

CHAPTER EIGHT

THE PLOT AND THE MOTIFS

The plot of the TM comprises two chief narratives : (i) the love-story of Harivāhana and Tilakamañjarī ; and (ii) that of Samaraketu and Malayasundarī.

The story deals with two births of both these pairs of the heroes and the heroines ; but the incidents covered in the TM mostly refer to the human birth of both these pairs. Of the two heroes, Harivāhana is a human prince by birth but later on wins Vidyadharahood, while Samaraketu is a human being throughout. Of the heroines, Tilakamañjarī is purely a divine ~~the~~ Vidyādhara - damsel, while Malayasundarī is semi-divine being a child of a Vidyādhara mother and a human father. Thus the equation covering the two births of both the pairs of the heroes and the heroines will be :

Vaimānika god Jvalanaprabha	====	Prince Harivāhana;
Vaimānika god Sumāli	=====	Prince Samaraketu;
Priyaṅgusundarī	=====	Tilakamañjarī .
Priyamvada	=====	Malayasundarī.

Let us now separate the two narratives and see how they are blended and at what points.

I : THE MAIN PLOT :-

The main plot consisting of the love-affair of Harivāhana and Tilakamañjarī treads along the following course :-

King Meghavāhana of Ayodhyā meets the Vidyādhara Muni who confers on him the Aparājitā Vidyā and advises him to worship the goddess Śrī in order to obtain a male child to inherit his throne. During the course of his worship the king visits the holy Śakrāvatāra temple of Lord R̥sabha where he meets the Vaimānika god Jvalanaprabha who presents to him the Candrātapa necklace. When the king offers the necklace at the feet of the image of the goddess Śrī, there appears a Vetala who puts the king to a severe test of making him offer his head in his propitiation. But the king passes the test successfully and the goddess presents to the king a ring named Bālārūna and confers on him a boon as a result of which queen Madirāvatī gives birth to Prince Harivāhana.

This part of the story serves as the background of the main-plot concerning Harivāhana. Even then the characters like the Vidyādhara Muni, god Jvalanaprabha, the incidents of the Aparājitā Vidyā, the Candrātapa necklace, the Vetāla who is really the Yakṣa attendant of the goddess Śrī, the Bālārūna ring presented by her to King Meghavāhana

— all these characters or motifs are so skillfully introduced that one does not easily realize their significance till the story progresses to a considerable length.

The Bālārūṇa ring is sent by Meghavāhana to Vajrāyudha his Commander-in-Chief who has started on a campaign against King Kusumasekharā of Kāñcī. Meghavahana's army is attacked during the night by Samaraketu (the son of King Candraketu of the Siṃhala country) who has come to Kāñcī to assist him against Vajrāyudha. Samaraketu's forces are routed due to the magic power of the Bālārūṇa ring and Samaraketu is captured alive. The mystic power of the ring inspires him to pay a visit to King Meghavāhana, who appoints him as the principal friend of Prince Harivāhana.

Prince Harivāhana falls in love with Tilakamanjarī at the sight of her portrait which is presented to him by Gandharvaka who leaves him with a promise to return after delivering a message to the Vidyādhara King Vicitravīrya and to Gandharvadattā. But Gandharvaka does not return and Harivāhana feels restless and love-lorn. At last he sets out on a sight-seeing tour of his father's domain during which on the strength of his musical talent he tries to tame a mad elephant which flies and kidnaps him to Vidyadhara region of Mount Ekaśṛṅga. Suspecting some some superhuman agency under the guise of the flying

elephant he takes out his dagger at the sight of which the beast suddenly dives, along with Harivāhana, into the waters of the Adṛṣṭapāra lake and disappeared.

Harivāhana swims to the shore and reflects on this strange experience. As he sets out to search in some direction for a village or a town, he notices a row of foot-steps from amongst which a particular delicate pair attracts his attention. As he follows it up, he reaches near a Cardamom bower in which he sees a dazzling girl. She, however, does not speak even a single word with him inspite of his assurance of due courtesy, and goes away. The prince then remembers her to be the one whose portrait was presented to him by Gandharvaka. Having roamed in the forest in search of the girl he returns to the bower where he passes the night. Next morning he follows the row of the foot-steps again and reaches a monastery where he meets an ascetic girl - Malayasundarī - who takes him to her residence and on his enquiry relates her account of love with Samaraketu and her vicissitudes. Harivāhana consoles her with the assurance that Samaraketu was living. As he expresses a wish to send a message, a parrot comes down from a nearby tree and accepts in human tongue to undertake the task. Next

morning when he is sitting in the hermitage with Malayasundarī, there comes a message from love-sick Tilakamañjarī calling the former to her. Malayasundarī, however, excuses herself from seeing her on the ground that she has got to attend a distinguished guest like Harivāhana. This brings Tilakamañjarī to the monastery, where she offers a Tāmbūla to the prince, and invites him to her palace. All of them go there in procession and stay there for some time. Tilakamañjarī gives a divine cloak to Harivāhana to enable him to see the city unnoticed by anybody. On touching the magic cloak the parrot in his lap is transformed into a man who turns out to be Gandharvaka who brings the news about Samaraketu and a message from him for Malayasundarī. Harivāhana sets out with Citramāya in search of Samaraketu and comes to Ayodhyā in an aeroplane provided by Tilakamañjarī. On reaching Ayodhyā he comes to know that Samaraketu has left in his search after the incident of the strange mad elephant. Harivāhana also arrives at the place from where the elephant kidnapped him, and continues the search of Samaraketu.

Meanwhile Citramāya returns to Tilakamañjarī, whom he informs about what has happened. Tilakamañjarī deposes Gandharvaka with Citramāya and a troop of thousand Vidyādhara

soldiers to help Harivāhana and bring him back to the divine hermitage where she awaits the prince's arrival. Harivāhana prefers to camp at the Lahitya mountain and carries on the search operation therefrom with the help of the Vidyādhara soldiers.

One day, the treasurer brings to him the Candrātapa necklace and the Bālārūna ring from Meghavāhana. Harivāhana sends both these things to Tilakamañjarī and Malaya-sundarī, as presents. Next morning arrives Caturikā with a letter from dying disillusioned Tilakamañjarī, who is reminded of her past birth and hence conveys her inability to proceed further in love with Harivāhana. The prince is now desperate and out to end his life from over a precipice, when he happens to see the competition of a Vidyādhara couple to die first. Harivāhana takes mercy on them and promises to attain divine powers on their behalf and undertakes the mystic penance lasting for six months, at the end of which he attains Vidyādharahood and is coronated as the emperor of the Vidyādharas of the northern Vaitāḍhya range.

Tilakamañjarī, on the other hand, loses all hopes of meeting Harivāhana again as she remembers, at the sight of the necklace, Jvalanaprabha as her lover in the former birth and starts on a pilgrimage during which she meets

the Mahārṣi who reveals to her the identity of Harivāhana with Jvalanaprabha and of herself with Priyaṅgusundarī in the previous birth.

Harivāhana enquires about Tilakamañjarī just before his coronation and immediately proceeds to meet her. Both are then happily married together in due course. Meghāvāhana passes on to him the kingdom of Ayodhyā and all live together happily.

II : THE BY-PLOT :-

The bye-plot consisting of the love-affair of Samaraketu and Malayasundarī is really supposed to be only secondary and meant to serve as a background in contrast to the divine love between Harivāhana and Tilakamañjarī. But it is this secondary story that occupies more space in this novel. This by-plot proceeds along the following lines :

King Candraketu of Sindhala country had a son named Samaraketu whom he coronated as his heir-apparent, though he was a young boy of sixteen, and put him in command of an expedition against his resṭive feudatories. He was accompanied by Tāraka, a brave Baniā youth put in charge of his naval crew. Having subdued the feudatories, he pitched his camp on the shore of the southern ocean. At

midnight they heard divine music. Samaraketu set out, in a boat with Tāraka, to trace its source. The music took them to an island with a castle in the midst of the stormy ocean, but suddenly the tunes died down. The party was in great difficulty and passed the night in the boat on high sea. Next morning as they were searching for an inlet into the castle-wall on the island, Samaraketu chanced to see a young girl and at once he fell in love with her.

The young girl was Malayasundarī, the daughter of King Kusumasekhara of Kāñcī and his Vidyādhara wife Gandharvadattā, the daughter of the Vidyādhara Emperor Vicitravīrya. The island was called Ratnakūṭa, the place of the fortnightly worship of the image of Lord Mahāvīra Jina by the Vidyādharas. Malayasundarī was stealthily carried while asleep and brought there by the Vidyādharas in order to dance on the occasion of the festival of the Holy Bath Ceremony of the image of Lord Mahāvīra. At the end of the ceremony, having come to know that she was the daughter of his daughter Gandharvadattā who was ~~long~~ lost long back in her childhood, the Vidyādhara emperor asked his attendants to entertain her and show her round the whole island. When she was looking towards the ocean from over the castle-wall, she

happened to see Samaraketu and fell in love with him at first sight.

