CHAPTER V

ALANKĀRA'S IN THE MADHURĀVIJAYAM
The excellence of a poem lies mainly in its richness of sentiment. But it is not proper to look upon the poem in this manner at every stage, since figurative language reflects only. The playful working of the poet's imaginative mind. Great rhetoricians have included the Alaṅkāras among the constituent of poetry.

शारादिविवलकार: तत्र स्फुःमादायः ||

The figures of speech like Upamā etc., adorn the poetry just as the golden ornaments like necklace etc., adorn an young woman.

So the poets have made ample use of them.

The poetic figures embellish the body of poetry constituted by Sabda and Artha. Bhāmaha and Daṇḍin, the Alaṅkārikas of the old school, have considered the Alaṅkāras as the invariable elements of charm in poetry.1 Vāmana states that 'beauty' is Alaṅkāra2 and a poem appeals to the mind of a reader only if it has Alaṅkāras.3 But the excessive use of the figures of speech with special efforts would amount to artificiality as rightly observed by Ānandavardhana. He says that Alaṅkāras should be used with great discretion in such a way as to subserve the delineation of Rasā. Alaṅkāras
should be such as evolved without special effort on the part of the poet. Subservience to Rasa and spontaneity in evolution, are the special requirements of Alaṅkāras, which, when fulfilled, give a stamp of greatness to a poet. Kālidāsa, among the classical poets, has this stamp of greatness in using Alaṅkāras. Poets after him have shown greater fascination for Alaṅkāras to the extent of degenerating them into more and more artificiality.

Now a word about the place of Alaṅkāras in a piece of poetry, would not be out of place here. The word Alaṅkāra literally means अलंकररोेतीति अलंकार: i.e., that which decorates. In every day life, Alaṅkāras mean ornaments which decorates person. In rhetorics, the word Alaṅkāra means poetic embellishments which add charm to poetry as necklaces, bangles etc., add charm to the beauty of a lady. Bhāmaha and Dandin hold that Alaṅkāras are very essential in a piece of poetry. Bhāmaha opines that an unornamental poem, thoughtfull of poetic sentiments, does not attract a reader like a beautiful but unornamented face of a lady.

Dandin also felt the importance of Alaṅkāras, as a means of adding charm to poetry, Agnipurāṇa also has ascribed the same importance to Alaṅkāras has added that a poem
devoid of Alaṅkāras is like a widow. Though Vāmana laid more emphasis on Riti, he did accept the importance of Alaṅkāras. He also says beauty is Alaṅkāra and a poem appeal to the mind of a reader, if it has Alaṅkāras, "काव्य प्राप्तिकारात्मक शौचदर्यं अलंकारारूपः।" He opines that although the gunas make a poem charming, Alaṅkāra too add to the poetic charm. To quote him again:

काव्यकारोभाया: क्तारो धर्मः गुणा: ।
तद्विविधेय्येनकस्तकराय: ॥

By the time of Vāmana Alaṅkāras were regarded as very important in a Kāvyā. Anandavardhana was the first rhetorician, who strongly opposed the importance, ascribed to them. He asserted that Alaṅkāras should not pre-dominate in a Kāvyā but they should be used only if they are suitable in the culmination of Rasa. Otherwise they should be avoided. He says:

काले व गृहणात्यायी नातिनिर्वर्त्नौपििता ॥

A poetic composition has its two aspects.

(a) Words which constitute its outer figure and
(b) The connotations of these words i.e., meaning. Both of these should be well-arranged and ornamental in a composition of high poetic value. Thus the Alankāras
which add charm to any poetic piece, can be of two types.

1) Decorating the words i.e., \textit{Sabda\textlankara}.
2) Decorating the sense i.e., \textit{Arth\textlankara}.

These which decorate the words entirely depend upon the words for their existence, for they cease to survive, as soon as a word is replaced by another on the other hand, the Alank\textkaras based on meaning continue to exist even with the change of letters and words.

\textit{Ga\textdgadevi} may be said to be equally well versed in the Science of Rhetorics, as can be seen from copious examples of various figures of speech. A perusal of the \textit{Madhuravijayam} makes it evident that \textit{Ga\textdgadevi} has employed more than forty figures of speech in an appropriate contexts to adorn the narrative part of the text and to attract the hearts of the readers. As a matter of fact, \textit{Ga\textdgadevi} is no lesser than \textit{K\textdhil\textdasa}.

Both the \textit{Sabda\textlank\textkaras} and the \textit{Arth\textlank\textkaras} consist in a big group of figures of speech that have been used by \textit{Ga\textdgadevi}. To be more precise, \textit{Ga\textdgadevi}'s use of '\textit{Sabda\textlank\textkaras}' is considerably scanty as comparing to the use of the \textit{Arth\textlank\textkaras}. Yet, all the three important varieties
of a 'Śabdālaṅkāras' have been brought beautifully. Those three are - Anuprāsa, Yamaka and Śleṣa.

Śabdālaṅkāras

I. Anuprāsa: is that, where same sound is repeated for a number of times, in the same order, no matter, if their vowels differ in such repetitions.

The first benedictory verse of the Madhurāvijaya itself, exemplifies the Anuprāsa. The word 'Kalpa' repeatedly used thrice in the latter part of the verse. A sort of Vṛttī is used; hence this may be called an example of Vṛttayanuprāsa.

When writing on literary criticism, Gaṅgādevī describes the qualities of a good work; yet all good qualities like sense, idea, sentiment etc. do not exist simultaneously in a single work when it is said so, poetess uses 'Kvacit' four times which forms a beautiful Vṛttayanuprāsa.

Similarly, the word "Samasta-Sāmantamastakanyasta-sāsanah" describing the greatness of Bukka forms the Vṛttayanuprāsa.

Like-wise, another verse describing the beauty of the
city of Vijayanagar does point to वृत्त्यानुप्रास when it is read; फळा-लङ्ङ-ललापिका.

So also, thirty seventh verse from the third canto,17 forty-seventh verse from the fourth canto18 are the instances of वृत्त्यानुप्रास.

Yamaka: Yamaka is repetition of a group of consonants along with the vowels in the same order but the repeated words give different meaning Gangādevī uses Yamaka as follows.

In the context of describing the water-sports of king Kampana, an example of Yamaka type of शब्दालापकार is seen in its fulness of meaning. It runs thus:

अष्टि दयालन वारिताभिः मृगिः सो विष्णु न वारि तारिः।
परविन्द्रलालामवर्षिकाभिः कृष्टिति सन्-भृत्तिमवर्षिकाभिः।।

The first two pādas end with the word वारिताभिः and the latter two pādas, with the words Carcikābhī.

These two repeated words contain different meaning. That is, वारिताभिः in sense of "removal" and in the second pada this word should be understood with splitting as वारिताभिः, of which meaning is altogether different.
On the latter two padas, (ราวคีกับหิ) is repeated. This word gives the meaning of the application sandal-paste on the forehead. In the fourth padas the same word appears as an adjective of Mahila which means "fair ladies".

This is how, Yamaka is conspicuous in the example above.

