CHAPTER V

ALAṆKĀRĀS IN THE VARADĀMBIKĀPARIṆAYA CAMPŪ

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 poets imaginative mind, great rhetoricians have included the Alaṅkāras among the constituents of poetry.

The figures of speech like upama rupaka etc., adorn the poetry just as a golden necklace. So the poets have made ample use of them.

The poetic figures embellish the body of poetry constituted by śabdā and arthā. Vāmana states that “beauty is Alaṅkāra,” and a poem appeals to the mind of a reader only if it has Alaṅkāras. 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 Rasa. Alaṅkāras should be such as evolved without special efforts 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 अलंकरोत्तरति युल्लककरः i.e., that which decorates. In every day life, Alāṅkāra means ornaments which decorate persons. In rhetorics, the word Alāṅkāra means poetic embellishments which add charm to the beauty of a lady. Bhāmaha and Dandin hold that Alāṅkāras are very essential in a piece of poetry. Bhāmaha opines that an unornamented poem, though full of poetic sentiments, does not attract a reader like a beautiful but unornamented face of a lady. 4

Dandin also said about the importance of Alāṅkāras, as a means of adding charm to poetry 5. Āgnipurāṇa also has ascribed the same impotence to Alāṅkāra’s and has added that a poem devoid of Alāṅkāras is like a widow.6 Though Vāmana laid more emphasis on Rūti, he did accept the importance of Alāṅkāras. He also says beauty is Alāṅkāra and a poem appeals to the mind of a reader, if it has Alāṅkāras. काव्यं ग्राह्यमलंककरतु, सीनद्यं अलंककरः.

He opines that although the guṇas make a poem charming, Alāṅkāra is to add to the poetic charm. To quote him again:

कामधशोभायः कतरीस्व धर्मां गुणा: । । ।
तदातिशयेनतवस्वलंककरः । । ।

During the period of Vāmana, Alāṅkāras had been regarded as very important in a kāvya.6 Anandavardhana is the first rhetorician, who strongly opposed the impotence, ascribed to them. He has asserted that Alāṅkāras should be used only if they are suitable in the culmination
of Rasa. Otherwise they should be avoided. He says:

कले च ग्रहण्यायो नातिनिर्विहारेऽपि ॥ ४० ॥

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., शब्दालाञ्कार.

(2) Decorating the sense i.e., अर्थालाञ्कार.

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 Alankāras based on meaning continue to exist even with the change of letters and words.

Tirumalāmba may be said to be very well versed in the science of Rhetorics, as can be seen from copious examples of various figures of speech. A perusal of the Varadāmbikāpāṇī makes it evident that Tirumalāmba has employed figures of speech in appropriate contexts to adorn the narrative part of the text and to attract, the hearts of the readers. As a matter of fact, Tirumalāmba is no lesser than Kālidās.

Both the शाद्वलाञ्कारas and the अर्थालाञ्कारas consist in a big group of figures of speech that have been used by Tirumalāmba. To be more precise, Tirumalāmba’s use of ‘Shabdālaṅkāras’ is considerably scanty as comparing to the use of the Arthālakāras. Yet, all the three important varieties of ‘Shabdālaṅkāras’ have been brought in beautifully. Those three are Anuprāsa, Yamaka, and Śilesa.
Anupraśa or Alliteration:- The Varadāṁbikāpainaya Campū, is written in an ornate style, characterised by profusive use of rhetorical figures (Alāṅkāras) some of them are given below.

Anupraśa or alliteration is that, where the same sound is repeated for a number of times, in the same order, no matter, if their vowels differ in such repetitions, as displayed in the following example:

"O moon among Kings, the damsel, equal to you in virtues and family, is fit for you only. Espouse her out of favour or love oh why should you delay".

Here, in through the use of (1) Indra and Chandra (2) Gunanvaya Anugupa (3) Anugrahepana Prapavena (4) Grahan Pranām the same sound is repeated for a number of times, with a difference in vowels. While describing the advent of spring season, the poetess makes a fine use of alliteration, the verse given below is embodying it:

अभोजनाभाजनभूतान् यलिनीलल्याम्

यादाय नात्मतिर्निकाहम्मवरियभिः ||

निः सीमविष्णुरसं गुप्तवर्गीयम्

मासेवितुं समुद्दृष्टिभिमूर्तरवतूनाम् ||128||
"Carrying be-sapphires, borne in lotus vessels and with folded hands in the form of clusters of trees, the king of seasons manifested (himself) in order to wait upon the emperor (Acyuta), enjoying infinite amorous pleasures. In this verse the same sound viz.,

(1) "Bhoja" and (2) Bhaja are repeated.

Anuprāsa is very well reflected in the following verse which the poetess has introduced in her description of war. This verse speaks of the commencement of war in the dense column of dust.

The elephants recognized the elephants by their innumerable distinguishing tumpetings, the horses recognised the horses by their joyful loud neighings, and the warriors recognized the warriors by their special slogans; thus discriminating between their own people and those of foe, they attacked one another in that dense column of dust. Since the syllables ‘Nāga’ and ‘Yodha’ are repeated, this stanza is an illustration of a verbal figure "Anuprāsa by name.

II YAMAKA

Yamaka is repetition of a group of consonants along it the Vowels in the same order but the repeated words give different meaning. Tirumalamba uses Yamaka as follows: The context wherein Narasimha adores the God Gokāna an example of Yamaka type of Sabdālāṅkāra is seen in its fullness of meaning. It runs thus:
Here, he offered numerous gifts such as the gift of gold, etc., equal to a man’s weight. Thus, though he had little aim (Sukṣma-lakṣa) in the battle, yet he had big aims (Sthula-lakṣa) in the matters of gifts (on removing the antithesis: he could hit a small target in the battle, and was magnificent in matters of gifts).

Here, we have the repetition ‘tēna’ and ‘lakṣa’. The first tēna means ‘was performed’ (lit, was-spread) and the second tēna is a part of the combination of ‘tēna’ and iha (‘tēna+iha=tenēha’) thus meaningless, similarly at first lakṣa denotes a ‘target’ and the second lakṣa stands for ‘aims’. They are similar in sound but divergent in meaning.

