

CHAPTER SIXTEEN  
THE TILAKAMAÑJARĪ AS A  
SANSKRIT NOVEL

(An Estimate in View of Modern Western Standards  
of Fiction-Writing).

I : INTRODUCTORY REMARKS :

Dhanapāla's TM, technically styled as 'Kathā' by Sanskrit rhetoricians, is but a Sanskrit novel, alias a prose-romance of the tenth and eleventh century A.D. The critical estimate of a later date, says Krishna Chaitanya,<sup>1</sup> distinguished between two types of novels, the Akhyāyikā, built around real people and incidents, and a Kathā, of which the plot was pure invention; but there being not enough examples to substantiate the validity of this distinction, the distinction has not been very sharp, since invention has been given a free hand, though the main characters may be historical personalities. Dr. M. Winternitz has also observed<sup>2</sup> that fictions and novels in Sanskrit ornate prose, such as Daśakumāracarita, Vāsavadattā, and Kādambarī, are compositions in ornate poetry, of which the authors try to build their narrative stuff partly from the popular tales, stories, swa-

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 1. NHSL, p.375.

/ 2. HIL(W), Vol.III, Pt.I, p.306.

and religious stories and partly invent it indepenently; but that in any case they have to make efforts in framing and arranging them in the form of an independent work. But the essential difference between the Western concept of 'Novel' and the Indian comcept of 'Gadya-kāvya' has been aptly underlined, though not consciously, by C. Kunhan Raja,<sup>3</sup> who draws special attention to the fact that Sanskrit makes no difference between works in a metrical form and works without the factor of metres so far as poetry is concerned, that both are called poetry if they are poetry on a ccount of their artistic beauty in form, and that poetry is to be recited and enjoyed through the ear as much as through the heart when the ideas are presented in artistic language. On the other hand, modern European concept of 'Novel' implies that it is a work of art meant to be enjoyed through the eyes as much as through the heart when the presentation appeals by the power of effective and graphic representation of ideas and characters. Thus, though the channel for reception or enjoyment of this art form is different in the respective case, the ultimate destination, viz., the heart, is common. And this is the reason why predominantly prose-works in Sanskrit deserve to be classed essentially as nothing but Sanskrit

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3. Sur. Skt. Lit., pp.200,219.

Novels of medieval India. The particular distinctive factor of this Sanskrit Novel is that it is the combination of language styles that gives pleasure to the ear and also to the heart by long reverberating musical compounds, double-meaning, alliterations, collocations of different sounds of special features; and all such matters form the essential elements of this form of Poetry.<sup>4</sup>

In spite of this distinction, the fact remains that, as works of literary art, both the medieval Sanskrit novel and the modern Western novel have great human interest and also a great practical value. And all great works of art have a certain universal appeal and essential worth transcending the barriers of time and place. It is in this light that we propose to examine the worth of Dhanapāla's TM as a 'Novel'.

A novel, as M. Abel Chevalley puts in a simple way,<sup>5</sup> is a fiction in prose of a certain extent. And the fundamental aspect of the novel, as has been aptly spelt out by E.M.Forster,<sup>6</sup> is its story-telling aspect without which it could not exist; that is the highest factor common to all novels, and runs like a veritable backbone. A story is a narrative of events arranged in their time sequence, having only one merit of making the audience want to know what happens next; the story narrates the life in time, and a good

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4. Sur.Skt.Lit.,p.200,219. / 5. AN,p.14.

6. ibid.,pp.40-41.

novel includes the life of values as well.<sup>7</sup> This same factor has been elucidated by H.W. Jagget<sup>8</sup> who points out that a novel is not a reproduction of life, it is a recreation of it in such a manner that something which is not present in real life manifests itself - something which we call a comment, a judgment, a gesture, a valuation; it is this that gives to the life depicted in fiction a significance. But, unlike real life, fiction is under the compulsion of consistency meaning thereby that by the time the story is finished the inconsistencies not only of the individual characters but of the story itself have become subordinated to or resolved into an all-comprehending consistency; completeness ~~and~~ and consistency with itself are essential preliminaries to significance in a work of fiction.<sup>9</sup>

It is not characters and incidents but what the author has felt or thought about that that form the raw material of fiction.<sup>10</sup> Though at present there is a tendency to dwell on characterization rather than on incident and, of course, characterization is important, W. Somerset Maugham<sup>11</sup> emphasizes that to concentrate on characters ~~is~~ rather than on what happens to them is merely one way of writing a novel like another; and some good novels like Gil Blas and ~~■~~ Monte Cristo,

7. AN, pp.43-45.

9. *ibid.*, p.15.

11. ~~■~~ TNATA, p.18.

/ 8. IIF, pp.12-13.

/10/ *ibid.*, p.19.

have been written; inspite of the fact that the characterization in them is perfunctory or common place.

H.W.lagget has observed<sup>12</sup> that for the most part the writer of fiction relies upon the inherited tradition and his own instincts when he composes and writes a story. The fact that fiction tends very definitely to conform to a shape is due partly to the limitations of the medium itself, partly to the tradition of story-telling, but scarcely at all as a rule to the deliberate intention of the author.

Much the same thing applies to plot. What the author generally sets out to achieve is simply to present his story as effectively as possible. In this, however, he is necessarily, but often unconsciously, influenced by the tradition of story-telling and avails himself of the methods and devices that form the part of that tradition. The effective presentation of the story requires a chronological rearrangement of the 'occasion' or possibly a rearrangement of the order of the normal stages of development.<sup>13</sup> The plot of the story,<sup>is,</sup> then, the form finally taken by the 'occasion' for its effective presentation to the reader or audience. Plothing is required in the first place by the needs of story-telling but it is also the source of the aesthetic satisfaction provided by fiction.<sup>14</sup> But the 'occasion' need not

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12. IIF, p.53. / 13. *ibid.*, p.54. / 14. *ibid.*, p.63.

be anything concise and compact. It may cover the entire life of the principal character or even the rise and fall of a family through several generations; it may be a whole historical epoch or a short period of contemporary history, a love-affair, a crime, an adventure or a natural phenomenon.<sup>15</sup>

Nor is fiction always dramatic; that is to say, it may not deal with clash or conflict of codes or of code and desire, but simply with a contrast of codes which never issue into conflict.<sup>16</sup> In less sophisticated fiction conflicts are in the main between individuals; the interest largely depends upon the fact that the rival protagonists both represent a code.<sup>17</sup> The author's concern is mainly with what is passing in his characters' mind which inevitably concerns their codes as these conflict with their immediate desires.<sup>18</sup> A large part of the interest of fiction may be found in the actual expression or composition of codes.<sup>19</sup> And in the case of many novels, plays and short-stories, the significance is something that flashes upon the reader or the audience suddenly as the thing finishes; most novelists are content to leave the significance implicit in the ending, the "upshot" of the affair.<sup>20</sup> But, such as it is, the significance is clear and definite enough; the clash of codes is resolved; the best code wins.<sup>21</sup> Only the

15.IIF,p.66. / 16. ibid.,p.72. / 17.ibid.,p.76. / 18.ibid.,p.80./19.ibid.,p.83./20.ibid.,p.84./21.ibid.,85.

very unsophisticated are willing to read fiction which presents action, happenings, divorced from any suggestion of meaning; since fiction cannot keep away for long from questions of morality and value.<sup>22</sup> The essential function of fiction, then, is to provide the reader with opportunity for the imaginative understanding<sup>of</sup> human nature in the ideal conditions for its exercise.<sup>23</sup> The author aims at communicating to the reader the excitement evoked in himself by the contemplation of some character or incident or aspect of life and induce in him a mood related to his own, and to reach, through the mind of the reader, to his emotions to play on his feelings, to control his judgment and to induce him to adopt for the time being certain values, a code, that is not his normal code.<sup>24</sup>

Writing is a means of expression; and to cultivate a mastery of the means is obviously a necessary task for the writer. But writing is more than a means of clear and expression. It is, in fiction, primarily a means of communication. The author has to recreate his thoughts and feelings in another mind and establish his own personality. Rhythm, balance, variety of cadence are necessary means to secure his readers' attention and keep it alert, eager, interested. This brings in what is known as 'Style'. From  
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 22.IIF,p.91./23.ibid.,p.110./24.ibid.,pp117./25.ibid.,pp.  
 123-124.

the author's point of view it is only adequacy of means to end; while from the readers' point of view it is effectiveness of communication.<sup>26</sup> All art is the communication of excitement through one medium or another.<sup>27</sup> It is a method of spotlight and microscope; the excitement is continuous and intense; everything the characters say and do is magnified and seen under a bright illumination.<sup>28</sup> To the writer of fiction, every incident in a tale, every detail, every sentence, represents an opportunity, an occasion for the exercise of his imagination. It is not a question of what is generally called style. Some eminent novelists have a very poor style; but they never make a mistake of writing a paragraph which has not in itself a certain significance; the material of fiction is not reality, but an idealization of reality in which nothing exists or happens without a purpose, without meaning something.<sup>29</sup> And the author's method of accomplishing this is by saying something more or somewhat less than he means the reader to understand.<sup>30</sup> And perhaps it is in this manner that an aesthetic element enters into the every texture of fiction which compels the reader a constant exercise of the imagination.<sup>31</sup> Not what the author observes of life but what he feels and thinks about it, his reactions to it, are the

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26. IIF, p.126. / 27. *ibid.*, p.132. / 28. *ibid.*, p.133.  
 29. *ibid.*, p.139. / 30. *ibid.*, p.140. / 31. *ibid.*, p.141.



substance of fiction. But the medium compels it to assume a shape, colours it with temperament of individual characters from whose standpoint it is depicted and with the temperament of the author, who lends his mental and emotional view of life to the reader for the time being.<sup>32</sup>

W.Somerset Maugham candidly observes<sup>33</sup> that there are two main ways a novel may be written, viz., to write it in the first person, or to write it from the point of view of omniscience. In the latter case it runs the risk of being unwieldy, verbose and diffuse, since the author has to get into the skin of every one of his characters, feel his feelings, think his thoughts; but he has his limitations and he can only do this when there is in himself something of the character he has created. Even then the novelists have found it on the whole the most satisfactory way of dealing with their difficulties<sup>1</sup>. On the other hand, to tell the story in the first person has also certain advantages: It lends verisimilitude to the narrative and obliges the author to stick to his point, and it enlists your sympathy with the narrator.<sup>34</sup>

To sum up, then, in the words of W.Somerset Maugham,<sup>35</sup> the qualities that a good novel should have are the following: (i) It should have a widely interesting theme,

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32.IIF,p.152./33.TNATA,p.8./34.ibid.,pp.9-10./35.ibid.,pp.

so broadly human that its appeal is to men and women in general; (ii) the theme should be of enduring interest; (iii) the story should be coherent and persuasive; it should have a beginning, a middle and an end, and the end should be <sup>the</sup> natural consequence of the beginning; (iv) the episodes should have probability and should not only develop the theme, but grow out of the story; (v) the creature of the novelist's imagination - characters - should be observed with individuality, and their actions should proceed from their characters; (vi) their speech should also proceed from character; the dialogue should be neither desultory nor should it be an occasion for the author to air his views; it should serve to characterize the speakers and advance the story; (vii) the narrative passages should be vivid, to the point and no longer than is necessary to make the motives of the persons concerned, and the situation in which they are placed, clear and convincing; (viii) the writing should be simple enough for anyone of fair education to read with ease, and the manner should fit with the matter; and finally (ix) a novel should be entertaining; it is the essential quality without which no other quality avails; and the more intelligent a novel offers, the better it is.

At the same time, warns W. Somerset Maugham,<sup>36</sup> even if the novel has all the qualities mentioned above, and

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36. TNATA, p.14.

that is asking a lot, there is, like a flaw in a precious stone, a faultiness in the form that renders perfection impossible to attain. That is why no novel is perfect. A novel is a narrative of indefinite length. In order to give probability to his story, the author has to narrate a series of facts that are relevant<sup>a</sup> to it, but that are not in themselves interesting. Events often require to be separated by lapse of time, and the author for the balance of his work has to insert, as best as he can, matter that will fill up his lapse. These passages are known as bridges. The novelist is human and it is inevitable that he should be susceptible to the fashions of his day, and so is often led to write what, as fashion passes, loses its attractiveness. When the romantic school captivated the public fancy, it grew modish to write descriptions for their own sake. Dawn and setting Sun, the starry night, the cloudless sky, the snow-capped mountains, the dark forests - all gave occasion to interminable descriptions. Many were in themselves beautiful; but they were irrelevant. This is an adventitious imperfection.<sup>37</sup>

The desire to listen to stories, shrewdly observes W. Somerset Maugham,<sup>38</sup> appears to be as deeply rooted in the human animal as the sense of property. The story, the plot,

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37. TNATA, pp.14-15.

/ 38. *ibid.*, p.17.

therefore, is ~~that~~ as it were a lifeline which the author throws to the reader in order to hold its interest. By the incidents he chooses to relate, the characters he selects and his attitude towards them, the author offers you a criticism of life. He is in his own modest way a moralist.

The foregoing rather long diversion is excusable on the ground that it is meant to give in a nutshell the clear concept about 'Novel' or the form of fiction that has developed since last few centuries in Europe. It is an endeavour after search for standards. Henry Peyre<sup>39</sup> has recorded how Croce tried to provide his ideal critic with a standard of taste, meaning thereby that a work should be valued according to the "degree of harmony between the poet's vision and his handiwork", or between the intuition and the expression of the artist. A good novel or a poem would be characterized by its inner harmony. Another valid standard of taste is the functional notion of beauty. Most of the critical notions would thus be reduced to two : (i) What has the author tried to do ? (ii) How has he done it ? And Henry Peyre emphasizes that these two undoubtedly should remain the valid points of view from which a critic should look upon the artist and literary works; it is especially useful in any study of style, considered as the faithful garb of the writer's personality.<sup>40</sup> But, he ~~and~~ further adds, the stamp

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39. WATC, p.231.

/ 40. *ibid.*, pp.231-234.

of genius is often better recognized in a failure than in perfect agreement between conception and achievement.<sup>41</sup> In the realm of beauty as in the realm of feeling, neither analysis <sup>n</sup> for methodical consistency can ever reach the ultimate secrets of elusive reality. Analysis succeeds best with second-rate writers; the first-rate artist defies it precisely where he is great; indeed that transcendence which forces us to be content with experiencing an artist's greatness with humility is often the surest proof of his genius. Disconcertingly enough, such greatness ~~is~~ is often made<sup>up</sup> of faults as well as of qualities; and the true critic is he who accepts, while fully discerning them, the limitations of a superior talent as conditions for a higher good. Permanent greatness is seldom all of one piece. Variety, either in breadth or depth and an element of mystery which future ages may explore with renewed delight, give a book or a painting the most valid promises of a continued appeal and hence universal agreement as to its goodness.

With these ~~references~~ remarks concerning the function of, and standards in, criticism, we now pass on to the examination of Dhanapāla's genius as expressed in his TM.

## II : THE THEME OF THE TM :-

The essence of any story theme, or central idea, is Conflict, the endeavour, in which good men face up to and overcome antagonistic circumstances. It is the motive force,

the seed, the genesis of the plot. The theme of Dhanapāla's TM is, likewise, the eternal inner human conflict between the good and the evil, the Preferable (sreyas) and the Agreeable (preyas), the righteous and the unrighteous. This conflict is embodied in the TM in the two conflicting codes of conduct represented, on the one hand, by Harivāhana and Tilakamañjarī, and, on the other hand, by Samaraketu and Malaya-sundarī.

Dhanapāla has repeatedly emphasized this central idea on suitable occasions in proper contexts through appropriate characters. The gist of the central moral is aptly put in the mouth of Harivāhana who reflects on the sudden turn of unexpected events putting him in quite unimaginable situation within a period of a few hours on the same day when the mad elephant transports him from amongst his companions in the military camp to the remote and totally foreign region of the Vaitāḍhya mountain where he is all alone and unknown. Dhanapala has put the idea in these words :<sup>42</sup>

सर्वं स्वायमेवंप्रकारः संसारः । इदं तु चित्रं यदीदृशमप्येनमवगच्छता-  
मीदृशमपि भावानामनित्यतां विभाव्यतामीदृशानपि दशाविशेषाननुभवतां  
न जातुचिज्जन्तूनां विरज्यते चित्रं, न विशीर्यते विषयाभिलाषः, न  
भृगुरीभवति भोगवाञ्छा, नाभिधावति निःसंगतां बुद्धिः, नांगीकरोति

नित्याबाधनित्यसुखमपवर्गस्थानमात्मा । सर्वथातिगहनो बलीयानेष संसार-  
माहः--।

which emphasize the conflict between the intellect and the mind, between the desirability of yearning for the eternal

joy of emancipation and the irresistible <sup>p</sup>temptation for transitory sense-enjoyments of the world.

This same inner human conflict is further elaborated when, on seeing the portrait of Tilakamañjarī with whom he instantly falls in love, he introspectively reflects on the strange irony of human existence in which one is torn between the tug of war of the good and the bad in human nature. The passage runs as follows :<sup>43</sup>

असौ पुनरपरा विहम्बना यदयमात्मा मदनदाहोपशमाय प्रशममाग्गमवतारितो-  
 ऽप्यधोगतिं रागिणस्तदंघ्रियुगलस्यालोचयति न प्राणिजातस्य । ~~क~~ कदली-  
 स्तम्भतुल्यतां तदूरुपरिणाहस्य विमुशति न देहनिःसारतायाः । हृदयवासिभिः  
 संगो दुःखहेतुरित्यलम्बविवरं तत्पयोधरद्वन्द्वमवधारयति न कलत्रपुत्रादिवर्गम् ।

This conflict results from the strange proclivity of human mind which is constantly tempted to tangible sense-enjoyments so much so that one hankers after them inspite of their being predominantly painful in the end. Human, and for that even the heavenly, happiness is but transitory and this whole world is a veritable Vindhya forest boundless and full of hazards. Dhanapāla has at one stage revealed the allegorical significance of the Aṅṛṣṭapāra lake, the Manorama garden surrounding the temple of Lord Rṣabha and the Jināyatana as symbolizing the profound religion, the heavenly enjoyments and the state of Emancipation respectively, as in :<sup>44</sup>

43. TM(N), p.176(7ff.)

/ 44. ibid., p.219(23ff.)+220(5).

896 (a)

प्रथमं तावत्पर्यटदन्तसत्त्वसंघातघोरे संसार इवातिदूरपारेऽस्मिन्महा-  
कान्तारे सारभूतं धर्मतत्त्वमिवानेकमंगम्भीरं सरो दृष्टम् । अथ तदव-  
गाहनकर्मनिर्मलीभूतात्मना त्रिविष्टपमिव त्रिदशोपभोगयोग्यमुन्निकल्प-  
द्रुममालामनोहरमुद्यानमिदं क्रमेण चापवर्गस्थानमिव वण्णानापथोत्तीर्णा-  
माहात्म्यस्वरूपमेतज्जिनायतनम् । ---- [TM(N), p.219, 23ff.].



Dhanapāla wants to emphasize that until one does not have a thorough dip in this Adṛṣṭapāra lake of True Faith, i.e., Jainism, one does not qualify for a considerably long duration of happiness in a variety of heavens and ultimately get a chance, as a result of one's recourse to the all-merciful holy feet of Lord Jina, to emancipation by getting the last birth as a human being in the most devout family. This central teaching is exemplified in the conflicting codes of conduct of Jvalanaprabha and Harivāhana on the one hand, and of Sumālī and Samaraketu on the other hand. Thus, we see throughout the TM The same is also illustrated in the totally different codes of conduct of Priyaṅgusundarī and Tilakamañjarī on the one hand, and of Priyaṁvadā and Malayasundarī on the other hand. Thus, we see throughout the TM that due to their constant unflinching faith in the teaching of Jain Munis like Jayantaswāmī and practice of Jainism and their devotion for Lord Jinas concretely expressed in the form of Jain temples that were built by both the celestial <sup>them that</sup> beloveds get an opportunity to again get united <sup>with</sup> in their lovers in their subsequent births. In contrast to the devouts like Jvalanaprabha and Priyaṁvadā, Sumālī and Priyaṁvadā have to suffer interminable hardships due to a lack of faith in the True Religion of Jainism and due to their insatiable infatuation for sensual pleasures.

It is to this purpose that Dhanapāla has been constantly harping on the strangely unpredictable nature of Fate that invariably awaits common souls in their sojourn through various types of births tossing them up and down, as in:

आकारितदुःखसंहतिरभिमुखीभूता सपरिजनेव गर्भवासनरकगतिः ।

(42,13ff.);

सुचिरकालसंचितेन सततानुगाग्निना सदमृत्येनेव शुभकम्मृणा कृतरक्षाणां  
महापुरुषाणां सर्वदापि दूरवर्तिन्यैव दुरितानि ----- (60,18ff.);

दुःखहेतुरनुरागो, ~~दुःख~~ विषोपमा विषयोपमोगवाह्या, वाञ्छितार्थप्रति-  
पन्थी न्यधर्माविलसितानि, सर्वतः सुलभविघ्नोदगमाः काम्यक्रियारम्भाः ।

(111,22ff.);

अचिन्त्या हि देवशक्तिः । ----- (170,11);

अहो विरसता संसारस्थितेः, अहो विचित्रता कर्मपरिणतीनाम्, अहो  
यदृच्छाकारितायामभिनिवेशो विधेः, अहो मंगुरस्वभावता विभवानाम् ।

(244,2-5);

अहो पूर्वजन्मान्तरसंचितैरशुभकर्मभिरायोजिताः सुनिपुणमपि निरूपितो  
पायैर्नीणिभिरनीणत्कराः परिहर्तुमुपताप्यः । -----

(258,22ff.);

अदृष्टपारे संसारे मंगुरस्वभावेषु विभवादिषु सर्वभावेषु कर्मपरतन्त्रा-  
णां प्राणिनां सर्वमपि संभवति । ----- (251,13ff.);

अहो निर्वधिप्रचारो विधिः । नास्त्यगोचरः पुराकृतकर्मणाम् ।

अशक्यप्रतीकारा कृतान्तशक्तिः । अव्याहता गतिः सर्वत्र भक्तिव्यतायाः ।

(345,22ff.);

अमृतविषभूतं वस्तुरूपम् । ----- (346,16);

इह हि जीवः शुभाशुभनिमित्तनिर्वर्तितेन स्वकर्मणा नित्यमनुसृतः

परिवर्तमानो महति संसारचक्रे कुशलकुलालपरिगृहीत इव मृत्पिण्डः

स्थालकोशकलशादीनि स्पृशति विविधान्यवस्थान्तराणि । -----  
~~(413,6ff.)~~

(406 B, 3ff.);

--- सजातसवेगः समग्रोऽपि परिषज्जनः प्रशान्तेन मनसा विचारय-  
 न्त्विस्सतां संसारस्थितैः स्थास्तुषु क्लेशायासबहुलेषु दीर्घदुःखोद्वेगदायिषु  
 बृहत्स्वपि स्वर्गभोगेष्वभिलाषमश्लथयत् । ----- (413, 6ff.).

The theme is thoroughly human and widely appealing as it fully corresponds to the daily common experience of an average human being in any corner of this wide earthly planet. The hard fact of human unhappiness has been the ~~main~~ constant topic and source of philosophical discussion both in the Orient and the Occident, and it is to point out a way out of this miserable state of transitory human happiness invariably mixed with unending unhappiness that all saints both in the East and the West have endeavoured. Dhanapāla's choice of this classic theme is quite unexceptionable and thoroughly fits in with the literary classic that he has undertaken, since a great piece of art must embody an equally great theme.

### III : THE STORY AND ITS CONSISTENCY :-

In the eighth chapter we have already seen how the poet has skillfully blended the main plot with the by-plot and how the latter serves as a contrasting background of the former. We have also seen therein how different motifs

have been purposefully utilized to enhance the interest in ~~the~~ the narrative. Again, in the fourth section of the fifteenth chapter we have discussed how the poet has exhibited his skill in sustaining the suspense right upto the end of the story.

Dhanapāla has taken special care to make his story convincing and coherent. Though the structure conforms to the technique of boxing tales within tales, this technique has been utilized for the purpose of changing the focus alternately from the main plot to the by-plot and vice versa. The element of accident and mystery has been carefully employed to add to the effect of surprise, though a fully rational and convincing explanation has been put forth in proper place so that the accident or the mystery does not remain a pure accident or a pure mystery in the end. This can easily be seen in the incidents of the Vetāla, the flying elephant, the cursed parrot and the magic mantle, to take a few specimens. Nor is the poet's philosophy of life as embodied in the story-theme unconvincing since it never intrudes upon the narrative interest and has been introduced only on highly appropriate occasions when the concerned characters undergo a spell of unimaginable or unexpected hardships or listen to such experiences of others. The moral of the story is thus poetically subordinated to the narrative interest and action so that the preacher in Dhanapāla never gets the better of

the poet in him. And the beginning of the story of god Jvalanaprabha about ~~the~~ ~~to~~ descend from heaven naturally culminates into the last birth of him as Harivāhana, his attainment of the emperorship of the Vidyādharas, and consequent line-clear for his journey towards Final Emancipation.

