CHAPTER VI

RASA DELINEATION IN THE MADURĀVIJAYAM
RASA DELINEATION IN MADHURAVIJAYAM

Indian literary critics consider Rasa as the soul of poetry. Rasa literally means taste, relish, or flavour. That is called Rasa which is relished. "Rasyāṁ Rasaḥ". It is the emotional element which fall into an organised pattern. It is as Prof. M. Hiriyanna has put it in his book, "The Problem of the Rasavadalāṅkāra," an integral aesthetic experience. The ultimate appeal of any poem depends upon this theme. Bharata, the celebrated author of the Nāṭyaśāstra and the founder of Rasa theory, points out very clearly that no Kāvyā can be fully enjoyed without Rasa. The later rhetoricians from Bhāmaha to Jagannātha follow Bharata in this respect. Admitting the predominance of Rasa in poetry, the literary critics deal with various topics such as Gunas, Rītis, Alāṅkāras etc., as these topics subscribe to the delineation of Rasa.

Literary critics have highlighted two objectives of poetry viz., creating delight in the hearts of Sahṛdayas (Vigalitavedyantara ānanda or Sahṛdayahlāda), and inculcating the ideals and morals of life in the manner of a wife (Kantāsammitopadesā).
Mahākāvya is a literary composition of some length. It has enough scope to carry out both these purposes through a variety of events and descriptions coming as the constituent parts of a wellorganised and well executed theme. It has the capacity to create delight through the delineation of Rasa. In its various constituent parts, it delineates various Rasas.

In their explanation of the characteristics of Mahākāvya Bhāmaha and Daṇḍin maintain that the main feature of a Mahākāvya is its repleteness with Rasa (Rasabhāvanirantarata). However, Ānandavardhana and his followers maintain that Rasa is the soul of poetry. In general, it may be stated that all the factors of poetic charms should contribute to Rasa realisation. The rhetoricians mentioned above have also stated that one of the Rasas, Sṛngāra, Vīra, Karuṇa or Śānta should be predominant in a Mahākāvya, while other Rasas should be introduced as subordinate to the main sentiment. These observations of the literary critics regarding Rasa delineation in a Mahākāvya have been inspired by the example of the Ramāyaṇa, Mahābhārata, the Mahākāvyas of Kālidāsa, Aśvaghoṣa, etc. This literary tradition is meticulously followed by Ganga...
in the Madhurāvijayam.

In keeping with that objective and the events of the story, whether major or minor, contributing to it, VīraRasa alone may be regarded as the central Rasa of the Madhurāvijayam. It pervades the entire poem from the beginning to the end. Other Rasas like Śṛṅgāra, Hāṣya, Karuṇa, etc., are delineated as subordinate Rasas in the constituent parts of the poem. It is with regard to Vīra that we find the unity of the theme in the poem. A critical account of the main and subsidiary Rasas as expounded in the Madhurāvijayam is given below.

VīRARASA:

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

This heroic sentiment undoubtedly is the predominant
sentiment of the poem Madhurāvijayam. Since the theme of this epic is Kampana's victory over Sambhuvarāya and the Sultana of Madurai, Kampana is the Ālambana Vibhāva of Utsāha. Kambapana's Utsaha to subjugate the enemy, leads them to prepare for the march on Sambhuvarāya territory and the orderly march of the Karnātaka forces and arriving at Virinchipuram for fighting, etc. Since it is expressed in these ways they can be considered as Anubhāvas. Kampana's conquest of Madhurai and Kanchi to punish the culprit may be treated as a development of that Utsāha.

It may be noted here that literary critics mention four kinds of heroic sentiments, viz., Dānavīra, Dharmavīra, Dayāvīra, Yuddavīra. It is possible to find in Kampana the combination of all these four types. But Yuddhavīra type of Kampana's personality is predominantly noticeable and it pervades the whole epic.

Kampana's heroic action comes to light first in his protecting Kanchi from Sambhuvarāya. His administration thus provides a preparatory ground for his ultimate success, namely, the Sultāna-Vadha. At the very outset of the fourth canto, narration of the campaign of prince Kampana, accompanied by the Coḷa, Kerala and Pāṇḍya Kings on the Sambhuvarāya territory, suggests that the predominant
sentiment of the poem is Vīra. At the time of the campaign, Kampana's mounting the horse is described as the personification of his strength and how he felt as if the entire kingdom of the earth had already passed into his hands. Here Vīra-Rasa is combined with Sthāyibhāva i.e. Utsāha.

