CHAPTER VIII

CONCLUSION
CONCLUSION

The foregoing study of the Madhurāvijayam makes it crystal clear that the poetess Gaṅgādevī not only narrates the story of the extension of the Vijayanagar rule into the Tamil country and the circumstances leading to it, but also fills up all charm and grace with literary aspects. The threads of the various aspects developed in the preceding chapters may now be gathered together as a single synthetic whole. The method of the study of the Madhurāvijayam consists in highlighting the historical and literary merits of the Kavya. The high level of literary honesty and historical earnestness is often brought out in the heroic deeds of Kampana.

At the inception of the work, in twenty-two verses, Gaṅgādevī, the foremost among the poetesses of secular classical literature, has paid homage to the real poets, discarded pretenders, Telugu poets like Tikkana etc., and she has explained the features and the characteristics of a classical epic. In fact, no poet or poetess has dealt with the introduction to the work in such a sweet and dignified way.

A general survey of the Classical Sanskrit literature makes it evident that any type of work either prose or poetry
or Champu, has not been artistically fulfilled. Some defects in one or the other part may be there, therefore deformed. So the poetess Gaṅgādevī has indicated at the commencement of the Madhurāvijayaṁ, the elements of words, meaning, loftiness of thought, sentiments etc. Being a dignified poetess, Gaṅgādevī suggested her ideals through this Kāvyā.

Gaṅgādevī has a special skill of admixing the historical facts with poetic traditional long descriptions. The poetess suggests lapse of time without specifying the disparity in age between Kampana and his brothers. She indirectly makes it known by describing the boyhood of Kampana as would fit in with the age of three years, and by referring to the birth of Kampana's brother having taken place three years after. Moreover, long descriptions like that of seasons etc., lay down the interval of time between atleast two of his invasions. Such descriptions really add a new attraction to the Madhurāvijayaṁ, just as gold to a diamond in the ring.

The Madhurāvijayaṁ begins with the description of Bukkarāya. Though Harihara was the king, Bukka is mentioned as the younger brother of Harihara¹ and as having built the kingdom and named it Vijayanagar. Bukkarāya's being Kṣatriya has been described in the first canto of the Madhurāvijayaṁ.²
The royal honours received by Kampana when he started invading the territory of Sambuvarāyas etc., directly indicate that he was the Yuvarāja or the Prince designate. The Madhurāvijaya has been a lively proof of the historical facts relating to the ancestors and the descendents of the Sangama dynasty. At the outset, this epic poem describes that Bukkarāya, the most renowned of all the kings of his race, held sway over Vijayanagar for a very longer period. History undoubtedly supports this point.

This Kavya makes another note that, the Kings of Vijayanagar had followed the custom of having more than one wife, and the children of the first wife alone are entitled to inherit the kingship. Both Bukka and Kampana are so described. Also it is suggested in the poem that Kampana, whom historians refer to as Kumara Kampanadu, was functioning as Yuvarāja even during the life-time of Bukkarāya. Bukkarāya had, no doubt, fast affection for Kampana (II.35, III.43 & 36). Even before the invasion, the Madhurāvijaya indicates, Kampana had subdued several enemies and earned repute as a great warrior (III.16, 20).

Kampana was a patron of music and arts (V.13, VII.
40). He is described as the conquerer of the kingdoms of Coḷa, Pāṇḍya, and Keraṇa (IX. 30), a great benefactor engaged in fulfilling the needs of his subjects (II. 18), excelled in statecraft (V. 3, 4), considerate in collecting the taxes from his people etc.. All this description of Kampana bear close resemblance to the history of Harihararāya II, which runs as follows:

"After Bukkaraṇa, his son Harihararāya begotten by his wife Gaurambikā, became king. He was very fortunate. He ruled for 27 years with great pomp. From the various inscriptions of his time, it is evident that his empire extended greatly in the places of Mysore, Dharwad, Kanchi, Chengalpat Tiruchinapalli, etc., that he gave up the titles of 'Maṇḍaleswara', 'Vadayar' possessed by his prior dependent kings and assumed the titles of 'Maharajadhiraja', 'Rājaparameswara, by which it is to be inferred that he had overlordship over several other kings of his time, and that Vijayanagar had therefore acquired all the splendour and magnitude of an empire. That the Muslims were completely humiliated and subdued by his commanders during his time is also borne out by the inscriptions. Like his father he had the assistance of able and efficient ministers. Of them, Sāyanaacharya, brother of Mādhavaaacharya was the foremost. A
gowda brahmin, Madhava Mantri was the second and Muddappa was the third. There is a doubt that this Muddappa was the youngest brother of Harihara Raya-I. There are two inscriptions about Muddappa. In the one at Siddharthi of 1379 A.D., it is written that Harihararāya got from his father along with the kingdom the reputed minister Muddappa and the latter with his statecraft and diplomacy, imprisoned his enemy kings and even as Rāma obtained Sumantra from his father Daśaratha, so secured minister Muddana from his father, rested all the responsibility of administration on his shoulders and happily beseated himself on the throne like Sri Mahā Vishnu.

