CHAPTER FIVE
Sanskrit rhetoricians provide distinct guidelines regarding the language of a literary composition. The poetic merits (guna)\(^1\) which are no other than the Rasadharmas i.e. attributes of poetic sentiments, depend mainly on such linguistic variations. The Guṇas (poetic merit) are said to be of three\(^2\) types mainly, these are – Mādhurya, Ojah and Prasāda. A writer is always expected to be adept in employment of words suggestive of the Guṇas in his work in accordance with the contextual sentiments, which requires a total command over the language on the part of the writer. The proper presentation of the Guṇas in a literary work proves the ability or the competence of the writer over the language.

1. a) rasasyāṅgitamāptasya dharmāḥ śauryādayoyathāguṇāḥ - SD. VIII. 1.  
   b) tamarthamavalarīmbante yeṅginam te guṇāḥ smṛtāḥ. – DHLK. II.6  
   c) ye rasasyāṅgino dharmāḥ śauryādaya iवतmanāḥ  
       utkarṣa hetavastesyuracalasthitayo guṇāḥ. - KP. VIII. 66.  
2. a) mādhuryyamojo’tha prasāda iti te tridhā. - SD. VIII. 2.  
   b) mādhuryyaujah prasādākhyastrayaste na punardāsa. - KP. VIII. 68.
Tirumalāmbā shows her commendable control over the language and she maintains accuracy in the use of the language in respect of contextual Rasa. Her delineation of sentiments (rasas) is also noticeable. She has delineated the Śrīṅgāra (erotic), the Viśa (heroic), the Raudra (furious), the Bhayānaka (terrific) and the Vibhatā (disgustful). The principal sentiment of her Campū is the Śrīṅgāra as its main theme is the depiction of love and marriage of Acyutarava and Varadāmbikā.

According to the Sanskrit rhetoricians when the sentiment of Śrīṅgāra of both the types or Karuṇa or Śānta, there exists the Guṇa called Mādhurya, which demands the use of softer sounds. Thus, Guṇa comes into existence in words which are free from compounds or possess lesser number of compounds if they exist at all.

3. a) cittadraṇī bhāvamayohīdo mādhuryamucyate
    sambhoge karuṇe vipralambhe śānte’dhikam kramāt. - SD. VIII. 3

b) śrīṅgāre vipralambhākhya karuṇe ca prakarṣavat
    mādhuryamādhatāṁ yāti yatastraṭādhikam manah - DHLK. II. 8

4. a) mūrdhni vargāntya varṇena yuktāṣṭathādadhān vinā
    raṇau laghū ca vaktavyo varṇāḥ kāraṇatāṁ gatāḥ
    avṛttiralpavṛttirvā mādhurā racanā tathā. - SD. VIII. 5

b) mūrdhni vargāntyagāḥ sparśā aṭāvargāraṇau laghū
    avṛttiramadhyavṛttirvā mādhurye ghaṭanā tathā. - KP. VIII. 74
The VPC gives some verses and prose portions, which are characterized by the Guṇa known as Mādhurya. As for example, we may cite the verses vilasadala\textsuperscript{5} .... and saundaryasāra\textsuperscript{6} ........ etc., where there are sounds va, sa, pa, ya, ma, na, ka, etc., which are appropriate for the effective suggestion of this Guṇa. Moreover, it is a description of the first sight or the first meeting of the hero and heroine. So far the prose portion is concerned, Tirumalāṁbā uses such type of prose\textsuperscript{7} of Mādhurya also. Moreover, in the prose portion, 'stambhāntaritaiva tarala ..........\textsuperscript{8} etc., the poetess beautifully depicts the reaction of Varadāṁbikā to the first feeling of love on her maiden heart at the sight of king Acyutārāya. The depiction of love and marriage of Acyutārāya and Varadāṁbikā is found here.

\begin{footnotesize}
\begin{itemize}
\item\textsuperscript{5} vilasdalasacāraivismayasmeratāraiḥ praṇayarasagabhīraiḥ prāntaviśtarāśāraiḥ varatanuravadātairvānīcitāsit suśītalāḥ.
\item\textsuperscript{6} saundaryasarasamavayacamatkārtāṃgaḥ sācandrānanaḥ kati na santi vasundhārāyāṁ namasmitāṁśamapi tā na bhajantyamaśyāḥ kācidvidheriyamahō karakauśalāśrīḥ - VPC. V. 105.
\item\textsuperscript{7} ......... krameṇa dhyānāvasāna eva samunmālitavilocaṇā ārmanbhubikṣya, tataṅka-ṇābhivṛddhasādhisā parivṛtya cītamiva tasya savidhamāṇistambhamavalambitavatā - ibid., p. 106.
\item\textsuperscript{8} ibid., pp. 106-107.
\end{itemize}
\end{footnotesize}
Here, it is observed that the language of Tirumalāmbā appears to be soft and charming which suits the emotional condition like love, pathos and tranquility of the mind. On the other hand, where there arises the scope of the sentiment like Vīra and Raudra, then the language also becomes harsh and forceful. Again this type of language assumes words compounded in an unusually lengthy manner. Such a form of language is suggestive of the emergence of the Guna called Ojas. The VPC contains many an occasion denoting the sentiments namely Vīra and Raudra. There are some verses and prose portions describing fight and wrath or fierceness of the characters packed with employment of words harsh and forceful. For example, we may refer to the verse ‘raṇamahitalapātre’ ...... etc.

9. ojaścittasya vistārarūpaṁ diptatvamucyate
vīrabīhatsaraudresu kramenādhikyamasya tu
vargasyādyatṛtyābhyaṁ yuktau varṇau tadantīmau
uparyyadho dvayorvā sarephau tāṭhaḍadhaisaha
śakārāśca śakārāśca tasya vyaṭjakatāṁ gatāḥ
tathā saṁśabahulā ghaṭanaudhvatiyasālīni. — SD. VIII. 6-7.

10. diḥpyātmavistṛterheturojo virarasathitiḥ. — KP. VIII. 69.

11. raṇamhitalapātre kālarātryā probhoktyā
parahitapariṇeṣkaprakriyāṁ smārayantaḥ
padayugalagṛhitān bhrāmayanti sma tūṁaṁ
vamadurūrūdhiraudhān vairivēśān karāgraiḥ. — VPC. V. 37.
and the prose portion ‘saṅgarakelisaraḥ’

where the poet depends upon the harsh conjunct consonants. Normally these consonants are devoid of softness. Here the sentiment is heroic i.e. Viṣṇa. On the other hand, the delineation of the heroic sentiment is seen in the description of the fighting. The depiction of the furious (Raudra) sentiment is also effective in case of the Guṇa called Ojas.