But it was not easy to communicate with each other as Malayasundarī was accompanied by the attendant, Vasantasenā and other princesses. Tāraka conveyed to her the love-sick condition of Samaraketu under the pretext of a loud homily to the boat. Meanwhile there came the son of the priest of the Jina temple to give her back the girdle-jewel which had dropped during her dance and to give as a token of grace for her the holy sandal paste and the garland offered formerly to the image of Lord Jina. She threw the garland straight into the neck of Samaraketu from over the castle-wall under the pretext of worshipping the ocean. Taking back the jewel from the boy she loudly said – indirectly to Samaraketu – that she will accept it (him !) after reaching Kāñcī (girdle; the city of that name also). And the moment she applied the holy sandal on her forehead she disappeared to the view of Samaraketu.

Samaraketu then fell into the ocean out of unbearable grief of unfulfilled love. Tāraka followed him into the waters in order to save him. Seeing this Malayasundarī also threw herself into the ocean to commit suicide. All of them were saved, without their knowledge, by the

Yakṣa named Mahodara. She, thus, found herself lying in her bed in the bed-chamber of her palace. She related her experience to her companion Bandhusundarī and passed her time in love-stricken condition. Samaraketu and Tāraka, then, returned to the Siṃhala country with their naval fleets. Then came the sad news that Kāñcī was invaded by the forces of Ayodhyā under the command of Vajrāyudha who had laid a heavy siege around the city. King Kusumaśekhara had sent a word to various neighbouring kings for assistance. King Candraketu of the Siṃhala country deputed Samaraketu at the head of his forces to rush succour to and reinforce Kusumaśekhara. But the siege could not be broken. At last the king lost all hopes and decided to make peace with the enemy by offering his daughter Malayasundarī in marriage to Vajrāyudha. At this Malayasundarī tried to commit suicide by hanging herself in her palace garden, but was fortunately saved by Bandhusundarī who kept a vigilant eye on her, and obtained in the nick of time the help of love-sick Samaraketu who also had lost all hopes of again meeting his beloved and was about to commit suicide in the temple of Love-god. Samaraketu decided not to take advantage of the opportunity and flee with her, but on the contrary he sent her back to her parents who repented for their

for their offer to Vajrāyudha and decided to save her honour by sending her away to a distant hermitage on an island in the midst of the southern ocean.

That same night Samaraketu led a surprise attack at midnight against the forces of Ayodhyā, but he was captured alive. Though he was properly treated and let free, he wished to see King Meghavāhana whose wonderful divine ring turned the tables against him during the night fight. On his arrival at Ayodhyā he was received with due honours by Meghavāhana who recognized his youthful qualities and appointed him as the principal friend of Prince Harivāhana. When Harivāhana grew love-sick after having seen the portrait of Tilakamañjarī and set out on the tour, he accompanied him. Later on when the prince was kidnapped by the mad elephant, he continued his search single-handed, and after facing many hazards he reached the Aṛṣṭapāra lake and the divine temple of Jina, where he met Harivāhana again.

Malayasundarī, on the other hand, unable to bear the pangs of separation both from her parents and her lover, tried to drown herself into the ocean, but was somehow transported by the superhuman agency, viz., Mahodara Yakṣa, to the Aṛṣṭapāra lake. There also, as she was about to drown herself into the waters of the

lake, she came across a letter from Samaraketu urging Bandhusundarī to guard her friend Malayasundarī and assure her about his welfare. Malayasundarī, thereupon, began to lead a life of an ascetic in expectation of her lover. When she met Harivāhana she related to him her vicissitudes and got from him an assurance about Samaraketu's well-being. At last she came to know from the Maharṣi about their identity, she being Priyamvadā and Samaraketu being her lover Sumālī in the previous birth. When Samaraketu arrived at the Suvela region of the Vidyādhara, both these lovers were united in marriage at the hands of the Vidyādhara King Vicitravīrya who recognized her as the daughter of his long lost daughter Gandharvadattā.

III : BLENDING OF THE NARRATIVES :-

The two plots run along independent lines interlocking at the following points:

(i) The friendship of the previous birth between Jvalanaprabha and Sumālī survives and brings them together in their human birth as Harivāhana and Samaraketu respectively. Their beloveds, viz., Tilakamañjarī and Malayasundarī respectively are likewise friends in their previous celestial birth as Priyāṅgusundarī and Priyamvadā respectively.

(ii) The divine Bālārūṇa ring presented by the goddess Śrī to King Meghavāhana, attracts the heart of Samaraketu towards the king and unites him with Harivāhana in friendship.

(iii) The strange incident of the flying elephant takes Harivāhana to the Vidyādhara region of the Vaitādhya mountain where he is coronated as the emperor of the Vidyādharas. It also leads Samaraketu there in his search. The attainment of Vidyādharahood on the part of Harivāhana brings in its turn the help of divine agency at the hands of Tilakamañjarī and brings about the otherwise difficult union between the unlucky and miserable pair of Samaraketu and Malayasundarī.

(iv) The Maharṣi appears at the beginning of the novel in the form of the Vidyādhara Muni and at the end he provides the missing link of the identity of the two pairs of lovers in their previous births.

IV : THE MOTIFS :-

Dhanapāla has utilized the following motifs for the progress of the story from point to points: (1) The lack of a male child; (2) The Vidyādhara Munis; (3) The divine necklace Candrātapa; (4) Worship of deities and Tīrthaṅkaras; (5) The Vetāla; (6) The divine ring Bālārūṇa;

(7) A night-attack; (8) Naval Expedition; (9) the messages; (10) Portrait of a young girl; (11) The flying elephant and its pacification by music; (12) Invocation to a boat; (13) The holy sandal paste and the garland; (14) The sack of the cities; (15) Kidnapping young girls; (16) Attempts at suicide; (17) The boon and the bane; (18) The parrot; (19) The magic mantle; (20) The divine aeroplane; (21) Prayers to the Tirthankaras and others; (22) Significant bardic utterances; (23) Philosophical discourse; and (24) Penance.

(1) Lack of a Male Child :- King Meghavāhana and his queen Madirāvati's yearning for a ~~male~~ male child induces the king to undertake penance as suggested at first by the bard's morning verse. This resolve attracts the attention of the divine agency in the form of the Vidyādhara Muni who guides them both to their desired goal of ~~obtaining~~ obtaining a male issue through the worship of the goddess Śrī. The deep longing of this royal couple also provides the necessary opportunity for the human incarnation of the Vaimānika god Jvalanaprabha, who was about to descend from the Saudharma heaven as his store of merits was almost exhausted. He had also earned profuse merit by ~~understanding~~ undertaking the pilgrimage of all the holy rivers, lakes and shrines of

Jain Tīrthaṃkaras and cosequently he had qualified for a ~~noble~~ descent into a noble human family which would provide proper facilities for his further attainment of final emancipation.

(2) The Vidyādhara Munis :- In all four Vidyādhara saints with supernatural attainments have been introduced by Dhanapāla, viz., (i) the Vidyādhara Muni, (ii) Muni Mahāyaśas, (iii) Muni Sāntātapa, and (iv) Jayantaswāmin.

(i) The Vidyādhara Muni¹ is seen by ^{the} a/royal couple - King Meghavāhana and his queen Madiravatī - when they were sitting on the terrace of their royal palace. The Muni being a Vidyādhara, possesses superhuman attainments like travelling by aerial path and knowing the past, present and future events. He is evidently a saint without any label like a Jain or a Brahmanical one, though he is intended to be a Jain one by the auther. He advises the king to worship the goddess Śrī in order to obtain a male child. Not only that, he imparts the mystic formula (mantra) of the Aparājitā Vidyā along with its 'Kavaca'. This initiation serves to elavate, on the one hand, the king by attainment of supernatural grace and, on the other hand, the queen who undergoes the separation which in itself is a sufficient, though passive, penance. This spiritual purification and sublimation of the would-be

1.TM(N).pp.23-33.

parents prepares the ground suitable for the comfortable descent of the celestial spark, viz., god Jvalanaprabha. It is this same Muni who later on appears again towards the end of the novel in the form of Mahārṣi,² who reveals the identity of the previous births of both the pairs of the heroes and heroines. Dhanapāla has only slightly hinted³ at the identity of the Mahārṣi with the Vidyādhara Muni. The Muni is thus the very soul of the religio-moral aspect of the novel, the TM. Dhanapāla has presented the moral of his novel on the form of a discourse⁴ put in the mouth of the Mahārṣi. He is vital factor in the maintenance of the suspense in the story as well as in resolving it at the end.

