

 * PART III *
 * *
 * LITERARY ESTIMATE *

CHAPTER IX

LITERARY APPRECIATION OF THE TEXT

PAUCITY OF LITERARY CRITICISM OF UDAYASUNDARĪKATHĀ

Udayasundarīkathā is the only work of Soddhala that is known to us. No commentary is available as yet. Only a single manuscript of it was found in Pārsvanātha Bhaṇḍāra and is now safely preserved in the Hemacandra Jñānamandira at Patan. The copy published by the authorities of the Gaekwad's Oriental series, Baroda is the only copy that is available to us.

I have gone through the anthologies of different writers such as Sadūktikarnāmrta of Śrīdharaḍāsa composed in A. D. 1205, Sūktimuktāvali of Jalhana composed in A. D. 1257, Śaṁgadharaḥapaddhati of Śaṁgadhara composed in A. D. 1363 and Subhāsitāvali of Vallabhadeva composed in 1417-67 A. D. There is no mention of any verse ascribed to Soddhala in all these anthologies.

He is not even referred to by the writers on poetics and thus we could not find out later references regarding him and his work in spite of all our best efforts.

We infer that the author was a non-join and therefore his work could not find an opportunity to have other mas.

of the text and not even a commentary over it. The inference is confirmed by the fact that only one manuscript was found at Pārśvanātha Bhandāra at Patan.

Moreover, Rājasekhara who is an immediate predecessor of Soddhala has already stated that the people of Lāṭa hated Sanskrit but spoke elegant Prākṛit.¹ It shows that Rājasekhara represents the people of Lāṭa as preferring Prākṛit and hating Sanskrit. Thus, since the days of Rājasekhara Lāṭa was more prone to the appreciation of Prākṛit literature than to that of Sanskrit. So Sanskrit poets like Soddhala perhaps had to suffer neglect at the hands of readers.

The other reason for the paucity of the mss. of Udayasundarikathā is that perhaps at the time of Soddhala, the contemporary kings of Lāṭa were not great patrons of learning. If Vatsarāja himself had known the full value of Soddhala from the beginning, it seems improbable that the latter would have migrated to the Kōṅkaṇa region.

The Catalogus Catalogorum and other catalogues of Mss. also do not mention Soddhala and his work. Only one catalogue of manuscripts in the Jain Bhandaras at Patan published in the G. O. S. by the oriental institute of Baroda refers to Soddhala and his work, Udayasundarikathā.

1. Rājasekhara : Kavyamimamsa, (G. O. S.), P. 34.

Thus we find that Sanskrit writers of later date and even modern European critics have not appreciated his worth. However, in 1920 A. D. the text of Udayasundarikathā was published by the joint efforts of Shri C. D. Dalal and Embar Kṛṣṇamācārya in the Gaekwad's Oriental Series, (No. XI) Baroda. Since then Haradatta Sarmā wrote an article on the cultural gleanings of Udayasundarikathā.¹ Muni Jinvijayajī,² Munshi³ and Hariprasada Śāstri⁴ referred to Soddhala in their works. Śāntilal Thākar has summarised the story of Udayasundarikathā in Gujarati.⁵ Keith⁶ and Kṛṣṇamācāriar⁷ have incorporated his name amongst the Campu writers.

NOVEL METHOD OF SODDHALA :

Soddhala has adopted a novel method by incorporating

1. Ghosh J. C. : Gleanings, Annals XIII, 197 ff.
2. Muni Jinvijayajī : Prācīna Gujarāt nā Sāṃskṛitika
Itihāsa nī Sādhana Sāmagrī, P. 15.
3. Munshi : Gujarat and its literature, PP. 72 - 73.
4. Śāstri Hariprasāda : Maitraka Kālīna Gujarat, I.P. 153, 155.
5. Akhandānanda (Monthly), Ahmedabad, Nov., 1951, P. 148 ff.
6. Keith A. B. : A History of Sanskrit literature, P. 336.
7. Kṛṣṇamācāriar M. : History of classical Sanskrit
Literature, PP. 475 - 76.

his autobiography in the story itself. The first Ucchvāsa consists of the biographical details and the ^{eu}alogy of his composition, so also does the major part of the last Ucchvāsa. He creates two characters, namely Tilaka and Tālaka, who serve as the audience of the Udayasundarīkathā. One of them, Tilaka is delineated as Bāna, who by the curse of a poet has been turned into a stone image and whose curse is to revert by listening to a composition of a very high order and full of literary qualities like the Udayasundarīkathā.

This device enables the poet to present his autobiography as the introduction and the conclusion of the main story and to make his composition rise in the estimate of readers. This method of connecting the autobiography with the main story is, however, not natural and from the point of view of modern criticism, does not appeal to good taste. Especially the discussion about the qualities of style and the discussion of literary merits of the composition smacks of author's undue pride in his composition. The fact that by introducing Tilaka as Bāna in the cursed form, and getting an acknowledgement through his mouth about the greatness of his composition shows that Soddhala is unduly keen on competing with Bāna himself. This ambition of Soddhala is hardly possible to be fulfilled. He perhaps knew that it was difficult to compete with the great master who was much

higher than him in every respect. Soddhala rightly says that he has composed his work out of curiosity and the desire for fame without knowing his capacity to do so.¹ At the end, he has incidentally mentioned that his work yields fourfold ends such as wealth, a son, pleasure and fame² etc.

Similarity with Harsacarita :

As Bāna was asked to come to the royal court of Sri Harsa and a messenger Mekhalaka was sent by Kṛṣṇa the brother of king Harsa, similarly Mummunirāja himself asked Soddhala through a messenger Madhurasāhara to see him in the royal court. We find in Harsacarita³ that as days passed on, Harsa came to know the poet Bāna in true colours and received him with highest honour, respect and confidence and shared with him his wealth and state dignity. Soddhala also recited his work in the royal court of Mummunirāja and received due

1. UK : P. 13.

करोमि स्वरास्तिनिस्तारमरीहणं विना कुतुहलेन भूरिज्ज
एव कीर्तयेदभिलाषेण - - प्रबन्धम् ।

2. UK : P. 158.

== उक्तिश्चनदयधनमजातपुत्रस्यस्त्रुज्जुलप्राप्तानिनीसंभीगद्व्य रति-
सुखमनजिति यशसो यशश्चेत्यादिति चतुर्विधकिलो विबन्ध इति ।

3. Bana : Harsacarita, P. 82-

यानन्दस्य स्वसमयेन गृहीतस्वभावाः सुखिनीयतिः प्रसादमानभूतः ।

honour and praise from the members of the court. Mumukṣirāja
also highly respected him and bestowed wealth¹ upon him.

Peculiarities of his style :

He gives picturesque descriptions of the flora and fauna, and human beings in various situations. There are a number of descriptions in the work for which a separate section has been devoted in this chapter. The interest does not flag while reading the descriptions, because of his language which is charming on account of its purity and proper choice of words and his style with its plainness and eloquence.

