CHAPTER TWO
LITERARY ESTIMATE OF THE PROSE PORTION

It is seen that there is not any hard and fast rule in respect of the relative proportion of prose and verse in a Campū work. Still, it comes to our notice that most of the authors use a larger number of verses in comparison with the prose portions. But in the VPC, the authoress uses a single portion of prose. Of course, the verse portion of the VPC is equally important and interesting with the prose portion. Tirumalāmbā utilises her liberty in respect of use of prose and poetry, as there exists no fixed prescription of rhetorics regarding the employment of the two in a Campū.

Generally, prose means 'the arrangement of words without metre'.1 It is divided into four2 varieties viz. – Muktaka, Vṛttagandhi, Utkalikāprāya and Cūṃaka. Tirumalāmbā shows her ability in composing all the four varieties of prose.

Muktaka

Muktaka3 variety indicates those prose lines which are free from compounds. This type of prose is rare in the works of the

1. apadah padasantano gadyam. - KD, 1.23.
2. vṛttagandhojhitam gadyaṁ muktakaṁ vṛttagandhi ca bhavedutkalikāprāyaṁ cūṃkaṁ ca caturvidhaṁ. - SD, VI. 330.
3. ādyam saṃsa- rahitaṁ. - ibid. VI. 331.
master prose-writers. Hence, it is certainly difficult to find out the Muktaka variety of prose in the writings of an established author in Sanskrit. It is true in connection with the authoress of the VPC also. Only a little portion of the VPC may be cited as an example of Muktaka. The portion 'atha tatra...' 4 can be pointed out in this respect.

Vṛttagandhi

That type of prose is said to be Vṛttagandhi 5, where there is not found any metre, but there exists some sort of rhythm, causing some effect of metrical structure. According to AP 5 too, among the three varieties of the prose, it is known as Vṛttagandhi. The VPC contains some prose passages of the Vṛttagandhi type. We come across some prose passages which may be underlined as the Vṛttagandhi type. The line ‘santata vaimānika .......... coladesānyaśīt̄’ may be cited here.

5. vṛttabhāgayutam paraṁ. - SD, VI. 331.
6. cūṅnakotikalikā vṛttagandhibhedat trirūpakaṁ . - AP., p. 337.
Utkalikāprāya

This type of prose is said to be that prose line which comprises long compounded words of harsh sounds.\(^8\) Utkalikāprāya type of prose is often met with in the writings of the classical prose writers. The authoress of the \textit{VPC} shows her supremacy like a typical prose writer in using the sentences with long compounds of difficult words. As the prose writers wanted to exhibit their supremacy over the verse writers, they used the technique of employing unduly long compounded words which rendered the sentences difficult to understand. Tirumalāmbā shows her proficiency in the \textit{VPC}, as a prose writer in respect of the \textit{Utkalikāprāya}. The sentences ‘nipatita carma ..................’\(^9\) etc. testify her proficiency.

Cūrṇaka

The \textit{Cūrṇaka}\(^{10}\) type of prose is composed with small compounded words of soft syllables. This type of prose does not

\begin{enumerate}
  \item anyaddirgha samāśādhyām. - SD., VI. 332.
  \item bhavedutkalikāprāyaṁ samāśādhyām drghāśaram. - CM., VI. 4.
  \item nipatita carmavitatinirmitakūrmasādharmyābhīḥ, vibhraṣṭapaṭṭisāritraḥastaraṭrīṁ
carakumārakahakelikālyamānēnakapagatrayānapatrābhīḥ, atitumulakalakahalalahalalhavīgābhīrēpagābhīrśrīṁyibhīrnavarata samedhamānāvarodha - mahāyodha - yaśāḥ - payodhivarāṁ, - VPC., pp. 42-43.
  \item turyaṅcālpasamāsakāṁ / - SD., VI. 332.
  \item aκaṭhūrēkṣaram svalpa samāsām cūrṇakāṁ viduḥ. - CM., VI. 3.
\end{enumerate}
possess the Riti called Vaidarbhi and becomes comprehensive even to the general readers. The VPC shows the employment of this variety of prose too. The sentences ‘nīrūhāgrha ..............’ etc. may be pointed out as illustration in this regard.

It is observed that Vyṛṭtagandhi type of prose is found to be employed in many places.

Riti

The Riti (style) is one of the important features of poetry. The arrangement of words or syllables, which heightens the excellence of rasa, is known by the term Riti (style). The famous rhetorician Vāmana says that Riti is the particular style of arrangement of words, which is the essence of Kāvyā (poetry). He speaks of three types of Riti, viz. Vaidarbhi, Gauḍīyā (Gauḍī) and Pāṇcāli. But, Daṇḍin, the author of the KD speaks of two types of Riti only. Bharata mentions five kinds of Riti in his

12. padasaṅghatanā rītrāṅgasamsthāvisēṣavat upakartrī rasāḍināṁ /
   - SD., IX. 1.
13. viśīṣṭā padaracanā rīṭih / -KaŚ II. 7.
16. astyaneko girāṁ mārgaḥ sūkṣmabhedaḥ parasparaṁ tatra vaidarbha gauḍīyau varṇyete prasphuṭāntarau. - KD., II. 9.
Though Bharata speaks of five kinds of Riti, Vāmana accepts three types of Riti, namely Vaidarbhī, Gauḍī and Pāṇcālī. On the other hand, Viśvanātha Kavirāja speaks of four types, viz. Vaidarbhī, Gauḍī, Pāṇcālī and Lāṭīkā or Lāṭī. Generally the earlier rhetoricians like Bhāmaha and Dāṇḍin accept the Vaidarbhī and the Gauḍī types of Riti. Bhāmaha favours the Gauḍī, while Dāṇḍin puts importance on the Vaidarbhī.

Again, it is worthmentioning in this connection that what is known by the term Riti is also known by the term Vṛtti, according to Mammaṭa, the author of Kāvyaprabhāsa (KP). A similar version is also found in the Dhvanyāloka (DHLK) regarding Riti and Vṛtti.

Though, the authoress of the VPC uses mainly Gauḍī Riti, yet she is found to have maintained all the four Ritis in this work.

20. alāṃkāravadaṃgrāmyamarthyaṃ nyāyamaṇākulaṃ gauḍīyāmapi sādhīyo vaidarbhhamiti niṇyathā. – KL., 1. 35.
21. keśāṃcitelā vaidarbhī pramukhā nītaya matāḥ (etāstisro vṛttayaḥ vāmanādināṁ mate vaidarbhī gauḍī pāṇcālākhyānītaya matāḥ) – KP., X. 111.
22. asphutāsphuritāṁ kāvyatatvametadyathoditaṁ asāknuvadbhirvākartūṁ nītayaḥ sampravartitaḥ śabdāśūrāyaḥ kāścidarthatatvayuḥ parāḥ vṛttayo'pi prakāśante jñātesmin kāvyalaksanā – DHLK., III. 46-47.
Vaidarbhī

According to Vāmana, Vaidarbhī exists in all the Guṇas viz., Mādhurya, Ojas and Prasāda. Viśvanātha says that this Riti is used to evoke the Guṇa called Mādhurya with the use of the words of softer sounds. Again, in the Vaidarbhī style of composition the words are so arranged that sometimes there occurs single compound and sometimes no compound at all. It causes gracefulness to the composition. Because of this, it is better to accept Viśvanātha's view. The prose of Tirumalāmbā also reveals the use of this type of Riti. The prose extracts 'sakalā kāla vaksastatam' and 'nirvarṇya sucirāṁ' may be pointed out as illustration of this diction.

Gauḍī

Vāmana holds that Gauḍī exists in two types of Guṇas namely Ojas and Kānti. On the other hand,

24. mādhuryavyān̄jakairvarṇai račaṇā lalitāṭ̄mikā avṛttirapavṛttvā vaidarbhī rītirucyate I - SD., IX. 2-3.
26. nirvarṇya sucirāṁ sa rājanyo vismayavidheyatayā niyoṇitrasaṁiva, niyoṇita saṁvādaṁ bhiyoniṣṭhaṁ saṁvādaṁ niṣcaladhyānāśila saṁvādaṁ niravadhikā-nandānā saṁdhiṁ iva ...................... ibid., p. 105.
27. ojaḥ kāntimatī gauḍīyā I - Ka.S. II. 12.
Visvanātha\textsuperscript{28} opines that Gaudī contains long compounds with harsh sounds. Hence, it helps to express the Guṇa called Ojas only. Moreover, the existence of Gaudī is not considered by Visvanātha in case of Kānti. It is observed that Gaudī is of too much likings for the prose-writers. They want to prove their skill through this style. The prose passages 'tataḥ sarabha'\textsuperscript{29} etc. and 'pratipadavitīma'\textsuperscript{30} etc. may be noted as examples of this Riti.

Pāñcāli

Vāmana\textsuperscript{31} suggests that the style, Pāñcāli is used in a composition where there is necessity of presenting the Guṇas called Mādhurya and Sukumāra. Bhoja\textsuperscript{32} seems to follow the same opinion.

Visvanātha\textsuperscript{33} opines that Pāñcāli is a Riti which goes midway

\begin{verbatim}
28. ojaprakāsākairvarṇairbandhā ādambarāḥ
   punaḥ samāsabaluḷā gauḍī. - SD., IX. 3-4.
29. tataḥ sarabhasodasta - niśita - sṛṇi - praśasta - hasta - sannaddha -
   skāndha - pitha - suṣṭhita - hastipaka - padāgra - muhustāḍita -
   śrotamūlāṭimātra- viṣṭvāra - satvāra - gamana - mahattara ..............
   - VPC., p. 35.
30. pratipadavitīṇaśataparṇapallavajātayoh pādayoh
   payasirūhakisalayayorūpamānamasamānām, sādharyakāmanayā
   sarasalatikāñcalasūciṅkāśikāḥsu samāśāditapaṭapāśāmiva kisalaya-
   nāmūpariviracitaparihāsaḥsabhaṅgīnāmangulīnāṁ ....... ibid. P. 112.
31. mādhurya - saukumārayopapannā pāñcāli.
32. samastapañcāsaḥpadāmojaḥkāntivivarjitaṁ.
   madhurāṁ sukumāraṁ pāñcāliṁ kavayo viduḥ. - SKBH II. 30.
33. varṇaiḥ ṣeṣaiḥ punardvayoh
   samastapañcāsaḥpadoban dhaḥ pāñcālikā punah. - SD., IX. 4.
\end{verbatim}
between the *Vaidarbhī* and *Gaudī* and consists of five or six compounded words. Thus he presents the opinion that *Pāncālī* is produced after the combination of *Mādhurya* and *Ojas*. Viśvanātha finds some sort of a dilemma in this respect. Because, if there be the *Ojas*, then there cannot be expected the simultaneous existence of *Mādhurya*. Tirumalāmbā is found to employ this style in her *VPC*. The passages 'atha kadācid...... 34 and 'abhinava... 35 etc. testify this style.