(ii) Muni Mahāyaśas, who is but mentioned only once,⁵ serves as the link in the revelation of the identity of Malayasundarī's mother Gandharvadattā with the lost daughter of the Vidyādhara Emperor Vicitravīrya. This revelation serves to bring in the assistance of the divine agency necessary for bringing about the otherwise difficult union between Samaraketu and Malayasundarī.

It is due to this revelation that Patralekhā, the celestial queen of the Vidyādhara King Cakrasena, takes special care of Malayasundarī, and it is again due to

2. TM(N).pp.406-413.

दिव्यराधनस्य तस्यैव साकेतनरपतेर्मेघवाहनस्य

4. ibid. pp.406 ff.

3. ibid. p.412:.. मयेव पूर्वकालमुप-

5. ibid. p.272.

this revelation that Vicitravīrya, who takes away Malayasundarī to Suvela region, deposes Kalyāṇaka with an aeroplane to fetch Samaraketu to offer to him Malayasundarī in marriage. Behind all this is the innocent-looking and hinted prediction of Mahāyaśas who prophesied that Gandharvadattā will be united with her kith and kin when her daughter gets married. The natural device of indicating this prophesy by putting it in the mouth of young and hence bashful Malayasundarī serves also to enhance the suspense regarding the impossibility of her marriage.

(iii) Muni Sāntātapa never appears as a character. He is mentioned thrice as "Kulapati" and his penance-grove is called "Praśāntavairāśrama" where young Gandharvadattā is safely left by Samarakeli the harem-attendant of Emperor Vicitravīrya.⁶ It was here that Gandharvadattā got married with King Kusumasekhara of Kāñcī. And it is to this very same hermitage again that Malayasundarī is transported in order to save her from the disgrace of being forcibly married to Vajrāyudha, the victorious Commander-in-Chief of King Meghavāhana.⁷ The hermitage of this Muni thus serves to mitigate the misfortunes of doomed souls and provides a sort of an intermediate

6.TM(N).pp.342 ff.

7.ibid.pp.330 ff.

station for purification through suffering.

(iv) Jayantasvamī is referred to by Mahārṣi in his discourse. He is an omniscient saint lodged in the "Puṣkarāvati" heaven on the celestial plane. It is this Jayantasvāmī who assures Priyaṅgusundarī and Priyamvadā, the deserted divine beloveds of Jvalanaprabha and Sumālī respectively, that they will be united with their lovers and will regain their special divine faculties when they obtain divine ornaments.⁸ This prophesy serves a dual purpose: (a) It is responsible for the temporary disillusionment of Tilakamañjarī who remembers her past birth at the sight of the Candrātapa necklace and sends cold message to Harivāhana, who consequently is heart-broken and resolves to commit suicide by throwing himself down the precipice called Saṁhāra;^(b) It is indirectly instrumental to the attainment of the divine powers and the consequent Vidyādhara hood by Harivāhana through the agency of the magic illusion conjured up by Anaṅgarati. The faith in this unfailing prediction helps Priyaṅgusundarī who has to suffer not much, while the scepticism with regard to its fulfilment on the part of Priyamvadā subjects her, in the next birth as Malayasundarī, to unbearable

8. TM(N).p.407-408: ... भारते वर्षे ... सानुमानेकभृङ्गो रत्नकूटस्थ
प्रकरनामास्ति । तत्र परिपाट्या भविष्यति भवत्योरभीष्टसङ्गः ।
विशिष्टधर्मयोगस्तु युगपद्भूयोरपि दिव्याभरणलाभेन ।

sufferings.⁹ Jayantasvāmī, thus, indirectly represents the omniscients – the Tīrthaṅkaras and other saints – of Jainism whose instructions should, according to Dhanapāla, be unquestionably accepted except at the cost of dire consequences which follow in the case of disbelief in them. The whole series of prolonged sufferings of Malayasundarī is but a practical illustration of the consequences of this ~~short~~ short prediction and Priyaṁvadā's loss of faith in it at the end of her celestial life-span. Ultimately it is on the prediction of Jayantasvāmī that the happy end of the TM rests.

(3) THE DIVINE NECKLACE CANDRATAPA :-

This necklace was originally presented by the Milk Ocean to his daughter Śrī, the Goddess-of-Prosperity. She bestowed it upon Indrānī when the latter gave birth to Jayanta. Indrānī, in her turn, made it over to Priyaṅgusundarī out of friendship with her. It was taken by her husband Jvalanaprabha by way of a worthy token of remembrance of his beloved wife and as a means capable of alleviating the pangs of separation. The god in his turn delivered it to Meghavāhana, perhaps deliberately, as he was going to be born as the king's son afterwards. ~~*****~~

9.TM(N).p.410: --- प्रियङ्गुसुन्दरी त्वजातपतिरसमागमाप्यनुत्पन्नविद्वेषा
सर्वविद्वन्मयि किञ्चिदुत्पन्नारतिरतिभागिनी भविष्यति भवान्तरे
वराकी स्तोककालमिति मुहुर्मुहुः प्रियंवदां शोचन्ती----।

Dhanapāla has hinted at the poetic importance of the necklace as the factor instrumental to bringing about the union of Jvalanaprabha and Priyaṅgusundarī when they are born as Harivāhana and Tilakamañjarī respectively later on.¹⁰ It is this divine necklace which precipitates the fulfilment of Meghavāhana's worship of the goddess Śrī to whom the ornament originally belonged. It is again this same necklace which enables Tilakamañjarī to remember her past birth as Priyaṅgusundarī and her love with Jvalanaprabha and prepares the ground for the final revelation of the identity of her lover with Harivāhana, by the Maharṣi. The necklace is thus a divine instrument of attaining the fulfilment of Meghavāhana's wish and a cementing force for eternal love of the celestial lovers.

(4) THE WORSHIP OF DEITIES AND TĪRTHĀṆKARAS:-

As a poet who has declared his intention of composing a fiction conforming to the teaching of the Jain Canons,¹¹ it is but natural that Dhanapāla should allot a prominent place to this motif in the story of the TM. In all, Dhanapāla has taken the opportunity of describing the worship of deities twice and that of the

10. TM(N).p.44: गृहीतस्तु कदाचिन्मनुष्यलोके लब्धजन्मनः पुनरानन्दयति
दृष्टिमिष्टतमदर्शनैः येनम् । अमरलेकच्युता कालक्रमेण देव्यपि मे
प्रियङ्गुसुन्दरी कदाचिदालोकयति । दर्शनाभ्यासजातपूर्वजातिस्मृतिश्च
स्मरति रतिकराण्यसकृन्मया सहोपभुक्तानि स्वर्गवासक्रीडासुखानि । etc.

11. ibid. Intro. vs. 50: ... जिजागमोक्ताः श्रोतुं कथां समुपजातकुतूहलस्य ।
--- विनोदहेतोः शङ्काः --- रचिता कथयम् ॥५०॥

Tīrhtaṅkaras once. Thus; (i) Meghavāhana worships his family-deity Śrī; (ii) Harivāhana worships the mystic Vidyās in order to attain Vidyādhara-hood; (iii) The Vidyādharas celebrate the occasion of the fortnightly Holy-Bath-Ceremony of Lord Ṛṣabha's idol.

(i) Meghavāhana's worship of the goddess Śrī serves to put the king's prowess to test at the hands of the Vetāla, and enables him to ~~enjoy~~ qualify for the boon from the goddess, whose friend Priyaṅgusundarī was, and the descent of the latter's celestial husband to the human plane necessitated the sublimation of the human in Meghavāhana to the superhuman. It is the mystic Vidyā alone which can elevate the physical plane to the level of the astral one, which is the sphere proper for the gods and the demons. But unless the human flesh of the king is thoroughly purified by penance coupled with the mystic worship, it cannot stand the dazzling powerful ~~enormous~~ astral aura of the goddess whose help in the form of a boon is required for the descent of an equally powerful god like Jvalanaprabha. And it is this mystic attainment by the king which, in the long run, provides by inheritance the requisite mettle in the make up of his son Prince Harivāhana who later on performs a similar, though more difficult, feat of attaining the

Vidyādhara hood in his very life. In a way Dhanapāla seems to illustrate the wellknown Hindu spiritual maxim which declares that "having attained to the world of the righteous and dwelt there for very many years, the man who has fallen away from Yoga is again born in the house of such as are pure and prosperous",¹² and that "there he regains the(mental) impressions (of union with the Divine) which he had developed in his previous life and with this (as the starting point) he strives again for perfection..."¹³

(ii) Harivāhana's penance for six months is rather tough as compared to that of Meghavāhana. The latter was actuated by a strong desire for a male child, while the former undertook it most dispassionately with a view to help the Vidyādhara prince Anāgarati. Harivāhana had to face far too many difficult obstacles which were terrible and tempting not only on the physical plane but also on the psychological one. And it is the dispassionate attitude of Harivāhana coupled with his desperateness, consequent to the loss of the last hope of ever being united with his beloved, that enables him to complete it successfully. Dhanapāla utilizes this penance for sublimating human Harivāhana to the superhuman plane of the Vidyādhara hood, so that he qualifies for the hand of Tilakamañjarī

12. BG. VI. 41. p. 208: प्राप्य पुण्यकृतौल्लोकानुवित्वा शाश्वतीः समाः।

शुचीनां श्रीमतां गेहे योगभ्रष्टोऽभिजायते ॥

13. ibid. VI. 43. p. 209: तत्र तं बुद्धिसंयोगं लभते पौर्वदेहिकम्। यतते च ततो भूयः संसिद्धौ कुरुनन्दन ॥

on an identical plane.