His metrical skill is great and is fully displayed by the number and variety of different metres. He handles them with ease and without the slightest embarrassment. He is at his best in sweetness of words (Sabdāmādhurya) and sweetness of sense (Arthāmādhurya). Surely from his speech nectar springs up. As illustrations, we may quote several verses :-

In the description of the moon-rise he writes, "The moon's lustre which was like the milk of the buffalo in the form of the night contained in the pot of the moon's orb,

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1. UK : P. 157. वाचितप्रबन्धः -- यथावदतिगमोरथे वसिष्ठिं
महिता दुम्बरणे पूजितो राजा क्षत्रियेण क्षत्रावर्तिभिः साधुकारितः..)

surging up after boiling, on account of the great heat of fire in the form of the glances of the separated persons, spilt over the surface of the sky."¹ "When the sun has disappeared from this world, the lotus plant, its hair-like bees all gone, as if like a widow wore a white garb of the wide-spread moon-light."² "In this lake, while the white lotuses are rejoicing, this day-lotus plant placing its lotus face on the hand in the form of the leaf covered with hundreds of drops of water, as if cries through grief for the sun, by means of the humming of bees imprisoned in the closed lotus flowers."³

In the description of pitchy darkness, he writes, "I think that the darkness has created blindness in the case of lamps also, and so they are being held by the hand by women and led through-houses."⁴

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1. UK : P. 73. नान्दं महो मण्डलभाजनस्य दुग्धं यथा व्यापयतीति हिमा ।
लियोगितां दृग्दृष्टो ज्ञातापेक्षन्नासितं विमातते सुतेह ॥

2. UK : PP. 74, 149. कर्मलिङ्गी - - - शिलाशुभा ॥

3. UK : P. 74.
अम्भःप्रणाद्रुशतल्लक्षितेन हस्तसंज्ञकपञ्चमुर्यां कुमुदोदरागेषु ।
मुद्राविरुद्धं प्रधुपध्वानितं रिजके शोकातुरा सरसि गीतां गीती विदति ॥

4. UK : P. 73. अन्धत्वं आहितं मन्दैः समस्ता दीपकेष्वपि ।
अतो हस्ताधृताः स्त्रीभिः संन्यायन्ते गृहेष्वापी ॥

While describing the rainy season he says, "The earth is endowed with tender and dense sprouts, the sky is covered with clouds, the quarters are full of deep and sweet notes of happily dancing peacocks, and in this forest the wind pleasant on account of the contact of the blooming Kadamba flowers, are slowly blowing in such a way that they agitate the ocean of the passion of love in the heart."¹

The author himself has referred to three varieties of poets namely, Kaukila, Māyūra and Mārāla. It can be shown that he is mainly a poet of Mārāla variety i.e. of Pañcāti style. He has high regard for Bana. He intends to vie with him in style also. Talaka, a character before whom he has read Udayasundarikathā gives him the Title of Kavipradīpa.² With the same Title he was patronised by Chittarāja, who was pleased with his Pradīpaka verses.³ According to him,⁴

1. UK : P. 103.

भूमिः कोमलस्रग्ध्रकन्दलवती मेघावनतौ लक्ष्मी
नृत्यन्मन्तमयूरमन्त्रमधुरद्विजोपदक्षा विशः ।
नालाः प्रसरत्नदन्तकुसुमस्पर्शप्रियन्ता वती
वार्त्ता स्वैरमज्जरागजलधिं कललोलयन्तो हृदि ॥

2. UK : P. 150.

3. UK : P. 152.

प्रदीपकश्चैकमुदितेन कोट्ठणमहीपुजा चित्तरत्नेन
कविप्रदीप इति व्याहृतः लक्षणान् --- ।

4. UK : P. 152. --- अयमलङ्कारनिरूपिताशेषगुणसम्पन्नाः
त्रायुहसे निबन्धः । किमुच्यते सात्त्विकविरसि- ।

Bāna told that his composition, (Nibandha) is captivating, full of literary merits and abounding in figures. He also added that he is a good poet, he has obtained the composition through the favour of goddess Sarasvatī. He should not recite it to an audience that is inimical to literary merits. He should have no expectation from kings. Bāna says that he should care only for self respect and honour.

His modesty can be observed when he says that the great poet Bāna has regard for him by conferring on him the title of good poet (Sukavi) even though, he is only a poet whose merits are distressed and whose composition is bitter in taste on account of unripe poetry.¹ In a dream he found himself as a poet descending from the illustrious race of poets, beginning with Valmiki. Whatever was eulogised by Bāna with regard to him was supported in the dream and he was convinced that he was included in the list of famous poets. Next day, early in the morning, he wrote a eulogy on the wall of the temple. A short account of the poets referred to by him in the eulogy has been already given in chapter VIII.

1. UK : P. 153. --- उपवनकविता कदुरसेना मुक्ता प्रबन्धेन
विशुद्धित गुणैऽपि कवेमात्रके मयि सुकविपद स्थापन सपक्षः
पक्षपातो महाकवेऽपि नृणां ।

He is of the opinion that a poem in stray verses is of no use.¹ It should be a composition (Prabandha). It should possess an original and marvellous plot and a number of sentiments. It should not be only in verse or exclusively in prose; but in a mixed form i.e. Campu.

The story consists of Malayavāhana a king of Pratiṣṭhāna as its famous and magnanimous hero and Udayasundari, a Nāga princess its heroine. He shows skill and discrimination in characterisation. The characters in Udayasundari-katha are consistent. Soddhala, however, lavished more of his skill in depicting the hero and the heroine of the story.

He has spent all his wealth of observation, fullness of imagery, and keenness of sympathy on the heroine from the moment when for the first time her eyes fall and rest on the portrait of Malayavāhana. This image of the maiden heart, torn by conflicting emotions of love and virgin shame, of hope and despondency, of cherished filial duty and a

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1. UK : P. 13. मुत्तकवृत्तैः कविता कैव किलाऽशौ विना प्रबन्धेन ।
 -- साद्रूतापूर्व संविधानमनेकरसानुबन्धचरं प्रबन्धमा ।
 प्रक्रमे तु रमणीयं न नाम केवलं गद्यं नापि केवलं पद्यं
 मुनयानुबन्धिनी चम्पूरेव श्रेयसी ।

new-born longing, and of fear of the world's scorn, takes full possession of the reader.¹

He describes the spring season in glowing terms. He says, "The lovely mango flower, which was obtained from his friend the spring time, and which was made as an arrow by the god of love, moves in the three worlds performing different actions. It drags away the pride of proud women, it completely chastises that mind of lovers, eats up the life of separated women and cuts up the intestines of travellers."²

He is not happy in constructing clever dialogues. There are only two dialogues in the Udayasundarikathā, one between Malayavāhana and Mayābala and the other between Tārāvalī and Mayābala. In the first, we find the mention of different kinds of quarrels in the society and consequently there is a tinge of humour. He has also referred to the number^{of} arms of different personages, and it has been said that only one pair of arms is sufficient to overcome twenty thousand arms. The illustrations of Rāma and Bhārgava who

1. UK : PP. 99, 102.

2. UK : P. 121.

~~सम्प्राप्तः सुहृदो वसन्तदिवसादेकोऽनुताडुरः ।
कन्दर्पेण शरीरतस्त्रिभुवने भिन्नाद्रियो लोत्सति ।
मानं मानवतीषु कर्षति मनो मध्यात्मसं रात्रिषु
प्राणान्ति विद्योत्रिषु पथिकैलन्त्राणि कर्षति ॥~~

defeated Ravana and Kartavirya respectively are given in support. The second dialogue is centred round the pun on the word Puspasilimukha.

The plot of the story has been skilfully developed by the poet. The main story of Malayavahana and Udayasundari is connected with different sub-tales. The plot construction has been fully treated in the third chapter of this thesis.