Śabdaślesa:

When more than one sense is conveyed by distinct words Coalescing into identity, it is termed as Paranomasia (Śabdaślesa). A pause beteen 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 alankāra like Upanī or Rūpaka or Atisayokī etc. It seldom occurs as an independent Alāṅkāra. One beautiful illustration of this figure of speech can be cited from the description of flower plucking in the Varadāhībhikāparināya Campū:

Sāntyāḥ puṣṭyaṁtiṁ vāt-

Vyaśāyutapalavakṣaramitvadhīte ।
"A certain lady, afraid of bees, did not approach the spring creeper, which was, as if quickly prohibiting her (from doing so) with the graceful movement of its hands in the form of tender-leaves, shaken by the wind, saying ‘Do not touch me. At present I am Puspāvati (laden with flowers; menstruating). Here the word puspavati has two meanings (1) laden with flowers (2) menstruating as a result of which it is an example of śadaśśesā.

In this verse, both athāśśesā and śadaśśesā are seen. ‘Sahrdavasthaladi’ illustrates śadaśśesā, and the rest of the portion as the verse illustrates athāśśesā. The phrase mentioned above when read with one effort as ‘Sahrdavasthaladi’ gives the sense of its being an adjective of ‘Essence’ which may be analysed as Sahrdavanrasajnan ahladavitum, Silamsasyati 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 an hrdayahlsdi becomes its adverb, which means ‘the sweet essence which imparts enjoyment to the good-men’.

ARTHĀLAṆKĀRAS

Tirumalāmbā has made use of Arthālaṅkārās profusely in he Varadāṁbikāparipāya campū. Her descriptions are enriched with a number of Arthālaṅkārās, such as Upamā, Utprekaśa, Rūpaka, Virodhābhāsa, Parisankhya, Sahokti, Aprastutāprasmsa, Vyāreka, Svabhāvokti, etc. Among these Alankāras, Upamā is the favourite Alāṅkāra of Tirumalāmbā. The instance of Upamā out-
number those of all other Alankaras. Utprekṣā comes next in number, followed by Rūpaka, and other Alankaras. An account of all these major Alankaras. An account of all these major Alankaras as used by Rūpaka, and other Alankaras. An account of all these major Alankaras as used by Tirmalāmbā is given here. The treatment cannot afford to be exhaustive. Only a selective approach to these Alankaras is adopted here with a view to highlight the writer's skill in the use of Arthalaṅkāras the account of these starts here with Upama.

UPAMĀLAṆKĀRA

Upamā a figure of speech has been of foundation of all other Alankaras. Upamā is formed where there are all four constituents in the given example. Those are: upameya, upamāna, Sadhāraṇadharmā, and Upamāpratipādakāśbdā. Upamā, with all these constituents is called pūnopamā; and when there is an absence of one or two or three constituents mentioned above, it is called Luptopamā. Upamā is based on the resemblance between upameya and upamāna through which the common property or the sadhāraṇadharma is understood. The resemblance is known by the upama pratipādakā ords like vatha, iva, va vat etc.¹⁴

In the description of Narasimha's mācha of conquest the following example of upamā occurs.

Haritādhyāvatāvasaṃsthāṇiśūryapravahākṣitaḥ: kartvahāt

Pravāhavyutpātāvibhūvaṇāvibhūvaṇaḥ: vibhūvaṃ vijayadurgamātāt । iv 16। p 14

In order to favour all the brides in the form of quarters, attached to (him on account of) his virtues, by marrying them, the lord (Naasirḥa sent ahead his fame as a messenger and then started (on his campaign) under the pretext of honouring victory (by marching forward to receive her) Here, the king sending fame is compared to sending of female messenger Dūṭi.
An instance of the poetess' effective use of upamā is found in the context wherein the poetess is describing the battle between Narasirnha and the Cola King. It is as below:

.just as Guha discharged his eapon called Sakti against the Kraunca mountain, even so did he (Narasirnha) speedily hurt his spear, that could terminate the life of by-standes and could pierce the body, against the broad frontal globe of his 9i.e. Cola King's) elephant which as advancing qith its gait unchecked and hose golden bells ere producing a ding-dong sound.

In this verse, king Narasirnha's piercing spear is beautifully compared to Guha's discharging of weapon viz, Sakti. Again the poetess in the description of Narasirnha's seige of Srirangapattana, uses Upamā in a very delightful prose. It runs thus:

"Just as lotuses encircle a garland even so did he surrounded the king (of Sriraṅgapattana) with his army that had crossed the bidge quickly, that was irresistible (on account of being well armed) with
innumerable weapons like mallets, horses, discuses, arrows and swords, and that did not stop to consider whether its actions were right, or wrong, or harsh, or mild, and thus displayed the splendour of the solar disc, surrounded by halo and portending an abundance of rain of the blood of his enemies". Here the poetess shows a figure of sense viz, Upamā where, she compares the army of the King Surrounding the King of Srirangapatna to lotuses encircled an galand Tirumalāmba uses the upamā very effectively; in the description of Acyuta's education.

उपन्नं प्रत्यावाणीपरथतादौसैः भानु यथा
प्रत्यावा गुस्लस्वल्लिही तमण्डजुः प्राप्यासनाभि: कलाः
आभोदं हृदयेषु सर्वगतामात्मानेते साम्प्रतं
तद-एताः पश्चिमेऽमोहसृष्टिं तानीव गृहं तमः।। व५.६८।। प० ७१

Just as the splendid approach the sun rising from behind the slopes of the Eastern mountain, even so did the new arts come to him under the eye of the preceptor as a result of his impressions of past perceptions. And, now these same (arts), produced intense joy in the hearts of all the people by driving away their ignorance as do the (i.e. the splendours of the sun) by chasing pitch darkness. Here the new arts approaching the king are compared to the splendours approaching the sun; the driving away of ignorance is compared to the diving away of dense darkness. The following verse may be cited to illustrate the beauty of Upamā:

तदनं धरणिपालो धावता चेतसानः
सर्वसम्बिगित कृद्दसम्बन्ध गौर्यः प्रविशय।
लिङ्ग इव ध्वनीशे तत्र तत्र स्फुरत्ती
पर्वित इव पुरशीः पर्वितस्वरपश्च्छः।। व५.६८।। प० १००
that was running forward, entered the temple dedicated to Gaurī, and in it, saw matrons moving on all sides and shining here and there and everywhere like lightning in a dense cloud.

Here the matrons moving on sides and shining here and there are appropriately compared to a lightning, shining here and there in a dense cloud. Other beautiful instance of Upama employed by the poetess is embodied in following verse. It occurs in the description of the noon.

