

CHAPTER – IX

LITERARY APPRECIATION

This chapter includes the literary appreciation of compositions pertaining to the medieval as well as modern poetesses and the discussions regarding the topics like, Form of the *Kāvya* (*Kāvya Prakāra*), Sentiment (*Rasa*), Poetic Blemish (*Doṣa*), Quality or Excellences (*Guṇa*), Literary Style (*Rīti*), Figures of Speech (*Alaṅkāra*), Propriety (*Aucitya*), Literary maturity (*Pāka*) and Metre (*Chanda*).

I have mainly followed the views of Viśvanātha (c. 1384 AD) the author of *Sāhityadarpaṇa*, while discussing the above-mentioned topics. Among the poetess belonging to the medieval period only Gaṅgādevī has defined – *Kāvya Lakṣaṇa*, *Kāvya Prayogana* and *Kāvya Hetu*.

Kāvya Lakṣaṇa :

Numerous definitions of *kāvya* have been stated by several rhetoricians. Earlier rhetoricians like Bhāmaha (6th Century AD) Rudraṭa etc. treat *Śabda* (words) and *Artha* (meaning) as equally prominent while others give prominence to *Śabda* (words) in a *kāvya* (poetry).

Bhāmaha (6th Century A.D.) :

शब्दार्थौ सहितौ काव्यं ।काव्यालङ्कार-१.१६॥

Rudrata (c. 850 AD) :

ननु शब्दार्थौ काव्यं ।काव्यालङ्कार-२.१॥

Dandin (6th-7th Century) :

तैः शरीरं च काव्यानामलंकाराश्च दर्शिताः ।

शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली ॥काव्यादर्श-१.१०॥

Mammata (12th Century AD) :

तददोषौ शब्दार्थौ सगुणावनलंकृती पुनः क्वापि ।काव्यप्रकाश-१॥

Viśvanātha (c. 1384 AD)

वाक्यं रसात्मकं काव्यं [रस एव आत्मा साररूपतया जीवनाधायको यस्य]।सा.द.।

Jagannātha (17th Century AD) :

रमणीयार्थप्रतिपादकः शब्दः काव्यम् ।रसगङ्गाधर-२॥

According to Viśvanātha, the author of *Sāhityadarpaṇa*, the Poetry or *kāvya* is conceived here as human figure forming or having the body in the form of *Śabda* (word) and *Artha* (meaning) containing the *Ātmatattva* (soul) corresponding to *Rasa*, the principal factor in a *Kāvya*, endowed with the virtues like valour etc. equivalent to the poetic excellences like *Mādhurya* (Sweetness), *Ojas* (Forcefulness) and *Prasāda* (Perspicuity). Getting disfigured (*Doṣa*) by some drawbacks or defects like *Śrutiduṣṭa*, decorated by a particular style as well as the precious ornaments comparable with the figures of speech like *Upamā Ananvaya*, etc.

काव्यस्य शब्दार्थौ शरीरम्, रसादिश्चात्मा, गुणाःशौर्यादिवत्, दोषाःकाणत्वादिवत्, रीतयोऽयवयवसंस्थानविशेषवत्, अलंकाराःकटककुण्डलादिवत्, इति ।सा.द.॥

Thus we can say that *Śabda* and *Artha* form the outer part of the *kāvya*. Just as the physical body of a person should be healthy, faultless and charming as far as possible, similarly, the word and their connotations in the *Kāvya* should convey, the faultless and charming form of the poetry. In short, the words in the poetry should be soft, gentle, sweet and meaningful bereft of the harsh consonants.

Kāvya Prayojana :

Bhāmaha is said to be the first to mention four *Puruṣārtha* (goals) as the purpose of *Kāvya* :

धर्मार्थकाममोक्षेषु वैचक्षण्यं कलासु च ।

प्रीतिं करोति कीर्तिं च साधुकाव्यनिबन्धनम् ॥काव्यालङ्कार-१.२॥

The purpose of *Kāvya* is mainly, the attainment of fame and delight (*Ānanda*) as stated by Bhāmaha.

Mammaṭa says :

काव्यं यशसर्थकृते व्यवहारविदे शिवेतरक्षतये ।
सद्यः परनिवृत्तये कान्तासंमिततयोपदेशयुजे ॥काव्यप्रकाश-१.२॥

Viśvanātha, the learned author of *Sāhityadarpaṇa*, lays down *Dharma*, *Artha*, *Kāma* and *Mokṣa* to be the aim of poetry :

चतुर्वर्गफलप्राप्तिः सुखादल्पधियामपि ।
काव्यादेव यतस्तेन तत्स्वरूपं निरूप्यते ॥सा.द.-१.२॥

Among the medieval poetesses it is Gaṅgādevī who has specified the fourfold purpose of poetry. She says the poetry promotes fame, wealth, destroys baseness and awakens delight :

करोति कीर्तिमर्थाय कल्पते हन्ति दुष्कृतम् ।
उन्मीलयति चाह्लादं किं न सूते कवेः कृतिः ॥मधुराविजयम्-१.२३॥

We can say thus that she might have composed this *Mahākāvya* to obtain fame, reputation and attain prestige in the court of king Kamparāya. Also, we can say that since she was the queen of Kamparāya, she might have composed this *Mahākāvya* for giving delight to her husband Kamparāya.

Poetess Rāmabhadraṁbā might have composed this *Mahākāvya* *Raghunātha-Abhyudaya* for attaining the reputation by composing such *kāvya* in praise of Emperor Raghunātha Nāyaka :

आनन्दितौ भूमितले हरीशविभीषणौ येन विशिष्य ताभ्याम् ।
नाम्ना च भक्त्या रघुनाथनेतुर्भद्राणि कुर्वीत स रामभद्रः ॥रघुनाथाभ्युदयम्-१.१॥

Similarly, in the *Khaṇḍakāvya Santānagopāla* poetess Lakṣmī Rājñī has described the ardent desire (*Kāma*) for *Santāna* (Children) :

हाहा हरे! जगदीश कृपाम्बुराशे पादारविन्दविनतावनलोलुपात्मन् ।
पापात्मनो मम सुतोऽयमभूद गतासुः श्रीवासुदेव सदयं परिपालयैनम् ॥सं.गो.-१.३॥
अत्रान्तरे स्वजनकर्मणि यादवानां प्रीत्यै समेत्य निवपन्नमरेन्द्रपुत्रः ।
श्रुत्वा सुतेऽस्य नवमेऽपि मृते विलापं विप्रस्य निःसहमना वचनं बभाषे ॥सं.गो.-१.१४॥

Kāvya Hetu :

According to the celebrated poeticians like Bhāmaha, Daṇḍin, Maṃmaṭa, a poet must be endowed with certain virtues like *Pratibhā* (Imagination), *Vyutpatti* (Calibre) and *Abhyāsa* (Constant practice), while Rājaśekhara, Vāgbhaṭṭa and Jagannātha consider *Pratibhā* (imagination) only to be the main cause (*Hetu*) of the poetry.

Rhetoricians like Bhāmaha, Daṇḍin and Maṃmaṭa have defined *Kāvya Hetu* :

काव्यं तु जायते जातु कस्यचित् प्रतिभावतः ॥काव्यालङ्कार-१.५॥

नैसर्गिकी च प्रतिभा श्रुतं बहु च निर्मलम् ।

अमन्दश्चाभियोगोऽस्याः कारणं काव्यसंपदः ॥काव्यादर्श-१.१०३॥

शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षवात् ।

काव्यशिक्षयाऽभ्यास इति हेतुस्तदुद्भवे ॥काव्यप्रकाश-१.३॥

Among the compositions belonging to the medieval period, we mostly find ‘*Śakti*’, (capacity) of composing good poetry. This ‘*Śakti*’ is also called *Pratibhā* revealed by the poetesses like Gaṅgādevī, Rāmabhadraṁbā, Devakumārikā and Lakṣmī Rājñī. It is however found that the features like *Nirmalam-śrutam* (excellent scholarship), *Ananya-abiyoga* (uninterrupted dedication) and *Vyutpatti* (calibre) are found only in few cases of some erudite poetesses like Gaṅgādevī (14th Century AD), Rāmabhadraṁbā (17th Century AD), Pandita Kshama Rao (21st Century AD), Nalini Shukla (21st Century AD), Uma Deshpande (21st Century AD) of the medieval and modern period.

Through the study of the *Mahākāvyas* and *Khaṇḍakāvyas* like *Madhurāvijayam*, *Raghunātha-Abhyudaya*, *Vaidyanātha-prāsāda-prāśasti* and *Santānagopāla*, we find that the poetesses Gaṅgādevī, Rāmabhadraṁbā, Devakumārikā and Lakṣmī Rājñī are endowed with excellent *Pratibhā* (poetic imagination) creating the composition replete with literary beauty, poetic charm and historical depiction.

Moreover, copious references to celebrated authors and poets as well as to a number of well-known texts reveal their scholarship and in-depth study of several scriptures and different branches of knowledge. These ladies must have obtained appropriate education of not only Sanskrit literature, but also Grammar, Poetics, Prosody, Mythology, Metaphysics, etc.

In case of modern poetesses, Kshamadevi Rao has proved her capability to compose different forms of Sanskrit literature with ease and felicity. Such great poetic skill or *Pratibhā* is not prominently found in case of other modern poetesses.

Since I have taken up the study of the *Mahākāvyas* and *Khaṇḍakāvyas* composed in the medieval period, I hereby, briefly discuss their characteristics and features in following pages.

The *Mahākāvya* is defined in various texts like Bhāmaha's *Kāvyālaṅkāra* (I/18-23), *Agnipurāṇa* (chap. 337), *Kāvyamīmāṃsā*, *Pratāprudrayaśobhuṣaṇa*, also but, all these definitions are almost similar to that of Daṇḍin (I.14-20) and Viśvanātha (chapter VI).

The well-known poetician Viśvanātha has enumerated prominent characteristics of *Mahākāvya* in following verses :

सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः ॥सा.द.-६.३१५॥

सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः ।

एकवंशभवा भूपाः कुलजा बहवोऽपि वा ॥सा.द.-६.३१६॥

शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते ।

अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसंधयः ॥सा.द.-६.३१७॥

इतिहासोद्भवं वृत्तमन्यद्वा सज्जनाश्रयम् ।

चत्वारस्तस्य वर्गाः स्युस्तेष्वेकं च फलं भवेत् ॥सा.द.-६.३१८॥

आदौ नमस्कियाशीर्वा वस्तुनिर्देश एव वा ।

क्वचिन्निन्दा खलादीनां सतां च गुणकीर्तनम् ॥सा.द.-६.३१९॥

एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः ।

नातिस्वल्पा नातिदीर्घाः सर्गा अष्टाधिका इह ॥सा.द.-६.३२०॥

नानावृत्तमयः क्वापि सर्गः कश्चन दृश्यते ।
 सर्गान्ते भाविसर्गस्य कथायाः सूचनं भवेत् ॥सा.द.-६.३२१॥
 संध्यासूर्येन्दुरजनीप्रदोषध्वान्तवासराः ।
 प्रातर्मध्याह्नमृगयाशैलर्तुवनसागराः ॥सा.द.-६.३२२॥
 संभोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः ।
 रणप्रयाणोपयमन्त्रपुत्रोदयादयः ॥सा.द.-६.३२३॥
 वर्णनीया यथायोगं साङ्गोपाङ्गा अमी इह ।
 कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा ॥सा.द.-६.३२४॥
 नामास्य, सर्गोपादेयकथया सर्गनाम तु । ¹

According to Viśvanātha a *Mahākāvya* should contain the cantos, which are neither too long nor too short. Verses in each canto should be composed in various metres. Each canto should generally consist of one uniform metre, which should be changed at the end of a canto. There should be suggestion of the future events in the concluding verses of each canto.

In the *Mahākāvya Madhurāvijayam* the poetess Gangādevi has defined *Kāvya*. She says : “Even a single salt particle spoils the liquid essence of black sandal (*Kālāgaru*), so too, even the smallest defect in a poetic work renders it censurable :

प्रबन्धमीषन्मात्रोऽपि दोषो नयति दूष्यताम् ।
 कालागरुद्रवभरं शुक्तिक्षारकणो यथा ॥मधुराविजयम्-१.१८॥

Accordingly, there are nine cantos in the *Mahākāvya Madhurāvijayam* which are neither too long nor too short because we do not find more than 100 verses or less than 25 in any canto of this *Mahākāvya*. In each canto generally we find one metre, which is changed at the end.