THE LANGUAGE OF SODDHALA

Vocabulary :

He is a master of Sanskrit language. He has wide and extensive vocabulary. He uses a number of synonyms for a word as is shown by the following illustrations :-

1. Synonyms for 'King' : क्षितिप (पृ. ३), अननीन्द्र (पृ. १४२), महीभुज (पृ. १४२), वसुमतीप्रभु (पृ. १४२), क्षितिभृत् (पृ. १४०), मेदिनीनाथ (पृ. २६), उत्तमिपति (पृ. १३६), अवनीश (पृ. ११७), क्षितीश (पृ. १३६), क्षितीन्द्र (पृ. ७९), राजन् (पृ. ४६), उर्वीभृत् (पृ. ४२), नरपति (पृ. ४३), अवनीधर (पृ. १४२), पायिने (पृ. ४६), नरेन्द्र (पृ. १३६), उर्वीधर (पृ. २०), वसुन्धरास्वामिन् (पृ. २१), महोपति (पृ. २१), क्षितिपाल (पृ. २१), माननेन्द्र (पृ. २१), नरेधर (पृ. २०), भूप (पृ. ६३), मेदिनीप्रभु (पृ. १७), क्षितीधर (पृ. १३६), मनुजपति (पृ. १३०), दारेन्द्र (पृ. १७), भूमीन्द्र (पृ. ३६), भूमीधर (पृ. १४२), क्षोणीश (पृ. १४४), औवीपति (पृ. २४), भूतिभृत् (पृ. १३३),

पृथिवीपति (पृ. ४८), नृप (पृ. ४८), उर्वीपति (पृ. ८४),
 क्षमापाल (पृ. १४४), भूभृत् (पृ. १२६), महोभुज (पृ. १५२),
 भूपाल (पृ. १५०), क्षोणीश (पृ. १४४), मनुजपरोक्षर (पृ. १३),
 भूभृत् (पृ. ८२), क्षमापति (पृ. १२८), भूमिपाल (पृ. १४५),
 धारणीन्द्र (पृ. १२५).

ii. Synonyms for 'Demon' :

राक्षस (पृ. ८३), निशाचर (पृ. ८३), कौण्ड (पृ. ८३), रक्षस (पृ. ८३),
 पलाहार (पृ. ८३), जलाशिन (पृ. ८३), विशिताशिन (पृ. ८३),
 क्रव्याद (पृ. ८३), पिशाच (पृ. ८३), शवाशिन (पृ. ८३), अश्विनीशिन
 (पृ. ८३), अश्विनीभुक् (पृ. १३५), क्षमाचर (पृ. १४३), पलभुज
 (पृ. १४३), यातुधान (पृ. १४३), लक्ष्मण (पृ. १४३), दनुज
 (पृ. ८३), कीबर्त्स (पृ. १४३), राजनीचर (पृ. १४५).

iii. Synonyms for 'Monkey' :

लवङ्गम (पृ. १४३), लवङ्ग (पृ. १४३), कपि (पृ. १३९),
 शारवाभुज (पृ. १३८), गोलाङ्गुल (पृ. १३८), बलीमुख (पृ. १३८),
 मकेट (पृ. १४३), लवङ्ग (पृ. १२६).

iv. Synonyms for 'Mountain' :

गिरि (पृ. १३२), अवनीचर (पृ. १३२), अचल (पृ. १२६), जग (पृ. ८२),
 पर्वत (पृ. १०८), आदि (पृ. ११०), भूभृत् (पृ. १२६),
 क्षमाभृत् (पृ. १२६), क्षितिचर (पृ. १४२),

कृमीध्र (पृ. १३२), अक्षर (पृ. १३८), जग (पृ. १०८).

In addition to these, we have already noted a number of synonyms of Vedic and Purānic gods and goddesses in the section of the Religions Data in the sixth chapter.

In illustrating his mastery over words, it can be stated that he gives the same idea in different words in order to make the matter effective. For example :-

- (i) अनिमग्नित, अनिरस्त, अपीडित, अक्षयित (पृ. ३४).
- (ii) सिक्त, धुरित, आच्छादित, अवगुण्ठित (पृ. २७).
- (iii) विषदय, दूरीकृत, वियोजय, विस्लेषय, समुत्सारित (पृ. ३५).
- (iv) रिक्तकीकृत, शून्यीकृत, वियोजित, निषिञ्जनीकृत, अक्षरीकृत (पृ. ४६).
- (v) उत्पत्तिबुम्, उल्लङ्घयितुम्, उगतकृतुम्, उचरीतुम्, अनुसृतुम्, प्रवेष्टुम् (पृ. ७४).

In this peculiarity of style he particularly follows Bāna with whom he may be compared.

Uncommon Words :

He uses a number of uncommon words, some of which are noted here : कङ्कालरङ्ग (पृ. ८०), करङ्ग (पृ. ८०), बिभीषण (पृ. ८०),

बिभीषिका (पृ. ८०), बल्लार (पृ. ८१), डामर (पृ. ८१),
 बुधबन्ध (पृ. ८१), दवयुः (पृ. ८१), बङ्गन (पृ. १०१),
 केङ्गार (पृ. ११६), धौरणि (पृ. ११६), कशेरि (पृ. ११६),
 रोल (पृ. १) उडुमार (पृ. २१), उम्बर (पृ. २२), गुलुम्बर
 (पृ. १३), अदभ (पृ. ४६) तुन्दिल (पृ. २०), लूता (पृ. १०१),
 सारिका (पृ. ४०), कबीर (पृ. २१) आरात्रक (पृ. २२)
 नीराजना (पृ. २३), निकुलान्न (पृ. ४८), कटिति
 (पृ. ३५) झांझा (पृ. २७), कडार (पृ. २८),
 आराटि (पृ. ३४), अभिसंखुल (पृ. ४०),
 उडुमार (पृ. ४१), कौलकेय (पृ. ४२),
 झाट (पृ. ४७), दन्तुरित (पृ. ४८), मेदुर
 (पृ. ४८), गव्यति (पृ. ५४), पुष्पिक (पृ. ५०)
 व्याकृत (पृ. ४३), शरित (पृ. ७७), आरभटि
 (पृ. ७७).

In certain words, especially those that are used in
 connection with the activities of the *pisāca*, *vetāla* and
 others in the *Pretavana* and in the description of the
Kāpālīka, we find the influence of *Bhavabhūti*.

Onomatopoeic Words :

In order to make his style more effective he has used
 a series of onomatopoeic words, which are shown below :

खड्गत्कार (पृ. २२), खट्कार (पृ. २३), खलवत्कार (पृ. ३०),
 सूत्कार (पृ. ३१), शोत्कार (पृ. ३२), हव्ययति (पृ. ३३),
 उत्पत्कार (पृ. ३४), ववणत् (पृ. ३५), झात्कार (पृ. ४३),
 झङ्कार (पृ. ४३), घुसुत्कार (पृ. ४३), प्रत्कार (पृ. ४५),
 आरणित (पृ. ४३), हुङ्कृत (पृ. ५४), कलकल (पृ. ५४),
 कृजित (पृ. ५४), केकारव (पृ. ५४), फुत्कार (पृ. ६०),
 पेत्कार (पृ. ६१), रणत्कार (पृ. ६१), फटाकारित (पृ. ६३),
 ध्वनित (पृ. ७४), हक्कारव (पृ. ७७), खणत्कार (पृ. ६३),
 भाङ्कार (पृ. ७६), किलकिलारव (पृ. ८३), केत्कार (पृ. ६०),
 घूत्कार (पृ. ८०), हुङ्कार (पृ. ८०), ववणन (पृ. ८०),
 कहकहारव (पृ. ८१), रणरणन (पृ. १०१), झात्कार (पृ. ११४),
 धरत्कार (पृ. ११४), झणत्कार (पृ. ११५), तडत्कार (पृ. १३८),
 चूत्कार (पृ. १३८) कोलाहल (पृ. ५४), चौत्कार (पृ. ११३).

Aluk Compounds :

He has used a number of Aluk Upapada Tatpuruṣa compounds : They are noted below :

वाचाधपति (पृ. १) पुरन्धर, (पृ. २०), धुरन्धरः (पृ. २४),
 वधुन्धरा (पृ. २४), नलचर (पृ. ११८), वनेचर, (पृ. १२३),
 रुद्रयंग (पृ. ११४), रवेचर (पृ. ११३), भुजंगम, (पृ. १२६),
 भुजङ्ग (पृ. १४४), दुरङ्गी (पृ. १२४).