Sabdaśleśā: When more than one sense is conveyed by distinct words coalescing into identity, it is termed as paranomasia (Sabdaśleśa). A pause between two words or letters may be dropped and read with one effort. And the meaning may be understood accordingly. But it is always combined with other alāṅkāra like Upamā or Rūpaka or Atiśayokti etc., it seldom occurs as an independent alāṅkāra. One beautiful illustration of this figures as speech can be cited from the description of Gāndādevī's obeisance to the poets who influenced her. She says:

दैयालिके गिरा गम्भीर युज्यक्षाणि बिंबाँते ।
क्ष: खुददयास्वादारी सारं चर्णिणि चर्णिणि ॥ म ४:१-६।

Just as there is delicious juice in every joint of red Sugar-cane, there is sweet essence in every section of Vyāsas string of expression the Mahābhārata.
In this verse, both Arthaślesa and Sabdaślesa are seen "Sahrdayasthaladī illustrates Sabdaślesa, and the rest of the portion as the verse illustrates Arthaślesa. The phrase mentioned above when read with one effort as 'Sahrdayasthaladī' gives the sense of its being an adjective of 'Essence' which may be analysed as Sahradayan rasajñan ahlādayitiṁ, silam asya iti i.e., one whose nature is of giving to men as poetic taste. Further when the phrase is read with splitting, the pronoun 'sa' refers to 'Essence' and hrdayahladī become its adverb, which means "the Sweet essence which imparts enjoyment to the good-men."

Gaṅgādevī’s poetic skill can also be seen from her apt method of employing a number of Arthaśāṅkāras throughout the Madhurāvijayam. Of the figures of speech she has brought in, it is evident that she has given special preference for Utprekaśa, Rūpaka, Upamā and Kāvyaliṅga. There are more than sixty examples of Utprekaśa, about forty examples of Rūpaka, about thirty of Upamā and about twenty-five of Kāvyaliṅga. The other Alāṅkāras she has employed, are śleṣa, Apahnuti, Atisayokti, Vastudhvani, Bhrāntimān, Arthāntaranyāsa, Vyatireka, Virodhābhāsa etc.. Gaṅgādevī has another skill of employing two or three figures of speech in a single example. A selective approach to the elucidation of these Alāṅkāras is attempted here as to highlight Gaṅgādevī’s knowledge of Alāṅkāras.
Gangadevi being found of Utpreksā, has used it freely in her Mahākāvyya in all its varieties and shades. She employs the word iva more often than not to express poetic fancy. Other words expressing fancy are also used here and there. She has given some instances of Gamyotpreksā also with such poetic fancy. She is able to portray the various aspects of the objects of her description. She analyses and displays the various shades of their look and location with the flights of imagination which very few poets have reached. Her success as a descriptive poet lies in her efficient use of Utpreksā. Her description of city, water sports, battle scenes, the supernatural feats of her characters etc., abound in poetic fancies which often come in competition one after the other.

Utpreksā or poetic fancy is the representation of an Upameya as probably identical with a similar object i.e., with an Upamāna words like Manye, śāṅke, Dhruvaṁ, prāyaḥ, Nūnam, ūhe etc., reveal the presence of Utpreksā, iva is also included among the words of denoting Utpreksā when Upamāna is such as is specially imagined by the poet, iva suggests probability in Utpreksā. Following are some of the examples illustrating Utpreksā.
The blooming breasts of the maidens of the city were beautifully set off by their slender waists even as thick clouds in the void above.

A thin fine garment on the breasts of the ladies is slowly slipped down to the waist. Thus the plumpy breasts with a thine fine in the city of Vijayanagar is fancied as water-laiden clouds in the sky the word prayāḥ in this verse reveals the presence of Utprekṣā.

By contemplating on his prosperity that was at the service of friends, and his politics that was wide comprehensive, his subjects imagined that Manu himself had in him his second birth.

This verse gives the description of kind Bukka. Here king Bukka is fancied to the Manu. This facy is suggested by the word eva in the versa above. Hence it is also a good example of Utprekṣā.
When the queen Devāyī is conceived by the king, suddenly she finds a change in her body. The auspicious line of hair that was seen on her abdomen looked like a black serpent guarding and protecting the infant within.

In this verse, poetess supplies a beautiful fancy which in fact recalls heroic character of Kampana who is expected to born in short future it is quite biological fact that a pregnant women bears a line of hair on the abdomen. As such queen Devāyī too possess it, the child within the womb is in fact a great treasure as the Kingdom itself, such treasure of the Kingdom needs to be protected. This act of protection is accomplished by the auspicious line of hair in the form of female black serpent. Here, ṛva is word revealing Utpreksā. Thus line of hair here is fancied to be female black serpent.

When Kampana was born, cool breeze with the flower-dusts from heavenly trees began to blow gently as if being afraid of the new-born infant who was soon to attain the mastery of his earth.
Just as, a servent, who entertained guilty consciousness, moves slowly before the king and obediently serves to gain his favour; at the time of Kampana's birth cool breeze from the heaven started blowing being untouched with anything else, in its own incessent velocity. This is in fact, a good omen. On the way, that cool breeze came in contact with the dust of the Kalpavrksa flowers; hence that wind entertained a sort of fear, and with such guilty consciousness, it started blowing very slowly on the earth to gain the favour of the lord of the earth i.e., infant Kampana. This is how Gaṅgadevi reveals the fancy, through the use of iva in the verse above.

Broadly speaking, Utpreksā then is of three kinds, viz., Svarūpotpreksā, Hetautpreksā and Phalotprenkṣā. These three varieties arise according to the thing which is fancied, is either the nature of an object, or the motive, or the fruit. There is no want of examples illustrating these three kinds of Utpreksā in the Madhurāvijayaś.

Svarūpotpreksā.

अधारपत्र दीर्घति देहसौभाज्या स राज्ञौस्तुतमुत्तमध्यमम् ।
परामाणुत्रोपतितीलोमिभुर्मागिरिज्ञितमेव ॥ म्व. III-9

Kampana's waist, shapely and slender, which greatly enhanced the beauty of his person suggested the idea of the
lions having yielded their monopoly, as a sort of hash money in his favour, as they were extremely afraid of his strength.

Here, the very nature of Kampana's waist is described. He is not only beautiful to look at, but also his heroic personality speaks of his prowess, as is revealed by the fancy of his waist to be more frightful than that of lions. Gāṅgādevī says, even the lions were afraid of Kampana's heroic personality. Here īva is used in the sense of Sambhāvanā. Hence it is Āsvāpottrekaṇa.

Phalottrekaṇa:

गर्भस्फलस्य रिसारोरिधारु वसुन्धरमण्डलभारितक्षम ।
अरोऽवलं पारिवर्ध्यवस्तुति मन्ये सुस्वासानन्दनवन्द्य ॥ Mv. II-3.

During the pregnancy she expresses her desire to taste particles of earth as if to teach the responsibility of earth sway to the infant in her womb.

As a matter of fact, Devāyī's desire of eating the particles of earth does not indicate the teaching the responsibility of earth's sway to the infant in the womb. Yet it is fancied that the teaching the responsibility of earth's sway to the infant is, fruit, of Devāyī's eating the particler of earth. And this fancy of the fruit is revealed by the use of the word īva in the verse above.
Another example of Phalotpreksa is found in description of the sun-set.

The example is:

परिशुष्टकोषितिक्षरः पुनःमाणामिव पूर्णकरः। रथविलगतवाहनो रविपक्षरण सारिसमवाय परिचयम्।। Mv. VII-2.

Sun submerged into the waters of the western ocean is if to replenish his heat from the submarine fire there heat which had been spent in the day in making lotuses blossom.

Here it is said that the sun sets in the waters of the ocean to procure heat from the submarine fire. Really this can never be possible. Yet, fruit in this form of obtaining heat from the submarine fire is here fancied. And this fancy is also revealed by the word iva in the verse above.

Kriyotpreksa:

In Kriyotpreksa, the very action of the object is fancied. Another example of Sun's setting illustrates this kind of Utpreksa as below:

भृजोऽयोराणामधिपाय मार्तिन्भारस्यांगमि दिनेश्वरः। निकेदिक्यन्विन्व गाढं-रल्ला रथेन पालालगुलामगाति।। Mv. III-46.
The sun, as it anxious to inform the serpent king who bore this earth (Sesa) that his burden would soon be lightened, sank in haste into the nether regions.

