

RANNA

GADĀYUDDHAM – THE DUEL OF THE MACES

Edited by
Akkamahadevi

Translated by R.V.S. Sundaram and Ammel Sharon

ROUTLEDGE



RANNA
Gadāyuddham

The *Gadāyuddham* (The Duel of the Maces) is a *kāvya* composed in classical Kannada literary style at the turn of the eleventh century CE. It is written in *campū*, a genre that developed in the tenth century as a mixture of poetry and prose. Ranna's poem is remarkably dramatic in nature and is a meditation on the cost of war. Crisp dialogue, body gestures and imagery fill the poem. It is as if the poet were giving us directions for a play.

Ranna employs 'flashbacks', a technique called *simhāvalōkana*, that is, a lion turning casually to glance behind him. Ranna builds up to the duel through characters recalling episodes of injury or through lamentation. The duel occupies only a short space in the eighth canto, but Ranna takes this time to fill in past episodes and reflect on the impact of war. This thousand-year-old poem will interest scholars as well as lay readers.

Purushothama Bilimale is Professor, Kannada Language Chair, Centre of Indian Languages, SLL&CS, Jawaharlal Nehru University, New Delhi.

R.V.S. Sundaram was Professor and Director of the Kuvempu Institute of Kannada Studies at the University of Mysore. He was also a visiting professor at the University of Pennsylvania.

Ammel Sharon holds an M.Phil. degree from the Centre for Studies in Social Sciences, Kolkata.

Akkamahadevi was Assistant Professor of Kannada at the University of Mysore. She holds an M.Phil. degree in translation and a PhD degree in South Indian Studies.

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General Editor

PURUSHOTHAMA BILIMALE

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Gadāyuddham

The Duel of the Maces

Translated by

R.V.S. SUNDARAM
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AKKAMAHADEVI



KANNADA LANGUAGE CHAIR

Jawaharlal Nehru University

New Delhi



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A Note from the Kannada Language Chair

Instituted in November 2015 by the Department of Kannada and Culture, Government of Karnataka, Kannada Language Chair of the Jawaharlal Nehru University, New Delhi is dedicated to promote excellence in teaching, researching and publishing on language, literature and culture of Karnataka in all its multilingual and plural manifestations. The Chair encourages comparative studies across a wide range of domains and also aims at disseminating knowledge of Kannada language, literature and culture both at national and international levels.

The Chair has taken up translation projects with the objective of rendering into English a whole gamut of classical and non-classical Kannada texts of seminal nature. This process has been initiated with the translation of three major texts of tenth century – *Kavirājamārgam* of Srīvijaya, *Vaddārādhane* of Sivakōṭyācārya and *Gadāyuddham* of Ranna.

The current book *Gadāyuddham* is a celebrated classical Kannada text written by most powerful poet Ranna of tenth century. He is known as one of the ‘three gems’ (*ratnatraya*) and also given the title ‘the emperor of poets’ (kavi cakravarti). Ranna retold *Mahābhārata* on the model of Ādi Kavi Pampa’s *Vikramārjuna Vijayam*.

Most of the critiques treat *Gadāyuddham* as a static text, solidified in time and space. However, this popular text is not just a ‘text’, but expanded itself over the centuries to become a family of literary and performance traditions in Karnataka, yielding to the social imaginaries and the historical aspirations of artists, sculptors, musicians, and many others. Such multiple narratives should have been a part of understanding *Gadāyuddham* text.

There are hundreds of sculptural representations of Bhīma and Duryōdhana fighting each other on the banks of Dvaipāyana lake, carved on the walls and pillars of temples in Karnataka. The fifteenth century poet, Kumāravayāsa once again recreated *Gadāyuddham* in Bhāmini Saṭpadi which helped the text to reach out vast audience through singing and also helped the performers of *gamaka* tradition to reach much wider audience. The medieval harikathā tradition also made *Gadāyuddham* a popular episode among common folk. During the early part of twentieth century, *Gadāyuddham* has been rewritten for yakṣagāna performance which transformed the classical text into a living text for the benefit of contemporary audience.

Thus *Gadāyuddham* has created a complex interrelationship between living texts, recitations and performances which needed to be discussed intensely by the scholars.