¹ *Agñipurāṇa* (337.24-32), *Kāvyaadarśa* (I.14-20), *Sāhityadarpaṇa*-VI Pariccheda – Satyavṛta Śimha Śāstrī

<i>Mahākāvya Madhurāvijayam</i>		
Canto Number	Metre	Metre at the end
I	Anuṣṭup	Vasantatilakā
II	Upajāti	Mālinī
III	Varṇasastha	Hārinī
IV	Anuṣṭup	Śārdūlavikrīḍitam
V	Dhṛtaviḷambita	Mālinī
VI	Puṣpitāgrā	Śikharinī
VII	Viyoginī	No change
VIII	Aupachandas	No change
IX	Upajāti	No change

At the close of every canto generally we get the suggestion of the future event; e.g. : In the concluding verses of the third canto, it is said that on the advice of his father Bukka, Prince Kampana departs for the conquest of South. This is the information of the march undertaken by prince Kampana described in the next canto-IV :

अथ नृपसुतस्सान्ध्यं निर्माय कर्म सभां गतः

क्षणमिव गुरोराज्ञां राज्ञां गणाय निवेद्य सः ।

विमतविजयव्यग्रोत्साहान् विहाय गृहाय ता

नरमत सुखी शय्यागेहे सरोजमुखीसखः ॥मधुराविजयम् ३.४७॥

The poetess has given the name to each canto except the first one. Similar title is also given by the commentator Subramanya Shastry.

	Name of the Cantos by Poetess Gaṅgādevī		Name of the Cantos by the Commentator Subramanya Sastry
(i)	—	(i)	Rājadampatyosukhānubhūti
(ii)	Kumārajananam	(ii)	Kumāroṭtpatti
(iii)	Jaitrayātrādeśa	(iii)	Kāñcīpuramadhurāpuravijaya
(iv)	kāñcīpuravijayaprasāmsā	(iv)	Kāñcīpuravijayavarṇana
(v)	Kamparāyarājyaparipālana	(v)	Rājyaparipālanarṭupabhoga-varṇanam
(vi)	Vanavihārajalakriḍāvarṇana	(vi)	Jalakridāvanavihāra-prasāmsā
(vii)	Chandrodayakīrtana	(vii)	Chandrodayavarṇana

(viii)	Madhurādidivatādivyāstra- pradānam	(viii)	Divyāstrapradānapradānam
(ix)	Madhurāvijayasādāna	(ix)	Madhurāvijayampraśamsā

Accordingly, there are twelve cantos in the *Mahākāvya Raghunātha-Abhyudaya*, which are neither too long nor too short. In each canto generally we find one metre, which is changed at the end.

Mahākāvya Raghunātha-Abhyudaya		
Canto Number	Metre	Metre at the end
I	Upajāti	Vasantatilakā
II	Mālabhāriṇī	Vasantatilakā
III	Indravajrā	Mālinī
IV	Prabodhitā or Mañjubhāṣiṇī	Śālinī
V	Rathoddhattā	Mālinī
VI	Indravajrā	Vasantatilakā
VII	Upendravajrā	Śālinī
VIII	Pañcacāmara	Vasantatilakā
IX	Upajāti	Mālabhāriṇī
X	Śālinī	Śārdūlavikrīḍitam
XI	Varṇasāstha	Śārdūlavikrīḍitam
XII	Mālabhāriṇī	No change

Also, at the close of every canto, generally we get the suggestion of the future event. In canto VII youth of prince Raghunātha is described :

कलाः समस्ताः क्रमतः समेत्य प्रवृद्धिभाजं नरपालसूनुम् ।

प्रजा व्यलोकन्त तदा प्रमोदात्पतिं रजन्या इव भासमानम् ॥रघुनाथाभ्युदयम्-६.५८॥

After defeating Colaga, the ruler of Devikottah, king Raghunātha started his march towards Jaffna to get back the Kingdom from Portuguese to the king of Nepal :

आचक्रवालवसुधावसथैर्नृपालैरत्यद्भुतेदृशपराक्रमतोऽतिहृष्टैः ।

प्रस्तूयमाननिजबाहुमहास्तदानीमानन्दसान्द्रहृदयोऽजनि भूमिपालः॥रघुनाथाभ्युदयम्-८.१०२॥

No canto has been given the name by the poetess but we find uniform colophon :

“इति श्रीरामभद्रकरुणाकटाक्षलब्धसारसारस्वतप्रवर्धमानशतलेखिनीसमसमयलेखनी-
याष्टभाषाकल्पितचतुर्विधकवितानुप्राणितसाहित्यसाम्राज्यभद्रपीठारूढरामभद्राम्बाविरचिते
रघुनाथाभ्युदये प्रथमः सर्गः ”

The main theme (*Kāvyaavṛttam*) in this *Mahākāvya Madhurāvijayam* is historical because the Nāyaka i.e. the hero of the kāvya king Kamparāya belongs to the family of *Śaṅgama* dynasty (14th century AD). The first Emperor of this dynasty was King Bukka and Harihara-I who established the Empire of Vijaynagar and ruled over it (1336-1374 AD). Hence it is *Itihāsodbhava* and not imaginary. Naturally, therefore, among the four *Puruśārthas* *Dharma*, *Artha*, *Kāma*, *Mokṣa*; it is *Dharma* (Purity), which is mainly highlighted here. By establishing the Empire of Vijaynagar and by defeating Muslim kings like Jalaluddin Hasan Shah, the Sultan of Madhura, King Kamparāya and his ancestors strove to bring about communal harmony and peace in this part of South India.

Viśvanātha has stated that in the beginning of the kāvya there should be salutation to the deities or indication of the theme - *Vastu Nirdeśa*.

Gaṅgādevī commences *Madhurāvijayam Mahākāvya* with the salutation (or invocatory verses) addressed to deities like Lord Gaṇeśa, Pārvatī-Parameśvara and Goddess Sarasvatī. She says : “May the elephant faced God, who like the divine *Kalpavṛkṣa*, fulfils the desire of those that surrender to his grace be favourable to the good :

कल्याणाय सतां भूयाद् देवो दन्तावलाननः ।

शरणागतसङ्कल्प कल्पनाकल्पपादपः ॥मधुराविजयम्-१.१॥

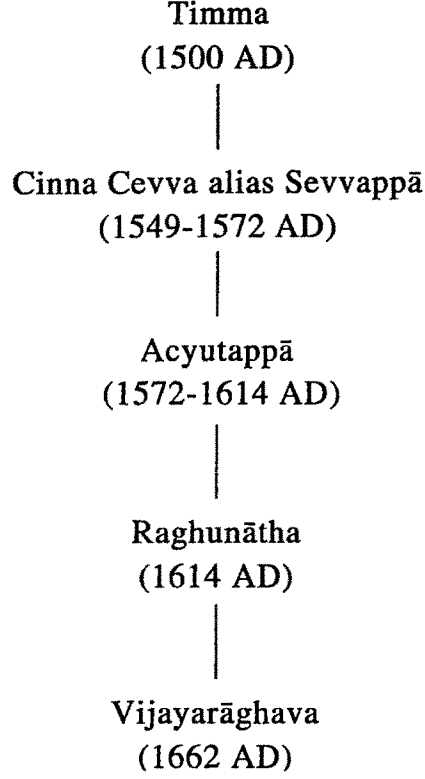
स्रष्टुः स्त्रीपुंसनिर्माण मातृकारूपधारिणौ ।

प्रपद्ये प्रतिबोधाय चित्रकाशात्मकौ शिवौ ॥मधुराविजयम्-१.२॥

महाकविमुखाम्भोज मणिपञ्चरशारिकाम् ।

चैतन्यजलधिज्योत्स्नां देवीं वन्दे सरस्वतीम् ॥मधुराविजयम्-१.३॥

In the *Mahākāvya Raghunātha-Abhyudaya* the main theme is historical and not imaginary, because king Raghunātha belonging to the *Tuluva* Dynasty of Vijaynagar Empire is depicted here :



Naturally therefore, as it is pointed in *Mahākāvya Raghunātha-Abhyudaya* out of the four *Puruṣārthas*, *Dharma* is mainly highlighted in this composition.

Rāmabhadraṁbā commences '*Raghunātha-Abhyudaya Mahākāvya* with the salutation addressed to deities like Lord Rāma, Goddess Lakṣmī, God Śiva, Goddess Pārvatī, Lord Gaṇeśa and Goddess Sarasvatī :

आनन्दितौ भूमितले हरीशविभीषणौ येन विशिष्य ताभ्याम् ।
 नाम्ना च भक्त्या रघुनाथनेतुर्भद्राणि कुर्वीत स रामभद्रः ॥रघुनाथाभ्युदयम्-१.१॥

परस्परस्पर्धितयेव शक्तिं प्रौढां सदैश्वर्यमपि प्रसूते ।
 भागद्वयं यद्वपुषः स पायान्नारीनरात्मा रघुनाथभूपम् ॥रघुनाथाभ्युदयम्-१.५॥

The *Nāyaka* (hero) of the *Mahākāvya Madhurāvijayam* is King Kamparāya

born in the *Kṣatriya* family of well-known *Viṅṅa* dynasty :

स तीर्थलब्धायुधशस्त्रसंविदा गुणाभिरामो गुरुणैव शिक्षितः ।
 शरासनासिप्रमुखेषु शातधीरगच्छदस्त्रेष्वखिलेषु पाटवम् ॥मधुराविजयम्-३.२॥
 स सत्यवाग्भूरिबलो धनुर्धरस्तुरङ्गमारोहणकर्ममर्मवित् ।
 कृपाणविद्यानिपुणः पृथाभुवामदर्शि सङ्घात इवैकतां गतः ॥मधुराविजयम्-३.३॥¹

Like the earlier historical poems *Raghuvamśa* *Aśvaghoṣa Śiśupālavadha*, *Madhurāvijayam* also depict various celebrated personalities like king Harihara, king Bukka etc. This text sheds light on a number of events and episodes, which took place in the life of king Bukka and his son king Kampana.

King Kampana killed Śambuvarāya in the battle field. With the fame of his victory, duly established in Kanchi, he set up a prosperous rule over Tuṇḍīramāṇḍalam destroying confusion in cast and religious orders, defeated kings like Jalaluddin Hasan Shah and the Sultan of Madhura as revealed from the following verses :

अथ वञ्चिततत्खड्ग प्रहारः कम्पभूपतिः ।
 अकरोदसिना चम्प ममरेन्द्रपुरातिथिम् ॥मधुराविजयम्-४.८२॥
 ततस्तुलुष्कान् युधि कान्दिशीका नालोक्य विष्फारितघोरशार्ङ्गः ।
 कम्पक्षितीन्द्रं यवनाधिराजः प्रत्यग्रहीद्वत्र इवामरेन्द्रम् ॥मधुराविजयम्-९.२३॥

The hero of *Mahākāvya Raghunātha Abhyudaya* is king Raghunātha born in a *Kṣatriya* family of well-known *Tuluva* Dynasty ruling over Vijaynagar in the 17th century.

The ancestors of king Raghunātha Nāyaka are briefly depicted by poetess Rāmabhadraṁbā in canto VI of the *Mahākāvya Raghunātha-Abhyudaya*. Timma was the first ancestor of the *Tuluva* Dynasty and his queen was Bayyāmbikā :

सरोजगर्भस्य सरस्वतीव पद्मेव पाथोरुहलोचनस्य ।
 पतिव्रतासु प्रथमाभिधेया बय्याम्बिका तस्य बभूव भार्या ॥रघुनाथाभ्युदयम्-६.४॥

¹ Other verses are :3.12; 9.37,38

King Cevva (1549–1572 AD) was their son who became the first ruler of Tanjore. Cinna Cevva's son was Acyutappā Nāyaka, who ruled about 1572–1614 AD and married Mūrtyambikā and had a son Raghunātha, the hero of the *Mahākāvya* :

सतीगुणानां वसतिः सतीव पद्मेव वाणीव जगत्प्रतीता ।
मूर्त्यम्बिका शोभनमूर्तिरस्य भार्याभवद्भव्यतरस्वचर्या ॥रघुनाथाभ्युदयम्-६.२०॥

The majestic personality of young Raghunātha is depicted by the poetess in the final verse of the sixth canto :

विद्याविवेकविनयादिमजन्मभूमिं विश्वंभराजनविलोचनभागधेयम् ।
आनन्दसान्द्रहृदयावनुवेलमात्मजातं विलोक्य जननीजनकावभूताम् ॥रघु.-६.५९॥

The prince was endowed with erudition, discretion and modesty and was a very fortunate person by working with whom the relatives including his parents experienced a great bliss and delight. He was the King who undertook a number of expeditions and various noble deeds and this fact is suggested in the above verse.

