an elephant was examining the wounds caused by the arrows and still a soldier removed the arrows from its body and tried to heal. When the army of Pandya king returned from the war field in misery Jaggaraja accompanied by his relatives came opposite direction like an insect falling on to the fire. Stabbed by the army of Raghunatha Nayaka relinquished by the relatives Jaggaraja fell on to the earth on which he took his birth. Some of adversaries to save their life ran away from the war field which became muddy with the flesh and blood. This scene appeared as if the elephants sunk into the mud. Raghunatha Nayaka appeared brave. As if making the shore of Tamraparni River is made new with the heads of adversaries and filled with their blood. The king Pandya left the war field with fear of life leaving behind the elephants horses soldiers ladies gems.
ornaments valuables in the field. Thus became the expedition of Raghunatha to a victorious end.

**Kamalāvilasa (sabhavarnana)**

Another beautiful description by Rāmbhadrāmba in her magnum opus is the description of the court namely kamalavilasa in the eleventh canto. It is described that the court of the king Raghunatha Nayaka built with the efforts of an expert sculptor was decorated with the fragrance of agarus perfumes and with the garlands of pink colour gerry (padmaragas) splendor like rows of black bees. A row of paroquet (panchavarnakure) is fixed on the golden plantain trees. It was a feast to both the eyes and ears. On either side of the edifice gem studded puppets with beautiful face glittered. The ceiling was decorated with uninterrupted wreath of white lilies. The gem mirrors imitating the rising sun tried to expose the brilliance of the king. The shield of gems on the sides reflected a number of images of the king which can not differentiate the king even by sincere efforts. The juice secreted from the temples of the elephant is resembled like black bee. The young female peacock danced mistaking the bees to crowd. The sacred throne itself appeared like another king and on either side of it the autumnal brothers held chowries.
II  **Alankaras**

The excellence of a poem according to the Rhetoricians lies in the richness of sentiments and the figures of speech as we have already dealt with their nature and characteristics in the previous chapters while evaluating the literary merits of the works of Gangadevi and Tirumalamba. Here it is proposed to present Ramabhadramba's poetic reputation in delineating the sentiments and the employment of various alankaras. She uses to adopt aptly and cleverly the appropriate figures of speeches to highlight the situation or to sketch the character in their right perspective.

The poetic imposition has two aspects viz. the words (which constitute the external aspect) and the connotations of the words i.e. meaning (which constitute the internal aspect). When these two are well arranged and appropriately used they turn to be the ornaments of composition of high poetic value. These two aspects are known as sabaalankaras and arthalankaras. Ramabhadramba is well versed in employing these two varieties of alankaras to adorn and attack the hearts of connoisseurs. Let us enjoy the beauty of Ramabhadramba's poetic imagination that is expressed in the poetic usage.
Ramabhadramba may be said to be well versed in the science of rhetoric as can be seen from copious examples of various figures of speech. A perusal of the *RAGHUNĀTHĀBHHYUDAYA* makes it evident that Ramabhadramba has employed figures of speech in an appropriate context to adorn the narrative part of the text and to attract the hearts of the readers. Ramabhadramba is no lesser than Kālidāsa. Ramabhadramba's use of *śabdalankara* is considerably scanty as compared to the use of *arthalankara*. All the three important varieties of *śabdalankara* namely *Anupṛśa* *Yamaka* and *Śleśa* have been brought in beautifully.

**Anupṛśa**

The Raghunathabhyudaya has been written in an ornate style characterised by profuse use of rhetorical figures (*Alankaras*) some of them are given below.

Anuprasa or alliteration is a *śabdalankara*, where the same letter or a sound is repeated for a number of times in the same order. For instance

एव बुद्धश्वेह हरिरतवानीम तदवी साकसमत्वर्याइ ।
अथ रघुपन्याव सामवधुतेन्दु रति बदलान दमम द मन्त ॥

(VI 41)
(The King with his wife did severe penance for a child. Then Lord Sri Hari appeared before them, blessed them and to get a son. He disappeared along with the other gods. Later the King with his wife enjoyed eternal happiness.)

Here _avindatanandamamamandamantah_ is alliteration of words.