The episodes, likewise, are quite persuasive and not simply pasted on to the story. The birth of Harivāhana, his love at first sight on seeing the portrait of Tilakamañjarī, ~~the~~ the latter's aversion to males, the miserable life of the pair of Samaraketu and Malayasundarī, the flying elephant, the attempts at suicide by various characters, the cursed parrot, the attainment of Vidyādharahood and emperorship of the Vidyādharas by Harivāhana, the identity of Gandharvattā and all such episodes are so tightly woven in the texture of the narrative that even if one of them is dropped the story would lose its logical frame and effect. And rational explanation of things mysterious is one of the characteristic peculiarities of Dhanapāla.

#### IV : C H A R A C T E R I Z A T I O N :-

45

As has been clearly pointed out by Kobald Knight, in order to make a reader believe the characters to be real, live human beings, it is essential that all characters should be endowed with separate and distinct individualities, as men and women are in actual life. Characterization is not

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45. Gui.Fict.Wr., pp.97-101.

solely achieved by a description of the characters, thoughts or through the dialogues. His action, and its consistency with what he thinks and says, are factors as important as any. Without real characters no story will "get across".

Characterization in Sanskrit prose-romances occupies only a secondary position, superseded as it is by the elaborate descriptions and episodes. Consistent development and deep analysis of a character has no great scope in the frame work of Sanskrit prose-romances of Subandhu and Bāna and Dhanapāla could not be an exception to this inherited tendency of Sanskrit Novel as it obtained in his days.

Even then, of the fifty-two male characters and twenty-six female ones in the TM, about twelve males and an equal number of female ones are endowed more or less with life and distinct personality, and represent a variety of human traits. The rest of them are rather shadows, as they are mentioned but once or twice in the course of the narration or do not play a vital part in the story. A complete list of all the characters in the TM is attached as Appendix P.

(A) M A L E C H A R A C T E R S :-

(1) MEGHAVĀHANA :-

King Meghavāhana is an emperor of the northern half of the Bharatavarsa alias India,<sup>46</sup> and his sway extended

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46. TM(N), p.362(4): -- भारतवर्षाधिभूभुजो महाराजमेघवाहनस्य ...।

in the south India to the east and the west shores of the Indian ocean.<sup>47</sup> His ambition of bringing the whole of India under his suzerainty is exhibited in his attempt at subjugating King Kusumasekhara of Kāñcī, whom, however, he could not bring to book, but his victory in the night-attack brought in its turn the unexpected friendship of Candraketu, the King of the Siṃhala country, through the latter's brave son Samaraketu who was captured alive in the battle. This seems to have served the purpose of King Meghavāhana who seems to have had a political advantage over Kusumasekhara<sup>48</sup> as is evidenced in the satisfaction expressed by Meghavāhana on seeing Samaraketu.<sup>49</sup> His uncommon boldness is revealed when he is not at all taken aback at the terrible laughter and sudden appearance of the frightful figure of the Vetāla.<sup>50</sup> His valourous personality thoroughly shines out when he offers to himself cut his head off as a gift to the Vetāla. Such a man would naturally love valour in others too. That is why he is so eager to meet Samaraketu,<sup>51</sup> and, regarding the latter as his second son,<sup>52</sup> appoints him as the most worthy, and hence the principal, companion of his son Harivāhana.

True to his greatness as an emperor, he has great regard for his subordinates and takes care to show due courtesy to them, as in the case of Vijayavega.<sup>53</sup> As was normal in the tenth century India, he was a highly cultured

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47. (For ft.nts. 47 to 53 see p.904.)

monarch|thoroughly well-versed in various fine arts and so-  
cial as well as military sciences and was a foremost of the  
elites. Being polygamous by social usage, he had a number  
of queens with whom he enjoyed the cup of sense pleasures  
to the brim. But he took due care of his duties and respon-  
sibilities as a sovereign in charge of the protection of  
his subjects and of their well-being.<sup>55</sup> His highly pure con-  
duct has made him a veritable Saintly-king.<sup>56</sup>

He is portrayed not so much as a typical Jain house-  
holder<sup>57</sup> as rather a king following Vedic traditions in that  
he performs Sandhyā and Japa.<sup>58</sup> The humbleness of his natu-  
re and his devotion to the Goddess Sri are seen when he  
feels rather shy at accepting the Candrātapa necklace  
from God Jvalanaprabha and having accepted it offers as a  
worthy gift to the image of the goddess.<sup>59</sup> Naturally such an  
outstanding and beloved monarch was attributed, by his sub-  
ordinates,

(Ft.nts. of p.903):

47. TM(N), p.249(2ff.): अखचितप्रसरवाहिनीवाहस्वरपुटक्षुण्णदक्षिणापरपूर्व-  
जलधिवेलावन ----- ।
48. cf. Malayasundari's remark about Meghavāhana, viz., सकल-  
भारतवर्षभूभुजो मत्पितुरपि माननीयात्तत्रय शक्तो मेघवाहनस्य --- (356,2).
49. ibid., p.101(22ff.): अद्य जलितो मे दक्षिणापर्वविजयः --- ।
50. ibid., p.46(9ff.): उपश्रुत्य च सम्यक् तत्रपूर्वमुखीपतिरुपजातविस्मयः  
परस्परं चेतसा कियन्तमपि हासं न तु स्वस्वमपि स्वल्पमात्रमपि संभ्रासत् ।
51. ibid., p.100(1ff.); 101(11ff.).
52. ibid., p.102(2ff.): दत्तोऽसि मे द्वितीयस्वभात्मजो राजलक्ष्म्याः ।
53. ibid., p.81(4): दृष्ट्वा च कृतस्मितो दूरादेव संभ्रमयता संभ्राणो नै-  
नमनुजग्राह ।
54. ibid., p.61(8-9). - - - - -
55. ibid., p.18(23ff.).
56. ibid., p.14(8ff.): श्रितविशुद्धसुधुसमान्यारः ; 99(8). अपेक्ष्य राजतं राजधिमि --- ।
57. cf. ibid., p.34(14ff.). आगत्यायतनमुत्तमाङ्गा घटितं न्यधिनो तमीयपल्लवेन  
मुद्रितमुखो ----- ।
58. ~~cf. ibid., p.34(14ff.)~~ (P.T.O.) ~~xx34(14ff)xx~~



to have possessed a divine-sight.<sup>60</sup> ~~as a king~~

As a loving father he took care to properly educate and put his son Harivāhana in good company<sup>61</sup> and, in keeping with the wisely noble tradition, handed over the reigns of administration of his kingdom to his son in due course and engaged himself in preparations for better prospects in the yonder worlds beyond death.

The character of King Meghavāhana is modelled to some extent on some of the traits of the then living historical personality of the Paramāra King Vākpatirāja Muñja, as far as the aspects of his valour, of his being styled as 'Bhujānga', and his sway over almost half of India are concerned.

(ii) HARIVĀHANA :-

Even before the birth of Prince Harivāhana, the hero of the main plot of the TM, the Goddess Śrī, as she granted the boon of a male-child to King Meghavāhana, had given the following promise :<sup>63</sup>

--- भविष्यति तवाशेषभुवनत्रयस्थितात्कीर्तिराज्जनपरित्राणादामः दमापति-  
वृन्दवन्दितचरणारविन्दो बन्दीकृताष्टदशद्वीपभूपालसुन्दरीसादरविधीयमानशुद्धा-  
न्तवधूवर्णापरिचर्यश्चतुर्दधिवेलाशिलोच्चयशिक्षानिखातमणिशिलादारुमयजय-  
स्तम्भो मत्प्रभावादधिरेण भोक्ता भूमिगौरसैवराधिपतिराज्ययोः प्रतापवा-  
न्पुत्रः ----- (60,6-10).

60. cf. *ibid.*, p.81(21):-- इत्यबधारयतु दिव्यदृष्ट्या देवः...।

61. cf. *ibid.*, pp.78-80.

62. *ibid.*, p.426(20ff.). / 63. *ibid.*, p.60(6ff.).

Herein she outlined the salient features of the would-be personality of the hero, who was predicted to be a famous king, capable of affording due protection to the tormented people, duly obeyed by the feudatories, being served by princesses of various countries, extending his suzerainty in the whole world and ruling over the earthly as well as the Vidyādhara kingdoms. On another occasion, wailing Samaraketu refers to four outstanding qualities of Harivāhana, when the latter was kidnapped by the mad elephant and could not be traced. Here Harivāhana is addressed in absentia as :

सर्वगुणनिधि , बुधजनकेवल्लभ , प्रजाबन्धु and समस्तकलाकुशल .<sup>64</sup>  
 Malayasundarī qualifies Harivāhana with the following adjectives,<sup>65</sup> viz., निरवधशास्त्रशास्त्रविधापारवृश्वा , किमपि कुशलः कलासु ,  
 अवसानभूमिः समस्तामिरामवस्तुविस्तरकथायाः ;

when she declines the invitation from Tilakamanjarī on the ground that an extraordinary guest had arrived at her place. Again, she introduces the prince to Tilakamanjarī with the following qualifying words,<sup>66</sup> viz., अविकलचतुःषष्टिकलाश्रयतया  
 चतुर्गुणेनाधिकः समासादितसमग्रकलस्य शीतरश्मैर्मृतमयस्वभावः -----।  
 The poet, thus, fully reveals the qualities that have gone in the making of the personality of the hero.

The actions and the incidents in the TM, bring out all

64. TM(N), p.190(2ff.).

/ 65. ibid., p.356(1ff.).

66. ibid., p.362(5ff.).

these facets of his character in various contexts.

The foremost traits of Harivāhana's character are his princely grandeur, his innately compassionate heart, his love for fellow human and animal beings, his uncommon valour, his deeply devout nature, his remarkable poise and introspective bent of mind, his worthiness for attainment of superhuman powers, and the essentially human touch in his personality.

Harivahana's is a happy life of an only prince of an emperor who ruled over half of India. His dignified princely demeanour is seen when he touches Gandharvaka on his head as the latter bows down to him.<sup>67</sup> Though Dhanapāla has not emphasized the martial aspect of his character, Harivāhana's brave fortitude in the midst of heavily strenuous circumstances, such as those of his precipitous fall into the Aṅṛṣṭapāra lake, his endeavour to control the mad elephant unaided and alone on the strength of his musical skill, and his unswerving resoluteness in carrying ~~and~~ his mystic worship through, are sufficient indications of his inner mettle.

Being a royal son, he has been thoroughly educated at the feet of best available teachers carefully selected and specially invited by his royal father, as a result maturing

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67. TM(N), p.172(3-4).

him into a master in all the necessary fine arts and sciences.<sup>68</sup> His profound insight in literary appreciation is seen when he unveils the mystery of the unidentified love-letter and reveals the significance of its every detail.<sup>69</sup> His extraordinary mastery in musical art is evidenced when he succeeds in pacifying the mad elephant by the music of his lute.<sup>70</sup> His connoisseurship in painting is exhibited when he discusses the portrait of Tilakamañjarī.<sup>71</sup> Not only that, he is a keen connoisseur of all types of beauties, especially the human one and the female one at that. He is not all attracted by lesser beauties; only the best one of them could enamour him.<sup>72</sup> And once his heart set on the best one, he is no more interested in any other anymore.<sup>73</sup>

His steadfastness in love, he seems to have inherited from his last birth as God Jvalanaprabha. This is the direct consequence of his thoughtfulness and sharp sense of discrimination coupled with highly introspective bent of mind.<sup>74</sup> On seeing the ascetic girl at the Jain temple at Mount Ekasrnga he is all humbleness to her.<sup>75</sup> Even when she talks to him of her own accord he is very much cautious to speak too much or too long to her.<sup>76</sup> This bashfulness in relation to a lone ascetic girl is commensurate with his similar bashfulness exhibited when he asks for permission of his father,

68. TM(N), pp.78-79. /69. *ibid.*, pp.109-110./70. *ibid.*, p.186.

71. *ibid.*, pp.166-167./72. *ibid.*, p.176(15-18).

73. *ibid.*, p.172(21): विरतकौतुकश्च वस्त्यन्तरदर्शिते संवृत्तः । / (2ff.).

74. *ibid.*, pp.175-177./ 75. *ibid.*, p.256(15)./76. *ibid.*, p.258

King Meghavāhana , to go on a trip only through the minister !  
But then this is quite natural, since he is but a boy of  
about seventeen.

True to his age and education, he is highly enamoured  
of the portrayed beauty of Tilakamañjarī and instantly fa-  
lls in love with her. And he is fortunate in that he had  
not to undergo a series of hardships to reach the Vidyadha-  
ra region of Mount Ekasrīga, where he is kidnapped by Citra-  
māya at the bidding of Gandharvaka.<sup>77</sup> But he is a man of di-  
gnity even in matters of love. His remarkable impersonal  
attitude even in love is a result of his highly introspecti-  
ve tendency. He wonders at himself as to why his mind is  
irresistibly attracted by the matchless beauty of Tilakamañ-  
jarī instead of yearning for the path of emancipation.<sup>78</sup> The  
extraordinary beauty of Tilakamañjarī does not escape his  
notice when he happens to see her for the first time in  
person in the Cardamom bower. He is so considerate and self-  
-composed that he takes pity at the bewildered condition  
of lonely Tilakamañjarī, restrains the amorous effects crea-  
ted in him by her and puts on a dispassionate air, and even  
allows her to escape without snatching even a few words  
from her !<sup>79</sup> There is a beautiful human touch when we la-  
ter on find him repenting for not having taken a chance

77. TM(N), p.380(21ff.).

/ 78. *ibid.*, p.176(7ff.); 244(18ff).

79. *ibid.*, pp.248-250.

to talk to, to hold, to follow, to embrace and to kiss her !!<sup>80</sup>  
 And he later on reveals the cause of letting such a chance  
 slip, viz., that he thought she must be some other beautiful  
 princess !!!<sup>81</sup> The human touch is again visible when he em-  
 braces his own left side which had accidentally touched the  
 shoulder of Tilakamañjarī !<sup>82</sup> But love has hit his heart dee-  
 ply and he is all joy when he remembers the similarity bet-  
 ween the portrayed beauty and the one with whom he came ac-  
 ross. He is out and out a human being and does not get pea-  
 ce till he roams in search of her in the forest and is tired  
 and falls asleep in the very bower where he saw her. Next  
 morning he resumes her search. Tilakamañjarī's aversion for  
 males seems to have indirectly impelled him to win her; in  
 her glance he finds a strange admixture of nectar and deadly  
 poison !<sup>83</sup> Even when he saw her in the portrait her form  
 haunted him day and night.<sup>84</sup> But his sense of dignity and  
 self-respect enables him to restrain his mind from expect-  
 ing to get united with her even when he comes to know that  
 she is love-sick on account of having seen her; he is not  
 prepared to let himself be an object of ridicule of the eli-  
 te.<sup>85</sup> This sense of self-respect even in matters like love

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80. TM(N), p.252(13ff.).

/ 81. *ibid.*, p.357(9-10).

82. *ibid.*, p.253(4ff.).

/ 83. *ibid.*, p.250(2).

84. *ibid.*, p.179(10ff.).

/ 85. *ibid.*, p.357(15-20).

is exhibited at its height when he refuses to talk to Tilakamañjarī when Malayasundarī asks him to question the former and thereby tries to introduce them to each other.<sup>86</sup>

Most probably this is his method of shock-treatment for the male-hating malady of Tilakamañjarī. Even then his love for her is deep-rooted and genuine, as can be seen how just after his coronation as the emperor of the Vidyādharas, he immediately inquires about Tilakamañjarī and, throwing his royal attire on the shoulders of Gandharvaka, rushes to meet her; to him his love for her is more valuable than the empire of the Vidyādharas.<sup>87</sup>

He is an affectionate friend too and loves to be amidst companions. He is overjoyed on seeing Samaraketu even in a dream, and would not allow him to be ridiculed by other companions.<sup>89</sup> By his very nature, he values good qualities in men and would be pained to have to leave the company of one with whom he enjoyed scholarly discussions and light talk.<sup>90</sup> He would put aside all the joys of life to meet his dear friend Samaraketu whom he valued most.<sup>91</sup> The friendship does not suffer a sea change even after he attains Vidyadhara<sup>92</sup>hood. This compassionate nature compels him to urge Malayasundarī to tell her tale of misery and console her.<sup>93</sup> Again, his subtle psychological approach is evidenced

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86. TM(N), pp.363-364.

88. *ibid.*, p.104(24).

90. *ibid.*, p.172(8ff.).

92. *ibid.*, p.231(2ff.).

/ 87. *ibid.*, pp.403-404.

/ 89. *ibid.*, p.113(5ff.).

/ 91. *ibid.*, p.230(10);427(15ff.).

/ 93. *ibid.*, p.258.

when he consoles Samaraketu towards the end of the novel.<sup>94</sup>

And how can such a royal personality be anything but extremely handsome ? In the eye of Malayasundarī he is tenderer than a flower.<sup>95</sup> Gandharvaka finds that in points of beauty, sweetness and handsome figure he is far superior to any god, Siddha or Vidyādhara. And his being polygamous is but a proof of his divine royal handsomeness.

He is highly devout and very particular about his daily morning, mid-day and evening worships.<sup>96</sup> Like a typical Jain householder he goes to the group of temples just after getting up from the bed.<sup>97</sup> But like a devout Brahmin he offers handfuls of water by way of 'Arghāñjali' to 'Sandhyā-devatā' too;<sup>98</sup> and then only does he proceed, with lotuses in hand, to the Jain temple to perform dual worship of Lord Rṣabha.<sup>99</sup>

This religious devoutness finds expression in his attitude to hunting too. Instead of killing wild life, he simply captures them and teases them to the joy of the villagers.<sup>100</sup>

An unexpected shock in the form of a dry letter of disaffection from his beloved Tilakamañjarī drives him desperate to the point of committing suicide, from the attempt whereof

94. *ibid.*, pp.420-421.

95. *ibid.*, p.393(6).

96. *ibid.*, p.173(15); 173(19); 237(8ff.); 252(6ff.); 257(12);

97. *ibid.*, p.238(23).

98. *ibid.*, p.360(1).

99. *ibid.*, p.360(2ff.); 369-370.

100. *ibid.*, p.183(2-7).



he is prevented by a sense of pity for the ill-fate that had befallen the young Vidyādhara couple for whose sake he undertakes the propitiation of the mystic Vidyās. And as no good work goes unrewarded, he unwittingly finds himself bestowed with the emperorship of the Vidyādharas, which he never coveted, and actually requests the mystic goddesses to instead bless the Vidyādhara youth rather than himself. He fully deserved that honour on the strength of his uncommon resolution, steadfast devotion, unrivalled valour and total disinterestedness.<sup>101</sup> It would perhaps be strange if such a lofty, devout, compassionate, self-composed and sweet royal personality, aided by superhuman <sup>w</sup>peers, should ever stand in need of further exhibition of devotion to Lord Jina through the medium of a prayer. That is why Dhanapāla has not put a single prayer of Lord Jina in his mouth, while Samaraketu and Tilakamañjarī are made to address one each to Lord Ṛṣabha and Malayasundarī is made to worship Lord Mahāvīra with a dance.

When we remember that it was god Jvalanaprabha who was born as Harivāhana, which was but the last human birth of the former,<sup>102</sup> and that his very body was permeated with the divine elements,<sup>103</sup> he sores far above ordinary human ~~being~~ princes in every respect and we fully share the joyous

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101. TM(N), pp.397-401. / 102. ibid., p.412(14).

103. ibid.; p.229(10ff.); 355(7).

excitement of Samaraketu who instinctly supports the factual statement of the panegyric who exclaims :<sup>104</sup>

दृश्यं भूमिमृतोऽस्य देव किमिह स्कन्धस्थविधाधर-  
 श्रेणियस्य वहन्ति यस्य समतामन्थेऽपि गौत्राचलाः ।  
 द्रष्टव्यस्त्वमनन्थतुल्यमहिमा मध्ये धरित्रीमृतां  
 येनाद्यःकृतसैवरेन्द्रततिना बध्दास्य मूर्ध्नि स्थितिः ॥

(iii) SAMARAKETU :-

Samaraketu, the hero of the bye-plot is the son of Candraketu, the King of the Siṃhala country. Dhana-pāla has depicted this character in more earthly, and hence concrete, colours than Harivāhana, who, being far more superior to most other best of human beings, rather seems to be a soul of the superhuman world. As Samaraketu belongs to the Siṃhala country, his bodily complexion is naturally dark like the petals of blue lotus.<sup>105</sup> His ear-rings, his necklace, his armlets, his red palms and his heavy dignified steppings are graphically described by the poet.<sup>106</sup> Similarly, has he referred to the beauty of his forehead which resembled the digit of the Moon on the eighth day of a month or fortnight.<sup>107</sup>

He has been introduced to Vajrāyudha by his Pratiḥārī in the following words :<sup>108</sup>

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 104. TM(N), p.240(20-23). / 105. ibid., p.100(17ff.).  
 106. ibid., pp.100-101. / 107. ibid., p.198(12).  
 108. ibid., p.95(3-5).

--- सिंहलद्वीपमर्तुर्महानरेन्द्रस्य चन्द्रकेतोरात्मजः सर्वातिशायिना भुजवीर्य-  
विलसितेनास्त्रशिखाकाशैश्च च विस्मायितसकलपार्थिवः पार्थवत्पृथिव्या-  
मेकधन्वी समरकैतुर्नाम ।

Even Meghavāhana is impressed by Samaraketu's high-spiritedness, daring, dauntless courage and eloquence in exchanging words with the enemy without getting angry as was evident from the report of Vijayavega about the night-  
attack. The relevant remarks are :  
109

तथा ह्यस्य चिन्तयन्निचिन्तितात्मपरसैन्यगुरुलाघवां मनस्वितां, विभावयन्नेकरथेन  
कृतमहारथसमूहमध्यप्रवेशां साहसिकतां, विचारयन्निघृतपारुषणप्रकर्षमरातिपरि-  
भाषणोष्परोषपरुषमालापविभ्रमम्, अवधारयन्निनादरनिरस्त्रीकृतनिखिलपर-  
चक्रनायकं सायकव्यापारमतिचिरमतिष्ठत् ।

His education was mainly biased towards developing him into an unrivalled soldier and an able administrator, as is quite clear from the following introductory remarks of Samaraketu's account :  
110

--- यथाशक्तिकृतशास्त्रपरिचयमधीतनीतिविधमभ्यस्तनिर्वधघनुर्वैदमसिगदा-  
चक्रकुन्तिप्रासादिषु प्रहरणविशेषेषु कृतश्रमम् ----- ।

Thus, though he is intended to be an equal of Harivāhana except in physical valour,<sup>111</sup> the poet has chiefly brought to the forefront Samaraketu's martial qualities coupled with his friendly devotion to Harivāhana; the net result being that though he is a dear and close friend of the latter, he

109. TM(N),p.99(20ff.).

/ 110. ibid.,p.114(17ff.).

111. ibid.,p.104(21ff.).

really serves as a symbol of contrasting code of conduct in view of Dhanapāla's Jainistic ideal of a ruler ruling more by his appeal to the heart than by his fame as a great warrior.

In comparison to that of Harivāhana, the life of Samaraketu is rather a one of hardships. He is separated from his beloved the very moment he first happens to see her; and the very garland, a symbol of love, proves to be a veritable garland of death in that he tries to commit suicide on that account.<sup>112</sup> He has to toil hard through the Vin-dhya forest to reach the Adrṣṭapāra lake in the Vidyādhara region before he could meet Harivāhana again.<sup>113</sup> In spite of his uncommon fortitude even in the midst of heavy odds, he still remains a veritable treasure of numerous miseries. Of course, in the eyes of Harivāhana he is a sole bridge for crossing the unfathomable ocean of calamities.<sup>114</sup> Harivāhana rightly takes pride in introducing him to Tilakamanjarī as a best of the warriors, and the chosen beloved of Malayasundarī.<sup>115</sup> He is the veritable second heart of Prince Harivāhana.<sup>116</sup>

It is in the fitness of things that he also, like Harivāhana, is but a boy of about eighteen years in age.<sup>117</sup> His

112. TM(N), pp.289-292.

114. *ibid.*, p.231(1).

116. *ibid.*, p.392(9).

/ 113. *ibid.*, p.237(12ff.).

/ 115. *ibid.*, p.231(17ff.).