According to Viśvanātha, a *Mahākāvya* should contain the description of various aspects of nature like sunrise, sunset, rivers, lakes, ponds as well as birth of a son and warfare etc.

In this *Mahākāvya Madhurāvijayam*, we get beautiful depiction of nature. As described by poetess, the town gates were like the peaks of Sumeru emitting rainbow colours adorning the city. Moreover, the city had sporting lakes (*Krīḍāsaras*), fragrant with the smell of lotuses. Those lakes had gem-studded steps and were always full of beautiful swans. Poetess also describes the reddish orb of the moon which appeared on the eastern direction like the mark on the forehead of a beautiful maiden :

स्फुरन्मणिप्रभाहूत पुरुहूतशरासनैः ।
सुमेरुशृङ्गसंकाशैर्गोपुरैरुपशोभिता ॥मधुराविजयम्-१.४६॥
कमलामोदमधुरैः कलहंसकुलाकुलैः ।
क्रीडासरोभिस्सहिता मणिसोपानमञ्जुलैः ॥मधुराविजयम्-१.४९॥

अथ किञ्चिददृश्यतैन्दवं वपरादोदयरागलोहितम् ।
बलशासनदिग्विलासिनी मुखसिन्दूरललाम कोमलम् ॥मधुराविजयम्-७.३६॥¹

Description of War :

Poetess Gaṅgādevī has described the scenes of the battle field and the fight of king Kampana with the Muslim ruler Jalaluddin Hasan Shah. As described by the poetess, the weapons falling down in the battle field lit up both earth and sky by their lustre :

अथ प्रववृते युद्धं सेनयोरुभयोरपि ।
पतदुत्पतदस्त्रांशु ज्वलितोर्वीनभस्थलम् ॥मधुराविजयम्-४.७०॥
भ्रश्यत्तालफलाकारैः प्राकाराद्वणपातितैः ।
रणश्रीकन्दुकभ्रान्तिर्विदधे वीरमूर्धभिः ॥मधुराविजयम्-४.७१॥
अथाग्रहीत्कम्पननृपस्तमेव कौक्षेयकं कालकरालरूपम् ।
व्यापादनार्थं यवनेश्वरस्य यः प्रेषितः प्राक्कलशोद्धवेन ॥मधुराविजयम्-९.३५॥²

Description of City Vijaynagar :

The city Vijaynagar was prosperous and it was surrounded by river Tuṅgabhadra. Besides, it was full of flowering trees like Campaka, Aśoka, Nāga and Kesara. The palaces too, were very lofty like the clouds of the autumn. The city looked like the mark of beauty adorning the forehead of the lady known as Earth's southern Quarter :

तस्यासीद्विजया नाम विजयार्जितसंपदः ।
राजधानी बुधैश्श्लाघ्या शक्रस्येवामरावती ॥मधुराविजयम्-१.४३॥
विकसद्वनितावल्ली विलासवनवाटिका ।
दक्षिणाशासरोजाक्षी फाललीलाललाटिका ॥मधुराविजयम्-१.५१॥³

Poetess Gaṅgādevī depicts love sports and water sports of king Kampana in the following verses. As depicted by the poetess, king Kampana enjoyed the company of the beautiful ladies and used to remain in the

¹ Other verses are : 1.44; 7.7,8,11,12

² Other verses are : 9.13,17,31

³ Other verses are : 1.44,49,54,59

inner apartments with his beautiful spouse, whose breasts were besmeared with saffron paste. :

बहुलकुङ्कुमपङ्कविलेपन प्रसूमरोष्मपयोधरमण्डलैः ।
 अरमताविरतं रमणीजनैरगरुगन्धिषु गर्भगृहेषु सः ॥मधुराविजयम्-५.५५॥¹
 अवनिपतिरसिक्त दीर्घिकायां मुखकमलं सलिलेन साभिलाषम् ।
 किमपि समधिकार्द्रपक्ष्मलेखं वदनमभूदरुणेक्षणं परस्याः ॥मधुराविजयम्-६.५७॥²

Religious Rituals :

Description of a Birth of a Son :

अथ प्रशस्ते दिवसे समस्तैः मौहूर्तिकैस्साधितपुण्यलग्ने
 असूत सूनुं नरनाथपत्नी देवी महासेनमिवेन्दुमौलेः ॥मधुराविजयम्-२.१४॥³

Moreover, king Acyuta and queen Mūrtyambikā were without any issue for a long time. But were blessed by Lord Viṣṇu with a son of unparalleled greatness. There was happiness all around due to the birth of a son and it seemed as if all the directions have been brightened by the birth of a son :

एवं ब्रुवत्येव रमाहदीशे प्रणम्य भूयः पदयोरमुष्य ।
 हस्तौ समानीय तदावनीन्दुः पुत्रं यथाचे भुवनैकपूज्यम् ॥रघुनाथाभ्युदयम्-६.३५॥⁴

In the *Mahākāvya Raghunātha-Abhyudaya* poetess has described the *Nāmakaraṇa Saṁskāra* (Name-giving Ceremony) of prince Raghunātha :

पुरातनैरद्यतनैश्च पुण्यैः पुत्रत्वभाजः पुरुषोत्तमस्यः ।
 राजा स चक्रे रघुनाथनाम शास्त्रोक्तमार्गेण सधर्मदारः ॥रघुनाथाभ्युदयम्-६.५६॥

Coronation Ceremony :

सभान्तरे तत्र शुभे मुहूर्ते महत्तरे मङ्गलतूर्यघोषे ।
 आरोपयन्नन्दनमच्युतेन्दुः सिंहासनं संश्रितराजचिह्नम् ॥रघुनाथाभ्युदयम्-७.४०॥
 राज्याभिषेके रघुनाथनेतुः पादाम्बुजे हेममयैः प्रसूनैः ।
 अभ्यर्च्य नीराजनमात्ममौलिमाणिक्यदीपैर्महिषा व्यतन्वन् ॥रघुनाथाभ्युदयम्-७.४१॥

¹ Other verses are : 5.57,61,62; 6.58,60

² Other verses are : 6.59,60,62

³ Other verses are : 2.22,28

⁴ Other verses describing the birth of a son are : VI.38, 39, 40, 41, 49, 50, 53, 54, 56.

The coronation ceremony of 'prince' Rāghunātha took place on an auspicious day where there was the holy sound of different musical instruments being played. King Rāghunātha was endowed with all the royal marks of becoming a king.

The city Tajjānagarī, presently called Tanjore, is elaborately and beautifully described by the poetess Rāmabhadrāmbā.

According to the poetess this city was an abode of the Goddess Lakṣmī and the divine beings. There were huge excellent elephants (Gandhanāga) capable of subduing even the divine elephant. Along with the elephants there were majestic horses, which were used by the kings on the battlefield :

आनन्दितौ भूमितले हरीशविभीषणौ येन विशिष्य ताभ्याम् ।
नाम्ना च भक्त्या रघुनाथनेतुर्भद्राणि कुर्वीत स रामभद्रः ॥रघुनाथाभ्युदयम्-१.१॥
करिणो निजगौरवेण यस्यामधरीकृत्य दिगन्तगन्धनागान् ।
अवनौ मदमष्टधा दधानाः प्रकटं तज्जयितां प्रदर्शयन्ते ॥रघुनाथाभ्युदयम्-२.१३॥

The gardens of the city were full of trees & creepers blossomed with fragrant flowers :

सततं प्रमदावने समन्ताद्विविधान्पुष्पितपादपान्विलोक्य ।
कथयन्ति यदन्तरा वसन्तं रघुनाथं रमणीजना वसन्तम् ॥रघुनाथाभ्युदयम्-२.४७॥¹

In the *Mahākāvya Rāghunātha-Abhyudaya*, we get beautiful depiction of river Kāverī and various types of trees grown on the bank of river Kāverī, like Kramuka, Nārikela, Kera etc. Moreover, the city was protected by number of mountains as well as the ocean, which added to its beauty :

रङ्गस्थले यत्र रसोत्तरङ्गं सहात्मजायां सततं नटन्त्याम् ।
रसालवेषा रसिका विलोक्य मुक्ताभिषेकं मुहुराचरन्ति ॥रघुनाथाभ्युदयम्-१.३२॥
समीपसंकेतलतागृहेषु संश्लेषभाजः समवेक्ष्य यूनः ।
गाढोपगूहं क्रमुका यदन्तस्ताम्बूलवल्लयश्च तथा श्रयन्ते ॥रघुनाथाभ्युदयम्-१.५६॥²

¹ Other verses describing the city Tanjore are : II.19, 20, 25, 29, 50, 56, 57.

² Other verses describing the plants, trees and animals are : I.31, 35, 36, 41, 50, 57, 64, 75

In this way composition *Raghunātha Abhyudaya* is an excellent specimen of *Mahākāvya* comprising of the essential characteristics of a *Mahākāvya* enumerated by the author of *Agnipurāṇa* (337.24-32), Daṇḍin the author of *Kāvyaḍarśa* (I.14-20) and Viśvanātha the author of *Sāhityadarpaṇa* (VI. 315).

It is written by Queen Rāmabhadraṁbā who has paid homage to the ancestor of *Tuluva* Dynasty beginning with king Timma and ending with heroic king Raghunātha the ruler of Tanjore.

Rāmabhadraṁbā was protegee in the court of King Raghunātha who being influenced by her talent married her and made her queen as rightly pointed by T. R. Chintamani who has edited the text *Raghunātha-Abhyudaya*. Rāmabhadraṁbā famous as an authoress seems to have been achieved fame in the court of king Raghunātha. Several anecdotes are related regarding the scholarship of Rāmabhadraṁbā. T. R. Chintamani states in his book 'The Nayaks of Tanjore', "Once the king in full court gave out the following *pāda* of a verse and asked the ladies assembled there to complete it. Rāmabhadraṁbā seems to have got up at once and completed the verse as follows :

कति कति नः क्षितिपतयः किं ते रघुनाथनायकायन्ते ।
भुवि बहवः किल तरवः किं ते सन्तानपादपायन्ते ॥

The same information is furnished by the prominent scholars like Mādhavānanda in his text 'The Great Women of India'.

Like the earlier historical poems viz. *Raghuvamśa*, *Aśvaghoṣacarita*, *Śiśpālavadha*, this historical *Mahākāvya* sheds light on a number of events and episodes, which took place in 15th, 16th and 17th century AD during the reign of king Cevva, Acyutarāya and king Raghunātha.

In short, *Raghunātha-Abhyudaya* can be designated as one of the excellent examples of a historical *Mahākāvya* replete with poetic charm and literary beauty.

In the *Mahākāvya Madhurāvijayam* we find both *Śṛṅgāra* (erotic) and *Vīra*

(heroic) *Rasa*. According to Viśvanātha, definition of *Śṛṅgāra Rasa* is

शृङ्ग हि मन्मथोद्धेदस्तदागमनहेतुकः ।
उत्तमप्रकृतिप्रायो रसः शृङ्गार इष्यते ॥सा.द.-३.१८३॥

Examples of *Śṛṅgāra Rasa* found in the *Mahākāvya Madhurāvijayam* are :

प्रणयिनि सलिलापवारितेन स्पृशति करेण सलिलमूरुमूलम् ।
प्रकटितशफराभिधातभीतं मिषति जनेऽप्यमुमालिलिङ्ग काचित् ॥मधुराविजयम्-६.५८॥¹

According to the poetess Gaṅgādevī king Kampana enjoyed with the ladies of his harem.

Examples of *Vīra Rasa* found in the *Mahākāvya Madhurāvijayam* are :

संवर्तमारुताक्षिप्त समुद्रद्वयसंनिभौ ।
व्यूहौ द्रमिडकर्णाट नाथयोस्संनिपेततुः ॥मधुराविजयम्-४.५२॥
असह्यैस्तत्र वीराणां सिंहनादविजृम्भितैः ।
दिगन्तदन्तिनो मुक्त फीट्कारं मुमुहुर्मुहुः ॥मधुराविजयम्-४.५४॥²

As depicted by the poetess the scenes and the fight of King Kampana with the Muslim ruler are found in the following verses. King Kampana and the other army attacked each other like two oceans brought against each other by stormy winds at the time of Great Deluge.