Translating such classical texts into English is a challenge beleaguered with difficulties. Leading scholars of classical Kannada, R.V.S. Sundaram, Ammel Sharaon and Akkamahadevi have jointly accepted these challenges and made translation a possible. I thank all of them for their industriousness and commitment. I consider this an auspicious beginning paving the way to more translations of the same text for years to come.

The generous support of Kavi Cakravarti Ranna Pratishthana, Mudhol, Karnataka makes it possible for Kannada Language Chair to publish this book. I thank them for their support!

I am thankful to Manohar Publishers & Distributers for taking this onerous task of publishing the daring translation of a monumental Kannada work.

PURUSHOTHAMA BILIMALE
Professor, Kannada Language Chair
Centre of Indian Languages, SLL&CS
Jawaharlal Nehru University, New Delhi

A Note on Transliteration

Transliterating a regional text like *Gadāyuddham* requires special attention. It varies from transliterations of Sanskrit texts, which do not fit the case of Old Kannada and other Dravidian languages. Since Kannada has both long and short letters, *ē* and *ō* are employed to differentiate them.

There are special sounds and letters like *ḷa* (retroflex lateral sound different from ‘*la*’), *ṛa* (trill different from the flap ‘*ra*’) and a peculiar sound, now pronounced as *ḷa* and found frequently in Old Kannada called ‘*raḷa*’. These two are denoted as *ṛa* and *ḷa*.

The *anusvāra* which is governed by certain rules in Sanskrit is pronounced as ‘*m*’. But the *anusvāra* replaces all nasals in Kannada, which confuses the reader who is unable to distinguish between the masculine singular ending (‘*n*’) and neuter singular ending (‘*m*’). If the *anusvāra* is used for all the nasals, the singular ‘*ān*’ (I) and plural ‘*ām*’ (we) would be written in the same way, adding to the confusion. Hence, we have retained the original pronunciation of the sounds. Nasals are represented by their respective symbols (‘*ṅ*’ for velar, ‘*ṇ*’ for palatal, ‘*ṇ*’ for retroflex and ‘*n*’ for alveolar or dental nasal) while ‘*m*’ is used for both the labial nasal ‘*m*’ as well as the *anusvāra* which is also pronounced as ‘*m*’.



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Introduction

The *Gadāyuddham* (The Duel of the Maces) is a *kāvya*, composed in classical Kannada literary style at the turn of the eleventh century CE. Based on a single episode in the *Śalya Parva*, the ninth book of the *Mahabharata* depicting the decisive battle between the cousins, Bhima and Duryodhana, the *Gadāyuddham* brings the great battle to an end. The poem bears another title, the *Sāhasabhīmavijayam* (The Victory of Daring Bhima).

However, we have chosen to call it by its popular name, *Gadāyuddham*, which is also the name its poet Ranna uses when introducing his work in verses 1.32, 33 and 34. Further, the earlier printed editions also carried this title. The literary critic, T.N.Srikantaiah published an abridged version in 1949 called *Gadāyuddha Saṅgraha*. B.M.Srikantaiah called his adaptation for the stage, *Gadāyuddha Nāṭaka. Sāhasabhīmavijayam*, on the other hand, is the attributed title because it appears in the colophon at the end of each *āśvāsa* or canto that summarizes its respective theme. Since Pampa (902-75 CE), considered the *ādikavi* or first poet of Kannada literature dedicated his work, *Vikramārjunavijayam*, to his patron Arikesari II, it is believed that the *Sāhasabhīmavijayam* is patterned along the same lines. Yet Ranna portrays Duryodhana, the anti-hero as a heroic *kshatriya*, a loyal friend and a loving brother. Hence, the title *Gadāyuddha* recognizes not one, but two formidable opponents and heroes.

Ranna identifies Bhima with his patron, the Western Chalukyan king, Irivabedanga Satyashraya who ruled between 997 and 1008 CE. In the second canto, he provides a brief genealogy (*vamśāvalī*). Here we observe an attempt to link the Western Chalukyas of Kalyana with the earlier Chalukyas of Badami to further an imperial vision that connects the Kalyana rulers to ancestors in

Ayodhya (Narasimhachar 1911; Pollock 2006, p. 155). This link would soon be standardized in inscriptions and serves as a reminder that historical records or textualized history are not to be taken at face value but provide an insight into the changing nature of self-representation and a concern for shaping public memory.