(iii) The Holy-Bath Ceremony of Lord Ṛṣabha serves to give a clue to the Vidyādhara Emperor Vicitravīrya about the identity of his long-lost daughter Gandharvā-dattā through his dialogue with Malayasundarī who has been stealthily brought by the Vidyādharas to that island specially for the dance performance on that occasion. It also affords a faint suggestion¹⁴ about the previous life of Malayasundarī, who, as Priyāṃvadā, built that temple on the Ratnakūṭa island. It is on this occasion and probably as an immediate reward of having served the Lord Jina by her dance that she, in accordance with the prophecies of Jayantasvamī, she meets for the first time the lover of her previous birth.

(5) THE VETĀLA:-

The Vetāla, who is really Mahodara the Yakṣa attendant of the goddess Śrī, at first serves to test the mettle of King Meghavāhana before the goddess appears to grant her boon. Being the guardian deity appointed by the goddess Śrī to guard the temples built by both Priyaṅgusundarī and Priyāṃvadā,¹⁵ he is the hidden superhuman agency responsible for the rescue of Samaraketu and Malayasundarī

14. TM(N).p.275: दृष्टमिव पुश, सेवितमिव भवान्तरे, कारितमिवा-
त्मना etc.

15. ibid.p.410: महोदशख्यं निजप्रतीहारमवदत् - 'भद्र, तस्य प्रियंवदा-
कारितस्यास्य च प्रियङ्गुसुन्दरीप्रासादस्य प्रतनुरप्यपास्ततन्द्रेण भवता
रक्षणीयः क्षुद्रलोकोपद्रवः।

when they tried to drown themselves in the ocean near the temple of Mahāvīra on the Suvela mountain.¹⁶ He is also responsible for the curse which transforms Gandharvaka into a parrot¹⁷ who delivers the messages to the friends as well as the lovers.

(6) THE DIVINE RING BĀLĀRUNA : -

This ring is presented by the goddess Śrī to King Meghavāhana at the time of conferring on him the boon of a male child. The poet indicates the purpose of introducing it in two places: Firstly when the king orders Vijayavega to carefully take it to Vajrāyudha and make him put it on especially at the time of night-attacks;¹⁸ and, secondly, when Meghavāhana greets Samaraketu with the words that the goddess Śrī has given him another son in the form of Samaraketu through the agency of the divine ring.¹⁹ It is due to the magic power of this ring

16. TM(N).p.382: येयमब्धिप्रविष्टेष्टदर्शनदुःखविकल्पा पद्मशैलकजिना-
यतनपर्यन्तवर्तिनः प्राकारवलयत्कृतप्रपाता समुद्रजलसङ्गममप्राप्नु-
वत्येव नीत्वा काञ्चीमुपजातकरुणेन मया स्थापिता चित्रशाला-
पर्यन्ते ---- तत्रैव लवणाण्णवे मुक्तदेहः समुत्क्षिप्य नीतो
मया शकर्णधारः सपत्तिपरिवारः स्वशिविरबाह्यायां सनौको राजपुत्रः।

17. ibid.p.383: -- इदानीं पदाविरहेण देवतायतनानि लक्ष्यसि। ----
क्षणेन -- अकस्मादेव च शुक्रभावमापन्नमात्मानमद्राक्षम्।

18. ibid.p.63: एष यामिनीयुद्धेषु विषमशत्रुसैन्यसंनिरुद्धस्य वज्रायुध-
स्य पाणिप्रणयता त्वया नैतव्यः।

19. ibid.p.102: शिरश्छेदसाहस्रदर्शनादधिकपरितुष्टया दिव्याङ्गुलीयका-
र्णव्यपदेशेन देशान्तरादानीय दत्तोऽसि मे द्वितीयस्त्वमात्मजे
राजलक्ष्म्याः।

that the tables are turned against the indomitable forces of Samaraketu who is consequently captured alive, and whose mind is naturally attracted to the king who could win such a gift from the goddess as a reward of unsurpassable power of self-sacrifice. The ring, thus, brings about the union of the two friends of the previous births. Again, it is this ring which, when presented by Harivāhana to Malayasundarī, reminds her of her previous birth.²⁰ But Dhanapāla has forgotten to give a clue regarding the necessary connection between Malayasundarī and the ring. Perhaps, this might corroborate the legend about the burning of the original Ms. of the TM by Bhoja and its restoration, at the hands of Dhanapāla's daughter Tilakamañjari, the missing portion being composed by the poet anew. It is interesting that the author of the TMS has supplied this missing link by declaring that the ring was handed over to the goddess Śrī by Priyamvadā.²¹ This would complete the circuit of the ring's journey beautifully.

(7) THE NIGHT-ATTACK : -

The night-attack adds to the element of suspense by its novelty and by its suddenness. It is responsible

20. TM(N).p.404: मलयसुन्दरी सादरमादाय तदिव्यरत्नाङ्गुलीयकं दक्षिण-
कराङ्गुलीभूषणमकरोत् । क्षणैव च स्मृतजन्मान्तरेव क्षीयमाणहर्षा च।

21. cf. TMS. Intro.p.25.

for the initial military advantage it affords to the forces of Samaraketu who is about to overpower Vajrāyudha, and this situation necessitates the use of the magic ring, which was meant to be used on such occasions. This incident gives turn to the straight course of the narrative of Meghavāhana and serves to introduce Samaraketu, the hero of the bye-plot. Our curiosity about the source of this night attack does not end ~~until~~ until we know the fact that Samaraketu was the lover of Malayasundarī, whose father was forced to offer her in marriage to Vajrāyudha as a price for buying military settlement. It was in order to save the honour of both his beloved and her father and, ultimately, to win her honourably from him on the strength of pure merit, that Samaraketu chose to take this unusual course, in spite of his ministers' advice to the contrary. The night-attack, thus serves, on the one hand, to favourably dispose Malayasundarī's parents to Samaraketu, and, on the other hand, to separate the lovers after a very brief, though highly cherished, union in the palace-garden ~~at~~ at Kāñcī.

(8) THE NAVAL EXPEDITION :-

This expedition, though intended to bring the restive feudatories round, is poetically meant to provide the requisite opportunity to Samaraketu to reach the

Ratnakūta island where he happens to see Malayasundarī. Dhanapāla here illustrates the working of the element of fate in that the island was the only fit and predestined place for the love-at-first-sight of this pair. In her previous birth as Prāyāṃvadā, she was intimately connected with the island as it was she who had built the temple thereon.²² It was but meet that the merit earned by this pious deed must help her being united with her lover, though in a latter birth, at that very place in accordance with the forecast by Jayantasvāmī. This is how the fate in the form of the strange music of the Holy-Bath Ceremony drew Samaraketu to the island. And he could not be drawn to it unless he is brought near the place for some other purpose which must be in keeping with the martial qualities of young Samaraketu. Hence the naval expedition.

(9) THE MESSAGES :-

In all Dhanapāla has utilized this motif ^{eleven} ~~ten~~ times: (i) The anonymous love-letter; (ii) Vijayavega's oral message from Vajrāyudha; (iii) Citralekhā's errand to Gandharva^k ~~to Gandharva~~; (iv) Samaraketu's message to Malayasundarī; (v) Harivāhana's message to Samaraketu; (vi) Kamalagupta's reply to Harivāhana's message; (vii) Candraketu's message to Samaraketu; (p.t.o.)

(vii) Tilakamañjarī's message to Malayasundarī and the latter's reply; (viii) Tilakamañjarī's message to Harivāhana; (ix) Patralekhā's message, through Citrakekhā, to Vicitravīrya; (x) Vicitravīrya's message to Harivāhana.