स्थितां पुरुषालिपूर्ण एव
क्रमेण च स्वरप वशं प्रपन्नाम्
तीथा नलोदिंशव सानुराग
श्मशायं तरसं क्रोडगतामतानीति ||v146|| p 137

"Just as a bride-groom embraces the new bride, standing at a distance from him at first, and approaching him by slow degrees, even so did the tree press to its bosom the shadow that stood away from it at first and approached it gradually".

Here the trees having shadow away at first and approaching gradually are compared to a bridegroom embracing a newlywed wife, standing at distance at first and nearing him gradually.

Tirumalāṃbā's use of Upamā may be seen from the examples below:

मुद्रा सरोवारिः चेलिलोप निम्नलोपमाणाचरती ||
बलाहकात्ता परिदृश्यमाना सौदामिनीवाचनि कथालाकी ||v151|| p 141

"The sportive queen, plunging into and (then) emerging from the waters of the pond, shone like lightning, seen inside the clouds".
Here queen Varadāṅbikā bathing in the pond is beautifully compared to lightning. While describing the birth of Cina Venkatādri, son of Varadāṅbikā, the poetess has employed upamā in the following verse:

अंशुमालिनिमित्तिविद्या दिशा
दुर्घसिन्धुलहरीव कौस्तुष्ठम् ।
वासरे वरसुहर्वशालिनी
प्रासवित वरदामिका सुलम् ||v166|| p. 148

"Just as the eastern quarter brings forth the sun, o just as a wave of the ocean of milk produced the Kaustubha-gem, even so did Varadāṅbikā gave birth to a son on a day, excellent with its auspicious moments".

Here the poetess compares Varadāṅbikā's giving birth to a son, to the eastern quarter's giving birth to the sun, and the milk ocean's waves producing the Kaustubha-gem.

MĀLOPAMA

We also find the simile in series (Mālopana), where a single object is compared to several things of beautiful comparison,

दुगधामुरशितहरीव तुषारभानु
मर्य नवीननन्या सुकृतिविरोधिति: ।
प्रत्यस्वदरशय गयिन: प्रतिमेव बोध
प्रासुत भार्यसहित सुतसमयगम्याश्च ||v60|| p 67

"Just as a wave of the ocean of milk (produced) the moon, the faultless composition of good poet does new sense, or the genius of a self-controlled
man absorbed in meditation, enlightenment even so did Ombamāṁbā give birth to a son, adorable by reason of his good fortune”.

Here Ombamāṁbā, a single person is compared to a series of three things viz, the ocean of milk, a composition of good poet and a genius of a self controlled man and the new born baby a single object, is compared to a series of three upamāṇās viz, the moon the new idea and enlightenment.

Ślistopamaṇa

Tirmalāṁbā has used at several places paronomastic similes (ślistopamas). We may cite the following as an example:

पत्त्रसाधस्यवृत्तिमिव प्रशस्तपावनवृत्तिम, शमिजनवित्तृतिमिव
स्वर्षविकःविनिनिपुणमूत्तरलिं, शवविनिविव सहिनिरोशुद्दतरसातुभवां,
सामकामिविव बहुतिरोशसिताम, श्रीशरीविव बहुशस्तरां
वनशिविताम, अद्यालिपिविविव उपविष्यदर पदस्फातायझ्यस्मगति,
प्राह्न्दसमपदिजिव प्रशस्तिदस्तिकाशं, नीरदमालिकाशिव नियोऽकूलश्यामतताचिताम।

vp.36 lines 10-37 lines 5

It (Kāverī) was an admirable and sanctifying character (prasata-pāvana-urtti) like the body of the lord of serpents which is like the body of the lord of serpents which is well-known for its subsistence on air diet; it was (the taste of its waters) like that of nectar, capable of excelling (the tastes) of all other fluids (sarva-rasa-avādhirāna-nipunāmṛta-ruci) like the tendency of a self-controlled person, which is capable of turning away from all desires and delights in truth; it was experienced (she delights in truth; it was experienced (she touch
of) the exceeding hard surface of the Sanya mountain (Sahyagirīśa-dīdhatarārasa anubhāva) like Parvati who can endure the passionate love of Śiva; it was shining with great luster (bahula abha-lasita) like the story of Rāma, which is resplendent with the many advantage (that a study of it affords); it was embellished with the repeated dances of its waves (bahusas-taraṇa-natana-sobhita) like a female dance who looks charming when dancing on excellent stages; it as the movements of sans that could be clearly detected by (their) foot prints in the vicinity of the mud (upa-nisadvara-pada-sphuta- alaksyamāsa-gati) like the knowledge of the supreme spirit, which has been explicitly stated in the words of the best upanisads and to which only an ascetic of the highest order, who lives far from the crowd (lit, invisible) has access; it decorated the southern quarter (prasādhita-daksiṇa-asa) like the wealth of a wise king, which gratifies the priest’s desire for sumptuous sacrificial fees; and it was always everflowing its banks and was surrounded by syāma-latās (niyatautkula and syāma-lataanvita) like a train of clouds, which is always accompanied by a huge mass of blackness.” In this passage the river Kāverī an object of comparison is compared to a series of standers of comparison (viz.) (1) pannagarājamurtimiva prasata pāvanavṛtti (2) Shamijana pāvana-urtti (3) sarva-rasa-avadhiranā-hipuna pavana uritti (4) Ramakhalhamiva (5) Sāiushamiva (6) adyatma-vidhyamiva (7) projnanapodamiva (8) Nirada-malikamiva, etc.; and as such it can be considered as an instance of Mālopamā, but as adjectivised applicable to Kāverī, and a series of upamānas are having double meanings (ślistopamā), it can be quoted as an example of slistopama. One adjective, for example, in this passage viz; prasasta pāvanaurtti means admirable and sanctifying character with reference to the river Kāverī and living on air diet with reference to the baby, the Lord of serpents (pannagarīśa
murtimiva).
Similarly, the poetess uses this figure of speech in the description of horse race. The following lines of prose illustrates in similar way:

It was adorned with a row of ever moving hoofs (Satatacatula-Sapharaijirajita) like a current of water, which is adorned with gambles of ever sporting fish. It alaya held and end of the bridle in its mouth (salata -mukharaacita-Kavitaanta) like the interior of a good king’s court, which is beautiful on account of the poets always sitting in the front (rows) in it. Its bushy tail had expanded (vardhita-balapallava) like spring which multiplies young sprouts. It displayed a twist of hair on the neck (prakasita-devamani) like the ocean which displays the Kaustubha-gem.