Denominatives :

A number of denominatives (Nāmasādhita verbal forms) are often found in the work. They are as under :

नृपायते (पृ. ३३), बनितायते (पृ. २२), राजभवनायते (पृ. २२), राज्यायते (पृ. २३), पुष्कलायमान (पृ. ६२), उद्धृष्टलायते (पृ. ६२), बन्धनशालायमान (पृ. ६३), शुक्तिकायमान (पृ. ७०), उत्कामुखायन्ते (पृ. ६०), विद्धृष्टलायते (पृ. १०१), तबूयते (पृ. १०१), द्विरदायते (पृ. १०१), कलकलायमान (पृ. ११४).

, Taddhita Formations :

Noteworthy Taddhita formations are traced in the work and they are given below :

अंतर्वित्री (पृ. ३३), लृणकल्पम् (पृ. ३३), आललम्बिषुः (पृ. ७४), ? आरुरुक्षुः (पृ. ७४), ? विजम्बुः (पृ. ७४), आशुशुक्षणिः (पृ. ८२), ? लुप्राक (पृ. १२), आशत्रकः (पृ. २२), जिष्णिषुः (पृ. २६), ? दल्लुर (पृ. ६३), आञ्जनेय (पृ. २४), आरुति (पृ. ११०), कौलकेय (पृ. ४२), कौलेयता (पृ. १३४), द्वैषि (पृ. ८५), दाशरथि (पृ. ११०), शचय (पृ. ११०), चस्मर (पृ. ६१), ? शेषुषीकः (पृ. १३४), बरेण्यः ? (पृ. ११३), धौरेय (पृ. ८३).

Unpaninian Words :

Some unpaninian words used by Sodhdhala are as follows :

विराजति (पृ. ३३) instead of विराजते, मा भौ (पृ. ३४) instead of मा भौषी; and लङ्ह (पृ. ८५) instead of

लटभः । पद्य (पृ. १५८) is used in the masculine gender. He uses the word लड्डू in the sense of beauty लड्डू लादी कटाक्षैः (पृ. २५) . It is a Desya word which is Sanskritized by Rājasekhara¹ and Bhoja² as Latabha. The uncommon use of कटक is found twice in the text³ for which Deshya may be झोट or झुण्ट . He has also used some peculiar words as झंझा⁴, झम्प⁵, झाल⁶, झोट⁷ of which the derivations are not available.

Numerals :

He is very fond of numbers. While describing a sword, the poet enumerates up to five to enhance the dreadfulness of the weapon and consequently the fierce aspect of the demon.

He says,⁸ "It was just like a staff of the god of death over

1. Rajasekhara : Kavyamimansa, P. 34. पठन्ति लटभं लटभः...
2. Bhoja : Sarasvatikanthabharana, II-13. पठन्ति लटभं लटभः...
3. UK : PP. 114, 146.
4. UK: P. 27. 'झंझानिल विलम्बनानि'
5. UK : P. 37 'कृत झम्पप्रवर्तनीय'
6. UK : P. 58 'तव पयोभृति कल्पितोरुफालस्य'
7. UK : P. 47 'बदर निगुण्डी झोट कृतक्ष'...
8. UK : P. 82 शिरसि शिरवादण्डमिव पृथोः, द्वितीयं कुलिशमिव सुरेन्द्रस्य, तृतीयं शृङ्गमिव कालमहिषस्य, चतुर्थं कौशमिव त्रिशूलस्य, पञ्चमं विजानामिवाधु कुञ्जरस्य -- ।

the head, the second thunderbolt of Indra, the third horn of Kālamahisa, the fourth point of a trident and the fifth horn of the cloud-elephant."

In the vigorous conversation between Malayavāhana and the demon Mayābala,¹ he refers to two arms of Rāma (Dvibhuja), four arms of Viṣṇu (Caturbhuja), ten arms of Śiva (Daśabhuja), twelve arms of Svāmi Kārtikeya (Dvadaśabhuja), Twenty arms of Rāvaṇa (Bhujanām viṃsatih), and thousand arms of Kāṇḍavīrya (Bhujasahasravistrīṭah).

While showing his proficiency in Purānic geography he has mentioned four big mountains, eight Kulaparvatas, four big forests,² seven continents, seven oceans,³ seven Pātāla regions,⁴ and eight cities of Dikpālas.⁵

1. UK : P. 78.

योऽहमयोध्यायुभुजस्य विजोरपि,

दशभुजस्यापि हरस्य, द्वादशभुजस्यापि स्वाप्रियो --

रामणो विंशत्यापि भुजानां द्विभुजेन --- रामेण,

भागवते च भुजसहस्रविस्तृतः कातिलीयः --- ।

2. UK : P. 108.

'चतुर्षु महानगेषु' -- 'अष्टसु कुलपर्वतेषु' --

चतुर्षु महानगेषु --- ।

3. UK : P. 109.

'सप्तसु पञ्चोराशिषु'

4. UK : P. 108.

'सप्तधा प्रभेदवति पाताललोके'

5. UK : P. 109.

'दिग्पालनगरीषु' -- 'अष्टसु'

He has also referred to three worlds¹ and eight chief families of serpents.²

While describing a good horse,³ he has mentioned, eight-fold characteristics in the constitution of the body, four original colours, sevenfold natures, fivefold circles, ~~fivefold~~ modes of career and threefold vithī.

In the description of a mare he refers to three foot-steps of visnu and the fourth footstep of a mare as if ? auspicious.⁴

He frequently refers to Ravana as ten-headed etc., as Daśanana (P. 110), Daśakantha (P. 110), Daśagrīva (P. 111) and Daśakandhara (P. 111).

Syntax :

The constitution of sentences in the text is natural. Even in long sentences, the attributes are properly arranged and the subject, object and the predicate come in proper order with the connecting words placed syntactically as near as possible. The passages containing long sentences alternate

1. UK : P. 78.

2. UK : P. 208.

3. UK : P. 125.

4. UK : P. 124.

with those with short sentences and thus a sort of a balance is kept between the two modes of expression, namely the Gaudī and the Vaidarbhī. As in Bāṇa this method creates a peculiar sonorous effect, which may be considered a strong point of the Pāṇcālī style. His prose is generally ornate and full of poetic fancies.

Although, Soddhala was fettered by the cannons of rhetoric which laid down that long compounds were the essence of prose, he displays considerable variety of style. His diction is generally smooth and graceful and he could write with force and brevity when it suited his purpose. In this connection we may refer to the passage, containing love feelings of Udayasundarī at the sight of the picture board.²

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1. UK : P. ⁹⁹ 124. - चित्रस्यापि दर्शनेन यदेवमङ्गीकृता
मन्मथेन, स्नायिता शृङ्गाररसेन, विधुस्तिता रसेन,
हृदयेन, समुज्जिता सुदूरमिन्द्रियैः, अवलुब्धा
प्रसन्नमवशतया, वशीकृता स्वपदि विसृज्येन, समालिङ्गिता
गाढगुत्कण्ठया, तन्न जाने कथमियं भविष्यति, कियद्विर
मस्मान्मल्लेशयिष्यति, कीदृशी परिणतिरिह साधयत्यते,
किमनुचिन्तयिष्यति प्राप्ता, कीदृशी कृत्वा मंस्यते जनकाः--

While describing the forest regions of Pratisthāna city, he shows his fondness for various syllables and thereby forms picturesque designs. They are shown in adjectives as :

सकणिकाः, इकिरास्ताः, प्रदत्तमात्राः, विसर्गविस्वारवत्यः
अधिरुद्धरेफाः, अक्षराणां पङ्क्तयः -- सद्भूस्वरप्रधानाः वनराज्यो
विभ्रान्तिः । (पृ. २२) .

similarly in the graphic description of the reservoir of water,

he mentions : चक्रव्यूहमिव वरुणराजस्य, यमलजातमिव
द्वितीयं मानसस्य, अतुलितमालिना पालिपल्लवेन उकारमिव
महीमातृकायाः -- (पृ. १२६) .