Tirumalāmba uses long compounded passage like 

“śātravadarśanamātra”

etc. which is of good use for the sentiment called Raudra, where the anger is stated to be generated suddenly at the mere sight of the enemy. Such a practice of using the harsh language of long compounded words in prose, is said to be a genuine artistic quality of a prose writer. The poetess of the VPC, also seems to follow the trait of the rhetoricians that “the extensively compounded words suggesting the Guṇa called Ojas, are the essence of prose.”

12. saṅgarakelisaraḥ praviṣya mṛṇālakāṇḍānīva bāhudandaṃśanumūlayantah, ghanatitarū - kāṇḍai rambhā-stambha-sambhāvanāmuttambhayantah, krodha-rasa-puṣkaṇa-vadana puṣkarāṇi puṣkarāgreṇa niṣkarūnāṁ niṣpādayantah ........

13. ibid., p. 33.

14. ojah samāśabhiyastvametad gadyasya jīvitarī. – KD. 1. 80
Moreover, the language of VPC can not be said too hard to understand in every place. There are many verses and prose portions which are easily understood. This is a remarkable feature which gives rise to the Guṇa called Prasāda.\(^{15}\) On the other hand, this Guṇa is said to be existing in a work irrespective of the sentiment. The verses "ādau jītvā \(\ldots\)"\(^{16}\), 'śāṅkaṁśiva \(\ldots\)'\(^{17}\), 'lāvanḷābdhibhavo'\(\ldots\)\(^{18}\) etc. may be cited in this connection. Similarly the prose passages 'yasya khalu \(\ldots\) nirmiẏate'\(^{19}\) and

15. a) cittāṁvyānpoti yaḥ kṣipram ūṣkendhanamivānalah sa prasādah samasteṣu raseṣu racaṇāsu ca. - SD. VIII. 7, 8.
   b) sabdāstadvyaṅjaka arthabodhakāḥ śrutimātrataḥ samarpakatvāṁ kāvyasya yattu sarvarasān prati sa prasādo guṇo jñeyah sarvasādhāraṇākriyāḥ. - DHLK. II. 10.

16. ādau jītvā harihayadīśāṁmatāṅktṛtya śaktyā tatrālyugram dinakaramiva sthāpayītvā pratāpariṁ kṣoṇīpālaṁ prathamajaladhaṁ kūlamārgeṇa gatvā pārāvāranaragahanamūpaṅtirāṅgādavācāṁ. - VPC. V. 17.

17. śāṅkaṁśiva sāsāṅkakīrtastāmudūḥya dharanipariṇetā svarvibhorapi muhuḥ spṛṭhaṇīyāṁ nirvīveṣa nikhilāniha bhogān.-ibid.,- VPC. 58.

18. tavanyabhadbhavo nityāṁ tārūṇyasāradujvalaḥ asaṁkhyaeyakalaścitramānanenduḥ pravardhate. - ibid. V. 73

'karīśa cūrna ........ renubharaḥ'\textsuperscript{20} etc. are easily understood. Such a feature of the language of the VPC not only speaks the literary skill and genius of the authoress but also proves the literary beauty of the poetess.

In connection with the evaluation of the language of the work from literary point of view, it is also observed that Tirumalāmbā shows her interest in the use of long compounds in certain cases. For example the phrase of the following verse\textsuperscript{21} i.e. 'haridvadhūrīt-maṇuṇānurāṅgīṇī-iranugrahīṣyannakhilāḥ .............', is compounded one. Same is the case with the verse 'manojñata........'\textsuperscript{22} etc. Again the similar case is noticed in the second line of the verse 'tato vajranneva'\textsuperscript{23} of the VPC. These verses are neither the examples of the Guṇa called Ojas nor of the sentiments like Viṛa and Raudra. It would have been nice of the poetess to refrain herself from using long compounds in such cases.

\begin{itemize}
\item[20.] karīśa – cūrna – rāśirdhana – yaśaḥ – kalamāñāṁ, paṅgamiva mūkamiva, andhamiva, badhiramiva, stabdhamiva, badhamiva, mudritamiva, citrimiva akhilaṁ lokamakriyākarmākalayannāṁkayorūbhayorūdiyāya renubharaḥ.
\item[21.] ibid., pp. 38-39.
\item[22.] manojñatārūṇyamadadvipendranidambhanastambhavidambanārham uparyuparyūrūyugam pravṛddham priyājanapremabhararivasya. - ibid. V. 71.
\item[23.] VPC, V. 20.
\end{itemize}
However, such linguistic irregularity cannot be explained as Kāvyadoṣa (poetic delemish) originating from the delineation of the Rasa.

Knowledge of Vocabulary

It is observed throughout the VPC that Tirumalāmbā appears to have been quite acquainted with the vast storehouse of Sanskrit words. The poetess possesses command over the language. The richness and speciality of the poetess in vocabulary may be pointed out by means of illustrating the synonymous words. These are used as the epithets of different words or characters. The epithets of Viṣṇu found in the VPC are: Indirāramaṇa\textsuperscript{24}, Nālikānaṁbo\textsuperscript{25}, Druhiṇa\textsuperscript{26}, Vāsudeva\textsuperscript{27}, Kamalāśraya\textsuperscript{28}, Janārdana\textsuperscript{29}, Viśvambhara\textsuperscript{30}, Caturbhuj\textsuperscript{31}, Piṭāṁbara\textsuperscript{32}, Sāraṅgapaṇi\textsuperscript{33}, Acyuta\textsuperscript{34}, Ramāṇa\textsuperscript{35}, Aravindanayanaṇam\textsuperscript{36}.

\begin{itemize}
\item \textsuperscript{24} VPC. p. 1.
\item \textsuperscript{25} ibid., V. 2.
\item \textsuperscript{26} ibid., p. 7.
\item \textsuperscript{27} ibid., p. 8, V.9.
\item \textsuperscript{28} ibid., p. 9
\item \textsuperscript{29} ibid., p. 11.
\item \textsuperscript{30} ibid., pp. 51, 55.
\item \textsuperscript{31} ibid., p. 55.
\item \textsuperscript{32} ibid., p. 58.
\item \textsuperscript{33} ibid., V. 50.
\item \textsuperscript{34} ibid., p. 66.
\item \textsuperscript{35} ibid., p. 71.
\item \textsuperscript{36} ibid, p.73.
\end{itemize}
Nārāyaṇa\(^{37}\), Jagadīśvara\(^{38}\), Kāṭabhaṅ\(^{39}\), Śatapatranayan
Keśava\(^{41}\), Dāmodara\(^{42}\), Šeṣasāyī\(^{43}\), Murān\(^{44}\), Han\(^{45}\), Śrīveṅkata
Mukunda\(^{47}\).