The eighth canto is fully devoted to describe the valour and vigour of the Sultan, the Prati-nāyaka of this Mahākāvya. His ill-treatment to people who were made to serve him as his slaves, is done in order to highlight the greatness of Kampana's achievement as a hero, as he is going to kill such a mighty person as the Sultan. Describing Pratīnāyaka's might and hero's victory over the former one is a favourite method adopted by master poets in Sanskrit. Gangadevi is not an exception. The pitiable condition of Madhura and affliction of Madhura-Devata, the advice of Bukka to Kampana to destroy the Sultan, all these incidents are a sure indication of the Sultan's extra-ordinary valour.

The main thread of heroic sentiment is present everywhere in the poem. It should be clearly noted that a mere actual war between the rival groups is not an instance of heroic sentiment. That sentiment should be reflected in
every deed of the hero. This is what we find in every deed of Kampana which proves that he is a hero of the Dhirođätta type, most worthy of the praise, for which he is born. He is compassionate to render help to a person in need and this indicates the better aspects of his heroic temperament.

Again, while describing Kampana's child-hood and boy-hood, his sports and practice of wielding the bow and the sword and his ability in using all miraculous weapons, the poetess says that, all this is preparatory to the main cause of the Sultan's downfall.

The advice of Bukka to Kampana for destroying Sombumija and the Sultan shows that Bukka was in favour of heroism. The advice of Bukka to Kampana contains the seeds of encouragement to foster the spirit of valour in Kampana.

**Yuddhavīra Dayāvīra** combined: Kampana met the Sultan in a duel and killed him. The conquest of Madhurai was accomplished and King Kampana guaranteed the safety of the remaining men in his enemy ranks and was crowned with happiness and glory. Here Kampana demonstrated his Dayāvīra and Yuddhavīra qualities.
Kampana killed Sambhuvarāya in the battle field and thus fulfilled the decree of his father that he should rule with the fame of his victory duly established in Kanchi. He inaugurated a just and prosperous rule over Tundiramandalam. Here, Kampana demonstrated his Yuddhavirata by killing Sambhuvarāya and he thus demonstrated his Dharmavirata by removing differences in Castes and Religious orders. This has been the first instance. Here we come across the revealing the ideas of the heroism of Kampana and adding some flashes in the delineation of the heroic sentiment.

Kampana's extraordinary strength and heroism or leadership are appropriately exhibited in his administration of Kānci. His heroic deed is seen more striking when poetess introduces the administration of Kampana in an unusual manner as follows:

King Kampana established himself and ruled the earth peacefully and well. The earth by finding rest on his strong attractive ornamented liberal hands, lessened the burden of Śesa who was her prime support.
The amours of prince Kampana and queen Devāyī conceives Bukka's happiness for his sons. These provide an opportunity for the poet to delineate the heroic sentiment in a more appealing way. Devāyī heard of Visnu's miraculous exploits underneath the earth and wanted to intimate him. This incident highlights Kampana's greatness as a hero once again. Here again Kampana is characterised as an extraordinary manifestation (अवैभव्य) of Vāmana.

In the spring festival, ladies wanted a paint different forms of cupid in picture bounds. But they ended up by painting the different forms or poses of king Kampana who was always in their heart. Here also we can see the manifestation of the charming character of Kampana.

Kampana's extra-ordinary generous nature was appropriately exhibited at the time of his birth only as indicated in the following words: The Kalpavrksa by showering down flowers through clouds looked as if courting in advance the friendship of the royal child who was soon to excel them in the glory of giving.

A great fortune of Kampana is appreciably exhibited in the administration of Kāñchi. This is described in the
following words:

Every day kings that had cast off their old enmity rubbed their foreheads against his royal foot-stool and their resultant change of fortune suggested the idea that now letters of prosperity were written on their foreheads (in lieu of those that were already there from their birth).11

The heroic sentiment has been delineated to a great extent in the great war between the rival armies in general and in a fierce-fight between Kampana and the Sultan in particular. For instance, the King of the Yavanas warded off the arrows let off by King Kampana which were like the side glances of the Goddess of Heroism and the King, similarly checked the Šراسικα's (Persian's) arrows which resembled the eye-darts of Yama's sister.12

The Madhurāvijayam further describes in detail the battle, an account of which is given below:

King Kampana let fly against the Yavana King his arrows that had, like serpents, drunk the life-breaths of Keralas, like fire had consumed the lords of the Vanya Kingdom, and like the sun had destroyed the dark Andhras.13
The scratches caused by the Yavana King's arrow on the person of the Goddess of Victory that was so passionate to enjoy her privacy.14