(i) The anonymous love-letter, sealed in an envelope with nipple-marks, serves, on the one hand, to give due prominence to the aesthetic aspect of Harivāhana's character and, on the other hand, to remind Samaraketu of Malayasundarī, thereby providing the necessary cause for putting the narrative in the mouth of Samaraketu and thus employ the technique of emboxing the narratives. The turn of the story is necessary for carrying the by-plot a step further after bringing the friends of the previous birth together. The love letter, by reminding Samaraketu of his own love-affair naturally makes him despondent in contrast to all other companions who are overjoyed at the interesting analysis of the message in it. This heightens the curiosity of the friends and adds to the element of suspense in the narrative which must now take a turn in order to bridge the gap upto Samaraketu's falling in love with Malayasundarī at the island Ratnakūṭa. From the poet's point of view it provides an opportunity to him to show himself off in capacity of an able rhetorician, comparable to his own patron, as far as

the faculty of poetical appreciation is concerned.

(ii) Vijayavega's oral message from Vajrāyudha is intended to reveal the magic power of the Bālārīna ring which turned the tables against Samaraketu by benumbing him and his forces. It is interesting that the report of Vijayavega about the battle consequent to the night attack by the enemy forces, does not contain the slightest indication as to the acceptance of Kusumasekhara's offer of his daughter Malayasundari's hand by Vajrāyudha towards the price of cessation of hostilities.²³

Evidently this was treated by him as a personal affair, perhaps permissible under the military conduct rules of the time ! And Vijayavega, as a faithful friend, was naturally not expected to report such a personal affair of his superior officer to the king, especially when such a step conduced to the success of the duty assigned to Vajrāyudha and inflicted a worthy punishment to the restive feudatory by compelling him to offer his dear princess to a commander of the enemy rather than to a worthy prince!!

(iii) Citralekhā's errand to Gandharvaka²⁴ includes in it three messages: (a) The one by Patralekhā to her

23. TM(N).p.298: --- इत्तासि पित्रा मन्त्रिवर्गैस्तद्वितेन विशहोपशमाय।
संप्रति त्वत्प्रदानमात्रेणैव प्रतिपन्नसन्धिरयोध्याधिपतिसेनापतेर्व्रजायुधस्य॥६॥

24. ibid.pp.170-171.

father Vicitravīrya at Suvela mountain; (b) her own message to Vicitravīrya; and (c) to Gandharvadattā.

(a) The message of Patralekhā, though not spelt out in so many words by the poet, evidently concerned the despatch of the divine sandal-aeroplane (Hāricandana-vimāna).²⁵ It is intended to provide an excuse for Gandharvaka to unknowingly travel from over the shrine of Lord Mahāvira jina on the Suvela mountain where he hurriedly reaches in search of some medicinal plant to counteract the effect of the poisonous fruit swallowed by Malayasundarī. Consequently he incurs the curse of Mahodara, the yakṣa attendant in charge of the protection of the temple. There seems to be no other purpose of Patralekhā in sending for the aeroplane from her father except perhaps that it was but a natural privilege of a daughter to occasionally claim the things of her liking from her father !

(b) Citralekhā's message to Vicitravīrya conveys to him her verification about the indentivity of Gandharvadattā with his long-lost daughter. This paves the way for Malayasundarī's marriage with Samaraketu, since she is the daughter of Gandharvadattā and the grand-daughter of Vicitravīrya. It was forecast by Vasurāta that Gandharvadattā will be united with her kith and kin when her

25. TM(N).p.341: देवि, तत्त्वतो न शायते | युक्त्या तु निश्चितमिदम् | यस्य मार्गगाय पूर्वैर्धुरितः सुवेलप्लूतं गतो गन्धर्वकस्तदेव तेनेदं हरि-
चन्दनं विमानमानीतम् ।

daughter Malayasundarī is married. This identification of Gandharvadattā brings into action the divine help from Vicitravīrya. The placing of the message serves to complicate the plot and enhance the suspense.

(c) Citralekhā does not mention any message to be conveyed to Gandharvadattā. She only asks Gandharvaka to go to Kāñcī and just see and serve Gandharvadattā for some time. This is meant to make Gandharvaka go to Kāñcī and that is why he happens to see Malayasundarī on his way, back from Kāñcī, to the Suvela mountain.

(iv) Samaraketu's message to Malayasundarī (via Bandhusundarī) has been mentioned but in passing when Harivāhana asks Gandharvaka to carry it to her as the latter takes leave of the prince to proceed to Kāñcī and meet Gandharvadattā.²⁶ This message accidentally reaches the hands of Malayasundarī, ^{when,} after cursing Gandharvaka, the aeroplane was thrown away by Mahodara to the far off Adṛṣṭapāra lake wherein this desperate beloved of Samaraketu is about to drown herself. The message urged Bandhusundarī to take care of her royal friend Malayasundarī. It serves to provide the requisite consolation to Malayasundarī in the nick of time and saves her the ordeal of a third attempt at suicide. Mahodara, being the guardian

deity of Malayasundarī's (Priyamvadā's, in her previous birth) temple, was naturally interested in conveying her safely to a place where the aeroplane was meant to be conveyed by Patrālekḥā,²⁷ the daughter of Vicitravīrya, a staunch royal Vidyādhara devotee of Lord Mahāvīra's idol in the temple put under his protection. That is why the aeroplane is thrown into the far off Aṅgastapāra lake, which being in the sphere of Patrālekḥā's domain, is a safe place for Malayasundarī. Gandharvaka is now transformed into a parrot and hence the message has been lying tied up to his skirt with which he covered the unconscious body of Malayasundarī, who later on utilized it to fasten her ~~base~~ breasts preparatory to jumping into the waters of the lake.²⁸

(v) Harivāhana's message to Samaraketu²⁹ was dispatched in an unexpectedly marvellous way when, at the end of the autobiographical narration of Malayasundarī to Harivāhana, the former suggests to the latter to send a message but regrets that not even a bird is available to carry it to its destination. At this, there came down a parrot from the nearby flock, and offered to carry the

27. See supra ft. nt.No.25.

28. TM(N).pp.337-338.

29. ibid.p.192; pp193.

message.³⁰ This message, on the one hand, adds to the suspense as regards its source by its unexpectedness and, on the other hand, indirectly gives the clue to Samaraketu as to the direction in which Harivāhana is stationed at the time. It saves Samaraketu from an attempt at suicide and impels him to start on a search mission in the northern direction by which the mad elephant kidnapped the prince.

(vi) Kamalagupta's reply message to Harivāhana³¹ has also the advantage of unexpectedness consequent to its proper placing in the narrative at a point when everybody has lost hope about ever tracing the whereabouts of Prince Harivāhana. The message was all of a sudden seen lying beside Kamalagupta who could not find out who brought it. His idea of involving the superhuman agency³² to carry the reply back to Harivāhana is highly ingenious and the sudden appearance of the parrot in response to Kamalagupta's invocation heightens the curiosity of the listeners. This message reaches Harivāhana when he is resting after the luncheon at the palace of Tilakamañjarī in the Vidyādhara city of Rathanūpuracakravāla, and reminds the prince of

30. TM(N).p.348: कुमार ! किमशक्यमस्य ? लेखप्रदानसाध्यमेतत्तत्ते प्रयोजनम् । ... किन्तु विधिवशादवसरेऽत्र पक्षिमात्रोऽपि निकटे नास्ति कश्चिन्नभश्चरो यस्त्वदीयवृत्तान्तमावेदयेत्' इति वदन्त्यामेव --- एवम् निजयुधात् --- शुकशकुनिः --- अवादीत् --- ।

31. ibid.p.384 ff.

32. ibid.p.194.

his friend Samaraketu and others and consequently, slackening his interest in the Vidyādhara kingdom and his beloved, rouses him to return to Ayodhyā in search of his friend. This reply, along with his own message, is responsible for the merry-go-round of mutual search of each other by Samaraketu and Harivāhana, and attracts the assistance of the superhuman forces in the form of a thousand Vidyādhara soldiers detailed by Tilakamañjarī for the purpose.

(~~From~~ (on p. 321))

(vii) This message of Candraketu orders his son Samara- to immediately proceed to Kāncī at the head of the armed forces to assist King Kusumasekhara in his military distress. Before the arrival of this message, Tāraka has already urged Samaraketu to go to Kāncī on the strength of the clue given by Malayasundarī in her double-meaning parting message. But the poet is not satisfied with this device and would not like to take Samaraketu to Kāncī on such a fickle ground. The letter serves as a proper instrument and solid reason in keeping with the martial qualities of Samaraketu. His arrival under these circumstances logically links the later events like his night attack and so on. The love-affair serves the purpose of intensifying his desperation consequent to his failure to find out Malayasundarī and his stay at the temple of Love-god in the palace-garden.