Ranna was born in Muduvolal (now Mudhol) in present day Bagalkot district in 949 CE to a Jain family of bangle-sellers. Having studied Sanskrit, Prakrit and Kannada, he was patronized by a Ganga minister, Chavundaraya, and later appointed to the court of Ahavamalla Tailapa II (973-97 CE) where he earned the title *kavi cakravarti* (poet-emperor). He continued in the court of Tailapa's son, Irivabedanga Satyashraya (997-1009 CE) to whom he dedicates this work. Remarkably self-assured, Ranna pours scorn on pretend-poets and challenges readers to evaluate his work. Other works attributed to him are the *Paraśurāma caritam*, *Cakrēśvara caritam*, *Ajitapurāṇam* as well as a lexicon, *Ranna-kanda*. T.N. Srikantaiah speculates that the *Cakrēśvara Carite*, a lost work by Ranna may have been dedicated to Tailapa II. The *Ajitapurāṇam* composed in 993 CE, is based on Ajitanatha, the second Tirthankara.

How might we understand the relationship between the Sanskrit epic and regional retellings of the *Mahabharata*? Are the early Kannada retellings a part of the Indo-European tradition of the hero? Are they discontinuities that disturb the imagined community of the primary epic, reshaping it towards 'new political ends'? (Hiltebeitel 2011, pp. 42-3). The period between the ninth and thirteenth centuries in the Kannada land was infused with the sentiment of *vīra* or heroism (Settar and Kalaburgi 1982). It is evident in literary compositions of the period as well as the density and spread of hero stone memorials that recorded warrior bravery and promised soldiers a place in heaven. Cynthia Talbot remarks that as the paradigmatic epic of war, the *Mahabharata* was usually the first Sanskrit epic to be adapted in regional literatures (Talbot 2016, p. 138). This is because, as Sheldon Pollock has presciently

noted, the epic had geo-political significance and courts endeavoured to produce its idea of the world within their region.

Pampa, Ponna and Ranna, considered the three gems of classical Kannada literature, belonged to the Jain religion. The poem's religious intent is rather different from religion as we understand it today. The poem stretches over vast regions: the earth, vanquished rulers and their kingdoms, and speaking in the same breath of the heavens and the underworld. We meet gods, varieties of spirits and divine creatures like celestial *apsara* maidens. The Jaina poets had to contend with a *Vaidika Mahabharata* which extolled violence through its heroic characters. Indeed, as Hildebeitel's studies show, the central problem of the *Mahabharata* appears to be reconciling inevitable violence with the means to bring about the cessation of violence. Yet the Śramana Jains would find such an ideology difficult to digest. Pampa and Ranna give little place to Krishna in their works. Though Ranna begins his cantos with invocations to Vaishnava deities, his treatment of Krishna is as a king and advisor, eschewing the strong *bhakti* theme of the Sanskrit epic. Through Duryodhana, Krishna is frequently criticized for his unethical decisions. Nevertheless, the Chalukya crest was the boar (*Varahalāñchana*), significant because of the oft-repeated invocation, 'where the whole earth is said to be sustained with ease by Vishnu incarnate as the Boar' (Ramesh 1983). Ranna appears to negotiate his presence in the court by composing separate works, the Jaina *Ajitapurāṇam* and the worldly (*laukika*) *Gadāyuddham*. Ranna employs poetics as a critique of violence, for the heroic *rasa* (*vīra*) of the two warriors is overshadowed in the poem by *bhībhatsa* and *raudra* sentiments – rage and disgust.