Here King Kampana who was the glory of the Karnat̄ak race, avoiding the sword blow aimed by Yavana, cut off in an instant the head of the latter.15

The head of the Suratr̄aṇa (Sultān) fell on the ground—the head that never knew the art of cajoling servant like, the head that had borne the royal burden of the Turāṣka Sāmrājya (Supremacy) and had not bowed down even to gods.16

The hero Kampana, was astonished to see that, even after the head had fallen, the trunk on the horseback still held the reins checking the horse's course with one hand while the other was uplifted to return the blows of the adversary.17
Cantos IV and IX have been fully devoted to the delineation of Vīra Rasa. Not only every incident but each and every verse therein is replete with Vīra Rasa.

Thus, all the events of the story major or minor have contributed to the development of the heroic sentiment. In the beginning of the poem, the poetess has successfully delineated Vīra Rasa by describing the greatness of Bukka, the father of Kampana in the following words:

Like Śeṣa among serpents, Himavān among mountains and Viṣṇu among gods, Kampana occupied the first place among the lords of the earth. With discernment alone for his minister, and the bow alone for his army, he counted on his arms as his only ally in the heart of battle. He demonstrated the presence of the (four) guardian deities of the universe even on this earth: Indra by being the over-lord of the waters, Kubera by giving away wealth and Yama by being impartial.

Above all, both the hero and his adversary of the poem have been portrayed beautifully as Yuddhavīras.

Kampana's birth under the circumstances of the
Sultan harassing his subjects if the starting point of the delineation of the Vira-Rasa whose climax is seen in the killing of the Sultan. In this way, the poetess has depicted the heroic sentiment so predominantly in the whole of her Kavya with such care and capacity that the main thread of the principal Rasa is never broken.

SRINGARA RASA

Next to Vira Rasa Sringara finds a prominent place in the Madhuravijayam. Sringara is caused by the durable psychological state of Rati or in other words it proceeds from ‘yoga’ i.e., Vipralambha taking place before the consummation of marriage and Viprayoga, the separation of the lovers deep in love after marriage. Whatever may be the reason for the separation of lovers, it has ten stages beginning with Abhilasa and ending with what is technically called Marana. In a way, all these effects of separation of lovers clearly indicate the psychological insight of the rhetoricians. Without going into the intricacies and complexities of the classification of Sringara Rasa, it is proposed to deal with the delineation of Sringara Rasa in the Madhuravijayam in a general way.

Sambhoga Sringara, the sentiment of love, is developed
in two full cantos (6th and 7th) of the Madhurāvijayaṁ. It is noteworthy that the delineation of Śṛṅgāra Rasa is used with a view to heighten the effect of Vīra Rasa.

These cantos also portray the different situations of love sentiment.

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

In another instance, a lady blinded the king by splashing water, as if in sport against his eyes when the other ladies turned to look at the nail-marks on the person of her rival. Here the situation is such as to create
jealousy in the hearts of other ladies. In another instance, the King splashed water on a lotus in the pleasure lake, and this made a lady cast on him angry looks of jealousy the fringes of her eye lashes wet with tears. Here also we can see jealousy in the hearts of other ladies. Though their royal lover asked them to stop, his ladies had no mind to do so, as they were very much attracted by the love of the sport and so they did not leave the pleasure-lake though its water had completely washed away their decorative marks. With this eagerness of the water sports of the young ladies Kampana was immensely satisfied.

To enliven and stimulate Śṛṅgāra Rasa copious description of seasons is given in the Kāvyā. For instance, the summer season. The elephant-cupid getting scorched in the sun, found shelter in the breasts of beautiful ladies, which were wet with pastes of sandal and had the cooling contact of pearl strings. During the spring season the young ladies were not able to worship and paint the forms of the god Kāma. The rainy season was favourable for Ratikṛīḍā of Kampana.

The beauty of the evening twilight adds to the romantic atmosphere in the context. The poetess delineating
their love sentiment begins the seventh canto with the description of the evening and the night. In the evening, the sun at one stage seemed to be afflicted with the feeling of separation from the eastern quarter, yet now he is seen enjoying himself the company with the opposite quarter, his heat gone on reaching her. The minds of lovers are certainly inscrutable.  

Gangādevī describes very beautifully how night comes after the evening. For instance, the evening twilight was fancied by people as the screen of the stage where the dancer time was about to act the part of night having taken off his disguise as day.  

