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## Varad;Æbik; Pari,aya Camp£ of Tirumal;mbj: A Study

Jeseendha. P. Thomas

Research Scholar, Dept. of Sanskrit Sahitya

SSUS Kalady

### Introduction

Sanskrit literature is wide and vast in its characters. The literary divisions of Sanskrit literature are mainly classified into three; Padya, Gadya and Mi;ra. Mi;ra is called Camp£ and the term Camp£ in Sanskrit literature is the combination of prose and poetry. A number of works in Camp£ literature can be seen in Sanskrit literature. The Camp£ typically comprised a comprehensive composition of grand scale. It employed both metrical and non-metrical language with almost equal emphasis, while its prose was adorned with ornate and lyrical qualities. This paper will discuss about the Varad;Æbik;pari,aya Camp£ of Tirumal;mbj.

### The Author

The author of Varad;Æbik;pari,aya Camp£ is Tirumal;mbj (16<sup>th</sup> A.D) century. According to some scholars, Tirumal;mbj was a poet of the royal court of Acyutarjya (1529-1542 CE). Impressed by Tirumal;mbj's qualities and beauty, Acyutarjya made her his queen. She was named O;uva Tirumal;mbj. She served as a reader in the royal court, tasked with presenting poetic and other literary works to both the ladies of the royal family and the courtiers<sup>1</sup>. She was clearly states about the authorship of the work as;

<sup>1</sup> see, ed. Madhavandha, *Great Women of India*, Almorah .1982,p.334

विविध विद्या प्रगल्भ-राजाधिराजाच्युतसार्वभौम प्रेमसर्वस्वविश्वा सभुवानिरुपाधि- कमहोपकार  
निर्माण धर्म निर्मल हृदयया, निखिललिपिविलेखननियत वितरणकृतहस्त हस्तारविन्दया, विरिञ्चि  
चंचल नखा चल समुदञ्चित विपञ्ची प्रपञ्चित पञ्चममधुरिमोद व पिकस्वरकण्ठस्वरया, विपुल  
तलातलविहारविनोदसाकारावतीर्णशतमर्णसन-वरवर्णिनी मणिनिर्णायिकया,  
नानादेशप्रतिष्ठातानेक विरचित वाजपेय पौण्डरीकसर्वतोमुखमहाध्वर द्विजवर  
वितीर्यमाणशीर्विशेषपरिपोषित भाग्यसौभाग्यया, नियतरक्षितकवि कुटुम्बया, तिरूमलाम्बया  
निर्मितं वरदाम्बिकापरिणयनाम चम्पूकाव्यम्, आचन्द्रतारकम् अभिवर्धताम्।<sup>2</sup>

### Varad;Ebik; Pari,aya Camp£

Among the Camp£s in Sanskrit literature, Varad;Ebik;pari,aya Camp£ is an excellent creation written with a touch of imagination and emotion along with historical background. The story of the marriage between Vard;mbik; and Acyutar;ya is depicted in this work. Its plot is relatively short. The work begins with an invocation and then describes the lineage of Candravam;ja kings (Candra, Pur£rava, EyuÅa, NahuÅa, Turvasu, Timma, I;vara, Nrsi/Eha, Acyutar;ya, Ve'kaG;dri). This work reveals various historical events related to the prominent kings (Nrsi/Eha, Acyuta, Ve'kaG;dri) of the Third Dynasty of Vijayanagara Empire i.e. Tulavar Dynasty.

### Descriptions in the Work

Descriptions of socio-cultural elements are the major feature in a literary work. It includes several things like nature, emotions, character and so on. The work is start with the prose section as a Ma'gal;cara,a for the salutation of Candra;

अस्ति खलु समस्त-जगदानन्द-मूल-कन्दलम्, इन्दीवर-कुल-तपः- फलम्, इन्दिरारमण-हृदान्तर-  
सत्त्वपरिणतिः, शंकर-किरीट-शृङ्गाटक- प्राङ्गणोपलाल्य-शैशवः, सलिलराशि-लहरी-लासिका-  
नटन-विलासारम्भ- गुम्फित-कुसुमाञ्जलि समञ्जस-किरण-मञ्जरीकः, निखिल-दैवत-कुल-जीवन-  
कला-सारणी-समुदय-सुधासार-कासारः, वैसारिण-केतु-जीवातुः, ओषधी- पतिर्नाम।<sup>3</sup>