The poetic style of a regional *kāvya* like the *Gadāyuddham* was shaped by the second millennium assertion of 'vernacular' languages. Across the subcontinent, Pollock says, Sanskrit lost its eminent place as regional languages came to the fore. The earliest treatise of poetics in Kannada is the ninth century *Kavirājamārgam* (*KRM*). Though it addresses topics of grammar,

prosody and lexicon, the *KRM* endeavours to locate itself in a particular geographic and cultural setting, an effort distinct from the ‘cosmopolitan’ literary cultures of Sanskrit and Prakrit (Srivijaya 2017). Ranna says that Kannada is spoken over two lands, and the Kannada spoken in Puligere is the true Kannada (1.42). The *Epigraphia Indica* records a 930 CE inscription that says, ‘In the circle of the land of Bharata is a perfect ornament, the region of Kuntala, and a very gem in this realm is the people-
place of Purikara [Puligere], the Two Six-Hundred [administrative unit]’ (*EI* 13: 311, lines 24-5). It helps to remember that the relationship between language, land and people has changed over time. If early Kannada literature is characterized by a relationship between language and land, the modern history of South India has seen this relationship recast as one between language and people, becoming a veritable identity (Mitchell 2009).

The *KRM* distinguishes a *dēśi* Kannada literary style from the dominant Sanskrit *mārga* style. *Dēśi* style is marked by a local ‘naturalness’ without the arduous complex forms employed in Sanskrit literature. Like other poets, Ranna is an *ubhayakavi*, well versed in both Kannada and Sanskrit. The *Gadāyuddham* is written in *campū*, a genre that arose in the tenth century as a mixture of poetry and prose. It is only alluded to in the *KRM* which terms it a *gadya-katha* (prose narrative). With its long prose sections, it is a genre well-suited to reading, and unlike purely metrical poems, it cannot be sung.

While the Kannada poets were aware of Sanskrit dramas, no extant drama has been found in early Kannada literature. The first prose work in Kannada, the *Vaḍḍarādane* mentions local dramatic forms for amusement (*prakaraṇa*) though there is limited evidence. Yet, Ranna’s poem is remarkably dramatic in nature. Crisp dialogue, body gestures and imagery fill the poem. It is as if the poet were giving us directions for a play. Little wonder then that the poem was adapted for the stage by well-known writer, B.M. Srikantiah in the twentieth century as *Gadāyuddha Nāṭakam*. In an unusual section, the reader will find nine verses on aestheticized

sentiment (*rasa*) – erotic, heroic, macabre, humorous, ferocity, fear, compassion, wonder and tranquillity – as they unfold on the battlefield. It recalls the *Nāṭyaśāstra*, the foundational dramaturgical treatise in Sanskrit that puts forward a theory of *rasa*. Following convention, Ranna refers to the compositions and poets who have influenced him: Valmiki, Vyasa, Kalidasa and Bana – Sanskrit poets. Those who go unmentioned are Bhatta-Narayana and Bhasa whose Sanskrit plays, *Vēṅī-samhāram* and *Ūrubhaṅgam* are based Bhima’s on avenging of Draupadi’s humiliation.

Though Ranna was a court poet and the composition restricted to an elite audience, it is likely that the audience was introduced to it in both, manuscript form and oral form. The arrangement of the poem in cantos, and the long, robust tradition of manuscript production implies that the poem was recorded in writing, but the oral and aural history of texts in India suggest that this poem was recited in the *gamaka* tradition to its audience. *Gamaka* is a form of storytelling that continues to be popular in Karnataka. The recitation is based on the meter of the poem but punctuated to convey the meaning of the verse. The *gamaki* may divide compound words so that the audience is able to understand and appreciate the poem better. Music is a frequent accompaniment and the *gamaki* also attends to the emotion conveyed in the verse. Interested readers of pre-modern Kannada literature still come together to listen to these recitations that today have also been recorded. Among the most popular of *gamaka* performances is Kumaravyasa’s fifteenth century work, *Karṇāṭa Kathā Mañjari* (the *Karnataka Mahabharata*), an adaptation of the first ten *parvas* of the epic.

Attending to the poem’s dramatic nature is a way to broaden our treatment of pre-modern compositions. Recent studies have highlighted the performative nature of compositions. The *Gadā-yuddham* is no exception. The brevity of the *Kanda* meter and directness of its dialogue is unusual in poems of its time that are characterized by ornamentation and long meters. Draupadi enters bearing pots on her head in the manner of the *Karaga*, a

folk ritual dedicated to Draupadi as Goddess in South India, which heightens the dramatic atmosphere. The *Gadāyuddham* with its intense and physically imposing characters is frequently a subject of the Yakshagana, a signature theatrical form from coastal Karnataka which is seen on the jacket of this book. Elaborate costume and make-up, music, dance and robust dialogue delivery characterize this art.