The action of setting of the sun is fancied here. The sun being happy within himself to know that Kampana will born and will lessens the weight of the earth borne by the serpent-king Sesa, went down to the Rasatala in haste to inform this happy news. Thus sun's going down to Patala is fancied. Thus, it is an apt example of Kriyotpreksa.

There are some other types of Utprekṣa figure of speech like Dravyotpreksa, vastupreksa etc.. The examples illustrating such types of Utprekṣa, also are available in the Madhuravijayam. We find one example in the context of the description of rainbow occurring in the fifth canto. The verse runs as below:

हरितलोकतापुष्पराष्ट्र विद्वाराष्ट्राराष्ट्रलेखिका ।
मरतकोपलक्ष्ममोक्षलिंकिरिप्यता रशानेव नभैशयः ।।

The rainbow with its colours, green, red and white, shone like the girdle, set with emerald, coral and pearl of the beauty Goddess as sky.

In this verse, it is said, the sky is very beautiful to
look at owing to the rainbow seen in it. This sky is personified as Goddess of sky; and this goddess has adorned the beautiful girdle set with emeralded coral and pearl. Hence the rainbow is fancied to be the girdle. Thus we find here tāḍāṭya sambhāvanā - or fancying the oneness of the objects of Upameya and Upamāna. This fancy of oneness is suggested by the word iva. Therefore, it is an apt example of Dravyotprekṣā.

Another example from the third canto in the context of the description of Kampana's bodily charm, illustrates the Vastūpreshṇa.

अनुव्रणामात्तुकुं गवन्धुरमस्वत लोकः स्पुष्टस्य नाभिकामि ।
विकृतेऽकल्याणानुवनिर्रकषाणान्मविमानार्गलामि ॥ Mv. III-14.

The world thought of his long and lofty nose as a demarcating line that prevented each one of the eyes from encroaching on the province of the other.

In this verse, the very object i.e., nose of Kampana is fancied as a bar obstructing the province of the eyes. This fancy is revealed by the word Sphuṭaṃ in the sense of nūnam. Hence, this is Vastūpreshṇa.
There are many examples wherein we find the combination of Utpreksa with other figures of speech like, Upama, Atisayokti, Parikara, etc. This combination may be seen in the following examples:

**Utpreksa with Atisayokti and Upama:**

असाधारणार्थ निर्वेष्टस्थिरंवर्जी गलम।
क्षिप्स्चाशिलिखरं वन्दे त्रिलोकनिविकारसम। \| Mv. I-4.

I. Bow to Guru Kriyasakti, unparalleled in wisdom and resplendent with auspiciousness like another Trilochana (Siva) with Sarvamañgala (Parvati) shining (by his side).

Here, poetess offers salutation to her preceptor Kriyasakti. In this verse, the combination of Utpreksa with Atisayokti may be known from only phrase i.e., "Trilocanamivaparam" the use of the word Apara and iva make the formation of Utpreksa as it gives the idea of fancy. And when, only iva is read with Trilocana, it forms Upama as it points to similitude; so also, the use of Apara only with Trilocana begets Atisayokti as it describes the Upameya i.e., Kriyasakti preceptor as an extraordinary.

**Utpreksa with Upama and Parikara**

महोज्जस्तस्य निर्वेष्टस्याभिम स्खलनुप्योदध धूरगोरिः।
प्रक्ष्यातिलानीष्ठं तत्र तन्त्र सुर्ण्यप्रसादाति विषयं मुखानि। \| Mv. II-15.
The quarters then shone with spotless lustre as if they had been newly washed by royal fame which was fit to be likened to the whiteness of milk that filled the milky ocean.

This verse describes the birth of Kampana. It expresses that the brightness emerged out of fame at the time of Kampana's birth pervaded the quarters around.

The pervasion of the lustre throughout all the quarters is fancied that the quarters have been newly washed with royal fame. This fancy is revealed by the word iva in the verse above. And, योगोद्विपन्नः रंगिरे: develops the idea of Upamā in the shade iva; because "fame" is compared with the milky ocean. So also, the word महौज्ञः: playing the role of objective of Kampana, is all significant. Hence, this forms the Parikara figure of speech.

Thus, there are many more examples of Utpreksā, and its combination with other figures of speech, throughout the Madhurāvijayaḥ. The numbers of such examples may be seen as below:

I 11, 44, 54, 63;
II 3, 10, 15, 16, 17, 18, 20, 23, 27, 32, 39;
III 3, 6, 9, 13, 14, 15, 46;
This frequent use of Utpreka indicates that Gangadevi is fond of Utpreka, as Kalidasa is of Upama.

RUPAKA

Gangadevi has made much use of Rupaka figure of speech throughout the Madhuravijayam. There are more than forty examples of the figure of speech. Also there are some examples illustrating the sub-divisions of Rupaka.

Rupaka or Metaphor is the identification of the Upamana and the Upmeya. This identification must spring from extreme resemblance between the two. Another point to note is that the Abheda in Rupaka is aharya or volitional. Though we identify the face with the moon, we are quite conscious of the difference between the two. This definition may be seen reflected in the following examples.

महाकविमुखामभीम मणिपरसारिकम्
धेतन्यजलोध ज्योत्सनादेवी वन्दे सरस्वतीम्

Mv. I-3
I make obeisance to goddess Sarasvatī who lives in the lotus-like mouths of great poets, as a saṅkīṇā bird in a jewelled cage and who acts like moon-light on the ocean of Universal Intelligence.

In this verse, Gaṅgādevī extols the goddess Sarasvatī. Rūpaka is seen in the word "Vyākhyādraulīkāyatiḥ"

Buddhi is identified with Jaladhī or ocean and goddess Sarasvatī with Jyotsna or moonlight. And this identification is volitional. Hence it is an apt example of Rūpaka.

विक्रेत्रेभव सचिव धनुरेव बहुपीम ।
बाहुमेव रणोऽवसाहे यः सहायमन्यत ॥ Mv. I-29.

With discretion 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.

This verse describes the greatness of Bukka, the father of Kampana. Here, Viveka or discretion, bow and arms of Bukka are the Upameyas. These Upameyas are identified with the minister army and his ally are the Upamānas. The former ones are identified with letters ones, respectively. The identification between the two is volitional. Hence it is faithful example of Rūpaka.
Particles of dust fanned out by big war elephants flapping their ears were kept back by the rain of spray from the trunks of elephants.

This example suggest appearance flow of ichor from the temples of the elephants in the army of Kampana. When ichor is about to flow from the temples, elephants usually flap their ears. And due to the flapping of their ears, particles of dust started spreading around. And this spreading of the dust particles was kept back by rain or spray from the trunks of the elephants. Here, rain of spray means sprinkling of ichor-drops. करसीरक is Upameya and दूर्दिन (i.e., the day on which sky is covered with water laden clouds) - is Upamāna. And the identification between the two forms Rūpaka.

Type of Rūpaka is one of its divisions. It comes under शौचार्य where there is one principal metaphor and one or more subordinate metaphors. When all the Upamānas are expressed by means of Upameyas, शौचार्य variety of Rūpaka arises.  

This may be explained as below:

This may be explained as below:
By (the might of) his arm which confounded the army generals of his enemies, fame was won by him, even as nector (by the gods) by using the Manthara mountain with which was churned the boundless lord of the rivers (viz., Ocean).