This *Mahākāvya* is rightly named *Madhurāvijayam* because the *Nāyaka* Kampana defeats the Muslim King ruling over the territory of Madhura. Also, it is rightly called *Vīrakamparāyacaritam* by Swāmī Mādhavānanda and Kunjunni Rājā.

The commentary on *Madhurāvijayam* called *Bhāvaprakāśikā* is written by Sri P. S. Shastri, Prof. Head of the Department of English Nagpur University. He explains here the great scholarship of the authoress Gaṅgādevī well versed in all *Śāstras* and conversant with many arts and statecrafts. The commentary reveals his versatility in which we find his knowledge in medicine, astrology, *Vedānta*, grammar and *Alaṅkāra*

¹ Other verses of *Śṛṅgāra Rasa* are 6.60, 63, 67.

² Other verses of *Vīra Rasa* are 4.79, 9.11, 17, 19

Śāstra. Thus, we can say that Śrī P. S. Shastri, the author of commentary called *Bhāvaprakāśikā* on the *Madhurāvijayam* of Gaṅgādevī, has rendered a great service to Sanskrit literature. In this way *Madhurāvijayam* composition is an excellent specimen of *Mahākāvya*.

It is written by queen Gaṅgādevī who has paid homage to the ancestors of *Saṅgama* Dynasty beginning with Harihara I and Bukka and ending with heroic King Kampana the ruler of Madhura. Gaṅgādevī was protege in the court of King Kampana who being impressed by her talent married her and made her the queen.

In short, *Madhurāvijayam* can be designated as one of the excellent examples of *Mahākāvya* replete with poetic charm and literary beauty.

The prominent sentiment in the *Mahākāvya Raghunātha-Abhyudaya* is Heroic (*Vīra*). Its illustrations are :

अमुष्य गाम्भीर्यमपां निधानमपाकरोतीति तदन्तरस्थाः ।
 नेपालभूपादिनृपाः शरण्यं भयाकुला यं शरणं भजन्ते ॥ रघुनाथाभ्युदयम्-३.२६ ॥
 प्राणावनख्यातिजुषः परेषां यात्रासु भेरीनिनदोऽपि यस्य ।
 पलायितानेव परान्विधाय प्राणावनख्यातिपरः समिन्द्रे ॥ रघुनाथाभ्युदयम्-३.३० ॥
 कर्णाटरक्षाकरणाय तूर्णं समागतं तं सह सैन्यसंधैः ।
 आकर्ण्य चारैरभजन्सदारा वनानि केचिद्यवना निगूढाः ॥ रघुनाथाभ्युदयम्-७.६३ ॥
 सिन्ध्वन्तरीपगतचोलगशिक्षणं च नेपालदेशनृपशात्रवनिग्रहश्च ।
 कर्णाटभूपतिनवीकरणं च सर्वमापाद्यमेव मम दिग्विजयापदेशात् ॥ रघुनाथाभ्युदयम्-८.३४ ॥

In the remaining verses of canto VII, poetess Rāmabhadraṁbā has delineated very beautifully the bravery of the king Raghunātha who was Rāma to her and had defeated the enemies of Veṅkaṭadevarāya and thus helped in getting back the lost Karnat Empire. The next canto too suggests the same idea. In the concluding verses of canto IX, again king Raghunātha is described preparing for fight against the combined forces of the King of Pandya and Tundir at Topur.

Poetess Devakumārikā's composition *Vaidyanātha-prāsāda-prāśasti* is

called a *Khaṇḍakāvya*. We would like to evaluate it under this form of literature in Sanskrit and try to analyse according to the points given by Rudraṭṭa and Viśvanātha.

According to the poetician Rudraṭṭa there are certain features of *Khaṇḍakāvya*. He has briefly referred to them in his text '*Kāvyālaṅkāra*':

अथ लघूनां काव्यदीनां लक्षणमाह -

कुर्यात्क्षुद्रे काव्ये खण्डकथायां च नायकं सुखिनम् ।

आपद्रुतं च भूयो द्विजसेवकसार्थवाहादिम् ॥ काव्यालङ्कार-१६.३३ ॥

अत्र रसं करुणं वा कुर्यादथवा प्रवासश्रृङ्गारम् ।

प्रथमानुरागमथवा पुनरन्ते नायकाभ्युदयम् ॥ काव्यालङ्कार-१६.३४ ॥

According to him the short poems like *Khaṇḍakāvya* should depict the hero in a happy mood and generally an ordinary Brahmin, a servant or a merchant could be depicted as facing the difficulties (आपद्रुतम्). The main *Rasa* (sentiment) in the *khaṇḍakāvya* should be *Karuṇa* (Pathetic) as found in the *Meghadūta* of Kālidāsa. Generally in a *Khaṇḍakāvya* in the beginning there is a love story and at the end there is a rise of the hero (*Nāyakābyudaya*).

Moreover, the *Khaṇḍakāvya* should contain the description of nature, the four *Puruṣārthas* (goals of human life), the significance of moral values as depicted in *Mahākāvya* also. Like a miniature painting, the *Khaṇḍakāvya* consists of concise, but charming pictures of nature etc. and the delineation of social and political events.

The definition of *Khaṇḍakāvya* given by Viśvanātha is as follows :

खण्डकाव्यं भवेत्काव्यस्यैकदेशानुसारि च । सा.द.-after ६.३२८ ॥

Vaidyanātha-prāsāda-prāśasti comprises of the features of a *Khaṇḍakāvya* as mentioned above :

- (1) In the beginning of the composition there is a reference to various kings like Bāppā Rāvala, Mokala, Kumbhā, Udayasimha,

Pratāpasimha, Rājasimha, Amerasimha (the husband of poetess Devakumārikā) and Saṅgrāmasimha belonging to the *Guhilot* Dynasty :

मकारवाचो खलु विष्णुशब्द उकारवाचो किल शम्भुशब्दः ।
तौ चेतसि स्वे कलयत्यभीक्ष्णं तस्मान्नृपो मोकल इत्यभाणि ॥वै.प्रा.प्र.-१.२७॥
ततोऽभवद् भूमिपतिः पृथिव्यां धराधिराजः किल राजसिंहः ।
येनेह पृथ्वीवलयैकरूपं सरः समुद्रोपममन्वबन्धि ॥वै.प्रा.प्र.-१.३९॥

- (2) Here one of the ends of human existence *Dharma* is highlighted.
- (3) The main *Rasa* is Heroic (*Vīra*) as the poetess depicts powerful personalities and the valorous deeds of the descendents of Bāppā Rāvala :

तस्माद् भुवनसिंहोऽभूद् धराधीशो महेन्द्रवत् ।
युधि भूपालमातङ्गाः पलायन्ते यदीक्षिताः ॥वै.प्रा.प्र.-१.१८॥
स रायमल्लो गुरु कुम्भकर्णाद् भुवं समग्रां विधिवच्छशास ।
यं रायमल्लं प्रति मल्लयोद्धा धरातलेस्मिन् न बभूव कश्चित् ॥वै.प्रा.प्र.-१.३०॥
प्रतापसिंहोऽथ बभूव तस्माद् धनुर्धरो धैर्यधरो धरित्र्याम् ।
म्लेच्छाधिपैः क्षत्रकुलेन मुक्तो धर्मोऽप्यथैनं शरणं जगाम ॥वै.प्रा.प्र.-१.३४॥

- (4) The theme of this *Khaṇḍakāvya* is historical, since it depicts the king Bāppā Rāvala and his descendents who ruled from 8th to 18th century.
- (5) It begins with a salutation to Lord Śiva and Goddess Pārvatī :
- शिवं साम्बमहं वन्दे विद्याविभवसिद्धये ।
जगत्सूतिहरं शम्भुं सुरासुरसमर्चितम् ॥वै.प्रा.प्र.-१.१॥
- (6) There is a depiction of a council of king Saṅgrāmasimha and his victory over the Muslim rulers in canto-II.
- (7) The metre is changed at the end of each canto.

Santānagopāla kāvya is also a *Khaṇḍakāvya*, fulfilling the conditions

thereof :

- (1) The hero of this *kāvya* is a Brahmin who faces the difficulty of losing his children the moment they are born. At the end however God Kṛṣṇa becomes his saviour and gives back all his children :

कालेन कश्चन सुतोऽपि च तस्य जातः कालस्य हन्त वशतां स तदैव यातः ।
आदाय तन्मृतशरीरमुपेत्य शौरिं शोकातुरो बहतरं विललाप विप्रः ॥सं.गो.-१.२॥
अशेषाघध्वान्तप्रशमनदिनेशायितगुणः ।
स कृष्णः कल्याणं कलयतु सदा वो बहुतरम् ॥सं.गो.-३.४९॥

- (2) The main *Rasa* is *Karuṇa* (Pathetic).
- (3) Here one of the ends of human existence *Dharma* is established.
- (4) It begins with the salutation to Lord Viṣṇu.
- (5) The metre of each canto is changed at the end.

Rasa (Sentiment) :

According to Viśvanātha, *Rasa* alone is the sole of poetry. Without *Rasa*, a composition cannot be called a *kāvya*. The word *Rasa* is derived from the root √'रस्' to taste or relish and means what is tasted or relished.

विभावानुभावव्यभिचारिसंयोगाद्रसनिष्पत्तिः ।नाट्यशास्त्र-६॥

G. H. Bhatt states, " This is the famous *Rasasūtra* of Bharata Muni, which is the formula like, succinct statement about how *Rasa* arises. It will not be correct to take it as a definition of *Rasa* because Bharata explains later the meaning of the term *Rasa* giving a grammatical and etymological explanation".

The earliest exponent of the *Rasa* school was the Bharata Muni (2nd Century AD) - the author of *Nāṭyaśāstra* who has recognized only eight *Rasas*. "न हि रसादृतेकश्चिदर्थः प्रवर्तते ।"

शृंगारहास्यकरुणरौदवीरभयानकाः ।

बीभत्साद्भुतश्चेत्याष्वै नाट्ये रसाः स्मृताः ॥नाट्यशास्त्र-६.१५ ॥

According to Mammaṭa, there is the ninth *Rasa* called *Śānta* :

शृंगारहास्यकरुणरौदवीरभयानकाः ।

बीभत्साद्भुतसंज्ञौ चेत्याष्टौ नाट्ये रसाः स्मृताः ॥काव्यप्रकाश-४.२९ ॥

शान्तोऽपि नवमो रसः ।

According to Viśvanātha, *Rasa* only is the soul of poetry. He says :

वाक्यं रसात्मकं काव्यम् । रस एव आत्मा साररूपतया जीवनाधायको यस्य । तेन विना तस्य काव्यत्वाभावस्य प्रतिपादितत्वात् । 'रस्यते इति रसः ।' इति ।

शृंगारहास्यकरुणरौदवीरभयानकाः ।

बीभत्सोऽद्भुत इत्यष्टौ रसाः शान्तस्तथा मतः ॥सा.द.-३.१८२ ॥

एक एव भवेदङ्गी शृंगारो वीर एव वा

अङ्गमन्ये रसाः सर्वे कार्यो निर्वहणेऽद्भुतः ॥सा.द.-६.१० ॥

In the *Mahākāvya Madhurāvijayam* we find both *Śṛṅgāra* (Erotic), and *Vīra* (Heroic) *Rasa* :

शृङ्ग हि मन्मथोद्भेदस्तदागमनहेतुकः ।

उत्तम प्रकृतिप्रायो रसः शृङ्गार इष्यते ॥सा.द.-३.१८३ ॥

सुतनवः फलकेषु मधूत्सवे रतिपतिं परिलेखितुमुद्यताः ।

हृदयगोचरतामनिशं गतं हरिहरात्मजमेव समालिखन् ॥मधुराविजयम्-५.७१ ॥¹

In the above verse king Kampana, the hero of the *Mahākāvya* and the ladies making love sports in the pleasure lake give rise to *vibhāva*. The young ladies of his harem entertained king Kampana with dancing, making gestures and erotic movements giving rise to *anubhāva* :

उचिततालमुदञ्चितविभ्रमं चतुरचारिचमत्कृतसौष्टवम् ।

मुहुरसाववरोधमृगीदृशां मुखरसोज्ज्वलमैक्षत नर्तनम् ॥मधुराविजयम्-५.१३ ॥²

The cloudy atmosphere aroused the feeling of romance in the heart of the

¹ Other verses of *Vibhāva* (*Śṛṅgāra*) are : 5.71; 6.67

² Other verses of *Anubhāva* (*Śṛṅgāra*) are : 5.16,30; 6.4,62

king (*Vyabhicārībhāva*) :