The poem contains 578 verses, too many to dwell on for one brief episode. Indeed, the duel between Bhima and Duryodhana appears only in the eighth canto. Instead, Ranna employs ‘flashbacks’, a technique called *simhāvalōkana*, that is, a lion turning casually to glance behind him. Ranna builds up to the duel through characters recalling episodes of injury or through lamentation as Duryodhana walks through the blood-soaked battlefield, pausing to reflect on his losses as he comes upon slain family and friends. We see a broken, defiant man recall his loyalties, friendships and frustration in the company of his advisor, Sanjaya. The poem is dedicated to Bhima, but the reader is struck by Ranna’s elevated treatment of his *pratināyaka*, the anti-hero, Duryodhana.

What does the *Gadāyuddham* offer readers today? This text certainly benefits from a revival of interest in translations of pre-modern Indian literature. The *Mahabharata* confesses to cover the entire expanse of human experience and has been the subject of many new retellings as the Indian publishing industry has burgeoned. Ranna’s thousand-year-old poem is a text of historical and literary interest, but readers will also find in it a meditation on the cost of war. We are mistaken, it reminds us, if we think history is written by winners. In a startling section, the battlefield strewn with swollen bodies, is visited by many gangs of spirits (flesh eating *pishachis* and mad *marulus*) who come hungry and desiring to profit by selling off soldier’s bodies. With Duryodhana, we witness the effects of war, and no reader will fail to be moved by his lamentations. Ranna is sometimes dismissed as only a ‘war-poet’, but in our mediatized age where singular heroes are

fashioned through circulating images, Ranna presents us with a multi-faceted view of the battlefield where there are no winners, but men and women counting their losses. The reader will not fail to be struck by the irony of the title, *The Victory of Daring Bhima* for the tale is a cautionary one and one as relevant today, as Ranna thought it was in the tenth century.

Texts

The Institute of Kannada Studies (IKS), Mysore University holds a palm-leaf manuscript dating to 1348 CE. The institute also holds a paper manuscript copied by P. Subraya Bhat in 1946. He later published an edition with commentary called the *Gadāyuddha Darpaṇam* in 1975. The Oriental Manuscripts Library, Madras also holds a palm-leaf manuscript which was copied by H. Chennakesava Ayyengar. The *Gadāyuddham* was serialized in 1895 in *Karnataka Kāvya māñjari* by S.G. Narasimhacharya and M.A. Ramanuja Ayyengar. Ayyengar published this work separately in 1919. The third edition by Ayyengar came out from Wesleyan Press, Mysore in 1925 and remains the standard edition on which prose translations in Kannada have been based. In 1949, poet and literary critic, T.N. Srikantaiah published *Gadāyuddha Saṅgraham*, an abridged version of the poem. We have consulted R.V. Kulkarni's *Kavicaḥkravarti Kavi Ranna Viracitam Sāhasa Bhīmavijayam* (1985) published by the Kannada Sahitya Parishat as well as B.S. Sannaiah and Ramegowda's *Sāhasa Bhīmavijayam* (1985) published by the University of Mysore. Where we have found variations in the Kannada text, we have consulted the IKS manuscripts and secondary sources.

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RANNA

Gadāyuddham

Prathamāśvāsam

sriyuvatīpriyan balayutan balidarpaharan jītāridai
tēyan anantabhōganilayan pratipālitadharmacakran a
bjāyatanētran ādipurusan purushōttaman ī cālukyanā
rāyaṇadēvan īgemage maṅgaḷakāraṇamutsavangaḷan

1

taruṇōttungaśāśāṅkakhaṇḍame sudhābījam bhujāṅgēndran an
kuram unmīlitam aṭṭahāsame daḷānīkam vṛṣam puṣpam ī
śvaraśailam phalamāge kōmalamukhīgaurīlatāśliṣṭaśaṅ
karakalpadruman īgabhīṣṭaphalaman cālukyanārāyaṇan