In another instance, time was certainly the ploughman, the stars were well washed seeds of grain, the dark skies were fields rendered muddy, wherein those seeds were sown by him in order to raise the crop of moonlight. Such was the fancy in the minds of all. And, these points do contribute to the development of Śṛṅgāra Rasa. 

Then Gangādevī gives charming description of the moonrise. For instance, the lord of night hugs the eastern region to his bosom in an ardent embrace, and with his naillike rays unties her braid of hair which incarnates
In another instance, the moon embraces with his hands of rays the damsel of the Eastern Region, and at the same time, also touches another lover called Kumudvati (night lotus). This shows that lustful men ought not to be trusted.

The poetess explains very beautifully how the moon produces heat in the hearts of lovers in separation. The sun enters the moon every newmoonday and so, the latter also becomes endowed with the quality of heat.

In consonance with the description in the eighth canto of the Kumārasambhava, the Madhurāvijayam gives the description of the evening and the moonrise.

The sentiment of love thus is delineated in cantos more than one. In this way, Gaṅgādevī has displayed her skill in giving minute descriptions of the sentiment of love. Though it is subordinate in the Madhurāvijaya, it is presented in all its details, within the scope which she was provided herself in the poem.
KARUṆA RASA:

The sentiment of pathos (Karuṇa) with sorrow or grief as its Sthāyibhāva, is given a proper treatment in some portion of the Madhurāvijayam. Karuṇa is the heartfelt compassion. That is called Karuṇa Rasa when it arises in the heart of the aesthetics. It proceeds from the permanent mental state of sorrow and it arises on account of the loss of a person or an object of one's liking (Istaṇassā) or on account of the befalling of what is undesired (Aniṣṭapṛṇī). In the Madhurāvijayam, Gaṅgādevī delineates this sentiment of Karuṇa effectively in her descriptions of the conditions of the Tamil country after the Muslim occupation.

The exhoration and encouragement given to the hero by the Goddess of Madhura describing her grief at the revolutionary situation in the country, is full of pathetic sentiments. And the Goddess of Madhura explains the miserable condition of the Tamil country to Kampana in his dream as follows:

Those temples which were once resonant with the sounds of Mṛdaṅga drums are now echoing the fearful howls of jackals. Here the distress of the temples is the Ālambana
Vibhāva for sōka, the Administration of Turaṣkas is the Uddipanavibhāva. The lamentations and tears of the shocking state of Madhurā Goddess, constitute the Anubhāvas. Cīntā, Viśāda etc., suggested by the Anubhāva are the Saṅcārībhāvas.

The river Kāverī uncurbed by proper bunds or dams, has become reflected very much from her time honoured course and flows in all sorts of wrong directions as if imitating the Turaṣkas in their actions. Kāverī is the Ālambanavibhāva of Sōka and the flows of Kāverī in all sorts of wrong directions is Uddipanavibhāva. The sorrow of the Goddess is Anubhāva, and Cīntā, Viśāda, etc., are the Saṅcārībhāvas.

In the Brāhmin streets where once the sacrificial smoke was ever seen rising and the chanting of Vedās, always greeted the ears, now exhude the musty odour of meat and resound with the lion roars of drunken Turaṣkas. Here the Brāhmin streets are the Ālambanavibhāva of Sōka and exhuding of the musty odour of meat and resounding with the lion roars of drunken Turaṣkas, is the Uddipanavibhāva. Sorrowful speech of the goddess is Anubhāva; Cīntā, Viśāda etc., are the Saṅcārībhāvas.

Murderous deed of the Turaṣka is described very
effectively by the poetess as follows: The coconut trees
have all been cut in the upavana of Madhura, and in their
place are to be seen rows of iron spikes with human skulls
dangling at the points. Here the upavana of Madhura is
Alambana Vibhāva. The human skulls dangling at the points,
are the Uddīpana vibhāva and the lamentations of the Goddess,
is the Anubhāva. Feelings like Nirveda, Dainya, Moha,
Marana, etc., are the sancāri bhāvas. Thus the sthāyī bhāvas
of soka come to the experience of the sahrdayas as Karuṇa Rasa.

Madhura Goddess explains her own condition to Kampana
like this: I am very much distressed by looking at the
tearful face of Dravidas, their lips parched by hot sighs,
and their hair worn in utter disorder. Here the words of
Goddess are full of pathos.

The waters of Tamraparnī which were once white with
sandal paste rubbed away from the breasts of charming girls,
are now flowing red with the blood of cows slaughtered by the
miscreants. This point promotes to the sentiment of
pathos.