/ 117. *ibid.*, p.276(19).

dashing nature has its impact in the field of love too. He would prefer to suffer any type of physical hardship rather than lead a life of mental agony born of dishonourable neglect of his duty or failure in love.<sup>118</sup>

To his subordinates he is very considerate as is evident when he takes pains to convince Tāraka while urging him to pursue the unknown music on the strange island.<sup>119</sup> This trait of Samaraketu issues from his introvert nature which enables him to visualize the other's point of view, which of course, he tries to use for getting his wish accomplished.<sup>120</sup>

His staunch devotion and love for Harivāhana, as also his high sensitiveness and proneness to ~~sorrow~~ be moved by intense sorrow are perfectly in keeping with his young age.<sup>121</sup> so is his proneness to commit suicide the moment he feels helpless in accomplishing any thing. We are rather amused to find how life-like and natural is his attitude when for separation from his beloved he holds Fate responsible and himself also for giving an opportunity to Fate by his own ill-luck which has paralysed his human endeavour!<sup>122</sup>

His galantry is evinced when he stops Bandhusundarī from undertaking to offer him 'Argha' in the garden after he rescued Malayasundarī from the noose of death.<sup>123</sup> And as a man of honour he would prefer to win the hand of Malayasundarī from her father by fighting and gaining victory over

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~~118.~~ 118. TM(N), p.143(21ff.);191(14ff.);323(22ff.).

119. *ibid.*, p.142(3ff.)/120.*ibid.*, p.148(20ff.)/121.*ibid.*,

122. *ibid.*, p.290(16). /123.*ibid.*, pp.314-315. /pp.290-292.

the latter's enemy, rather than stealthily kidnap her betray the trust of his own and her fathers.<sup>124</sup> His sincerity makes him repent and getting ashamed when it dawns on him how he betrayed his beloved Priyamvadā in his former birth as god Sumālī.<sup>125</sup>

His particular one-pointed endeavour in carrying out a task is seen during his search operation through the Vin-dhya forest at the end of which he happens to come across the beautiful region of the Aṛṣṭapāra lake, but he would not allow himself to enjoy the sight, nor would he be lost in curiosity about the attractive plaque in the temple and halt the search operation for a while.<sup>126</sup>

The religious fervour of Samaraketu is no less intense; he is regular in worshipping his family deity thrice a day even during his hazardous journey through the Viṇdhya forest.<sup>127</sup> Only once did he fail to worship the deity in the evening when he was too much dejected and hopeless as his soldiers returned without the news about Harivāhana's whereabouts,<sup>128</sup> after the latter was kidnapped by the mad elephant. His profound sense of devotion is amply reflected in his highly devotional hymn addressed to Lord Ṛṣabha Jina.<sup>129</sup>

124. *ibid.*, p.326.

125. *ibid.*, p.420(11-18).

126. *ibid.*, p.208(22ff.); 221(2ff.).

127. *ibid.*, p.114(22ff.); 195(23); 199(9ff.); 199(12).

128. *ibid.*, p.188(5).

129. *ibid.*, pp.218-219.

Inspite of his very young age he is quite shrewd enough to infer the reason why Harivāhana did not indicate the location of his stay and promptly undertakes a hazardous journey to the north.<sup>130</sup> He intelligent enough to determine the auspicious hour by himself in times of emergency.<sup>131</sup> He would make sure of his route by breaking the journey for three or four days to inquire with aged people of the intervening cities.<sup>132</sup> His practical outlook is well brought out when he advises Harivāhana not to stake too much for an insignificant cause.<sup>133</sup>

Thus in Samaraketu we have a fine young boy, an undaunted warrior, a highly devoted shrewd friend, a passionate lover, and a devout worshipper of the family deity as well of Lord Jina.

(iv) TĀRAKA :-

In Tāraka we have a Bania youth who has taken to the profession of a sailor and has naturalized in it. the circumstances which almost compelled him to take up the avocation were quite unusual and accidental, viz., his friendship with Jalaketu and the surrender of the latter's daughter when he innocently caught her by hand in order to save her from a fall as she slipped on the smooth pavement.<sup>134</sup> But his youthful manliness coupled with Priyadarsanā's bewitching

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 130. TM(N), p.197(8ff.) / 131. ibid., p.198(9) / 132. ibid., p.201  
 133. ibid., p.185(21). / 134. ibid., p.127(22ff.). / (22ff.).

beauty made him accept her hand although she was born in a family of sailor who was lower in social strata and far more incomparably so with reference to his own one.<sup>135</sup> It was almost a case of self-abnegation for him to have married to her, since in his heart of hearts he was ashamed for having stooped to the self-surrender of a ~~man~~ low-born, though beautiful, maiden and thus tarnished his name among his caste-fellows. This feeling was so strong for him that even when he later on came to know that his wife was after all not a daughter of the sailor and that in reality Jalaketu was only the foster father of her for having reared her up after she was rescued from a sinking ship; and when his caste-fellows reconciled with him and invited him back with them to his native place, he would not like to show them his face, and rather preferred to take to, and master, a profession which was totally new to him.<sup>136</sup>

The original complexion of his body seems to have undergone heavy tanning due to his profession of a sailor, though his features betrayed him to be a man of noble birth.<sup>137</sup> In age and experience he was an elder to Samaraketu by about seven years,<sup>138</sup> though in social status he was just a sailor-chief appointed by, and serving, the father of the prince.

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135. TM(N), p.128(16ff.). / 136. *ibid.*, p.129(11ff.).

137. *ibid.*, p.124(23ff.); 126(20ff); ~~22~~

138. *ibid.*, p.126(15).



As a servant he was obedient, well-wishing and audacious, a master of his profession, and ever prompt in carrying out the task.<sup>139</sup> His independence of nature and frankness come to the fore when he at first tries to persuade Samaraketu not to be too curious about the haunting music from the strange island. He again tries to persuade him to return when the music suddenly stops and leaves the crew in the lurch. But he would not fail his master even in tasks impossible and, taking up the roll of a refined love-messenger, skillfully pleads <sup>to Malayasundarī</sup> for accepting the love of Samaraketu in a highly ingenious mode of an invocation of a sailor to his boat!<sup>140</sup>

He should not be charged of having overplayed his part when in his zeal he simply catches hold of the neck of Samaraketu and makes him bow down to Malayasundarī, since, being a servant of the prince's father, and being an experienced elder, he could easily take Samaraketu to be his ward, at least in such delicately humorous circumstances, as is evident from the suppressed smile of Tāraka at the moment.<sup>141</sup> That is why he can afford to be impudent for a while with the prince.<sup>142</sup> But it is as a faithful servant that he follows the prince into the waters of the turbulent ocean to save him when the latter falls headlong into it to commit suicide;

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139. *ibid.*, p.144(10ff.). / 140. *ibid.*, pp.283-286.

141. *ibid.*, p.286(6ff.); 286(13). / 142. *ibid.*, p.286(14ff.).

and it is he, again, as an intelligent and sympathetic friend, who suggests to Samaraketu to go to Kāñcī in search of the unknown beloved princess, viz., Malayasundarī.

(v) GANDHARVAKA :-

In the human world of Harivāhana, Samaraketu and others, Gandharvaka is, though a boy of about fifteen, a superhuman foreigner occasionally visiting the earthly region, but mostly travelling in his divine aeroplane.<sup>143</sup> The beard and moustache have only recently started budding forth his face.<sup>144</sup> He is the son of a Vidyādhara mother whom he obeys perfectly and is very truthful and carries out the commands of ~~his~~ his mother on behalf of the Vidyadhara Queen Pattralekḥā, and of Tilakamañjarī, very promptly employing his ingenuity in finding out ways and means of accomplishing the same. Dhanapāla has portrayed him as a highly skilled painter and a reliable messenger.

It is he who introduces Tilakamañjarī to Harivāhana through her portrait.<sup>145</sup> It is he who tries to save Malayasundarī from the effect of poisonous fruit and while unknowingly crossing over the Jain temple of Lord Mahāvīra out of haste, incurs the terrible curse of Mahodara, and ~~is~~ is transformed into a parrot.<sup>146</sup> Even in such a plight and hopeless condition

143. TM(N), p.162(23)

145. *ibid.*, pp.163-173.

/ 144. *ibid.*, p.164(23).

/ 146. *ibid.*, pp.378-383.

he maintains his integrity and keeps the promise given to Harivāhana by carrying his messages to Kamalagupta and the latter's reply back to the prince.<sup>147</sup>

His natural devoutness is seen when we find that even in the cursed state of parrothood he prefers to stay in the garden surrounding the Jain temple and does not forget to offer obeisance to the deity and the preceptors twice a day.<sup>148</sup>

(vi) VAJRĀYUDHA :

In Vajrāyudha we have a commander-in-chief of the ~~the~~ forces of King Meghavāhana of Ayodhyā. Naturally he is highly skilled in all types of weapon, and his onslaught is never fruitless.<sup>149</sup> By nature he is short-tempered.<sup>150</sup> But in times of war he is very considerate and shows his favour to his subordinates before issuing passing orders to them.<sup>151</sup> But due to his quick-temperedness, he is prone to forget the ultimate interest of his master in the thick of a battle when challenged by a superior enemy and would rather be overpowered by a sense of jealousy and eagerness to prove his own valour.<sup>152</sup>

It is needless to say that he is a genuine soldier, and a brave and noble one at that; he does not mince words in praising swooned Samaraketu for his matchless bravery and

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147. TM(N), p.384(11-14). / 148. *ibid.*, p.383(18-22).  
 149. *ibid.*, p.81(8). / 150. *ibid.*, p.83(1).  
 151. *ibid.*, p.86(17). / 152. *ibid.*, p.91(14ff.).

treats him with honours due to a prince.<sup>153</sup> Curiously enough, he seems to be conscious about his humble pay.<sup>154</sup> Young Samaraketu is easily impressed by the magnanimity of this erstwhile enemy of his and readily reconciles to his suzerainty over the southern Indian peninsula,<sup>155</sup> on behalf of King Meghavāhana whose principal military adviser he takes Vajrāyudha to be.<sup>156</sup>

A prediction by some astrologer, that he is going to be a minister of the emperor of the Vidyādhara, seems to have inspired him to ask for the hand of Malayasundarī from her father King Kusumāsekara of Kāñcī against whom he had marched at the express command of King Meghavāhana; He was prepared to order cease-fire if the princess was given in marriage to him as a price of peace.<sup>157</sup> One wonders if he was authorized to make such an (off the record ?) settlement ! Or was it that an imposition of such a humiliation on King Kusumāsekara would serve the purpose of bringing him to book on behalf of King Meghavāhana ? It is not clear if he was prepared to exempt King Kusumāsekara from compulsory tributes to his master. Anyway this doubtful offer of cease-fire quite fits in with his character of a professional soldier.

(924) KUSUMASEKHARA :-

King Kusumāsekara of Kāñcī seems to be a poetic

153. TM(N), pp.97-98.

/ 154. *ibid.*, p.98(1).

155. *ibid.*, p.98(22).

/ 156. *ibid.*, p.99(3ff.).

157. *ibid.*, p.327(10).

prototype of the historical Cōla Emperor Rājarāja of Kāñcī, since the epithet 'Aśeṣa-dakṣiṇāpatha-kṣoṇipāla',<sup>158</sup> fits both of them perfectly. He was born in the line of the Yadus and he had established his sway over the kings of the region between the Mahendra and Malaya mountains, and is rightly called 'Draviḍa-maṇḍala-adhipati'.<sup>159</sup> He used to forfeit the treasures of his inimical rivals.<sup>160</sup>

But Dhanapāla has portrayed him both as an astute statesman and as an affectionate father.

His statesmanship is revealed when against the superior forces of Vajrāyudhja he prefers to shut himself inside the invincible fort of Kāñcī and prolong the war in a bid to steal time to get assistance from the neighbouring kings,<sup>161</sup> and he seems to have been quite successful in his strategy. Being conscious of his responsibility as a king, he at last accepts the advice of his ministers and resolves to sacrifice his fatherly affection for his only daughter Malayasundarī on the alter of his kingly duty to his subjects.<sup>162</sup>

But when he comes to know<sup>w</sup> of the intense plight of his daughter Malayasundarī as expressed in her attempt at suicide, his statesmanship gives way to his filial affection, and he decides to back out of the politico-military bargain and

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158. TM(N), p.379(9ff.); 338(12ff.); 343(10ff.).

159. *ibid.*, p.321(15). / 160. *ibid.*, p.267(1-4).

161. *ibid.*, p.82(12ff.). / 162. *ibid.*, p.327(12-20).

sends her away to a remote place like the Prasānta-vairā-  
 āsrama of Kulapati Sāntātapa at the foot of the Malaya ~~mm~~  
 mountain. Dhanapāla has given a highly graphic picture of  
 the situation when King Kusumasekhara feelingly consoles his  
 daughter.<sup>163</sup> His proposed strategy towards his enemy after  
 the transportation of Malayasundarī to the distant untraca-  
 ble hermitage, is rather pathetic in that he hopes to pacify  
 Vajrayudha by conveying to him that Malayasundarī had passed  
 away and by offering another princess, or a part of the te-  
 rritory, or a number of elephants and horses, or by a well-  
 stipulated treaty.<sup>164</sup>

(viii) KAMALAGUPTA :

The son of the king of the Kalinga region, Ka-  
 malagupta is one of the very intimate friends of Prince Ha-  
 rivāhana and ~~was~~ is ranked next only to Samaraketu. Like the  
 latter he commands respect of all other subordinates of the  
 prince. Though in his early teens, he is well-educated in  
 all the principal lores and languages; and, due to his skill  
 in light conversation and cracking jokes, he has endeared  
 himself to Prince Harivāhana.<sup>165</sup>

His knack at transforming a sorrowful situation into  
 joyful one is evident when he tries to humour dejected Sama-  
 raketu by means of an admixture of feigned scolding, humorous  
 similes, philosophical harangue, elderly advice and censure  
 of Manjiraka.<sup>166</sup>

Another fact of his personality, viz., extraordinary insight into things mysterious, is revealed when he fails to trace the messenger who brought the message of Harivāhana, concludes that it must be some supernatural agency, and decides to invoke its help in an ingenious way by putting the reply on a purified pedestal and humbly appeals thrice for help.<sup>167</sup> And we find that his appeal for the third time immediately bears fruit.<sup>168</sup>

(ix) VICITRAVĪRYA :-

Though Vicitravīrya is, in one place, introduced as the emperor of the Vidyādhara residing on the Vaitādhya mountain,<sup>169</sup> he actually seems to be residing on the Trikūṭa mountain in the Suvela range.<sup>170</sup> He is highly advanced of age, being the grandfather of both Tilakamañjarī and Malayasundarī. He is highly valorous, devout, merciful, stern to miscreants, and protector of the weak.<sup>171</sup> Significantly, he is called 'Vidyādhara-rāja-rāja'.<sup>172</sup>

Dhanapāla has presented him as an affectionate father and grandfather. He had lost one of his daughters during the night-attack on his city by an enemy. Ever since then, he has been trying to trace her. His endeavours are about to bear fruit, when he meets Malayasundarī and on enquiry gathers from her the whereabouts of his daughter Gandharvada-ttā. The poet has drawn a life-like picture of Vicitravīrya

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167. TM(N), p.194(4-20). / 168. *ibid.*, pp.194-195. /  
 169. *ibid.*, pp.266(14-16). / 170. *ibid.*, p.422(5ff.).  
 171. *ibid.*, p.266(14-16). / 172. *ibid.*, p.270(4).

tossed between the hope and despair when he questions Malayasundarī about her mother.<sup>173</sup>

At first he rather appears to be strangely cruel when we find that he got kidnapped the princesses of various kings of Bhāratavarṣa at midnight hour, though only for the dance programme on the eve of the fortnightly festival of ~~the~~ the Holy-Bath Ceremony of Lord Mahāvīra.<sup>174</sup> But we excuse for him this strange hobby of his when we know that he takes care to order their safe retransportation to their respective places.<sup>175</sup> His character is cleared of any adverse comment in this respect when again we find him refusing to similarly getting Gandharvadattā transported to him for verification as to whether she was his very daughter or some other lady; his reason for desisting from it is that it would be unseemly on his part to see the face of another's wife at odd time.<sup>176</sup>

(x) VIDYĀDHARA MUNI alias MAHARṢI :-

The Vidyādhara Muni is a ~~xxxx~~ superhuman saint who, while travelling in air over the royal palace of King Meghavāhana, happens to mark that the king and his queen were suffering from some inner anguish, takes pity on them and descends on to the terrace of the palace.<sup>177</sup> Having come to know that the royal couple was suffering from want of a

173. TM(N), pp.270-271. / 174. *ibid.*, pp.266-268.

175. *ibid.*, p.274(18ff.). / 176. *ibid.*, p.274(1ff.).

177. *ibid.*, p.25(14ff.); 27(4ff.).



male child, he employs his divine vision and consoles them about the end of their miseries in near future.<sup>178</sup> He is very practical, considerate and very much helpful in that he asks the king to give up the idea of retiring to a forest for propitiating some deity and instead advises him to worship his family deity, the Goddess Śrī.<sup>179</sup> Not only that, he imparts the mystic Aparājitā Vidya too to that end.<sup>180</sup>

His bodily complexion is dark<sup>181</sup> and he seems to wear the sacred thread.<sup>182</sup> His religious conduct, authority in matters religious, mercifulness of nature and instruction about the path of emancipation are all exemplary.<sup>183</sup>

This same Vidyādhara Muni, on attaining omniscience,<sup>184</sup> becomes Maharṣi and, in answer to the question of Vīrasena, reveals the past births of Harivāhana, Tilakamañjarī, Samaraketu and Malayasundarī.<sup>185</sup>

(xi) JVALANAPRABHA :-

The Vaimānika god Jvalanaprabha is also an effulgent superhuman being, a resident of the Lilāvātara heaven.<sup>186</sup> He seems to be a very wise and practical god who takes heed to the indications of his impending fall from the heaven and, setting aside his intense love for his beloved Priyaṅgusundarī, departs from the heaven with her

178. TM(N), p.30(1ff.)/179. ibid., p.30(5ff.)/180. ibid., p.30  
 181. ibid., p.24(6ff.)/182. ibid., p.24(5ff.)/(15ff.).  
 183. ibid., p.25(5ff.)/184. ibid., p.406(5ff.).  
 185. ibid., pp.406-413./186. ibid., p.407(1ff.).

necklace, and utilizes the rest of the duration of his godhood and the supernatural powers thereof for visiting all the principal holy places of the world, presents the necklace to King Meghavāhana as whose son he is to be born in near future, instructs his friend god Sumāli in the principles of Jainism, and in the process accumulates profuse merit ensuring his birth in the best of human royal family and attainment of the emperorship of the Vidyādhara later on as also his union with his beloved who would also be reborn after her merit in the heaven is exhausted.<sup>187</sup>

His pressing gift of the necklace to King Meghavāhana apparently looks somewhat unnatural, but there is nothing like that in it since he himself reveals that there is his own interest in this offer as the necklace might help him in the next birth to effect the union with his beloved.<sup>188</sup>

(xii) MAHODARA :-

Mahodara, the Yaksha attendant of the Goddess Śrī, is a shrewdly mischievous superhuman being. He presents himself in front of King Meghavāhana in the form of a terrible Vetāla.<sup>189</sup> His subtle intention is to test the mettle of the King who has been propitiating the goddess whose attendant Mahodara is. It is noteworthy that this feat he undertakes on his own without any order to that effect from the goddess.

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187. TM(N), pp.407(5-9); 411-412.

188. *ibid.*, pp.42-45.

189. *ibid.*, pp.46-49.

But it seems he had standing orders to take care of, and teach their lesson to, miscreants who would be insufferably exasperating the goddess with a view to extract their chosen trifling boon, or supernatural powers for abuse.<sup>190</sup> His shrewdness as well as mischievous nature is fully exhibited in his conversation with the king; in claiming first preference in propitiation<sup>191</sup> he tests the king's devotion to the goddess; in demanding the king's head<sup>192</sup> he puts to test the king's dispassionateness and valour.

Though at first he creates an impression about being a hard-hearted and frightfully exacting entity,<sup>193</sup> his heart is full of milk of human kindness. Though as a part of his duty, he extends a helping hand to Samaraketu and Malayasundari when they try to drown themselves into the ocean.<sup>194</sup>

As a faithful servant he is a hard task master and would not forgive even the slightest fault, be it unintentional, on the part of anybody, as is clear from his curse to Gandharvaka.<sup>195</sup> But even in the midst of a feat of anger he would not do harm to innocent beings, as is evidenced in the incident of his throwing the divine aeroplane of Gandharvaka into the far-off Adṛṣṭapāra lake,<sup>196</sup> since he knew that innocent Malayasundarī was lying unconscious in it; otherwise

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190. FM(N), p.51(4ff.). / 191. *ibid.*, p.49(8ff.).  
 192. *ibid.*, p.51(11ff.); 52(2ff.). / 193. *ibid.*, 52(6ff.).  
 194. *ibid.*, p.292(2ff.); 319(11ff.); 382(11-17).  
 195. *ibid.*, p.383(2ff.). / 196. *ibid.*, p.383(7).

he could have easily smashed the vehicle to pieces in the trice of a moment ! Perhaps he also knew that the aeroplane actually belonged to the Vidyādhara Emperor Vicitravīrya who was a great devotee of Lord Mahāvīra whose temple he was guarding.

(B) F E M A L E C H A R A C T E R S :-

(i) MADIRĀVATĪ :-

The characterization of Queen Madirāvati is more ideal than concrete, since the poet has dwelt mostly on her qualitative beauty. As to her physical beauty, the poet has, of course, referred to her deep navel, protruding breasts, broad thighs, straight arms and spotless cheeks.<sup>197</sup> She was the most beloved of her husband, King Meghavāhana, who seems to have been highly satisfied with her in all respects.<sup>198</sup> Dhanapāla has portrayed her prominently maternal aspect and given a fine picture of her during her period of maternity.<sup>199</sup> The following yearnings of her during that period fully reveal the subconscious purity of her character and inner culture. They are : to take bath, with the water of the Mānasa lake, with her companions; to walk in the bowers of wishfulfilling trees and creepers; to witness dance performance in the eternal temples of Siddhas on islands in different oceans; to listen to divine stories; to

197. TM(N), p.21(20ff.).

/ 198. *ibid.*, p.28(1-5).

199. *ibid.*, pp.74-75.

look at her own palm; to give charities; to show mercy on all creatures.<sup>200</sup> She is a very loving mother and loves to honour her son's friend too.<sup>201</sup>

(ii) TILAKAMAÑJARĪ :-

Tilakamañjarī, the heroine of the main plot, is divine girl, being a Vidyādhara by birth. She has got an effulgent ~~splendour~~ splendour and possesses certain supernatural powers characteristic to the Vidyādharas, among whom she is one of the best endowed being the daughter of the Vidyādhara Emperor Cakrasena.

Strangely enough, such a divine beauty <sup>of divinely noble birth</sup> is destined to be the wife of a human prince.<sup>202</sup> Though Tilakamañjarī herself strangely averse to males as such,<sup>203</sup> ~~the~~ the auspicious signs on her right palm<sup>204</sup> betoken her attainment of supreme regal position of ~~as~~ a crowned queen. In beauty she is matchless,<sup>205</sup> and by education she is a pastmaster in painting, music, dancing, dramaturgy, sculpture, design-drawing, personal cosmetics and many other fine arts.<sup>206</sup>

True to her tender age of about fifteen or sixteen, she is fond of roaming in the gardens and forests in company ~~ng~~ of her girl friends, of travelling far and wide in her divine aeroplane, of swimming in the waters of the Mānasa lake, of enjoying the music of the Kinnaras and looking at excellent

200. TM(N), p.75(10ff.).

/ 201. *ibid.*, p.103(18ff.).

202. *ibid.*, p.169(22ff.).

/ 203. *ibid.*, p.167(8); 169(8).

204. *ibid.*, p.175(17ff.).

/ 205. *ibid.*, p.241(15-17).

206. *ibid.*, p.363(9-14); 391(6-8).

paintings, of ~~water~~ wandering on the sea-shores and of drinking divine wine.<sup>207</sup>

Perhaps it is her aversion for the males that adds to her attractiveness. One does not know for sure why she did not show the simple courtesy of giving even a brief reply to the questions of Harivāhana who introduced himself and assured her about his being harmless.<sup>208</sup> Was it because she was a Vidyādhara girl and hence superior to Harivāhana, a mere human being ? Perhaps it was due to her natural bashfulness. But Harivāhana interprets it to be her ignorance of social courtesy !<sup>209</sup>

Although she is attracted by the extraordinary handsomeness of Harivāhana, she would not respond to a mere human being. At times she does forget this aspect of Harivāhana, and has to be reminded by Malayasundarī about the humanness of the prince.<sup>210</sup> She hesitates and expresses her response in a highly artistic and suggestive manner, but never directly to the prince.<sup>211</sup> She shows the ~~same~~ courtesy of offering a Tāmbūla as a mark of favour only after Malayasundarī duly introduces and Mrgāṅkalekhā recommends him to her.<sup>212</sup>

Strangely enough, Malayasundarī calls her "unsteady by nature".<sup>213</sup> When later on taunted by Harivāhana in the pre-

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207. TM(N), pp.168-169; 170(6ff.).