2

Canto One

Lakshmi's Beloved, Baladeva's companion,
Subduer of Bali's pride,
Conqueror of Hostile Demons,
Reposed on Anantabhoga,
Protector of Dharma, Lotus-eyed One,
the primordial man, an excellent man
This Chalukya Narayana:
May he bless us with welfare and gladness!¹

1

He is loved by Prosperity and he is powerful,
he seizes the pride of his strong enemies,
Conqueror of demonic enemies, abode of infinite
pleasures, who rules his kingdom
according to dharma, his eyes are wide like lotuses,
best among men, Vishnu in form,
This Chalukya Narayana:
May he bless us with welfare and gladness!²

The crescent moon is the eternal seed,
Adishesha is the sprout,
His laughter booms as blooming petals,
Nandi is the flower and Kailasa is the fruit,
Shankara embraces fine faced Gauri
as the Kalpa tree³ does the vine
May Chalukya Narayana⁴ grant us our desired fruit.

2

vara padmāsanadoḷ kanaanmaṇimayam simhāsanam brāhmiyoḷ
 paramaśrī gaṇanākṣasūtramaṇiyoḷ ratnōjjvalam bhūṣaṇam
 doreyāgirpinamondugundadakhilam vijñānadindam jaga
 dguruvādan namage ṭge bēḷpa varaman śrīrājakanjāsanam 3

balavadvairitamōharātīpaṭugaḷ padmāsanasparsāsa
 llalitaṅgaḷ jitacakraṅkanivahaprēmāvahaṅgaḷ mahī
 valayōddyōtakaraṅgaḷānatajanakkānandaman māḷke maṇ
 galamuccaṅḍakaraṇ mahīvalayadoḷ cāḷukyamārtaṅḍanā 4

He is seated with Brahmi in a fine lotus
 that is his bejewelled lion throne⁵
 counting his string of auspicious beads
 that glitter with gems
 He has become the Guru of the World,
 lacking in nothing for all knowledge is in him.
 May the lotus seated Brahma grant us our wishes.⁶

3

He is seated in a fine lotus posture
 on his bejewelled lion throne,
 counting his beads that glitter in the early morning.
 He has become the Guru of the world,
 lacking in nothing for all knowledge is in him.
 May this King seated in the lotus pose
 grant us our wishes.

Sharp rays of the Sun vanquish the thick darkness,
 reaching gently for the joyful blooming lotuses,
 winning the love of *chakravaka* birds
 May the Chalukya Sun grant happiness
 to the good people on earth
 as his sharp rays light up the world.⁷

4

He destroys the darkness of strong enemies,
 reaching gently for lotuses
 his touch is soft and beneficent.
 He has won the love of the kingdom's people
 now he rules over the earthly realm.
 May the Chalukya Sun grant with his hands
 his subjects' wishes and brighten the world.

kūrisi vīraśrīyan
 kūradaran kondu samarajayaman māḍal
 kūrasiyol nelasuge kaṇ
 tīravavāhane caḷukyakaṇṭīravanā 5

naneyamban mige kaṇmalar makaraman krōḍadhvajam pole ka
 rbina billan gele purbu candrabalaman kaivāradindam tadā
 nanacandran kuḍe dēse poccaposatāytembannegam māḷke nū
 tanakandarpan anūnadānaguṇadin cāḷukyakandarpanā 6

padināṛallavalan̄kriyāracane mūvattāru nērapattuvon
 ḍida śr̄ṅgāram adallavonde rasam ombatteydoḍambaṭṭuvem
 budan embannegam aṅganōcitarasālan̄kāraman tāḷdado
 ppida vāksundari bandu sannihiteyakkennī mukhāmbhōjadoḷ 7

negaḷdudu rāmāyaṇamum
 negaḷdudu bhāratamum ā mahākavigaḷinā
 negaḷdar vyāsar vālmī
 kigaḷene negaḷdubhayakavigaḷ emagabhivandyar 8

mṛdupadyaracaneyol kā
 ḷidāsanum gadyaracaneyol bāṇanuman
 kada kavigaḷenisī negaḷḍi
 rdudaṛin satkavigaḷirvar emagabhivandyar 9