Thus, in the Madhurāvijayam, the sentiment of pathos,
is delineated effectively in the proper contexts. It is to
be noted here that the delineation of this sentiment is not as elaborate as in the works of Kālidāsa and Bhavabhūti. But, the level of sentiment of pathos has been developed more or less similar to that of other works.

HĀSYA RASA

Usually Hāsyā is treated in literature as subordinate to Śṛngāra or in other words, Hāsyā is the miming of Śṛngāra. Hāsyā consists of the permanent mental state of Hāsa i.e., its soul is formed of the Hāsa Sthāyibhāva. This is aroused by determinants such as unseemly dress or ornament, impudence, greediness, jugglery, defective limb use of irrelevant words, mentioning of different faults and similar other things.

Sanskrit dramatists introduce the character of Vidūṣaka, for the delineation of Hāsyā Rasa, but such a character is conspicuous by its absence in Mahākāvyās. But subtle humour is introduced by master poets like Kālidāsa in their Mahākāvyās. Lord Śiva's selfsatire in the fifth canto of the Kumārasambhava is a fine example of the Abhijāta type of Hāsyā. Śrī Hārṣa delineates Hāsyā to a full length while describing the merry making of Nala's marriage party. Gaṅgādevī reveals a sense of humour mixed with wit. But
Vīra, being the principal sentiment of the Kāvyā, Hāsyā finds very little scope in the Madhurāvijayam. Yet like Kālidāsa, Gangādevī is capable of introducing 'Abhijāta' type of Hāsyā in her epic. While describing the defeat of the Tamil forces, the poetess gets an opportunity of introducing a meaningful humour on the occasions of the fighting between Sambhuvarāya and Kampana. Kampana defeated Sambhuvarāyas army. Then the army of the Tamils routed by the mighty forces of Kampana took to flight. Some men fleeing in great disorder let fall their weapons in great terror and swore they would never fight again.\(^44\)

Others, feigning death, dropped down, but fearing the presence of jackals, they at once rose up and started running pellmell, affording no small mirth to the Karnāta forces.\(^45\)

There were still others who in their flight mistook their own shadows for the pursuing enemy in the extremity of their fright and began to prostrate before them, biting their fingers.\(^46\) While describing the fighting between Champarāja and Kampana, the poetess has again hinted at Hāsyarāsa. With the forepart of their bodies bent and eyes fixed, the two kings, sword in hand, stood still for a moment like a picture on a piece of painting.\(^47\) In addition to the indication of Gangādevī's sense of humour, it also indicates her knowledge of the graphic art.
In fine, it is beyond doubt that Gaṅgādevī is capable of treating Hāsyā Rasa wherever and whenever she finds a proper occasion. The depiction of Hāsyā Rasa in the Madhurāvijayam is thus dignified and refined.

**BHAYĀNAKA RASA**

The Bhayānaka Rasa has a close relation with Vīra Rasa. Even though this sentiment is generally to be found in the description of the battlefield wherein terrific scenes are usual, yet it is common on any occasion, creating a sort of fear in the mind of a person. Its Sthāyibhava is Bhaya. The sight of a wild animal, a serpent or a wicked person, is sufficient to create Bhaya, which is manifested in the shaking of the body, faltering speech, perspiration, change of colour, stuporation, restlessness, death etc.

Gaṅgādevī has delineated this sentiment very appropriately in several situations. When describing the defeat of the Tamil forces, the poetess has delineated Bhayānaka Rasa. A few examples are given below:

Some men fleeing in great disorder let fall their weapons in great terror and swore they would never fight again.48 Others feigning death, dropped down, but fearing
the presence of jackals, they at once rose up and started running pellmell, affording no small mirth to the Karnāta forces. These examples though quoted earlier under Hāsyarasa are repeated here to indicate the fear with which Tamil forces were fleeing from the battle around indicating the sentiment of Bhayānaka. Yet others, mistaking a mirage for water (river) made futile attempts to cross it with a boat improvised out of the shields which they had forgotten to abandon (in their flight). Again, we find some instances in the IX Canto in which the fight between Kampana and Turaska king is described. The brave king pounded the turbaned heads, of his enemies with his mace in such a way that the eyes which came out of the sockets sank again in their old places. Birds of prey with a view to taste the inner flesh entered into the body of a dead elephant making it quiver. Jackals that mistook it for a sign of life fled away, though they very much loved to feast on the body.