**Yamaka**

Ramabhadramba in her poem described various things like rivers, mountains, crops, green meadows etc. in the outset. While describing the river Kaveri, she made use of the _Yamaka alankara_. The following verse may be quoted as an example of _YAMAKA alankāra_:

अर्कित्र प्रभावीतमान्तनीय्य चोलावनी शालिवनीविद्वोला।
शह्मात्मज्ञापजित्वमीमरसंपर्कपुष्प्या जनंताश्रण्या॥

(I 11)

(The Cola country was highly prosperous because of the river Kaveri which was the cause for cold breeze and growth of crops, fruits etc.) In the above verse, the words _Avani Cola Vani Nicola_ and _Saliwaru_ are repeated. Hence it is in _Yamaka Alankara_.

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When more than one sense is conveyed by a single word it is termed as ślesalani arā

The poet lauded or eulogized the king Raghunatha in third canto regarding his excellent qualities. In this context, she made use of the sabdālankāra which is as under

प्रक्षा कृपानि च परर पर तृ दृश्ताष्ट्रसूरे हव दयान तीक्ष्णे ।
प्रत्यूत्यमाने समिती परेषा प्रकल्प येते हुवयप्रभेदम् ॥

(III 17)

Raghunatha’s sagacity and the edge of his sword were very sharp. The poet describes it in the following verse in ślesa alankāra by using the double meaning words like samithi tiksna prastyamana hrudaya prabheda etc. Raghunatha’s sagacity is seen the court of learners while the sharpness of sword is exhibited in the battlefield. Both his sagacity and his sword cause hrudayaprabheda. The word samithi means sabha (court) and the war. The word tiksna means the intelligence and the sharpness. The word hrudaya prabheda means injury in respect of adversaries and happiness in respect of the scholars.
Arthantaranyasa

Ramabhadramba has made use of arthalankaras profu ch in her Raghunathabhyuda. Her descriptions are enriched with a number of alankaras such as Upama Atisayokta Rupaka Parisankhya Sahokta Ulekhya, Utpreka Virodhbhas, Parisankhya.

Where a general proposition is corroborated by a proposition other than that either through similarity or dissimilarity it is called arthantaranyasa.

The poetess desires to state that in the war a warrior should give importance to his duty but not to his life. This statement is corroborated in the following verse:

धाव ऊँचाई धारण पालुकामो रोषावेशाक्रोषविद्वृत्तघ धार्मिकम्।
शीतान्तप्राणप्तितं विशीर्ष्य व्यतानीतपाल्या प्राणापेक्षा हि प्रतिष्ठा॥

(X 6)

In the war the head of a soldier bearing sword was cut off by an arrow of another warrior. Even then the decapitated soldier rode towards his enemy and killed him. Thus the soldier tries to keep up his promise but not his life.

The general proposition that pratigna (promise) is to be considered but not the life soldier in war.
Atisayokti

Atisayokti means statement of excellence. Here the excellence of the upameya is brought out on account of its complete identification with upamana.

While describing all types of wealth in the Cola desa the poetess makes a mention of the wealth of grains in an atisayokti alankaras which is as follows:

यकुट मुखमण्डपिका मुखमण्डपिका 
कला यात्रा उदयवाही उदयवाही कथाप्रसंग

(I 37)

The grains were heaped in a place as if its top touches the moon in the sky and the black seal put on the top of the heap caused a black stain to appear in the moon.

Here poet wants to impress that the black spot that appears on the moon is because of the stain of the black seal put on the top of the heap of grains.

There are a number of verses in Atisayokti alankaras in the poem.
Parīsankhyā

The prepositions in Paṇi possess the sense of excluding sankhya means ḍhudh or parīsankhya thus means the idea or desire of idea or desire of excluding. This figure of speech that contains the idea of desire of exclusion which effected by the mention of well known things.

The poet describes the valour of the king in the following verse:

It is in parīsankhyalankara

कुम्भीकर्तु कुम्भीविज्ञानकृतं कल्पतरुक्ष्यकरणानभिहार।
वज्या वराहे वस्तिममिति यज्ञाहुमुंकर रित्यर्मयमेति॥

(III 3)

During the deluge the Astadīggaṇas Adiśesa and Kūrma were not able to hold the earth. Even the Varaha which redeemed the earth from the ocean was also ignored by the goddess Bhudevi. She believed in Raghunatha's valour only.