The Goddess of Victory comes to love
 the victor in war who slays the heartless,
 She rides the roaring lion –
 May she ride on the sword of the Chalukya lion.⁸ 5

His eyes are flower blossoms
 they overwhelm flower-arrows.
 The flag with the boar is the flag of the fish
 his eyebrows overcome the sugarcane bow.
 His Moon Face endows the night's orb with vitality.
 May this new Chalukya Manmatha⁹ grant our wishes. 6

An arrangement of thirty-six adornments
 not a mere sixteen.¹⁰
Shringara alone will not suffice
 where nine *rasas* are required,
 Poetry is adorned in befitting *rasa* and *alankara*,
 May the Woman of Beautiful Speech
 make my lotus mouth her abode. 7

Because the *Ramayana* is celebrated,
 and the *Bharata* has become renowned,
 those two great poets,
 Valmiki and Vyasa are well known.
 They are worthy of praise. 8

Kalidasa is known
 for his lucid and delicate compositions,
 Bana's prose is best among poets.
 I salute these true poets. 9

madamaṇamilla dānaguṇadin negaḷdum nṛpasimhanāgiyum
 viditaviśuddhabhadraguṇanante viruddhamidembinam nijā
 bhyudayanivēdadīrghakaramoppe jagatprianāda dēvanañ
 kada gaṇanāyakan varadanakkemagammanagandhavāraṇan 10

neṭṭane vāsavaṅgamṛtavāridhiyoḷ suragandhavāraṇam
 puṭṭe surēndrarājyam uditōditamādudu dānadindoḍam
 baṭṭire bhadralakṣaṇaguṇānvitan ammana gandhavāraṇan
 puṭṭe narēndrarājyam uditōditam āhavamalladēvanā 11

bare garbhakkarivastuvāhanacayam kaygeydevandattu pu
 ṭṭe raṇōtsāhade cakravartivibhavam puṭṭittu kayvatti nin
 dire pattittu samastadhātrivaḷyakkendum diśādantiga
 ḷcaregam tandeya kīrtiyum baḷedudēn satyāśrayan dhanyanō 12

Not a trace of arrogance in the sweating rut elephant,
 the famous pure *Bhadra* elephant
 is a lion among kings,
 his long and beautiful trunk is loved by the world.
Ammana Gandhavarana, beloved son,
 May Ganapati grant our wishes.¹¹

10

Magnificent and lion hearted, not even
 a trace of rut in this elephant!
 The *Bhadra* elephant is renowned
 for being fair and straightforward.
 Beloved of the world whose prosperity is revealed as
 he extends his long arm in generosity.
 Renowned Lord of the army,
 O *Ammana Gandhavarana*, grant our wishes!

When *Airavata*, the sweet-smelling elephant,
 was born in the Ocean of Milk
 Indra's kingdom flourished, it flourished!
 Distinguished as Protector,
 O Sweet smelling Benefactor!
 Divine Ahavamalla's kingdom flourished,
 it flourished!

11

When he entered the womb, his dynasty acquired all
 the enemies' wealth.
 When he was born, they were inspired to battle,
 he ensured the empire's glory.
 Steadying himself with his hands, the earth
 came into his grasp, he stood –
 the empire extended to the elephant guardians,
 illuminating his father's fame.
 Blessed Satyashraya! His birth illuminated
 the fame of his father.

12

doreyādudu duryaśadoḷ
 poreyada caritam purāṇa caritadoḷ amamā
 nereyal akalaṅkacaritam
 doreyādudo sakalasyacakrēśvaranā 13

kamalōdayan akhilamahī
 ramaṇan umāpriyan enippa guṇadunnatiyin
 kamalakulōdbhava num vi
 ṣṇumūrti rudrāvatāran irivabeḍaṅgan 14