नववधूपरिरम्भणदोहला न्यनुपदं निनदैः प्रतिपादयन् ।
अलभत क्षणदासु धनागमो नरपतेः किल नर्मसुहृत्पदम् ॥मधुराविजयम्-५.३७॥¹

According to Viśvanātha there are four types of *Vīra Rasa* :

उत्तमप्रकृतिर्वीर उत्साहस्थायिभावकः ।
महेन्द्रदैवतो हेमवर्णोऽयं समुदाहृतः ॥सा.द.-३.२३२॥
आलम्बनविभावास्तु विजेतव्यादयो मताः ।
विजेतव्यादिचेष्टाद्यास्तस्योद्दीपनरूपिणः ।
अनुभावास्तु तत्र स्युः सहायान्वेषणादयः ॥सा.द.-३.२३३॥
संचारिणस्तु धृतिमतिगर्वस्मृतितर्करोमाश्र्याः ।
स च दानधर्मयुद्धैर्दयया च समन्वितश्चतुर्धा स्यात् ॥सा.द.-३.२३४॥
स च वीरो दानवीरो धर्मवीरो युद्धवीरो दयावीरश्चेति चतुर्विधः ।

Vīra Rasa depicted by poetess Gaṅgādevī :

The forces of both the Karnat and Tamil kings attack each other like two oceans brought against each other (*Vibhāva*) :

संवर्तमारुताक्षित समुद्रद्वयसन्निभौ ।
व्यूहौ द्रमिडकर्णाट नाथयोस्सन्निपेततुः ॥मधुराविजयम्-४.५२॥

In the following verse king Śambūvarāya is compared with a cobra emerging from an anthill (*Anubhāva*) :

निर्जगाम निजागारात्त्वम्पक्ष्मापोऽपि कोपनः ।
कृपाणपाणिर्वल्मीका जिह्वाल इव जिह्मगः ॥मधुराविजयम्-४.७७॥

Moreover as depicted by the poetess king Kampana crossed the outer gate with numberless troops and as he marched, he caused quiver in the hearts of his rivals (*Vyabhicārībhāva*) :

स तत्र तत्र संभूतैः स्सैन्यैस्संख्यातिलङ्घिभिः ।
अन्तर्हिततदाभोग मत्यगाद्गृहगोपुरम् ॥मधुराविजयम्-४.३०॥²

¹ Other verses of *Vyabhicārībhāva* (Śrīgāra) are : 5.69; 6.64

² Other verses of *Vyabhicārībhāva* (Vīra) are : 9.6,7,30,31,32,33

The principal 'Rasa' in the *Mahākāvya Raghunātha-Abhyudaya* is *Vīra* (Heroic) :

i) *Dāna Vīra* :

पर्जन्यवद्येन कृतप्रचारे घनाघनानां निचयेन गर्जे ।
परः सहस्राः परराजहंसा पद्माकरं सद्म भयात्त्यजन्ति ॥रघुनाथाभ्युदयम्-३.२८॥

ii) *Yuddha Vīra* :

अमुष्य गाम्भीर्यमपां निधानमपाकरोतीति तदन्तरस्थाः ।
नेपालभूपादिनृपाः शरण्यं भयाकुला यं शरणं भजन्ते ॥रघुनाथाभ्युदयम्-३.२६॥

iii) *Dayā Vīra* :

इप्सितानुगुणमेव संततं दातुरस्य धरणीसुधानिधेः ।
हस्तदानजलकैतवाम्बुधेरुर्मिका मणियुता किमूर्मिकाः ॥रघुनाथाभ्युदयम्-५.१६॥
तदात्व एवार्तधराधिनाथरक्षैकतानो रधूनाथभूषः ।
कारास्थितं कृष्णपनायकं तं व्यमोचयद्वेङ्कटदेवरायात् ॥रघुनाथाभ्युदयम्-७.७३॥

Moreover, poetess Devakumārikā in her composition *Vaidyanātha-prāsāda-prāśasti* has depicted *Vīra* (Heroic) *Rasa* (sēntiment) as follows :

म्लेच्छाधिपैस्तैरपि युद्धदक्षैः संग्रामसिंहस्य च योद्धमुख्यैः ।
धोरं महाचित्रकरं नियुद्धं देवासुराणामिव तत्रासित् ॥वै.प्रा.प्र.-२.९॥
दलेलखानो रणरङ्गधीरस्तं मावसिंहो युधि संजधान ।
स चावधीतं समरेऽपि देवासुरेन्द्रलोकं प्रतिजग्मतुस्तौ ॥वै.प्रा.प्र.-२.११॥
वन्दीमिवोदगृह्य जयश्रियं ते म्लेच्छाधिपेभ्योऽथ नृपस्य योधाः ।
न्यवर्तयन्ताऽऽशु रणप्रदेशाद उद्धृत्य सर्वं शिबिरादिकं यत् ॥वै.प्रा.प्र.-२.१३॥

The predominant *Rasa* found in the *Khaṇḍakāvya Santānagopāla* is *Karuṇa* (Pathetic).

According to Viśvanātha, *Karuṇa Rasa* is :

इष्टनाशादनिष्टासेः करुणाख्यो रसो भवेत् ।
धीरैः कपोतवर्णोऽयं कथितो यमदैवतः ॥सा.द.-३.२२२॥

शोकोऽत्र स्थायिभावः स्याच्छ्लोच्यमालम्बनं मतम् ।
तस्य दाहादिकावस्था भवेदुद्दीपनं पुनः ॥सा.द.-३.२२३॥

अनुभावा दैवनिन्दाभूपातक्रन्दितादयः ।
वैवर्ण्योच्छ्वासनिःश्वासस्तम्भप्रलपनानि च ॥सा.द.-३.२२४॥

Examples of Karuṇa Rasa from *Khaṇḍakāvya Santānagopāla* are :

हाहा हरे! जगदीश कृपाम्बुराशे पादारविन्दविनतावनलोलपात्मन् ।
पापात्मनो मम सुतोऽयमभूद गतासुः श्रीवासुदेव सदयं परिपालयैनम् ॥सं.गो.-१.३॥
रामादयो यदुवराश्च मदीयचित्ततापापनोदनकृते कुरुत प्रसादम् ।
लोकेऽत्र दुष्करमहो भवतां न किञ्चिद देवाश्च संप्रति निदेशकृतो यतो वः ॥सं.गो.-१.४॥
तथापि लोकानुकृतिस्तवेयं पदाश्रितानुग्रहहेतुरेव ।
पिपासुता हन्य पयोधराणां निजाश्रयाणामिव चातकानाम् ॥सं.गो.-२.३१॥¹

Doṣa (Blemishes) :

In the case of human being there is a possibility of his having certain physical or psychological defects, which spoil his personality. Similarly in case of poetry certain defects like *Pada Doṣa*, *Artha Doṣa*, *Vākya Doṣa*, *Rasa Doṣa* etc. mar the poetic beauty of composition :

मुख्यार्थहतिर्दोषो रसश्च मुख्यस्तदाश्रयाद्वाच्य ।
उभयोपयोगिनः स्युः शब्दाद्यास्तेन तेष्वपि सः ॥काव्यप्रकाश-७.४९॥

According to Viśvanātha, रसापकर्षका दोषाः ।सा.द.॥

A *Kāvya* must be free from blemishes and therefore we shall discuss here the doṣas of *Pada*, *Kāvya*, *Artha*, *Rasa*, etc.

Doṣa according to Viśvanātha again are of five types :

पदे तदंशे वाक्येऽर्थे संभवन्ति रसेऽपि यत् ॥सा.द.-७.१॥
दुःश्रवत्रिविधाऽश्लीलाऽनुचितार्थाऽप्रयुक्तताः ।
ग्राम्याऽप्रतीतसंदिग्धनेयार्थनिहतार्थताः ॥सा.द.-७.२॥
अवाचकत्वं क्लिष्टत्वं विरुद्धमतिकारिता ।
अविमृष्टविधेयांशभावश्च पदवाक्ययोः ॥सा.द.-७.३॥

¹ Other verses of Karuṇa Rasa are : 2.32,33

दोषाः केचिद्भवन्त्येषु पदांशेऽपि पदे परे ।
निरर्थकाऽसमर्थत्वे च्युतसंस्कारता तथा ॥सा.द.-७.४॥

Example of *Aślīlatva Doṣa* is found in the following verses of the *Mahākāvya Madhurāvijayam*. As defined by Viśvanātha, it is of three types viz. –

अश्लीलत्वं क्रीडाजुगुप्साऽमङ्गलव्यञ्जकत्वात् त्रिविधम् ॥
मुखराणि पुरा मृदङ्गघोषैरभितो देवकुलानि यान्यभूवन् ।
तुमुलानि भवन्तिफेरवाणां निनदैस्तानि भयङ्करैरिदानीम् ॥मधुराविजयम्-८.५॥
सतताध्वरधूमसौरभैः प्राङ्गिमोद्घोषणवद्भिरग्रहारैः ।
अधुनाऽजनि विस्त्रमांसगन्धैरधिकक्षीबतुलुष्कसिंहनादैः ॥मधुराविजयम्-८.७॥¹

When we find to understand the meaning of a word or a part of word or a sentence difficult, it is called a *Kliṣṭatva Doṣa*.

क्लिष्टत्वमर्थप्रतीतेर्व्यवहितत्वम् ॥

In the *Mahākāvya Raghunātha-Abhyudaya* we find *Kliṣṭatva Doṣa* in the following verse :

महत्तरं प्राप्तवतो महेशादैश्वर्यमद्रीन्द्रसुता स्वयं च ।
रक्षैकताना रघुनाथनेतुः शक्तिं दिशेदादिमशक्तिरग्रयाम् ॥रघुनाथाभ्युदयम्-१.४॥ -

Padāmśeśrutikatutva Doṣa is found in the following verse of the text *Vaidyanātha-prāsāda-praśasti* :

ब्रह्मज्योतिर्विवर्तस्य गुणः सर्वोऽप्यशेषतः ।
देवरामस्य विप्रषेर्वक्तुं केनेह शक्यते ॥वैद्यनाथ प्रा.प.-३.११॥

According to Viśvanātha, *Cyutasamskāra Dosa* is defined as follows :

व्याकरणलक्षणहीनत्वात् च्युतसंस्कारत्वम् ।

We find *Cyutasamskāra Doṣa* in the following verse :

¹ Other verses of *Aślīlatva Dosa* are : *Madhurāvijayam*-8.4,6; 9.7,16,17,18.

तुलां चतुर्थीमपि तत्र देवी चरीकरोति स्व विधि प्रयुक्तम् ।

एकीकृतः पुण्ययशःसमूहः स रुप्यराशिस्तुलितो विभाति ॥वैद्यनाथ प्रा.प्र.-५.११॥

According to Bhattoji Dikshit, it should be चर्कति, चरिर्कति etc. and not चरीकरोति. Hence it can be called *Cyutasam̐skāratā Doṣa* :

Guṇas (Excellences) :

Poetic qualities reside in the form of poetry in the same manner, as heat is inherent in fire. According to Bharata there are ten *Guṇas* viz. According to Bhāmaha they are three. According to Mammaṭa, poetic qualities are related to *Rasa*, the very soul of poetry. Just as bravery and other qualities are related to the self and not to the body, the external factor in the same way, the qualities like *Mādhurya* (Sweetness), *Ojas* (Forcefulness) and *Prasāda* (Perspicuity) etc. are related to *Rasa* :

ये रसस्याङ्गिनो धर्माः शौर्यादय इवात्मनः ।

उत्कर्षहेतवस्ते स्युरचलस्थितयो गुणाः ॥काव्यप्रकाश-८.६६॥

Guṇa is considered to be an inherent property of the *Rasa* by Viśvanātha:

रसस्याङ्गित्वमाप्तस्य धर्माः शौर्यादयो यथा ।

माधुर्यमोजोऽथ प्रसाद इति ते त्रिधा ॥सा.द.-८.१॥

Mādhurya Guṇa according to Viśvanātha is :

माधुर्यः चित्तद्रवीभावमयो ह्लादो माधुर्यमुच्यते ॥सा.द.-८.२॥

It is found in संभोगे करुणे विप्रलम्भेशान्तऽधिकं क्रमात् ॥

Poetess Gaṅgādevī explains the *Mādhurya Guṇa* in the following verses :