Here is a significant of example of with slesa (Slistopama), as the extraordinary horse is compared to current of water etc., Slistopama has been very ably employed by the poetess in her portrayal of king Narasiriha. The following excerpt makes it amply clear.

P. 9 line 4-5 P.10 line 1-2
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...
He was Kamala-āsrays (i.e., the abode of prosperity) like the moon, who is Kamala-āsraya (i.e., bears a spot resembling a deer). He had built a beautiful seat on the mountain (Nirmita-parvata-varasana) like the sun, who has a seat on the Udayagiri (nirmita-parvata-avara-asana). He gave sacrificial gifts to the distressed and learned Brahman's (Kalpita-vidhu-ravi-pradaksinah). He as ever intent on winning fresh victories (sa-danava-Jayodyamah) like Srikrishna who was, was intent on defeating demons (sa-danava jayodyamah). He as firmly established in paramount sovereignty (samunnatha-rajata-acala-sthitih) like Siva, who resides on the lofty silver mountain (samunnata-rajata-cala-sthitih). He was always esteemed by all the noblemen (nitya-samagra-arya-mahitab) like the hot season, which is always suited to the fiercely glowing sun (nitya-samagā aryama-hitah).

Here, we find a fine example of ślistopama, herein the king is compared to moon, with words of pun like, kamalasrava meaning.

1. The abode of prosperity.
2. Bearing a dark spot resembling a Kamala type of deer.

In this way, Tirumalāmbā makes profuse use of upamā figures of speech throughout the Varadāmbikāparinayaya Campū. She has employed it in both prose and verse. In the employment of upamā, puranic allusions are also made. The use of upamā and its combination with other figures of speech, throughout the varadāmbikāparinayaya Campū, indicates that she has a definite predilection for this figure of speech. In other ords, she is fond of upamā just as Kālidāsa also was.
Tirumalāmbā being fond of utprekṣā, has used it freely in her Varadāmbikāparināva Campū, in all its Varities and shades. She employs the ord ‘iva’ more often. Other words expressing fancy are also used here and there. She has given some in stance of utprekṣā with poetic fancy also. She is able to portray the various aspects of the object of her description. She analyses the various shades of their look and location with flights of imagination, whereas very few poets have reached. Her success as a descriptive poetess is explicit in her efficient use of utprekṣā. Her description of city, river Kāverī, aquatic sports, battle scens, Racecourse 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, sanke, Dhruvam, Prāyah, Nuṇam etc., reveal the presence of utprekṣā. Iva also included among the words, denoting utprekṣā, when upamāna is such as it specially imagined by the poet, ‘Iva’ suggests probability in utprekṣā. Following are some of the examples illustrating utprekṣā.

In the description of the cola country, the following verse occurs:

Turlakṣasarmārasaharosaye

Ālakṣa chollasāgāravanāgme

Nāvāṅāṇa Ākākā ṛgminanase

Shreyāṁ viṣmohit iva dvūtuṣṭaṁśa

Crossing the country of Tundrā, whose soil as ich in wealth of all the excellent corns, he (Narasiṁha) came to the cola country, that put indra’s heaven to shame (by its grandeur) and that contained eminently beautiful residences.
Meseems the great king on beholding the cola country comparable to
the aggregate of the quintessence of the three worlds, must have thought that
Indra as duped by Brahman consigning heaven to him. use of the word Sanke
implies the presence of utpreksā alaṅkāra here.

While describing the ar, Tirumalāmbā gives us a charming description
of the column of dust by employing poetical fancy:

संर्वाश्चापददुद्रक्षेत्र हरिषः सर्वः समेधामिलन्
वीरेवाहवाहलसुपूर्वतिम्ममादेयम वायुसीदिव ।
धामालिकिनुमुनभाविव मुदा धात्री खलापतनाद्
भारो मेध गभिष्ठतीति परितः पांसूलद्वन्धिते ।। v29।। P. 39

"When the column of dust spread on all sides, all the quarters assembled
together, as if through their desire to behold the wonderful fight, the sky bent
down, as it were, under the weight of throngs of celestial damsels; and the earth
thinking ‘I shall be relieved of my burden today as a result of the wicked being
killed (on the battle-field)’ joyfully sprang up, as it were, to embrace the heaven.

Here the sky is fancied as bendorī on account of the weight of the heavenly
damsels and the earth, taken to spring up joyfully in order to embrace the heaven.
Thus it is an instance of utpreksā.

Elsewhere too we find this figure of speech. In the description of the
first sight of Varadāmbikā by Acyuta, the following verse:

तदनु धरणिवालो धावता चेत्तास्वरे
सरसमनिव कृष्टं सदा गौयिः प्रविश्य ।
दिति इव धरायिभे तत्र तत्र स्वरलीः
पंखित इव पुरलोऽपरिरः परवर्तनीपञ्चव ।। v102।। P. 104
Thereafter the king, forcibly, drawn, as it were, by his heart that was running forward, entered the temple dedicated to Gaurī, and in it saw matrons moving on all sides and shining here and there, and everywhere like lightning in a dense clouds.

Here beautiful matrons on the temple, moving here and there are fancied to be lightning in the clouds.

The following verse is a beautiful example of utpreksa found in the Acyuta’s feelings in the pangs of separation:

तदाक्षर कन्दर्पेयभूमिः समानाधिकरण्यं जन्यमिति
तास्मायार्यभेः तत्तदभयावलंकतया नियतिता सीमविभागसूक्ते चेष्ये
रोमालिकाः अत एव तत्त्त्वजन्यं समानं प्राधान्यम्। p. 113 lines 2-5

"Afraid lest there should be a clash between bashfulness and love as a result of their residing in the same person, the prime of youth, being a friend of both of them, has drawn the line of hair, which is, as if the line of demarcation, dividing the frontiers (of the heart and hips which are respectively the seats of bashfulness and love). That is why they are equally supreme in their respective spheres (now)"

Here, the line of their between the heart and the hips of Varadāmbikā are fancied to the line of demarcation drawn by the prime of youth, dividing the frontiers of her heart and hips respectively the seats of bashfulness and love, in order to avoid a clash between them. Tirumalāmbās utprekṣā are apt and striking. They evince novelty of imagination.