Again, Indra is described with the epithets: Balāni,
Triviṣṭapādhipa\(^{49}\), Vṛtravain\(^{50}\), Purūḥūta\(^{51}\), Sahasrākṣa\(^{52}\), Daityan
Mahendra\(^{54}\), Šatamakha\(^{55}\), Puranḍara\(^{56}\), Sunāśīra\(^{57}\), Namuci
Pākaśāsana\(^{59}\), Indra\(^{60}\), Suparvādhipa\(^{61}\), Namuciśāsana\(^{62}\), et
The epithets of Kāmadeva used in this Campū are:

Paṇcaśāra63, Puṣpāśayaka64, Nalinadhara65, Makaraketana66, Madana67, Kandarpa68, Śambarāṇ69, Smara70, Makarāṇka71, Kusumacāpa72, Śambarasāsana73, Puṣpēṣuḥ74, Kāma75, Paṇcaśāradevatā76, Smaradeva.77

Tirumalāmbā uses the following synonyms for a king:

Mahīpātī78, Dharaṇīpālā79, Kṣonīpālā80, Nṛpā81, Nṛpāla82,

63. ibid., pp. 2, 82, 125.
64. ibid., p.9.
65. ibid., pp. 73, 119.
66. ibid., p. 73.
67. ibid., pp. 105, 127.
68. ibid., V. 108 p.114.
69. ibid., V. 113, p. 114.
70. ibid., p.116.
71. ibid., p. 117.
72. ibid., pp. 119, 135.
73. ibid., pp. 124, 131.
74. ibid., V. 130.
75. ibid., V. 138.
76. ibid., p. 133.
77. ibid., V. 150.
78. ibid., pp. 1, 21, 82, V. 18, 19, 97.
79. ibid., p. 7, V. 84, 102.
80. ibid., V. 17, p. 95.
81. ibid., pp. 27, 30, V. 54.
82. ibid., pp. 29, 121. V. 21, 126.
Moreover, the poetess uses different synonymous words to denote an ocean: *Taraṅgamālī*\(^83\), *Salilarāśi*\(^83\), *Payodhi*\(^84\), *Kṣiṭipati*\(^84\), *Bhūpāla*\(^85\), *Dharaṇīśa*\(^86\), *Dharaṇipariṇēta*\(^87\), *Kṣiṭiśa*\(^88\), *Narapāla*\(^89\), *Narapati*\(^90\), *Narapālaka*\(^91\), *Adhipati*\(^92\), *Dharaṇīndra*\(^93\), *Bhūpati*\(^94\), *Avanīpati*\(^95\), *Mahīndra*\(^96\), *Kṣamāpati*\(^97\), *Bhūmīpati*\(^98\), *Nṛpati*\(^99\), *Dharaṇījānī*\(^100\), *Medinīpati*\(^101\).

83. ibid., pp. 28, 48, 61, 76, 109. V. 105.
84. ibid., p. 29, V. 76, 87.
85. ibid., pp. 50, 119.
86. ibid., p. 60.
87. ibid., p. 68, V. 58.
88. ibid., p. 66, V. 59, 72, 165.
89. ibid., V. 64.
90. ibid., p. 73.
91. ibid., p. 73.
92. ibid., V. 70.
93. ibid., p. 78.
94. ibid., p. 83, V. 82.
95. ibid., pp. 89, 103, 130.
96. ibid., pp. 93, 96.
97. ibid., p. 106.
98. ibid., V. 95.
99. ibid., p. 111.
100. ibid., p. 83.
101. ibid., p. 121.
102. ibid., V. 1.
103. ibid., p. 1.
104. ibid., V. 13, pp. 27, 43, 123.
Pārāvannaraghana\textsuperscript{105}, Saliladhāra\textsuperscript{106}, Salilarāja\textsuperscript{107}, Vārirāśi\textsuperscript{108}, Samudra\textsuperscript{109}, Sāgara\textsuperscript{110}, Sindhu\textsuperscript{111}, Mahāmbodhi\textsuperscript{112}, Ratnākara\textsuperscript{113} and Payonidhi\textsuperscript{114}.

The following are the synonymous words for the sun: Bhānu\textsuperscript{115}, Ravi\textsuperscript{116}, Mitradveṣa\textsuperscript{117}, Dinakara\textsuperscript{118}, Aravindabandhu\textsuperscript{119}, Mihira\textsuperscript{120}, Mārtanda\textsuperscript{121}, Sūrya\textsuperscript{122}, Kāṇjeśa\textsuperscript{123}, Sarojabandhu\textsuperscript{124}, Divākara\textsuperscript{125}.

\begin{itemize}
\item \textsuperscript{105} ibid., V. 17.
\item \textsuperscript{106} ibid., p. 19.
\item \textsuperscript{107} ibid., p. 54.
\item \textsuperscript{108} ibid., pp. 10, 58.
\item \textsuperscript{109} ibid., pp. 57, 87.
\item \textsuperscript{110} ibid., pp. 59, 60.
\item \textsuperscript{111} ibid., pp. 78, 148.
\item \textsuperscript{112} ibid., p. 80.
\item \textsuperscript{113} ibid., p. 82.
\item \textsuperscript{114} ibid., V. 91.
\item \textsuperscript{115} ibid., V., 68, pp. 9, 69.
\item \textsuperscript{116} ibid., V. 55, p. 10.
\item \textsuperscript{117} ibid., p. 12
\item \textsuperscript{118} ibid., V. 17.
\item \textsuperscript{119} ibid., V. 157, p. 21.
\item \textsuperscript{120} ibid., p. 24.
\item \textsuperscript{121} ibid., p. 41.
\item \textsuperscript{122} ibid., p. 60.
\item \textsuperscript{123} ibid., p. 88.
\item \textsuperscript{124} ibid., V. 145
\item \textsuperscript{125} ibid., V. 154.
\end{itemize}
Kiraṇamāli\(^{126}\), Ansumāli\(^{127}\), Ahamātha\(^{128}\).

In the same way, the moon is referred to with the synonyms: Ausadhīpati\(^{129}\), Candra\(^{130}\), Vidhū\(^{131}\), Sasāṅka\(^{132}\), Tuṣārabhānu\(^{133}\), Śasi\(^{134}\), Sudhākara\(^{135}\), Indu\(^{136}\), Himānśu\(^{137}\), Sudhānsu\(^{138}\).