This verse supplies a beautiful identification of fame (of Bukka) and the nector produced from the churning of the milky ocean. There are three metaphors in the verse:

<table>
<thead>
<tr>
<th>Upameyas</th>
<th>Upamānas</th>
</tr>
</thead>
<tbody>
<tr>
<td>विरोधिनः शान्तः</td>
<td>सुधा:</td>
</tr>
<tr>
<td>विश्वेषत</td>
<td>मन्धा</td>
</tr>
<tr>
<td>2. मृतः</td>
<td>मन्धरपर्वतः:</td>
</tr>
<tr>
<td>3. कीर्तिः</td>
<td>सुधाः</td>
</tr>
</tbody>
</table>

The first metaphor is the principal one, and rest are subordinate ones. There are as many Upamānas as Upameyas. Thus, the fame acquired by strength of Bukka's arms in the battle between Bukka and his enemy kings, is identified in the light of extreme resemblance, with the nector acquired in the event of charming the milky ocean, by the gods with demons.

Hence, it is a good example of type of Rūpaka.
Another example of the kind is as below:

You know you are surrounded now by an ocean-like army. Horses in thousands act as its waves, elephants in ruf appear in its midst like huge islands, and destructive weapons like sharks abound in its waters.

This verse deals with pregnant words of advice of Bukka to his son, Kampana. Here, we find four metaphors:

<table>
<thead>
<tr>
<th>Upameyas</th>
<th>Upamānas</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. बल: (army)</td>
<td>अविष्ठ: (Ocean)</td>
</tr>
<tr>
<td>2. तुरदः (Horses)</td>
<td>चीय: (Waves)</td>
</tr>
<tr>
<td>3. मधिक: (elephants)</td>
<td>ढीया: (islands)</td>
</tr>
<tr>
<td>4. आयुधानि (Weapons)</td>
<td>नकुरोजय: (Crocodiles)</td>
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There are four Upameyas and the four Upamānas respectively. The extreme resemblance between army and Ocean, horses and waves, elephants and islands weapons and crocodiles - leads to their identification. The first metaphor i.e., Bala - Abdhi is the principal one and the rest three are subordinate ones.

Besides, Paramaparita is another kind of Rupaka. Paramaparita is developed when there are two metaphors which are related to each other as cause and effect. Following are the examples illustrating the Paramaparita types of Rupaka.
the city was full of virtuous Brahmañas, and armies of musicians ever strode its expansive grounds. Thus, like the full-moon right, or the world of celestial birds, serenity and music reigned unceasingly all round.

This verse gives the description of the city of Vijayanagar.

The farmer is in the form cause and the latter the effect. The former Rūpaka gives rise to the former. Since there is pun on the word विज्ञाजः, this stanza forms the रिस्र्यप्रमपरिताक्षकः.

He now attained his youthhood which could be described as the sporting lake of the elephant called Manmatha, as the bunch of flowers called love, as the moon-light for the cakora birds called women’s eyes.

This stanza describes the youthhood of Kampana from one Rūpaka i.e.,
Thus Kampana's youth-hood (Upameya) is identified with three objects (Upamānas) in all, viz., - Sporting lake, bunch of flowers and moon-light. Here, since one Upameya is identified with three Upamānas (or the three Upamānas are enlaced). This stanza is an example of the

Thus Gangādevī has made use of Rūpaka figure of speech in many descriptions, as she belongs to a period prior to the development of the niceties of this figure of speech. She makes appropriate use of this Alaṅkāra sometimes with other figures of speech like Utpreksa, Kāvyalinga, Upanā, Bhrantimān etc.. Such examples illustrating the combination of Rūpaka with other Alaṅkāras may be noted as - I.51; V.17; VII.32, 36, 19; VIII. 21; IX.27 etc.. Other examples of Rūpaka from the
Upama

Upama figure of speech has been the foundational of all other Añkāras. Upama is formed where there are all four constituents in the given example. Those are: Upameya, Upamāna, Sādharaṇa dharma and Upamā-pratipāda-ha-sabda. Upama with all these constituents is called Purnopama; and when there is an absence of one or two or three constituents mentioned above it is called Luptopama. Upama is based on the resemblance between Upameya and Upamāna, through which the common property or the Sādharaṇa Dharma is understood. The resemblance is known by the Upamā Pratipādaka words like yamā, iva, Va, vat etc.
Gangadevi’s use Upama may be seen from the examples below:

Though the king had other wives also, she alone became the object as his one and regard, even as Rohini to the moon among celestial luminaries.

This verse tells us that Devayi was the dearest of all the wives of the King Bukka. This is compared with the Rohini’s being the dearest to the Moon though he is surrounded by many star-wives. Here, Bukka, Devayi, and other wives (Upameyas) are respectively compared with the Moon, Rohini and other stars (Upamānas). This comparison is possible due to the resemblance between them. Through the resemblance of her/their being wife/wives, the common property or Sadhānā Dharma, i.e., “dearness” is known. And the resemblance in this verse may be understood by the word iva. Hence, this stanza illustrates Upama figure of speech.

His body shone distinctly in its full contours, now that boyhood had entirely passed away and Youth had asserted itself, even as the sun shines in his total brilliance after the passing away of the dewy season. This stanza speaks of the assertion of youthhood in the body of the prince Kampana.
This assertion of his youth-hood is compared with the arrival of the brilliant sun during the Vasanta. Just as the brilliance of the sun is asserted by Vasanta, so too, the youth-hood is asserted by the age factor after his boy-hood. Here, Kampana and his youth-hood are compared with the sun and his brilliance respectively. Iva is the Upamā Pratipādaka word suggesting the resemblance of lustre. Janaraṇjana or delighting (the subjects) is the Sādhāraṇa-dharma. Thus, both the examples above illustrate the Purnopamā, as all constituents are present in them. This is in fact an effective portrayal of Upamā. Gāndēvī often employs this figure as speech with special charm.

Even as a single particle from an oystershell spoils the liquid essence of black sandal, so too, even the smallest flow found in poetic work renders it consurable.

This verse speaking on literary criticism gives the nature of Kāvya. Due to a contact of smallest error or calamity, any object sentient or insentient, of purest quality becomes, censurable. Here Upameyas (smallest flow) and Pāñcaka (a poetic work); and Shuktiṣṭhāraṇa as well as
By reason of the brillians Agastyastar, the waters were cleared of their muddy condition and shone as clear as the minds of men that had received proper instruction from a merciful guru."

This stanza describes beauty of nature during the autumn season - During Autumn season water in lake rivers usually is very clean. Here cleared of muddy condition due to a mere appearance of Agasta star. And this is compared with pure wind of good men, at the instruction of competent preceptor.

Thus, Upameyas are सलिल अगस्त्य and the Upamanas are हृदय लम्बु मृते Iva is the Upamapratipadaka sabda. क्लूष्टाहित्य or free from blenish is the common property. Thus it is an apt example of Purnopama.

अथ प्रासादे दिक्परे समस्तामाहृती केष्ठिलिप्यक्ते नाती महासेनमिवेन्दुमोते: ।
| II Mv. II-14. |
Then an auspicious day, as the hour pronounced must auspicious by astrologers, the queen presented her lord with a boy, as a Goddess Pārvatī bore to Śiva the child Subrahmanya. This stanza gives the description of the birth of Kampana. Here, Kampana's birth from Bukka and Devāyī is compared with the birth of god Subrahmanya from Śiva and Pārvatī. Kampana is Upameya Mahāsena or Subrahmanya is Upāmāna. Iva is the word denoting resemblance between the two. Since Sādharaṇa-dharma or the common property is not available here, this example illustrates Dharma-luptama.