For example the verse containing the request of the Garden keeperess as given below may be cited:

Thereafter the king, forcibly, drawn, as it were, by his heart that was running forward, entered the temple dedicated to Gaurī, and in it saw matrons moving on all sides and shining here and there, and everywhere like lightning in a dense clouds.

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For example the verse containing the request of the Garden keeperess as given below may be cited:
"Sire! frequently orshipping the young cuckoo with a heap of rice in the form of fresh betelnuts, betal-leaves and buds, and longing to enjoy the happy occasion of your majesty's arrival, this sylvan glory is often engaged in taking women from the flight of birds.

This sylvan glory is fancied to be an expert in the science of women of births the word “prayahi” suggests the figure utpreksa here.

**HETUTPREKSA**

An example of hetutpreksa is found in the description of Narasimha's march of conquest. It is as follows:

दुर्ग्रूपम् गतर्यपयिन्य विपश्चत

स्वर्ग विरोचनसुतादिव शालापाणिः ।

गोकर्णायमन्मत्सुता दासोरा

क्रोधादिवापरप्रोचिनचिन परितम् । v50 । P. 62

Having seized the fort of matarangi from the enemy, just as Viṣṇu seized heaven from Bali, he bowed to the god Gokarna, girt by the western sea, as if through its anger (against him) for holding its son (i.e. the moon) and wife (i.e., the Ganges).

It is a fine example of hetutpreksa since, the reason for the western
sea's encircling lord siva at Gokarna, is fancy to be seizing of the moon and the Ganga, respectively the son and wife of the sea.

Slistotpeksa:

In the description of the personal beauty of Acyutaraya, the poetess has employed slistotpreksa. It occurs in the description of the handsome face of Acyuta. It goes as follows:

लाल्पाधिभिपचो निमं तारूण्यश्रद्भुजलः ।
असंक्य्यन्द्विभिर्ग्राननेन्दुः प्रकर्ति ।

Born of the ocean of beauty, bright in the autumn of youth possesses of numerous Kalas (graces; digits) his face moon ever waxed, oh wonder!

Here graceful face is fancied to be the moon with so many digits, since the word Kala in the example has two meanings viz (1) grace (2) digits this example illustrates slistotpreksa Alankara

VASTUTREKSA

While depicting the festivals at the birth of the prince, the poetess in the following verse has used vastutpreksa.

मन्दालिलक्षलक्षपुष्पजाती

ग्रंड्रामिरुक्षत ग्रंदरक्रंवल्लि: ।

वल्लक्षिणविद्धक्कालप्रभुताशः

नीराजनामनुष्णु नियति व्यत्तन्तः ।। v63 ।। P. 68

The gentle breeze contracted, as if auspicious festal alter’s with clusters of flowers (dropping) from trees shaken by them); and the fire regularly performed lustration in every house by means of circles of flames
moving from left to right.

Here the clusters of flowers, dropping countries are fancied to be beautiful Raṅghavallīs prepared by gentle breezes. So it is an example of Vastutprekṣā Alankāra.

Another context wherein Vastutprekṣā has been used by the poetess, is Acyuta’s personal description:

किंचि चापान्वि कन्दलपल जातस्लोचि जातसौरभमेः।
अम्पूर्द्र वपुरतीव वेदिनीनामकवस्य नयौयनोदयात्। || 75 || P. 82

With the bloom of new youth the King’s body shone extremely bright, as if a bow had borne fruit or gold and became fragrant how wonderful!

where a king’s body is fancied,

(1) as the bow bearing fruit.
(2) as gold, full of fragrance.

Another example of Vastutprekṣā is available in the description of the evening:

सागरदर्शकस्य गुरूरेव कन्यकृचिव विलसाकर्दण। ||
इदिरस्य कुमारिज्ञेनाङ्गाद्याय सह नृसम्पन्नी च। || 158 || p. 45

Undoubtedly, the sun with his long glittering rays (vilasat- Kārā-dandah) took away with him Lakṣmī from her lotus abode as if he were the chamberlain, with a club shining in his hand (vilasat-Kārā-dandah) took away with him Lakṣmī from her lotus abode as if he were the chamberlain, with a club shining in his hand (vilasat-Kārā-dandah) of Viṣṇu, reposing in the interior of the ocean.

The sun with rays is fancied to be chamberlain holding a club in his hand which she uses this alankārastounds the reader.
RUPAKA OR METAPHOR

Tiumalambā has made a beautiful use of rūpaka, figure of speech throughout the varadāṁbikā parinaya Campū.

Rupaka or Metaphor is the identification of the Upamāna and the Upameya. This is identification must spring from extreme resemblance between the two. another point to note is that the abheda in rupaka is acharya or volitional. Though we identify the face with the moon, we are quite conscious of the difference between the two.\footnote{16}

The jester bringing news about varadambika to the anxiously waiting king Acyuta, says of the former among the things, the following which is very good example of Rūpaka Alāṅkār:

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शुद्धदाराला निमाशवरुखी भीलालको कच्च्रः -
कराड़िभ्रमकराँजीवनकलाकुदाकाः वरदांबिकाः।
दीर्घाक्षी गणनीयसद्गुणानहापवल भुक्तादारा
यत्रास्ते वरदांबिका नव निर्दीशत्र स्थिताननननः ।। 120 ।।
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“Her tatering neck is the conch (sankha); her face is the moon, her looks are indigo (nita) her feet are the form of the to (Kacchapa) She is the cause of the renaissance of the fish (makara) bannared god (cupid); her rows of teeth are bright like Jesmine (Kunda) flowers; the big lotus (mahapadma) in the form of her noble virtues is valued by the longeyed (damsels; and she is devoted to Viśṇu. (Hence) wherever dwells Varadāṁbikā, we believe the nine treasures to be present there”.

Another instance of a beautiful use of Rūpaka, by the poetess occurs
in her description of flower-plucking. It goes as below:

अप्रोस्फाग्रामपसारस्यसती शोभामसूंगतः सरोजज्ञानः || v145 || P. 136

Thinking (these ladies) eclipse the beauty of lotuses, the friend of lotuses (i.e., the sun) withered the lotus-like faces of the beautiful ladies with his rays, fierce as if through its indignation. Here we find identification (abhedha) between the faces of the beautiful damsels and the lotus flowers.