And, there are as many as thirty synonyms in the VPC to denote a lotus. These are: Indīvara\(^{139}\), Vārīja\(^{140}\), Kamala\(^{141}\), Rājīva\(^{142}\), Puṭakini\(^{143}\), Aravinda\(^{144}\), Satapatra\(^{145}\), Vārījā\(^{146}\), Padimini\(^{147}\), Nalīna\(^{148}\), Kuvalaya\(^{149}\).
We find different synonyms to denote the earth: *Urvara*[^70], *Medini*[^71], *Vasumati*[^72], *Mahi*[^73], *Vasuval*[^74], *Dhariti*[^75], *Dhara*[^76],

[^150]: ibid., V. 26, p. 107.
[^151]: ibid., pp. 32, 51, 78
[^152]: ibid., pp. 53, 61.
[^153]: ibid., p. 58.
[^154]: ibid., pp. 26, 30, 35, 61, 139.
[^155]: ibid., p. 74.
[^156]: ibid., p. 81.
[^158]: ibid., p. 36, V. 103, V. 145.
[^159]: ibid., p. 112
[^160]: ibid., p. 123.
[^161]: ibid., V. 45.
[^162]: ibid., pp. 81, 151.
[^163]: ibid., p. 128.
[^164]: ibid., p. 129.
[^165]: ibid., p. 136.
[^166]: ibid., p. 136.
[^167]: ibid., p. 144.
[^168]: ibid., p. 145.
[^169]: ibid., pp. 76, 103, 108,
[^170]: ibid., V. 7.
[^171]: ibid., pp. 6, 82, 107, V. 75.
[^172]: ibid., pp. 11, 148, 149.
[^173]: ibid., p. 13, V. 34.
[^174]: ibid., p. 16.
[^175]: ibid., pp. 19, 65.
[^176]: ibid., pp. 18, 66, 77.
Kṣititala\textsuperscript{177}, Kṣitim\textsuperscript{178}, Avari\textsuperscript{179}, Vasundhara\textsuperscript{180}, Vasudha\textsuperscript{181}, Kṣamātala\textsuperscript{182}.

The poetess employs the following synonyms to mean an elephant: Mātaṅga\textsuperscript{183}, Kan\textsuperscript{184}, Nāga\textsuperscript{185}, Dvipendra\textsuperscript{188}, Gagendra\textsuperscript{187}, Hasti\textsuperscript{188}, Kuṇjara\textsuperscript{189}, Mahābala\textsuperscript{190}, Mahāmada\textsuperscript{191}.

In the same way, she uses different synonyms to denote a black bee: Ali\textsuperscript{192}, Makaranda\textsuperscript{193}, Bhasala\textsuperscript{194}, Puṣpandhaya\textsuperscript{195}, Satpada\textsuperscript{196}.

\textsuperscript{177} ibid., p. 58.
\textsuperscript{178} ibid., p. 63.
\textsuperscript{179} ibid., p. 63.
\textsuperscript{180} ibid., pp. 36, 84, 91.
\textsuperscript{181} ibid., p. 84.
\textsuperscript{182} ibid., V. 28.
\textsuperscript{183} ibid., p. 12.
\textsuperscript{184} ibid., pp. 12, 48, 90, V. 35, V. 43.
\textsuperscript{185} ibid., pp. 15, 40.
\textsuperscript{186} ibid., V. 32, V. 71.
\textsuperscript{187} ibid., V. 36.
\textsuperscript{188} ibid., V. 41.
\textsuperscript{189} ibid., pp. 48, 50.
\textsuperscript{190} ibid., p. 51.
\textsuperscript{191} ibid., p. 51.
\textsuperscript{192} ibid., p. 12.
\textsuperscript{193} ibid, pp. 16, 24, 125, 128, 133.
\textsuperscript{194} ibid., pp. 22, 103.
\textsuperscript{195} ibid., p. 101.
\textsuperscript{196} ibid., V. 100, pp. 99, 131.
Bhramara\textsuperscript{197}, Madhukara\textsuperscript{198}, Makarandavāhini\textsuperscript{199}, Śaḍcaraṇa\textsuperscript{200}, Madhuvratā\textsuperscript{201}, Dvirepha\textsuperscript{202}.

Aśva\textsuperscript{203}, Turāṅga\textsuperscript{204}, Vāji\textsuperscript{205}, Haya\textsuperscript{206}, Ājāneya\textsuperscript{207} are the synonyms for a horse.

Again, to mean Vāyu, (breeze), different synonyms are used:

Gandhavaha\textsuperscript{208}, Samīraṇa\textsuperscript{209}, Samīra\textsuperscript{210}, Pavamāna\textsuperscript{211}, Vāta\textsuperscript{212}, Anīla\textsuperscript{213}, Mātariśca\textsuperscript{214}, Marut\textsuperscript{215}.

\begin{tabular}{l}
197. ibid., p. 106. \\
198. ibid., pp. 107, 125, 127, 130, 146. \\
199. ibid., p. 124. \\
200. ibid., pp. 127, 134. \\
201. ibid., V. 134. \\
202. ibid., V. 160. \\
203. ibid., V. 31. \\
204. ibid., pp. 52, 58, 84, V. 80, V. 81. \\
205. ibid., p. 35. \\
206. ibid., pp. 58, 88, V. 78, V. 79, V. 82, V. 85. \\
207. ibid., p. 83. \\
208. ibid., pp. 17, 97, 128. \\
209. ibid., pp. 22, 125. \\
210. ibid., V.33, V. 131. \\
211. ibid., pp. 44, 64, 124, 138. \\
212. ibid., V. 45, p. 136. \\
213. ibid., pp. 58, 127. \\
214. ibid., p. 97. \\
\end{tabular}
Similarly, nine synonymous expressions are given in the VPC to denote a lady: Rāmā216, Strī217, Aṅgana218, Nānī219, Kāmini220, Yuvati221, Dayantī222, Kantā223, Ramanī224.

On the other hand the poetess of the VPC uses the following synonyms for a mountain: Acala225, Parvata226, Śikharā227, Ginī228, Saīla229.

And Goddess Lakṣmī is described with the epithets: Kamalā230, Ramā231, Sarasijakṣī232, Indirā233, etc.