The sound grow louder and louder, and filled the skies as if it emanted from Candisas damaru (aram) between at the time of the great Deluge. This is another example illustrating the Luptopama. This example deals with the preparation for the march on the Sambuvarāya territory: In the beginning of the war, drums were beaten. The sound arose from the beating of the war-drum is as frightful as that of the sound of Damaru beaten by Loid Śiva at the time of dissolution of the world. Thus, sound of war drums - Upameya; sound of Damaru of Śiva - Upamāna. The common property denoted here is frightfulness. But, Iva, the word of denoting resemblance is absent here. Hence, it is an example of luptopama.
This is how Gangadevi makes use of Upama figure of speech throughout the Madhuravijayam. Suggesting even the Puranic allusious, as has been seen in the fourth example given above. Her method of employing the similier is a unique nature. Other examples of this figure of speech may be noted as below:

I. 27, 60
II. 12, 25, 33, 35;
III. 8, 23, 26, 35, 40;
IV. 19, 52, 77;
V. 28, 41, 47;
VII. 17, 32;
VIII. 6, 18;
XI. 3, 18, 31, 41.

KĀVyalinga or Poetical Cause

The name Kāvyalinga is significant. It means that the reason that is to be dealt with in this figure is a poetical one and not the logical one with rigid requirements of five characteristics. This figure of speech arises when the reason for a certain thing is contained in Vākyārtha or the sense of a sentence, or in Padārtha or the sense of words or a word.25 Thus, as in the — अर्थार्थाः समर्थसमर्थ कमाच —— in Kāvyalinga proceeds from Kāryakāraṇabhāva. Here the two
sentences are interdependent and the sense of the one is not properly understood without that of the other. And a productive cause in Kāvyalīnga is understood from the sense of the sentence.

Such important figure of speech has been profusely made use of by Gangādevī in her own inimitable style. We find more than twenty-five examples of Kāvyalīngs in the Madhurāvījayam. Some important examples may be illustrated as below.

न प्रार्थनीय: सत्काव्यचर्या सह्दयो जन;
स्वादुपरमस्त्रस्वादे कः प्रेर्यते ज्ञेयदम्


A connoisseur of learning needs no invitation to listen to good poetry, who urges the bee to taste the sweetness of honey? The Sahādayas or good men of poetic taste need not be invited to listen to a good poetry. As the bee need not be urged to taste the sweetness of honey from the flowers. This sense of the sentence becomes clear when the latter is read. Former and the latter sentences are interdependent. Good men need not be invited; why? because Kāvya is sweet. Thus sweetness of Kāvya becomes the reason for 'not inviting' or 'प्रार्थनीय' And this reason of sweetness is contained in the sense of a single word "Svādu". Hence, this stanza is an example of व्याख्यालेखः काव्यलिखितः।
As if the lustre of the gems with which the steps were paved in the lakes always drove darkness away, the Chakravāka birds were not separated even at night fall.

This verse runs in the context of the description of the capital city - Vijayanagar. It describes that gem-steps were paved in the lakes of the city. And the lustre of those gem-steps had driven the darkness away. As a result, Chakravāka birds did not get separated from each other at night. Thus "Viyogabhāva" is produced from the lustre of gem-steps. In other words "the lustre of gem-steps" is the cause; and this is contained in the word "माणिक्याक्षोपायन्वारिमिति". Hence, it is an example of पदार्थ लेखक - कार्यनिर्देश.

As a time advanced, the limbs of her body began to put on flash, her face regained its sweet and lazy ety-looks, her belly began to show its folds definitely and this change in his beloved filled the king with delight.

This stanza supplies the description of the advancement of Devāyī's abdomen. All marks of a lady advanced in pregnancy appeared distinctly; this made the King Bukka filled with joy. Thus the cause of King's joy is understood from the sense of the words in the first three lines of the verse above.
Hence, this stanza is an example illustrating अनेकपदार्थ हेतुक Kāvyalīṅga figure of speech.

मवादृशस्तु स्वतं शुद्धदं गुर्जरेशोणितप्रकाशया।
रेध्मानिररत्नवनुसनन्य विलायत कार्याणिविधातुमेषे॥ Mv. III-36.

But youth like you who have their intelligence duly shaped and purified by instruction received from proper gurus know how to keep away from vices and act always in the proper manner.

This stanza tells about Bukka's advice to Kampana before he marches against Sambuvarāya of Tamil Country. A person of pure-intellect by nature, attends to his work only after observing the work closely whether it is good or bad. Thus the accomplishment understood from the sentence 'कार्याणि विधातुमेषे' is possible only through "pure intellect". The cause or reason "pure intellect" is understood from the sense of the words - "शुद्धदार्शी निररत्नवनुसनन्या।"

Hence, this stanza is an example of अनेकपदार्थ हेतुक कार्यालिङ्ग.

Another example of the same figure of speech can be cited here in the description of the water sports of the prince - Kampana. When Kampana moved to his pleasure of garden, women also followed him with their jewelled girdles making tinkling
sounds. They then started mutual conversations which were heard in the varying notes of sweetness:

\[ \text{राशिशुभि सर्वत्र दृष्टीदृष्टी मुखाविमुक्तानि न पदाति तद्यथा।।} \]
\[ \text{ईयोमेऽ ब्रद्वनानुविमुक्ताणि ज्ञातानि न पुनानविद्येऽकोण्यहा।। MV. VI-10.} \]

You, moon faced dear, move not a step lest you knock against the moon stone wall. But the reflection of your lotus like face has already entered it. Here, young lady's having close resemblance with the moon, created a sort of fear in the mind of her friend. Thus, the cause or reason here consists in the sense of the word \textit{Saśimukhi}. Therefore, it is an example of \textit{कृष्णदायर्थ हेतु। काव्यालिंग}.

Two examples of \textit{काव्यालिंग} are found in the description of song of \textit{वर्षरुत्तु} or Rainy season:

\[ \text{विक्रमन्तपक्षियोंकर्षिते सुरमन्त्रिधर्तसंवादशास्त्रितिः।।} \]
\[ \text{विक्रमन्तपक्षियोंकर्षिते सुरमन्त्रिधर्तसंवादशास्त्रितिः।। MV. V-34.} \]

\[ \text{कर्नलनहरङ्गलखालसूमद्वुरुकुलकम्पन्तय:।।} \]
\[ \text{कर्नलनहरङ्गलखालसूमद्वुरुकुलकम्पन्तय:।। MV. V-35.} \]

the mind of the King was very much attracted by pleasure-hillocks. Eyes in the tails of dancing peacocks rendered them very picturesque and camphor deposits in them exuded the most agreeable Odour. The numberless Kadamba trees there were in full blossom. The King was always attract by his beautiful
ladies whose curlinglocks were decorated with the vening bloosoming malati flowers. Their cloths were scented with agaru fames, and they were sweet-smelling like must.

The first stanza above says that Kampana is very much attracted by pleasure hillocks. The reason or the cause of his attraction is the picturesque view of the peacocks, agreeable Odour of camphor and the Kadamba trees with full of flowers. Thus, the cause is here understood from the words of the first three lines.

So too, in the second verse, Kampana's attractions is due to curling locks with malati flowers. Clothes scented with agaru fumes of this young beautiful ladies. This reason is understood from the words of latter three lines of the stanza. Hence, both verses exemplify Kavyalinga figure of speech.

BHRANTIMAN OR ERROR

The figure Bhrantiman consists in the comprehension of the Upameya as identical with another: And Bhrantiman arises when the Upameya is mistaken for the Upamāna. Thus there are three points of consideration -
1. There is a mistake or error of one thing for another.
2. The error is due to similarity between the two things.
3. The error is not intentional, but real or honest.