<sup>2</sup> Suryakantha, Varad;Ebik;pari,aya Camp£, Caukamba Sanskrit Series, Varanmsai,1970,p. 151

<sup>3</sup> ibid,p.1

It could be collecting various descriptions throughout this work. The prose part predominates in *Varad;Ebik;pari,aya Camp£*. But this prose is also not merely descriptive but is also completely capable and eloquent in the expression of heartfelt feelings. For example;

तदात्वेतमेनम् अनितर- सुलभानुभावार्चित रमणीयवेषम् अनुसर्पणीय सहजप्रभावम्  
अप्रमेयगाम्भीर्यमपि आविर्भवदनल्पदाक्षिण्यमूर्धनिदृशो- वसन्तमिव वसन्तम् अनुग्रहमिव  
विग्रहवन्तम् अदनीकान्तमवलोक्य विजृन्मितसम्भ्रमाणां, किञ्चितपसृत्य परस्पर मुखार्पितमुखं  
किमप्या- लपन्तीनां परिचारकसीमन्तिनीनाम् अविश्रान्तकन्दलदाभरणरणितानुबन्ध-  
तुमुलैरालाप- कोलाहलैरप्यं- विघ्नित नियमक्रमा, क्रमेण ध्यानावसान एव समुन्मीलितविलोचना  
तमाभि- वीक्ष्य, तत्क्षणाभिवृद्धसाध्वसा परिवृत्य चित्तमिव तस्य  
सविधमणिस्सम्भमवलम्बितवती।<sup>4</sup>

In this scene, the affectionate feelings are expressed as the hero is charmed by his first sight of the heroine, looking at her with wide eyes. The heroine, feeling embarrassed, hides behind a pillar upon discovering the presence of her friend.

The biggest feature of the prose part of *Campuk;vyas* is their compactness. In *Campuk;vyas*, compound-filled ornate prose style has often been used. This specialty is also seen in *Varad;Ebik;pari,aya Camp£*. *Tundarode;a* has been described in detail by the poetess in a single sentence, which is an example of her command of language and deep bond; “अर्यममरीचिविकचानीचगोचरसन्तनीरन्ध्रवसुन्धरा  
रूहान्तरसन्दृश्य- मानप्रसूनरजः सन्दर्शितेप्सितसरणि स्मरणीयधरणीतरूणीसिन्दूरितसीम-  
न्तसौन्दर्यान् निरन्तरान्धकारितदिगन्तरकन्दलदमन्दसुधारसबिन्दुसान्द्रतर घनाधन  
वृन्दसन्देहकरस्यन्दमानमकरन्दबिन्दुबन्धुरतर माकन्दतरुकुलतल्पकल्पमृदुलसिकता  
जालजटिलमूल तलमरूवकमिलदलघुलघुलयकलितर मणीयपानीय शालिकाबालि-  
काकरारविन्द.....<sup>5</sup>”

While describing the nature sequences of *Tundarode;a* through the poetess, various trees rich in flowers, leaf and fruits - orange, grapefruit, clove, palm, mango, birch, dates, champak, a;oka are described;

<sup>4</sup> Suryakantha, *Varad;Ebik;pari,aya Camp£*, Caukamba Sanskrit Series, Varanmsai,1970,p.106

<sup>5</sup> *ibid*,p.18

सरससुकुमारनारङ्गमातुलुङ्गलवङ्गतमालतालहिन्तालरसालपूग

पुननागनागनाग-

केसर्जभूर्जखर्जरचम्पकोशोककुरबकतिलकबकुलषण्डपि चण्चिलाराममण्डलमण्डितो-पकण्ठान् ।<sup>6</sup>

One of the interesting descriptions of this work is about the river K;veri. She used various AlaEk;ras for the beautification of the descriptions; पन्नगराजमूर्तिमिवप्रशस्तपावनवृत्तिम् शमिजनचित्त वृत्तिमिव सर्वरसाधी- रणनिपुणमृतरूचिं शर्वाणीमिव सह्यगिरीशदृढतररसानुभवां रामकथामिव बहुलहरिलसितां शैलूषीमिव बहुशस्तरङ्ग, गनटनशोभिताम् अध्यात्म विद्यामिव उपनिषद्वरपदस्फुटालक्ष्यहंसगतिं प्राज्ञनृपसम्पदामिव प्रसाधितदक्षिणाशां नीरदमालिकामिव नियतोत्कूलश्यामलतान्वितां पावनतापसितज हनु कुमारीं पाथोरसावधूतसुधामाधुरीं पयोधिराजप्रधानान्तः पुरीं पातक- वातन्धयमयूरीं कावेरीमतीत् ।<sup>7</sup> Here poet used the ;leAopama for the description of the river K;veri.