We find another examples of Metaphor (Rūpaka). For instance, see the following verse;

रातिवं राति भुवने भुवनी भुवनसही भुवनसही || v157 || P. 144

"Following the wake of clouds, twilight looked like saffron which had dropped from the sapphire box of the sky when the ruby lid in the form of the sun was removed by the fickle moon-child'.

Here, we have an identification of the ruby lid as the sun, of the sapphire box as the sky, of the fickle child as the moon, and of the heap of saffron as twilight. This identifications forms the Rūpaka alāṅkāra.

**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 upamāna. 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, chet, or

(3) When there is an inversion of the order or sequence of the effect and the cause first in order to bring out the capacity of the cause to produce its result very quickly. 17

Here, the object of comparison (Upameya) is concealed by the standard of comparison (upamāna), is beautifully exemplified in the description of Acyutaraya’s gaze at the body of Varadāṁbikā:

The King’s gaze lingering on the trunk of plantain trees (things) comprising shining lotuses (feet), then rising to the wheel (navel) and revolving in the whirlpool, then resting on the sky (waist), then ascending a pair of lofty mountains (breasts) and then reaching the nectar of the bright lunar-orb (face), though moving in the midst of moon-light (beauty of the face) fell into the depths of blue lotuses (eyes).

In the stanza quoted above, we have the use of Atisavokti or hyperbole; fin it the object of comparison, viz., Varadāṁbikā’s thighs, feet, navel, waist, breasts, face, beauty of the face and eyes, are concealed and substituted by the standard of comparison viz., the trunks of plantain trees,
(1) When the matter under description though the same, is represented or ascertained as another or different; or
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lotuses, wheel, the sky, a pair of lofty mountains, the luna ab, moonlight and blue lotuses respectively.

**ARTHANTARANYASA OR CORROBORATION**

That is corroboration, where a general proposition or a particular proposition, other than that, either through similarity or dissimilarity. 18

Tirumalamba use of conclusion of the battle, in a general proposition or vice versa, is an instance in the following manner:

> "As soon as the Cola King was captured in the battle, the glorious emperor Narasimha, who was a veritable ocean of compassion stopped his brave army from continuing the fight. (For indeed) the in-born quality of the noble is graciousness and not wrath".

Here, the particular statement that Narasimha stopped his brave army from continuing the fight, after he had captured the Cola King, is corroborated by the general proposition that nobility speaks of graciousness, and not wrath.

**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 an apparent contradiction, this figure is called Virodhabhasa. 19

This is one of the favourite figure of Tirumalamba. As an instance,
the following description of Ramesvara may be cited:

"सर्प-स्थिति -संहरण -व्यक्त-घन-नव-घमिनि निर्गुणा इति समुद्र
पोषयति, पोषित-पितामह - शिरच्छेदकर्मणधि ब्रह्म- हननादि-
दोष -निर्मचन सकलनिगमाम् गोचरीधि सामसर्गांचरं
रामेश्वरगोट्रविननदेणवदे।" P. 59 lines 4-7 vpc.

"He paid homage to Ramesvara, who, though manifesting his possession of the three qualities in the creation, preservation and dissolution (of the universe) proclaims his being from attributes (nirguna) (on moving the antithesis:) who manifests his possession of the three qualities in the creation, preservation and dissolution (of the universe) and transcends (the three qualities); who though supporting the act of decapitating Brahma, destroys sins like the sin of slaying a Brahmana (Brahma-hanana-adi-dosa) on removing the antithesis who supports the act of decapitating Brahma and expiates such sins as of slaying a Brahmana); and ho though beyond the scope of the seashore (sagara-tira-gocara) on removing the antithesis: who cannot be comprehended by all the vedas and the sastras and to whom is dedicated a temple built on the shore)."

Here we have a union of apparently antithetical objects. This apparent-not real-contradiction is conciliated when we take the second meaning of the words.

Given below is another example of Tirumalāmbās use of

_Virodhaḥbhāsa:_

वारिसोऽरविवाहिनीशततुपत्र: विनंतितत्तवासप्रि विज्ञमितान्तपः,
वितरणेवन्नलृतिरपिवितरण्येवलृतिः, अजनानान्तेष्ठपन्तोभाषणः,
He was followed by hundreds of armies (vahinisata-anugatah) like the ocean, followed by hundreds of streams (vahini-sata-anugatah). Though besprinkled with showers of rain (varidhara), he exhibited that (pratapa). (Antithesis is removed: the edge of his sword glittered and he displayed his valour). Though famous for charity, he was not famous (ujjvala vrtti) for charity. (Antithesis removed: he was famous for charity and his glorious disposition (ujjvala urtti) in wars (rana) was assured (avita). Though not Viṣṇu (a Janardana), he reposed over the (circle of) hoods (bhoga) of Anantanaga (removing the antithesis it means: He did not oppress his subjects (a-jana-ardana) and enjoyed endless (ananta) pleasures (bhoga). Though siva (savajna) had no liking (a-ruci) for sati (removing the antithesis it means: He was versed in all the branches of Knowledge (sarvajna and delighted in truth (satva).

APRASTUTAPRASAMSA

When there is a description of some irrelevant matter which leads to the description of the relevant one, Aprastuta prasārīṇa occurs.20

Indirect description, is also used by Tirumalāmbā, in which principal theme (prastuta) is implied through the description of the object, which is not relevant (apraśtuta. This is exemplified as below:

सरसि विहरसि लं शत्रुवा वार्तिमधे
लघुवनसर्वयां ते सतिपोरे वनान्ते ।
कृतकङ्गितेः लं किच्च ते विनयशीले
‘If you sport in a lake, your enemies (divert themselves) in the ocean; if you (strol) on the garden-avenue, they (roam) in an extremely terrific wood; and if you (walk) on a pleasure mound, they (scale) the Vindhyas mountain. How are your enemies to be defamed king Acyuta’.

Here, the principal object to be described is the praise of emperor Acyutariya. It has been implied through the praise of his enemies, which is, in fact their defamation.