दिनविरामविकस्वरमल्लिका कुसुकसौरभहारिषु सुध्रुवाम् ।

कुचभरेषु निवेशयतो मुखं नरपतेर्नवितृष्णमभून्मनः ॥मधुराविजयम्-५.२२॥

मुखरकङ्कणमाकुलमेखलं चलितहारलतं लुलितालकम् ।

अधिगतश्रममस्य वधूजनो रतिविशेषमशिक्षत डोलया ॥मधुराविजयम्-५.७३॥¹

¹ Other verses of *Mādhurya guṇa* are : *Madhurāvijayam*-6.1; 8.11; *Raghunātha-Abhyudaya*-1.33,47,48; 3.50; *Vaidyanātha-prāsāda-praśasti*-1.9; 5.8

According to Viśvanātha *Oja Guṇa* is :

ओजश्चित्तस्य विस्ताररूपं दीप्तत्वमुच्यते ॥सा.द.-८.४॥

It is found in वीरबीभत्सरौद्रेषु क्रमेणाधिक्यमस्य तु ॥

Poetess Gaṅgādevī says in the following examples that the streets where once the sacrificial smoke was seen rising, now there is a odour of the meat and resounding sound like the lion-roars of drunken Turuṣkas,. Moreover, we find the description of the sword given to king Kampana, which looked like the fresh cloud bright with lightening within it. Hence we find here the *Oja Guṇa* :

सतताध्वरधूमसौरभैः प्राङ्निगमोद्धोषणवद्भिरग्रहारैः ।
अधुनाऽजनि विस्त्रमांसगन्धैरधिकक्षीबतुलुष्कसिंहनादैः ॥मधुराविजयम्-८.७॥
क्षयकालकरालभद्रकाली गलकालागरुकर्दमायमानैः ।
महसां प्रसरैरदीपहार्यं किमपि ध्वान्तमिव प्रकाशयन्तम् ॥मधुराविजयम्-८.१९॥¹

According to Viśvanātha *Prasāda Guṇa* is

चित्तं व्याप्नोति यः क्षिप्रं शुष्केन्धनमिवानलः ॥सा.द.-८.७॥
स प्रसादः समस्तेषु रसेषु रचनासु च ।

Poetess Gaṅgādevī has used simple and lucid language. The words which she has used in the following verse are easier to understand. She says that just an ugly woman, though virtuous is not pleasing to her husband, a faultless poetic composition, if devoid of qualities does not impress a learned person :

निर्दोषाऽप्यगुणा वाणी न विद्वज्जनरञ्जिनी ।
पतिव्रताऽप्यरूपा स्त्री परिणेत्रे न रोचते ॥मधुराविजयम्-१.१९॥²

Rīti (Literary Style) :

Vāmana is the foremost representative of this school. He boldly asserts

¹ Other verses of *Oja guṇa* are : Madhurāvijayam-9.3,6; Raghunātha-Abhyudaya-3.27,42; Vaidyanātha-prāsāda-praśasti-2.11

² Other verses of *Prasāda guṇa* are : Madhurāvijayam-3.6 and Vaidyanātha-prāsāda-praśasti 2.17

that *Rīti* is the soul of poetry :

रीतिरात्मा काव्यस्य । विशिष्टपदरचना रीतिविशेषो गुणात्मा ॥ काव्यालङ्कार-१.४१.४२ ॥

पदसंघटना रीतिरङ्गसंस्थाविशेषवत् ॥ सा.द. ॥

It is like *Avayavasamsthāna* of the human body which conveys the physical and psychological traits :

उपकर्त्री रसादीनां सा पुनः स्याच्चतुर्विधा ॥ सा.द.-९.१ ॥

वैदर्भी चाथ गौडी च पाञ्चाली लाटिका तथा ।

Poetesses like Gaṅgādevī, Devakumārikā and Lakṣmī Rājñī have used *Vaidarbhī* style while poetess Rāmabhadraṁbā has adopted both *Vaidarbhī* and *Gauḍī* style.

Vaidarbhī is defined by Viśvanātha as :

माधुर्यव्यञ्जकैर्वर्णै रचना ललितात्मिका ।

अवृत्तिरल्पवृत्तिर्वा वैदर्भी रीतिरिष्यते ॥ सा.द.-९.२ ॥

In the following verses poetess Gaṅgādevī has used words devoid of compound and which are easier to understand. She says , “the cool breeze by the reason of its contact with fine drops of water from the waves of Tuṅgabhadra proved as if welcoming the march of the Army :

Examples from *Mahākāvya Madhurāvijayam* are :

तं तुङ्गभद्राकल्लोल शीकरासङ्गशीतलः ।

आनुकूल्येन यात्रार्थ माचकर्षेव मारुतः ॥ मधुराविजयम्-४.४६ ॥¹

According to Viśvanātha definition of *Gauḍī* is :

ओजः प्रकाशकैर्वर्णैर्बन्ध आडम्बरः पुनः ॥ सा.द.-९.३ ॥

समासबहुला गौडी

Poetess Rāmabhadraṁbā has used difficult words full of compounds,

¹ Other verses of Vaidarbhī Rīti are : Madhurāvijayam-2.42; 8.10; Vaidyanātha-prāsāda-praśasti-3.10,15; Santānagopāla : 1.15; 2.7,19

which can be known from the following verse of the *Mahākāvya Raghunātha-Abhyudaya* :

कनकप्रसूनकलिताधिवासया तरुणी सुगन्धितरतैलधारया ।
समभावयज्जनपतेः शिरोरुहान्करक्लृप्ततालकलनादमेदुस् ॥रघु.-४.९॥¹

Alaṅkāra (Figures of Speech) :

Alaṅkāras are also important as *Guṇa*, because they also help in beautifying poetic composition. Just as the beauty of a person increases by the ornaments, similarly poetic beauty increases through the usage of figures of speech (*Alaṅkāra*).

According to Viśvanātha definition of *Alaṅkāra* is :

शब्दार्थयोरस्थिरा ये धर्माः शोभातिशायिनः ।
रसादीनुपकुर्वन्तोऽलङ्कारास्तेऽङ्गदादिवत् ॥सा.द.-१०.१॥

Poetesses of the medieval period have used many figures of Speech like *Upamā* (Simile), *Rūpaka* (Metaphor), *Utprekṣā* (Poetical fancy), *Atiśayokti* (Hyperbole), *Samāsokti* (Speech of Brevity), *Vyatireka* (Contrast), *Udātta* (The Exalted), *Ananvaya* (Self Comparison), *Svabhāvokti* (Natural Description), *Dṛṣṭānta* (Exemplification), *Arthāntaranyāsa* (Corroboration), etc. Some of the best examples of these *Alaṅkāras* are as follows :

Upamā :

The simile is fully expressed when the common property, the word implying comparison, the object of comparison and the standard of comparison are all expressed.

It is defined by Viśvanātha as :

साम्यं वाच्यमवैधर्म्यं वाक्यैक्य उपमा द्वयोः ।सा.द.-१०.१४॥

Poetess explains in the following verse that just as moon likes Rohiṇī

¹ Other verses of Gauḍī Rīti are : Raghunātha-Abhyudaya-5.52; 8.38,51; 9.61

among many constellations, similarly king Bukka had more love for his wife Devāyī than other Queens in the harem:

सत्स्वप्यन्येषु दारेषु तामेव मनुजाधिपः ।
बह्वमंस्त निशानाथो नक्षत्रेष्विव रोहिणीम् ॥मधुराविजयम्-१.७४॥¹

Rūpaka :

Metaphor consists in the representation of the subject of description, which (subject) is not concealed, as identified with another (a well-known standard). Here *Viṣaya* and *Viṣayin* are equivalent to *Upameya* and *Upamāna* :

रूपकं रुपितारोपो विषये निरुपह्वे ।सा.द.-१०॥

Poetess Gaṅgādevī, portrays the evening twilight. She says the sunset was fancied by people as the screen of the stage, where the dancer was about to act the part of night having taken of his disguise as day :

दिनवेषमपास्य यामिनी वपुषा कालनटस्य नृत्यतः ।
ददृशे जगता पितृप्रसूदिवि नेपथ्यपटीव पाटला ॥मधुराविजयम्-७.१९॥²

Utprekṣā :

Poetical fancy is the imagining of an object under the character of another. In *Utprekṣā*, the mind leans more towards *Viṣayin* (*Upamāna*) than towards *Viṣaya* (*Upameya*) and the *Viṣaya* is imagined as being almost the *Viṣayin*.

भवेत्संभावनोत्प्रेक्षा प्रकृतस्य परात्मना ।
वाच्या प्रतीयमाना सा प्रथमं द्विविधा मता ।सा.द.-१०.४०॥

Poetess illustrates the prosperity of city Vijaynagar in the following verse. She says the city was the playground of all good fortune. It looked like a garland of precious stones on the shore of the sea of virtue :

¹ Other verses of Upamā Alāṅkāra are : Vaidyanātha-prāsāda-praśasti-4.16; Santānagopāla-2.31

² Other verses of Rūpaka Alāṅkāra are : Madhurāvijayam-7.36; Raghunātha-Abhyudaya-3.1; Vaidyanātha-prāsāda-praśasti-1.9

लीलेव दिष्टिवृद्धीनां शालेव सकलश्रियाम् ।

मालेव सर्वरत्नानां वेलेव सुकृताम्बुधेः ॥मधुराविजयम्-१.५४॥¹

Atiśayokti :

When the intro-suspection is complete, it is styled hyperbole. When the *Viṣayin* swallows up the *Viṣaya* and there is, therefore, an apprehension of identity, it is *Adhyavasāya* (intro-suspection) :

सिद्धत्वेऽध्यवसायस्यातिशयोक्तिर्निगद्यते ।सा.द.-१०.४६॥

Poetess elucidates the lustre of child Kampana, which subdues the lustre of the lamps burning in the chamber, hence it is *Atiśayokti Alaṅkāra* :

प्रकीर्णकाश्मीरपरागगौरेस्तिरस्कृताभ्यन्तरदीपशोभैः ।

निवार्यमाणं मुहुरुज्जिहानैररिष्टगेहं महसां प्ररोहैः ॥मधुराविजयम्-२.२६॥

King Saṅgrāmasimha is portrayed by poetess Devakumārikā as giving lots of donations to the needy people and removing their poverty :

अमरनरपतिस्तत्सूनुरेवाभवद् यः सकलनरपतीनामेष मूर्धन्यासीत् ।

विधिविरचितरेकां यो दरिद्रो भवेति स्वविहितबहुदानैरर्थिनामावमार्ष्टि ॥वै.प्रा.प्र.-१.४३॥

Vyatiṛeka :

When the *Upameya* excels *Upamāna*, it is *Vyatiṛeka*, i.e. the excellence of the *Upameya* over the *Upamāna* or vice-versa, is pointed out :

आधिक्यमुपमेयस्योपमानान्न्यूनताथवा व्यतिरेकः ।सा.द.-१०.५२॥

King Bukka, father of king Kampana was endowed with marvellous virtues. He was more lustrous than the sun, cooler than the moon, more deep than the ocean and more firm than the mountain Sumeru :

तिग्मांशोरपि तेजस्वी शीतांशोरपि शीतलः ।

सागरादपि गम्भीर स्सुमेरोरपि य स्थिरः ॥मधुराविजयम्-१.२८॥

¹ Other verses of *Utprekṣā Alaṅkāra* are : *Madhurāvijayam*-7.37; 8.10; *Raghunātha-Abhyudaya*-1.63; *Vaidyanātha-prāsāda-prāśasti*-2.13; 4.13

घननीलगृहेषु लास्यभाजां चपलानामपि चञ्चलक्षणां ।
रसिका नवरत्नभूषणौघैरवगच्छन्ति यदन्तरे विभेदम् ॥रघु.-२.२५॥

Arthāntaranyāsa :

When a general proposition is strengthened by a particular or a particular by a general one and when an effect is justified by a cause or vice-versa, either under a similarity or contrast, there is *Arthāntaranyāsa* :

कार्यं च कारणेनेदं कार्येण च समर्थ्यते ।
साधर्म्येणेतरेणार्थान्तरन्यासोऽष्टधा ततः ॥सा.द.-१०.६२॥

विहतिरयपरिच्युतान् वतंसानसितदृशामनुदद्बहिः प्रवाहः ।
नहि जडिमसमन्वितोऽपि कोऽपि श्रुतिविषयात्पतितैः करोति मैत्रीम् ॥मधुराविजयम्-६.६४॥

हरितं परिरभ्य वासवीं हरिणाङ्कः करपातलीलया ।
स्पृशति प्रणयात्कुमुद्वतीं बत विश्वासपदं न कामिनः ॥मधुराविजयम्-७.४७॥

माता तदीयाथ विचार्य चित्ते धर्मार्थबुद्धिं विदधाति नित्यम् ।
उत्कर्षमापादयति क्षणेन धर्मो जनैराचरितो हि सम्यक् ॥वैद्यनाथ प्रा.प्र.-४.२०॥

कृष्णादिमिव भुवनप्रथितप्रभावैरत्यन्तदुष्करतमेऽत्र कथं प्रभुस्त्वम् ।
दन्तीन्द्रमस्तकविदारणचण्डशौर्यान्कण्ठीरवान् समतिगच्छति किं शृगालः ॥सं.गो.-१.१८॥

Svabhāvokti :

The description of actions and characteristics of an object are peculiar to it and are not easily perceived by all is *Svabhāvokti* :

स्वभावोक्तिर्दुरूहार्थस्वक्रियारूपवर्णनम् ॥सा.द.-१०॥

विकचपाटलगन्धिसमीरणैस्सालिलकेलिपरायणयौवतैः ।
रजनि दैध्यहरैरधिकोल्लसद्रविमहोभिरहोभिरभूयत ॥मधुराविजयम्-५.१६॥

दलदयुग्मदलोदरसौरभ प्रसरक्ष्मलिता वनवायवः ।
मुहुरधःकृतयन्तृनिवारणा नकृषत क्षितिभृन्मदवारणान् ॥मधुराविजयम्-५.४९॥

भयातिरेकेण पलायमानाः प्रगल्भशौर्येण रणे पतन्तः ।
प्रत्यर्थिभूमीपतयो यतस्ते स्वाराज्यलब्धयै विचरन्ति चित्रम् ॥रघु.-३.४८॥

Udātta :

The description of prosperity exceeding all ordinary experience is *Udātta*.