208. *ibid.*, p.249(21ff.).

210. *ibid.*, p.393(13ff.).

212. *ibid.*, pp.362-363.

/ 209. *ibid.*, p.250(12-17).

/211. *ibid.*, pp.364-365;

390(12-20).

Malayasundarī, she is ashamed of her discourtesy and, afraid about the departure of the prince, invites the prince to her palace by addressing the invitation to Malayasundarī while standing outside the temple waiting all the while for a favourable reply !<sup>214</sup> Her bashful love is beautifully betrayed when she ascends to the topmost storey of her palace under the pretext of undergoing cooling treatments, but really to longingly look at, and enjoy, the charming handsomeness of Harivahana.<sup>215</sup>

A glimpse of her assertive authoritarian nature is afforded when she sends a clever word to Harivāhana asking him to take bath and finish the mid-day worship putting forth the reason that Malayasundarī, who is already underfed due to her vows of continuous fasts and abstinence, should not be made to go hungry for long, adding that the prince can enjoy the beauty of the garden some other time !<sup>216</sup> Even in moments of joy, when Gandharvaka suddenly appeared from the lap of the prince, she does not look at Harivāhana straight in his face, most probably out of bashfulness,<sup>217</sup> nor would she speak to him as yet.<sup>218</sup> Even Harivāhana himself feels that she has a commanding air.<sup>219</sup> Her haughty nature finds expression in her satirical remarks about Harivāhana, who,

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214. TM(N), p.365(13ff.). / 215. *ibid.*, p.368(5-7).

216. *ibid.*, p.369(15-18). / 217. *ibid.*, p.377(12).

218. *ibid.*, p.377(21ff.). / 219. *ibid.*, p.387(19).

she thinks, unnecessarily toils in search of Samaraketu rather than straightway utilizing the divine assistance;<sup>220</sup> perhaps she expects Harivāhana to request her for divine assistance ! When reminded about the humanness of Harivāhana, she experiences a mixed feeling of attraction coupled with a slight consciousness of the prince's inferiority to herself, as can be witnessed in her order in which she simply orders Gandharvaka to "convey Kumāra Harivāhana" to the Jain temple.<sup>221</sup> But once the prince arrives and accepts the assistance and utilizes the help offered by her, she is satisfied and lovingly honours him by despatches of sweet fruits, special wreaths, unguents, Tāmbūlas, silk garments and jewelled ornaments.<sup>222</sup> Her assertive nature coupled with high fidelity in love is again evidenced when on seeing the Candrātapa necklace the memories of her past birth and her love for Jvalanaprabha suddenly dawns on her, and she immediately leaves her father's house and proceeds on pilgrimage of holy places, leaving a graceful though shocking message to Harivāhana intimating the end of their love-affair.<sup>223</sup>

True to her nature in her former birth of Priyaṅgusundarī, she is highly devout and undertakes piety and pilgrimage to holy places when heart-broken in a love-affair; takes to piously feeding the mendicants as a mark of great

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220. TM(N), p.393(8-9). / 221. *ibid.*, p.393(18ff.).  
 222. *ibid.*, p.394(12ff.). / 223. *ibid.*, p.405(17-21);  
 396(19).



respect for them, and sleep<sup>224</sup> on a rough grass-bed. Even  
intimes of mental agitation she does not skip over her dai-  
ly worship.<sup>225</sup> Even in moments of desperation she suppresses  
all her signs of misery, becomes self-composed, orders spe-  
cial worship of Lord Jina and addresss a touchingly devoti-  
onal hymn before proceeding to drown herself.<sup>226</sup>

As an obedient daughter, she is unable to disregard  
the command of her father,<sup>227</sup> but loses hope even though one  
full day has yet to elipse before the period of six months  
stipulated by him for searching out Harivāhana is over.<sup>228</sup>

Thus, though endowed with many a human touch, Tilaka-  
mañjarī essentially remains a divine damsel scarcely touch-  
ing the earthly plane and her love ~~is~~ is also more etherea-  
lly intangible than physical.

(iii) MALAYASUNDARĪ :-

Malayasundarī, the daughter of King Kusumase-  
khara of Kāncī,<sup>229</sup> is a semi-divine heroine of the by-plot of  
the TM. She is sixteen when seen by Samaraketu at the Rat-  
nakūṭa island,<sup>230</sup> and eighteen when Harivāhana met her at  
Mount Ekaśṛṅga.<sup>231</sup> She was named 'Malayasundarī' from the fact  
that she was ultimately a gift of the Malaya mountain where  
her father Kusumasekhara had married her mother Gandharva-

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224. TM(N),p.413(10ff.). / 225. ibid.,p.415(16).  
226. ibid.,p.416(8-22). / 227. ibid.,p.417(13-16).  
228. ibid.,p.418(11-13). / 229. ibid.,p.267(3ff.).  
230. ibid.,p.161(14). / 231. ibid.,p.255(5).

when the latter was living in the Prasāntavairāśrama of Kulapati Śāntātapa on that mountain.<sup>232</sup> Though dark in complexion after her south Indian father King Kusumasekhara, she is extremely beautiful, resembling as she does to her Vidyādhara mother in social and other features and bodily movements.<sup>233</sup>

Being the only child of her parents, she is most beloved of theirs, and takes it to be a sacrilege to disobey them or to ever give them chance to be angry.<sup>234</sup> Her love for her parents is intense as is evinced in her reflections at the bad news and sympathetic understanding of her father's predicament,<sup>235</sup> and she dines with her mother from the same dish.<sup>236</sup>

The polite welcome offered to  
/Harivāhana testifies to her goodness and culture.<sup>237</sup>

As a friend she introduces the prince to Tilakamañjarī and encourages her to respond to his courtesy.<sup>238</sup>

As would be natural for a young damsel of her age, she takes it to be a rare good fortune, a result of numerous austerities and merit accumulated through a series of births, to have the joy of lying in the lap of her beloved chosen husband.<sup>239</sup> In spite of her intense love and respect

232. TM(N), p.343(17ff.).

234. *ibid.*, pp.287-288.

236. *ibid.*, p.301(12).

238. *ibid.*, p.363(9-15).

/ 233. *ibid.*, p.271(7-10).

/ 235. *ibid.*, p.299(9-20).

/ 237. *ibid.*, p.256(14ff.).

/ 239. *ibid.*, p.312(18ff.).

for her parents she prefers to offer herself in self-marriage (svayamvara) and save the life of love-lorn Samaraketu rather than wait for their permission.<sup>240</sup>

She is highly shrewd as can be seen in number of incidents, such as, her apparent scolding to the temple-boy while indirectly conveying a message to Samaraketu,<sup>241</sup> in her ingenious pretext of throwing the garland into the neck of Samaraketu down below in the ocean,<sup>242</sup> her unruffled demeanour and stealthy movements while proceeding to the harem-garden for committing suicide,<sup>243</sup> her precautions before hanging herself into the noose, and her expertize in gathering the thoughts of others from the facial features and behaviour as when she pleads on behalf of ~~Manu~~ Harivāhana to get him the permission of Tilakamañjarī to return to Ayodhyā,<sup>245</sup> as also when she divines the not-yet-expressed love-lorn condition of Tilakamanjarī.<sup>246</sup> Her shrewdness thoroughly passes the acid test when we find that Harivāhana feels her affection for him to be motherly.<sup>247</sup>

In love she is steadfast, and once she chose Samaraketu as her would-be husband, she takes herself to be practically as good as a married wife, although she would offer herself to him formally at her father's place.<sup>248</sup> Her love is purely earth-bound and passionate, as she experiences all the fee-

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240. TM(N), 288(3ff.); 282(4).  
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241. *ibid.*, 288(19ff.). / 242. *ibid.*, p.289(1-3).

243. *ibid.*, pp.300-305./244. *ibid.*, p.306./245. *ibid.*, p.385(9-21).

246. *ibid.*, p.386(3)./247. *ibid.*, p.387(18ff.)./248. *ibid.*, 288  
(22ff.).

of a veritable physical union even though she sees him from the rampart wall of the temple while Samaraketu is sailing in a boat down below in the ocean at a short distance.<sup>249</sup>

She is attracted mainly by the manliness and handsomeness of Samaraketu,<sup>250</sup> though in the subconscious it is the trans-existential bond of love that is at work. It is the same bond which telepathically assures her in her heart of hearts about the safety of her lover whom she has actually seen throwing himself into the ocean.<sup>251</sup>

The passionate aspect of her love is present in her several attempts at suicide at the prospect of interminable separation; thus, when she throws herself into the ocean after Samaraketu, she hopes to embrace him although after being drowned;<sup>252</sup> when she again tries to drown herself in the western sea it is with the hope that she might atleast have the joy of touching the water already touched by her beloved who had formerly thrown himself into it;<sup>253</sup> when she gives up the idea of committing suicide in the Adrṣṭapāra lake, it is with the hope that he might be alive.<sup>254</sup>

It is her fidelity in love that makes her take to ascetic mode of life when she has almost lost all hopes of ever being united with him in her present life. But at the

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249. TM(N), p.277(16ff.).

251. *ibid.*, p.332(19-20).

253. *ibid.*, p.333(15-16).

/ 250. *ibid.*, pp.276-277.

/ 252. *ibid.*, p.292(3-4).

/ 254. *ibid.*, p.344(21-22).

same time, she is frank enough to admit that though she worships the deities her heart has always been yearning for union with Samaraketu; the renunciation is conditional in that it presupposes the hopelessness and utter impossibility of union.<sup>255</sup> Her passion for physical enjoyments is aroused the moment she is assured by Hariṃāhana about the safety of Samaraketu.<sup>256</sup> But so long as she has undertaken the ascetic way of life she faithfully adheres to it very strictly; she has forsaken her necklace, anklets and all other ornaments except only one jewelled bangle which is retained as a mark of a married woman;<sup>257</sup> she has restrained her mind and suppressed her senses; she takes bath in the early morning, worships Lord Ṛṣabha Jina daily, mutters the mystic formula calculated to get her united with her beloved, observes various types ~~mā~~ of vows, practises penances and sleeps on a slab of stone.<sup>258</sup> And she is not prepared to forsake her ascetic garments until ~~ā~~ she personally sees Samaraketu.<sup>259</sup>

As to the religious aspect of her character, she is very particular about her <sup>daily</sup> morning and evening <sup>bath and</sup> worship.<sup>260</sup> Her devotion for Lord Mahāvīra Jina is intense and she is touched at the 'Darsana' of the image of the Lord.<sup>261</sup>

But in general her's is a life full of misery consequent

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| 255. TM(N), pp.344-345.           | / | 256. <i>ibid.</i> , p.347(9-19). |
| 257. <i>ibid.</i> , p.330(20).    | / | 258. <i>ibid.</i> , p.345(1-11). |
| 259. <i>ibid.</i> , p.424(12-14). | / | 260. <i>ibid.</i> , p.275(5-23); |
| 261. <i>ibid.</i> , pp.275-276.   | / | 339(23);352(8-9).                |

to the separation from her beloved Samaraketu. Religiously she seems to represent the Brahmanical way of worship motivated by mundane desires for physical pleasures, as it is in her connection that Dhanapāla has mentioned Dinakarārga, Gāyatrī, Akṣa-sūtra, and Valkala, none of which are ever associated with the Jain ascetics.<sup>262</sup> It was due to her scepticism as regards the truthfulness of the utterances of omniscient Jain saints in her former birth that she has to suffer so much in this birth;<sup>263</sup> and it is only through her worship of Lord Mahāvīra that she is shown to have been enabled to be reunited with her lover for good.

(iv) BANDHUSUNDARĪ :-

In Bandhusundarī, Dhanapāla has given us a highly living and real-to-earth character of a harem-maid who seems to have been entrusted with the duty of looking after princess Malayasundarī and who has developed deep affection for the princess right from her infancy.<sup>264</sup> It is her shrewdness, her resourcefulness, her practical outlook, and her deep affection for Malayasundarī that are most effectively brought out in the TM.

When Malayasundarī is found missing in her bed-chamber and is again found sleeping there after some time, Bandhusundarī takes cognizance of this strange incident silently and

262. TM(N), p.257(11); 255(18-20).

263. *ibid.*, p.410(11-14).

264. *ibid.*, p.325(2ff.); 293(3-5).

with a sense of wonder, notices the change of dress and cosmetics, suspects that Malayasundarī has had an amorously busy night somewhere, and asks her straight in her face to justify all these, thus compelling the princess to reveal the incident of the previous night and take her into confidence !<sup>265</sup> It shows the depth of her anxious affection for the princess when we find that she leaves only when she is fully satisfied that nothing undesirable or untoward has really happened and she feels happy at that. Not only that, next morning when she finds that Malayasundarī cannot be made to forget her experience and takes it to be true, she employs all her skill in cosoling, encouraging and entertaining her with various love-stories.<sup>266</sup>

As a dutiful maid-servant employed by Queen Gandharvadattā, she tries to convince Malayasundarī to submit to the wishes of her parents when the princess is proposed to be given in marriage to Vajrāyudha, the commander of the inimical forces of Ayodhyā, as a price of military peace by King Kusumasekhara under ministerial pressure.<sup>267</sup> She at once suspects something fishy the moment Malayasundarī tries to send her away under the pretext of being tired and feeling sleepy, and silently gets out of the bed-chamber but waits outside and stealthily keeps a vigilant watch

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265. TM(N), pp.293-294.

266. *ibid.*, pp.294-295; 298(3ff.).

267. *ibid.*, pp.298-300; 327.

on her; as is evident from her sudden arrival in the harem garden when the princess throws herself into the noose.<sup>268</sup>

The practical nature of Bandhusundarī is exhibited when at first, though in intense misery, she tries various ways and means to rescue Malayasundarī from the slowly tightening noose; but when she feels helpless, she runs away to the nearest temple and commissions the help of an unknown prince (Samaraketu) and at last saves the princess.<sup>269</sup>

Her love for Malayasundarī makes her <sup>so much</sup> ~~her~~ overjoyed at her rescue that she forgets that the prince is a stranger to her; and overpowered by the good turn he had done to her in the critical moments of life and death, she frankly tells the man everything about the princess, inferring him to be a nobly born one from his dress and etc..<sup>270</sup> When at last Malayasundarī comes to life she heaves a sigh of relief.

Again, when she comes to know that the man is none else but the very lover of the princess, she plays the guardian of Malayasundarī and offers the princess's hand in marriage to Samaraketu.<sup>271</sup> She is so much beside herself at the happy rescue of her beloved ward that, in the absence of any other means of offering a welcome to the prince, she simply greets him by giving him a hard hug in his neck, of course (perhaps) on behalf of the princess!<sup>272</sup>

268. TM(N), p.302(9-15); 307(7ff.).

269. *ibid.*, pp.307-309; 324(12ff.).

270. *ibid.*, p.310(1-18). / 271. *ibid.*, p.312(9ff.).

272. *ibid.*, p.316(10-22).



Her anxious care for Malayasundarī is touchingly evidenced when, like the parents of a just-married girl, she expresses satisfaction and end of lifelong anxiety at having given the princess happily in marriage and entreats Samaraketu to so treat the princess that she may never have to hear that she was unhappy or miserable.<sup>273</sup> Not content at that, she further suggests to Samaraketu to please kidnap her away so that she may not be put the next day in the same predicament which compelled her to make an attempt at suicide.<sup>274</sup> When, for personal considerations, Samaraketu rules out the course that course, she dutifully informs Queen Gandharvadattā in the matter.<sup>275</sup>

(v) CITRALEKHĀ :-

Citralkhā is a nurse of Tilakamañjarī, and mother of Gandharvaka.<sup>276</sup> She has been introduced as a woman of middle age and principal female artizan of the Vidyādhara Queen Patralekhā, whose favourite she is.<sup>277</sup> She is very fond of, and clever at, dressing in various styles, and is recognized as an expert in the art of painting, and in dressing and making up women.<sup>278</sup> The Vidyādhara Emperor Vicitravīrya praises her mastery in these fine arts as well as in group discussions of elites, her sweet nature inspiring instant confidence, her special gift of entertaining people by

273. TM(N), pp.317-318.

/ 274. *ibid.*, pp.325-326.

275. *ibid.*, p.327.

/ 276. *ibid.*, p.170(5ff.).

277. *ibid.*, p.267(21ff.); 340(1-3).

278. *ibid.*, p.170(6); 268(2ff.).

relating fresh humorous episodes.<sup>279</sup>

She seems to have been a daughter of the Vidyādhara Emperor Vicitravīrya by some inferior wife or a concubine, as is clear when she informs us that Gandharvadattā was her younger sister; and both Gandharvadattā and Pattralekḥā were the daughters of Vicitravīrya; she could never be a mere maid-servant unless she be of an humble birth !

(vi) TARAṄGALEKHĀ :-

Taraṅgalekhā is a harem-maid of Queen Gandharvadattā since her very young age and was commissioned with the task of protecting Malayasundarī from physical harm and retraining her from fickleness or rashness, when the princess was sent away to the hermitage of Kulapati Śāntātapa.<sup>280</sup> Dhanapāla has portrayed in her a character of a peevish matron who seems to have disliked his commission and is always prone to finding fault and scold her ward whenever the latter does anything which bears on her responsibility.

We have a taste of her roughness towards Malayasundarī when the latter tries to run towards the waters of the ocean. She at once gathers the sinister motive behind it and quickly pursues her. When she finds that Malayasundarī has tried to commit suicide by eating some poisonous fruit she loses her temper and fires her with extremely rude words like a common shrew.<sup>281</sup> She does not seem to have a single drop of

279. TM(N), p.268(7ff.).

/ 280. ibid., p.330(12ff.).

281. ibid., pp.335-336.

sympathy for the princess separated from her kith and kin. On the contrary she blames herself for the bad luck which has brought her to the uninvited task of having to look after the unsteady wretch of her mistress's cursed daughter, and complains of her inconveniences,<sup>282</sup>

Her womanish self-centered mentality is profusely exhibited, when, as Malayasundarī is getting unconscious, instead of trying to give or summon some treatment or other, she wails and entreats the princess to have mercy on her and try to understand her predicament as a caretaker!<sup>283</sup>

Even Malayasundarī is happy that she was spared her harangue due to unconsciousness.<sup>284</sup> She repents afterwards for her anger, is slightly afraid, and tries to bring the princess ~~nm~~ back to consciousness by sprinkling water on her face.<sup>285</sup> She presents a sharp contrast to Bandhusundarī in a similar situation.

(vii) MĠGĀNKALEKHĀ :-

In Mrgāṅkalekhā, Dhanapāla has given a sprightly gay and lovingly intelligent friend of Tilakamañjarī with whom she compares in beauty, affluence, apparel, authority, respect and other qualities like charm, good fortune and ~~nm~~ etc.,<sup>286</sup> She is a clever friend; and having gathered about

the bashful love of Tilakamañjarī for Harivāhana, she lite-  
-----/rally  
282. TM(N), p.335(16-22). / 283. ibid., p.336(8-20).  
284. ibid., p.336(20ff.). / 285. ibid., p.379(17ff.).  
286. ibid., p.362(14ff.).

drags the prince from his seat and gives an excellent company to him when he is being taken to the palace of Tilakamañjarī.<sup>287</sup> As a fast friend of Tilakamañjarī she is very particular in properly looking after the comforts of the prince and entertains him during leisure hours by playing at dice with him.<sup>288</sup> Naturally it is she who undertakes to serve sweets to Harivāhana who is the beloved of her most beloved friend and entertains him during the banquet with her lovingly brilliant jokes and arranges for the prince to be fanned by the fanning dolls.<sup>289</sup> And it is, again, Mrgāṅkalekhā who rushes to Patralekhā and joyfully breaks the news about Malayasundarī's proposed marriage with Samaraketu.<sup>290</sup>

(viii) GANDHARVADATTĀ :-

Gandharvadattā, the principal consecrated queen of King Kusumasekhara of Kāñcī, is but a divine damsel unhappily, though safely, transported to the human world in her early childhood consequent to an unfortunate attack on her father's celestial city by an enemy. Separated as she is from her kith and kin at a very early age, her life is one of mental misery<sup>291</sup> in the midst of all physical comforts that can attend on a queen of the southern half of India.<sup>292</sup> In her childhood at Prasāntavairāsrama she was reared up as a foster-daughter by Kulapati Śāntātapa, and later on offered

287. TM(N), pp.366-367.

/ 288. *ibid.*, p.370(2-3).

289. *ibid.*, p.374(9ff.).

/ 290. *ibid.*, p.423(5ff.).

291. *ibid.*, p.262(13-16).

/ 292. *ibid.*, p.224(4).

by him in marriage to King Kusumasekhara.<sup>293</sup> Naturally she commanded the highest respect of, and royal honours from, the king who intensely loved her.<sup>294</sup>

It is perhaps due to her being separated from her celestial environment at a very tender age that she has forgotten all about her supernatural powers as a Vidyādhara woman.

As a queen, she conducts herself with perfect dignity and shows due humbleness and courtesy towards saints, whose help she seeks to know <sup>as to</sup> when she will be again united with her kin.<sup>295</sup>

As good wife and a practical counsel she does not consent to giving away Malayasundarī in marriage to Vajrāyudha as a price of military peace. When she is proved right and the king repents to know that Malayasundarī attempted at suicide, she is a bit angry with the king, but does not express it and simply conveys it in a dignified way by a brief remark expressing her unworthiness to offer advice.<sup>296</sup>

In view of the prediction of Muni Mahāyasas, she is the happiest one when she eagerly awaits ~~she is waiting for~~ as a loving mother-in-law, the early arrival of her would-be son-in-law Samaraketu, the then honoured bridegroom of her beloved daughter Malayasundarī.

293. TM(N), p.343(9ff.).

/ ~~she is waiting for~~

294. *ibid.*, p.262(11); 262(17-20); 263(1-2); 322(20ff.); 343

295. *ibid.*, p.272(12ff.)

/ 296. *ibid.*, p.327(21ff.)/(14ff.).

(ix) VASANTASENĀ :-

Vasantasenā is a favourite courtesan of the king of Avanti region.<sup>287</sup> One wonders how she could come to the ~~fan~~ <sup>the</sup> festival of the Vidyādharas where/only human beings were the princesses kidmpped and brought there by the Vidyādharas for the dance performance. One does not know if some of the highly famed ~~g~~ dancers of Bhāratavarṣa were also brought there; or was this exception made simply to provide a suitable medium of exchanging messages between the two lovers, since any other princess would not be deemed proper for such daring performance !

She ~~appears~~ appears in the TM as an adroit assistant of Malayasundarī so far as conveying the latter's feelings to Samaraketu is concerned. She is a proper match for Tāraka both of whom work as agents of the lovers. In reply to the cleverly worded question, she conveys in matchingly clever words that Malayasundarī is a stranger like other princesses, that she has been impressed by bewitching handsomeness of the prince at the first sight, that she does not know how to express her feelings, and that she is now lovelorn, but that inspite of all this it is the luck that will decide the future course.<sup>288</sup> When Tāraka tries to take the unwilling prince away, as Malayasundarī's feelings are revealed, she asks

~~XXXXXXXXXX~~, 297. TM(N), 279(20).

298. *ibid.*, p.280(1-12).

her to return and give an expression to the prince's feelings so that Malayasundarī may realize them. Her shrewdness is fully unfolded when she suggests the means and manner of doing so under the pretext of an invocation to the boat<sup>299</sup> !

(x) ŚRĪ :-

The portrayal of the Goddess Śrī has also been quite lifelike. As would befit her celestial nature she appears suddenly and disappears in the same manner to the human beings.<sup>300</sup> Her permanent residence is in the lake on the top of the Himalayas and she is always sitted on a red lotus even during her transcontinental journeys.<sup>301</sup>

As a grantor of choice boons, she is a hard task master and is pleased only when one amply proves one's extraordinary valour, boldness, fortitude, generosity of mind, distinguished wisdom, special devoutness and flawlessly attentive observance of vows.<sup>302</sup> Once successfully propitiated and pleased, she grants more than asked for. Thus, though King Meghavāhana, who propitiated her successfully, did not ask for anything more than a son in Madirāvati, she promised in addition that she herself would constantly serve his son in the dual form of two bodies having eight hands.<sup>303</sup>

She has a typical sense of humour. She cuts a couple of jokes at Meghavāhana, and is pleased when the latter gives a fitting rejoinder.

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299. TM(N), p.282(7-19). / 300. *ibid.*, p.54(4); 61(17).  
 301. *ibid.*, p.54(6-7); 408(20-23). / 302. *ibid.*, p.56(17-18).  
 303. *ibid.*, p.60(1-13).