PARISANKHYA

The name parisankhya is significant. The preposition pari possesses the sense of ‘excluding’ Sarikhva means Bhudhi or parisankhya, thus means the idea or desire of excluding. This figure thus contains the idea or desire of exclusion, which is effected by the mention of well known things it is called parisankhya. 21

Tirumalāmba’s use of parisankhya may be illustrated by the following lines, which describe the reign of King Narasimha:

"पक्षपातः पल्लेशु , प्रधत्ता माल्लेशु , समुत्तात्तता हरेशु , सदेयनालापः प्रणयकुपितदारेषु ,
बाणपातः शरदिनेशु आरियोऽः शरसनेैः निजदेशः कुमुदिनेशु , मूर्त्तीना परिवादिनीहृ , कार्कशं करिकरेषु , आस्तपतनमधिशिवतिशिरिशु , अगतिकतमोक्षेषु , अरित(त) कुलाक्षणगमोक्षदेषु ,
श्रृव्यलाभः प्रबनेषु , विरोधप्रसंगोऽध्वरास्येषु , प्रवन्धुक्तपरिवर्तिता कुप्येषु , नार्यपिरासुखाता
तूपेषु परदूस्तचलमयायवाताविशस्तालि शाम्यारेषु , कीर्तिलक्ष्यलयराजार्यागंगकाठियमयवातानि
कन्ताजकुतलनयान्तवार्तादलकुप्युरामावलेषु च विरेजिरे ।" (P. 12 line 1 P. 13 line 3)

‘There was a falling of the features (paksa-patah) in the case of bids, (but
there was no partiality among the people); there was rutting (pramattata) in elephants, (but there was no heedlessness among the people); there was the condition of having precious central gems (samuttaralata) in necklaces, (but there was no fickleness among the people); there was apologetic conversation (sa-dainya-alapah) in the case of love angry wives, (but there was no melancholy talks among his subjects); there as fall of reeds (hana-patah) in autumanal days, (but there was use of bo-ends (arti-yoga) in the case of bos, (but there was no suffering among his subjects); there was dislike for the sun (mitra-dvesah) in the case of waterlilies, (but there was no hostility to friends among the people); there was regulated rise and fall of notes (murcchana) in the case of seven stringed lutes, but there ere no cases of fainting caused by separation of dear ones among the people); there as roughness (Karkasya) in the trunks of elephants, (but there as no harshness of behaviour among the people); there as fall from a place of elevation (arudhapatanam) in the case of cataracts from the peaks of mountains, (but there was no fall from a position to a lower position in the case of the subjects); there asd non-motion (agatikatvam) in trees, (but there as no resourcelessness among the people); there as onslaught of sarms of bees (alikulaakramanam) in the case of lotuses, (but thee was no attack from hosts of foes among his subjects); there was artificial arrangement of the words of a verse in a figure representing a chain (Srnikhala-bandhah) in literary compositions, (but there as no chaining or imprisonment in the case of the people); there as (ornament of) contradiction (virodha-prasangah) in treatises on rhetorics, (but there was no quarrel among his people); there was unsheathing on the battle-field (pradhanamuktaparivarita) in the case of swords, (but there were no destitute house-holders among his
subjects); there was the state of having the face turned away from the aroheads (margana-paran mukhata) in the case of quivers, (but there was no contemptuousness towards beggars among the people); there were delection of weak points (para-dusana), fallacies (chala), discussion on the vedantic doctrine of maya (mayavada) and checkmate (nigrahasthana) in learned debates, (but there was no censor of others, no deceit, fraudulent speeches, nor prison- houses among the people; there as culiness (Kautilya) in the ladies tresses unsteadiness (cancalya) in their side glances, applying of colours (ragadiyoga) in thei petal like lower lips, hardness (Kathinya) in their beasts and non-existence (Sunya-bhava) in their waist (but there was no crookedness, fickleness, malice, etc., Callousness or empty headedness among his people)". Here, we find affirmative statements ith and implied exclusion of things similar to but other than object mentioned.

ULLEKHA

A mention of one and the same thing in move than one away, due to the variety of persons gasping the self-same object or due to the manifold character of attributes is desired to be the rhetoric ullekha. In other ords, in Ullekhalankāra, a single object is variously described because of the difference in perceivers or in qualities. This alankāra has been beautifully used in the following description of emperor Acyutarāya:

विजेतीक्षणंचरोत्नयगुणं वीरे रसं मूर्तिमात्र
प्रत्यविनिक्तिपि: सहभिलिपन्यागुणं नम् पादम: ।
The wise thought of him as a visible quality of statesmanship; hostile King’s as the heroic sentiment incarnate; friends, as a living desire-granting tree, the subjects, as dharma in a corporeal form and again the redlipped damsels, as cupid personified. Thus every body looked at the lord of the earth with delight.

The emperor is described here as a visible quality of statesmanship, the heroic sentiment incarnate, a living desire-granting tree, dharma in a corporeal form, and cupid personified. This various description is here due to different perceivers.

SAHOKTI

When one word, though expressive of one sense i.e., though naturally connected with one entity, conveys two senses i.e., becomes connected with another entity through the force of the sense of “saha” there arises Sahokti, connected description (Sahokti), is also employed for instance of festivals at the birth of the prince. See the following stanza.
Festivals were in vogue together with merriment; the quarters rejoiced together with the hearts of the good; the reverberations of tabors rose together with blessings, and the symptoms of the iron-age disappeared together with imprisonment (lit, ‘prison-houses’). Here, there is connection with saha (with) and its synonym samam:

SVABHAVOKTI

Svabhavokti or description of nature, consists in the description of the peculiar action and form of a child and others.

The Varadāmbikāparinaya offers also the instances of Svabhavokti or representation of the true nature of things. For example, description of the fight of elephants.

हस्तेन हस्तमकृष्य रद्दी रदाम्यां
संस्थित्य निदुरहतिस्कृतिकुलिहिः ।
घण्डानिनादमुखी करिषी तदि यो
चण्डाहककम्मचमकलप व्यथताम् ॥

"Pulling each other’s trunk with their trunks and striking each other’s tusks with their tusks, so that sparks flew out by their hard impact, the elephants of the two (kings), resonant with the ringing of bells presented a fine spectacle of the progress of the fierce fight.

In this description of the progress of the fierce fight between the armies of Narasimha and the Cola King, elephants, resonant with the ringing of bells, are depicted as pulling each other’s trunks so that sparks flew out by the hard
impact. It is a natural depiction of the two fighting elephants.