It is a well known thing that the earth is borne by the astadīggaṇas adiśesa and kūrma as per many mythologies. Here the poetess excludes all the above well known factors and desires to stress her ideal that Raghunatha alone capable to protect the earth.
Rupakam

Rūpakam is the identification of the upamana and the upameya. This identification must spring from extreme resemblance between the two. This definition may be seen as reflected in the following verse—

परीक्ष्य वृत्त सकल प्रजाना प्रजा यथा ता परिपालय तम्।
झाजेन रक्षाकरणेन वित्त्य जनाधिप य जनक वदन्ति॥

(III 4)

The poetess while describing the character of the King Raghunatha stated that the subjects of Cola desa treated Raghunatha as Janaka for various reasons. The king took notice of the character of the subjects controlled them like his children and protected them every day with his wisdom.

In this words Ramabhadramba extols the king Raghunatha Nayaka. Rūpaka is seen in the word Janaka.

Sahokti

When one word though expressive of one sense i.e. though naturally connected with one entity conveys two senses it becomes connected with another entity through the force of the sense of saha, there arises sahokti.
The following verse which occurs in the description of the fight between Raghunatharaya and king of Nepal can be cited as an example of *Sahokti*

अयोध्योभिन्धिलकावलिभिरपाणकोणेःशीरश्चोऽधितः
अवाक्षिन्त्यन्तिकणाःविपक्षभूपालरित्येभु पुरस्रिष्टेषु

(The red hot metallic balls were scattered on the adversary army together with wrath in their red eyes)

The word *api* also means *saha* (together)

**Ullekha**

When different people perceive a single person or a thing by different ways it is called *Ullekha*. The poetess Ramabhadramba in her poem compared the greatness of Raghunatha as conceived differently by different people to different aspects in the following verse

शोभामुखे पुरुष तुल एव मनोभवो मानवतीज्ञेषु
विश्राणे वैभुवलोकशायी विद्यासु सोऽसय विकुलोपचेष्टा

(VI 18)

In status he is equal to Indra. He is handsome like Manmada (in the eyes of women). In general city he is like Kalpa Vruksa
(Desire granting trees) In wisdom he is equal to Bruhaspati

The king Raghunatha is described here as Indra Manmada Kalpavruka and Bruhaspati for various reasons

Upama

A figure of speech has been the foundation of all other alankaras. Upama is formed where there are all four continents in the given example. Those are upama upameya sadharana dharma and upama partipadakasabda. Upama with all these constitute purnopama. When these is 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.

Ramabhadramba uses upamalankara while describing the beauty of the Cola desa in detail. The flower gardens with beautiful birds are described with great care. In the following verse the poet says that the parrot in Cola desa are changing Agamas Vedas and other Sastras like Pundits.
It was a practice to hold Deepiti before the pundits while they were proceeding to the place or Sadas. Similarly the tender leaves which were red in colour were shining like Deepiti while the parrots on the tree were chanting. Here parrots are compared to Pundits and the shining tender red leaves to the Deepiti.

**Utpreksa**

The utpreksa is the representation of an *upameya* as probably identical with a similar object is *upamana*. Words like *manye sanke dhruvam prayah, nunam uhe iva* reveal the presence.

The following verse can be cited as an example for Utpreksha alankara. While describing the river Kaveri that was flowing in Cola desa the poetess says that it not only made the soil fertile but the whole country prosperous.

![Verse in Sanskrit](I 12)
There are a number of mango trees on the bank of the river Kaveri. The water of Kaveri is sweet by nature. Added to it the mango trees are also pouring neater into the water in gratitude for having allowed them to grow near the river.

\[ \text{Virodhbhāsa} \]

Where two things are stated to be as though opposed or contradictory to each other though there is no real contradiction between them. Because the figure of speech contains apparent contradiction this alankara is called \text{Virodhabhāsa}.