The last point is expressed by saying that while in Rūpaka and Atisayokti there is no real delusion; but Atisayokti there is no real delusion; but in Bhrantimān as the very name indicates, real delusion is quite distinctly comprehended as being present. Another point of consideration is that Bhāvanti or illusion is a characteristic of the mind and as such can belong to a sentient being. It cannot belong to the non-sentient or inanimate figure. The name applied to the figure is therefore, metaphorical, because the figure contains a description of the illusion of same sentient being.26

There are more than fifteen examples of Bhrantimān figure, in the Madhurāvijayam. A few of them are explained as below:

यस्या प्रावासद्राकृतेषु गृहेषु लम्ब गौरविकल्पादित्य ।
सप्तत्त्व वीराग्यानां वैवृत्तिकल्पादित्यम् ।

The desc. of the sun caught in the heights of the city's palaces produced on the on-lookers the illusion of a golden jar.
This stanza describes the beauty of the city of Vijayanagara. The disc of the Sun caught in the heights of lofty mansions, is mistaken for a golden jar. The mistaken object is the sentient being i.e., the Sun. This mistake is due to the similarity between the Upameya and Upamāna viz., the Sund and the golden jar. And this real delusion is distinctly comprehended as being present by the use of the word "Bhrāman" in the verse above. Hence this stanza is an example of Bhratimāṇ.

तस्य दिक्षु प्ररोहत्त्वाः शास्त्राः कीर्तिकीः सम्भवते ।
विहितान रजस्तोम: कर्णेनिकर्ष्मान्

Mv. IV-38.

The aggregate of dust caused the illusion of a huge heap capable of manuring the creepers of (Kampana's) fame that had begun to sprout out in all the quarters.

This stanza occurs in the context of the description of Kampana's orderly march of the Karnata forces against Sambuvarāya territory. As the Karnata forces marching ahead, the head of dust arose and spread all over the either. This aggregate of dust is here, mistaken for a huge heap of dry dung of cow, which is capable of manuring the creepers of Kampana's fame. This mistake is due to the close similarity of black colour between dust and cow-dung. The mistaken object i.e., dust though is insentient, yet action of
spreading is seen in it. Hence, the characteristics of Bhrāntimāṇ are well in tune with the stanza quoted above. Hence, it is Bhrāntimāṇ.

अन्नप्रसादवनीकरस्य भेदतया बिल्कुलरामणिः भ्रान्ति मानः।
साहित्यविलासवनसरसस्यायामप्रकाशिकोपपायोऽत्।

Mv. VI-5.

The sounds of jewelled anklets of ladies, as they fell on the King's ears, produced the impression in his mind, that it might be the noise of the stringing of capid's bow.

This stanza occurs in the context of the description of water-sport of Kampana with lovely women.

Here the tinkling sounds of jewelled anklets of ladies is mistaken for the noise of the stringing of capid's bow.

क्षौत्रसम्भूतं कैरौमें वर्ष्णसविलुष्यतामः।
स्पुष्टाति स्म दिशा ग्रहेतो न मद: क्ष्य चिकारमाणम्।

Mv. VII-5.

The glob of the setting Sun, as it touched its own reflection in the waves of the Western Ocean, raised in one's mind the idea of the Golden cymbals, for the evening dancer, Śiva.
This stanza occurs in the contest of the description of the Sun-set. Here Upameya is the disc of the setting Sun, and Upamāṇa is the golden Cymbals for the evening dancer, Lord Śiva. Due to the close similarity of golden lustre and circular form, the former is mistaken for the latter. Hence it is an example of Bhrāntimāṇ.

In this manner, all the examples of the figure of Bhrāntimāṇ have added much significance to the respective contexts and descriptions in this poem. Other examples of the figure Bhrāntimāṇ, may cited below:

IV. 54, 56, 59, 66, 71
VI. 9, 55
VII. 8, 9, 11, 27
IX. 7, 31

ATISAYOKTI OR HYPERBOLE

Atisayokti means the statement of excellence. The figure is so called, because here the excellence of the Upameya is brought out on account of its complete identification with Upamāṇa. Atisayokti arises:

1. When the matter under description though the same, is represented or ascertained as another or different; or
2. When there is a supposition or assumption of an impossible thing as a result of expressing or bringing in the sense of Yadi by the use of same such word as यदि, चेतु, : or

3. When there is an inversion of the order or sequence of the effect and the cause i.e., when the effect is mentioned first in order to bring out the capacity of the cause to produce its result very quickly.  

This figure of speech has been used not as often as the figure Bhrāntimāṇ. We find some twelve examples of this figure. More often, this figure is used in combination with some other figures of speech like Sandeha, Bhrāntimāṇ, Vibhāvanā, Kāvyalinga etc.. A few of the examples may be seen as below:

वर्षेमन् विश्वास्त तात्समीज्जलारोहलोकः ।
शोभो युगवक्षािवदान्थ्यवाच्यविर्योर्दशाम् ।।  

Mv. IV-6.

As the uproar entered the bowels of earth Śeṣā closed his eyes (which were also his ears), and he became, horses fully comparisoned and men protected in their mailed coats.

Here, poetess wants to impress the height of the terrifying uproar caused by Kampana's march on Sambuvarāya territory. Therefore, she makes an assumption of an impossible
result i.e., making Śeṣa both blind and deaf.

They desired to splash on the Kind Paste of Saffron, but they were not aware that the substance had already leaked out of their sweat-bathed hands.

This stanza occurs in the context of the description of the spring season. Leaking out of paste of Saffron is in Kāraṇa form. And "the ladies desired to splash the paste of Saffron on the Kind" is Kārīya form. The Stanza should have been described the Kāraṇa first and the Kārīya then. But the order of these two, is inverted. Therefore, it is an example of Atisayοkti figure.

The damsels playing on the grounds of the top floor of the city's mansions often laid their hands on the rounded body of the moon, mistaking it for their play-ball of pearls.

This stanza occurs in the description of the city of
Vijayanagar. The Stanza describes that the mansions there were so lofty that they could touch the orb of the moon. As such, the damsels playing on the grounds of the top floor of such mansions used to lay their hands on the orb of the moon, as they were mistaking it for their play-ball.

Touching the Orb of the moon is impossible; yet that impossibility is supposed and the relation is shown between those two. Hence it is Atisayokti. So also, 'mistaking the Orb of the moon for the play-ball' forms Bhrāntimān. Thus, we find herethe combination of Atisayokti with Bhrāntimān, figure. In like manner there are some examples which may be cited below:

I. 42, 58, 62
IX. 14, 15, 36, 42, 80
IX. 8

APAHNUTI OR CONCEALMENT

The denial of the real nature of a thing and ascription of an alien or imaginary, character, constitute the figure of concealment or Apahnuti. 28

This figure of speech has been rarely used, yet such
examples and much beauty to the poem. We may find about 7-8 examples in the poem, of which a few are as below:

\begin{quote}
परंतु दर्शनः पाणिः कृष्णाणगुणच्छलात्
अर्तायत्व विष्णु श्री केन्द्रिक्षणाकौशलम्
\end{quote}

This right hand which to all appearance seemed to be drawing the sword was in fact practising the art of drawing, by her braided hair, the goddess of prosperity of his cover of slough.

This stanza describes the greatness of Bukka, the father of Kampana. As this verse describes, holding or drawing the sword is unreal; and drawing the goddess of prosperity of his enemies is real nature. The former is upamana and the latter upameya. Here the content of Upameya denied and Upamāna is established. This is served by the word Chala in the verse above. Hence it is Apahnuti.