As a friend she takes compassion on her celestial friend Priyaṅgusundarī and ~~she~~ entrusts the care of both the Jain temples of Priyaṅgusundarī and Priyaṃvadā to his Yakṣa attendant Mahodara.<sup>304</sup>

(xi) PRIYAṅGUSUNDARĪ :-

Priyaṅgusundarī is a beloved celestial consort of the Vaimānika god Jvalanaprabha who painfully leaves her as their heavenly life-duration is about to be exhausted.<sup>305</sup> She sets out in search of her beloved and when promised about the union with him, she immediately retires to Mount Ekasṛṅga, builds a grand temple of Lord Rṣabha Jina with a surrounding garden and awaits the arrival of the god.<sup>306</sup> When, at last the latter does not arrive, she does not lose faith in the promise of the saint, and is as a result born as Tilakamañjarī, the daughter of the Vidyadhara Emperor Cakrasena.<sup>307</sup>

As a fidel wife she develops a peculiar aversion to males in her next birth,<sup>308</sup> and is attracted only by Harivāhana who is really her celestial beloved Jvalanaprabha born as a human prince.

(xii) PRIYAṂVADĀ :-

Priyaṃvadā, on the contrary, is a unhappy, though beloved, celestial consort of sensuously inconstant

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304. TM(N), p.410(4-10). / 305. ibid., p.407(10ff.).  
 306. ibid., p.408(3-9). / 307. ibid., p.410(11-17).  
 308. ibid., p.410(20-22).



Vaimānika god Sumālī,<sup>309</sup> who deserts her to dally with another goddess Svayāṃprabhā.<sup>310</sup> She also builds a Jain temple of Lord Mahāvīra Jina on the Ratnakūta island in the Southern Ocean, and awaits the arrival of her beloved till her heavenly life-span is exhausted; but during the last moments of her life she loses faith in the promise of the omniscient Jain saint and as a result undergoes a numerous hardships in her next birth as Malayasundarī.<sup>311</sup> Of a course, her charitable good turns of building a Jain temple coupled with her abstinence in strict ascetic life and devout worship of Lord Mahāvīra stands in good stead in her next birth and ultimately enables her to get united with her beloved in the form of Samaraketya.

(V) SPEECHES AND DIALOGUES :-

Dialogue in a story, opines Kobald Knight,<sup>312</sup> must be crisp, to the point, and not too longwinded, and it must always be in keeping a with the character. It must lend an illusion of being a faithful reproduction of human speech. The forms of sentences and paragraphs should be varied. Like description, it must mingle with the action of the story and never stay that action. At the same time, a story must not be all dialogue, obviously, or it becomes a kind of play rather than a story. But dialogue may be introduced frequently

309. TM(N),407(14-15).

/ 310. *ibid.*,p.407(14); 40<sup>ly</sup>(8-16).

311. *ibid.*,p.409(16-17); 410(12-13).

312. *Gui.Fict.Wr.*,pp.102-105.

with action, since, when we hear the characters talking in addition to seeing them act and move, we are all the more readily persuaded to that illusion of reality which is so essential to our enjoyment of the yarn.

Dhanapāla has the habit of putting long-wounded dialogues amounting to monologues in the mouth of his characters. The prominent instances of such long ~~ixxx~~ speeches in dialogue are the following ones :

King Meghavāhana's words welcoming the Vidyādhara Muni and the latter' long reply <sup>313</sup> ~~and~~ <sup>the king's</sup> ~~his~~ account of the lack of male-child and the Muni's advice and imparting of Aparājitā Vidyā. <sup>314</sup>

The account of Meghavahana's lack of a son assumes the form of a monologue when the king, describing how difficult it was to convince the queen, reports the speeches of both himself and his queen alternately.

The dialogue is more~~re~~ dramatic, natural and full of light satire when the king encounters the Vetāla. <sup>315</sup> The sentences are crisp and here the dialogue assumes a highly natural touch.

Similar is the case about the dialogue between the Goddess Śrī and King Meghavāhana wherein, though the speech of <sup>316</sup>

313. TM(N), pp. 26(2-14); 26(14)-27(13).

314. *ibid.*, pp. 27(17)-30(1); 30(3)-31(3); 31(13)-32(5).

315. *ibid.*, pp. 49(2)-52(16).

316. *ibid.*, pp. 55(12)-61(5).

the goddess is rather long-wounded and at times quite rhetorical, it is in harmony with the grand offers she makes to the king before granting the boon; and there is a charmingly natural light touch in it.

The exchanges between Vajrāyudha and Samaraketu during the latter's night-attack<sup>317</sup> is marked with forcefulness expressive of the haughty and proud dispositions of both the warriors, and they are fittingly interspersed with the description of the battle.

The long speech by Kamalagupta<sup>318</sup> calculated to humour Samaraketu, is, though long-wounded, quite interesting as it embodies the subtle tenor of pseudo-philosophical discourse, feigned anger and underlying humour.

The brief dialogue between Tāraka and Priyadarśanā<sup>319</sup> is in harmony with the shrewdly innocent character of Tāraka and of the bashful boldness of Priyadarśanā respectively.

The picture of hullabaloo preceding the landing of naval forces<sup>320</sup> consists of a series of mutual, though unrelated instructions of the members of naval crew and stands out as a peculiar type of dialogue by itself.

Tāraka's speech in support of his wish to return to the camp and Samaraketu's speech expressive of his dilemma<sup>321</sup> are as good as monologues revealing their mental attitudes as regards the same situation.

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317. TM(N), pp.90(5)-91(19). / 318. *ibid.*, pp.111(10)-113(4).  
 319. *ibid.*, pp.128(4)-129(2). / 320. *ibid.*, pp.139(5)-140(6).  
 321. *ibid.*, pp.147(10)-150(11).

The speech by Vajrargalā addressed to Harivāhana<sup>322</sup> is a report incorporating a short dialogue between herself and Gandharvaka. The long-drawn adjectives qualifying Meghavāhana, though unnatural, are meant to impress upon the mind of Gandharvaka the majesty of the king.

By far the most successful dialogue is the one between Vicitravīrya and Malayasundarī<sup>323</sup> where every sentence of the latter enhances the suspense while intended to be an answer to a query from the former. The sentences are short and sharp and there is a dramatic element in it.

The monologue comprising Tāraka's pretended invocation to the boat<sup>324</sup> is a master-piece of paronomasia and highly interesting in the situation, intended as it is for Malayasundarī. Similarly, the sentences expressing the annoyance of Gandharvaka as his aeroplane is abruptly stopped and the angry speech of Mahodara in reply<sup>325</sup> are not dialogues but rather monologues, as they are too long to be termed exchanges.

In fact sharp and real dialogues are few and far between in Sanskrit prose-romances; like medieval European Romances they predominate in narrative and descriptive passages. Whenever the dialogues occur they are generally too long and breath-taking to give a semblance of day-to-day human talk.

322. TM(N), pp.162(17)-163(22). / 323. *ibid.*, pp.270(9)-274(8).

324. *ibid.*, pp.283(5)-286(6). / 325. *ibid.*, pp.381(16)-383(6).

Even then the dialogues, speeches and monologues in the TM are never at variance or discord with the mental make up of the concerned characters, and reveal the inner workings of their mind.

VI : DESCRIPTIONS, SCENES  
AND RETROSPECT :-

(A) CRITICAL BACKGROUND :-

As with the European Romances written in Middle Ages,<sup>326</sup> so in Sanskrit<sup>the</sup> Romances like Bāna's Kādambarī and Dhanapāla's TM are, in general, works of fiction in which the imagination is unrestricted. In form they were long, resembling works of poetry in rhymed or alliterative prose occasionally interspersed with a verse or two. They concentrated on story rather than on character, and the story concerned ~~the~~ unreal people engaged in strange, often supernatural, adventures. Their wide appeal was as a literature of escape. The remarks of Mr. W.P.Ker,<sup>327</sup> though meant for the medieval European authors of twelfth century Romances, strangely apply to Sanskrit prose-romances : Variety of incident, remoteness of scene, and all the incredible things in the world, had been at the disposal of medieval authors. Mere furniture counts for a good deal in the best romances, and they are full of descriptions of riches and splendours. In such passages of ornamental description the ~~the~~ names of strange people

326. cf. HLT, p.174.

/ 327. ER, pp.328-340.

and of foreign kings have the same kind of value as the names of precious stones, and sometimes they are introduced on their account. Sometimes this fashion of rich description and allusion had been overdone. There may be discovered in some writers a preference for classic subjects in their ornamental digressions, or for the graceful forms of allegory. One function of romance is to make an immediate literary profit out of all accessible books of learning. It was a quick-witted age and knew how to turn quotations and allusions. Much of its art is bestowed in making pendants look attractive.

When a novelist halts his moving world and ~~talk~~ tells us what he sees, says Phyllis Bentley,<sup>328</sup> we term that type of narrative a 'description'; when he moves it slowly and ~~an~~ tells us single specific actions we have learned to term that type of narrative a 'scene'; when he rolls his fictitious world by rapidly the integrated campaign, the sum total of a character, a summarized account of his gradual conversion to a new course of life, it can be called 'retrospect' or 'summary'.

The scene, the description and the summary have quite distinct uses, distinct parts to play in fiction. The scene gives the reader a feeling of participating in the action very intensely, and is therefore used for intense moments,

such as the crisis, the climax and a sequence of actions. The summary is most frequently used to convey rapidly a sketch of past. The proper use, the right mingling, of scene, description and summary is the art of fictitious narrative. The later novelists, too, employ devices to make summary appear as scene and thus rob it of its tedium, casting it in the guise of one character's reflections upon another, dialogue between the two characters and so on.<sup>329</sup>

(B) DESCRIPTIONS :-

The above remarks of Phyllis Bentley fairly apply to Dhanapāla as a Sanskrit novelist. Descriptions play a predominant part in Sanskrit prose-romances, like ~~Bāna's~~ Bāna's Kādambarī and Dhanapāla's TM, since it is through them that the poet seeks to exhibit all his poetic talent and scholarly equipment. The poet seizes every opportunity to describe things, places, persons, animals, psychological moods, seasons and etc.. Dhanapāla falls in line with the tradition of his predecessors in this aspect of the narrative art.

Descriptions in the TM may roughly be classified into those of : (i) places and things; (ii) persons; (iii) actions of individuals and animals; (iv) groups in action; (v) seasons, situations and etc.; and (vi) moods and affections. We  
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329. ~~AGH~~ Op.cit.

shall enumerate each type of descriptions in the TM to illustrate the wealth of the poet's artistic variety of subjects covered and his genius :

(i) Among the descriptions of places and the things, the following are noteworthy; the city of Ayodhyā (pp.7-9); the temple of the Goddess Śrī (pp.33-34); the celestial Nāg Nandana garden (pp.56-57); the bank of the river Sarayū (pp. 105-106); the shower-house (pp.106-107); the assembly-hall (p.115); the outskirts of the city of Kāncī (pp. <sup>116-118</sup> ~~105-106~~); the ocean (pp.120-122); military camp (p.123); Lāṅkā (pp.134-135); the island Ratnakūṭa (p.137 & pp.147-148); a boat being directed by a sailor (pp.145-146); the inner apartment of Harivāhana's palace (p.174); the Kāmarūpa region (p.182); Vindhya forest incorporating a picture of a tribal village of Śabarasa (pp.199-200); the Aṅgastapāra lake (202-205); Jain temple (pp.214-216); the adytum of the temple and the image of Lord Rṣabha installed therein (pp.216-217); a plaintain bower (pp.228-229); a dagger (p.243); a wood-land (p.234); the forest lying between the Vaitāḍhya mountain and Mount Ekasṛṅga (pp.233-235); the city of Kāncī (259-260); the ruby pavilion (pp.265-266); the image of Lord Mahāvīra (p.275); the Aśoka tree, ~~an~~ the temple of Cupid and the image of the god installed ~~there~~ therein (pp.303-305); and a poisonous tree and its surroundings (p.334).



(ii) The following are the descriptions of persons : the ladies in the city of Ayodhyā (pp.9-10); the citizens of Ayodhyā (pp.10-11); King Meghavāhana and his kingly conduct (pp.12-19); Queen Madirāvati (pp.21-23); the Vidyādhara Muni (pp.23-25); the Vaimānika god Jvalanaprabha (pp.35-38); the terrific Vetāla (pp.46-49); the Goddess Śrī as seen by King Meghavāhana (pp.54-56); Queen Madirāvati as seen by King Meghavāhana in a dream (p.74); the courtezans in the harem of King Meghavāhana (p.115); the cowherdesses (p.118); young girls (158-159); Gandharvaka (pp.164-165); Harivāhana seated with Tilakamañjarī lying on a bed of lotus leaves (pp.229-230); Samaraketu on his arrival at the creeper-bower of Harivāhana after his long journey through the Vindhya forest (p.230); Samaraketu sailing in a boat as seen by Malayasundarī (p.276); Tilakamañjarī (pp.246-247); citizens of Kāñci (p.260) Samaraketu as described by Malayasundarī lying in his lap (p.310-312); Vidyādhara Queen Patralekhā (pp.340-341); love-lorn Tilakamañjarī (pp.368-369); Harivāhana seated on the throne (p.403); unconscious Tilakamañjarī (pp.415-416); the Goddess Śrī as seen by Priyaṅgusundarī (pp.408-409).

(iii) Among the descriptions of individuals and animals in action, the following are interesting : love-sports of King Meghavāhana (pp.17-18); the birds drinking water from the drains of household wells (p.67); humdrum of joyful inmates of King Meghavāhana's harem after the birth of Prince

Harivāhana (p.76); commotion of soldiers in a military camp due to a night-attack (p.84); a pair of fast riding messengers (p.85); arrow-fight between Vajrāyudha and Samaraketu (p.89); worship of the ocean (p.123); Samaraketu boarding a ship (p.131); ways and means of teasing the animals (p.183); an enraged ~~an~~ mad elephant and efforts of the elephant-trainers to tame it (p.185); the aquatic birds heading towards water (p.204); the leader of a herd of hogs (p.208); a group of horses (p.226); the Holy-Bath Ceremony of Lord Mahāvīra (p.269); attempt at suicide by hanging (pp.305-306); a parrot (p.375); Mahodara waving a bunyan branch in anger (p.381); a young wife urging her husband not to die (p.397); and Harivāhana propitiating the mystic Vidyās (399-400).

(iv) The notable descriptions of groups in action are: King Meghavāhana's retinue in procession (pp.65-66); an army out for a night-attack (pp.85-86); a marching procession of Samaraketu (pp.115-116); cows let free for grazing (p.117); the tired crew of a ship (p.138); hullabaloo of an army ~~in~~ landing on the sea-shore (pp.139-140); a naval camp (p.140); a group of flying Vidyādhara (pp.152-153); soldiers chasing ~~a~~ a running mad elephant (p.187); procession of the Vidyādhara Emperor Harivāhana (p.233); a fair (p.323); and the festivities in a royal harem (p.423).

(v) The following seasons, situations and etc., have been described in the TM : the Rainy Season (179-180); the Spring season (pp.297-298); early morning in ~~the~~ rural mountainous area (pp.123-124); the day-break (pp.150-152 & 357-358); the Dawn (pp.237-238); the Sunset (pp.350-351); the ceremony before setting out on an expedition (pp.115-116); earth as seen from the sky (p.242); dust-storm raised by fighting forces (p.87); a battle (p.88); the shower of arrows (p.90); and boiling butter and churning of curds (p.117).

(vi) The following are the moods, affections and the like depicted by Dhanapāla : mental agony of King Meghavāhana due to lack of son (pp.20-21); the devotion to Lord R̥ṣabha Jina (pp.39-40); the effect of calamity on different types of persons (p.41); the grandeur of the Goddess Śrī (pp. 57-58); the effect of the divine ring on Vajrayudha and the inimical forces (pp.91-92); the effect of new environment on Samaraketu (p.133); the effect of music on the mad elephant (p.186); intensity of the feeling of soldiers pursuing the mad elephant (p.187); dejected and tired soldiers (pp. 188-189); the effect of an unexpected good news on dejected soldiers (p.192); the effect of bad news and change of atmosphere in a military camp (p.193); experiences of Harivāhana during his ride on the flying elephant (p.242); the effect of the advent of youth on different persons (p.264); the

mental condition of Malayasundarī when she found herself brought to a strange place (p.265); the effect of love at first sight on Malayasundarī (pp.277-278); the effect on Samaraketu at the sight of Malayasundarī (pp.278-279); the treatment of a person saved from the gallows (p.311); the feeling of a lover's touch to a beloved (pp.312-313); the reactions of Gandharvañattā on hearing the account of her daughter being kidnapped and returned by the Vidyādharas (p.327); the effect of poison on a person (p.335); the hindrances in the path of penance (pp.399-400); and haste and curiosity (pp.423-424).

It is noteworthy that Dhanapāla's descriptions of natural phenomena like the seasons, the ~~day-break~~ day-break, the Sunset and etc., are fully harmonized with the psychological mood of the character in the context; the Nature, in this process, invariably gets personified and shares the joys and agonies of the character.

(C) SCENES :-

The prominently noteworthy scenes in the TM may be enumerated here. They are : King Meghavāhana's meeting with the Vidyādhara Muni (pp.25-33); and with god Jvalanaprabha (pp.38-45), the latter embodying in it a picture of a sacked Vidyādhara city and its royal palace (pp.40-41); the king's encounter with the Vetāla (pp.46-52) and with

the Goddess Śrī (pp.54-61); the night-attack and the consequent fierce battle ending with the capture of Samaraketu (pp.83-94); ~~the~~ falling Priādarśanā being caught by hand by Tāraka and ~~the~~ their consequent love and marriage (pp.127-129); the break of voyage by the naval forces, their hullabaloo at the time of ~~the~~ landing and camping (pp.136-141); the preparatory orders of the sailors to their subordinates just before raising the anchors of their vessels at the start of a voyage (pp.145-146); Harivāhana's meeting with Gandharvaka (pp.164-173); Harivāhana's encounter with the mad elephant (pp.185-186); Kamalagupta's invocation of the help of the divine agency to carry the reply back to Harivāhana/ (p.194); Samaraketu entering the temple of Lord Rṣabha and praying to the image of the Jina (pp.216-219); his meeting with Gandharvaka (pp.222-223); Harivāhana's view of the world as seen from atop the Vaitāḍhya mountain (pp.239-240); Harivāhana's view of the regions passing below as he is being carried in the sky by the flying elephant (pp.242-243); his meeting with Malayasundarī (pp.256-259); the assembly of the Vidyādhara Emperor Vicitravīrya in the temple of Lord Mahāvīra (pp.266-267); Samaraketu sailing in a boat (p.276); Malayasundarī's attempt at suicide by hanging ~~her~~ herself and Bandhusundarī's attempts at rescuing her (pp.301-309); Taraṅgalekhā scolding Malayasundarī (pp.335-336); Harivāhana's

meeting with Tilakamañjarī at the temple of Lord R̥sabha (pp. 360-366); Mahodara stopping Gandharvaka's aeroplane and cursing him (pp.381-383); the Vidyādhara couple competing for committing suicide by falling first from the precipice (pp.397-398); the goblins trying to hinder Harivāhana as he sat steadily propitiating the mystic Vidyās (pp.399-400); and the Maharsi imparting religious instruction to an audience (pp.406-413).

(D) RETROSPECT or SUMMARY :-

Dhanapāla has employed the technique of retrospect on a number of occasions with various intentions, such as, to keep the audience abreast of the story related upto a point, to draw the attention of the audience to the skill displayed by him in, or the purpose served by, a particular device or description, and to enhance the curiosity by posing new questions relating to the missing links in the story and thereby setting their imagination to work. We have already noted these instances in the fifteenth chapter under the discussion on Suspense testifying to the poet's narrative skill. We shall notice here some of them in the light of the technique of Retrospect.

The following instances are noteworthy in this respect:

(i) The whole passage comprising the questions posed by Samaraketu to Gandharvaka (pp.223,20ff.) reminds the

audience about the past events regarding the promise of Gandharvaka to return to Ayodhyā and his mission of delivering the message of Citralekhā to Vicitravīrya.

(ii) The incidents about Malayasundarī being stealthily kidnapped by the Vidyādhara, her talk with Vicitravīrya, her love at first sight with Samaraketu, her attempt at drowning herself in the ocean, are recapitulated by way of ~~xxxxxx~~ retrospect (pp.310,4-7).

(iii) A missing link is supplied when Samaraketu's efforts at saving Malayasundarī are pictured briefly by means of a passing reference to past events of that occasion by Bandhusundarī (pp.314,8-12).

(iv) The repetition of the same words of Malayasundarī (320,20ff.) ~~by~~ by Tāraka are meant to serve as the lever by him to goad Samaraketu to go to Kāñcī, and while reminding ~~xx~~ about the incident of Malayasundarī throwing the garland in the neck of Samaraketu and conveying a message apparently addressed to the temple-priest boy by her is slyly meant for Tāraka and Samaraketu (p.288,20ff.), indicates the future course of events in the narrative.

(v) The reflective brief monologue of Harivāhana, while emphasizing the moral indirectly, reminds us of the turn of events that have taken place in the life of Harivāhana consequent to his being carried off by the flying elephant (346,8ff.).

(vi) While consoling Malayasundarī about the well-being of Samaraketu, Harivāhana recounts in passing the incidents of the night-attack by, and capture of, Samaraketu, his dejection on listening to the interpretation of the unidentified love-letter, his message to Malayasundarī dispatched through Gandharvaka (p.347,1ff.).

(vii) The words of Harivāhana, retorting Tilakamanjarī (p.364,3ff.) are meant to recount the incidents connected with his first encounter with her in the Cardamom-bower.

(viii) The report of Gandharvaka (pp.378-384) supplies the missing links while linking in passing the past events about his carrying the message to Vicitravīrya, Samaraketu, dispatching the letter through him, Gandharvadattā's established identity, Malayasundarī's transportation to a remote hermitage, her attempt at suicide by eating the poisonous fruit, Harivāhana being carried away by the flying elephant, the incidents of the parrot, the attempts at suicide by Samaraketu and Malayasundarī and their rescue, and the latter finding herself suddenly in the floating aeroplane in the waters of the Adṛṣṭapāra lake.

(ix) In the course of revealing the past births of the heroes and the heroines, the poet summarizes, through the medium of Maharṣi (pp.411ff.), the past events about the meeting of King Meghavāhana with god Jvalanaprabha and Sumālī's dalliance with Svayamprabhā.



Over and above the foregoing discussion and enumeration of instances of descriptions, scenes, and summaries, it is essential to point out to some aspect of the technique of comingling them in the course of the narrative by our poet.

Thus, there are instances when the poet, while describing a particular psychological ~~xxxxxxxx~~ situation or a mood, he seeks to create a scenic effect, as for instance in the depiction of King Meghavāhana's anxiety due to lack of a son. Here Dhanapāla conjures up a scene wherein the Devarṣis, ~~the~~ Pitṛs, the line of Ikṣvākus, the Goddess-of-Fortune, the Earth, the subjects, the youthful age and the Vedic Dharma, all of them simultaneously urge the king to fulfil his obligations to them by procuring a son to, respectively, preserve the ancestral scholarly tradition, to ensure uninterrupted oblations, to provide a guide, to supply a resort, to offer a substratum, to give protection, to bid farewell with regrets, and to scold him. The overall picture that emerges is that of a man surrounded by a number of grumbling persons goading him repeatedly to fulfil their demands. Here is a specimen of a description assuming the garb of a scene.

There are, on the other hand, instances where the scene takes up the form of a description in the TM, as for instance, in the description of the regions beyond the outskirts of the city of Kāñcī up to the sea-shore.<sup>330</sup> Dhanapāla here

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330. TM(N), pp.118-122.

pictures the rows of villagers standing in wait for the approaching royal procession of Samaraketu when he starts on a naval expedition. The successive series of scenes here consists of the waiting villagers, with their peculiar dresses, thinking habits, peculiar responses to the members of the procession, their eagerness, the disadvantage taken of their absence in their fields by government officials and robbers, their exploitation by village money-lenders, their houses and so on; all these are depicted in the form of a single compound phrase in the garb of descriptive narration, though actually it is a constantly moving focus on various aspects of village life.

The above specimens are given to illustrate how the techniques which are deemed to be modern by modern critics were in fact known even to medieval Sanskrit writers of prose romance and herein lies the universal value and appeal of Sanskrit prose romance as medieval Indian novel.

VVI : DHANAPĀLA AND SOME ASPECTS OF MODERN

FICTIONAL TECHNIQUE :<sup>331</sup>

(i) NARRATIVE CONVENTION :-

The commencement of Dhanapāla's TM can be classed as "the fairy-tale formula of 'Once upon a time ...