Moreover, it is known from the fourth canto of the Madhuravijayam that Kampana marched against the Sambuvārāya chieftain of Paḍaśivdu in Tondaimandalam, and defeated him in the battle. It is also concluded that, of the great Sambuvārāya rulers, Venrumankonda Sambuvāraya and his son Rājanārāyana Sambuvāraya, the latter came in combat with Kampana, and was defeated. And this conquest took place between October and December A.D. 1362 approximately.

So also, on the basis of numismatic evidence Fakruddin Mubrak Shah was the Sultan, defeated by Kampana in A.D. 1371.
These are the points made clear in the second chapter dealing with the History in the Madhurāvijayam.

Since the Madhurāvijayam is of the "Prabandha" type, much importance is given to the narration to maintain the thread of the story. The narration in fact, has successfully served as a connecting link between what precedes it and what follows it. Bukka's exhortation to Kampana, Kampana's orderly march on the Sambuvarāya territory, Madhura goddess's speech on the atrocities of the Muslims and her imploring Kampana to save Madhura from them, Kampana's final battle with the Turuṣka king etc., have been explained in detail as they are the main incidents of the Kāvya. It is found, Gaṅgādevī closely follows Vālmiki in the art of narration.

Besides the narration of incidents, Gaṅgādevī essentially brings in the description of city, seasons, water-sport, pleasure-garden, moon-rise, sun-rise, in a grand and charming style. She has given much scope for description in the Madhurāvijayam, so that more number of verses have been devoted to the descriptions than to the narration. This in fact, indicates poetess's fondness for description. For the convenience of study and appreciation, the descriptive part
runs under three heads: Description of the Nature; Description of the personal beauty; Description of miscellaneous items. A study of these descriptions makes it clear that poetess is not strictly conventional. She has flashes of originality in presenting the different objects. Gangadevi's descriptions are perfectly set with original refreshing images of the beauty in nature and the beauty in human life.

The richness of these descriptions is elevated due to the apt use of figures of speech. Gangadevi has made use of more than forty Alankaras. Of these, Utprekṣa, Rūpaka, Upamā, Kāvyaliṅga, Bhṛantimān, Atisayokti, Apahnuti, Vyatireka, Virodhaḥbhāsa have been used frequently. Poetess has used these many Alankaras to increase the beauty of the Kāvyā. It is not the centre of her concentration. She is not head-strong in their use. With Gangadevi, the use of Alankaras, is only means to bring additional charm to the poem. Thus it is emphatic, Gangadevi is equally well-versed in the science of Rhetorics.

The Madhurāvijaya, in its explanation of events, creates delight through the delineation of Rasa. The poetess has followed the literary tradition of Asväghosa, Kālidāsa etc., in the delineation of Rasa. The Vīra Rasa has been regarded as the Principal Rasa of the poem. Other rāṣas like
Srṅgāra, Hāśya, Karuṇa, Adbhuta, Raśtra have delineated as subordinate Rasas in the constituent parts of the poem. In all, the eight Rasas have been properly and effectively developed. This speaks of poetess's ability in delineating the Rasas.

A close observation of all these points, shows the light of poetess's poetic genius. Besides, Gangadevi's proficiency in different branches of learning, like, Dharmasāstra, Kalāsāstra, Mantrasāstra, Rājanītisāstra, Saṅgītasāstra, Nṛtyasāstra, Yuddhasāstra, Chandas-sāstra, makes it amply clear that she combines in herself a remarkable skill in different sciences.

Almost, the Vaidarbhi style has been employed by Gangadevi, which in fact has made her achieve a great height of artistic excellence in the Mahākāvya. The Madhuravijayam has the inherence of certain excellences or Guṇas like Prasāda śleṣa, Samatā, Samādhī, Mādhurya, Saukumārya, Arthavyakti, Aujjvalyā. These excellences have been regarded as the special features of Vaidarbhi style. A few examples may be given below, illustrating these types of excellences.

Prasāda: I.1, 71, 72; VI. 2, 7
Śleṣa: II. 23; VI. 43; I. 39; VIII. 21.
Samatā: III. 38; I. 54; V. 62, II. 12, I. 71
Samādhi: Ślokas of V and VI cantos
Madhurya: V. 41; VI. 1, VIII. 16.
Saukumārya: II. 32, V. 45, 73, VI. 2, VIII. 16
Arthāvyakti: III 37; V. 43, 61; VI. 8
Aujjvalyaṃ II. 11, 12; IV. 57, 58; VI. 2; VIII. 2

All these excellences have been focussed for the delineation of Rasa more effectively. In this manner, the style, excellences, and sentiments are unique with Gaṅgādevī. Though simple in style, this poetry is deep and dignified in thought.

In short, Gaṅgādevī's descriptions do not deviate from the common truth. Her flow of thought is with ease and simplicity. Her words and ideas are apt and happy. The soft and melodious syllables find place in her style to keep step with the richness of sense. Besides, all these merits, the Madhurāvijayaṃ has gained much popularity now-a-days, as it throws sufficient light on the history of the times. It is through this excellent skill of interfusing the ideas in the Madhurāvijayaṃ, that Gaṅgādevī has won the admiration of all lovers of poetry.