**VYETIREKHA**

The name Vyetirekha is significant. Vyetirekha means excellence or superiority. Owing to some characteristic feature, it is stated to be superior to the upamana owing to its possession of some characteristic feature. That is why the figure is called Vyetirekha. Another example of Vyetirekha occurs in the description of Narasimha’s western campaign. It reads as below:

```plaintext
सिरि जले रेतुःकारी पूर्ण तदम्पुत्रः नेति कवेयायः ।
संतु प्रवाहेषु गुणाभिरामकृते सतामपतमयवयनान् । ॥ V 49 ॥ P. 61
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Formerly a bridge was constructed (by him in the person of Rāmacandra), on the calm waters (of the sea). But there was nothing marvellous about it. (While now) he, charming with his virtues, simultaneously constructed a bridge on the Kāverī, when it was in flood, and struck wonder in the hearts of the good.

Here the upameya (bridge on Kaveri) is compared with the bridge constructed by Rāma. But poetess says that bridge on the Kaveri (upameya) is superior in construction to that of upamāna (i.e., the bridge constructed by Rāma).

Here two bridges, first on the Kaveri river, and second on the ocean, are compared to each other. But, the bridge on the Kaveri is described as superior to that on the ocean. Hence this verse, illustrates the figure Vyetirekha Alāṅkāra.
From the foregoing analysis, it is crystal clear that in order to create poetic charm, the poetess has employed various figures of speech viz., Anuprāsa, Yamaka, Slesa, upama and its various types, Utpreksā and its various types, Rupaka, Atisayokti, Virodhābhāsa, Aprastutaprasamsa, Parisaṅkhya Ullekha, Sahokū, Svabhavokū, and Vyetirekha the respective examples of each have been discussed above. Although she prefers upama to most other Alaṅkāras, she has not stuck to any one figure, but she has used different Alaṅkāras and left them according to the occasion.

The use of all these Alaṅkāras has subserved the delineation of Rasās and has added much in the expression of the ideas. The focus of her attention is not on the Alaṅkāras, which have only been employed to fit to the purpose. She has not sought to display her knowledge of Rhetorics but to use them only as a means to bring additional charms to her work. Therefore, Tirumalāmbā stands as a good poetess.
References

1. Vamana's Kāvyalaṅkāra sutra Vṛtti. I 2
   Ed. Bechan Jha, chaukamba Sanskrit series office Varanasi II Ed. 1976

2. Ibid I P. 7

3. Ānandavardhana, Dhvanyāloka, (Ed.) pt. Srisobhita Misra, chowkambha
   Sanskrit series, Banāras, 1953, P. 163,
   अध्ययनसाक्षरत्तरस्तपिन ग्रंथां यत्र भाष्यते ।
   तत्रस्तो न वाच्यस्य नासी मायाः ध्वनीन्ततः ॥

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   न कार्त्तमपि निर्दूष विभाषि वनितामुखम् ॥ I - 13

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   काव्यशोभाकारानु धर्मन्तपक्षारानु प्राचार्यते ।
   ते चार्थिपि विक्रमादि कस्तन्तु कास्पर्गन वक्ष्यति ॥ ॥ ॥

6. Agnipurāṇa, Ed. Hari Narayan Apte, Ānandasrarna Mudranālaya,
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   अलङ्कारहिताः विधवेव सरस्वती ॥

   कार्यं ग्राह्यं अलङ्कारान्तु ॥ I-2- PP 3-7

8. Vāmana, Kāvyālaṅkāra Sutravṛtti Ibid. PP. 85-86.
   सीतरथम् अलङ्कार ॥ P. 85-86

9. Ānandavardhana Dhvanyloka, ed. Dr. K. Kishnamoorthy
10. Vishvanātha, Sahityadarpana, Kūmūdanaśanray (Ed.) culcutta, 1958 ch. X 3 P. 37

अनुप्रास वद्यसामूं वैभाषिकोपि स्वरस्य यतुः

छैने वनन वद्यसामूं वत्र्द्धतुः सामान्यन्यकः


अयं सामन्य भिन्ननामम् वर्णनामम् सा पुनः ब्रह्मवतीः । 6ab P. 306

12. Vishvanātha Sāhityadarpana, OP-cit X 11 P. 29

भिन्नः पद्दतिः कारकायनां शेषो इत्यते

13. Mammata Kāvyāprakāśā, OP.cit X P. 34

सामान्यसङ्गम भेदे

उपमानोपभेदों न कर्त्य कारणार्थिकाः, सामान्याः

भवतीति तत्त्वेऽव समानो धर्ममपि संबंधं उपरमा

पूर्ण लूसा च

उपमानोपभेदव सामान्य धर्ममपि प्रतिपादकानुपादाने

एकताः व्यवस्थयानाः वा लोपे लूसा: ।

14. Mammata, Kāvyāprakāśa Ibid X P. 45

सम्बन्धनमन्योदेशः प्रकृत्वस्य समेत यतुः
15. Mammata Kāvyaprakāśa, Ibid X P. 48
तदृ स्पकमेधे य उपमानोपययोः ।

16. Mammata, Kāvyaprakāśa Ibid X P. 63

निगीताघवस्य तु प्रवृत्तस्त्य परेण यत् ।

प्रवृत्तस्य यदन्वलं यथार्थीति च कल्पनम् ॥

17. Mammata Kāvyaprakāśa Ibid X P. 75

सामान्यं वा विशेषं वा तदनेन समवेति ।

यत्र सोडार्थत्वात् साधारणेऽति वा ॥

18. Mammata, Kāvyaprakāśa, Ibid X P. 76

विसेचः सोदविशेषस्य विरूपणेन यदृ वचः ॥

19. Mammata, Kāvyaprakāśa, Ibid X P. 58

उपस्तुतप्रशंसा या सा सैव प्रस्तुतात्मया ॥

20. Mammata, Kāvyaprakāśa Ibid X P. 94

किंविति पृष्ठमृण्डुं वा किंवितं यत् प्रकल्पते ।

तदृ गन्यस्योपहय परिसंचय तु सा स्मृता ॥

21. Vishwanātha, Sāhityadarpana, OP-cit P. 186

एकत्यानेनकोल्लेखो यः स उल्लेख इत्यते ।

22. Mammata, Kāvyaprakāśa, OP-cit X P. 81

सा सहस्तति: सहार्यस्य वलादेकं दिवाचकम् ॥

23. Mammata, Kāvyaprakāśa, Ibid. X P. 79,

स्वभावोक्तस्तु हिंम्भादेः स्वक्रियास्त्यवर्णनम् ॥

25. Mammata, Kāvyaprakāśa, Ibid. X P. 68

उपमानाद यदन्वलं व्याख्यातं स एव स: ।