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331. This section is based on the aspects of fictional technique discussed by Jonathan Raban in his book 'The Technique of Modern Fiction', London, 1968.

..... and then they lived happily ever after' which neatly encapsulates the action of the story, placing it in a detached perspective: it exists in an ordered sequence, ~~irrele-~~<sup>E</sup>~~vants~~ irrelevancies eliminated. But the narrative is not quite as straightforward as that. In order to involve the listener directly in the story, Dhanapala frequently adopts the convention of pretending that things are happening here and now; imagery and dialogue are made to work before our eyes, though he actually utilizes the past tense in his narration. One advantage of this is that he is free to call upon his characters to appear when he needs them. Since he knows the outcome of his story he is in a position to pick the salient points of its development and show the character in action at those points only.<sup>332</sup>

(ii) POINT OF VIEW :-

Some times several narrators exist in the same novel, so that one narrative fits inside another like a set of Chinese boxes. This is Emily Brontë's technique in 'Wuthering Heights'.<sup>333</sup> In Dhanapāla's TM too the roll of the narrator is transferred from the author himself to Samaraketu to Harivāhana, the latter narrative incorporating in itself the narratives of Malayasundarī, Gandharvaka and etc., much in the same manner of the above-mentioned set of Chinese boxes, as has been analysed and illustrated in the eighth chapter.

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332. Tech. Mod. Fict., pp.23,32./ 333. *ibid.*, p.35.

(iii) TIME :-

No narrative exists that does not create some kind of time scheme; every novel is both an organization of events in time' and 'a piece of history'.<sup>334</sup> One of the functions of the story-teller is to be everywhere at the same time, mindful of past history, conscious of the present and aware of the possibilities of the future. In the narrative all known or expected time can be brought to focus on the immediate event, and in the process the 'novelist's clock' is made to tell different times simultaneously.<sup>335</sup> On the simplest level, we demand that a novel offer an 'authentic' version of reality.<sup>336</sup>

Dhanapāla seems to be rather particular with his time scheme. The narrative begins about one year before the birth of Prince Harivāhana. The king met with the Vidyādhara Muni and god Jvalanaprabha and acquired the boon from the Goddess Śrī within three months prior to the conception of Harivāhana. Sixteen years are allowed to elapse to enable Prince Harivāhana to come of age and properly be educated in various arts and sciences so as to equip him for his roll as a hero.<sup>337</sup>

Vajrāyudha launched his attack on Kāñcī and laid the siege of the city in the Śarad season of Harivāhana's sixteenth year.<sup>338</sup> It was on Madana-trayodaśī day, i.e. the thirteenth  
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334. Tehh. Mod. Fict., p. 56. / 335. ibid., p. 57. / 336. ibid., p. 59.  
337. ~~ibid.~~ TM(N), p. 79(2ff.). / 338. ibid., p. 82(2ff.).

day,<sup>339</sup> of the bright half probably of the month of Caitra that Vajrāyudha demanded the hand of Malayasundari as a price of peace. On the same night Malayasundarī tried to commit suicide in the Kusumākara garden at Kāncī<sup>340</sup> and was saved by Samaraketu who had a brief meeting with her for an hour or so in the presence of Bandhusundarī. These events seem to have taken place roughly between about 8-30 p.m. to 10-30 p.m. Early next morning Malayasundarī was sent away to the remote hermitage of Kulapati Śāntātapa. Meanwhile, at about mid-night Samaraketu launched his night-attack<sup>341</sup> and was captured alive. And in a few days he arrived at the court of King Meghavāhana at Ayodhyā roughly in the month of Vaisākha. Thus, the siege of Kāncī lasted for about six months or so.

Interestingly enough, it was on the same Madana-trayodaśī day of Samaraketu's night-attack at Kāncī that Manjīraka came across, and picked up, a strange love-letter in the Temple of Cupid in the Mattakokila garden at Ayodhyā<sup>342</sup> ! He seems to have kept it with him for about an year !

In the Summer season of Harivāhana's seventeenth year Samaraketu accompanied him in the Mattakokila garden,<sup>343</sup> and Mañjīraka produced the love-letter before the latter for

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339. TM(N), p.298(6). /340. ibid., p.302(4ff.). /341. ibid., p.342. ibid., pp.108(14ff.). /343. ibid., p.105ff. /83(19ff.).

interpretation, and Samaraketu began to relate his story.

Now, prior to this night-attack on Madana-trayodaśī,<sup>344</sup> Samaraketu arrived and stayed at Kāñcī for five or six days.<sup>344</sup> Prior to this, he saw Malayasundarī at the temple on the Ratnakūṭa island on the day next to that of Kaumudī-mahotsava, i.e. the full-moon day of the Month of Kārttika,<sup>345</sup> the same day on which the Holy-Bath Ceremony of Lord Mahāvīra was performed by the Vidyādharas at mid-night. At that time Malayasundarī was sixteen,<sup>346</sup> and Samaraketu had already completed his eighteenth year.<sup>347</sup> Thus, Malayasundarī was of the same age of that of Harivāhana, and Samaraketu was elder to the latter by two years ! It, thus, follows that Malayasundarī was first seen by Samaraketu about six months prior to his night attack.

Gandharvaka started with Citralekhā's errand and met Harivāhana on the same day on which the latter went to the Mattakokila garden at Ayodhyā. The letter of Samaraketu dispatched through Gandharvaka on that day reached Malayasundarī the very next day when she was about to drown herself in the Aṛṣṭapāra lake.<sup>348</sup> On the same day but before the message was found by Malayasundarī, Gandharvaka incurred the curse of Mahodara and was transformed into a parrot.<sup>349</sup>

Malayasundarī was born to Gandharvadattā in the third

344. TM(N), p.95(9ff.). / 345. ibid., p.271(12ff.); 344  
 346. ibid., p.164(14). / 347. ibid., p.276(19). / (1-5).  
 348. ibid., p.173(4ff.); 338-339; 384(9ff.).  
 349. ibid., p.341(16-18).

or fourth year after the latter's marriage.<sup>350</sup> The message by Citralekhā sent through Gandharvaka to Vicitravīrya shows that the identity of Gandharvadattā was well-established when Gandharvaka first met Harivāhana. When Gandharvadattā was kidnapped and separated from her kins, she was about ten years of age and she must have been married in her sixteenth year. Thus, her identity was established roughly in her thirty-sixth year ! It was roughly before as many years that King Meghavāhana was busy enjoying love-sports with his queens. And it was roughly in his early fifties that he was enlightened by the Vidyādhara Muni. (This was roughly the age at which ~~Rma~~ Dhanapāla himself was enlightened by Mahendrasūri, through his disciple Śobhana Muni, the younger brother of Dhanapala !).

After the departure of Gandharvaka from Ayodhyā, Harivāhana passed the Grīṣma and the Vāṛṣā seasons; he set out on a visit of his domains at the start of the Śarad season.<sup>351</sup>

In the meantime, after Gandharvaka carried unconscious Malayasundarī in the aeroplane and, having incurred the curse of Mahodara, became a parrot, Citramāya waited for about six months to execute the advice of Gandharvaka<sup>352</sup> and then, assuming the form of Harivāhana's favourite elephant, carried him to the Ekasrīga region.<sup>353</sup> Thus, Harivāhana waited for

350. TM(N), p.343(16-17).

/ 351. *ibid.*, pp.179-181.

352. *ibid.*, p.380(21-23).

/ 353. *ibid.*, p.242; 387.

Gandharvaka for about four months, <sup>354</sup> ~~he~~ and travelled in his domains for about two months, before he was carried away by the mad elephant.

After the disappearance of Harivāhana, Samaraketu travelled to the north of Lauhitya mountain, and passed through the Vindhya forest and at the end of six months arrived at Mount Ekasṛṅga and met Harivāhana again. The month of Mārgasaha passed when he was on his way. <sup>355</sup> Harivāhana ceremoniously entered the Vidyādhara city of Gaganavallabha and was coronated as the Emperor of the Vidyādharas on the same day on which Samaraketu arrived and met him on Mount Ekasṛṅga. <sup>356</sup> And prior to this Harivāhana propitiated the mystic Vidyās for six months. This roughly coincides with the time just after his being kidnapped by the flying elephant and his arrival at Ekasṛṅga. During the six months of Harivāhana's penance, Tilakamañjarī was waiting for the expiry of the period of six months stipulated by her father for searching out the prince : It seems Harivāhana met Tilakamañjarī the very next day, was invited by her on the second day, returned to Ayodhyā on the third day, returned to Vaitādhya on the fifth day, and started his penance and propitiation on the six day after his arrival to the region for the first time. About a week may be assumed to have been probably spent by Samaraketu during

354. TM(N), p.223(21).  
356. *ibid.*, p.236(19ff.).

/ 355. *ibid.*, p.202(6-8).



this very period in waiting for the news about Harivāhana , getting a message from him, and setting out in search of him. The events move in such a quick succession.

By the time Harivāhana met Malayasundarī for the first time at the temple on Mount Ekasr̥ṅga, she was about eighteen years. Thus about two years seem to have elapsed between the periods when Samaraketu and Harivāhana saw her for the first times respectively.

Thus, the poet has skillfully offered an 'authentic' version of reality by compressing the actual action of the novel in a period of roughly two years. Here can we claim that Dhanapāla has succeeded in maintaining the Aristotelian a 'unity of time' and, with the help of the supernatural, the 'unity of place' too, though the places of action are situated <sup>at,</sup> and separated by, thousands of miles from each other.

(iv) CAUSE AND CONTINGENCY :

The novel, in its dealings with human affairs, implicitly acknowledges the place of circumstantial, though not causal, evidence. Questions of relevance are consequently very ambiguous; what is 'relevant' to a narrative includes both the causal and the contingent.<sup>357</sup> Graham Hough makes a tellingly obvious, though often ignored, point: The novel includes more of merely contingent, the accidental, than any other literary kind.<sup>358</sup>

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357. Tech.Mod.Fict., p.69.

358. Op. cit.

Dhanapāla has made profuse use of the contingent, and later on revealed the causal behind it ! The following few specimens would suffice to confirm this point :

(a) The surprise night-attack by Samaraketu<sup>359</sup> which apparently looks accidental having no connection whatsoever with the current story of Meghavāhana and Harivāhana is found ~~to~~ later on to be causally connected with Malayasundarī's love for Samaraketu who resorts to that out-of-the-way measure in order to uphold the honour of both her father and himself and win her on the strength of his ~~own~~ own character rather than elope with her and betray the trust put by her and his ~~own~~ own father in him.<sup>360</sup>

(b) The strange music from the unknown island<sup>361</sup> which attracts the attention of, and impells, Samaraketu to trace the source of it looks quite contingent but we later on know that it was the music of the festival of the Holy-Bath Ceremony of Lord ~~Ma~~ Mahāvīra.<sup>362</sup>

(c) The sudden appearance of a parrot on the scene in reply to the invocation of Kamalagupta<sup>363</sup> looks strangely accidental and mysterious at the point; but the mystery turns into a natural causal consequence when we find that the parrot was none else but Gandharvaka himself, cursed by Mahodara,<sup>364</sup> and that he carried the message in keeping with his promise to Harivāhana.<sup>365</sup>

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359. TM(N), pp.83-94./360. *ibid.*, p.326./361. *ibid.*, p.141.

362. *ibid.*, p.269. /363. *ibid.*, pp.194-195./364. *ibid.*, pp.381-

365. *ibid.*, p.173(1-2); 384(7-11). 384.

(v) CHARACTER AND SYMBOLISM :-

Just as dialogue and manners can be used by the novelist to 'place' his characters socially and culturally, so a fabric of symbolism may enable the writer to create a moral or intellectual framework for the action of his novel. Symbolism allows an author to link the limited world of his characters to one of the greatest systems of values, so that we are made to compare the happening in the novel with their mythological or historical parallels. Specific actions in the story illustrate general patterns of behaviour, and the private character acquires a new ~~importance~~ importance when he is seen in the light of his symbolic counterpart. A system of symbolism usually depends on the existence of a commonly known body of ideas or beliefs. In Western literature three basic systems recur most frequently; the symbolism of Christianity, of classical mythology and of Romanticism. Christian morality is of course ingrained into the history of the novel.<sup>366</sup>

Dhanapāla's TM has a system of symbolism of its own. When once we keep in mind the extreme respect and love he had for his royal patrons like Munja and Bhoja, the characters like Meghavāhana, Harivāhana and Samaraketu reveal in them many of the traits of their personality as has been shown in the ninth chapter. And in view of the environment

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366. Tech.Mod.Fict., p.101.

in which the poet lived, it is but natural that the symbolism of classica Hindu and Jain mythology and morality<sup>i</sup> invariably enter into the working of the character.

The typical Jainistic attitude of Harivāhana to hunting, the importance of pilgrimage to Jain Holy places, the merit earned by building Jain temples, the religious fervour in worshipping the images of the Tīrthānkaras, the implicit faith in them as the ~~Saviors~~ Saviours from the interminable ocean of transmigrat<sup>ory</sup> existence, and Supreme Guides on the path of Eternal Bliss, the necessity of putting unflinching faith in their teachings - all these values premeate in ~~the~~ the whole body of the TM. We have already discussed above in the second section how the unending Vindhya forest symbolizes the common world of pleasures, the "Aḍṛṣṭa-pāra-samsāra" of the TM; the Aḍṛṣṭapāra lake is the symbol of the essence of religion, here Jainism; the heavenly enjoyments are symbolized by the garden encompassing the Jain temple; and the state of Final Emancipation is symbolized by the Jain temple with an image of Tīrthānkaras installed therein.

Again, the characters also symbolize particular religious attitudes. Thus, Harivāhana represents in essence a perfectly devout Jain householder; Samaraketu a man <sup>engrossed</sup> ~~engaged~~ in worldly pleasures and non-Jain way of life; Malayasundarī

a follower of Brahmanical faith; the flying elephant symbolizes the divine assistance available to the devout followers.

Viewed from this symbolical angle the TM affords a glimpse of the fourth dimension.

(vi) CHARACTER AND LOCATION :-

The sense of the visual interaction between character and landscape can be as striking a feature of fiction as a necessary element in cinema. While the twentieth-century development of movies has sharpened the writer's awareness of the technique, effective landscape is not essentially a modern device.<sup>367</sup>

Dhanapāla, and for that matter all writers of classical Sanskrit prose romances like Subandhu, Bāṇa, Daṇḍin and others, are very much fond of giving elaborate pictures of the cities, the palaces, and the gardens, the temples, the river-banks, the lakes, the lying-in chambers and etc., where the action of the novel takes place. Dhanapāla's descriptions of Ayodhyā and Kāñcī, the royal palaces of Meghavāhana and Tilakamañjarī, the Mattakokila garden, the Adṛṣṭapāra lake and the sandy shore thereof, the Jain temples, the Ratnakūṭa island, the Vindhya forest, the Aśoka tree in the the Kusumākara garden — all these serve as a luxuriously beautiful and appropriate background for, and 'location' of various actions in the TM.

(vii) CHARACTER AND SUBMERGED FORM :-

It is a character of the novel that it is in a constant process of invention : a particular type of story gains currency, lasts for twenty-five or fifty years, then fades. Over the same period new categories will have come into the existence and each will probably have only a limited life-span. The history of the novel is littered with the husk of such temporary forms. The eighteenth century picaresque novel, the romance, the Victorian adventure story and improving moral tale - all these were appropriate to conditions of their own time. Sooner or later they became overworked, and for a time were dropped altogether as useful structures. But the writers of every period have returned to these apparently burnt-out types, adopting them for an ironic or satiric purpose.<sup>368</sup>

Though we cannot claim that Dhanapāla "revived" the form of narration developed by Bāṇa in order to adopt it for some satiric purpose, we are sure that he adopted it to his own purpose of a subtly allegorical narrative. A subtle point of view subtle satirical/~~point~~ for the form and structure of Bāṇa's novels may possibly be found in the remarks where he calls the Kathās based on a story from Guṇaḍhya's Bṛhatkathā as "veritable cloak sewed from rags" !<sup>369</sup> Moreover, a reference

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368. Tech. Mod. Fict., p.122.

369. TM(N), p Intro.vs.21.

in the TM to an important incident of Bāna's Kādambarī, viz., the one concerning the curse incurred by Vaisampāyana and his transformation into a parrot.<sup>370</sup> Gandharvaka's remarks about the incredibility of this motif if handled without proper rational basis,<sup>371</sup> and the passing reference to the lack of knowledge of the knowledge of dramaturgy marring the peculiarity of the literary form,<sup>372</sup> if viewed in proper perspective of literary history and Dhanapāla's performance would definitely reveal the subtle satirical vein in Dhanapāla's master-piece with reference to the handling of this form by his predecessors.

#### VIII : S T Y L E   A N D   L A N G U A G E :-

##### (1) STYLE AND LITERARY WORTH :-

The worth of a novel to some extent depends on the fluency, grace, vividness, forcefulness, etc., of the author's style, and the naturalness and economy of his dialogue.<sup>373</sup> Every writer who is great simply as a writer has the artist's power and refinement and deftness in the manipulation of language.<sup>374</sup> The master-pieces of fiction belong unmistakably to the literature of power, for their whole appeal is to the imagination and the emotion; and the higher kind of prose makes an imaginative and emotional appeal by way of subtleties of sound and suggestion and association.<sup>375</sup>

370. TM(N), p.215(14)./371. ibid., p.224(20ff.)/372. ibid., p.

373. ~~ibid.~~ HLT, p.184./374. SSOS, p.14. /370(19).

375. ibid., p.15.

It is only the nobility of thought allied with nobility of language that makes the absolute greatness of pure literature.<sup>376</sup>

Great as they were as poets, the authors of Sanskrit prose romances were, to use with apology the words of Henry Bett,<sup>377</sup> great craftsmen and the noblest passages they ever wrote were wrought with art, the highest kind of art that concealed art, but nevertheless with deliberate purpose of loveliness, and the definite artifice dedicated to the creation of it; the artistry consisted largely in the choice of words that were apt, stately, musical, memorable, daring.

Thus, it is precisely the writer's craft in the use of words that must be our preoccupation in any study of style.<sup>378</sup>

(ii) IMAGERY IN DHANAPALA'S LANGUAGE :-

Imagery in fiction is usually less conspicuous than imagery in verse; in most prose fiction imagery - when it is present at all - operates as a half-hidden under-current, something of which we are only sporadically aware. But there are exceptions. When a novelist wishes to attract attention to his images, to make us consider them as integral part of his narrative, he can extend it over a long passage drawing detailed parallels between the object and the thing with which it is compared, giving his imagery an unusual and exaggerated weight.<sup>379</sup> The most common use of

376. SSOS, pp.18-19.

378. *ibid.*, p.19.

/ 377. *ibid.*, p.98.

/ 379. *Tech.Mod.Fict.*, p.170.



imagery in the novel is made by writers who wish to draw a figurative parallel between the behaviour of their characters and some quality in the external world.<sup>380</sup>

The language of ~~the~~ Sanskrit prose romances like the TM is fundamentally ornate and conspicuous by exuberant imagery in close harmony with the prevalent context, situation and mood. ~~The~~ Sanskrit poets make full use of their resourcefulness in plying all possible syntactical structures inlaying them with beautifully ingenious figures of speech based on sound, sense or both together. We have already discussed this aspect in detail in the last chapter. Here we shall confine ourselves chiefly to the imaginative aspect of Dhanapāla's style.

The highly graphical imaginative appeal ~~and~~ of Dhanapāla's style can be seen in the following specimens:

(a) Realistic Touch :-

In the following instances the descriptions in the TM assume a highly realistic touch:

The reverberating laughter of Vetāla is graphically represented with the accompanying picture of his widely open frightful mouth, as in :

--- आकाशसंनिभप्रभाभारमारितककुभा स्फुटोत्फुल्लनयननासापुटेन ~~मुखाद्विभ्रम~~  
 मुखप्रवृत्तसंततास्रप्रोतसा प्रकटितकरालदंष्ट्रामण्डलेन विदारितविकटसुवक्त्रा-  
 निकामपीषणश्रवणेन --- भुवनत्रयत्रासकारिणाहर्षाद्दिहासेन --- (49,5ff.).

The picture of a brandishing sword, fatal like a cobra, is drawn, as in :

--- जग्राह कृपाणम् । आमेचकांशुमिषविमुक्तपटुविषच्छटाभीषणं  
च विचकर्षं संकर्षणानुज इव कलिन्दतनयातरंगात्कालियमिन्द्रन्गिल-  
खण्डखचिताच्चर्मकोशात् । ----- (52,17ff.).

The gaze of King Meghavāhana appreciative of the sharpness of its blade is described thus :

--- निष्पुरकारागुष्ठतर्जनीकोटिमाज्जितातितीक्ष्णश्लक्ष्णाघारे च  
तत्र प्रसन्नधवलायतामायुधाच्चिचिषयेव विकचविककिलम्बन्धुरां  
बबन्ध दृष्टिम् । (52,20ff.).

A pale palm-leaf is likened to the cheek of a young love-lorn shephard girl, as in :

--- अमिमतवियोगविधुराभीरकामिनीकपोलपाण्डुताडीपत्रम्, --- (108,22).

The foot-steps of an elephant on a river bank are pictured thus :

--- वननिम्नगावतारकर्मै घटितपरिपाटीनि जलमृतानि पदमुद्रामण्डलानि --  
(187,16ff.).

The sense of shame on failure in front of an anxiously awaiting master is described in the following words :

--- अमिमुखं मुखनिसातदृष्टि मार्गोपविष्टमिष्टस्वामिकुशलवाचद्विवण-  
पर्युत्सुकराजकमवलोक्य लज्जया परस्परस्य पृष्ठे निलीयमानां- (189,6ff.).  
स्तानपश्यत् ।

The description of the way an elephant is made to sit and again stand up is highly realistic, as in :

--- कुम्भपीठपातितकुशकोटिघट्टनोपविष्टामनवर्तनिष्पुराक्रोशकशितो-  
त्थानयत्नां यानगजवशाम्, -- (232,21ff.).

A series of feminine foot-prints are beautifully depicted in a realistic manner, as in :

--- उपरिपतितैः पादप्रसवरेणुना परामृष्टपूर्वदृष्टसकलावयवशोभां  
क्वचित्सत्त्वरां क्वचित्सविलम्बां क्वाप्यपथगां क्वचिन्मार्गलिग्नां सरलां  
सैक्तेषु, कुञ्चितां कुशस्तम्बेषु, खण्डितां खण्डशैलेषु, वलितां वृद्धा-  
मूलेषु, कुटिलां पंकपटलेषु, विरलां बालवमनदीवेणिकोचरेषु, स्पष्टामुष्ण-  
रेषु, नष्टां शिलाफलकेषु ----- (254, 1ff.).  
पदश्रेणाम् ---।

A suggestive glance of an emperor emerges in :

----- युगपन्त्यंचितोभयभ्रूसंज्ञया ----- पुरुषमाप्तमाजुहाव -----  
(274, 15ff.).

The realistic touch is conspicuous in the description of bashful Malayasundarī slowly getting up from the lap of her lover as she regains consciousness, as in :

--- शनैः शनैरुत्थाय कृतशिरोक्वण्ठना तस्य नृपकुमारस्यांकपर्यकादेक-  
देशे कमलिनीपलाशशयनस्योपाविशम् । ----- (313, 17ff.).

The circular halo of the rays of the Candrātapa necklace worn by Tilakamanjarī is represented beautifully, as in:

--- सर्वतश्चन्द्रिकापटलसान्द्रैस्तदंशुनिचयैर्मुहूर्तमैकधवलं विश्वमाश्विनीव  
जलदोदरप्रविष्टहरिणाकमण्डला राकारजनिर्जनिष्ट । (405, 6ff.).

(b) Picturesque :-

The element of picturesqueness is prominent in the following specimens :

A picture of the villagers anxiously awaiting the arrival of a royal procession emerges in :

--- अवकर्कूटकेष्वधिरूढैस्तडागपालीषु पुञ्जितैर्देवकुलवारण्डकेषु कृतावस्थानैः

पादपस्कन्धेषु बन्धासनैरुर्ध्वस्थितैश्चोपविष्टैश्च लम्बितोपयभुजैश्च जघन-  
 पार्श्वीवन्यस्तहस्तयुगलैश्च शीर्ष्णापट्टिकागाढा~~न्नि~~ग्रथितासिधेनुकैश्च धात-  
 साटककृतशिरोवेष्टनैश्च वेणुयष्टिषु कृतावष्टम्भैश्च स्कन्धारोपितदयित-  
 डिम्भैश्च -----

(ग्रामेयकैः)----- (118,10ff.).

An aquatic bird taking a dive into the water to pick up a fish emerges in the following passage :

--- शकलजिघृषायान्तरिदादवाक्चञ्चुकृतजलप्रपातानि वञ्जुलजातानि -----

(210,14ff.).