The crown of the king Raghunatha was studded with various types and sizes of diamonds. The small ones were placed at the bottom while the big were on the top. The poet made the above statement in the following verse embellished in \text{Virodabasalankara}.

\[
\begin{align*}
\text{महीजसा देन महीम्हे द्वेकिरीटरतन्त्र कृताख्लिमाना} \mid \\
\text{तुला भज तोसपतुलाविश्विना भवन्त्यक्षरताक्षमणयः पराध्यायः} \mid
\end{align*}
\]

(III 10)

The poet here conveys the idea that small diamonds though placed at a lower level were as precious as the ones on top but for size.
III Rasa Delineation

One of the objectives of poetry is to create delight in the hearts of sahrdayas (sahradayahlada) The poetry has the capacity to cause delight through the delineation of rasa The rhetoricians have enumerated nine rasas (sentiments) among them only one must be predominant in a poem while the others are to be treated in a subordinate position Ramabhadramba in her poem has delineated the Viñarasa as the main or predominant sentiment all the other sentiments are made subordinate

Ramabhadramba in the Raghunathabhyudaya meticulously follows the literary tradition Vira Rasa alone may be regarded as the central Rasa of the while other Rasas like Srngara Hasya Karuna etc are delineated as subordinate Rasas in the constituent parts of the poem A critical account of the main and subsidiary Rasas as expounded in the Raghunathabhyudaya is given below

According to Bharata Viñarasa is constituted of supreme natures and consists of energy (utsaha) This is aroused by the determinants such as the presence of mind perseverance diplomacy discipline military strength etc This vira sentiment is of four kinds viz Dana Daya Yuddha and Dharma Vira Ramabhadramba
portrays Raghunatha Nayaka as possessing all these four varieties of heroic sentiments in the Raghunathabhyudaya.

Dana Vira

The trees and flowers are growing and blossoming throughout the year with the water that flowed from the hands of the king while offering gifts. The water in the moat is also said to be the water of sacrifice.

Daya Vira

On hearing the information from the maids that the king of Tundeera country was in prison, Raghunadha Nayaka released Krishnappa Nayaka from Venkata Devaraya immediately (VII 72 to 73).

Yuddha Vira

Later the king retained his elephant and crossed the sea swiftly with valours opposing the enemy warriors in the city of adversaries (VIII 86).
Sr̄ngara

Next to Vira Rasa Sr̄ngara finds a prominent place in the Raghunathabhyudaya. Sr̄ngara is caused by the durable psychological state of Rati or in other words it proceeds from Ayoga. Without going into the intricacies and complexities of the classification of Sr̄ngara Rasa it is proposed to deal with the delineation of Sr̄ngara Rasa in the Raghunathabhyudaya in a general way.

The Chapter XII of the poem can be explicated for the statement of Sr̄ngara.

Hāsyā

Usually Hāsyā is treated in literature as subordinate to Sr̄ngara or in other words Hāsyā is the miming of Sr̄ngara. Hāsyā consists of the permanent mental state of Hasa i.e. its soul is formed of the Hāsa sthayibhava. This is aroused by determinants such as unseemly dress or ornament impudence greediness jugglery defective limb use of irrelevant words mentioning of different faults and similar other things. While describing the defeat of the Colaga the poetess gets an opportunity of introducing a meaningful humour.
Colaga soldiers were beaten by Raghunadha Nayaka soldiers. They began to run out of the war field. Their elephants were loosening due to hard strokes of beat and with the arrows of their soldiers, Colaga was in despair. So Raghunadha Nayaka pitied for the situation.

**Bhayana Kam**

Ramabhadramba delineated this sentiment very appropriately in various occasions. When describing the defeat of Parangis, the poetess has delineated *Bhayana Kaka Rasa*. An example as given below:

They smoke released by the Firangi of a cannon occupied the sky along the stones that was thrown by the soldiers in all directions. They appeared like clouds (VIII 90).

Thus the Raghunathabhyudaya is a mahakavya by all means and occupies an important position among the historical kavyas.
FOOT NOTES

1 M Krishnamachary *History of Classical Sanskrit Literature* P 230

2 Utukuri Lakshmi Kanthamma *Andhra Kavayitrulu* P 45 50

3 Ed T R Chinthamani *Raghunathabhyudaya* of Ramabhadramba (a historical poem) *Bulletins of Sanskrit Dept No 2 University of Madras 1934* Ibid P 46


5 Ed T R Chinthamani *Raghunathabhyudaya* of Ramabhadramba (a historical poem) *Bulletins of Sanskrit Dept No 2 University of Madras 1934* Ibid P 46


7 Foreward to *Raghunathabhyudaya* Ed T R Chintamanı 1934

8 Introduction to *Raghunathabhyudaya* By T R Chintamanı 1934