Soddhala has aptly used his verses to give an additional literary effect to his romance. He uses verses to resuscitate prose description by means of a more striking and pointed description in verse. He gives ślokas to present wise generalisations and thoughtful reflections. These verses are quoted as Soddhala's subhāsitās in the Appendix III. Some times he gives verses to give fitting reasons to support the situation described previously. Some of the verses are beautiful eulogies of Gods and Goddesses. He has also given eulogies of the lords of assemblies (Sabhāpatis) in the beginning of the text and of the poets in the concluding verses.

Figures of Speech :

He takes pleasure in glingling resonance of sounds by the use of Anuprāsa or alliteration and sometimes appears to make studied effort to find out words suitable to his purpose.

His verses are generally ornate and abound in literary figures. The index of verses with their figures and metres has been put in the Appindix V.

The following figures are predominantly seen in the verses of Udayasundarikathā :- Upamā, Rūpaka, Virodhābhāsa, Śleṣa, Samāsokti, Utpreksā, Paryāyokta, Drṣtānta, Prativastūpama, Apahmūti, Paryāya, Atisāyokti, Nidarsanā, Vibhāvanā, Viśeṣokti, Arthāntaranyāsa, Vyājastūṭi, Svabhāvokti, Kāvyaṅga, Bhrāntimān, Dīpaka, Malātūpaka, Vyatikara, Viṣama, Sasamdeha, Viśeṣa, Virodha, and Ekāvalī.

His prose also contains a great number of figures. We find Malopamā in the description of twin stone images¹. A beautiful mixture of Vyatireka and Śleṣa is observed in the passage².

जो हि तेजसमानयो न सूर हव

1. UK : P. 15.

2. UK : PP. 23, 24.

सहस्रशः करैः मण्डलमुत्तापयामास । न शीतोश्चुरिवापरोदगे
 वक्रतामधत्त, न सहाचिरिव दाहकृता व्यापारेण श्रुतिगु -
 त्पादयाम्यङ्ग्रे, न प्रदीप इव पात्रोपरि ज्वलितवान् । न
 माणिक्यमाणिरिव सुवर्णबन्धेषु नायकत्वमालम्बते स्म ।

A passage containing charming Virodhābhāsa is as follows¹ :- निर्मुद्रमपि मुद्रितोपसृष्टं व्यापदः, दुस्तरमपि
 तीक्ष्णमपि तरुणैः, अग्राधमपि लब्धमपि पयोभिः,
 अमलमपि मलिनमिन्द्रीवरं प्रभाभिः, पवित्रमपि
 मिश्रितमपि विन्दुमपि ।

Whenever he explains Śleṣas, used by him, the whole charm of the situation is spoiled. For example the Śleṣas on the Puṣpaśilīmukha,² Patatripravara,³ Viśikhāh⁴ and

1. UK : P. 130.

2. UK : P. 112.

3. UK : P. 5. कर्णे निमेषितपदः --- कार्यं विदधाति विनिर्मातुः ।
 --- पतत्रिप्रवर इति --- कर्णे संसिद्धप्रहतिः पुणिधिः
 पतत्रिभिः प्रवरैः धन्वी किलाहम् ।

4. UK : P. 5. पूर्वापरयोः शुद्धिं विमुच्य कुदिलकमेव विचरन्तः ।
 जयमिच्छन्ति नियुक्ताः सर्वे विशिखा रिपोरेव ॥
 --- ये हि कमसुनियुक्ताः विशिखा इति विगतशिखाः शृङ्गातराः ।

Payobhṛti¹, he has spoiled the charm of the figure.

Metrical Concept :

Soddhala was a skilled metrician. He handles various metres with facility and does not seem to have had great trouble to harmonize his eloquence with the severe exigencies of different kinds of versified style. As a rule he writes with the same fluency and lucidity, whether he uses a short metre like Anuṣṭub or composes stanzas in long metres like Śikharinī and Śārdūlavikrīḍita.

The concluding verse of each Uchvāsa, bears the Anka or of Śārasvatāsri,¹ just as we have Ānandānka in Avantisundarikathāsāra² and Lakṣmī and Śrī in the Mahākavyas, Kirātārjunīya⁴ and Śisupālavadha⁵ respectively. The Nala

1. UK : P. 58 :

1. UK : P. 19.

~~नियसति हि सप्तग्रा यत्र सारस्वताश्रीः ।~~

3. Avantisundarikathāsāra, I - 63.

~~मुत्तमा शय्या मिलितपुलकजातमुत्थाम भूयः ।
प्राप्तानन्यः ; विरतिसमये प्राप्तनीना क्रियाणाम् ॥~~

4. Bhāravi : Kirātārjunīya, I - 46.

~~दिनकृतमिव लक्ष्मीस्त्वा सा भवेत् शयः ।~~

5. Megha: Śisupālavadha , 20 - 79

~~। श्रिया जुष्टं दिव्यैः सपरहर्षैरन्वितपुष्पवर्षैः -- ।~~

~~ii श्रीशब्दरम्यकृतासगसिमाहिलक्ष्म -- । कवियंशमणनि - ५.~~

Campū of Trivikrama bears the Anka of Haracaranasaroja in the concluding verse of each Uchhvāsa.¹

In the Udayasundarikathā, we find the concluding verse of each Uchhvāsa in the Mālīnī metre and it is the poet's special trait that he uses the word 'Sārasvatasrī' in the concluding verse of each Uchhvāsa invariably as the last word of the fourth foot; while in other works, we find the Anka any where in the last verse of the canto.

Soddhala employs a good number of metres. He begins his work with Vasantatilakā and gradually indulges freely in displaying the richness of his descriptive power in a variety of metres. As the conspectus metrorum of the Udayasundarikathā was not available, I have subjoined a chart of metres and figures found in the verses of the text as an Appendix-V to these studies.

The metres in order of preponderance are as follows :—

Sardulavikridita	61.
Vasantatilakā	60
Anustup	31.

1. Trivikramabhatta : Nala Campū, I - 64.

हरचरणसरोज दुन्दुभुद्राङ्गमौले -

मदिनमदनिवासा वासरा; प्रावृषण्माः ।

Upajāti	24
Aryā	14
Sragdhara	13
Mālinī	10
Indravajra	7
Vamsastha	4
Sikharini	3
Rathoddhata	3
Harini	2
^u Dṛṭavilambita	2
Giti	1

Total number of verses in all is 235.

Soddhala again is very clever in adapting words to their sense. In fact in his writing the sound often echoes the sense. The use of appropriate words and proper metres is the expedient generally practised for this.

Harsh sounding syllables in the stanzas *svāminyāye* etc., and 'Dhṛtyāvesa...' ¹ in Sragdhara metre clearly bring out the Bibhatsa sentiment appropriate to the situation, even though they are prayers to Candī and Kṣetrapāla. A similar effect is found in the prayer of Candī, the destructive

1. UK : P. 61.

counter part of Mahākāla in the stanza ' Vidyat puñjo ...'¹
 The description of the Vetāla and Pisāca in the stanzas
 ' Maulau...' and 'Dordando...'² is couched in such terms
 as produce a terrific effect; while the reading of the stanza
 ' Sarvatrāngesu...'³ clearly brings out the heroic senti-
 ment.

He was skilled in adjusting the sound of his verses so
 as to be an echo of the sense. Witness the effect produced
 by reading the verses ' Candram...'⁴ and ' Kamlinī...'⁵
 which describe the moon that rises slowly and gently, and
 that of the verse ' Yasminnuccalite...'⁶ which describes
 the heroic march of the king Silāditya. The gorgeous descri-
 ption of lotuses in the stanzas ' Mulelpa...'⁷ and is a
 beautiful penpicture.