Tirumalāmbā not only shows her proficiency in using the synonyms but various homonyms are also found to be employed by her also. As for example, there is the use of the word Hari, which signifies

216. ibid., p. 9.
217. ibid., p. 39, V. 110.
218. ibid., pp. 43, 80, 124.
219. ibid., p. 80.
220. ibid., pp. 110, 122.
221. ibid., p. 132.
222. ibid., p.135.
223. ibid., p. 136
224. ibid., V. 152.
225. ibid., p. 8.
226. ibid., p. 9
227. ibid., p. 20.
228. ibid., pp. 23, 25, 27, 95.
229. ibid., pp. 58, 95, V. 44, V. 129.
230. ibid., pp. 9, 145.
231. ibid., p. 17, 19, 51, 82, V. 171.
232. ibid., p. 42.
233. ibid., p. 48, V. 158.
several meaning viz., Viṣṇu, horse, lion, the moon, the sun, Indra, frog, ray, white, snake, golden etc.\textsuperscript{234} In the VPC\textsuperscript{235} the word ‘Hari’ is used to mean Lord Viṣṇu. Here is an attempt to furnish a list of such homonymous words found in the VPC. These are A\textit{li}\textsuperscript{236}, Bhūḍāra\textsuperscript{237}, \textit{Nandana}\textsuperscript{238}, \textit{Gunaḥ}\textsuperscript{239}, \textit{Raja}\textsuperscript{240}, \textit{Kimśuka}\textsuperscript{241}, Kesara\textsuperscript{242}, Sahakāra\textsuperscript{243}, \textit{Sattva}\textsuperscript{244}, \textit{Sindhu}\textsuperscript{245}, \textit{Druhiṇa}\textsuperscript{246}, Ghōsa\textsuperscript{247}, Nāga\textsuperscript{248}, Tilaka\textsuperscript{249},

\textsuperscript{234} haririndro harirbhanurharirviṣṇurharimirmarut.
hariḥ sirinho harirbheko harirvājī hariḥ kapīḥ
hariraṁśurharirbhirhariḥ somo hariryamaḥ
hariḥ śuklo hariḥ sarpaḥ svarṇavarnaḥ hariḥ smṛtaḥ.
- Anekārthamaṇḍaṅgaṅkoṣa (AMK), 8-9.

\textsuperscript{235} bhūpatvādmumacyutaksitipatiṁ dikpālakāṁsaṁ paraṁ
no jānantu purandarastadadhikaściccheda vajrād girin
tatsāraṁ girisṛgfasanibhamayastambhaṁ tu rambhasamaṁ
khargenaiva lunāti tad dhruvamayaṁ pūrṇāvālo hariḥ. – VPC. V. 87.

\textsuperscript{236} ibid., p. 12.
\textsuperscript{237} ibid., pp. 7, 55, 56.
\textsuperscript{238} ibid., p. 37, V. 39
\textsuperscript{239} ibid., pp. 59, 72.
\textsuperscript{240} ibid., V. 30.
\textsuperscript{241} ibid., pp. 102, 127, 138.
\textsuperscript{242} ibid., p. 30.
\textsuperscript{243} ibid., pp. 121, 147, V. 165.
\textsuperscript{244} ibid., pp. 78, 148, V. 166.
\textsuperscript{245} ibid., p.7.
\textsuperscript{246} ibid., p. 35.
\textsuperscript{247} ibid., pp. 15, 40.
\textsuperscript{248} ibid., p. 15.
\textsuperscript{249} ibid., p. 6.
Kulīṣa\textsuperscript{250}, Vaṇjula\textsuperscript{251}, Dharma\textsuperscript{252}, Narendra\textsuperscript{253}, Kauṭilya\textsuperscript{254}, Kośa\textsuperscript{255}, Bala\textsuperscript{256}, Śakuni\textsuperscript{257}, Kṣama\textsuperscript{258}, Rada\textsuperscript{259}, Mahāfi\textsuperscript{260}, Mahendra\textsuperscript{261}, Ananta\textsuperscript{262}, Pītāmbara\textsuperscript{263}, Parāga\textsuperscript{264}, Vasu\textsuperscript{265}, Rañjana\textsuperscript{266}, Mahīśūra\textsuperscript{267}, Haya\textsuperscript{268}, Matsya\textsuperscript{269}, Sugṛiva\textsuperscript{270}, Keśava\textsuperscript{271}, Teja\textsuperscript{272}, Śrīgāra\textsuperscript{273},

\textsuperscript{250} ibid., p. 130.
\textsuperscript{251}; ibid., pp. 9, 125.
\textsuperscript{252} ibid., p. 49.
\textsuperscript{253} ibid., p. 13.
\textsuperscript{254} ibid., p. 30.
\textsuperscript{255} ibid., p. 51.
\textsuperscript{256} ibid., pp. 24, 26.
\textsuperscript{257} ibid., p. 106.
\textsuperscript{258} ibid., V. 43.
\textsuperscript{259} ibid., p. 37.
\textsuperscript{260} ibid., p. 58.
\textsuperscript{261} ibid., pp. 37, 43.
\textsuperscript{262} ibid., p. 58.
\textsuperscript{263} ibid., pp. 40, 51, 64, 99, 101.
\textsuperscript{264} ibid., p. 60.
\textsuperscript{265} ibid., p. 79.
\textsuperscript{266} ibid., p. 69.
\textsuperscript{267} ibid., pp. 82, 88, V. 79.
\textsuperscript{268} ibid., p. 73.
\textsuperscript{269} ibid., p. 88.
\textsuperscript{270} ibid., p. 89.
\textsuperscript{271} ibid., p. 95.
\textsuperscript{272} ibid., pp. 99, 104, V. 114.
\textsuperscript{273} ibid., p. 99.
Sākha<sup>274</sup>, Kumbhasambhava<sup>275</sup>, Ārāma<sup>276</sup>, Bimba<sup>277</sup>, Darśāṇa<sup>278</sup>, Paścima<sup>279</sup>, Aparṇa<sup>280</sup>, Mitra<sup>281</sup>, Rūpa<sup>282</sup>, Payali<sup>283</sup>, Pakṣa<sup>284</sup>, Santāna<sup>285</sup>, Rāma<sup>286</sup>, Purāṇa<sup>287</sup>, Vāhinī<sup>288</sup>, Vijaya<sup>289</sup>, Kara<sup>290</sup>, Śuka<sup>291</sup>, Haṁsa<sup>292</sup>, Asi<sup>293</sup>.

These words are used in the two senses with the help of Śleṣa. Such uses prove the richness of vocabulary of the authoress.

**Uses of Biforms:**

There are some Sanskrit words, which possess dual forms. Such words are called ‘Dvīrūpa’s’ (Biforms). Normally, one of such two forms of the word, is of common occurrence, while the other
is uncommon. In many cases, a poet uses this second uncommon form. These words are employed by the poets due to the metrical requirement. On the other hand, it proves the vastness of the knowledge of vocabulary of the poet.