Also when the actions of the great become subordinate or collateral to the subject in hand is *Udātta* :

लोकातिशयसंपत्तिवर्णनोदात्तमुच्यते ॥सा.द.-१०.९४॥

कस्तूरीहरिणाक्रान्त कर्पूरकदलीतलैः ।

मनोभवमहीदुर्गे महिता केलिपर्वतैः ॥मधुराविजयम्-१.४८॥

परिखानिभतः पतिं नदीनां निवसन्तं निशि निर्जरस्त्रवन्ति ।

शशिकान्तनिबद्धसौधवीथीस्त्रवदम्भश्छलतः समेति यस्याम् ॥रघु.-२.११॥

Aucitya (Propriety) :

Kṣemendra (c. 11th century AD) is the first person to define *Aucitya*. Like *Alaṅkāra* and *Guṇa*, *Aucitya* too is one of the factors required for good poetic composition.

According to Kṣemendra *Aucitya* and its divisions are :

उचितं प्राहुराचार्याः सदृशं किल यस्य यत् ।

उचितस्य च यो भावस्तदौचित्यं प्रचक्षते ॥औ.वि.चर्चा-७॥

पदे वाक्ये प्रबन्धार्थे गुणेऽलङ्कारे रसे ।

क्रियायां कारके लिङ्गे वचने च विशेषणे ॥औ.वि.चर्चा-८॥

उपसर्गे निपाते च काले देशे कुले व्रते ।

तत्त्वे सत्त्वेऽप्यभिप्राये स्वभावे सारसंग्रहे ॥औ.वि.चर्चा-९॥

प्रतिभायामवस्थायां विचारे नाम्न्यथाशिषि

काव्यस्याङ्गेषु च प्राहुरौचित्यं व्यापि जीवितम् ॥औ.वि.चर्चा-१०॥

According to Kṣemendra, definition of *Vākya-Aucitya* is :

औचित्यरचितं वाक्यं सततं संमतं सताम् ।

त्यागोदग्रमिवैश्वर्यं शीलोज्ज्वलमिव श्रुतम् ॥औ.वि.चर्चा-१२॥

स सत्यवाग्भूरिबलो धनुर्धरस्तुरङ्गमारोहणकर्ममर्मवित् ।

कृपाणविद्यानिपुणः पृथाभुवा मदर्शि सङ्घात इवैकतां गतः ॥मधुराविजयम्-३.३॥

According to Kṣemendra *Guṇa-Aucitya* is :

प्रस्तुतार्थौचितः काव्ये भव्यः सौभाग्यवान्गुणः ।

स्यन्दतीन्दुरिवानन्द संभोगावसरोदितः ॥औ.वि.चर्चा-१४॥

In the following verse, the word *Tūryanāṇḍa* is appropriately used by the poetess :

वेदध्वनिः सोऽप्यथ तूर्यनादैः संवर्धितोऽशोभत दिग्विदिक्षु ।
केकारवः सुस्वन ऊर्जिताङ्गो घनाघनस्य स्तनितैरिवेह ॥वैद्यनाथ प्रा.प्र.-५.८॥

Definition of *Alaṅkāra-Aucitya* is :

अर्थोचित्यवता सूक्तिरलङ्कारेण शोभते ।
पीनस्तनस्थितेनेव हारेण हरिणेषणा ॥औ.वि.चर्चा-१५॥

Utprekṣā-Alaṅkāra-Aucitya is appropriately used by the poetess :

अशोभतासौ भ्रमुकामुकेन मतङ्गजेनेव मदोत्कटेन ।
क्रामन् पुरीं देवपुरीमिवेन्द्रो लोकाभिरामां नरदेव नद्धाम् ॥वैद्यनाथ प्रा.प्र.-२.५॥

Moreover, the following example of *Santānagopāla* explains that king is always there for the welfare of the subjects like the clouds for the bird Cātaka :

तथापि लोकानुकृतिस्तवेयं पदाश्रितानुग्रहहेतुरेव ।
पिपासुता हन्तपयोधराणां निजाश्रयाणामिव चातकानाम् ॥सं.गो.-२.३१॥

Definition of *Āśīrvacana-Aucitya* is :

पूर्णार्थदातुः काव्यस्य सन्तोषितमनीषिणः ।
उचिताशीनृपस्येव भवत्यभ्युदयावहा ॥औ.वि.चर्चा-३९॥

Its examples are :

वंशो विस्तारितां यातु राणभूमिभुजामयम् ।
यावन्मेरुर्धराधारी यावच्चन्द्रदिवाकरौ ॥वैद्यनाथ प्रा.प्र.-१.४८॥
चिरं पृथिव्यां कुशलं भजन्तौ पदं समागच्छतमेतदेव ।
नयेतमेतानपि विप्रपुत्रान् प्रतिश्रुतं तत्तु भवत्वबन्धाम् ॥सन्तानगोपाल-२.३६॥

***Pāka* (Literary Maturity) :**

Rājaśekhara (c. 11th century AD) is the first person to mention about *Pāka* (Literary Maturity). According to Rājaśekhara '*Pāka*' in a poetry means literary maturity, and it originates from the constant practice of

composing poems.

According to Rājaśekhara definition of *Kāvya-Pāka* is :

सततमभ्यासवशतः सुकवेः वाक्यं पाकमायाति ।काव्यमीमांसा-अध्याय-५॥

There are nine types of *Kāvya-Pāka* :

स च कविग्रामस्य काव्यमभ्यस्यतो नवधा भवति ।काव्यमीमांसा-अध्याय-५॥

पिचुमन्द पाक (Neem), बदरपाक (Berry), मृद्वीकापाक (Grapes), वार्ताकपाक (Brinjal), तित्तिडीकपाक (Tamarind), सहकारपाक (Mango), क्रमुकपाक (Betel-nut), त्रपुसपाक (Cucumber), नालिकेरपाक (Coconut).

Rājaśekhara defines each of them in chapter V of *Kāvyamīmāṃsā* as follows :

तत्राद्यन्तयोरस्वादु पिचुमन्दपाकम् ।
 आदावस्वादु परिणामे मध्यमं बदरपाकम् ।
 आदावस्वादु परिणामे स्वादु मृद्वीकापाकम् ।
 आदौ मध्यममन्ते चास्वादु वार्ताकपाकम् ।
 आद्यन्तयोर्मध्यमं तित्तिडिकपाकम् ।
 आदौ मध्यममन्ते स्वादु सहकारपाकम् ।
 आदावुत्तममन्ते चास्वादु क्रमुकपाकम् ।
 आदावुत्तममन्ते मध्यमं त्रपुसपाकम् ।
 आद्यन्तयोः स्वादु नालिकेरपाकमिति ।¹

We find *Nārikelapāka* in the compositions like *Madhurāvijayam* and *Santānagopāla*. It is defined by Rājaśekhara as :

आद्यन्तयोः स्वादु नालिकेरपाकमिति ।काव्यमीमांसा-अध्याय-५॥

Illustrations of *Nārikelapāka* (coconut) from *Mahākāvya Madhurāvijayam* are :

¹ *Kāvyamīmāṃsā* of Rājaśekhara — Oriental Institute, Baroda, 1934, page 20-21.

गुणं विहाय काव्येषु दुष्टो देशं गवेषते ।
 वनेषु त्यक्तमाकन्दः काको निम्बमपेक्षते ॥मधुराविजयम्-१.२०॥
 कमलामोदमधुरैः कलहंसकुलाकुलैः ।
 क्रीडासरोभिस्सहिता मणिसोपानमञ्जुलैः ॥मधुराविजयम्-१.४९॥¹

We find *Trapusapāka* (Cucumber) in the *Mahākāvya Raghunātha-Abhyudaya*. It is defined by Rājaśekhara as :

आदावृत्तममन्ते मध्यमं त्रपुसपाकम् ।.

Citations of *Trapusapāka* from *Mahākāvya Raghunātha-Abhyudaya* are :

संवर्धिता सद्यसुताम्बुसेकैः कृतज्ञतामात्मनि किं विचार्य ।
 तस्याः प्रवृद्धिं तनुते यदीया माकन्दवन्या मकरन्दपूरैः ॥रघुनाथाभ्युदयम्-१.१२॥
 सततं रघुनाथसार्वभौमे प्रथिताचारपरे प्रजा यदीयाः ।
 नियमात्र परित्यजन्नि नित्यान्धरणौ भूपतिरेव धर्महेतुः ॥रघुनाथाभ्युदयम्-२.५०॥²

Khandakāvya Vaidyanātha-prāsāda-prāśasti can be categorised under *Sahakārapāka* (Mango). It is defined by Rājaśekhara as :

आदौ मध्यममन्ते स्वादु सहकारपाकम् ।

Its examples are :

अथ प्रतिष्ठां विधिवद् व्यकाषीच्छुर्भे मुहूर्ते सति राजमाता ।
 आहूय रावांश्च पुरोहितादीस्तान् भूमिगीर्वाणवरान् सुविद्यान् ॥वैद्यनाथ प्रा.प्र.-५.११॥
 वेदध्वनिः सोप्यथतूर्यनादैः संवर्धितोऽशोभत दिग्विदिक्षु ।
 केकारवः सुस्वन ऊर्जिताङ्गो घनाघनस्य स्तनितैरिवेह ॥वैद्यनाथ प्रा.प्र.-५.८॥

Metre (Chanda) :

Generally a literary composition in any literature is manifested in two forms i.e. either in prose or in verse. The process of writing in verse is called versification. The science, which deals with versification, is known as “Prosody” or “Metrics”.

¹ Other verses of *Nārikelpāka* are : *Madhurāvijayam*-1.62; 3.43; 5.56; *Santānagopāla*-1.21; 2.19,21; 3.11

² Other verses of *Trapusapāka* are : *Raghunātha-Abhyudaya*-4.19; 8.38

Poetess Gaṅgādevī and Rāmabhadraṁbā have satisfied all the norms of a *Mahākāvya* and have used different Metres in each Canto and have also changed the Metre at the end except Canto VII & Canto IX (*Madhurāvijayam*).

Metres employed by Gaṅgādevī are *Anuṣṭup*, *Vasantatilakā*, *Upajāti*, *Mālinī*, *Vamśastha*, *Hariṇī*, *Śārdūlavikrīḍitam*, *Śikharinī* etc.

Metres used by poetess Rāmabhadraṁbā are *Upendravajrā*, *Indravajrā*, *Vasantatilakā*, *Śārdūlavikrīḍitam*, *Rathoddhatā*, *Dṛta-vilambita*, *Mālinī*, *Mālabhāriṇī* etc.

In the text *Vaidyanātha-prāsāda-praśasti*, poetess Devakumārikā has used metres like *Dṛta-vilambita*, *Mālinī*, *Rathoddhatā*, *Anuṣṭup*, *Vasantatilakā*, *Upajāti*, *Sundarī*, *Puṣpitāgrā*, etc.