SENTIMENTS :

The Rasa school was founded by the author of the
 Nāṭyaśāstra and has reference to the dramatic art. The
 central pivot round which the whole Rasa system revolves is

1. UK : P. 92.

2. UK : P. 90.

3. UK : P. 81.

4. UK : P. 73.

5. UK : P. 74.

6. UK : P. 4 .

7. UK : PP. 27, 28.

the Sūtra,¹ which literally means "Rasa results from the combination of determinations, the consequents and the secondary or accessory moods (with the dominant moods, the Sthāyi bhavas)." There are certain permanent moods of the human mind called sthāyibhavas which generally lie dormant but are roused when appropriate stimuli are applied. The stimuli in a dramatic representation are words and gestures while in a poem they are words only. Just as a painter produces the illusion of reality by means of a few colours, so the dramatist or the poet by words and gestures so rouses some of the dominant moods that for the moment the spectator or reader forgoes himself and has aesthetic enjoyment of a particular kind. The resultant aesthetic enjoyment and pleasure are called Rasa.

The permanent or dominant moods that the drama or poetry may call forth are said to be eight;² love, gaiety, grief, anger, vigour, fear, repugnance, marvel. To these

1. Bharata : Nāṭyaśāstra, Chap. VI P. 272.

तत्र विभावानुभावव्यभिचारि संयोगाद्रसनिष्पत्तिः ।

2. Bharata : Nāṭyaśāstra, Chap. VI - verse 17.

रसि हृदि स्थिते शुक्तिश्च क्रोधोत्साहौ भयं तथा ।
जुगुप्सा विस्मयश्चेति स्थायिभावाः प्रकीर्तिताः ॥

some add the ninth tranquillity.¹ These dominant moods, when fully aroused by means of Vibhāvas, Anubhāvas and Vyabhicari-bhāvas attain the condition of Rasa namely,² love, Humour, Pathos, Raudra, Heroic, Bhayanaka, Bibhatsa and Adbhuta.³ Some added the ninth Rasa (santa)⁴ but Bharata and other writers on dramaturgy do not accept it as a Rasa in Nāṭya.

Rasa is so called because it is a mental state consisting of pleasure to be simply aesthetically enjoyed.⁵ Love manifests it self in relation to a man or a woman and when aroused it is furthered by such exciting causes as moon-rise, spring, flowers etc. These two viz. the fundamental determining elements of love (man and woman) and the exciting element are called Vibhāvas, the former being called Alambana Vibhāvas and the latter Uddīpana Vibhāvas. Such external manifestations as glances etc. convey the working of the emotion of love and hence are called anubhāvas. Eight of the Anubhāvas⁶ are also called Sattvikabhāvas they are, Stambha (Inactivity

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1. Dhanañjaya : Daśarūpaka - IV, 35.

2. Bharata : Nāṭyaśāstra, Chap. VI - 15.

3. Rudrata : Kāvya-lankāra, XII - 4. 'रसनाद्रसत्त्वमैजाम्'
स्तम्भः स्वेदोऽथ शोभाञ्जः स्वरभङ्गोऽथ नेपथुः।
द्वैवर्ण्यमश्रुप्रलय इत्यष्टौ सात्त्विकाः स्मृताः॥

4. Dhanañjaya : Daśarūpaka IV 4-6.

स्तम्भः स्वेदोऽथ शोभाञ्जः स्वरभङ्गोऽथ नेपथुः।
द्वैवर्ण्यमश्रुप्रलय इत्यष्टौ सात्त्विकाः स्मृताः॥

of the body), Sveda (Perspiration), Romāñca (Harripilation), Svarabhaṅga (Smattering of voice), Vaivarnya (Paleness), and Pralaya (swoon), Sāttvika means 'sattvena nirvṛtta,' brought about by the heart.¹

There are thirty three Vṛyabhicāribhavas, such as Nirveda, Glani, Sankā etc.² The eight Sthāyibhavas, thirty three Vayabīcāribhāvas and the eight Sāttvikabhāvas constitute the forty nine Bhavas.

Soddhala has delineated a number of sentiments throughout the work. He refers to his story as consisting of all the nine sentiments.³ We, however, find that he got no opportunity to depict the Santa rasa. The prominent sentiment depicted by him is Sṛṅgāra. As soon as Udayasundarī saw the picture board, she was under the influence of the dart of the god of love.⁴ Here the author has delineated the Sṛṅgāra-rasa by describing several Sāttvikabhāvas and Anubhavas such as Kampa (tremour), Romance (Harripilation), Sveda (Perspiration),

1. Viśvanātha : Sāhityadarpana III-134.

2.i.Bharata : Nāṭyaśāstra, VI, 18 - 21.

ii.Viśvanātha : Sāhityadarpana, III 141.

3. UK : P. 53.

4. UK : P. 99.

Vridārahitatva (Shamelessness), Unmāda (Love-madness) Nihsvāsa (Breath), Davathu (Heat), Dhairyarahitatva (want of Patience), Guru Vyathā (great grief) etc. This can be compared to the love-infatuated condition of Kādambari as soon as she saw Candrapīda.¹

The effect of Vipralambha Sṅgāra has been referred to in Udayasundari's activities. Her body is emaciated. She is grieved. She saw dreams. She is anxious to here about the lover. Her eyes are over the portrait. Application of different cold things to ^{alluviate} ~~alienate~~ the feverish sensation ~~as~~ excessively wet unguents, camphor, lotus stalks and the breeze of banana leaves is referred to. She asked each and every one the whereabouts of the hero by showing the picture board and at last she fell in a swoon.

The king saw the canvass having the portrait of Udayasundari. The hero's feeling of love and his longings and anxieties in love-lorn condition are vividly depicted.² When the hero and the heroine meet, we have Sambhoga Sṅgāra. The poet has mentioned that love was freely exchanged.³

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1. Bāna : Kādambarī (Peterson's edition), PP. 44-45 para 192.
 2. UK : P. 119.
 3. UK : P. 125.

Heroic sentiment is depicted in the march of king Silāditya against Dharmapāla of Uttarpatha and the fierce fight between Kalāditya and Dharmapāla.¹

The Uttarases of Kumārakesari² when he is ready to go to Lankā and the speech of Malayavahana when he is engaged in fight with Mayābala,³ also contain heroic sentiment.

Vasantsila was wonderstruck to hear the voice⁴ from the mouth of a parrot. It is an example of Adbhuta Rasa. The same sentiment is depicted when the waters from the matted hair of Rudra flew in the fire.⁵

Bhayanaka rasa is depicted in the frightened condition of animals in the forest when the king is engaged in hunting.⁶ The description of the demon Mayābala⁷ depicts Raudra rasa. Prayers to Mahākālī,⁸ Kṣetrapāla⁹ and Candī¹⁰ depict the

1. UK : P. 6.

2. UK : P. 56.

3. UK : P. 81.

4. UK : P. 28. अहो वैचित्र्यमेतस्य --- क्वापि देहिनि ॥

5. UK : P. 82. इत्येवमद्भुतरसावेशाद् ---

6. UK : P. 43.

7. UK : PP. 75-76. --- आकारभासुरं राक्षसं ददर्श ।

8. UK : P. 61. स्वामिन्यार्थे --- श्री महाकालि दिव्ये ॥

9. UK : P. 61. धृत्वोपेश --- क्षेत्रपालं नमामि ॥

10. UK : P. 92. विद्युत्पुञ्जो गजेन्द्र --- दन्तदण्डं नमामि ॥

feeling of devotion mixed with Bibhatsa Rasa.

The description of Pretavana¹ containing the verses and the prose part depict the Bibhatsa Rasa. The wind blowing in the Pitrvana and the fierce sounds heard in that place contain the same sentiment.