The glance of a beloved directed at a lover is quite vivid, as in :

--- मुकुलितां मदेन, विस्तारितां विस्मयेन, प्रेरितामभिलाषेण, विष-  
 मितां व्रीडया, वृष्टिमिमृतस्य,सृष्टिमिवासास्थस्य प्रकृष्टान्तःप्रीतिसौसिनीं  
 वपुषि मे वृष्टि- (362,11ff.).  
 मसृजत् ।

The discomfiture of the door-keepers as they guided Harivāhana through various apartments of Tilakamanjarī's palace is picturesquely depicted, as in :

--- स्खलितगतिना विमलजलकुट्टिभेषु, निःशंककृतपदक्रमेण गेहागणविलास-  
 दीर्घिकासूत्पाटितविततपरिवस्त्रापटेन पट्टशालासु, सत्त्वरौत्तिदाप्तदीप्तिपटेन  
 वैदूर्यवलमीद्वारविवरेषु, स्फोटितोत्तमागेन स्फटिकस्तम्भोत्थालकेषु, तलाटनि-  
 हितोत्तानहस्तेन निर्यताजिरपथेषु, तज्जितातपत्रधारेण पद्मरागसद्मप्रमाराग-  
 पटलातपेषु, जातदिङ्मोहेन बहलेन्द्रनीलमन्दिरच्छायान्वकारेषु -----  
 वेत्रधारीगणोनोपदिश्यमानसरणिः ----- (373,14ff.).

(c) Suggestion :-

Dhanapāla's language exhibits a beautiful suggestiveness on many an occasion. The following specimens would give an idea of the poet's genius:

The ponds in front of the houses in Ayodhyā are suggestively depicted as <sup>the eyes</sup> ~~gāṅgā~~ of the earth, as in :

--- प्रतिगृहं स्वच्छवलायताभिर्दृष्टिभिरिव दिदृक्षात्सेन वसुधया व्यापारिताभिः क्रीडासर्सीभिः संवलिता (8,22ff.).

The words of Vasantasenā <sup>RB</sup> addressed to Tāraka urging him not to take Prince Samaraketu away, are highly suggestive, as in :

--- एषा च पयोराशिरत्र जगणो विजृम्भमाणसमधिकाम्भःजगाम इव दृश्यते ।  
यतो विततदुर्व्वर्तिताडिताभिस्तरंगततिभिरुत्संगिता गन्तुमनिच्छतीव दोलायते तवैयं यानपात्री । ----- (282,10ff.),

where she slyly conveys to the sailor the interest shown <sup>W</sup> by Malayasundarī in Samaraketu.

The words "jite'pi vidviṣi" in the verse:

श्रुत्वात्यदभुतमस्मदाजिललितं वेतालिकेभ्यः प्रगे

प्रीतात्कांचिनराधिपात्तव सखीं प्राप्यादरप्रार्थिताम् ।

वोढास्मीति मनोरथः स्थगयता वाच्यं तदा योऽभव-

न्नाधन्यस्य जितेऽपि विद्विषि स मे देवेन संपा- (339,5ff.),  
दितः॥

depicting the intention of Samaraketu in launching the night-attack is so skillfully and ambiguously suggestive that while the audience would understand it in the sense of "as the enemy turned out victorious", Malayasundarī is sure to interpret

it as "though the enemy was vanquished"; and we know that as far as valour was concerned Samaraketu definitely overpowered Vajrāyudha, who ultimately turned out victorious due to the mystic power of the Bālārūna ring !

(d) Emotion :-

Dhanapāla, being a poet, is quite adept at depicting various types of emotions when context permits and occasion demands. Apart from <sup>delineating</sup> various standard aesthetic sentiments (Rasa) illustrated in the last chapter, he also wields a facile pen in picturing, in passing, a variety of passing feelings and moods.

The feeling of deep devotion and gratitude mixed with respect for the universally recognized glory is expressed with reference to the Goddess Śrī by King Meghavāhana in the following words :

--- भगवति, त्वच्चरणारविन्दसेवानुभावोऽयं यदस्मादृशामपि मनुष्यमात्राणा-  
मशेषत्रिभुवनमाननीया वासवसमानाजसो वैमानिकाः संनिधिमभिलषन्ति, योगि-  
ज्ञानगोचरं चात्मनो रूपमध्यदाविषयीकुर्वन्ति, प्रकटितसंप्रमाश्च दृष्टिदान-  
संभाषणादिना बहुमानेन महिमानमारोपयन्ति । ----- (45,17ff.).

A sense of dignified self-respect is expressed in the following mildly satirical words of King Meghavāhana who thankfully declines to requisition the help of the Vetāla's scissors to cut off his head :

दापाचरेन्द्र, दिव्यस्त्रिमायुधमिदं, नार्हति कस्परशमस्मद्विधानाम्, विधा-  
नेन महता धार्यमेतन्न यथाकथंचित्, अतस्तिष्ठतु तवैव हस्ते । त्वत्प्रयोजनमसा-  
वैव सर्वदा सविधवतीं निर्व्वतयिष्यति निसर्गानिःकृपः कृपाणः । (52,13ff.).

The extremely tender and loving care of a husband for his wife seen after separation of a few months is beautifully expressed in the following words of feigned amorous admonition :

--- 'किमिति निर्दये, निसर्गपिलवं मध्यभागमनुदिवसमुपवासैः कर्णयन्त्या  
कृतं प्रकृतिकर्कशस्यास्य कुवयुगलस्य साहाय्यकम् । अहो ते बालिशत्वम् ।  
अहोऽनालोचकत्वम् । अहो यदृच्छाकारिता' इत्यभिधाय --- सविलेपनां  
सालंकारां सतिलकां सावतंसां सशेखरां स्वक्रेण तां चकार । -----  
----- (73,10ff.).

A servant's feeling of looking particular and highly rule-abiding in the eyes of his master is expressed in the following matter-of-fact, though respectful, utterances of Vijayavega addressed to King Meghavāhana :

देव, बालारुणाभिधानं दिव्यमंगुलीयकर्त्तुं पुरा यत्प्रेषितं देवेन दण्डा-  
धिपस्य तत्, ----- तेन मत्पाश्वे प्रहितमिह । मयाप्यथ निरवधमणिभूषण-  
गणैः समेतमखिलरत्नकोशाध्यक्षास्य महोदधेः ससादिकं समर्पितमित्यवधार-  
यतु दिव्यदृष्ट्या देवः । ----- (81,17ff.).

The feeling of magnanimous humility towards a defeated, though respectable, \* enemy is expressed in the following forcefully consolatory words addressed by Vajrāyudha to Samaraketu who is ashamed of his unexpected defeat :

मा च मन्येथा यथाहमेतेन निर्जित्य विहितानुग्रहः कथमिदं करोमि ।  
कोऽहं तव परजिये । घृताधिज्यघन्वानमन्योऽपि किमस्ति जगति यस्त्वां  
समर्कर्मणा करोति विमुखम् । यतु मुखैर्नृपतिभिः समं समकालमेव नीत्वा  
वश्यतामिहानीतोऽसि, स तु प्रभावो न्यस्य कस्यचित् । -----  
----- (98,7ff.).

A sense of pity mixed with suppressed satire is expressed in the following apparently consolatory utterances of mischievous Kamalagupta :

--- अजातप्रेयसीपाणिग्रहो महदुःखमनुभविष्यति महात्मेति कञ्चिन्न तं कुमारीपवण्णितिवृत्तान्तयुवानमनुशोचसि । (111,20ff.).

The charmingly constrained intrepidity of a normally bashful maiden is beautifully expressed in the following utterances of Priyadarśanā :

'कुमार, त्वया गृहीतपाणिः कथमहं विसंस्थुलीभूतमात्मानं संवृणोमि, कथं च गेहादितो गृहान्तरं गच्छामि । सांप्रतमिदमेव मे त्वदीयं सदनमाश्रयः संवृतः' इत्युक्त्वा त्रपावनतवदना ----- तदीयवक्त्रालापश्रवणजातहासयेव वामचरणांगुष्ठलेखया मन्दमन्दमलिखत्कुट्टिमम् । ----- (128,11ff.).

A lover's anxiety and despair consequent to the uncertainty of his being chosen by the beloved, though uncommitted, bewitching maiden is evinced in the following reflective though-stream of enamoured Harivāhana :

--- कस्य कन्दर्पबान्धवस्य तत्दाणाबन्धकम्पस्त्रिन्सर्लागुलौ तदीयकरपत्सवे लगिष्यति श्लाघ्यशतपत्रशंखातपलदाणो ददािणापाणिः । ---- अधन्यः खेवरगणो यः प्रकाममनुरक्तोऽपि दूरवर्ती तद्दृष्टिपातामृतरसस्य रूपमात्रदर्शनतरलितो वृथैव मन्मथव्यथमहमिवोद्धहति । अहो मे मूर्धता, यदसावायतेदाणा भूमिगोचरनृपाधिपात्मजप्रणयिनी भविष्यतीति वार्त्त्यापि श्रुतया हर्षमुद्धहामि । ----- (175,16ff.).

The sense of breath-taking haste and urgency of a helpless person urging a stranger to rush for rescuing a



dying person is expressed in the following utterances of Bandhusundarī :

भ्रातरं, अलमलं प्रश्नेन । ममैव पृष्ठतो घाव घाव । शीघ्रं कुरु । कुरु  
 प्रगुणां करे कृपाणिकाम् । क्विन्धि क्विन्धि पुरतोऽस्य सरसीतीरशास्त्रिनः स्कन्ध-  
 शास्त्रानिबद्धामस्या महाराजदुहितुः कन्धरापाशम् । मा विधेहि तावदन्यं व्या-  
 दोपम् । आवेदयिष्यामि सर्वमैतद्यदि मे मनोरथाः संपत्स्यन्ते । -----  
 -----(325,7ff.).

A ~~new~~ series of fleeting emotions that almost simulta-  
 neously rushed through the mind of Malayasundarī as she su-  
 ddenly found a love-letter of her beloved and ~~परिप्रेक्ष्य~~ gave  
 up the resolve of dying at the very moment when she was  
 about to throw herself into the waters of the lake ~~अस्मिन्~~  
 is skillfully depicted in the following words :

ततोऽहं दुःखमाग्निनी तस्य लेखस्य दर्शनेन पुनरुपजातजीविताभिलाषा  
 नन्दा  
 जीवति प्रियो मे' इति सा ~~दुःखमाग्निनी~~, 'स्मरति पूर्वमनुभूतानां मत्समागमसुखानाम्,  
 इति साश्रुपाता, 'प्रनष्टजीवितानां दुर्घटं पुनः प्राणनम्,' इति ~~दुःखमाग्निनी~~  
 निराशा, 'वस्तनतिथिन्यासलाक्षिता लेखोत्पत्तिः' इति सविस्मया, 'मत्सली-  
 कर्णाय माया न कस्यापि केली किलस्येयम्,' इति ~~दुःखमाग्निनी~~  
 सवितर्का, स्वयमजातानुभवस्य दुरभिलेखा वचनपद्धतिरसौ' इति सावष्टम्भा,  
 'दुर्लभः पुनरीदृशे पुण्यसरसि शरीरत्यागः' इति मरणान्मुखी, 'महती प्रियस्य  
 मत्प्राणापरिरक्षणविधौ बन्धुसुन्दरीं प्रति प्रार्थना' इति सविलम्बा, इत्यनेक-  
 विकल्पकवलितमनोवृत्तिरात्मनः कर्तव्यमालाचयन्ती तिष्ठामि (339,12ff.).  
 यावत्, ---।

Thus, we find here that imagery is a vital element in  
 Dhanapāla's technique. It enables him to illustrate or trans-  
 form his human subject matter, bridging categories, linking

people and things, making comparisons that are thematically central to the movement of the novel, though such patterns of imagery are fragile/things.<sup>381</sup>

(e) Use of Messages :-

Although poetic employment of love-letter<sup>and message</sup>/was familiar to Sanskrit poets right from the times of Kalidasa, Dhanapāla is the first poet to make a dramatically effective use not only of the love-letters but also of other types of messages in his Sanskrit prose-romance. Letters in the TM play such a vitally diverse poetic functions as those of reminding a person of his past love inadvertently, saving a character from committing suicide, enhancing the suspense of the narrative, breaking heart of a person and driving him desperate to the point of ending his life,<sup>and</sup>/supplying a missing link in the narrative. These functions of the concerned messages have already been discussed in the eighth chapter while enumerating the motifs.

(f) Use of Verses :-

Inserting occasional verses in the course of prose narration was an established practice since the times of early poets of prose-romances and inscriptions. Subandhu adopted this convention in his Vāsavadattā. Bāṇa does not seem to have made a comparable use of this convention in any of his two prose romances, though he did insert them a most sparingly

in his Kādambarī, and equally sparingly in, but most significantly and mostly in the beginning of each of his chapters of, the Harṣacaritam. Dhanapāla has revived Subandhu's convention in maintaining in general the ratio of the number of verses in relation to the prose of his narrative.

Apart from fifty-three introductory verses, he has interspersed his prose narrative with as many as forty-seven verses in not less than sixteen metres, some of them in the Prakrit ones, as can be seen from Appendix D.

Dhanapāla is the first author of Sanskrit prose-~~romance~~ romance to utilize Prakrit metres like Mātrā and Paḍḍhadikā for composing Sanskrit verses, which comprise the prayers addressed to Jain Tīrthāṅkaras; this was pointed out by Dr. H.C.Bhaṣani long back.<sup>382</sup> This is in keeping with the Jainistic aspect of the subject of the prayer. It is noteworthy, in passing, ~~that Bhoja has quoted only three~~ that Bhoja has quoted only three verses, and Hemacandra one less, from Dhanapāla's TM, which fact testify to their high regard for ~~his~~ his poetic genius.

Dhanapāla utilizes the medium of verse with a definite purpose in view, viz., to express concentrated emotions. Sometimes his verses sum up a running description or a moving situation, as in the verses beginning with 'यस्य दोष्णि स्फुरध्वेता ---' etc., (p.16,6ff.), or in 'बाह्यशोणि --' etc., (23,1ff.), or in 'विपदिव विरता विमावरी ---' etc., (28,19) ;

382.cf.MIA Miscellany, Bharatiya Vidya, ~~Bhavan~~ April, 1945.

sometimes it presents an enigma, as in 'गुरुभिरदत्तां वोढुं --' etc., (109,13ff.); some time it records a sense of wonder through it, as in 'मन्थे ददिणमारुतेन ---' etc.,(212,18ff.); sometimes they symbolize a feeling of deep devotion in the form of a prayer, as in 'शुष्कशिखरिणि कल्पशाखीव -----' etc., (218,9ff.), or in 'आकल्पान्तमर्थिकल्पद्रुम -----' etc., (222, 17ff.); sometimes they serve as morning verses or purposeful utterances of a bard, as in 'निदात्युहपतदिगरौ--' etc., (237,19ff.), or in 'तव राजहंस -----' etc., (232,11ff.); sometimes it summarises a concentrated feeling of frustrated ambition, as in 'श्रुत्वात्यद्भुतमस्मदाजिललितं -----' etc., (339,5ff.); sometimes they sum up the depiction of intense pangs of separation of a beloved, as in 'तापं तन्वति वारिदात्यय इव --' etc., ~~३३९~~ (399,15ff.); sometimes it conveys a heart-breaking message compressed with conflicting emotions, as in 'आश्लिष्य कण्ठममुना -----' etc., (396,21ff.); sometimes it depicts a picture of utter dejection, as in 'नष्टा श्रीरम्बुजाना' -----' etc.,(401,8ff.); and sometimes it just sums up the consolatory remarks, as in 'दुष्णोऽपि रोहति तरुः -' etc., (402,17ff.).

It must, here, be noted in passing that Dhanapāla is not quite correct metrically when he introduces a group of six verses as "Vṛtta-kulaka", though the verses are not interconnected syntactically as a single sentence.

(g) Peculiarities of Dhanapala's Style :-

Intoxicating melliflence and disarmingly fascinating elegance are the chief essentials of Poetry in the opinion of Dhanapala.<sup>383</sup> While Daṇḍin love perspicuity, grace, sweetness and natural fluency, and Bāna emphasized novelty and originality, Dhanapāla tried to have the best of both while carefully eschewing the latter's overfondness for pun and recondite allusions, at the same time retaining his grandeur, majesty, ornamentation and elaboration. Graceful diction, situational harmony, striking imagery, propriety of effect, essential ornateness, accordant personification of Nature, and overfondness for alliteration are prominent features of Dhanapāla's style. His strikingly conspicuous and picturesquely elaborate fancy of the water-wheel (araghaṭṭa), as in :

रसातलविवदुरविरथवक्रान्तिरिव चीत्कारमुखरितमहाकूपारघट्टा ----- 384 ;

and in :

जगदुपवनं सेवतुममरपतिना प्रकल्पितस्य सर्वतः सुघटितकाष्ठस्य गगनारघट्टस्य  
घटीमालयेव जलदसंतत्या -----; 385

as also in :

विरतारघट्टमसमुच्च्वसत्सलिलमज्जत्सोपानासु -----  
386  
भवनवापीषु -----;

383. TM(N), Intro. vss.11-12. / 384. ibid., p.11(14ff.).

385. ibid., p.121(4-6). / 386. ibid., p.67(16ff.).

has won him the nickname 'Araghaṭṭa'<sup>387</sup> much in the same manner as Kālidasa's 'Dīpasikhā' and Māgha's 'Ghaṇṭā'.

Dhanapāla is fond of elaboration and detail, as can be seen in the following specimens :

संज्ञादिष्टपरिजनसंपादितैश्च ---- पुष्पैः ~~सु~~----- (31,7); बहुप्रकारमकुरित-  
पुलकपद्मलकपोलैः ----- (39,10ff.); वादिष्टान्यतमपरिवार-  
कोपनोत्तम्,----- (63,1ff.); संप्रान्तपरिवारिकानिहितमतिसनिहितमा-  
सनम्,----- (293,6); सविधवर्ति द्वितीयशयनमधिशयानस्य मत्पितु (327,5ff).

(iii) LANGUAGE OF DHANAPĀLA'S FICTION :\*

The problem of the language of fiction involves the linguist, aesthetician and critic. And as has been shrewdly pointed out by Jonathan Raban,<sup>388</sup> our terms for describing the rhetorical characteristics of prose fiction are for the most part limited and vague; our criteria for deciding how far a novel or story constitutes a distinct 'rhetorical experience' are at present subjective and partisan. Functionalist critics like Ezra Pound would bluntly voice the opinion that 'one reads prose for the subject matter'; that fiction is about life and its language has a purely referential status; we read a novel for its story and its ~~story~~ ~~and~~ insight into character, nor for its unique verbal texture. But one cannot discriminate between the 'subject matter' of the novel and the language used by the novelist to 'convey' this independent entity.<sup>389</sup> The language of a work of

387. ~~संज्ञादिष्टपरिजनसंपादितैश्च~~

388. Tech.Mod.Fict.,p.135. / 389. ~~संज्ञादिष्टपरिजनसंपादितैश्च~~ Op.cit.

fiction bears a complex relationship both to the internal structure of the particular novel and to the variety of external situations.<sup>390</sup> It is important to realize that 'the language of the novel' is a dynamic in structure, geared at every point to the development of the narrative.<sup>391</sup>

The situational segments of a language, depending on four main factors, viz., whom one is talking to, what one is talking to, whether one is speaking or writing, and what medium one is using, are referred to by linguists as 'registers'; each register being suitable for use on only limited number of occasions. And the novelist has a unique freedom to choose any register he pleases without sounding incongruous. But a register of language subtly changes its nature when it is transferred into a novel.<sup>392</sup> One of the natural functions of the novelist is to record the prevailing registers of the language of his own time. Our knowledge of the manners of the past is given substance by the language preserved in the novels of an age.<sup>393</sup>

Dhanapala's language is necessarily ornate and exquisite, being a product of conscious linguistic craftsmanship. He is very much fond of alliterative and rhyming sequences which come for the most part naturally. This is not surprising nor a weakness, since the mode had a strong hold on the

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390. Tech.Mod.Fict.,p.136.

/ 391. ibid.,p.137.

392. ibid.,p.145.

/ 393. ibid.,p.149.

popular mind of the age. Even to-day, natural attractiveness of alliteration is seen in the way that it prevails in innumerable proverbs and popular sayings.<sup>394</sup> Nothing is more effective when it is well done, and especially when it is masked, as in Dhanapāla's sentences, and makes itself felt as a verbal harmony, as in the following specimens :

अस्ति रम्यतानिरस्तसकलसुरलोका ----- (7,20); --- वत्स, निवाप-  
दानैरिदानीमायुष्मता संभाविताः स्मः प्रभूतकालम्, (20,18ff.); प्रातरेवोत्थाय  
प्रस्थितः प्रथमतरमुत्थितैः ----- (34,9); अनाहतध्वनन्मैघमुरजमनोहरमेकदेशोप-  
विष्टतुम्बुरुताड्यमानवीणाः षण्णदगान्धारयामम्, ----- (57,12ff.); भुजबलं  
वास्य विस्मापितसुरासुर केशरोकिशोरस्यव सहज शरीरमभवत् । -----  
-- (79,15); यदि परं परिकर स्व मयास्य कथनीयः ----- (114,4ff.);  
शीघ्रमैषा विपद्यते निपतिता पोतात्पितामहो मकरिकायास्तव श्वश्रू । अश्रूणि  
किं सृजसि विसृज वातामपि तस्य ----- (139,12ff.);  
कस्य संचिताकुण्ठतपसः कण्ठकाण्डै करिष्यतिक पतिष्यन्त्यास्तद्भुजलतायाः -----  
स्वयंवरसक, ----- (175,10ff.); सदाभाषामाषामाणः दाणमात्रमुपरतो-  
परकरणासवेदनशक्तिरेकेन्द्रियत्वमिवापेदे ----- (216,14ff.); and  
so on.

Dhanapāla most often inverts the usual order of the words in ~~order~~ order to make an impressive beginning or a striking end, as in :

तट-  
पुण्यकारी परिजनो यः सर्व्वदा सविधवती --तामन्वहं पश्यति । (175,18ff);  
अकरोच्च तत्रैव दिवसे यात्राबुध्दिम् । (197,14); कृतं सुभू संभ्रमेण ।  
(248,21).



At times a proper name, coming at the very end of a long sentence ~~making~~ extending over a couple of pages, makes a noble climax, as in :<sup>395</sup>

तस्यां च भुवनत्रयाश्चर्यभूतायां नगर्यां ----- सार्वभौमो राजा  
मेघवाहनो नाम । ----- ;

or in :<sup>396</sup>

तस्य सर्वदा कुसुमफलसमृद्धशाखिनि शिखरपृष्ठे प्रस्थितः समरकेतुरेकदा निदाघ-  
समये महाभोगपरिसरं ----- अदृष्टपाराभिधानं सरो दृष्टवान् ।

where the name of a person or a place presents a definite image at which our thought halts for a moment; there is a picture in our mind, and it is more final, because it is more defined than the more general thoughts ~~which~~ which have gone before.<sup>397</sup>

Dhanapāla rarely repeats the same word in the same sentence or in its close proximity, some times in the same paragraph, so much so that at times he uses descriptive periphrase for it if the same word he must needs use. Words move with him very easily in rapid succession at times resulting in a quick and passionate heaping up of epithets, in the descriptions of kings and princesses, of cities and palaces, of lakes and forests, and in laments and denunciation, as in :

अनर्तितो लक्ष्मीमदविकारैरखलीकृतो व्यसनचक्रपीडाभिरनाकृष्टो विषय-  
ग्राह्यैर्यन्त्रितः प्रमदमप्रेमनिगडैरजडीकृतः परमैश्वर्यसंनिपातेन ----- राजा  
मेघवाहनः। --(14, 6ff.);

or in :

तासां च मध्ये शब्दधामिव विधानां, कैशिकीमिव रसवृत्तीनाम्, उपजातिमिव कृन्दोजातिनां, ~~रस~~ जातिमिवालंकीनां, वैदर्भीमिव रीतिनां, प्रसक्तिमिव काव्यगुणसंपदां, पंचमश्रुतिमिव गीतिनां, रसोक्तिमिव भण्णित्तीनामधिकमुद्मासमानाम् ----- (दिव्यरूपां कन्यकामद्राक्षाम् ।)(159,15ff);

or in :

----- आमुक्ताट्टहासमारब्धस्फोटनं कृतकटाक्षदोषमुपक्रान्तताण्डवम्, -----  
 --- (सरः) --(204,8ff.).

register  
 With the change of ~~register~~ and mood the language ~~also~~  
 also changes into graceful or forceful, simple or subtle, sweet or harsh, as in :

वत्स, स्वागतं ते । सांघु कृतं यदत्रागतोऽसि । अनेन तव निसर्गसुन्दरेण  
 दृष्टमात्रेण ~~ह~~ देहाकारेण पुरुषकारेणेव श्रुतेन श्रोत्रमानन्दितं मे किमपि  
 नेत्रयुग्मम् । धन्यस्त्वमेको जगति -----। (101,14ff.);

or in :

कमलगुप्त, किमयमस्थाने विप्लवप्रपंचः । ----- (113,7); दृष्टे भवति  
 नयनसृष्ट्या सममद्य जन्म जिन सफलमभून्मम । ----- (218,11ff.);

or in :

सर्वमवधारितं ते वचनम् । अंगिकृतश्चायं नायकः । किंतु तिष्ठतु तावधा-  
 वदहमिहस्था । स्वस्थानमु<sup>ग</sup>गता तु कांचीमध्यमात् ग्रहीष्याभ्येनम्।(288,21ff.);

or in :

महाभाग, माग्यैर्मादृशामिहानीतोऽसि । उचिष्ठ । सर्वदा सुसोचितामपि  
 देहि कतिचित्पदानि गमनखेदस्य तनुम् । अनुगृहाण दर्शनेन वनवासिनोऽस्य  
 जनस्य वसतिम् । ----- (256,12ff.);

or in :

उत्सादिता सगोत्रपुत्रपरिवारा वैरिणि त्वयाहम् । (335,18)●

~~XXXXXXXX~~ His sentences vary in length, as does the compounds therein. He is adept at organizing syntactical ~~XXXXXXXXXX~~ sequences consisting of a quick succession of short phrases or sentences marked with fluency, as in :

यत्र नारंगपनसकदलप्रायमशनं, नालिकेरीफलरसप्रायं पानं, मुक्ताफलप्रायमा-  
मरणं, कृपाप्रायं धर्मानुष्ठानं, दानप्रायं कर्म, सत्यशौचप्रायमाचरणं, शास्त्र-  
विचारणाप्रायो विनोदो निवासि लोकस्य । ----- (260,11ff);;

or in :

यदि च सत्यमेव तस्यास्त्रस्तमृगदृशस्तादृशं रूपं ततो जितं जगति विधाधर-  
जात्या । दूरमपसारितो निःसारताप्रवादो निजः संसारेण । प्राप्तमवधि-  
मबलारूपकल्पनाशिल्पवैदग्ध्यं विधेः । स्तम्भितो रम्भादिसुरविलासिनीवर्गस्य  
सर्भाग्यगर्वः । निवृत्ता लावण्यगुणगणना रतेः । प्रवृत्तः सप्तलोकीलोकलो-  
चनानामचिन्तितो महोत्सवः । ----- (175,1ff.).