**Lāṭī:**

This style is not mentioned by Vāmana. He is silent about the style *Lāṭī*. Contrary to this, Bhoja and Viśvanātha consider the existence of it. Bhoja 36 advocates that *Lāṭī* contains certain important elements of all other *Rītis*. Viśvanātha 37, on the other hand, holds that this particular style of composition goes in between *Vaidarbhī* and *Pāncālī*. But, Bhoja calls such a style as *Āvantikā*. 38 Again he prefers

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34. atha kadācidālavālayamādīmarasāṅkūṟānām, abhinava –

35. vilāsopadesādeśiko harinālocanānām, abhirūpyakaranānaka –

36. malabhūranakahānām, sakṣarābhhyāsvāsaramali- kumārasāṅkānām

37. utsavadivasāh puṣpitalatikānāṁ alīkanidāghaḥ pracuraparāgapāṭilānāṁ

38. ......................... - VPC., p. 124.

34. ahhinavakusumāpacāyaparānāṁ yuvatijānāṁ. - mabho –

35. vannupavanaviharānurūpāḥ parasparamālāpāḥ. - ibid., p. 132.

36. samastātitivāmṝasiṁā lāṭiyā rīturucyate. - SKBH., II. 33.

37. lāṭi tu rīturvaidarbhī pāṇcālyorantarāsthiti. - SD., IX. 5.

38. antarāle tu pāṇcālīvaidarbhyo yā vatiṣṭhate

sāvantikā samastāḥ syāddvitraistricitāraḥ paddaḥ. - SKBH., II. 32.
to say that this style includes certain elements of all other Ritiṣ.39 A few prose portions of the VPC represent this style. The passage ‘pāriplava ... bhūtāṁ’40 may be referred to as an example of this style.

Sanskrit critics opine that the prose is the touch-stone of the poets.41 Having examined the style of the prose portion of the VPC, we can say that the poetess Tirumalāmbā employs almost all the qualities to her composition. According to Daṇḍin42, the Guna called Ojas which exists in abundance of compounded words, is the essence of prose. Subandhu, one of the eminent prose-writers, remarks that a good diction is marked by the skilful use of Śleṣa.43 And it is also said that the work of a perfect poet should not be loaded with unnecessary use of the Nipātas like ‘tu’, ‘hi’ and ‘na’44.

On the other hand, the master prose-writer Daṇḍin,45 holds that the diction of a good poet must be compact, vigorous, sweet, lucid and pleasing to ears.

39. samastaṁtyāmiśra lātiyā ritiśyate. – ibid., II. 33.
40. pāriplava – parasparāvilokita – parimelanānupadameva
   parāstapratyekāvasthaṅāṅīviva, vyatyastacitrāṅīviva vinimayitajīvitāṅīviva,
41. gadyaṁ kaviṁnāṁ nikaśaṁ vadanti.
42. ojaḥ samāsabhūyayastvametadgadyasya jīvitaṁ. – KD. I. 80.
43. susleṣavakatraghaṭaṅāpaṭau satkavivacanamiva – VD. p. 184.
44. satkavikāvyabandha iṅbaddhatuhinaḥ. – ibid., p. 134.
45. ... vikatābaddhānyojasvinī mādhuryavatī prasannā cendukarakalikeva
   śravāṇānamadmutpādayati. – Av.S. p. 9.
Thus we find different statements and opinions of the prominent critics and prose-writers. These should be considered in connection with the discussion of the diction of the prose of Tirumalāṃbā. Tirumalāṃbā is found to have followed the established conventions and the style of the authors and critics who flourished prior to her. We find some phrases in the VPC, which indicate the use of pun, in her writing. For example, we may refer to the phrases ‘kāntāmiva... vardhitāpsasovaralābharin’\(^{46}\), as an example of pun (śleṣa). Tirumalāṃbā chooses appropriate words to suit the sense. Moreover, her śleṣas contain dual meanings. It comes to our notice that some of the words in the VPC are used for several meanings. There are a lot of examples of the use of pun. In other words, Tirumalāṃbā is noticed to have mastery in using śleṣa skillfully in her writing. There are some examples of the use of paronomasia in the VPC. Some of these are ‘vikramāṅkasāhasa’\(^{47}\), ‘rāmābhīrāmaṇīyakāh’\(^{48}\), ‘sadainyālāpah’\(^{49}\), ’agrahāra’\(^{50}\), ananta\(^{51}\), puṇḍrīka\(^{52}\), kṣiṭīṣaḥ\(^{53}\), śambara\(^{54}\) etc.

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46. VPC. p. 43.
47. ibid., p. 6.
48. ibid., p. 6.
49. ibid., p. 12.
50. ibid., p. 20.
51. ibid., p. 43.
52. ibid., p. 53.
53. ibid., V. 59.
54. ibid., p. 131.
It can be thus said that the use of words of double or more meanings is an important feature of the diction of Tirumalāmbā Paronomasia (śleṣā), a rhetorical device in which a word involves more than one meaning, is exemplified in the following verse, ‘sāmpratyahām ... na kācit’ where the word ‘puṣpavatī’ means 'flowery' and also 'a menstruating woman'. Thus we notice the skilful use of śleṣā.

Tirumalāmbā's Campū abounds in charming descriptions. It depicts the Tuṇḍīra and Cola countries, the river Kāverī, the armies and the battle, the sea and the Rāmeśvara bridge, the garden, the Spring season with all its persuasiveness of love, noon and evening and aquatic sports along with the description of royal and chief personages. Normally, we find the portraiture of the charm and beauty of a woman in Sanskrit works. But the descriptions of the physical beauty of a man are rare. In the prose portion also, we find the presentation of such beauty.

55. sāmpratyahāṃ puṣpavatī vāta -
vyādhūtapallavakaraścitaceṣṭitena
mā māṃ sprśeti sahasaiva nivārayaṇṭīm
vāsantikāmalibhiyopagatā na kācit

- ibid., V. 143.

56. op. cit. ibid., p. 75.
Another important characteristic of the Campū of Tirumalāmbā is the use of compound words or sentences for the apparent purpose of formation of names of some objects. The authoress has modelled her style on the works of Subandhu and Bāṇa. The compounds of this diction are generally longer even than those found in Bāṇa’s Kādambaiṇ and Harṣacarita. She has the ability to change her diction depending on the subject matter under reference and we have come across phrases also.

Figures of Speech

The prose portion of the VPC contains different kinds of figures of speech, both Śabdālaṅkāra and Aṛṭhālaṅkāra. The prose portion of the VPC abounds in long compounds and the use of various figures has increased the literary splendour of this work.

Anuprāsa : Among the Śabdālaṅkāras, Anuprāsa (alliteration) is regarded as an important one. Viśvanātha says that Anuprāsa consists of in the recurrence of the same letters even if there be difference in the vowels. For example the kanakacala iva kalpita .... of the VPC may be pointed out.

57. nirantarāndhakārita digantara kandaladamanda sudhārasa bindu sāndratara ghanāghana vṛnda sandehakara.............. - ibid., p. 18.
59. (a) anuprāsaḥ śabdāsāmyam vaiṣame’pi svarasya yat. - SD., X. 3.
(b) VPC. P. 9.
**Yamaka**: The figure yamaka (Repetition) is said to be the repetition of vowels and consonants in the same order, but with difference in meaning.\(^{60}\) Yamaka is the reiteration of words or parts of words of similar sound but of divergent meaning. In the line ‘ghanṭāghāṇāt \(\ldots\)’\(^{61}\) may be referred to as an example of Yamaka. The words ‘bṛhitā’ and ‘samiddha’ are repeated here conveying different meanings.

**Śleṣa**: Śleṣa (Paronomasia) is that type of figure of speech wherein there is denoted different meanings. When words indicating different meanings are used, it is known as a Śleṣa.\(^{62}\) Daṇḍin\(^{63}\) says that this figure lends beauty or charm to all Vakroktis i.e. it heightens expressions. According to the KP\(^{64}\), when the words are used in different meanings it becomes a case of Śleṣa, which is eightfold.

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60. a) satyarthe prthagarthāyāḥ svaravyaṅjanasarṣamhateḥ krameṇa
tenāivāvṛttīyamakaṃ vinigadyate. – SD., X.8.
b) arthesatyārtha bhinnānāṁ varaṇānāṁ sā punaḥ śrutiḥ yamakaṁ.

61. ghāntāghanāṅtakarpabṛhitabhītārvoposarṣamḥāṃkāṃ dambhāraraṅhasaḥ,
vīrārasasamiddhāḥsamiddhāḥ samuddhāḥ \(\ldots\) - VPC., pp. 45-46.

62. śliṣṭaiḥ padairanekarthaḥ abhidhāne śleṣa ṣisyate
varaṇaprayayaliṅgānāṁ prakṛtyoh padayorapi. – SD., X. 11.

63. śleṣaḥ sarvāsu puṣṭāti prāyo vakroktīṣu śṛṣṭyaṁ / KD., II. 362.

64. vācyabhedena bhinnāḥ yad yugapadbhāṣaṇāsūprāṣaḥ
śiṣyanti sābdāḥ śleṣo’sāvakṣarādhibhāṣṭadhā. KP., IX. 84.
The VPC presents a number of examples of this variety of alaṅkāra.
In this context, the extract ‘upaniṣadvarapada ...’\textsuperscript{65} may be cited.
Here the word ‘upa - niṣadvarapada - sphuṭa - alakṣya - haṁsa - gati’ bears double meanings. First, it was the movement of swans that could be clearly detected by foot prints in the vicinity of the mud. Secondly, it means the knowledge of the Supreme Spirit, which has been explicitly stated in the words of the best Upaṇiṣads. So, it can be treated as an instance of Śleṣa.

**Upamā:** The figure Upamā\textsuperscript{66} (simile) is said to occur when some sort of similarity between two things comes to be denoted without a reference to the dissimilarity. This type of passages, without a reference to the dissimilarity is found to be employed by Tirumalāmbā. The extracts ‘paṅkamiva ...’\textsuperscript{67} etc. and ‘krameṇa ....’ \textsuperscript{68} etc. are some of the instances of simile in the VPC.

\textsuperscript{65} upaniṣadvarapaspbuṭalakṣyahaṁsagatiṁ prājñānṛpasamapadāvāva
prāsādhitadakṣiṇāṁ nīśadamālikāṁva niyatotkūlaśyāmalatānvāṁ
pāvanatāpahasitajahnuṁāṁ paṁthorasāvadhūtaṁdhamādhuṁṁ
payodhirajapradhānāntāṁ pūṁṁ pātakavāṁdhandhayamūṁṁ kāverīṁtāṁnt.
\textsuperscript{-} VPC., p. 27

\textsuperscript{66} sāmyṛṁ vācyāṁvādhamhṛṁṁ vākyaike upamā dvayoḥ. – SD., X. 14.

\textsuperscript{67} paṅkamiva muktamiva, andhamiva, badhiramiva, stabhamiva, buddhamiva,
mudritamiva, citritamiva akhāṁlokamakriyakarmā-kaḷayannikayorubhā-
yorūdiyāya reṇubharat.
\textsuperscript{-} VPC., pp. 35-36.