Other few examples are:

I - 15, 62; IV - 39; VI - 61; VII - 45, 50;
The name Vyatireka is significant. Vyatireka means excellence or superiority owing to some characteristic. In this figure, the Upameya is stated to be superior to the Upamāṇa owing to the former’s possessing some special characteristic.29

There are some five examples of this figure in the Madhurāvijayam. An instance may be seen below:

Severer than the Sun and pleasanter than the Moon was he. In depth he excelled the ocean, and in firmness, the mountain Sumeru.

In this stanza, King Bukka is Upameya; the Sun (Tigmāṃśu), the moon (Sītāṃśu), the Ocean (Sāgara) are Upamāṇas. Lustre, pleasant and depth - these are the three qualities of the respective Upamāṇas, which indicate the similarity. In order to show the excellence of Kampana, he is described more than the Sun, the Moon and ocean. Hence it is Vyatireka.
The pleasurable feeling which the King had while embracing his cherub boy, was not to be matched by the contact or complhor, pearl, sandal paste or moonbeams.

In this verse, the embracing his (Bukka's) son is compared with the contact of comphor, pearl, sandal paste or Moon beams. No doubt, contact of camphor etc., cause much joy; yet the joy experienced by embracing his son is much more pleasurable than the contact of camphor etc.. Thus, the excellence of Upameya i.e., Bukka's embracing (his) cherub boy, is indicated here. Hence, it is an example of Vyatireka.

He spoke the truth, had immense bodily strength and was an expert in handling the bow. A fine horseman and a master in sword-play, he possessed all the accomplishments for each of which were the Panḍavas separately noted.

This stanza expresses excellent qualities of the prince, Kampana. All good qualities which a competent hero should possess, have made their home, in Kampana. In particular, this stanza brings out the comparison of Kampana with all the five Panḍavas collectively. Panḍavas are here Upamāna and
Kampana is Upameya. Kampana excels all the five Paṇḍavas collectively, in so far as the best qualities of an hero, is concerned.

The similarity between the two is directly expressed owing to the presence of the word īva in the verse above. Hence it is an example illustrating Ṣabda-sāmya-Vyatireka figure.

Similarly other examples may be understood; they are: I-30; V - 52.

NIDARŚANA OR ILLUSTRATION

Nidarsana is so called, because there is in in it the citing of illustration. In this figure, the impossible connection between the things, the Upāmaṇa, the other being Upāmaṇa, leads to comparison.30

Some three four examples of this figure are found in the poem. One example may be seen below:

हृदये वन्ननालेगे: कर्ण भौषिण्यिुण्डले: ।
सतामुलो च कृतिर्यष्याभावि यथानेभिे: । Ṣv. I-31.

This immense fame displayed its existence among his
subjects as sandal-paste on their chests, as pearl earrings in their ears, and camphor powder on their faces.

This stanza describes immense fame of Bukka. The pervasion of fame of Bukka is Upameya; sandal paste on the chest, pearl earrings in the ears and camphor powder on faces – these are the objects of Upamāna. The connection between the Bukka’s fame and sandal-paste on the chest etc., is impossible. But, through this impossibility, comparison is brought out. Hence this stanza is an example of Nidārasana.

रक्षसमश्व वीरास्त्रवाह परस्परनोत्तिक्षः ।
ब्रह्म सुलिद्ग संप्रक्षः क्ष्योत्तिरविषुवितः ॥ Mv. IV-55.

Sparks generated in large number by the clash of the weapons of the warriors on either side bore a close likeness to a collection of glow-worms in the darkness of the dust.

This stanza occurs in the context of the description of the siege of Paḍāividu the stronghold of the Sambuvāyās. In the uproar of battle, there arose the darkness of dust around. At the same time, the sparks generated by the clash of the weapons of warriors on either side, just like glow worms, spread the light and made the warriors of either side seen. The connection between the sparks and glow-worms here is
impossible; yet, it causes comparison between those two, the Upameya and Upamana.

VIRODHABHASA OR CONTRADICTION

When two things are stated to be as though opposed or contradictory to each other though there is really no contradiction between them, the Virodhabhasa arises. Because the figure contains apparent contradiction, this figure is called Virodhabhasa. 31

This is clear from the following example:

लक्ष्मीनिधिचरणार्जुनवल्लभवस्म्ययम्
योगंनिहङ्कति विष्णु क्योऽविद्रीये नास्मंत्र II MV. I-36.

Having after a long time, come to him who was ever wakeful in protecting this universe, Goddess Lakṣmī never again remembered Viṣṇu. Who was insensible, wrapped up in Yogie sleep.

This stanza describes Bukka's being engaged always in the work of protecting his Kingdom; as such, even goddess Lakṣmī having abandoned Lord Viṣṇu who has become jaḍa or insensible due to His continuous yogic sleeping goddess Lakṣmī came to Bukka. This apparent contradiction is removed by the use of
the word "Lakṣmi" which also means "wealth in the form of Kingdom." Hence, this stanza is an example of Virodhaḥbhāsa. Other instances are: I-66, 69; IX-13:

UDĀTTA OR EXALTED

Udāatta occurs in two ways, viz., (1) when there is a description of the prosperity of abundance (Sampat) of a certain thing and (2) when the great is subordinated to the object which is to be indicated i.e., which is the matter under description and which hence is principal. Following example illustrates this figure.

The threshold of his palace was ever thronged with elephants, and also kings waiting for audience. The former made it muddy with their flowing ichor, while the latter made it dry with gem-dusts falling down from ornaments broken as a result of jostling.

Here, the stanza describes that all kings were receiving or serving Kampana with great honour. Thus, we exalt here the greatness of Kampana.
Other instances of this figure, Udātta are: I-48, 49; IX-16.

ARTHANTARANYĀSA OR CORROBORATION

That is corroboration, where a general proposition or a particular proposition is corroborated by a proposition other than that, either through similarity or dissimilarity. Following is an example:

हरितेष परिरक्ष्य वासवी हरिणायण: कर्पालितया।  
सुन्ततिः प्रणायातुं कुमुदवती बल विरास्तदर्शन कामिन:।।  
Mv. VII-47.

The Moon embraces with his hands of rays the damsel of Eastern Region, and at the same time, also touches another called Kumudvati (bed of might lotuses). This shows, that justful men ought not to be trusted.

This stanza brings out a general proposition that lustful men ought not to be trusted. By this general proposition the lustfulness of the Moon is corroborated.

कृत्तेन कष्ट्यत द्रिश्यता विभिन्नस्त्रयथव संक्रमणः सुः।  
भित्तिन्द्रस्त्रेन यमक्रत्येहुं शुनेषु के मत्स्यमादर्धाति ॥ (३.१२)
Some royal warriors, like lions wandered in the field of battle, and bore the heads of their adversaries with their sharp nails as if the latter were opposing elephants.

This stanza shows a general proposition that 'who is there, that is not moved by real exhibition of daring qualities'. By this general rule, particular contact of the condition of a certain warrior in battle, is substantiated.

PARIKARA OR SIGNIFICANT

The figure Parikara arises when a certain thing (or substantive) is described by means of significant adjectives. "Significant adjectives" means adjectives which possess two senses: One expressed and the other suggested. Thus Parikara arises when a certain substantive is qualified by many adjectives that express our sense and suggest another.

Following example illustrates this figure.

Having delivered this speech, the king stopped, even as the cloud does after pouring down its watery contents. The prince bowed low and took to heart, like the good son he was,
the advice of his father.