[(viii) continued on p. 309]

working of the mind of Tilakamañjarī and her strangely beautiful womanly behaviour in keeping with her superior status of a divine being in comparison to the rather inferior status of human Harivāhana.

(viii) Tilakamañjarī's cold message of regret,³⁴ after she is reminded of the lover, Jvalanaprabha, of her former birth, elevates her in point of chastity in love, and gives an unexpected shock to Harivāhana, who is consequently heart-broken and desperate with his life. It is this recklessness coupled with his generous nature of disinterested helpfulness that enable him to achieve the rare feat of successfully carrying out the tough penance for superhuman attainments, without which Tilakamañjarī can never allow herself to be willingly united with him. The message by its shock-treatment, thus, draws out the best efforts of Harivāhana absolutely needed for his sublimation to Vidyadharahood.

(ix) Patralekhā's message,³⁵ through Citralekhā, to Vicitravīrya can hardly be described as a message proper, as it is merely hinted at by a single word "tathā" (let it be so). Yet it is through this message that Vicitravīrya comes to know about the whereabouts of Malayasundarī, who is by now recognized by him as his grand-daughter,

34. TM(N).p.396.

35. ibid.p.423.

whom he immediately takes to his residence, the Suvela mountain, and deposes Kalyāṇaka to fetch Samaraketu there³⁶, in view of the prophecy of Jayantaswāmī.

(x) Vicitravīrya's message to Harivāhana through Kalyāṇaka, is meant to fulfil the prophecies of Jayantaswāmī and the astrologer Vasurāta. For this it is necessary to take Samaraketu, the bridegroom, to Suvela mountain, the residence of Vicitravīrya, the grandfather of the bride in keeping with the social usage of the times. And Samaraketu, being now under the charge of Harivāhana, cannot go into the bride's place for marriage unless he is properly invited with due ceremony. Again, being a mere human being it is simply impossible for him to traverse the vast distance between the Vaitādhya region of the Vidyādhara's (in the North Himalayan ranges) to the Suvela mountain in the midst of the southern (Indian) ocean. All these problems of propriety, distance, conveyance and fulfilment of prophecies are solved by a mere message to Harivāhana to send Samaraketu with Kalyāṇaka who has been specially deputed with an aeroplane for the purpose. The message, moreover, is an indirect index of the general recognition of Harivāhana's new status as a Vidyādhara emperor among his equals in the Vidyādhara world. That is why it is

addressed to Harivāhana, rather than to Samaraketu. Had this not been Dhanapāla's intention, he could have made Vicitravīrya address the message to the latter's daughter Patralekhā, or to her husband Cakrasena, the Vidyādhara Emperor.

(10) PORTRAIT OF A YOUNG GIRL :-

The portrait of Tilakamañjarī made by Gandharvaka gives an opportunity to bring out the superb aesthetic power of poetic appreciation of Harivāhana,³⁷ who naturally falls in love with the girl in the portrait. The discussion about its merits or otherwise reveals the peculiarities of the nature of the girl.³⁸ Again it serves as a means of identification to Harivāhana after he happens to see her for the first time in the Cardamom bower in the Vidyādhara region of Vaitādhyan forest on the bank of Adṛṣṭapāra lake. It is evidently a part of the tender strategy by Citralekhā to whom Patralekhā had merely suggested to get the portraits of various human princes and show them to Tilakamañjarī,³⁹ and find out the prospective lover destined to be her husband.

(11) THE FLYING ELEPHANT :*

This is a novel exercise at poetic imagination on the part of Dhanapāla. The flight of the mad elephant and

37. TM(N).pp.166-167.

38. ibid. pp.167-168.

39. ibid. p. 170.

its pacification by the power of music are the twine poetic ropes to transport Harivāhana to regions beyond the normal reach of a human being. While Harivāhana is camping near the Lauhitya mountain in the Prāgjyotisa region, he gets the news about the madness of his favourite elephant in rut. All the efforts of the elephant-keepers have proved fruitless. Harivāhana immediately proceeds with his lute and the elephant is tamed by its music. Harivāhana seizes the opportunity and mounts the elephant, which, in a moment comes to its own and begins to run away. When it is out of sight of the pursuers, it begins to fly and carries the prince to the Vaitādhyā region of the Vidyādharas. The 'flying' part of this motif serves, on the one hand, to add to the narrative an elephant of suspense, while, on the other hand, it enables Harivāhana to arrive, without much hazard, at the superhuman region of the Vidyādharas. By the way, it gives an opportunity to the poet to exhibit his poetic imagination in describing the experience during the flight. It is at a very late stage that the audience comes to know about the force behind the 'flight' of the elephant. It was in fact Citramāya who had assumed the form of Harivāhana's elephant at the instance of

Gandharvaka,⁴⁰ and carried him away to the Vaitāḍhya region. That is why Harivāhana's elephant was discovered the next day without Harivāhana,⁴¹ who, however, saw his elephant drown in the waters of the Adr̥ṣṭapāra lake and heard no more about. Dhanapāla has, thus, rationalized the traditional motif by making Citramāya, who was a superhuman being, assume the form of the prince's elephant Vegadāṇḍa⁴² alias Vairiyamadāṇḍa. Harivāhana's musical skill in pacifying the mad elephant adds to the aesthetical grace and martial daring of his character.

(12) INVOCATION TO THE BOAT :-

This is a highly novel spark of poetic genius of Dhanapāla. It is strange in its conception and astonishing in its originality. The invocation⁴³ serves to bring the character of Tāraka in broad relief. It also symbolizes

40. TM(N).p.380: सुखे चित्रमाय ! भवता परित्यक्तपुरुषरूपेण देशा-
न्तरप्रापणक्षममलक्षितं प्रतिपद्य किमपि प्राणिरूपं रक्षतात्मानमादरेण
रथेनूपुस्त्रकृत्वा कुमारे नेतव्यः । तत्र हि गतेनानेन महती कार्यसिद्धिरस्माकम् ।

also ibid. p.387: कुमार ! दुर्घटमिदम् । न हि भूमिगोचरकरेण-
वन्तरिक्षेण संचरति । तन्न शोऽयम् । अन्यः कोऽपि ।

41. ibid. p. 189: युवराज ! न केवलं गमनमार्गः शोऽपि दुष्टात्मा
पापकर्मभिर्दुष्टोऽस्माभिः । केवलं यदव्यावर्तनाशया तस्य पृष्ठे प्रधावितः
.... ये नास्ति सकलमेदिनीचक्रचन्द्रमा कुमारः ।

42. ibid.p. 184: वैरियमदण्डाभिधानः प्रधानदन्ती etc.; ibid.
p.387: प्रतिपक्षयमदण्डो वेगदण्डः । Dhanapāla has evidently
forgotten the original name of the elephant ! This is
one more proof in support of the theory about the first
Ms. of the work being consigned to fire by the poet's
patron.

43. ibid. pp. 283-286.

the unsteady substratum of Malayasundarī's love so far as she has not yet fastened her life-boat to the anchor of true faith at the steady shore (of Jainism) beyond the tossing waves of the ocean of mundane life. It is this device of Tāraka which impels bashful and helpless Malayasundarī to devise beautifully cunning womanly ways and means to give a concrete expression of her love to Samaraketu. The parting message,⁴⁴ though indirectly conveyed, to Samaraketu provides a clue⁴⁵ for taking him to Kāñcī.

(13) THE HOLY SANDAL PASTE AND THE GARLAND :-

(i) The holy sandal paste is meant to afford her the divine blessing of Lord Jina and it is due to its mystic power that she disappears to the view of Samaraketu, who consequently throws himself into the waters of the ocean. It is, again, this sandal paste which, when applied by Malayasundarī to her forehead, immediately grants her the protection of Mahodara who conveys her safely, though without her knowledge, to her bedroom in the royal palace at Kāñcī. Not only that, the paste assures her about the reality of what she saw, as if in a dream, at the Jina temple during the previous night.⁴⁶

44. TM(N).p.288: अङ्गीकृतश्चार्थं नायकः ।--- स्वस्थानमुपगता काञ्चीमध्य-
मागतं ग्रहिव्याम्येनम् etc.

45. ibid. p. 320.

46. ibid. p. 292: 'तत्कालमुपकल्पितो मया यस्तिलकः स किं तथ्य
उत मिथ्या' इति विज्ञातुमश्रपाणिना ललाटदेशमस्मृशत् । अपश्यं च---
अङ्गुलीलम्बनमार्द्रमेव चन्दनपङ्कजम् । अपसृत स्वप्नदर्शनशङ्का.... रात्रिवृत्तान्त-
मवितर्कं मन्यमाना ---etc.