\textsuperscript{68} krameṇa dhyaṁvasāṁ eva samunmīlitavilocaṇaṁ tamabhivikṣya, tatkaṁābhivṛ-
dhasadhasā pariṇṛtya cittamiva tasya savidhamaṇīstambhamvālaṁbitavat.
\textsuperscript{-} ibid., p. 106.
On the other hand, it should be noted that the Ślesānuprāṇītopamā (paronomastic simile) is another feature of the prose of VPC. We may cite the passage ‘pannagarāja ....’ as an instance of this Tirumalāmbā has used paronomastic similes (śliṣṭopamā) at several places.

_Utpreksā_: Utpreksā (Poetical fancy)\(^{70}\) is that type of figure, in which an object is imagined under the character of another. Tirumalāmbā, the authoress of the VPC, also uses this type of figure. This figure was, perhaps, very much popular with the southerners, as can be known from Bāṇabhaṭṭa’s\(^{71}\) words. But the use of this figure depends on the imaginative power of the poet. So it cannot be confined within a particular region. It is seen that Tirumalāmbā employs Utpreksā perfectly in the VPC. The extract ‘mandākṣa\(^{72}\) ...........etc.’ may be pointed out as an example of this figure.

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69. pannagarājamūrtimiva prāśastapāvanavrūtiṁ, śāmijanacittavrūttimiva sarvarasāva dhīraṇanipuṇāmṛtarūcīṁ, sarvāṇīmiva sahyagiriṁ - 
śadṛṣṭhatarasanubhavāṁ, rāma.kathāmiva bahulaharilasīṁ, 
śailūṣṭimiva bahuśasdataraṅganaṭanascarīrāṁ, adhyāṭmavidyāmiva

......................

- ibid., pp. 26-27.

70. bhvet sambhāvanotpreksā prakṛτasya parātmā / - SD., X. 40.

71. utpreksā dāṃśiṇītyeṣu. – HC., 1.8.

72. mandākṣakandarpayormābhuddiha samānādhikaranavjanyayāṁ janyamiti 

tārūṇyārambheṇa tadubhayāvalambatayā nipatitā śūmāvibhā - 
gasūtirekheva romamālikā, ata eva tayomyonyam śāmānyam 
pradhānyam. 

- VPC., p. 113.
Here the cause of the division of the heart and hips of the beautiful Varadāmbikā and the equal supremacy of the two, are fancied to be something other than what they really are. Tirumalāmbā’s poetical fancies, like her similes, are striking and original. All these prove her imaginative power.

**Virodhaḥbhāṣa**: According to Viṣvanātha, when two things appear as contradictory to each other, though there is no contradiction between the two in reality, it is a case of the figure *Virodha*\(^{73}\). It is also known as *Virodhaḥbhāṣa*\(^{74}\) (Antithesis). The description of Rāmeśvara\(^{75}\) may be cited as an example of *Virodhaḥbhāṣa*.

**Parisaṅkhyā (Special Mention)**: Viṣvanātha says that when, with or without a query, there is, owing to the very mention of a thing, the exclusion of something else similar to it, whether that exclusion be expressed or implied, there is *parisaṅkhyā*\(^{76}\). It is an affirmative.

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73. jātiścaturbhīrjātyādyairguṇaṁ guṇādibhistribhīḥ
    kriyā kriyādravyābhyaṁ yad dravyāṁ dravyena vā mithaḥ
    viruddhamiva bhāṣeta virodhaṁ sau daśākrutīḥ. – SD., X. 67-68.

74. .......... ata evemāṁ virodhaḥbhāṣamācakṣate. ā ṛṣadbhāṣata ityābhāṣaḥ
    virodhaścāśvābhāṣaścetī. – RG., p. 571.

75. sarga sthiti – saṁiharaṇa – vyakta – guṇa – trayamapi nirguṇa iti
    samudghoṣayantarāṁ, poṣita – pitāmaha – śiracchedakārmaṇamapi
    brahma hananādi – doṣa – nirmathanaṁ, sakalanigamāgamagocaramapi
    sāgaratīragocaram rāmesvaramiś-caranandano vavande. – VPC., p. 59.

76. praśnādprataprato vāpi kathitādvastuno bhavet
    tādṛganyavyapohaścecchabda ārthoathavā tadā parisaṅkhyā.
    – SD., X., 81.
statement with an expressed or implied exclusion of a thing similar to but other than the object mentioned. The extract "paksapatah patarigeasu\textsuperscript{77} ...... ......."] etc. may be cited as an example of this metre, which describes the reign of king Narasirnha.

An Appreciation of the Verse Portion

The verse portion of the VPC of Tirumalambah is comparatively larger than the prose portion. There are one hundred seventy three verses in the VPC, though this Campu work cannot be said to be a voluminous one. On the other hand, the verse portion appears to be an outcome of the laborious effort of the poetess. It bears its singularity and so its charm attracts the reader.

Metre (chandas) : Chandas is one of the important branches of the six'vedanga\textsuperscript{s}. It is described in the Paniiniya\textsuperscript{a}k\textsuperscript{a} (PS), that chandas is the feet of the Vedas.\textsuperscript{78} Hence, the concept of chandas is as old as the Vedas. There are seven metres, which are used in the Vedas. These are g\textsuperscript{a}yat\textsuperscript{\texttitli}, us\textsuperscript{\texttitli}, anu\textsuperscript{\texttitli}tubh, vr\textsuperscript{\texttitli}hati pa\textsuperscript{\texttitli}kti, tri\textsuperscript{\texttitli}up and jagati. But in classical Sanskrit, we find a large number of metres.

It may be noted that Panini uses the term chandas in the sense of the Vedas in his A\textsuperscript{\texttitli}t\textsuperscript{\texttitli}dhy\textsuperscript{\texttitli}y\textsuperscript{\texttitli} (Ast.).\textsuperscript{79} According to Y\textsuperscript{\texttitli}skacarya, the

\textsuperscript{77} paksapatah patarigeasu, pramattata m\textsuperscript{\texttitli}taingeasu, samuttaralata hareasu, sadainyalapa\textsuperscript{\texttitli} pra\textsuperscript{\texttitli}ayakupitad\textsuperscript{\texttitli}resu, b\textsuperscript{\texttitli}napatah s\textsuperscript{\texttitli}rad divaseasu, atiryogah sar\textsuperscript{\texttitli}san\textsuperscript{\texttitli}esu, mitrade\textsuperscript{\texttitli}esa\textsuperscript{\texttitli}h kumudini\textsuperscript{\texttitli}su, murcchana pariv\textsuperscript{\texttitli}din\textsuperscript{\texttitli}su, k\textsuperscript{\texttitli}rk\textsuperscript{\texttitli}ya\textsuperscript{\texttitli}m karikaresu .......

\textsuperscript{78} chanda\textsuperscript{\texttitli} t\textsuperscript{\texttitli} d au tu vedasya, - PS. P. 42.

\textsuperscript{79} Ast. 1.2.6.
word *chandas*, comes from the root *chāḍa*. It means ‘to cover’ or ‘to pervade’.\(^{80}\)

Thus we find two types of metre: first one is vedic and the other is classical. Again the classical metres are divided into two groups viz. *vṛtta* and *jāti*.\(^{81}\) A *vṛtta* type of the metre is regulated by the number and position of syllables in each quarter.\(^ {82}\) This type is divided into three varieties, viz., the *samavṛtta*, the *ardhasama-vṛtta* and the *viṣamavṛtta*. The first one possesses equal number of syllables in each quarter and in the second one the same number of syllables exists in every alternate quarter. The last one i.e *viṣamavṛtta* possesses varied number of syllables in each quarter.\(^{83}\)

Again the metre is determined by *mātrā* i.e. syllabic instant in each and every quarter of the stanza in the case of *jāti*.\(^{84}\) It is said that a poet is said to have attained success on the basis of his mastery in handling various types of metres. The employment of metres denotes the ability of a poet in his work. According to

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80. *chandāḥsi chādanāt.* - Nir. VII. 12.
81. *padyam catuṣpadī tacca vṛttair jātiriti dvidhā.* – CM., 1.4.
82. *vṛttamāksarāsamākyātām.* – ibid., 1.4.
84. *jātirnāṭrā kṛtā bhavet.* – ibid. 1.4.
Suvṛttatilaka (SVT) of Kṣemendra, he who uses a few types of metres in his work, is regarded a poet of lesser degree.\(^85\)

The VPC contains 176 verses. The authoress of VPC shows her proficiency in handling various metres. The poetess uses both the types of metres namely vṛtta and jāti. Tirumālāmbā is found to have shown her ability and skill of composing the stanzas with these two groups of metres. Here, is a discussion on the metres used in the VPC.

(a) Samavṛtta

Anuṣṭubh: This metre possesses eight syllables in each foot. It has several varieties. It is known as śloka also. When the fifth syllable in each quarter is laghu (short), the sixth is guru (long) and the seventh is alternately long and short, then it is called Anuṣṭubh.\(^86\) There are nine stanzas in the VPC composed in this metre. These are (verse no.s) 7, 27, 55, 73, 74, 84, 90, 108, 114.

Indravajra: The Indravajra\(^87\) belongs to the samavṛtta type of metre. It contains eleven syllables in each quarter. It possesses the ganas viz., Ta, Ta, Ja, Ga and Ga. There are seven verses composed in this metre, which are given in (verse no.s) 2, 6, 41, 49, 52, 139, 148.

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85. ekasminnevayairvṛtte kṛto dvitreṣu vā śramaḥ  
    na nāma viniyogārhaste daridrā ivotsave  // - SVT. III. 26.

86. pañcamaṁ laghusarvatra saptamaṁ dvicaturbhayoh  
    guru śaṣṭhaṁ ca jāniyāt seṣeṣvaniyamo mataḥ  //  
    lokenaṣṭuviti khyātaṁ tasyaṣṭākṣaralāmatā  // - CM., IV. P. 155.

87. syādindravajrā yadi tau jagau gaḥ  // - ibid., II., p. 36.
**Rathoddhata**: Rathoddhata\(^{88}\) is the metre which comprises eleven syllables in each pada with the ganas viz., Ra, Na, Ra, La and Ga. Only one verse (65\(^{th}\) ) is composed in this metre.

**Śālinī**: The metre Śālinī\(^{89}\) consists of eleven syllables in each foot and the ganas used therein are : Ma, Ta, Ta, Ga and Ga respectively. The following three verses viz. (no.s) 32, 36, 39 are found to be composed in this metre.

**Upendravajrā**: When the first syllable of each of the quarter in a verse of the metre Indravajrā is short (laghu) then it is known as Upendravajrā.\(^{90}\) There are ten verses composed in this metre. These are : (verse no.s) 15, 37, 47, 58, 72, 97, 102, 120, 122, 145.

**Upajāti**: When the metres Indravajrā and Upendravajrā or Indravamsā and Varṁśastha or some other two metres are mixed or joined in one stanza, it is called Upajāti.\(^{91}\) There are forty three verses composed in the Upajāti metre in the VPC. These verses are the combination of two metres - Indravajrā and Upendravajrā.