When Tāravali saw the picture in the presence of the king, her sorrow of separation from her female friend was refreshed and her eyes were bedimmed with tears and suddenly the words came out piteously, " Oh, Udayasundari, where are you ? Since long you are seen only in the picture" and holding her forehead in her arms she wept bitterly.² This incident depicts Karuna Rasa. The passage which contains the description of the piteous condition of Tāravali when she was harrassed by Mayabala and how the king pacified her also depicts the Karuna Rasa.³ As soon as the monkey took his seat on the arm of the king, Udayasundari was highly perturbed to see the situation. She invokes in piteous words, the deities for the protection of the king.⁴

.. We find a tinge of humour in the description of various
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1. UK : PP. 90-91.
2. UK : P. 116.
3. UK : P. 77.
4. UK : P. 137.

kinds of quarrels mentioned by the hero in his conversation with Mayābala.¹

Thus Soddhala has not depicted only the Sāntarasa. He has tried to depict all the Rasas, not excluding Bibhatsa and Adbhuta with more or less success but is grand only in Śṛṅgāra and Vīra.

POWER OF DESCRIPTION :

Description has always been a predominant feature of an epic, a prose romance and a Campū, because therein the author's power of observation, perception, imagination and presentation is seen to its fullest extent. Therein also the author is able to display his mastery over vocabulary and word music.

Following the general trend, the author of Udayasundarikathā also has given us a dense and luxuriant out-put of varied and wearied descriptions. In order to study them systematically, we may classify and tabulate them in accordance with their contents and subject-matter.

(a) Descriptions of Human Beings or Human Actions :

In this category the following descriptions deserve notice :-

1. UK : P. 79.

(i) Description of Goddess Lakṣmī and her visit to king Śilāditya.¹ Description of the fight between Śilāditya and Dharmapala and the bloodshed in the armies.²

(ii) Description of the hero : As soon as Citrasikha after his change of form observed king Malayavāhana, the poet finds an opportunity to give an elaborate description of his hero. It is given in detail with a number of similes. Almost all his limbs of the body are described in a very beautiful manner.³ His condition in love as soon as he saw Udayasundari in the picture is also described.⁴

(iii) Description of the heroine : As soon as the description of the hero ends, in the next passage, we find the description of the heroine painted on a Canvass.⁵ She is compared by means of female standards of comparison and described with various attributes. Again we have her description by the hero himself, when he saw her in person.⁶

1. UK : PP. 9-10

2. UK : P. 4.

3. UK : PP. 50-51.

4. UK : P. 119.

5. UK : PP. 52.

6. UK : PP. 133-134.

The poet has also described the crowd of virgins, that was seen by Kumārakesari. Amongst them he saw a beautiful lady, the mistress of all. She is no more than Udayasundari and the poet again gives full description of her beauty in all limbs.¹

(iv) Description of the demon : The fierce form of the demon in the pitchy darkness is described in detail.² So also the piteous condition of the female ascetic harrassed by him is described in a way to create sympathy with her.

Besides these, there are descriptions of Śikhandatilaka, the lord of the Netherland and a descendant of the sage Sankhapāla, of Vijayarekhā. The consort of Śikhandatilaka,³ and of a Kāpālika which depicts Bībhatsa Rasa.⁴

(b) Descriptions of inanimate objects and animals :

Soddhala is a devotee of Sarasvatī, the goddess of learning. No one could go forward on his journey without her worship and so he takes an opportunity of describing the temple of Sarasvatī.⁵ The city Pratisthāna on the bank

1. UK : PP. 66-67.

2. UK : PP. 75-76.

3. UK : PP. 94-95.

4. UK : PP. 61-62.

5. UK : PP. 13-14.

of the Godāvārī in the Kuntala country with its prosperity in wealth and learning in those days is described.¹ The great agitation of the court at the time of its dispersal is also described.² Description of Mathurā and that of Yamunā suggest the prosperity of the king Kalindaketu.³

A great temple which was seen by Kumārakesari during his journey is described in detail.⁴

Description of the sword in the hand of the demon creates wearisome atmosphere.⁵ Description of the cementary depicts Bibhatsa Rasa.⁶ We also find the description of the Netherworld in detail.⁷

Fury of hunting in the forest and its effect on various forest animals is terrific.⁸ The monkey who was pursued by

1. UK : PP. 20-21.
2. UK : P. 39.
3. UK.: PP. 54-55.
4. UK : PP. 64-65.
5. UK : PP. 82-83.
6. UK : PP. 90-91.
7. UK : P. 98.
8. UK : PP. 43-44.

Malayavahana seated on a mare is described in detail.¹ We also find a description of the mare brought by a forester to Malayavahana.² The mountain seen by Malayavahana is compared to various wellknown mountains by means of different attributes.³ In the description of a gem, we find some noteworthy flights of imagination.⁴

There are also descriptions of Lankā⁵ and Indivara city of Netherworld.⁶

(c) Description of Nature :

The third class can be made up of the descriptions of nature and the effect of nature on worldly objects. The poet indulges in the descriptions of seasons as other Campūkara do. He refers to three main seasons, viz. Autumn, Spring and the Monsoon.

His Treatment ^{of} About The Seasons :

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1. UK : P. 126.
 2. UK : PP. 124-125.
 3. UK : P. 128.
 4. UK : P. 131.
 5. UK : P. 84.
 6. UK : P. 94.

With the advent of the autumn season the cool breeze fragrant with the sweet smell ~~Kalhara~~ blows, the quarters look beautiful, the water loses its turbidity, mud dries up, the sky has the clear-rayed moon, free from obscuring clouds. The forest regions are covered with flowering Saptacchada trees, the gardens with beds of flowers and fields with ripening paddy. Lakes look lovely by the presence of the infatuated pairs of swans and the bright blooming white and blue lotuses.

The autumn, says the poet, holds out peculiar facilities for carrying a military campaign and thus actuates a conqueror to undertake ~~and~~ expedition. The war-elephants in their rutting condition are eminently fitted for fighting and the roads being dried up afford easy passage to troops. The following objects have been noted by the poet as the companion of the season. Saptacchada, Bandhuka, Kasa, Sephalika, Kalama, Sali, Kalhara, Lotuses of various kinds and the swans and also the cranes. Its excellence is enhanced by the awakening of Visnu after his four month's sound sleep.¹

The spring comes with young mango blossoms and swarms

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1. UK : PP. 25-26.

of bees. Trees put forth flowers, winds blow fragrant from the southern direction of fragrant with camphor. The Cuckoo, is intoxicated with the liquor of the juice of mango blossoms. The Bakula, Patala, Asoka, Punaga and mango put on a new role of blossoms in this season and so it is the youth of trees. The characteristic features of the spring are the notes of the cuckoo, the southern wind, the fragrant mango blossoms, the splendour of the red Asoka and the delighted humming bees. All these associated with the spring create a passion of love and one feels that the love incarnate cupid as if rules over the whole atmosphere in this season.¹

The rainy season is conspicuous with dark clouds rumbling with thunder, dazzling with lightning and hanging low with the weight of water. The poet takes this opportunity and describes the clouds, the rainbow, the cranes, the lightning, and the peacock which are its associates. The swelling tanks and rivers which are regularly fed with heavy torrents of rain, rush forth in sharp currents. Pastures grow up and the forest regions are full of fresh verdure. Directions are noisy with the cries of delighted peacocks, and the breezes blow fragrant by the touch of Kadamba flowers.²

1. UK : PP. 121-123.

2. UK : P. 103.

Besides the seasons, we have the descriptions of reservoirs of water and the forest regions of Pratisthāna city. The beauty of lotuses and their exact condition is depicted in verses. The forest regions are described as painted in a picture with actual designs of alphabets. The sprouts, blossoms, flowers and the fruits are described fully by the poets.¹