A certain elephant having seized by the foot, and thrown up a warrior with his trunk, wanted to catch him again, as he fell, with his pair of tusks. A certain warrior was struck with a (double-edged) lance by his opposing foe, and by embracing the latter with the same lance sticking
Thus we can say Gaṅgādevī is capable of handling Bhayānaka Rasa also, wherever and whenever she finds a proper occasion.

**Bībhatsa Rasa:**

Bībhatsa Rasa with disgust (Jugapsā) as its Sthāyibhāva has been depicted to a considerable extent in the Madhurāvijaya. This consists of the durable psychological state of disgust. Anything creating disgust or aversion by a mere thought or sight is the Ālambana Vibhāva. In general it occurs only in the descriptions of filthy object, obscene sights and loud talk. Flesh, blood, entrails, the disfigured dead body, foul smell (ānītavikasana) produce disgust in the minds of men. Bhaya, Āvega, Vyādhī, Apasmāra etc., are the Sancāribhāva of this sentiment. Since the Madhurāvijaya is full of terrific fights as a result of which so many deaths take place, the poetess has ample scope for the depiction of Bībhatsa Rasa.

There are many occasions for the delineation of Bībhatsa Rasa on the battle field. The battle field crowded with so many dead bodies with blood flowing out from them...
creates disgust and aversion in the mind of every reader. In the IV Canto of the Madhurāvijaya, when describing the battle between Sambhavaraya and Kampana, Gangādevī gives some picturesque descriptions conducive to Bibhatsa Rasa. A few examples are given below.

Karnāta forces and Tamil king attacked each other. Due to this war, in the battle field, countless rivers of blood which began to flow on all sides, the faces of soldiers cut off by the bhalla and arrows looked like lotuses. It is an example of the Bibhatsa situation, creating a disgusting effect on the minds of the readers. Here Jugupsā, the Sthāyībhāva of Bibhatsa is well depicted. This situation is of course, common in the battle field. But unnatural with any cultured man and creates disgust and aversion in the minds of readers while listening to or reading its description. Describing the dead bodies of the enemies, the poetess says the arms of the kings severed by swords resembled the trunks of elephants but were mistaken for snakes by the eagles that snatched from away. The blood flowing from human trunks was very much liked by the Rākṣasas who deftly seated themselves on the trunks of elephants as if on tops of palaces.
The bloodstained swordblades waving in the hands of heroic warriors appeared like the lolling tongue of Yama eager to make a meal of them.58

Again, we find a live depiction of Bibhatsa sentiment in the canto IX. It is sufficient to quote a typical example of Bibhatsa Rasa, which describes Kampaṇa's final battle with the Muslims. The blood flowing from the wounded frontal globes of elephants was seen being drunk through their trunks by some night prowling demons in great glee, spitting the pearls that also came with the blood stream.59 One thought, by looking at them, that there was not only one Tāmraparnī river but several hundreds of Tāmraparnīs.60 Thus, in the Madhurāvijayam, Bibhatsa Rasa is delineated side by side with Virarasa.

Thus the eight Rasas accepted in the poetic tradition, have been properly developed in the Madhurāvijayam. As already shown, Vīra Rasa is the ruling sentiment of this Mahākāvya. Other Rasas are given a subordinate position here. They are delineated in such a way as to enhance ultimately the effect of the principal Rasa.
Gangadevi has shown her ability in delineating all the Rasas. Except in the case of Vīra Rasa, the principal sentiment and Śrṅgāra Rasa, one of the subsidiary sentiments, she has been very brief. In the sentiment of Śrṅgāra, her depiction of the scenes is in keeping with decorum and propriety. Her Hāsya is of the Abhijāta type. Since she has not given long descriptions, the situations of Rasas other than Vīra and Śrṅgāra are brief but effective.
1. न हि रक्षादृशे कराश्रव्यर्थ: प्रबलति ।

2. काण्यस्पार्था स एकर्थ स्तम्भ वादिके: पुरा

3. एको रक्षोद्वी तर्थो वीरः श्रृंगार एव वा

4. देहबन्धुभमो सार्ह तमारस्य महीपति:

5. हावारिष्ठानथ बैयार्गाणुं, संरक्षणाद्विगतान, अशरणय:

6. इत्य श्रृंगारवृत्तिः चम्पूमयें। नीलवा क्षारस्थाम,

7. प्ररिस्तिलमिल भोगसमुहोऽरे वक्तमारिणि दानगुणावेदिति ।

8. या देस्याय प्रवक्ताय सूर्यसिद्धास्त्रस्तुत्प्रसंस्करः

9. हृदनावः प्रतेषु मधू च कचे रुद्धपरिवर्तितिवेशस्मादः ।

Nātyaśāstra VI-82

Dhvānyāloka I-5

Dāsoirupakām III-33

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MV. IX-42

MV. IV-33

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MV. V-6

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MV. V-72
10 कलस्मार्गाते हेतुक्षणात मर्त्य निवास तपासक: पलाकाम ।
पयोऽप्रकाशिकृतस्वरूपमयान्: प्रागैव सन्धानामिवान्वितेण ।