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88. rātparairnalagai rathoddhata. – ibid., II, p. 43.

89. māttau gau cecchālinī vedalokaih. – ibid., II., p. 41.

90. upendravajrā prathame laghau sā. - ibid., II. P. 37.

91. anantarodīrtalakṣmabhājau
   pādauyadiyāvupajātayostāhi
   ittham kilānyāsvāpi miśritāsu
   vadanti jātiosvidameva nāma // - CM., II. P. 38.
These are: (verse no.s) – 1, 4, 8, 11, 12, 20, 21, 34, 43, 46, 50, 53, 57, 67, 68, 78, 96, 98, 107, 110, 111, 116, 117, 125, 126, 127, 134, 136, 138, 140, 142, 143, 146, 147, 149, 150, 152, 153, 154, 162, 166, 168, 170.

Āryā: When the odd quarters contain twelver mātrās i.e. syllabic instants, the second eighteen and the fourth fifteen, the metre is called Āryā. The VPC gives us only one verse viz., (no.) 151, composed in this metre.

Drutavilambita: The metre Drutavilambita consists of twelve syllables in each foot and it has the gaṇas in the order of Na, Bha, Bha, and Ra respectively. This metre is found to be employed in the following two verses of the VPC viz. (no.s) 35, 174.

Svāgata: The Svāgata consists of twelve syllables in every quarter and the gaṇas therein are Ra, Na, Bha and Ga respectively. The VPC contains eight verses composed in this metre, which are found as follows: (verse no.s) - 5, 48, 59, 82, 99, 157, 159, 167.

Vamsasthavita: This metre contains twelve syllables in each foot and the gaṇas therein are Ja, Ta, Ja and Ra respectively. The metre Vamsāsthavila is known by the terms Varṇāśṭha and Varṇāśaṭanita.

92. yasyāḥ pāde prathamedvādasamātrā tatha śṛtīye pi
93. drutavilambitamāha nabhuḥ bharau // - CM., II., p. 55
94. svāgata raṇabhagairgurunā ca // - ibid, II, p. 44.
95. vadanti vamśasthavilam jataujarau // - ibid., II, p. 49.
also. There are only four verses composed in this metre in the VPC. These are shown in the following way: (verse no.s) – 3, 9, 16, 54.

**Kalahamsa**: The metre *Kalahamsa* \(^96\) consists of thirteen syllables in each quarter and the *ganas* used therein are *Sa, Ja, Sa, Sa* and *Ga*. It is also known by the terms *Simhanāda* and *Kutajā*. \(^97\) The VPC contains only one verse i.e. 158, which is composed in this metre.

**Mañjubhāṣinī**: *Mañjubhāṣinī* \(^98\) is the metre which possesses thirteen syllables in each foot wherein the *ganas* remain in the order of *Sa, Ja, Sa, Ja* and *Ga*. Illustrations of this metre in the VPC are found in the verses 83rd and 105th.

**Praharsinī**: It \(^99\) is a metre of thirteen syllables in each foot, in which the *ganas* are *Ma, Na, Ja, Ra* and *Ga* respectively. The employment of *Praharsinī* is noticed in the verses 42 and 63.

**Vasantatilaka**: *Vasantatilaka* \(^100\) appears to a favourite metre of the authoress of the VPC, as may be gathered from the fact that a good number of verses are composed in this metre. This metre consists of fourteen syllables in each quarter. It contains the *Ta, Bha, Ja, Ja, Ga* and *Ga gana*. A *gana* is a group of three syllables. But *Ga* denotes

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96. *sajasā sagau ca kathitaḥ kalaharsaḥ* / - CM. II, p. 68.
99. *tryāśābhīrmaṇjaragāḥ praharsinīyam* – *ibid.*, II, p. 57
100. *jñeyam vasantatilakāṁ tabhajājagaugṛṇḥ* / - CM., p. 73.
a long syllable and La a short. We find twenty six verses in the VPC, which are composed in this metre: (verse nos.) - 13, 18, 19, 22, 33, 44, 51, 61, 64, 71, 81, 87, 109, 112, 115, 119, 128, 129, 130, 132, 133, 137, 144, 163, 165, 169.

Mālinī: The metre which comprises fifteen syllables in each foot and the ganas wherein are in the sequence of Na, Na, Ma, Ya and Ya, is known as Mālinī. The VPC contains seven verses in this metre: 38, 85, 91, 93, 103, 106, 156.

Mandākrāntā: Mandākrāntā is a metre which consists of seventeen syllables and the ganas therein are Ma, Bha, Na, Ja, Ja, Ga and Ga respectively. There is only one verse viz., 17th of the VPC, composed in this metre.

Prthvī: This metre too consists of seventeen syllables and the ganas therein are in the order of Ja, Sa, Ja, Sa, Ya, La and Ga. Only a single verse, viz., 80th of the VPC is found to be composed in this metre.

Śikharinī: The metre Śikharinī contains seventeen syllables in each padas and the ganas used therein are Ya, Ma, Na, Sa, Bha, La and Ga respectively. The following three verses of the VPC, viz., 23, 40 and 113 are found to be composed in this metre.

101. nanamayayuteyarāṁ mālinī bhogilokaiḥ / - ibid., II, P. 81.
102. mandākrāntāmbudhirasanagairmo bhanau tau gayugmaṁ - ibid., II, p. 87.
103. jasau jasayalā vasugrahayatiśca prthivī guruḥ. - ibid., II, p. 97.
104. rasaiḥrudraischinnā yamanasabhalagāḥ śikharini. - ibid., II, p. 95.
Śārdūlavikṛṣṭita : Śārdūlavikṛṣṭita\(^\text{105}\) is the metre, which consist of nineteen syllables in each quarter with the ganaś, viz. Ma, Sa, Ja, Sa, Ta, Ta, and Ga. There are twenty verses in the VPC composed in this metre. These are: (verse no.s) - 14, 24, 29, 30, 31, 69, 77, 88, 89, 94, 95, 101, 104, 121, 123, 124, 131, 171, 172, 173.

Srāgdhārā : The metre Srāgdhārā\(^\text{106}\) contains twenty-one syllables in each quarter and the ganaś therein are Ma, Ra, Bha, Na, Ya, Ya, and Ya. The VPC gives us only one example of this metre. The 56\(^{\text{th}}\) verse is composed in this metre.

(b) Ardhasamavṛtta

Puṣpitāgrā : The metre Puṣpitāgrā\(^\text{107}\) belongs to the ardhasamavṛtta group. It has the ganaś in the order of Na, Na, Ra, and Ya in the two odd quarters and Na, Ja, Ja, Ra, and Ga in the even quarters. The VPC bears the following verses as the example of this metre, namely (verse no.s) - 10, 62, 66, 86, 100, 141, 160, 161, 164.

Sundarī : This metre\(^\text{108}\) also belongs to the group of the Ardha-

samavṛtta. It consists of eleven syllables in the odd quarters and twelve syllables in the order of Sa, Sa, Ja, Ga and Ga in the odd

\(^{105}\) suryāśvairmasajastatāḥ saguravaḥ śārdūlavikṛṣṭitarḥ. – ibid., II, p. 89.

\(^{106}\) mrabhnair yānāṁ trayena trimuniyutā srāgdhārā kirtiteyam. - ibid., II, p. 123.

\(^{107}\) ayuji nayagarephato yakāro /
yujica najau jaragāśca puṣpitāgrā// - ibid., III, P. 145.

\(^{108}\) ayujoradi sau jagau yujoh /
sabharā yau yadi sundari matā // - ibid., III, p. 145.

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quarters and Sa, Bha, Ra, and Ya in the even quarters. Its application is found only in the 79th verse.

**Figures of Speech**

The verses of the VPC also are found to be beautified with the employment of both the types of poetic embellishment i.e., Šabdālamkāra and Arthālamkāra. Employment of various figures of speech in the verse portion of the VPC is being shown below.

**Anuprāsa**: Almost all the varieties of the Anuprāsa, which comes into existence with the recurrence of the same letters, are in use in the verses of the VPC.

Alliteration (Anuprāsa), a similarity of consonants notwithstanding a dissimilarity of vowels is also seen. For instance, the verses 'pratipavāta' and 'tavaiva yogyā' etc. of the work may be referred to. In these two verses, alliteration of 'pra' and 'na' is seen.

**Śleṣa (Pun)**: Śleṣa is said to be that figure, in which a word or a group of words reads the same but conveys different meanings. In

109. pratipavātaprahatānśukadhvajā
       praceluragre prasahānudhāvināṁ
       pradhāvanāya pradhanādbhayaṅkarāt
       pracodayantah kila pāṇiṣaṅjñayā. - VPC, V. 25.

110. tavaiva yogyā dharaṅḍindracandra
       guṇānvaṅyānugṛṇā purandhṛī
       anugraheṣa pranayena vāsyā
       gṛhāṇa pāṇiṁ kimaho vilambah. - ibid., V. 119.
the verse ‘sampratyaham puṣpavatiti’\textsuperscript{111} ...........etc. , where the word ‘puṣpavatiti’ means ‘flowery’ and also ‘a menstruating woman’. Śleṣa (paronomasia), is a rhetorical device, in which a word involves more than one meaning. Śleṣa is exemplified in the following verses—3,6,32,72 etc.

**Yamaka**: The figure Yamaka exists in repetition of letters or words in the same order but with a difference in meaning. Employment of such type of figure is found in many verses of the VPC. For example, we may refer to the verse ‘tene tulāpūraṣadānapūrva\textsuperscript{112} .................’ etc. Repetition, the reiteration of words or parts of words of similar sound but of divergent meaning, is illustrated by the following stanza. Here we have the repetition of ‘tena’ and ‘lakṣa’. They are similar in sound but divergent in meaning.

**Upamā (simile)**: The figure Upamā\textsuperscript{113}, which exists in a sentence wherein some similarity between two things is denoted without reference to difference, has its examples in many verses of the VPC. As instance, we can mention the verse ‘muḥuḥ sarovāriṣu\textsuperscript{114} ... etc.

\textsuperscript{111} op.cit. V. 143.
\textsuperscript{112} tene tulāpūraṣadānapūrva teneha nānāvidhadānajātaṁ saṁkhya bhavan yadyapi sūkṣmalakṣaṁ sa sthūlalakṣo’pi vihāpīteṣu - ibid., V. 51.
\textsuperscript{113} op.cit., SD. X. 14.
\textsuperscript{114} muḥuḥ sarovāriṣu kelilolā
nimajjanonmajanamācaranti
balānakāntaṁ paridr̥yamānaṁ saudāminīvajani caṅcalākṣi. - VPC.V. 151.
The comparison of an object to another object, can be seen in this verse. Here Queen Varadāṃbhīkā, bathing in the pond, is beautifully likened to lightning.