Description of a Hunting Forest (Mrgayā-vana) :-

It is noisy with the troops of horses, and the rush of hunters and is dusty with the mass of the pollen of flowers scattered by the hoofs of horses. It suggests an evil omen for forest creatures such as Kola, Citraka, Sairabha, Mrga, Sārdūla, Sasaka, and Samvara. Forest animals such as the bear, the deer, the monkey, the peacock etc. and their distressed conditions when wounded are described in verses.² It seems that he is influenced by Kalidasa in this description of hunting. The poet has described the morning and its effect on the various activities of human beings and also the cool breeze coming in the morning.³ The noon is associated with the scorching heat of the sun and its effect on the animals

1. UK : PP. 21-22.

2. UK : PP. 43-44.

3. IK : P. 114.

and their activities are described. Even the water of the stream was as if boiling. The quarters were reddened and the regions of the earth were as if dried up.¹ The description of the twilight has been given in verses.² The pitchy darkness is described in a series of similes. Then follows the appearance of the moon in the sky. The description of the moon is one of the finest pieces of Sanskrit poetry.³

A pleasure garden named Kusuma^usndara is described in detail. Its beauty is enhanced by the expanse of the following trees : Tamāla, Suradāru, Candana, Ghanasāra, Sarala, Kaila, Lavanga, Punnaga, Pātaliⁿ Nipa, Campaka, Mucukunda, Kaisara, Asoka, Panasa, Amra, Jambuka, Jambiraka, Kramūka, Nalikēra, Kharjurika, Akola, Badara, Nirgūndi and others.⁴ He has also mentioned other trees such as Khadira, Sāka, Sākholā etc., in the description of a big forest.⁵

In the description of nature Soddhala tries to associate

1. UK : P. 45.

2. UK : P. 115.

3. UK : PP. 73-74.

4. UK : PP. 46-47.

5. UK : P. 60.

human feelings with it and thus his nature becomes alive. This personification of nature is a good trait of the style of Soddhala except when it is not an artificial imitations of great masters like Kalidasa and others. For example, we may cite the verse, "Kumbhah" ¹ etc.

MYTHOLOGICAL ALLUSIONS :

His descriptions are full of Puranic references. These allusions are mostly incorporated in the form of similes. A number of Vedic and Puranic gods and goddesses are referred to in the work, and their powers and activities^{an} mentioned. Many of the incidents like the myth of the churning of the ocean² and the acquisition jewels, blocking of Agastya by Windhya³, burning of cupid by the third eye of god Siva⁴, austerities of Parvati,⁵ the rape of Ahlyā^a by Indra,⁶ cutting of wings of the mountains by the thunderbolt of Indra,⁷

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1. UK : P. 42.
 2. UK : PP 10.
 3. UK : PP. 94, 118, 130.
 4. UK : PP. 23, 36.
 5. UK : P. 128.
 6. UK : P. 36.
 7. UK : P. 82.

course to Urvasi by Indra¹, the flow of the Ganges from the matted hair of Siva² etc., have been referred to frequently.

Incarnations of Visnu viz. Kumāra, varāha, Nrsimha, Parasurāma, Rāma and Kṛṣṇa are mentioned. Puranic female characters such as Rati, Gauri, Lakṣmi, Sāvitrī, Udanvatī, Sarasvatī, Rohinī, Mahī, Keśavī and Arundhatī are also referred to³. The other Puranic characters mentioned are Tāraka⁴, Kārtavīrya,⁵ Swāmin,⁶ Agastya⁷, Dhīṣana⁸, Saṁkarsana⁹ etc.

We also find allusions from the Rāmāyana and the Mahābhārata side by side. Number of characters such as Vasistha, Viśvāmitra, Daśaratha, Rāma, Hanumāna, Nāla, Nīlāṅgada Sugrīva, Rāvana, Vibhīṣana and others are referred to. From the Mahābhārata he has referred to only two characters, Bhīma¹⁰

1. UK : P. 52.

2. UK : P. 82.

3. UK : P. 53.

4. UK : P. 75.

5. UK : P. 78.

6. UK : P. 78.

7. UK & P. 128.

8. UK : P. 8.

9. UK : P. 83.

10. UK : P. 86.

and Drauni.

It shows that he had a wide range of study of the Purāṇa literature, the Rāmāyana and the Mahābhārata.

SODDHALA'S ERUDITION :

The author has referred to a number of Sāstras and works of literature. When he was asked by Talaka about his work, the later refers to logic, poetics, scriptures, legends, archery, medicine, poetry, romance, drama and legal treatises.

Soddhala is well-versed in poetics and metries. His scholarship can be gauged from the various references to the style, plot, figures, metres, sentiments and his literary views. A number of puranic references to incidents, characters, and the geographical data show his knowledge of the Purāṇas.

A number of characters from the Rāmāyana have been referred to, as shown before. The incidents of the Uttarakāṇḍa of the Rāmāyana have been summarised by him. He refers to the abduction of Sītā,¹ the garden of Rāvana, the death of Akṣa, Jambumālī, Meḍhanāda and others, the battle of Rāma and Rāvana, the advice of Mandodarī to Rāvana, the death of Rāvana etc. He has mentioned the word Rāma Rāvaniya Vṛttāṅga (p. 111). Moreover, with full respect he eulogies Vālmiki as the foremost of all sages and the first poet. He

1. UK : PP. 109-111.

has also eulogised Vyāsa, the author of the Mahābhārata and refers to two characters of Bhīma and Drauni. This shows his proficiency in the Rāmāyana and the Mahābhārata.

He was influenced by the previous Sanskrit poets like Bhāsa, Kālidāsa, Bāṇa, Bhavabhūti and others. Besides these, he eulogises Guṇādhyā, Bhartṛmendha Vākpatirāja, Abhinanda, Rājasekhara and Kumāradaśa.¹ This shows that he must have carefully studied the literature of almost all the poets before him. especially of all those whom he mentions in the eulogy.

In the list of friends, he mentions learned Jain preceptors, such as the great poet Candanācārya, the author of Aśokavati; Mahākīrti, a Digambara preceptor, well-versed in three languages (Bhāṣātraya-vipaṅcaka) Vijayasimhācārya, also named as Khadgācārya by Nāgārjuna and Indra, the author of Ratnamāñjarī, a Campū-kathā. It shows that Soddhala moved in a learned society of cultured taste and the polish of his style shows the influence of the society in which he moved.

We have tried our best to find some sort of account about the above-mentioned Jain poets and preceptors, as

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1. UK : P. 154.

they were the contemporary of Soddhala, but these authors and their works do not find any mention in Histories of Indian Literature and else where. Thus the names² these writers and their works do not help in throwing light over Soddhala, as a contemporary writers.

Soddhala also was wellversed in the science of horse breeding. He mentions eightfold characteristics of a good horse.¹ (i) In the constitution of the body, the horse should have proper ^ehight, length and stoutness as compared with the standards of these measures. (ii) The pair of ears should be small. (iii) The mane, the skin and the hair should be soft. (iv) The knee, the lower part of the leg and mouth should be without redundant flesh. (v) The eyes, the back and the breast should be really glossy. (vi) The neck should be protruding. (vii) The hoofs should be hard. (viii) The forehead, the waist, the shoulders, the back and the chest should be large.

His views regarding political matters connected with the selection and appointment of a minister¹ has been already noted. He says secrets are disclosed when they reach six ears.² Significance of forgiveness and patience has been

1. UK : P. 8.

2. UK : P. 57.

Vide, Apte M. S. : The first tantra of Visnusarman, P. 99.

जहकणो निद्यते मन्त्र जहकणो न निद्यते ।

mentioned. He also refers to aggregate of six internal enemies or vices.¹ These show his acquaintance with Political matters.

He mentions a number of plants and trees in the description of Kusumasundara garden.² He has also mentioned a number of animals in terrified condition in the description of hunting.³ These plants, trees, animals and birds are already noted in the power of description to these studies. Thus it can be observed that he had ~~had~~ wide range of knowledge of the flora and fauna.

1. UK : P. 70.

2. UK : PP. 46-47.

3. UK : PP. 43-44.