11 अहरस्यर्थे: पदभीक्षकतस्वरूपिकृतस्वरूपमयानं रजोन वैरूपाववनिधानम्।

12 बाणान्निर्पन्नात तिसंध्रधागुप्तता इव वीरनक्षमया।
कर्मवेधणेन प्रभुमित्रांश्रीक शार: कटकावं हि वारतार्थे।

13 इ वेदाध्राणमथन्युग्मनान मन्यावानीन्न्युड्रुम्सर्वस्वनीन।
अन्नान्धार्ष्ट्रकार्यविश्वमबसो बाणामुनुत्त्व: यस्य नानेत्र।

14 वाणान्नियान्वयस्य शारे: श्रावरे वकार वीरस्य लुल्कवीरः।
बिलेनिद्रे तानि नख्किंगादस्ता जप्ष्ट्रस्य भोगस्मुस्तुक्यायः।

15 इ वेदस्तत्त्वरावरिधारा धारारिष्टोश्च व्रजनांभवाध्यः।
अवागतदस्तहं शिरां निभेशा देवनं कणांदकुवस्त्रीध्रयः।

16 आलेखायुक्तेविवाहां लुल्कस्माण्युक्तानामय भे कसः।
दिवोक्ताम्युक्तस्वरूप: मूळो सुतान्त्र शिर: पपाल।

MV. II-18

17 चन्द्रभूतं रसिर्गे विदिभक्षकविदणतुण्यायुपत्तवायाविदं।
प्रातिधाराप्रवृत्तान्यस्त वीर: कवन्ये दिक्षायोभ्यवन्तवीरस्।

MV. IX-38

18 यो रोष इव नागानं नागानं हिमवालिनः।
देवांतिकरिव देवानं प्रथम: गुप्तजीवभूमाः।

MV. IX-30

MV. IX-31

MV. IX-37

MV. IX-38

MV. IX-39

MV. I-27
19 विवेकमेव शिवे धनूरेण बशीर्तेम्
बाहुमेव रणगोत्रास्यं व: कालमुखम-पशत

MV.I-29

20 विभुना मुनेश्वन श्रीदेव समविलिना
धारिन्धरे लोकाचारा घरणो येन दरितरम्

MV.I-30

21 अथोगे विप्रयोगमेव संभोगश्वेति सा त्रिधा

Dasarūpake IV-50

22 अभिवाणिरशन्ति स्मृति-गुणकपमोन्द्रे - सम्प्रत्याश कर्मः
अन्नादेकय व्यापित्त्वा कृतिरिति दशाकः कामदशा: II

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23 प्रणायिनि सिकलापावरितेऽरुक्षिते सुखाति वरेन सेवीमुखम्
प्रव्रतिरत्तापमिश्रिति-दैविति को भयमानितिस्थि कारित: II

MV.VI-58

24 विभदन्तपदे वृषुः सर्वनिर्वारित्वा पशौति निनिनिधिरस्यम्
व्याप्ता विहुतितितेलन कारित: प्रहितकः परिमलितिकामेनम्

MV.VI-61

25 अवनितिरितिविक्ता दीर्घविता मुख्मले सितले साभित्वाम्
किंचिं विशिष्टार्दशामन्यो विनम्रमूर्तिः केशराकरः परस्यः:

MV.VI-57

26 अविद्यालयामेव वारिताभिमूखकरसे विजाये न चारित तारिकः
परिस्वतिकलामविविष्य कीर्तिरितिरस्याश्मात्माविविष्यामः

MV.VI-65

27 सरसवन्द्यारिषनु मौनिकतिरिष्करिनकर्षिषनु सुमुखाम्
कुन्तलेशु निधानिधित्वादो घुरितम्बास्तुः सुमुखापुरः कुजः

MV.V-19

28 सुनवेट: फलस्वेच मथुरस्वे रतिवति पालनवशु कृहि
पूर्वकोवर्तामिन्या गत रिहरतमणेव समालिखः

MV.V-71

29 नवसुधा परिस्वतिकलामविविष्यकेतु निन्द: प्रतिवादिन: अम्बता किण्वेशु घनागमो नवपले: विल नमस्थूलपदः