In the text *Santānagopāla Kāvya*, poetess Lakṣmī Rājñī has used various metres like *Vasantatilakā*, *Mālinī*, *Upendravajrā*, *Upajāti*, *Dṛta-vilambita*, *Prthivī*, *Śikharinī* etc.

In the *Campū* texts referred by me, we generally find the metres like *Śārdūlavikrīḍitam*, *Sragdharā*, *Vasantatilakā*, *Anuṣṭup*, *Indravajrā*, *Upendravajrā*, *Upajāti*, *Svāgatā*, etc.

Literary Beauty in the Compositions of Modern Poetry :

Pandita Kshama Rao :

Pandita Kshama Rao has composed *Satyāgrahagītā*, *Kathāpañcakam*, *Vicitrapariṣadyātrā*, *Śankarajīvanākhyānam*, *Mīrālaharī*, *Uttarasatyāgrahagītā*, *Tukārāmacaritam*, *Rāmadāsacaritam*, *Grāmajyoti*, *Jñāneśvaracaritam*, *Kathāmuktāvali* and *Svarājyavijaya*.

Śankarajīvanākhyānam is a *Mahākāvya* containing 70 *Ullāsas*, which describes the great personality of her father Shankar Pandurang Pandit.

Mīrālaharī is a *Khaṇḍakāvya* containing *Pūrvakhaṇḍa* and *Uttarakhaṇḍa*. It depicts the life sketch of the great saint poetess Mīrābāī.

In the *Mahākāvya Tukārāmacaritam* (9 cantos), *Rāmadāsacaritam* (13 cantos) and *Jñāneśvaracaritam* (8 cantos) poetess throws light on the life of great saints Tukārāma, Rāmadāsa and Jñāneśvara of Maharashtra :

तपस्विनीं तां निजगाद वाचं पीयूषकल्पामथपाण्डुरङ्ग ।
 अवेहि मां भक्तशरण्यनीशं तवैव भक्तिः रिरक्षतित्वाम् ॥ तुकारामचरितम्-१.५९ ॥
 वीक्ष्य पत्रिन्विहं व्यचिन्तयत्प्राणिनः खलु बुभुक्षिता इमे ।
 पापमापतति तन्निवारणादित्यशब्दमधिविष्टरं स्थितः ॥ तुकारामचरितम्-४.२१ ॥
 कयापि भासोज्ज्वलितं पितृनं नारायणेत्यर्भकमाजुहाव ।
 श्रीरामदासाभिधया समर्थनाग्रापि पश्चात्प्रथितोऽभवत्सः ॥ रामदासचरितम्-१.२६ ॥
 अथै कदा दाशरथिर्गुहायां प्रादुर्भवन्नस्य पुरः प्रसन्नः ।
 प्रीतोऽस्मि भक्त्या तव रामदासेत्युक्त्वा प्रियां वाचममुं तिरोऽभूत् ॥ रामदासचरितम्-५.२५ ॥
 आत्मनो वपुषि भासते प्रतिबिम्बनं दिनमणेष्वटे यथा ।
 चक्रपाणिरपि सर्वदेहेषु व्यापकः सकलविश्वगश्च सः ॥ ज्ञानेश्वरचरितम्-४.३८ ॥
 विद्वज्जनानामनुशीलनादेर्विभिन्न आसीत्तदधीतिमार्गः ।
 आध्यात्मिकान् स्वानुभवस्य दृष्ट्वा महाप्रबन्धान् स पपाठ बालः ॥ ज्ञानेश्वरचरितम्-५.२ ॥

Her *Satyāgrahagītā* and *Uttarasatyāgrahagītā*, depict the events and episodes that took place during the freedom struggle in India. They include not only political, social and economic aspects of the struggle but also record details of interviews, the speeches and various anecdotes related with Gandhiji. *Uttarasatyāgrahagītā* is divided into 47 cantos. The examples are as follows :

वीतरागो जीतक्रोधः सत्याहिंसाव्रतो मुनिः ।
 स्थितधीर्नित्यसत्त्वस्थो महात्मा सोऽभिधीयते ॥ सत्याग्रहगीता-१.९ ॥
 अहिंसका जितक्रोधाः प्रवर्तध्वं स्वकर्मणि ।
 शस्त्रास्त्रबलहीनानां बलं सत्याग्रहः परम् ॥ सत्याग्रहगीता-३.२१ ॥
 तस्यासीत्परमं ध्येयं पर्याप्तपरिसाधनम् ।
 क्षुधार्तदीनकोटीनां वसनग्रसनार्थयोः ॥ उत्तरसत्याग्रहगीता-१६.९ ॥
 न निर्मित्सुरलङ्कृत्यै स सौधानि नभः स्पृशः ।
 न च वाणिज्यलाभाय जलधेः सेतुबन्धनम् ॥ उत्तरसत्याग्रहगीता-१६.१० ॥

निदानं तद्विशङ्काया भवदीदं निशम्यताम् ।
 मया ह्यस्पृश्यताध्वंसः कृतो मे जीवितव्रतम् ॥ उत्तरसत्याग्रहगीता-१७.१६ ॥
 निरस्यास्पृश्यताबुद्धिं द्विजे शूद्रे तथान्त्यजे ।
 क्षत्रिये चर्मकारे च स्थितोऽस्मि समदर्शनः ॥ उत्तरसत्याग्रहगीता-१७.१७ ॥
 अहिंसासत्यमक्रोध इति यस्याम्बकत्रयम् ।
 तस्मै सत्याग्रहाख्याय त्र्यम्बकाय नमो नमः ॥ उत्तरसत्याग्रहगीता-४७.१८ ॥
 जयतु जयतु गान्धिः शान्तिभाजां वरेण्यो
 यमनियमसुनिष्ठः प्रौढसत्याग्रहीन्द्रः ।
 हिमरुचिरिव पूर्णः सान्द्रलोकान्धकारं
 विशदसुनयबोधैरंशुजालैर्निरस्यन् ॥ उत्तरसत्याग्रहगीता-४७.२१ ॥

Rāmavanagamanam and *Pārvatīparamesvarīyam* by Vanmala Bhavalkar, are written in *Vaidarbhī* style.

Its examples are :

Mantharā says :

किं न स्मरसि कैकेयि वृद्धो राजा वशे तव ।
 तेन तुष्टेन दत्तो ते वरौ द्वौ च पुरा शुभे ॥

Rāma says :

कैकेयी नो मध्यममाता वरपूर्तो कांक्षयद्यानृण्यमिदं मे प्रियतातात् ।
 राज्यं भ्रात्रे भक्तिमते मद्भरताय रण्यं पुण्यं मे नव पञ्चाप्ययनानाम् ॥

Poetess Nalini Shukla's (1977) poem '*Bhāvāñjaliḥ*' contains prayers to various deities.

Citations of *Prasāda* and *Mādhurya Guṇas* are as follows :

कृतकरतालं झङ्कृतहारं क्षणमुल्लाससमेतम् ।
 भ्रमरनिवेशं कुञ्चितकेशं मञ्जुलवेशमुपेतम् ॥
 सखि! कृतपुण्ये नन्द सुधन्ये!
 क्षणमवधानं देहि यशोदे! ॥ कृष्णकेलिगीतम् ॥
 मदनविकारं ममताज्वारं प्रबलं गणयति नायम् ।
 हर्षोपेतः कृतसंकेतः क्रीडति वारं-वारम् ॥
 विषयसमीरे सरसि गभीरे विहरति मानसमीनः ।
 मकर इवायं विहरति लोभः प्रहरति भृशमतिपीनः ॥ विषयमन्थनम् ॥

In the preface Baburam Pande of Dayanand University, Kanpur, states,

“संस्कृतप्राध्यापिकया निर्मितानि मधुरमधुराणि, रसप्रवणानि, चित्ताकर्षकोदात्तभावभरितानि देववाणीनिबद्धानि ‘भावाञ्जलिः’ इति नाम्ना संगृहीतानि स्तोत्ररत्नानि पाठं-पाठं पायं-पायं च तदनुशीलनसञ्जातसुधारसमानन्दस्य परां कोटिमनुभवामि । देवताभ्यः समर्पितानि स्तोत्राणि केषान्विन्मते शान्तरसकाव्येषु अन्येषां च मते भक्तिरसकाव्येष्वन्तर्भवन्ति ।”

Vyāsaśatakam (1982 AD) of poetess Mithileshkumari Mishra describes the personality and scholarship of great sage Bādarāyaṇa Vyāsa, the author of *Mahābhārata* :

यावद् व्यासस्य गीता स्याद् यावद् व्यासस्य भारतम् ।
यावद् भागवतं वृत्तं न तावत्कष्टकल्पना ॥१२॥
ब्रह्माण्डेषु महान् व्यासो व्यासो देवो न मानवः ।
दर्शनानां महान् दृष्टा साक्षाद् गोविन्द एव सः ॥३३॥

In *Agnīśikhā*, Pushpa Trivedi has expressed her longing for her husband and has articulated her inner feelings and emotions, in her poems titled यापितन्न मनोऽपि शम्, व्यर्थं वयो भवता विना, स्नेहबन्धनं विना, कथमिव न क्षीयते क्षपा, etc. :

विषमसायक वृत्तिरपि ते त्वाद्दशी विषमायिता ।
यदुभयोर्मनसोस्त्वया किं पातिता न शराः समम् ॥
एकाकृतिः प्रतिभासते सुखसङ्गलोलुपमानसे ।
धिग्जीवनं यज्जीवनं यज्जीव्यते क्षणमात्रमपि भवता विना ॥
रोचते नैव किञ्चिज्जने नो वने ।
अद्य जाताऽभिलाषा भवद्दर्शने ॥
सुरसरितो विमलेऽचलसलिले ज्वलितेयं चलवह्निशिखा ।
अयि कथमिव न क्षीयते क्षपा ॥
स्नेहबन्धनं विना शून्यमेव जीवनं
सन्तु कोटिशो जना मेऽस्ति किं प्रयोजनम् ॥
स्नेहबन्धनं विना शून्यमेव जीवनम् ॥
मम शान्तिमिदं निभूतं सुखितं हृदयस्य गृहं ज्वलितं ज्वलितम् ।
प्रतिभासितमेव न मे विषमे पथि जीवनमद्य कथं पतितम् ॥

their poetry is free from long compounds, while in the *Mahākāvya Raghunātha-Abhyudaya* we find *Gauḍī* and *Vaidarbhī* style where we find the usage of long compounds.

The poetesses have shown their scholarship by depicting literary aspects like *Rasa*, *Guṇa*, *Rīti*, *Alaṅkāra*, *Aucitya* and *Pāka*. Moreover, compositions of these medieval poetesses mainly contain references to major events that took place during 14th to 18th century.

Mostly the description of these *Mahākāvyas* and *Khaṇḍakāvyas* contain similar topics like the description of a dynasty to which a king belongs as well as brave deeds of these kings. These *Mahākāvyas* and *Khaṇḍakāvyas* mainly resemble the texts like *Raghuvamśa* (4th century), *Navasāhasāṅkacaritam* (c. 11th century AD), *Vikramāṅkadevacaritam* (c. 11th century AD), *Prthvīrājaviṇayam* (c. 12th century AD), *Madhurāviṇayam* (c. 14th century AD), *Hammīra Mahākāvya* (c. 15th century AD), *Amarakāvya* (c. 17th century AD), *Rājaprasasti* (c. 17th century AD) and *Rukmiṇī-kalyāṇa Mahākāvya* (17th century AD). These texts thus reveal that these poetesses were proficient in various fields like Grammar, Philosophy, Mythology, Poetics, etc.

In the modern period, poetess like Pandita Kshama Rao whose talent is incomparable, has composed *Mahākāvyas*, *Khaṇḍakāvyas* and stories composed by her which contain varied depiction of the subjects like the love towards Motherland, Indian culture and society as well as depiction of the saintly personalities like Mīrābāī, Tukārāma, Rāmadāsa, Jñāneśvara. There is no such poetess in modern period who has made such an important varied contribution to Sanskrit literature. Other modern poetesses have composed *Śatakāvyas*, *Stotrakāvyas*, *Khaṇḍakāvyas* and *Muktakas*.

In case of some modern compositions, explicit expressions of the problems and difficulties faced by the ladies in their personal life are reflected. The poetesses like Nalini Shukla, Pushpa Trivedi and Pravesh

Saxena have articulated the anguish and agony through their compositions.

In short, the compositions of the medieval and modern poetesses consist of several charming hues of the spectrum of human life.