The word 'Nārikela' (coconut) has 'Nālikela' as its second form in the VPC, which is used twice by the authoress. In the same way, the VPC exhibits the use of 'Sasya', which is a biform of 'Sasya' (crop). There are two words to mean dance, viz., Nṛttā and Nṛtya. Though the two words convey slightly different meaning, so far musicology is concerned, yet the two are used to denote the act of dancing in a general sense also. Hence, one of the two is said to be the biform of the other. It is found to be in use in the PHC. Again, the word 'Anī' is a biform of Alī (black bee). The word 'Vesa' is a common word to denote dress or costume. On the other hand, in the VPC, it comes to our notice that 'Vesa' is

295. VPC, V. 38, p. 18.
296. ......praśanya sakala sasyasarāpadaṇḍiṇārabhuvaṣṭuṇḍiṇānaṭīya. - ibid., p. 20.
297. pravṛttā nṛttāraṃbha jṛṃbhitā ............... - ibid., p. 20.
299. ............pranṛttaparicārikāsahajacṛṣṭiṁairveṣṭitaṁ - PHC, I-34.
300. ............aṅkulaṅkramanambharūheṣu……………….. - VPC, p.12.
301. a) ............ anupamaveṣavayodhanyābhīḥ………………- ibid., p. 104.
     b) ............ sulabhānubhāvārcita ramaṇāyaveṣāṁ ……- ibid., p. 106.
employed to mean dress. It is a biform of the first one. Same is the case with the word 'Dharani' (earth). The poetess exhibits the biform of it as 'Dharani'. It comes to our notice that the authoress employs the word 'Kosa', which is the biform of 'Kośa'. Tirumalāmbā mentions the 'Madhura' country in the VPC, which is the biform of 'Mathura'. Turaga is used as a biform of Turaṅga in the VPC. According to Amara both the words are used in the sense of Āśva (horse).

It is thus observed that these biforms are used by the poets to meet probable metrical requirements, so far verse portion is concerned. However, in the prose portion, the poets resort to such biforms to impose some sort of novelty in their composition. Tirumalāmbā, also is found to have done brilliant use of a few biforms.

302. a) tadanu dharaṇipālāstadvicitra...................... - ibid., V. 84.
    b) tadanu dharaṇipālo .................................... - ibid., V. 102.
    c) yathāvidhi dharaṇībhujā .............................. - ibid., p. 66.
303. ...... nirasta kośa ......................... - ibid., p. 30.
305. ........ pravīśya madhurāpuṛīṁ tatra .............. VPC. p. 52.
308. turaṅgasturagaścaiva ......................... – Dvi.K., 18.
Employment of Words Rarely Used:

There are some words which are used rarely by the poets. The VPC also possesses a few such words. These are employed by Tirumalāmbā to exhibit her skill as well as sound knowledge of vocabulary.

The word 'Bhasala' (black bee), which is frequently used by the poetess, stands for 'Bhramara'. In the same way, the word 'Bhrami' is not of frequent in the Sanskrit literature, but in the VPC it is seen to be used. The meaning of the word is 'earth' (bhumi). We find the word 'Bhrami' in the Uttararāmacarita (URC). Again 'Galantika' an uncommon word, which is used by the authoress, means pitcher. The word 'Paṭṭiśa', which primarily means 'flag' is used in the VPC in the other sense of 'a kind of spear with a sharp edge'. The employment of the word is seen in the Daśakumāracarita (DK) as "Kaṇapaprāṇsapattaśa"). In the Vaijayantīkoṣa (Vai.K) also,

309. VPC. pp. 22, 103.
310. ibid., p. 23.
311. a) bramiṣu kṛtapuṭāntarmanḍāvṛtticakṣuḥ
   pracalitacaṭulabhrūtāṇḍavairmaṇḍyantyā
   karakisalayatālairmudhayā nṛtyamānaṁ
   sutamiva manasā tvāṁ vatsalena smarāmi. – URČ. III. 19.
   b) tvāṣtrayantrarabhamibhrāntamārtandaṇḍajotirūjjvalaḥ
   puṭabheda lalātasthanīlalohitacakṣuṣaḥ. – ibid., VI. 3.
312. VPC. p. 18.
313. ibid., p. 30.
314. paṭṭiśo lauhadanḍo yasīkṣādharaḥ kṣṇopaṁatḥ. – Vai. K., III. 7. 164.
this word is found to be mentioned. The word Bhūḍāra\textsuperscript{315} which means 'pig like or that one which does a hole on the ground' is of rare use. The word ‘Ājānēyā\textsuperscript{316} (horse) which is used in the VPC, is not of common use. The reference of this word is found in the Śabdak.\textsuperscript{317} The word ‘Jalāmāṇava’\textsuperscript{319} is used in this work, in the sense of 'a fisher-man'. Similarly, the word ‘Dhārā’ (stream of water) is used in the sense of horse in the VPC.\textsuperscript{320} Needless to mention that such words bespeak the enthusiasm of the poetess to introduce uncommon words and at the same time, these may be called some pointers to the author’s familiarity with vast storehouse of Sanskrit vocabulary.

**Influence of Various authors upon the Varadāmbikāpariṇāyacampū:**

It is rather a difficult job to assess the influence of a literary work upon other works and also of other works on a particular work. Tirumalāmbā is found to be influenced by the writings of a few noted poets who preceded her. On the other hand, it is observed that the

\textsuperscript{315} VPC., pp. 55, 56
\textsuperscript{316} ibid., p. 83.
\textsuperscript{317} saktibhirbhinnavādayāḥ skhalaṁtopi pade pade
ājānti yataḥ saṁjñānāmājaneyāstataḥ smṛtāḥ. - Śabdak.
\textsuperscript{318} VPC., p. 22.
\textsuperscript{319} ibid., p. 91.
impact of some older outstanding works is felt upon some comparatively newer works, in respect of language, style and presentation of the theme. For instance it may be noted in this connection that the two great epics namely the *Rmn* and the *MB* have enjoyed tremendous impact upon later literature. These two epics have influenced not only on the writers of Sanskrit literature but the writers of modern Indian languages as well. It is observed that major part of Sanskrit literature depends on the *Rmn* and *MB*. On the other hand, the poets and the dramatists like Bhāsa, Kālidāsa, Bhāravi, Māgha, Bhavabhūti, Bhaṭṭanārāyaṇa and others have taken, in most cases,, their plots either from the *Rmn* or from the *MB*. In case of the *Campū* literature too, the same situation arises. But the plot of the *VPC* is related to a royal family.

Tirumalāmbā is found to be influenced a lot by Bāṇabhaṭṭa, the master prose writer. She is found to have followed the style of Bāṇabhaṭṭa. Bāṇa has influenced the poetess of the *VPC*. Tirumalāmbā's prose style and diction show similarity not only with the writings of Bāṇa, but also those of the two other eminent prose-writers Subandhu and Daṇḍin. The influence of Trivikramabhaṭṭa, the author of the *NLC*, is also felt. The first prose sentence in the *VPC* begins with the finite verb 'asti' and the sentence is an extraordinarily long one. This is a common peculiarity
noticed in the works of almost all the prose writers as well as \textit{Campū} writers. The city of \textit{Ujjayinī} is described by Bāṇa in his \textit{Kd}.\textsuperscript{320} It comes to be followed as a model by Daṇḍin in the context of describing the city called \textit{Puspapuruṇ}\textsuperscript{321} in the \textit{DK}. Trivikrama also imitates the descriptions of the cities \textit{Ujjayinī} and \textit{Puspapuruṇ} of the \textit{Kd} and \textit{DK} respectively and describes the province \textit{Āryāvarta}\textsuperscript{322}. Tirumalāmbā introduces the story of her \textit{Campū} work with the description of the Lord of the herbs i.e. moon. It is observed that the poetess was also directly influenced by these previous writers, which comes to be noticed in the first prose sentence\textsuperscript{323} of the \textit{VPC}.