āntavanipanicaram ka
 yyānta vanipanicaram ondu kōṭige migilem
 bantādoḍamoḷasōrade
 cintisadāntirīgum īgum irivabeḍaṅgan 15

negaḷdarighūrjaradvipaghaṭaḷige tannaya sūciyāne to
 tṭage samarāgradol pariye pintane sanduvu rājaputrārā
 negaḷene munnamemba baḷikemba janōktiyoḷāyту sūciśa
 ktige nrīpanāne dāradavolāduvu rājakumārārānegaḷ 16

raṇadoḷ arātivāraṇaghaṭāḷiyan orvane geldan ondu vā
 raṇadoḷ anūnadānaguṇadaripitapūraṇan iṣṭatuṣṭadā
 raṇan avadātakīrtigrhatōraṇan anyanarēndra gandhavā
 raṇamadavāraṇan vijayakāraṇan ammanagandhavāraṇan 17

Like those not borne by infamy
 His pursuit is comparable to the old purushas.
 A life untarnished –
 The all-powerful emperor of truth. 13

Born to Kamala, Gentle Beloved of the Entire World,
 Lover of Uma: Exalted by these qualities,
 he is the incarnation
 of Brahma, Vishnu and Rudra. Illustrious slayer! 14

Some approach in combat
 Some extend their hands in surrender.
 He does not hesitate,
 giving no mind if their number exceeds a crore.
 The Illustrious Slayer proceeds on his way! 15

His cardinal elephant stomps to the fore
 against the famous Ghurjaras
 on their elephant army. The princes' elephants follow
 the leading elephant,
 People say, 'Were you to lead, there will be followers'
 So the thread follows the needle,
 and princes follow Satyashraya's elephants.¹² 16

It pleases him to give for he is not wanting,
 His dazzling fame is a festoon,
 his magnificence and generosity on display
 Sweetsmelling *Ammana Gandhavarana* stops
 the rut elephants in their tracks;
 Unaided, he subdues the enemy goliaths on a single
 elephant: Who is equal to this beautiful slayer? 17

neṛegonḍudu nāracam
 neṛegāṅalkārtudilla bīrake bīya
 kkiṛiva beḍaṅanoḷ ār dore
 neṛe tōrkume śatrujanakam arthijanakkam 18

ondane nambidennaṅugadammanan ikkidanan poraḷci koṅ
 dandareyatti muṭṭi piḍitandu calam nile mīyalendu pū
 ṅdandade mīyadirdahitanan kaḍidāgaḷe mindan ā calam
 sandudarin savan paraśurāmanin ā kuvarāṅkarāmanin 19

dinapan tōrpan madhyan
 dinadoḷ tējada poḍarpan udayadoḷe jaga
 jjanakan tōridapan ripu
 janakan tējada poḍarpan irivabēḍaṅgan 20

haracaraṅakamalabhṛṅgan
 varāṅganāsaṅgan samarasāhasatuṅgan
 parahitakulaprsaṅgan
 nirastadōṣānuṣaṅgan irivabēḍaṅgan 21

odavida bhītiyindam aparāditanabdhiyanōḍi pokkoḍā
 gadu kolalendu māṅdan adu takkude liṅgaman appukeydu piṅ
 gade nile nīranōḍi puge peṅṅuḍeyuṭṭire puttaneṛe ko
 llada tuḷilāḷtanakke samanāvano sāhasabhīmabhūpanoḷ 22

The arrow pierces the enemy's body
 The eye cannot follow
 the shower of arrows/the bounty of gold.
 Who is equal to his heroism?
 Can his enemies and supplicants
 appreciate his fortune?

18

The mind fixed on one thought:
 after his beloved brother's death, he vowed
 to see his enemy's head roll. To chase after him –
 lift him up – haul him back here
 he determined not to bathe till then.
 And so, rolling him over, he destroyed him.
 This *Kuvarankarama*, he is equal to Parushurama!¹³

19

The sun is sharpest
 at midday but even in the morning,
 enemies feel the luminous will of the great warrior,
 the Illustrious Slayer!

20

A bee on the lotus feet of Shiva:
 sharing the company of excellent women,
 valiant in war
 devoted to the welfare of others,
 the Illustrious Slayer embraces the innocent.

21

Rightfully, he refrained from killing Aparaditya
 who fled in fear to an island in the ocean.
 For a man must not be killed if he embraces a *linga*,¹⁴
 or enters water, if dressed as a woman or climbs an anthill.¹⁵
 He is a man because he spared his life.
 Who is equal to him? The valiant and terrible king!

22