(ii) The holy garland, a symbol of divine grace, was given to Malayasundarī by the boy-priest of the temple. She utilized it as an earthly symbol of mere sensual love. As a worthy consequence of such a disrespect or sacrilege to the holy grace, the fall of the garland brought about the fall of both the lovers involved in the affair and subjected them to the painful ordeal of attempted suicide. But, after all, the garland was one offered to Jina, the Saviour. How can it let the victims down ? And how can Mahodara allow the place to be desecrated by the deaths of such hopeless mundane lovers ? The garland, thus, attracts the responsibility of Mahodara, who saves them in view of his duty assigned by the goddess Śrī.

(14) THE SACK OF THE CITIES :-

Two instances of such incidents have been utilized by Dhanapāla. Firstly, the sack of the vidyādhara city named Rativiśālā; and secondly, that of another vidyādhara city named Vaijayantī.

(i) The sack of Rativiśālā is meant to indicate the tail-end of the exhausting store of Sumalī's merit, and inspires the god Jvalanaprabha to meet his friend and enlighten him regarding the transcendent nature of sense-enjoyments and enduring benefits of true faith.

(ii) The sack of Vaijayantī is a purely military affair, without ethical overtures, and provides the link connecting the divine birth of Gandharvadattā with her plight in the form of an unequal marriage with a human being. Again it links her with the Vidyādhara Emperor Vicitravīrya whose devotion to the Lord Jina helps everybody even remotely connected with him. His love for Gandharvadattā is all the more intensified due to the misfortune that has befallen her and separated her from him in her very childhood. The father's specially tender affection for his poor dear daughter benefits even the grand-daughter and the would-be-grand-son-in-law, by the divine assistance it brings into action.

(15) KIDNAPPING OF YOUNG GIRLS :-

Dhanapāla has utilized this motif in the case of ten young girls, but it is meant to be effective in two cases only, viz., Malayasundarī and her mother Gandharvadattā.

(i) Malayasundarī is stealthily carried away, from the bed-room in her palace at Kāñcī, by the Vidyādharas in order to make her dance before the idol of Lord Jina Mahāvīra on the occasion of its Holy-Bath Ceremony. Eight other princesses have also been brought there, but their names are mentioned just to give company to Malayasundarī and provide an opportunity to the poet to parade his knowledge

about contemporary political geography. It is the super-human agency in the form of Vidyādhara which becomes instrumental in working out the prophecy of Jayantaswāmī and draws Malayasundarī to the Ratnakūṭa island where she happens to meet her grand-father and next her lover for the first time. But the far more important purpose served by this incident is that of strengthening the hope of Vicitravīrya in tracing out his long-lost daughter Gandharvadattā. Moreover, it brings Malayasundarī in direct contact with her grand-father, who is naturally going to help her after he comes to know about her relation with him.

(ii) Gandharvadattā is carried away by her chamberlain to save her from the disaster that has befallen them consequent to the sack of Vaijayantī by Jitaśatru. This misfortune of Gandharvadattā in her young age draws the intense affection of both her father Vicitravīrya and her sister Patralekhā. This dual relationship and affection, through their superhuman powers, helps Malayasundarī in getting married to Samaraketu at last.

(16) ATTEMPTS AT SUICIDE :-

Harivāhana thinks once of committing suicide; so also does Tilakamañjarī. Samaraketu attempts at it once, though he also makes up his mind two more times to do so. His beloved Malayasundarī attempts at it four times. The

Vidyādhara couple in the form of Anaṅgrati and his beloved also seem to be eager for that course. The number of times one thinks about committing suicide, and actually attempts at it, vary in accordance with the level of spiritual development of the character and in proportion to its lack of faith in the utterances of the Holy Saints.

(i) Harivāhana thinks about ending his life by throwing himself down from over the precipice when he receives the unexpected shock in the form of cold letter from Tilakamañjarī. This makes him desperate. But his desperation is meant to be utilized for achieving a far more nobler end in the form of attaining the superhuman powers for the sake of an aggrieved young Vidyādhara couple.

(ii) Tilakamañjarī also thinks of ending her life by drawing herself on the brink of blunder when she proceeds to drown herself into the waters of the Aḍṛṣṭapāra lake the moment she fails to trace the whereabouts of her beloved Harivāhana inspite of her hot search for the whole day and gets the news at last about almost certain death of Harivāhana. Her desperation makes her father intensify the search mission and put forth a stipulation of six months till the completion of Harivāhana's penance.

(iii) Samaraketu thinks of burning himself alive on the funeral pyre when all his attempts at tracing Hariyā-hana

come to nought and it is no longer honourable for him to show his face to King Meghavāhana who has appointed him as the principal friend of his son. This favourably projects the integrity of Samaraketu. On the second occasion he actually throws himself headlong into the waters of the ocean near Ratnakūta when his just-seen beloved suddenly disappears. This adds to the suspense of the narrative and provides an opportunity for the activity of Mahodara. He, again, thinks of ending his life when all his efforts at spotting out Malayasundarī in the temple of love-god at Kāñcī fail. This is meant to keep Samaraketu in the temple in order to make him available for the rescue of dying Malayasundarī in the garden.

(iv) Malayasundarī, being meant to be the most unfortunate of all the characters, actually attempts at suicide four times. Firstly, when she thinks her life useless, after her lover Samaraketu has thrown himself into the ocean, she also chooses the same course. This is the consequence of the earthly use to which the divine grace in the form of the holy garland has been subjected. Secondly, she naturally prefers to die rather than allow her womanly honour to be violated by Vajrayudha to whom her father was militarily compelled to give her over in marriage much

~~her~~ against her wish. Thirdly, she ~~wh~~ wishes to make short of her life and to this end eats the poisonous fruit when life becomes unbearable after her transportation to the hermitage of Muni Śāntātapa where she is wholly miserable due to separation both from her lover as well as from her kith and kin. This is meant to highlight the plight of Malayasundarī whose misfortune subjects her to untold sufferings even in a such a peaceful hermitage, where in company of the nuns she is a fish out of water. And lastly, she fastens her garments preparatory to drowning herself into the waters of the Aṇṇapāra lake, when finds herself transported to unknown region and loses all hopes about ever meeting her lover. In both the first and the third attempts she is saved by the superhuman agencies; in the second attempt it is her friend Bandhusundarī who requisitions the timely help of Samaraketu to save her; in the last case it is the accident of her getting the letter from her lover that spares her from the ordeal. Malayasundarī's sufferings and maximum number of attempts at suicide assigned to her are meant to illustrate the consequences of being sceptical about the truth of the utterances of saints like Jayantaswāmī, and her rescues at all such occasions serve to exemplify the redemptive importance of the worship of the Tīrthaṅkara Lord Mahāvīra,

be it at her hands or at those of her grandfather Vicitra-vīrya.

(v) The illusion of the tug-of-war, between Anaṅga-rati and his beloved, for dying first by throwing oneself down from over the Wish-fulfilling Precipice, appeals to the benevolent nature of Harivāhana and spurs him to undertake the tough penance for the sake of the Vidyādhara couple.

(17) THE BOON AND THE BANE :-

The motif of the boon is pressed into service twice in the TM: (1) Firstly, The one^{is} conferred on King Meghavāhana by the goddess Śrī; (2) Secondly, the other is grāṭed to Harivāhana by the mystic Vidyās.

(i) When the childless King Meghavāhana successfully undertakes the worship of the goddess Śrī, she confers a boon on the king granting him his cherished wish for a male child. The boon is invariably preceded by a severe test which entails the sacrifice of one's life. The boon symbolizes the sublimation of the human to the superhuman plane. It has its repercussions on the physical — human — plane in the form of the birth of Harivāhana and magic effect on the attacking forces of Samaraketu.

(ii) Another boon is the one granted by the ~~presiding~~ presiding goddess of the mystic Vidyās like Prajñapti,

Rohinī, and others. In ^{the} case of this boon also there is a test of Harivāhana who is subjected to innumerable temptations, both physical and psychological, for the period of six months. The successful completion of this penance elavates Harivāhana from the human plane to the superhuman one, qualifying him, on the one hand, for the emperorship of the Vidyādharas and, on the other hand, for the hand of the Vidyādhara Princess Tilakamañjarī.