**Mālopaṃa:** The *Mālopaṃa* ¹¹⁵ (Garland of Similes) in which the same object is compared with several standards of comparison, is also found to be illustrated in the *VPC*. It may be mentioned in this context that the *Mālopaṃa* is the same as the *Bahūpaṃa* ¹¹⁶ of Daṇḍin, whereas the *Mālopaṃa* ¹¹⁷ of the *KD* is the same as the *Rasanopaṃa* ¹¹⁸ of the *SD*. In the verse ‘*dugdhāṃbūrāśīla*’ etc. of the *VPC*, there is an example of *Mālopaṃa*. Here Ombamāmbā is compared to a wave of the ocean of milk, to the faultless composition of a good poet to the genius of self-controlled man absorbed in meditation and the new born baby is likened to the moon, the new sense, and enlightenment. So the simile in series i.e.

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115. mālopaṃa yadekaisyopamānaṁ bahu drṣyate. – SD., X. 36.
116. candanodakacandrāṃśu candrakāntādiśītalāḥ
    sparsastavetyatisayāṁ bodhayantuḥ bahūpaṃa. – KD. II. 40.
117. puṣṇyātapa ivāhnīva puṣā vyomnīva vāsarāḥ
    vikramastvayadhāllakṣmimiti mālopaṃa matā. – ibid., II. 42.
118. kathitārasanopaṃa –
    yathordhvarupameyasya yadi syāduraṃūnataḥ. – SD. X. 35.
119. dugdhāṃbūrāśīlahaṁva tuṣārābhānu –
    martha navinamanaghā sukaverivoktiḥ
    pratyaṁmukhasya yaminaḥ pratibheva bodhāṁ
    prāśūta bhāgyamahitaṁ sutamombamāmbā. – VPC. V.60.
Mālopaṁaḥ is observed because a single object is compared to several things.

Rūpaka (Metaphor): When there is maintained no difference between the object of comparison and the standard of comparison, the figure is known as Rūpaka\textsuperscript{120} which gets its illustration in the VPC. The verse ‘aravindabandhukurū\textsuperscript{121} .......... ‘ etc., is composed displaying the use of the figure Rūpaka. Here we have a superimposition of the ruby lid on the sun, the sapphire box on the sky, the fickle child on the moon and the heap of saffron on twilight. This super-imposition results in the absence of difference. Hence, in this verse also, the absence of difference (abheda) between the object of comparison (upameya) and the standard of comparison (upamāna) is seen.

Atiśayokti (Hyperbole): When the introsusception is complete, it is styled Atiśayokti\textsuperscript{122}, where the object of comparison (upameya) is concealed by the standard of comparison (upamāna). This figure of speech is beautifully exemplified in the description of Acyutarāya’s

\begin{flushright}
\textsuperscript{120} rūpakaṁ rūpitaropādviṣayenirapahnave. – SD. X. 40. \\
\textsuperscript{121} aravindabandhukurūvindapidhāne capalena bālaśāśinā vyapaṁite dhuṣrṇaṁ viyanmaghavarīlakarāṇād
galitaṁ yathā ghanamadṛśyata sandhyā. – VPC., V. 157 \\
\textsuperscript{122} siddhvatve'dhyavasāyasyatisayoktirnigadyate. – SD. X.64.
\end{flushright}
gaze at the body of Varadāmbikā in the verse ‘śthitvāṃbhorgaṇḍaḥ...

Arthāntaranyāsa (Corroboration): When a general proposition is justified by a particular one, or the vice-versa, or a cause is justified by an effect or the vice-versa, with the help of certain similarity or contrast, the figure is styled Arthāntaranyāsa. The VPC contains a few verses illustrating this figure. For example, in the verse ‘grhitamātre yudhi’ .......etc., the particular statement that Nṛsiṁha stopped his brave army from continuing the fight when he had captured the Cola king, is corroborated by the general proposition that graciousness and not wrath, is innate to the noble. Hence, the corroboration of a particular statement by a general proposition or vice versa, is instanced in the verse.

Ullekha (Representation): The description of one under different characters arising from a difference of perceivers or from difference of the objects is termed Ullekha. The VPC bears some examples

123. śthitvāṃbhorgaṇḍaḥśaṅgarbhadalikāṇḍaḥṣa cakrāśritā
pyāvartabhramitāṁ valambya gaganaṁ proktuṅgasailadvayaṁ
ārūhyajīvaclandremanāndalasudhāṃśaṣṭasya drṣṭīvibhoh-
jyortsnāmadhyamupāgatāpi patitā nilāmbvāhāntare. – VPC., V. 108.

124. sāmānyam vā viśeṣena viśeṣastena vā yadi
kāraṇaṁ karaṇenedam kāreṇaca samarthaye
sādhmyenetereṇārthantaranyāsosṭadāḥ tataḥ. – SD., X. 80.

125. grhitamātre yudhi colabhūpe kṛpāṇidhiḥ śrīnarāṣṭrīhadevah
sa tāṁ nyaśedhat sararāṣṭrvasenāṁ satāṁ prasādaḥ sahejo na roṣah.
VPC., V. 46.

126. kvacidbhedād-grahitām viṣayānāṁ tathā kvacit
ekasyānekechololkeho yāḥ sa ullekha ucyate. – SD. X. 37.
of this type of figure. The verse 'vijñairikṣaṇaṇagocaro' etc., is an example of *Ullekha*, in which a single object is variously described because of the difference in perceivers. It is found in the description of King Acyutarāya. Here the varied description of Acyutarāya is due to different perceivers.

**Sahokti (Connected Description)**: When a word conveying, by virtue of the power of denotation, a meaning connected with another thing by the forces of some word like *sārdharā*, *sākārī*, *saha* etc., the figure is called *Sahokti*. In the verse "ullāsaiḥ samamadurūtsavāḥ" etc., connected description i.e. *Sahokti* is observed. Here two objects are connected by the word ‘*saha*’ in its sense and which is based on *Atisāyokti* (Hyperbole). It is noticed in the verse that the connecting words are ‘*saha*’ and ‘*samaṁ*’.

**Svabhāvokti (Natural Description)**: The description of such actions and characteristics of an object as are peculiar to it and are

127. *vijñairikṣaṇagocaro* nayaguṇo viro raso mūrtimān
    *pratyarthikṣitipaiḥ* suhṛdbhirudayatprāṇo nabhaḥ pādapaḥ
    *dharmaḥ saṅghaṭitākṛtīḥ* prakṛtibhistāmradharābhīḥ punaḥ
    *sākāraḥ smaraḥ ityapi kṣitiṭaiḥ sarvaimudāʾagṛhyata.* - VPC., V. 76.

128. *sahārthasya balādekarīḥ yatra syādvācakarīḥ dvayoḥ*
    *sā sahoktirmūlabhūtātīśayoktiryadā bhavet.* - SD., X. 72.

129. *ullāsaiḥ samamadurūtsavāḥ* prasiddhiṁ
    *prāṣīdan saha mahatāmmanobhirāsaḥ*
    āśīrbhissamamudgurmrdaiganādāḥ
    kārābhissamamagalan kaliprakāraḥ - VPC. V. 62
not easily perceived by all, is Svabhāvokti.\textsuperscript{130} The representation of the true nature of things, can be seen in the verse ‘hastena hastamavakṛṣya\textsuperscript{131} ……’ etc. Here we have a realistic, and not hyperbolic, depiction of the fierce fight between the elephants of Nṛsiṁha and the Cola king.

\textit{Aprastutaprasāṁsā (Indirect Description):} When a particular from a general, a general from a particular or a cause from an effect or an effect from a cause, or thing similar from what resembles it, is understood, each of the former being in question and the latter not so, it is \textit{Aprastutaprasāṁsā}.\textsuperscript{132} It is such a type of figure, in which the principal theme (prastuta) is implied through the description of the object which is not relevant (aprastuta). In the verse ‘sarasi viharasi tvam’\textsuperscript{133} ……..’ etc., the principal object to be described is the praise

\begin{itemize}
\item svabhāvoktirdurūḥārhasvakriyārūpa-pavanaṁanaṁ. - SD.X. 92
\item hastena hastamavakṛṣya radau radābhyaṁ
\begin{itemize}
\item sarighatya niṣṭhurahatisphuritasphulīgaṁ
\item ghaṇṭāninādamukharau kariṇau tadiyau
\item candāhavakramacamatkaraṇaṁ vyadhattāṁ. – VPC., V. 43.
\end{itemize}
\item kvacidviśesaṁ sāmānyātsāmānyam vā viśesaṁtaḥ
\begin{itemize}
\item kāryānimmittam kāryaṁ ca hetoratha samātsamaṁ
\item aprastutātprastutam cedgamyate pañcadvahā tataḥ. - SD., X. 58-59.
\end{itemize}
\item sarasi viharasi tvam śatravā vādhirmadhya
tvamupavanasaranyāṁ te'adhīre varānte
\begin{itemize}
\item kṛtakgirītaṁ tvam kīṇca te vindhyāsaile
\item kathamariṣu vigānaṁ kathyatāmacyutendra. - VPC., V. 92.
\end{itemize}
\end{itemize}
of king Acyutarāya. It has been implied through the praise of his enemies, which is, in fact, their defamation. So there exists the figure Aprastutapraśaṅsā.

*Riti*: Though there are verses betraying all the varieties of *Ritis*, yet the author of the *VPC* is noticed to be particularly prone to the use of the *Gaudi Riti*.

**Gaudi**: The Gaudi, which exists in the *Guna* called Ojas, has its illustrations in the *VPC*. The verses 'pratyālīḍhana'\(^{134}\) .......... ; 'svaḥ strīvīra'\(^{135}\) .......... ; 'nārīvīra'\(^{136}\) .......... ; 'vilasadalasacāral'\(^{137}\) ......' etc. may be pointed out in this context. In all these verses,

134. pratyālīḍhanamaskṣamāṭalāmilaṁpatālalainoraga
vrāṭaścāsidhanurdharadhvanīgaladviscambharāsandhayaḥ
grathnantaḥ śarapaṅjarāṁ jayaramākīrṇivihārocilam
dhānuśkāḥ sacamatkriya vavalire dhairyam tu naiśāṁ kvacit.

-VPC., V. 28.

135. svaḥ strīvīravivāhasakṣisumhāsāuryāgniḥūmacchaṭā
saṅcakrāṁ tataḥ kramaṇa haritāṁ cakram rajaḥ kandalī. - ibid., V. 30.

136. nāśīravirataraivarividāritāri
dhāralaghorarūdhiraughataraṅgirībhīḥ
drpyaddvipendrakarasikrasāndradāna
pāthoharairapi prāgabharaḥ śaśāma. - ibid. V.32

137. vilasadalasacāralairvismayasmayesmeraratāriḥ
prañayarasagabhīraiḥ prāntavistārāraiḥ
varatanuravadātairvaṁcitāsit susītalaiḥ
prasavaviśikhadūtalaiḥ pārthivasyaṅkṣipātalaiḥ. - ibid., V. 105.
the letters generating Ojas are exclusively used and the words too are compounded in a lengthy way.

**Vaidarbhī :** The Vaidarbhī, which is said to exist in a composition exhibiting letters of softer articulation causing thereby gracefulness to it, is found to be maintained mostly in the verses of the VPC. The words in such a composition are slightly compounded, or not compounded at all. As illustrations of this Riti, the verses viz., ‘saṅkhyāścarya…….’; ‘kālād’ bahoratha; ‘vitarasi phaṇīlokaṁ’…….’ ‘kimityupāgām’ etc. may be referred too.