MV.V-37
30 प्रथम बौद्ध द्यो विधानात्मक ताप्राय मयूर आर्यक से जाय तृप्ति के पल मैस्मात त्रिशोभी ।

31 तत्त्वसंवेदनाय धर्मोत्सरी कार्यक स्थापत्य: ।

32 बुधवारेपुत्र शारणकृष्टि स्वरूपम्: बद्धे नमस्ते ।

33 पारिवर्य त्रूटि विवादत: प्रथमार्णात्मक निर्देशातिः ।

34 हृदरत परिवर्य वास्तवी हरियादः कर्तालीलया ।

35अनुदर्शिनुक्रेतरं तथ्यनाथचकितवाय तापिनीम् ।

36 मुझारण दुरा मुद्य-गोधरीमदो देवक्कलानि याचन्यवृत्त ।

37 अतिलेपय विचरणनिर्वाचक कामपूर्वत: जीवनार्थतिः ।

38 उत्तत्त्वश्रुतिकृतेन गम्यति सर्वात्मकमुहुर्तान्वित: ।

39 मुखरोपदि निरीक्ष दूसे वहु: शचित्तनालिकेशणमः ।

MV. VII-6

MV. VII-19

MV. VII-29

MV. VIII-43

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MV. VII-49

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40 वस्थितानिकरोषानहारणां श्रवणश्रीप्रसादप्रपुरा वीरलानि
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II MV.VIII-9 15
41 घटनवनवाणो तापमांसप्रसादगीतामास्तु पुरा यदममः
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II MV.VIII-1813
42 Kumārasambhavam V.65-73
43 Nāsādhiyacaritam XVI 48-112
44 उत्तर-पश्चिमयं याबद्धकर्मक्ति भ्रेष्टमामात्रमु
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II MV.IV-63
45 हतामुखारणः केवल क्रिया यो निविवलालोः
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II MV.IV-64
46 धायामेलात्मा: केवल धाबनलो नीतिभवितः
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II MV.IV-66
47 तौ निन्तुवित पूर्वद् गो निश्चक्तातो बुद्धिर्निदेशः
उत्कर्ष्यावासनानिस्तिर्विर्यासिकीणम्
II MV.IV-79
48 उत्तर-पश्चिमयं याबद्धकर्मक्ति भ्रेष्टमामात्रमु
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II MV.IV-63
49 हतामुखारणः केवल धापीनिपितालोगः
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II MV. IV-64
50 विवेकतुष्माश्चर्मश्च निर्मितिः श्रवः
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II MV.IV-65
51 शूरस्वामिन्द्र मुख्यप्रांगण शिरस्वामिन्द्र फिक्षा शिराखिस | ।
कथा विकारलमणतान्त्री ताकित मद्यधु मन्याद्धु: स्वस्तैरी एव ।। म्य.IX-20 |

52 जिम्मत्यक्त: पत्रार्वे: प्रवशक्त: प्रज्ञवन्दमान कुणार्य फिकस्य | ।
सम्बोधमाय सरीसुध्या वशुद्व सर्वहारोपित जली श्रुताल: | ।। म्य.IX-7 |

53 क्लेप्त कन्धक पदयोग्जळेष्वा श्रीपर्व दवीध्रो वियत्ति दित्तिर्ण: | ।
पल्लमार्गितनुक्राण्याण्वित: वर्त्ततैर्दुर्देवर्षाण्तेन | ।। म्य.IX-9 |

54 कुन्तेन कविकल स्थिनार्थं विभयन्त्रस्वेव व बलेशमुदय यात: | ।
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55 आरत्यायथागुञ्ज परिलो निस्सृतानु संज्ञान: | ।
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56 कृष्णकृलटानु, वेन्द्रकृलटानुनविवाहितः | ।
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57 वेन्द्रकृलटाहम्प्यामास्तित: वस्मतिमायाम् | ।
आधिप्रवतं कपालधारानां रक्तं नकितरस्त्र: ।। म्य.IV-60 |

58 क्लेपर्रिएत: प्रवीरार्ना प्रेत-लात्य: खशेलेक्षाक: | ।
जिन्तित्त: कृत्तांस्य जिक्तवा इव चिन्ता-निने ।। म्य.I-57 |

59 निर्यावः: केवल वृद्धार्जनां कुम्भक्षणविलम्बामूर्न: | ।
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60 कुमेशु भियन्दभिमुखविलिपिः भुक्ताप्तोः शर्वितम्यास्तितं | ।
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