The description of the beauty of woman is a very common feature in Sanskrit poetry but the physical beauty of a man is a very rare one. A beautiful description about the physical appearances of Acyutar;ya can be seen in this work. Tirumal;mbj's very precise description of Acyutar;ya's physical beauty is unique in its kind. The author had expressed her creativity through the description of Acyutar;ya as the follows;

श्रीनृसिंहकुमारोऽयं सिंहसंहननोऽभवत् ।

सिंहमध्यतया तस्य चित्रं किमिव साम्प्रतम् ॥

Some descriptions about the rituals (J;takarma and N;jmakarma)<sup>8</sup> and a specific belief regarding the marriage of kings can be seen in this work.

In the poetry sections of the work including the descriptions of nature, war and some love themes. A keen observation done by her is about the morning and evening shade of the trees as follows;

स्थितां पुरस्तादतिदूर एवं क्रमेण च स्वस्व वशं प्रपन्नम् ।

वोढा नवोढामिव सानुरागश्छायां तरूः क्रीडगतामतानीत् ॥<sup>9</sup>

<sup>6</sup> Suryakantha, *Varad;Ebik;pari,aya Camp£*, Caukamba Sanskrit Series, Varanmsai,1970,p.15

<sup>7</sup>ibid,p.27

<sup>8</sup> Suryakantha, *Varad;Ebik;pari,aya Camp£*, Caukamba Sanskrit Series, Varanmsai,1970,p.149

It also deserves a special study covering its literary, philosophical, and socio-cultural aspects. In the VaradġĒbikġpari,aya CampĒ, Lord ViĀ,u is mentioned by various names at different places. For instance, it is mentioned that Nŕsimha, a form of ViĀ,u, married Ombamġmbġ, who was the daughter of Rġmġmbikġ from the solar race, and they found happiness together. Later, Nŕsimha prayed to God Acyuta, another name for ViĀ,u, for a son. During her pregnancy, the queen dreamt of Lord ViĀ,u, who blessed her with the birth of an excellent son. The queen indeed gave birth to a son and named him Acyuta, after God Acyuta. These accounts suggest that Vaishnavism, the worship of ViĀ,u, was widely practiced during the time of the VaradġĒbikġpari,aya CampĒ.

### Language and Style

In the current work, the author demonstrates remarkable mastery of the Sanskrit language. She likely has memorized numerous lexicons. Through her descriptions, readers can compile an exhaustive list of synonyms for various words in Sanskrit, such as lotus and sword, found within the text. In the case of this work, however, mixing prose with poetry helps lighten the reader's burden. The monotony of prose sentences is broken by the resonant arrangement of words and sentences, and the slowness brings some relief. She had composed poetry with AnuĀġup, Ērya, Indravajrġ, Upendravajrġ, Upajġti, Drutavilambita, Narkuġa, Pŕthvġ, PuĀpitġgra, PraharĀi,i, MaġjubhġĀi,ġ, Mandġkrġnta, Mġline, Vasantatilaka, Viyogini, Rathoddhata, ġrdĒlavikŕġita, ġlicĀ, ġikhari,ġ, Svġgata and, Hari,ġ which shows the skill of the poet in composing poetry in various stanzas.

### Rasa

Poet used ġġġra as the major Rasa for the work. The feeling of bravery is felt through the description of the victory march and wars done by Nŕsi/Eha through the Vġra. Other Rasas used by her are Raudra and Bhġbhatsa.

<sup>9</sup> *ibid*, p. 146

## Conclusion

Tirumal;mb; was an excellent writer in Sanskrit literature in the 16<sup>th</sup> century of India. Varad;Ebik;pari,aya Camp£ is interesting because it's filled with many literary elements. The topics she writes about need to be looked at from different angles, including critical and comparative views. The style of language of this work is interesting to read. One can get a clear picture about the socio-cultural features of that particular dynasty. On the other hand it could be considered this work as a historical one. As a good Camp£ work in Sanskrit literature this work is very significant. It can be seen in history that women's writing has not received enough attention. So this work is important for all times.

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