**Pāṇcālī :** The Riti called Pāṇcālī, which stands in between the Gaudī and Vaidarbhī, has also its use in many verses of the VPC. We may

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138. saṅkhyāścaryadīkṣayeva haritaḥ sarvāḥ sametyāmilan
   vīrovdhāvalatsuñātibharādvyoma vyanśidiva
   dyāmālingitumudyayāviva mudā dhātri khalāpātanād
   bhāro me'adya gamiṣyatīti paritaḥ pāṁsūtkarairjāmbhitī. - VPC., V.29.
139. kālād bahoratha mahīṁ virahāśaḥśīṣṭu -
   māścāsyā navyanijaśāścataktimūrtīyā
   nāṇāguṇaśravanākautukināṁ surāṇāṁ
   nāthena sakhyamabhajan narasakṣitiśāḥ. - ibid., V. 69.
140. vitarasi phaṇīlokaṁ vidrutānāṁ nṛpānāṁ
   amarabhuvanalakṣīṁāhave sammukhaṇāṁ
   api ca padanatānāmādhipatyaṁ jagatyāḥ
   kimiti vitaranāṁ te kirtayāmyacyutendra. - ibid., V. 90.
141. kimityupāgām grhaṃambikāyāṁ kimarthamārabdhamidān vrataṁ vā
   kenākṣilakṣikṛta esa bhūpaḥ kimarthamāsaktamidāṁ mano vā. -ibid., V. 121.
refer to the verse 'haridvadhūra'\textsuperscript{142} \ldots\ldots; 'prasthānāvasare'\textsuperscript{143} \ldots; 'ghanaghana'\textsuperscript{144} \ldots; 'patṭābhisekamahāsi'\textsuperscript{145} as some examples of this Rīti.

Lāṭī: The Rīti called Lāṭī which consists of some of the characteristics of both the Vaidarbhī and Pāṇcālī, has its use in some verses of the VPC. The verses 'kulena śilena'\textsuperscript{146} \ldots; 'anukṣaṇam'\textsuperscript{147} \ldots; 'nirākṛtam' \ldots

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142. haridvadhūratmagunanurāgniśanugrahāśyannakhilāḥ karagrahāḥ prahitya dūtimiva kīrtimigrato vibhuḥ prastasthe vijayādaracchālāt. 
- VPC., V. 16

143. prasthānāvasareksināḥ kṣitipatīṁ prāgdvāri baddhāṅjalīṁ pratyaṅjalyanukūlavādanayanaspandakramārmanāyan urvīmānamayanrāiṅikanairārūddāmabhērīavai
rcyāmapyunmayaṁstataḥ pravāye dhīrāḥ sa gantuṁ śanāḥ
- ibid., V. 24.

144. ghanaghanaṁkanakakhaṇṭamakuntakapada kramamayatastadīyaṅkariṇāḥ pṛthukumbhātate
guha iva krauṅcasālabhuvi śaktimatārvarayā
vyamucata kuntamantikacarāntakamāntaragam. 
- ibid., V. 44

145. patṭābhisekamahāsiḥpadamapamyuṣya

dattvādhikapraṇayadarśitakautuṅkāriṁ
kṣoṅipatiṁ saha tayānvabhavatsamastāṁ
vikhyātāragasubhagān viṣayopabhogān.
- ibid., V. 127

146. kulena śilena guṇena dhanyā kanyā mayā kā'api vilokitāṁ
kathāprasaṁgena kadācidūce purohitāḥ pūrṇamanorathasya. -ibid., V

147. anukṣaṇam kṣoṅibhujo bhujō yadaspandatārāmapadonmukhasya sūktam śubhodarkamamuṣya lolamūrdhnā kimaślāghi bhuvāṃsabhājā. 
-ibid., V
Padalālītya: The term Padalālītya (elegance of words) is a much uttered one in Classical Sanskrit literature. But as there is not found any clear or definite exposition of the word in any work on rhetorics, it becomes somewhat difficult to show the very significance or the meaning of the term Padalālītya. On the other hand, the term Padalālītya indicates only the loveliness or gracefulness or elegance of words used in a literary piece. The oft-quoted line viz. – ‘naiṣadhe padalālītyaṁ’ indicates the fact that the word Padalālītya stands for the alliteration of soft sounds caused by the Vṛtti called Upanāgarikā or Lāṭikā.

There are three varieties of the Vṛtti (style of composition), which are found to be mentioned by Udbhata in his Kāvyālāmākārasārasamgraha (KSS). These three types of the Vṛtti are known as the Paruṣā, the Upanāgarikā and the Grāmyā. These three Vṛttis come only because of the setting or selection of sound in

148. nirākṛtaṁ nirarūhaṁ mukhābjādambu praviśyāniyataprasannāṁ
varam ṇavādhovasatīrmaṁeti rekḥācchālāṭtataḥpada eva līnam. – Ibid., V. 116.

149. ālambya korakita- komala – cūtayaṣṭi -
māsvādyā kaḷiṣasāṁ sarasāṁbupūraṁ
sarvatra saurabhabharam vidhṛtaṁ vikiryā
śrāntim kilāpanayati prasṛtaḥ samīraḥ. – ibid., V. 131.
composition. Among the three Vṛttis, the Upanāgarikā\textsuperscript{150} one is defined by Udbhata in his KSS. It is explained by the commentator Pratihārendurāja by saying that whenever there exist reduplicated consonants like Kka, Ppa, Cca and the like, or if there exist mutes in the form of conjuncts with the last sound of the Varga and if such reduplicated sounds are employed more than ones, then that piece of literary work is considered to be marked with the Vṛtti called the Upanāgarikā. Another important rhetorician, Abhinavagupta termed this Upanāgarikā as the Lalitavṛtti. According to Abhinavagupta, the alliteration of soft sounds causes the Vṛtti called the Upanāgarikā which goes by the denomination ‘Lalitā’ also. This notion of Abhinavagupta is found in his famous Locana\textsuperscript{151} commentary on the DHLK of Ānandavadhan. The modern scholars also agree that Padalālītya can be recognized in the cases in which there exists the Vṛtti called the Lalitā. It can be said in this context that the ten verses starting from the ‘navā latā\textsuperscript{152}’.....

\begin{footnotesize}
\begin{enumerate}
\item[150.] sarūpasarānyogayutāṁ mūrddhnivargāntayogibhiḥ sparśairyutāṁ ca manyante upanāgarikāṁ budhāḥ. – KSS, I.5.
\item[151.] maśṛṇānuprāśā upanāgarikā lalitā. nāgarikayā vidagdhayā upamiti kṛtvā. – DHLK (Vol. I), p. 30.
\item[152.] navā latā gandhavahena cumbitā karambitāṅgi makarandāṅkaraiḥ drśā nṛpeṇa smitaśobhikudmalā dārādārābhyaṁ darakampinī pape. – NaC. I. 85.
\end{enumerate}
\end{footnotesize}
to the 'marullalat'\textsuperscript{153}......' of Canto I of the NaC contain the illustration of this Upnāgarikāvṛtti or the Lalitāvṛtti. These verses are said to possess Padalālītya. These and such other verses in Śrīharṣa's work, have paved the ground for the oft-quoted saying viz., 'naisadhe padalālītyam'.

On the basis of this notion, it can be said that Padalālītya exists in alliteration of softer sounds. The term can be explained as -

\begin{equation*}
lalitasya bhāvaḥ = lālityāṁ, padagatāṁ lālityāṁ = Padalālītyāṁ.
\end{equation*}

Hence we may conclude that Padalālītya is a quality (guna)\textsuperscript{154} of a kāvya like other guṇa viz. upamā (alāṁkāra) and arthagaurava (gravity of words), which speaks of the charm of alliterated words. The authoress of the VPC is also a master in handling it. She appears to be successful in exhibiting Padalālītya in her work. A good number of verses are found to be composed with alliteration of soft sound. The verses viz., 'sthire jale'\textsuperscript{155}......' ; and 'kulena śilena'\textsuperscript{156}......' etc. may be referred to from the VPC, in support of our observation.

\begin{itemize}
  \item \textsuperscript{153} marullalatpallavakaṇṭakaṁ kṣatarī
dsamucchalaccandanasārasaurabhāṁ
sa vāranārikucasaṁkocitopamaṁ
dadarsa māluraphalaṁ pacelimāṁ. – ibid., I. 94.
  \item \textsuperscript{154} ‘Upamākālidāsasya’: p. 131.
  \item \textsuperscript{155} VPC., V. 49.
  \item \textsuperscript{156} ibid., V. 57.
\end{itemize}
Delineation of Sentiments

The older Sanskrit critics are not found to treat Rasa (Poetic sentiment) as an essential and separate canon for assessing a piece of poetry in general. Bhāmaha\(^{157}\) and Daṇḍin\(^{158}\) include the Rasa within the purview of the figure Rasavat, while, Vāmana\(^{159}\) is found to recognize it as an element within the Arthaguṇa called Kānti. Bhāmaha and Daṇḍin, the two exponents of the Alamkāra school, and Vāmana, the advocate of the Rūti school, are noticed to assign a subordinate status to the Rasa. However, a distinct exposition of the Rasa along with its relation with the poetry in general, comes into light in the works of the comparatively later rhetoricians like Ānandavardhana and Viśvanātha. Abhinavagupta in his famous commentary called the Locana on the DHLK of Ānandavardhana, clearly states that the Rasadhvani is the principal kind of Dhvani (suggestion), the soul of the poetry.\(^{160}\)

On the other hand, Viśvanātha\(^{161}\) defines kāvyā to be a

\(^{157}\) rasavaddṛśitaspaśtasṛṅgaṁādirasaṁ tathā. - KVL, III.6.

\(^{158}\) rasavadrāpasālān.- KD. II. 275.

\(^{159}\) dīptarasatvaṁ kāntiḥ. - KL. III. 2.14.

\(^{160}\) yastu svapne'pi na svasabdavacyo na loukika vyavahāra patitaḥ, kintu sābdasamarpyamāṇahrdayasārmābhādasundaravibhāvanubhāvasamucitaprāgviniṁśrātASYādivāsanāurāgarasukumārasaṁvidānandacarvaṇāḥvyāpārarasaniyarūpo rasah, sa kāvyavyāpāraikagocaro rasadvanirīti, sa ca dhvanirevety, sa eva mukhyatayātmety. - DHLK, p. 50.

\(^{161}\) vākyāṁ rasātmakāṁ kāvyāṁ. - SD. I.3.
a sentence, provided, it contains \textit{Rasa}. However, it will not be justified to assume that the earlier writers were lacking in the idea of \textit{Rasa} and that they failed to realize the aesthetic value in poetry, or that their works were devoid of the \textit{Rasa}. Even Bhāmaha\textsuperscript{162} is found to maintain that a \textit{Mahākāvya} should depict all the eight \textit{Rasas} separately. Hence it comes to our notice that the difference between the earlier and the later rhetoricians in respect of \textit{Rasa} lies in their approach to it.