This stanza expresses that Kampana receives humbly the advice of Bukka. And it suggests through the sense of the words "पुरुषोऽसरः" that, always virtuous men receive the advice of their preceptor and that advice promotes them to their future prospects. Hence, it is Parikara.

**ASĀNGATI OR INCONGRAUITY**

The figure Asāṅgati occurs when two properties, the cause and the effect, which are usually found in one place, are described as residing in two different places. This figure is illustrated in the following example:

ские: अवकुम्मेषु सापिन्ति: शारसायकै: ।
प्राचुर्यन्ते सुरस्त्रीणां वचकुम्मेषु तत्तदातृ । Mv. IV-61.

Brave fighters sent to (everlasting) sleep by enemy arrows on the prostration of their elephants, soon wake up on the pot-like breasts of divine damsels.

The purport of this stanza is that the warriors being incapable of facing the enemies, die in battle and obtain heaven and remain enjoying with heavenly damsels therein. This is described figuratively. The warriors being hit by the
weapons of enemies have slept permanently on the protrusion of their elephants; and woke up on the pot-like breasts of divine damsels. Usually sleeping and waking up are found in one place; but they are described as residing in two different places. Hence it is Asaṅgati.

Another example of this figure of speech may be seen in the same context i.e., IV-64.

Besides these many figures of speech, the other figures like Svabhāvokti (IV-79; V-16), Gūdhokti (VI-7, 8), Samāsokti (I-59, VI-60), Niruktī (II-7), Praudhokti (II-8), Sahokti (III-16, II-21, IV-49), Paryāyokta (IV-82, VIII-34), Drśṭānta (III-17, VIII-26), Nāma (VII-41), Aprastutaprasaṁsā (I-17), Preya (V-72, 74), Pratīvastūpamā (I-19, 21; III-31, 42), Vastudhvaṁ (I-4, 44, 66; III-10), Anumāna (III-7), Tadguṇḍaṅkāra (I-58), Ullekhā (III-22), Arthāpattā (II-22), Yathāsāṅkhya (II-36), Sasandeha (VII-24), Vibhāvaṇā (IV-45) - have been used rarely to create poetic charm. Gaṅgādevī in fact, is not head-strong in their use. She has not stick to any one figure, but she has used different Alaṅkāras and left them according to the occasion. The use of these many Alaṅkāras no doubt has added much in the expression of ideas and culmination of Rasa. Though the poetess has frequently used the Alaṅkāras, it is not the centre of her concentration.
They have been used by her fit to the purpose. With Gaṅgādevī, the use Alaṅkāras is only means to bring additional charm to the Madhurāvijayaṁ, but never to display her knowledge of Rhetorics. Thus, Gaṅgādevī stands as a good poetess.

2. Vāmana’s Kāvyalaṅkāra Sutravṛtti. - I.

3. I Bid.

4. अङ्ककारान्तरास्पदापि प्रतीतौ या भावते ।
   तत्तैः न वाच्यम नास्रौ मार्गाध्वस्तेऽवि । //Dhvanyaloka. II -27.

5. न कान्तमाप्ति निभृत्य विभाषि वाचलामुखम् ।

6. काल्याणोभाराकर धर्मनित्वं करारां प्रवेश्ये ।
   Kāvyadarśa. II-1.

7. अङ्ककारकल्पतिविषयेव सरस्वती ।
   Agni-Puraṇa. 34. 13.


10. निषेधात्तत्त्वरतेन नान्दिगत्तेन क्याकन ।
    Dhvanyaloka. II -19.

11. I Bid 2. 18. '19.

12. अनुप्राश शब्दधार्म्येव कैक्ष्म्यस्य धीरसाम्यात् ।
    Saḥityadarpaṇa. X.3

13. क्लयाणाद सत्तं भूतभातु देवो दन्ताक्लाननः ।
    शारणागतंसं क्लय क्लयम् क्लयप्राप्तं । // Mv. I - 1.

14. क्वचित्चिद्वः क्वचिद्वः क्वचिद्वः क्वचिद्वः ।
    यलौ ते सन्ति सर्वेषिः स निश्चितं न लभन्ते । // Mv. I-17.
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15. आशीत, समस्त-सामन्त-मस्तक-प्रस्तावने: II
बुकराज हीत स्वाति राजा हरिहरनूजः II Mv. I-26.

16. विवशnościतावल्ली विवश्वावतिका II
दिव्याणाश रोजाबी फाल्लीवालाथिका II Mv. I-51.

17. तदार्थ तत्स्य व्युग्निष्ठ विन्यासकल्याणवदन्तादुःकुरे देशन्ययम II
न वृष्णमायावदत्ति सम राजा नवोदयं हेष्ट इवारिन्दनम II Mv.III-37.

18. अय लिङ्गरघं कवार: यथवेर्य वायरे: II
प्राणक्ष्मलीपाल: कथकाननपद्यनम II Mv. IV-47.

19. शिलाए द्वेरने कार्मिकाने व्यस्ते हृदयो II Sañityadarpaña.X-11.

20. सम्भाजनमौलेल्ला प्रपूर्तस्य समने यथा II Mammaî's Kāvyaprākasha
Bombay 1959. P.No.45.

21. तदृः कपोलोऽयेइ उपमानोपमययोऽ II Ibid, p.48

22. समस्तसाहित्य शौच आरोपिताय यथा II Kāvyaprakāśa. X P.48

23. निम्नारोपणकायः स्थारारोः परस्ययः II
तत्त्व परम्यरित सिष्टेने वाक्ये वे स्त्रामाचि वा II Kāvyaprakāśa.X P.51

24. उपमानोपमययोरेव, न कार्यकाज्यालिक्याह, साध्यमेघीति II
तहोरेव समा-निर्जन सम्बन्धे उपमा II II एकस्य इवोस्त्रोयागाः वा लोऽये नुयता: II यथे वावदिवाद्वा: यत्परा:
सन्तोष उपमानताप्रलीति: II Kāvyaprakāśa. X P.34-35

25. काथ्यविधिगे हेतोबााय वदार्थम II Kāvyaprakāśa. X.P.83

26. भाष्यन्तरमयक्षिकी: तत्सूचने II Kāvyaprakāśa. X.P.110
27. निगीयाध्यक्षानि व हः प्रक्तस्य परेण यथा ।
प्रक्तस्य यद्यत्स्व ज्ञातयोऽवतोऽ च कत्यानम् ॥ कृष्णपराकाशः। ख प. 63

28. प्रकृति यज्ञविधियानि साध्योत्त परस्यहुति ॥ कृष्णपराकाशः। ख प. 53

29. उपमानाद यद्यत्स्व यत्तिरेकः स एव सः ॥ कृष्णपराकाशः। ख प. 68

30. अभ्यासः कव्यमुखनाधः उपमा वर्णकल्पः ॥ कृष्णपराकाशः। ख प. 56

31. विशेषः कोकितेऽध्याने विद्युतेऽवत् यथा ॥

32. उदारतः वश्युः सम्प्लो महतः चोपलक्षणाम् ॥ कृष्णपराकाशः। ख प. 86

33. सामान्यः वा विशेषः वा तदनेन समधः ।
वास्तवविन्त्यस्यः साध्यमेऽध्यात्तेऽष्ठि ॥ कृष्णपराकाशः। ख प. 75

34. विशेषाश्च वा साध्येऽवतिः परिकर्ष्यम् सः ॥ कृष्णपराकाशः। ख प. 92

35. भिन्नदेशतत्त्वात्त्वा कार्यकारणभूतोऽवतः ।
हृदयः भृजायोऽर्थ स्यात् सम्बंध: गतिः ॥ कृष्णपराकाशः। ख प. 101