On the other hand, the skilful uses of alliterated words are found in the \textit{Kd}, which is found to be followed by Daṇḍin also. While Bāṇa says, '\textit{pariḥtaprajāpiḍo rājā tārāpiḍo nāmābhūtā}';\textsuperscript{324} in the context of the description of the king Tārāpiḍa, there is marked alliteration in the word '\textit{piḍo}'. Again, Daṇḍin is found to introduce the

\begin{itemize}
\item \textsuperscript{320} \textit{astī sakalatribhubanalaśbhahabhūtā, prasavaḥśūmiriva kṛtayugasya ātmanivāsocita bhagavatā ...... ujjayinī nāma nāgarī.} – \textit{Kd.}, pp. 153-162.
\item \textsuperscript{321} \textit{astī samastanagarinikaśāyamāṇā ........... magadhadeśeśekharebhūtā puṣpapuruṇ nāma nāgarī.} – \textit{DK.}, p. 1.
\item \textsuperscript{322} \textit{astī samastavīṃbharābhogabhāśvallālāmāśīlayamāṇah, samvāṇah sevvatayā nākalokasya ............. āryāvarto nāma desāh.} – \textit{NLC.}, pp. 30-31.
\item \textsuperscript{323} \textit{astī khalu samastajagadānandamūlakandalam, ...... vaisāriṇaketujiṆātuh, auṣadhīpatirnāma.} – \textit{VPC.}, p. 1.
\item \textsuperscript{324} \textit{Kd.}, p. 169.
\end{itemize}
king Rājaharṣa in close imitation of Bāṇa’s line:
‘viracitārātisantāpena pratāpena sato latulitaviyamadhyaharṁsaḥ 
ṛājahaṁso nāma .......... bhūpo babhūva’. In this prose portion 
the word ‘harṁsa’ is alliterated. In the same method, Trivikramabhaṭṭa 
also describes king Nala with the words, ‘khalavṛṇdakaṇḍaladāvānalo 
nalo nāma’, wherein the word ‘Nala’ is alliterated. Tirumalāṁbā is 
also found to follow this technique, which is maintained by her 
predecessors, in the description of Achyutarāya. The word ‘Śloka’ 
is alliterated here.

Tirumalāṁbā is found to have indebtedness to 
Bāṇabhaṭṭa, as many a portion of her VPC are found to have been 
modeled after the Kd. For instance, the phrases ‘samāga maṅkurita – 
pulaka – saṁkāśa – ratnāṅadamayukharekhā – śrīgārita – bhuja- 
śṛigāḥ ..........’ of the VPC has the similarity with the phrase 
‘subhaṭorāḥ kapātavīghaḷita’ etc.of Kd. Bāṇa is known as ‘Turāṅga 
Bāṇa’ because of his description of horse or the horse of Indra

325. DK., p.2.
326. NLC., p. 57.
327. atrāntare vasundharā .... samantato bahuvidhopaślokapurassaram tasya 
carācarāślokaparipāṭimpāṭhit. – VPC., p. 63.
328. ibid., p.6.
in the Kd.\textsuperscript{330} The phrase ‘\textit{atha kadācit}...........’\textsuperscript{331} points out that Tirumalāmbā too follows this quality of Bāna in the VPC.

Some other phrases of the VPC are composed with superb use of the figure \textit{Virodhaḥbhāsa}. Such phrases are only reflections of phrases, found in the Kd. of Bāna. Hence the prose portion ‘\textit{brahmahananādidoṣanirmathanaṁ sakalanigamāgama\textsuperscript{332}}’ etc. is an example of the figure \textit{Virodhaḥbhāsa}. Evidently it bears an echo of the phrases ‘\textit{raktavama}’pi \textit{sudhādhavalā}\textsuperscript{333} ......... etc. of the Kd. Hence, in respect of the use of the figure \textit{Virodhaḥbhāsa} too, Tirumalāmbā’s indebtedness to Bāna comes to our notice.

Though, Tirumalāmbā describes the country called Cola in some verses, yet, she uses a long prose passage to describe the beauty of the country Tuṅḍīra\textsuperscript{334}, as was done by Bāna and Daṇḍin while describing Ujjayinī and Puṣpapurī in the Kd and DK respectively.

\begin{itemize}
\item \textsuperscript{330} uccaiḥśravasa vismitahṛdayo vaṃcitaḥ khalu jalanidhinā śatamakhah. - ibid, p.277.
\item \textsuperscript{331} atha kadācid harmanyāntarānṅrgatya dharanījānīḥ ‘ājāneyamānaya’ eti samīpavartināṁ kaṅcana kaṅcukikalādhyakṣamādikṣat. - VPC., p. 83.
\item \textsuperscript{332} VPC., p. 59.
\item \textsuperscript{333} “... raktavamāṇi pi sudhādhaivalā, avalambitamuktākalāpāpivihārabhūṣaṇā, bahuprakritir api sthīrā, vijitāmaraloka dyutiravantīṣūjīyinī nāmanagārī”. - Kd., p. 162.
\item \textsuperscript{334} VPC.pp.15-20.
\end{itemize}
So far as the verse portion of the VPC is concerned, the effect of the works of Kālidāsa, is felt in many places. In the verse ‘yasya pratāpa’\textsuperscript{335} etc. of VPC, there is an apparent reflection of the verse ‘tadalaṁ tadapāya’\textsuperscript{336} etc. of Kālidāsa. Tirumalāmbā’s indebtedness to Kālidāsa is noticed in other cases also. As for instance, the verse ‘ullāsaiḥ samamadhurūtsavāḥ’\textsuperscript{337} etc. is almost same as the verse ‘prasannadikpāṅśu’\textsuperscript{338} etc. of Kumāra, the great poem of Kālidāsa. Kālidāsa’s influence upon Tirumalāmbā is noticed in the verse ‘udyantarṁ prathama’\textsuperscript{339} etc. of the VPC. This verse shows a clear reflection of the verse ‘ālokāntatpratihata’\textsuperscript{340} etc. of Vikramorvasīyaṁ (VMS) of Kālidāsa. It can be known from both of the verses that glorious monarchs are often compared to the Sun and both are said to discharge similar functions.

\textsuperscript{335} ibid., V. 13.

\textsuperscript{336} Rgh. VIII. 83.