It has already been mentioned that there is not found any specific directive regarding the delineation of \textit{Rasa} in a \textit{Campū} work. Moreover, the rhetoricians are silent, as to which of the \textit{Rasas}, is to be depicted as the principal one in such a composition. However, it is noticed in the available works of this species that either the Śrīngāra or the Vīra is delineated as the principal sentiment, whereas the Śānta is treated primarily in the devotional type of \textit{Campūs}. Of course, the \textit{Campū} may be said to have affinity with the \textit{Mahākāvyas} in this regard.

It comes to our notice that the \textit{VPC} deals with various kinds of sentiments with proper importance. Tirumalāmbā’s delineation of sentiments (\textit{rasas}) is also worth noticing. The sentiments depicted in the \textit{VPC} are the Śrīngāra, the Vīra, the

\textsuperscript{162} caturvargābhidhāne'pi bhuyasārthopādeśakṛt yuktaṁ lokasvabhāvena rasaiśca sakalaṁ ṣṛṭḥak. – KVL., I. 21.
Raudra, and the Bhayānaka. The remaining ones, namely the Hāsyā, the Karuṇa, the Bībhatsa, the Adbhuta and the Śānta are not found to be delineated in this work. We have an attempt to find out the various Rasas, incorporated in the VPC.

Śṛṅgāra: Rati is the permanent mood of the sentiment Śṛṅgāra (erotic). Visvānātha\(^\text{163}\) holds that when a man of higher dignity has erotic dalliances, it becomes a case of Śṛṅgāra. It is of two varieties namely, the Sambhoga and the Vipralambha.\(^\text{164}\)

According to Dhanañjaya\(^\text{165}\), when a pair of young men feel mutual attraction due to favourable place, time, dress, sports etc., the feeling is called Rati (love) and this Rati being fully experienced through various graceful actions, attains the status of the sentiment called Śṛṅgāra. On the other hand, he holds that Śṛṅgāra is of three types\(^\text{166}\) viz., the Ayoga, the Viprayoga and the Sambhoga. Whenever, the hero and the heroine, though possessing love for each other, can not get united, it is a case of Vipralambha.\(^\text{167}\) In fact,

\begin{footnotes}
163. śṛṅgam hi manmathodbhastedāgamanahetutakah
uttamapraκṭiprayo rasa śṛṅgāra itsyate. – SD., III. 183
164. vipralambho'tha sambhoga ӣyeṣa dvividho mataḥ.—ibid.,III.186.
165. ramyadēsakālākalaveṣabhagadivesvānaiḥ
pramodātmā ratiḥ saiva yūnoranyoraktayoh
prahṛṣyamāṇaḥ śṛṅgāro madhurāṅgavicesṣṭiṣṭādyaiḥ. – DR.,iv.186.
166. ayogo viprayoṣca sambhogaṣceti sa tridhā. – ibid., IV. 50.
167. yatra tu ratiḥ prakṛṣṭā naḥiṣṭamupaiti vipralambho'sau. – SD III. 184.
\end{footnotes}
it is same with or equivalent to the *Viprayoga*\textsuperscript{168}, which is also said to be existing in the case of a pair of lover being separated after union. The *Ayoga*\textsuperscript{169} variety of the Śrīṅgāra is said to occur as and when the lovers, though attached deeply to each one, can in no way, be united due to being dependent upon others, or due to some effects of ill-luck. This *Ayoga* type should be regarded as a sub-variety of the broader class of love in separation called the *Vipralambha* or the *Viprayoga*. The *Sambhoga* type of Śrīṅgāra exists in a case wherein the hero and heroine, being mutually attracted, enjoy the flavour of love through sight and touch etc.\textsuperscript{170} Dhanañjaya\textsuperscript{171} also holds the same view regarding the nature of the *Sambhoga*. Moreover, the *SD* states that the natural phenomena like the rising of the Sun and the Moon, the six seasons with their charm and gaiety sports in water and forest, description of morning, the black-bees and the night etc. contribute much in the context of realization of the sentiment called *Sambhoga*.\textsuperscript{172} This *Sambhoga* is styled as the

\begin{itemize}
  \item \textsuperscript{168} viprayogastu viśleśo ruḍhavisrambhayordvidhā. – DR., IV. 57.
  \item \textsuperscript{169} tatrāyogo’nurāge’pi navayorekacittayoh pāratantryeṇa daivādvā viprakarṣādasangamaḥ. – ibid., IV. 50-51
  \item \textsuperscript{170} darśanasparśanādīṇi niśevete vilāsini yatrānuraktāvanyoṁ sambhogo’yamudāhṛtaḥ. – SD. III. 197.
  \item \textsuperscript{171} anukūlau niśevete yatrānyoṁ vilāsinau darśanasparśanādīṇi sa sambhogo mudānvitaḥ. – DR. IV. 69.
  \item \textsuperscript{172} tatra syādṛtūṣṇātkaṁ candrādityau tathodayāstamoyaḥ jalakelivanavihāraprabhātāmadhupānayāminiśrvaḥ. anulepanabhūṣādyā vācyāṁ śucimedhyamamanyacca. - SD., III. 198.
\end{itemize}
Samyoga by Paṇḍīta-raja Jagannātha, who divides the Śṛṅgāra into two groups, namely the Samyoga and the Vipralambha.  

This sentiment is delineated by Tirumalāṃbā with remarkable insight and vividness. In the phrase kramaṇa dhyānāvasāna eva etc. she beautifully depicts the reaction of Varadāmbikā to the first attack of love on her maiden heart at the sight of king Acyutarāya. The love-in-union i.e. Sambhogaśṛṅgāra finds place in the portrayal of their aquatic sports and enjoyment of amorous pleasures. There are few verses 'vikūrya pātho', 'kucasailsīmi'; and 'aviditadiva', wherein the description of a lady i.e. Varadāmbikā is found. Here she is enjoying the company of her husband, Acyutarāya. It is a case of Sambhogaśṛṅgāra. The poetess presents a fine picture of two young lovers here. The VPC deals with lucial description of Acyutarāya's erotic sports with Varadāmbikā. In the phrase 'punḍrīkavananām dadhānam' etc., the lotus buds, the sportive swans, humming of black bees, Cakravāka bird etc. may be treated as the

173. tatra śṛṅgāro dvividhaḥ sarīyogo vipralambhaśca. rateḥ sarīyogakālāvacchinnatve prathamaḥ. viyogakālāvacchinnatve dvitiyāḥ.  

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Uddipanavibhāvas. In the phrase ‘narapālakalokayāmi\textsuperscript{179} ......etc. the king Acyutarāya and the queen Varadāmbikā may be taken as the Ālambana and the lonely place, moonlight, fragrance etc. may be treated as the Uddipanavibhāvas. So the verse or the phrase under discussion may be regarded as a nice case of the Śṛṅgāra of Sambhoga type.

The love-in-separation i.e. Vipralambha Śṛṅgāra is depicted in the description of the pangs of separation which Acyutarāya and Varadāmbikā feel returning to their palaces after their meeting in the temple of Kātyāyanī in the garden. Hence, along with the Sambhoga type, the Vipralambha type of the Śṛṅgāra also, is found to be depicted in the VPC. The verse ‘āsādyā mandira\textsuperscript{180} ......’ etc. also describes the pangs of separation of Achutarāya from Varadāmbikā. It is already stated that the separation is the main cause of Vipralambha Śṛṅgāra, which is of four types viz., pūrvarāga, māṇa, pravāsa, and karuṇā.\textsuperscript{181} The verses ‘praśaṅsā haṅsānām\textsuperscript{182} ......’,

\textsuperscript{179} ibid., p. 146.

\textsuperscript{180} ibid., V. 108.

\textsuperscript{181} sa ca pūrvarāgamāṇa pravāsa karuṇātmakaścaturdhā syāt.

\textsuperscript{185} – SD., III. 185.

\textsuperscript{182} praśaṅsā haṅsānāṁ paribhavanamasyā mṛdugataiḥ

kaṭāksādaṅkāśepaḥ kamalabananālakṣmyāḥ paripaṇaḥ
dhanānāmāṇandaḥ kabirānikurambādavamatiḥ

kcaudvāṇīndā kuśālaparipākaḥ kulagireḥ. - VPC., V. 112.
and ‘ārabhya janmadina\(^{183}\) .........’ etc. reflects the feelings of the King after being separated from the princess, Varadāmbikā. He appears to be burnt by the fire kindled in his heart.\(^{184}\) The authoress narrates that the fire of separation burns the heart of both the hero and the heroine. Hence, the first phase of the love affairs of Acyutarāya and Varadāmbikā may be treated as the example of Vipralambha Śṛṅgāra.

**Vīra (Heroic Sentiment)**: Vīra\(^{185}\) is the sentiment generated from the permanent mood called Utsāha (fortitudine). The persons to be conquered are the Ālambanavibhāvas and their heroic utterances, advances and appropriate situations are the Uddīpanavibhāvas, while taking up the arms etc. by the opponents is the Anubhāva and patience, intelligence, pride, memory, mental deliberation and horripilation are regarded as the

\(^{183}\) ārambhya janmadinamambujasambhavo yad
abhyastavānakhilayauvatasargaśīlam
prādarśayanṛgadṛśīhā samastaloka
prakhyāpanāya tadidām phalitām cirāya. – ibid., V. 118

\(^{184}\) ..... avirahitavirahamahōṣmā ..... - ibid., p. 114.

\(^{185}\) a) uttamapraṇtrīrvīra utsāhashṭhāyibhāvakaḥ

b) vīraḥ pratāpavinayādhyayasāyasattva
mohāviśādā, nayaismayavikramādyaiḥ
utsāhabhūḥ sa ca dayāraṇādānayogāt
tredhā kilātra matigarvadṛṛtiprahārṣāḥ. ---DR., IV.72.
Vyabhicāribhāvas.\(^{186}\) The Utsāha\(^{187}\) is that mood by which one is prompted to perform acts.

The delineation of Viśa Rasa is seen in the work of Tirumalāṁba. It is observed in the portraiture of the fight between the armies of king Nṛṣimha and the Cola king, and Nṛṣimha's attack on the Cola king and capturing him alive after killing his elephant. Here all the forces are Ālambanavibhāvas and their efforts to fight are Uddīpanas. In the prose 'samuddhīṛta-subhāta\(^{188}\) ......', the beginning of an extremely terrific fight is indicated. The shouting or the exchange of firey words may be treated as the Vyabhicāribhāvas. Hence the above reference under discussion may be cited as an example of Viśa Rasa. In the verse kopāṭopāccola\(^{189}\) ......
...etc. both the Cola king and Nṛsiṁha, violently rushed and attacked each other. Here, both Cola king and Nṛsiṁha are Ālambanas and their efforts to fight are Uddīpanas. Again they are being equipped with arms are Anubhāvas. There are many instances of Vīra Rasa in the VPC. The verses ‘vetanḍeno vāhamekam’\(^{190}\) ...’, ‘nipātyorvya’\(^{191}\) ... ‘ārūhya svayampi’\(^{192}\) ...’, ‘anyūnamanyūdaya’\(^{193}\) ...