In elaborate descriptions, for instance, of Ayodhyā, Vindhya forest, Aṛṣṭapāra lake and etc., consisting of long-winded compounds often extending to a couple of lines, he conjoins the component subordinate sentences by means of antecedents with a variety of case-endings, such as, या ---  
यस्यां च --- यश्च --- यस्य च -- यस्मिंश्च --- etc. And he skillfully weaves therein beautiful patterns of allusions from mythology, philosophical systems, religious beliefs, ~~XXXXXXXXXX~~ ~~XXXXXXXXXX~~ science of music, painting, dancing, Erotics and what not.

His lexical and morphological craftsmanship is exhibited on various occasions, such as :

--- इमपतीनां वृंहितेन --- वाजिनां ह्रीणितेन --- स्यन्दनानां चीत्कृतेन  
 ---- चापयष्टीनां टंकृतेन --- रथकेतनानां कटूत्कारेण --- नाराचानां  
 सूत्कारेण --- रुधिरापमानां घूत्कारेण ---- समरभेरीणां भांकारेण  
 ----- (87,13ff.);

--- कुरु स्थिरं --- चेतः । चिन्तय --- आत्मीयकल्पम् । अर्पय ---  
 ईदाणायोरंजनम् । नियोजय ---- भुजयुगलम् । (145,5ff.);

--- कथामावर्तयिदिमः --- प्रभावमावर्णयिदिमः --- सामर्थ्यं समर्थ्यमानैः  
 --- सात्त्विकतामुदाहरिदिमः --- सत्यादिगुणगणं गृणदिमः --- महिमानमु-  
 त्कीर्तयिदिमः --- साहसिकतामुद्धृत्यदिमः --- पुण्यपरिणतिं प्रपंचयिदिमः ---  
 ---- परां मुदमघत्त । (63,3ff.).

His syntactical patterns have often ~~shown~~ a peculiar throb of life in idiomatic structures,<sup>398</sup> some of which evince a probable influence of the popular Prakrit or Apabhraṃśa dialects spoken around Ujjayinī and Dhārā in those days, as in the following instances :

--- अत्यन्तमापूरिता कोपेन भूत्वा पुरः ----- (335,18);

--- अस्ति मे विलम्बः ----- (299,21);

--- उत्सादिता वैरिणि त्वयाहम्, -- (335,18);

--- गुप्तेन भूत्वा --- प्रापण<sup>यः</sup>ि~~त्~~ लेखः -- (349,15);

--- तत्र हि कृते ----- (328,8);

--- तिष्ठति स ते जीवितेशः ----- (346,22ff.);

--- दापय प्रयाणम्, -- (290,19ff.);

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398, See Appendix S.

- देवानां प्रियेण -- (406,21);  
 --- बुसाय मत्वावधीर्यदिमः --- (119,11);  
 --- मुक्तकण्ठमतिचिरं प्रारोदीत् --(417,16);  
 --- मुग्धो वराकः -----(283,2);  
 --- मूल्यमुदघट्टयदिमः --- (118,16);  
 --- सर्वथा यदस्ति तदस्तु ---- ६६ (60,5);  
 --- स्थापितं लग्नम्, ---- (422,12ff.);  
 and --- हस्ते चकार -----(192,12).

There is a similar air of living language in the peculiarly striking syntactical structure of the following remark of Tāraka :

कुमारस्यापि यदि ~~वदेद्वदन्~~ नरेन्द्रानुवृत्त्या यदि भक्त्या यदि लोक-  
 मार्गानुसरणेन यथन्देशयात्रास्थितिविलोकनकुतूहलेन युज्यते गन्तुं प्रस्तुतस्यापि  
 प्रयोजनस्य सिद्धावयमे- (323,1ff.).  
 वाक्सरः ।

The prose sentences of Dhanapāla many a time incorporate partial rhythm ~~and~~ of a number of Sanskrit metres: Thus, a fragment of Anuṣṭubh can be easily noticed in :

कोऽहं तव पराजये ----- (98,8);

or in :

किमस्ति जगति यस्त्वा समरकर्मणां करोति विमुखम्, ---- (98,9);

or in :

यत्तु मुखैर्नृपतिभिः समं समकालमेव नीत्वा ----- (98,9ff.);

or in :

परां कोटिमारूढा स्वामिभावस्य सर्व्वदा । (23,5).

The beginning of Pṛthvī metre is seen in :

प्रसादपर्या त्वया रचितवतुरप्रसाधनाः †----- (268,3).

Similarly, the beginning of <sup>the</sup> Mālinī metre can be noticed in :

परिणतवयसोऽपि सद्यस्तरुणतां प्रतिपद्यन्ते । ----- (268,4).

The concluding fragment of the fourth quarter of the ~~an~~ Āryā metre is found in :

सत्त्वे स्थिता सत्यनिमुक्ता स्वप्नेऽप्यजातस्वैरिणिसंगा --- (23,6ff.).

A shade of Daṇḍaka metre can be marked in :

कूजितानुमीयमाननीलपल्लवप्रमान्धकारावगुण्ठितकलकण्ठकुलस्य---(106,7ff.).

At times Dhanapāla utilizes the peculiar syntactical style used in debates. Thus, a tinge of Argument by Elimination is quite apparent in :

कथं पुनः प्रयातव्यम् । न तावत्, --- वैताड्यवर्त्मनि सपृतनापरिकरस्य  
युज्यते गमनम् । नापि ---- उत्सुके सर्वतः राजलोकं कतिपयाप्तपुरुष-  
कृतसाहायकेन शक्यते तत्कर्तुम् । तद्, ---- एकाकिना निशीथे प्रस्थातव्य-  
मित्यथादिपागतम्, -----(197,8ff.).

And as has been pointed out by Śāntyaċārya, the author of the Tippanaka commentary on the TM, Dhanapāla has employed the Vādipatra style in the verse depicting the unrivalled beauty of various limbs of Malayasundarī, as is evident from the phrases like 'पत्रं दत्ते', 'पूर्वपदीकरोति', 'अनुवदति' and 'दूषयति'.<sup>399</sup>

That Dhanapāla is a master of Sanskrit prose is, of

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399. TM(N), p.255(23ff.); also see supra p,862 where the verse is quoted in full.

course, a foregone conclusion as can be deduced from the varieties of his syntactical structures, his effective use of pithy idiomatic and proverbial usages, his vast vocabulary derived from a deep ~~study~~ study of various Kosas, social as well as positive sciences, fine arts and keen observation of life around him. Grammatical ~~aberrations~~ aberrations are ~~rare~~ rare in Dhanapāla as is evident from Appendix R.

So far as vocabulary is concerned, Dhanapāla seems to have normally preferred familiar words using them in widely popular senses. But when he uses familiar words in unusual senses and some unfamiliar words like 'कीकट' (= a tribe of Magadha region), 'गत्वर्क' (= a type of red jewel), 'चिह्नक' (= insignia; crest), 'पर्यण' (= mount of a horse or an elephant), 'प्रचलाकि' (= a peacock), 'भोगवली' (= a panegyric), and so on, he seems to have drawn them from the Trikāṇḍaśeṣa-koṣa of Puruṣottamadeva,<sup>400</sup> since they are not found in the Amarakoṣa nor in the Nāma-mālā of Dhananjaya nor in that of Bhoja. His fondness for coining new words seems to have ~~won~~ won him encomiums from Hemacandra who acknowledges to have drawn upon him in his Abhidhāna-cintāmaṇi.<sup>401</sup>

There has been a marked influence of local <sup>P</sup>Prakrit or Apabhraṃśa on Dhanapāla's vocabulary in the TM; we come across word like 'चिह्नचय', 'चुला' and others which are found

~~only~~ 400. See Appendix Q.

401. cf. ACH, Intro. vs.3b of his own Vṛtti: .....

..... व्युत्पत्तिर्घनिपालतः ।

only in his Prakrit Dictionary called Pāia-lacchī-nāmamālā. Moreover, there are a few words like 'तैगिच्छि' and others, which have been noticed as purely Desya words by Hemacandra in his Desī-nāmamālā.

And we are really puzzled in this matter when the poet evinces his awareness about the traffic of words from Sanskrit to Prakrit,<sup>402</sup> though it seems the process here has been the other way round :

Similarly, inspite of the poet's awareness and dislike for the linguistic interchange of the alveolar and the labial fricatives, viz., 'ś' (श्र) and 's' (स्), in Sanskrit words as has been slyly expressed by him in an introductory verse,<sup>403</sup> he himself may have to be held guilty of the same process, unless we shift the blame on to the scribe ! But from a purely linguistic point of view there is no question of blame. On the other hand, it would amply prove that Dhanapāla was fairly in rapport with the popular linguistic trend of his time which must needs be reflected in the language of the poet.

IX : D H A N A P Ā L A      H I S      ██████████  
S H O R T - C O M I N G S      A N D      H I S  
M O D E R N      C R I T I C S :

To a modern reader of a novel, the very opening

402. TM(N), p. 406(17): ... शब्द इव संस्कृतोऽपि

प्राकृतबुद्धिमाधत्ते --- !

403. ibid., p.2(11-12), vs.10: शेषसेवाविशेषं ये न जानन्ति द्विज-  
 क्षताम् । सन्तो हीनकुला किं ते न लज्जन्ते मनीषिणात् ॥



of Dhanapāla's TM would be sufficiently baffling and frightfully discouraging by its very first sentence beginning with the word 'Asti' and extending over full four pages after which one would come across the substantive 'Ayodhyā' enabling him to know that all the while ~~he~~ one was reading about the city of Ayodhyā ! As if this much length was not enough, the poet goes on adding a few more, though not equally too long, sentences to add to one's bewilderment. Even if one braves the hardships so far encountered, the poet would not show any mercy, ~~and~~ <sup>would</sup> ~~and~~ start again in the same tenor of long-drawn highly involved description of King Meghavāhana ! And, by this time, the poet has consumed full sixteen pages before we know anything really important about him except his ~~name~~ name !!

Weber, it seems, was confounded by this and other aspects of Bāṇa's ornateness when he expressed his repugnance at "an outrageous overloading of single words with epithet" and complained that the "narrative proceeds in a strain of ~~he~~ bombastic nonsense amidst which, it, if not it then the patience of the reader, threatens to perish altogether"; and criticized Bāṇa's prose as "an Indian wood, where all progress is rendered impossible by the undergrowth until the traveller cuts out a path for himself, and where, even then he has to reckon with malicious wild beasts in the shape of ----- unknown words that affright him" <sup>404</sup> Both Macdonell and Keith

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404. Weber quoted by Peterson in his Introduction, p.37, to his edn. of Kad.

too supported Weber in this criticism of Bāna. It is interesting to find that, though these Western orientalists on their part were judging ornate Sanskrit prose-romance by the literary standards of nineteenth century European novel - standards quite foreign to the literary species they were evaluating,- they are in worthy company of an indigenous eleventh century Sanskrit novelist like our Dhanapāla who also acknowledged the genuineness of their criticism, particularly the last part of it concerning the thickly overgrown "Daṇḍakāraṇya" of prose comprising ~~unending~~ unending compounds which frightened the audience like a tiger !<sup>405</sup>

But Dhanapāla himself seems to be open to this aspect of their criticism in that, inspite of his effort at eschewing Bāna's excesses in too long and too many recurring descriptions with incessantly long-drawn compounds and unfamiliar words, he has not totally abandoned the essential features of his style.

But then, this was the ~~characteristic~~ characteristic of the age in which the poet flourished; and literary connoisseurs of his time regarded a "richness of imagery, wealth of description, frequency of rhetorical ornaments, length of compounds and elaboration of sentences, a grandiose pitch of sound and sense",<sup>406</sup> as sine qua non of Sanskrit prose-romance.

405. TM(N), Intro. vs. 15: अखण्डरुण्डकरण्यभाजः प्रचुरवर्णिकात् । =अद्यादिव  
अद्यादिव जद्याद-आवर्तते जनः ॥

406. HSL(DD), p. 236.

And after all, a Sanskrit prose-romance, like medieval European Romances, were meant to be enjoyed as a literature to be publicly listened to rather than read. And Dhanapāla was not, and could not possibly be, expected to divorce himself of a highly approbated tradition in as much as veteran Sanskrit rhetoricians of his age, such as Rudraṭa, Rājasekhara and especially Ānandavardhana whole-heartedly recommended that the poet should never cut himself off the literary tradition and conventions.<sup>407</sup>

Moreover, any Sanskrit student well-equipped in the essentials of Pāṇinian or Kātantra system of Sanskrit grammar would not find it difficult to scent his path through the thick of long compounds of Dhanapāla's, or for that matter even Bāna's, prose, especially when he can requisition the help of ~~the~~<sup>a</sup> commentator in abstruse portions which may be found difficult due to the passage ~~of~~ of ~~xxxxxxxx~~ at least a thousand years since their composition. On the contrary, an adequately equipped student of Sanskrit language having a genuine love for Sanskrit literature and oriental scholarship would, in addition, enjoy "a true melody ~~xxxx~~ in the long, rolling compounds, a sesquipedalian majesty which can never be equalled save in Sanskrit",<sup>408</sup> as also the sweet lulling music in his alliterations.

407. KMR(S), XI, p.151: शब्दार्थेतिषु यः पश्यति किञ्चन वृत्तम् ।  
उल्लिखेत्किञ्चन प्राच्यं मन्यतां स महाकविः ॥ ; *ibid.*, X:  
आनीयाल्लोकशास्त्रस्य कविः कुत्र भवेति च । अक्षमत् परिहरेन्मते-  
ऽभिनिवेशे च ॥ ; DHL, IV, 13 d: नान्यसाम्यं (p.t.o)

Another short-coming of Dhanapāla is his overfondness for alliterations which at times lands him into unnecessary elaboration, a few specimens of which have been given in chapter fifteen.

To the modern mind not fully steeped in the knowledge of Epic and Purāṇic mythological stories and their great popularity not only among learned few but also among the general populace in India, Dhanapāla's occasional allusions to mythological stories, to various tenets of popular religious and philosophical systems, seem to be a prominent flaw. But, as has been aptly put in another context by Prof. S.V. Dixit,<sup>409</sup> these literary by-ways were highly appreciated in those times as 'striking speech' (vakrokti) and one of the essential decorations of poetry. In Dhanapala's TM they are never recondite. As an occasional literary device, sparingly as it is used by Dhanapāla, it provides a new source of intellectual entertainment. And the appeal of this style as a decorative device has not become less or out-of-date even in modern times in contemporary ~~and~~ English writings; only the subjects of allusions have changed from the classical Epics to modern works of European languages and literature !

Dhanapāla's tendency to box stories into stories giving rise to a great complexity of structure to plot may be regarded by some as a weakness as it often confounds the reader

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409. BHLL, pp.112-113.

by making it difficult for him to remember coherently. If weakness it is, it is that of his age which revelled in the complexity of the structure. And it was inherited by Dhanapāla from a hoary tradition. As has been discussed in the last chapter, it was one of the popular means of sustaining the suspense in the narrative. The listener of Dhanapāla's days had sufficient time to think and remember the story between the sessions of public recitals or readings of the work, as compared to modern reader who rushes through a novel in a few hours with hardly any time to look back, much less to recollect what he has already passed over ! And the universal value and appeal of this device of boxing stories lies in the fact that it is resorted to by even ~~the~~ modern novelists like Emily Brontë in Wuthering Heights, for instance, as pointed out by Jonathan Rahan. ~~409~~ 410

Some might find a lack of proportion, excesses in verbosity, abstruseness and descriptive element as a short-~~man~~ coming in Dhanapāla. But that too was one of the special characteristic of the genre of Sanskrit prose-romances. Even then in view of the prevalent standards Dhanapāla's excesses are not so glaring like those of his celebrated predecessor Bāna, whose fame he most coveted. Wealth of power is never unrestrained with Dhanapāla, and though his imagination encompasses both heaven and earth, it never runs riot, although

at times he finds it difficult to restrain his fondness for unnecessary elaborations.

There is in Sanskrit prose-romances, a strange beauty and craftsmanship, much the same as in Indian classical music in which the artist is not much concerned with the content as in the form. The poet is not in a hurry to rush his story with undue haste, nor is he worried about defining his character very sharply. He is all the while engaged in matching the music of his words with the prevailing mood. And, though Dhanapāla could not be an exception to this trend, his performance is quite commensurate with his consciousness of an artist who has one eye on his own artistic skill and another on his audience.

A further short-coming of Dhanapāla, in the eyes of a modern reader, is his fervour for religion which forms the basis of his theme, and almost brings his literary art on the verge of being a hand-maid of religion. But that is the very heart of Sanskrit literature. Dr. C. Kunhan Raja<sup>411</sup> has rightly observed that it is only in the Sanskrit literature that we note the unity among the world of religion, the world of philosophy and the world of art; that Sanskrit literature was a living force among the people inspiring them in their life; that there was no split among the religious ■

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411. Sur.Skt.Lit.,p.219.

leaders, and the philosophers and the artists; and that art became a national movement understood, enjoyed and imbibed by the people.

The supernatural element in the narrative may also be objected to by some as sounding rather unrealistic and irrational by the modern mind. But poets of all times and all nations have not been deterred by such considerations. And how can we hold Dhanapāla answerable for it when we find veteran Western poets like Shakespeare, Milton, and ~~many~~ a host of others freely utilizing this motif which was based on a tacit popular faith of people of all generations ? Sanskrit and Prakrit folklore, selected the semi-divine Vidyādharas as their heroes and heroines for the reason that they were midway between the too happy divine beings and too unhappy human beings and nobody liked to listen to a tale that abounded or ended in misery.<sup>412</sup> The belief in supernatural element was, thus, one of their normal beliefs and gave an additional colour to the entertaining nature of a narrative.

And lastly, we must take cognizance of the critical remarks of veteran historians of Sanskrit literature like Dr. A.B.Keith, Dr. M.Krishnamachariar and Dr. S.K.De, and of a passing reference by authors of special studies on Bāna like Prof. S.V.Dixit and Dr. Neeta Sharma.

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412. KSS, I, i, 47-48 ab: एकान्त सुरियनो देवा मनुष्या निच्यदुःखिताः। दिव्यमानुष-  
-येषां तु पराश्रमे न हरिणी ॥ विद्याधराणां चरितप्रतप्ते वर्णयाम्यहम् ।

Dr. Keith remarked that ~~Dhanapāla~~ Dhanapāla recognized his debt to Bāna and perhaps that is the best that can be said of him.<sup>413</sup> And he has had ~~him~~ such worthy, though blind, followers like Dr. M.Krishnamachariar,<sup>414</sup> Dr.S.K.De,<sup>415</sup> Prof. S.V.Dixit,<sup>416</sup> Dr.Neeta Sharma,<sup>417</sup> Dr.Harindrabhushan Jain<sup>418</sup> and many others, in this respect. It is not surprising; for Dr. Keith does not seem to have read the work of Dhanapāla carefully, but rather in a cavalier manner, and caught hold of the names of a couple of characters like Samaraketu and Tilakamanjarī and, without caring to know who they were, he promptly married this hero of the by-plot with the heroine of the main plot ! It is amusing that the above-mentioned worthy line of his followers ~~are~~ dutifully repeated their master's voice right up to this day, without any one of them ever trying to look ~~them~~ for the facts themselves.

Dr. Krishnamachariar, though guilty of the same carelessness and the more so since he knew about the Sanskrit summary of the TM compiled by R.V.Krishnamachari but apparently did not care to go through even that, seems to have at least taken mercy on Dhanapāla whom he finds "easy in expression and full of imagination".<sup>419</sup>

Dr. De is rather uncharitable when, while recognizing

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413. HSL(K),p.331; also CSL,p.69. / 414. ~~HS~~ HCSL,p.475.  
 415. HSL(DD),p.431. / 416. BHLL,p.155. / 417. BLS,p.225.  
 418. Samvid;Vol.IV,Nos.1-4,p.125. / 419. HCSL,p.475.



Dhanapāla's powers to copy most of Bāṇa's hyperbolic mannerisms, despairs that he could not reproduce much of his poetic excellences.<sup>420</sup> He further rushes in with his hasty remarks that inspite of considerable literary skill, the work is not impressive even as an imitation, and does not repay the exertion of wading through the tedious length of its brilliant, but hardly illuminating magnificence.<sup>421</sup> This also is quite amusing in view of the fact that, the learned and highly respected scholar as he was, Dr. De too does not seem to have cared to ~~seriously~~ seriously go through the work of Dhanapāla before undertaking to pass any judgment at all. What he seems to have done is just to throw his obliging casual glance on a few passages of the then available printed text of the TM, skip pages after pages and having just caught at the names of characters mentioned by Dr. Keith, follow the latter and sit on judgment to pass his holy verdict on the damned poet ! How can one accept the honourable scholar's evaluation as authentic when we find that he never undertook the exertion of wading through even the then available three summaries of the work and ensure himself about the verag<sup>c</sup>ity of the elementary truth about the real pair of the hero and the heroine of the work ? His talk about "brilliant magnificence" as also about its being "tedious and hardly illuminating" is mere verbal jugglery meant to give a critical air to airy nothing !

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420. HSL(DD), p.430.

/ 421. *ibid.*, p.431.

"Unnecessarily<sup>critical</sup> harsh" as these remarks about the veteran modern critics of Dhanapāla may sound to some people,<sup>422</sup> they are based on the detailed discussions of the ~~MM~~ literary evaluation of the TM in the last two chapters; the necessity and harshness of the remarks are in direct proportion of the respectability of the literary judgment of the critics to the underlying untruth and lack of first hand careful study of the work on their part. Since we propose to devote a separate chapter to the detailed discussion of the question of the comparison of Bāṇa and Dhanapāla, we have here confined ourselves to merely evaluating the real worth of the criticism by the modern critics taken up above.

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422. cf. The Review of the Tilakamanjarī-sāra of Pallīpāla Dhanapāla; The Review has been made by Dr. Jagganath Aggrawala and it has been published in 'Literary Reviews' by Vishweshvarananda Research Institute, Hoshiarpur, in 1970. Dr. Aggrawala seems to attribute the harshness to my being a "fervent Jain" ! It is, therefore, necessary ~~here~~ to clarify here that neither even one of my hundreds of forefathers right from Kārttavīrya Arjuna of the Haihaya Gotra nor I myself have had anything to do with Jainism as a faith in personal religious life !!

criticism