\textsuperscript{337} VPC., V. 62.

\textsuperscript{338} prasannadikpāṅśu viviktavātāṁ śāṅkhasvanānantarapuṣpavrṣṭi saṁrīṅāṁ sthāvarajaṁgamanāṁ sukhāya tajjaṁmadāṇāṁ babhuva. - Kumāra. V. 23

\textsuperscript{339} udyantarṁ prathamaṁvanīdharataṭṭadojāṁsi bhānurūṁ yathā pratyagṛā gurūsannidhau tamabhajan prāgvāsanābhiḥ kalāḥ āmodaṁ hṛdayeṣu sarvajagatāṁdātanvate sāmprātāṁ tā etāḥ parihṛtya mohamakhilaṁ tāṁva gāḍhaṁ tamaḥ. - VPC., V. 68

\textsuperscript{340} ālokāntatpratihatatamovṛttirāṁ prajānāṁ tulyohyogastava dinakṛtaścādhikāro mato naḥ. - VMS., II-1.
Concluding Remarks

The VPC of Tirumalāmbā opens with the fanciful portraiture of the lunar dynasty. This Campū starts with the description of the Emperor Candra. Moreover, it is composed by the beloved queen of Emperor Acyutarāya, i.e. Tirumalāmbā. The VPC belongs to the genre of literature called Campū, because it is written in prose and verse; both of which are equally important in the single composition. It is quite evident that both the prose and the verse form of poetry have come to be developed in their own independent forms since Vedic times. It is observed that the origin of the mixed type of compositions is there in that age. But the Campū is an independent literary composition and it comes into existence distinctly in the 10th century A.D.

The VPC is one of the popular Campū works in Sanskrit. It is a secular Campū which deals with the story of Acyutarāya. Hence, it may be called a biographical one. Acyutarāya's genealogy, his youth, his marriage and the birth of his son Veṅkaṭādri form the main plot of the VPC. Tirumalāmbā seems to care more for the display of her profound erudition, mastery of Sanskrit language and rich descriptive power than for the narrative. Her Campū abounds in charming descriptions. Along with the chief personages, it depicts the two countries namely Tuṇḍīra and Cola, the river Kāverī, the
armies and the battle. The description of the sea and the Rāmesvara bridge, the garden, the Spring season with all its persuasiveness of love and aquatic sports are found in this Campū work. Normally, most of the Sanskrit poets spend a considerable part in describing the charm of a woman. On the other hand, the descriptions of the physical beauty of a man is rare. The description of a man's feet, thighs, waist, chest, arms, hands, shoulders, neck, throat, face, eyes, ear, nose, forehead and hair by a woman can be said to be found nowhere in the vast Sanskrit literature except in Tirumalāmbā's VPC. The physical beauty of the different limbs of a man is only found in the VPC. It is Queen Tirumlāmbā only who has provided the reader with a lively pen-portrait of her husband, Emperor Acyutarāya. Her Campū work is full of imagination and at the same time faithful to the real nature of things. But the plot is very short and the story is not so narrative. The narrative character is often lost in the elaborate description.

The range of the characters of the VPC is narrow. Because the poetess chooses them only from royal families. So her Campū concerns only with royal personages. The character is presented by Tirumalāmbā as the aggregation of all the noble qualities. They also appear to be more of ideals. They are not simply
real men of flesh and blood. The story is narrated up to the coronation ceremony of Venkaṭādri.

Hence, it can be said that Tirumalāmbā is the illustrious authoress of the VPC. She enjoys the confidence and love of Acyutarāya, the king of kings and who was well-versed in all the sciences. The authoress presents herself as a profound scholar endowed with wide and varied learning. She is a poetess of great honour, a beloved queen, and a righteous and virtuous lady of religious temperament. The VPC is undoubtedly one of the remarkable Sanskrit works, written by a woman and it proves her high literary genius.

The poetess possesses commanding power over language. The verses of the VPC of Tirumalāmbā are very simple and easy going. The influence of Kālidāsa is felt in the verse portion. The poetess uses various figures of speech and metre successfully. The VPC possesses variant styles of language, employment of figures or metres and delineation of various poetic sentiments. Hence from the literary viewpoint, the VPC is of no less merit.

The VPC of Tirumalāmbā is based on facts, and hence the theme has not allowed free fancy to the poetess. The prose portion may appear to be little bit difficult for the readers, owing to the

341. grhitamātre yudhi colabhūpe kṛpānīdhīh śīnarasīṁhadevaḥ
   sa tāṁ nyāṣedhat samaraṅtvasenāṁ satāṁ prasādaḥ sahaṁ no roṣaḥ.

   - VPC., V. 43.
influence of the $HC$ and $Kd$ of Bāṇa. The prose\textsuperscript{342} portion comprises very long compounded words also, which are similar to the writing of Bāṇa. Tirumalāmbā's verses are more charming and simpler than her prose. She has command over language and changes it according to the subject-matter. This can be well noticed in her description of the fight between Nṛsimha and the Cola king.

It is observed that the poetess of the VPC has exhibited her praiseworthy mastery of Sanskrit language and the vastness of vocabulary. The Campū maintains a unique character in respect of its charming quality because it is a combination of the prose and the verse. It is known that prose as a literary piece is of special attraction. In the same way, the verse also possesses its importance and singularity to satisfy the taste of the readers. But one can find the taste of both the species at the same time in a Campū. The VPC contains sufficient literary elements to cater to the need of the readers.

\textsuperscript{342} nirantarāndhakāritadigantarākardaladaladasudhārasavindu- -śāndrataraghanāghanavṛandasandehekārasayandamānāmakarananda- -vindubandhurataramākandatarukulatalpakalpaṃḍulasikatājāla -jaṭilamūlatalamaruvakamiladalaghulaghulayakalitaramanīyapāṇīya sālikā bālikā karāravindagalamāntikā ...................... - VPC., p. 18.
A Campū, with the mixture of prose and verse causes delight to the readers. Poet Bhojadeva, compares a Campū to a song, sung in the accompaniment of various musical instruments.\textsuperscript{343} Such type of song attracts the listeners. Haricandra, the author of the JC\textsuperscript{344}, also opines that just as belle in the age group between childhood and youth, is a constant source of joy to one and all, so also a Campū is refreshing to the reader.

Taking all the aspects into consideration, the VPC of Tirumalāmbā can rightly be called a valuable contribution towards the Sanskrit literary genre called Campū.

\textsuperscript{343} op.cit. RC. I.3.

\textsuperscript{344} gadyāvalī padyaparamparā ca pratyekamapyāvahati pramodarśi
\hspace{1cm} horṣaprakarṣaṁ tanute miltva drākbālyatārṇyavaṁva kannā. - JC., I.9.