**Bhayānaka (The sentiment of terror)**: According to the SD\(^{194}\) Bhīti

\[190\] vetanḍeno vāhamekarṣaḥ karāgrad
vikṣipayabhādvayomni dantena bhindan
vidhyannṛdhvanāṃ vibhraneṣaiva vīro
vegotkṣiptaṃ nālikeraṃ kuṭhanyā. – VPC. V. 38.

\[191\] nipātyorvya kīnccinnijapadakūlākrāntacaraṇaṃ
kare dhṛtvanyāṅghri kaṭucaṭucatātkāramukharaṃ
pracaṇḍo vetanḍaḥ prasahamavakarṣan vирறुce
jaṛasandhaṁ bhindan raṇaḥbhuvı marunnaṇanda iva. – ibid., V. 39.

\[192\] ārūhya svayampi hastināṁ mahāntaṁ
sannaddhaḥ sapadi sa eṣa rājasimhaḥ
hastāgrasphūradasiśrabhyagādaratīṁ
āścāsya svabalamaṃsayaśayogamātrat. – Ibid., V. 41.

\[193\] anyūnamanyūdayadurnirīkṣa-
vanyonyajanyonnativādalolau
prakṛṣṭamāptum praticakratustā –
vadṛṣṭapūrvvairakhilāstramārgaṁ. – Ibid., V. 42.

\[194\] bhayānako bhayasthāyibhāvaḥ kālādhidaivataḥ
stṛṅcicapratikṣaḥ kṛṣṇo matastatvaviśāradaḥ
yasmādutpadyate bhīlistadatralambanāṁ mataṁ
ceṣṭā ghoratarāstasaḥ bhaveduddipānaṁ punaḥ
anubhāvo'tra vaivāṃya gadgadasvarabhāṣaṇaṁ
pralayasvedaromāṇīcakampadiprekṣaṇādayaḥ
jugupsāvegasammosantrasaṅgālīḍaṁ
śāṅkāpasmārasmbhrāntimṛtvādyā vyabhicārīnaḥ. – SD. III. 207.
or Bhaya (fear) is the permanent mood of the sentiment Bhayānaka. The cause or source of fear is regarded as the Ālambana, the dreadful attempts etc. Uddīpanas, the paleness, convulsive speech, dissolution, sweating, horripilation, trembling, looking round etc. are Anubhāvas, while disgust, excitement, fascination, terror, fatigue, distress, suspicion, epilepsy, flurry or commotion and death etc. are regarded as Saṅcāribhāvas in connection with the sentiment Bhayānaka.

The VPC gives us an instance of this sentiment. In the prose passage, ‘kabandha nartnānukūla195………’, the cries of children of the king of ghosts may be treated as Ālambana and their dreadful activities are Uddīpanas, shouting and drinking of blood etc. are Anubhāvas and the jingle of cymbals in the form of pairs of broken human-skulls, dance of headless trunks etc. may be stated as the Saṅcāribhāvas. All these generate the sentiment of Bhayānaka in the said context.

**Raudra (The sentiment of wrath or furiousness)**: The wrath of envy is the permanent mood of the *Rasa* called *Raudra*. An enemy is supposed to be the *Ālambana* and the activities of that enemy are regarded as the *Uddīpanavibhāvas* of this sentiment. A pugilistic encounter, attack, cutting of the enemy by means of various weapons like sword, spear etc. are also regarded as the *Uddīpanas* of this sentiment. The contraction of the eye-brow, biting the leaps, rising the hands, frightening, boosting etc. are regarded as *Anubhāvas* in the case of this sentiment, while fierceness, pride etc. are treated as *Vyabhicāribhāvas*.

Tirumalāmbā's depiction of the *Raudra Rasa* in the *VPC* is also effective. In the prose *śatravadārśanamātra*... etc., it is observed that the fury of warriors aroused the beholding their foes.

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196. raudraḥ krodhasthāyibhāvo rakto rudrādhidaivataḥ
ālambanamaristatra taccoṣṭoddīpanaṁ mataṁ
muṣṭipraḥārapatananikrtačchedāvadāraṇānaiscaiva
saṅgrāmasambhramādyairasyoddīptirbhavet prauḍā
bhrūvibhaṅgoṣṭhanirdaṁsobāḥhusphoṭanatarjanāḥ
ātmāvadānākathanaṁyudhotkṣepepaṇāni ca
anubhāvāṣṭāthākṣepeṇa krūrasandarśanādayaḥ
ugratāvegaromāṅcapsvedavepathavo madāḥ
mohāmarśādayastatra bhāvāḥ syuryabhācitārīṇaḥ. - SD. III. 204.

197. a) śatravadārśanamātra – sarabhasa – prasthita – roṣa – paruṣa –
nirbhatsarnālāpa – tvarita – padārpaṇa – saṁbhrameneva
kampamāṅḍharapujaḥ, sasaṁbhramāṁsaṭatsphālana – ḍmbara-
ḍambha- saṁbhāvanīyabhuja ............. – VPC., p. 33.
Principal Sentiment:

An investigation thus reveals that the poetess has successfully delineated various rasas making thereby her work enjoyable for the readers. Of all the rasas depicted herein, it is noticed, the Śṛṅgāra has received prime importance and the emotion of love is the poetic experience after having gone through the work. As such, Śṛṅgāra should be regarded as the Prabandharasa, as held by Anandavardhana, which is nothing but the principal Sentiment of this Campū of Tirumalāṃbā.

b)

i. rasāntarasamāvesāḥ prastutasya rasasya yah
nopahantyaṅgitām so'asya sthāyitvenāvabhāsīnaḥ.
   - DHLK. III. 22

ii. prabandheṣu prathamataraṁ prastutaḥ san punaḥ
punaranusandhiyamānatvena sthāyī yo rasastasya
sakalaprabandhavyāpino rasāntarairantarālavartibhiḥ
samāveso yah sa naṅgitāmupahanti.
   - ibid. III. P. 213
Kavisamayas in the VPC: The term *Kavisamaya* is a technical one, which is used to denote the conventional style of some poetic descriptions. It stands for denoting some particular form of representation of certain objects. Such style or form of describing certain objects and ideas in a rather unrealistic manner is known as *Kavisamaya*. Though, it is a *dosa* (poetic blemish) because of describing a real thing or idea as something unreal in a *kāvyā*, yet the *Kavisamayas* are found to be treated as poetic merit (*guna*).¹⁹⁸

Visvānātha Kāvīrāja narrates some *kavisamayas* in chapter VII of the *SD*.¹⁹⁹ Some other rhetoricians of Sanskrit also have paid attention to it. But Rājaśekhara²⁰⁰ is probably the first one, who gives...
proper attention to this Kavisamaya. It is said in the Kāvyamīmāṁśā(KM) that the established form of an object or an idea in poetry, as propounded by renowned poets of antiquity, after having examined the scriptures and having wandered over different places, goes by the denomination Kavisamaya.²⁰¹

Tirumalāmbā also shows her proficiency in the use of some Kavisamayas in her work. In the verse, ‘sarṅgrāmārīga ......’²⁰² of the VPC, yaśas (fame) is said to be white in colour. Fame is often compared to white objects such as a goose, lilies, etc. It is seen in the description of Kālidāsa’s poetry²⁰³ too. Similarly in the verse, ‘acyutakṣonipālasya’²⁰⁴ ...... etc. too the same poetic convention is established. Kīrti²⁰⁵ is herein stated to be white. Because here kīrti is

²⁰¹. purve hi vidvāṁsaḥ sahasrasākham sāṅgam ca vedamavagāhyā, śastraṁi cāvābudhyā, deśantarāṇi dvīpāntarāni ca paribhramyā, yānarthānupalabhyā praṇītavantasteśāṁ deśakālāntarasvaśena anyathātvepi tathātvenopanibandho yaḥ saḥ kavisamayaḥ.

— Ibid., XIV, p. 167.

²⁰². sarṅgrāṁgaṇaṁsaracarajayaramāṁśāṁniḥhyadhūmodgamaḥ
kīrticetagarūḍhvāruvipinaṁ kilālavarṣāṁbudaḥ
svaḥ strīvīravivāhasāṁsāmaṁśāuṣāyāgnidhūmacchaśā
sāṁcakrāma tataḥ krameṇa haritāṁ cakraṁ rajah kandaḥ. — VPC., V. 30.

²⁰³. hāṁsaśreṇiṁ tārāsu kumudvatsu ca vārīsu
vibhūtayastadiyānāṁ paryastā yaṇasāṁva. — Rgh., IV. 19.

²⁰⁴. acyutakṣonipālasya kīrtidugdhpayonidhau
jyotiścakraṁ divi bhrāmyahadhātyāvartavibhramam. — VPC., V. 91.

²⁰⁵. dānādiprabhāva kīrtiḥ, śauryādiprabhavam yaṁ saḥ. — Com. on Amara.
compared with the ocean of milk and the colour of milk is white. Similar instances may be pointed out in the words like 'vimalayāsāh'\textsuperscript{206} and 'vimalaṅkīti'\textsuperscript{207} also.

Again the reflection of the poetic convention viz., 'pāḍāghātādaśokarṇaṃ vikasati' etc. is found to be employed in the prose portion 'satata pricita'\textsuperscript{208} 'etc. The blossoming of Āśoka trees is possible only by the struck of the feet of young ladies. It is an established poetic conventon. The prose line 'vaṇḍula'\textsuperscript{209} 'etc. may also be referred to in this connection. The Āśoka flower is known as Vaṇḍula.

Another poetic convention 'meghadhvānēṣu nṛtyaṁ bhavatica śikhinām' ......etc. is found in the VPC.\textsuperscript{210} The peacock normally dances in excitement after hearing the sound of the clouds i.e. 'meghadhvani', particularly in the rainy season.

\begin{itemize}
\item \textsuperscript{206} VPC., pp. 7, 85.
\item \textsuperscript{207} ibid., p. 8.
\item \textsuperscript{208} satata - paricita - śātodarī - caraṇaghāta - kautukāntārāya - cintākulatayā nirantarajāgarādiḥa nitāntarakteṣu kusumanayaneṣu nibhrta - madhukra - kanīnikā - madhurasa - vāspadhārā - dhiratayā antaḥ pratinivāritaśokā iva raktaśokāḥ - ibid., p. 127
\item \textsuperscript{209} vaṇḍulatarū maṇijaṁ samarpāṇayeṣva caraṇāṇcatala samanvita - maṇḍira - maṇīkyaṃmāhah....... - ibid., p. 130.
\item \textsuperscript{210} pravṛttā - nṛttaṁyuravistārita ...... - ibid., p. 16.
\end{itemize}
It can therefore be rightly said that Tirumalāmbā was quite familiar with the established conventions and she has fully utilized the scope whenever the context had demanded. Not only in the verse portion, but in the prose lines also, she has exhibited her efficiency in proper employment of such kavisamayas.