THE MOTIF OF THE BANE, i.e. the curse, is utilized once only in connection with the transgression of the sacred pricinets of the Jain temple. Gandharvaka, heavily worried in search of medicinal plant for counteracting the effect of the poisonous fruit, unknowingly flies in an aeroplane from over the temple of Lord Mahāvīra on the Ratnakūṭa mountain. His aeroplane is stopped abruptly by the guardian Yakṣa Mahodara in charge of the protection of the temple. The rashness of impatient Gandharvaka invites a heavy curse, transforming him into a parrot. At the same time Mahodara throws away the aeroplane to a far off place, which, fortunately, is the Aṇṇapāra lake. But, though a bane to Gandharvaka, this curse actually proves to be a boon to both Harivāhana and Malayasundarī, in that the latter is first transported from the earthly hermitage of Kulapati Śāntātapa to the heavenly region of

the ~~Kamalak~~ Vaitādhyan range; and Harivāhana's message is carried to Kamalagupta and the latter's reply brought back to the former, by the parrot in the nick of time saving the life of Samaraketu.

(18) THE PARROT :-

The curse of Mahodara transforms Gandharvaka into a parrot, who is relieved from that cursed state at the touch of the magic mantle sent by Tilakamañjarī to Harivāhana to enable him to see the city unobserved. This transformation of Gandharvaka helps Harivāhana and Kamalagupta by serving as a means to carry their messages to each other. This could have been done by Gandharvaka even without the transformation. But the episode of the sudden appearance of the parrot in response to the invocation of Kamalagupta and later on in the novel, though actually at first in poetic reality, of Harivāhana, promotes the suspense sustaining thereby the interest in the narrative.

(19) THE MAGIC MANTLE :-

This motif is invented as an antidote against the curse of Mahodara, who is but a servant of the goddess Śrī. Tilakamañjarī is on an equal plane with that of the goddess Śrī whose dear friend she was in her former birth as ~~Priyankadevi~~ Priyāṅgusundarī. The magic mantle, thus, possesses the power to deliver the lower beings from the

earthly curse by sublimating them by its touch. This motif is primarily meant to resolve the necessary complication of the story occasioned by the curse of Mahodara.

(20) THE DIVINE AEROPLANES :-

Patralekhā from Vaitādhya requisitions, through Gandharvaka, the sandal-wood aeroplane from her father Vicitravīrya residing on the Suvela mountain. This, by the way, prompts Citralekhā to entrust a few more errands to Gandharvaka, viz., a message to Vicitravīrya, another message to Gandharvadattā at Kāñcī. The unexpressed standing instruction to show to worthy princes the portrait of Tilakamañjarī is of course implied along with these errands. The aeroplane is a normal luxury with the Vidyā-dharas, who hardly tread on the physical earth. It is due to this aeroplane that Gandharvaka unknowingly incurs the curse of Mahodara. It is again this aeroplane that, thrown by Mahodara, brings Malayasundarī to the superhuman region of the Vidyādhara. It is again a similar aeroplane brought by Kalyāṇaka that instantly carries Samaraketu to the region of the Suvela mountain for his marriage with Malayasundarī. And it is with the help of this device that Dhanapala's muse moves from heaven to earth and from earth to heaven. It adds to the majesty of the superhuman nature of the Vidyādhara.

(21) PRAYERS TO THE TĪRTHAMKARAS AND OTHERS :-

Dhanapāla has utilized three such prayers : (i) to Lord Ṛṣabha ; (ii) to Harivāhana ; (iii) to Lord Ṛṣabha again.

The first prayer⁴⁷ is put in the mouth of Samaraketu who recites it when he arrives at the temple after the hazardous journey through the forest. As a result of the merit earned by the prayer⁴⁸ he is ultimately united with his friend Harivāhana.

The second prayer is addressed to Harivāhana⁴⁹ and it is put in the mouth of Gandharvaka whose loud recitation attracts the attention of Samaraketu who catches at the word 'Harivāhana' in it. It serves to direct Samaraketu to Gandharvaka and thence to Harivāhana, who has by now been coronated as the emperor of the superhuman Vidyādhara.

In the third prayer⁵⁰ Lord Ṛṣabha is entreated by Tilakamañjarī, who, having just heard the report about Harivāhana's possible suicide at the 'Samhāra' precipice, on Mount Candagahvara, has lost all hopes about ever getting united with the prince and, therefore, wishes to

47. TM(N).p.218.

48. ibid. p.222.

49. ibid.: सर्वे विस्तारणपटीयसीभिः स्तुतिभिरावर्जितप्राज्यपुण्यभारः

50. ibid.p.416. पक्षिदीर्घघनकल्मषसंघातलघुमन्त्रान् मन्यमानः ----- आत्मानं मन्यमानः २६.

end her life. But before doing so she prays in front of the idol of Lord Ṛṣabha to help her in her next birth. This prayer also brings immediate succour in the form of the urgent message from her father and saves her, to be ultimately united with her lover.

It is noteworthy that all the three prayers, though in Sanskrit, are composed in Prakrit metres.

(22) SIGNIFICANT BARDIC AND OTHER UTTERANCES :-

On three such occasions have such utterances been utilized by the poet : (i) When ~~the~~ King Meghavahana and queen Madiravatī are miserable due to the lack of a male child;⁵¹ (ii) When Harivāhana and Samaraketu are out, for a walk on the top of the Vaitādhya mountain⁵²; (iii) When Harivāhana is consoled regarding the possibility of his being united with his beloved.⁵³

(i) King Meghavāhana, as he tells the Vidyādhara Muni, heard the bard's utterance which suggested to him that the mis~~er~~able part of his life was over and that he should now worship some deity. This verse actually prepares the ground for the offer of Aparājitā Vidyā by the Muni to the king. It is in the context of the king's resolution to go to a forest for propitiating some deity

51. TM(N).p.28.

52. ibid.p. 240.

53. ibid.p. 402.

and the queen's consequent urge to accompany him, that the Muni exercises his Yogic faculties and suggests, as a modification, the propitiation of the goddess Śrī, the family-deity of the king in his very palace. The word "usnadīdhiti" is subtly meant as a sly reference to god Jvalanaprabha's descent to the human plane as the king's child. It also suggests the successful completion of the propitiation.

(ii) Apart from the six bardic verses⁵⁴ meant as purely poetic morning invocation to Harivāhana, Dhanapāla has utilized one bardic utterance which exalts Harivāhana in comparison to one of the best of the "bhūmibhrts" (kings; mountains). This inspires a question to Harivāhana by Samaraketu about the former's account beginning with the flight of the mad elephant. The verse, thus, serves as a turning point in the story which now starts the process of emboxing.

(iii) At the end of the successful undertaking of the Sādhana, a goddess appears before Harivāhana and informs him about the plan of Anāgarati in accordance with the advice of the minister Śākyabuddhi. At the end of her talk she assures the prince about the early end of separation from his beloved. This heralds the poet's plan about the happy union of both the heroes with their

respective heroines at the end of the novel.

(23) PHILOSOPHICAL DISCOURSES :-

The poet has put put but one philosophical discourse in the mouth of Mahārṣi, who is none else but the same Vidyādhara Muni who appeared at the outset of the novel. This discourse presents in a nutshell the sum and substance of the moral foundation on which Dhanapāla has raised his literary edifice. There is nothing which can be called specifically Jainistic about the discourse. Any Brahmanical or Buddhistic saint would have uttered these very thoughts without any harm to their doctrines, since the Law of Karma is universally accepted by all these systems of philosophical thought. The strange ways of Destiny are, thus, held responsible in the whole novel for all the accidents and vicissitudes of the characters. The discourse, is, thus, the heart of the novel and the epicentre shaping the various turns and twists in the story and moulding the plot accordingly.

~~¶¶¶~~ There are other minor reflections also which, however, echo the same thoughts. All of them have been noticed and culled in the Appendix E.

(24) PENANCE :-

Meghavahana's worship of the goddess Śrī involves the penance of both the king and the queen as a result of

which they are rewarded with their cherished male child.

The separation between Samaraketu and Malayasundarī and their consequent misery also serves as an imposed penance purging them of the impurities of their passion. The 'darsana' and the worship of the image of the Tīrthaṅkaras mark the end of their miseries.

Harivāhana's penance for six months elevates him to the superhuman plane and confers on him the emperorhood of the Vidyādhara, as a result of which he qualifies for the hand of Tilakamañjarī on an equal plane.

The foregoing analysis clearly testifies to the poet's ability to successfully integrate so many motifs in the body of the narrative in which each of them serves a definite purpose enhancing the complexity of the plot and consequently adds to the element of suspense by rousing the curiosity of the audience. Dhanapāla has, thus, shown great acumen in the plot-construction in complete harmony with the purpose laid down by himself in an introductory verse of the TM.

(V) LOOSE ENDS :-

In spite of the utmost care the poet has taken, there are a couple of loose ends in the texture of the plot. They might serve as an internal evidence in support of the theory about the burning of the first ms. of the work at the hands of the poet's patron, and the restoration of

the work with the help of the poet's young daughter.

These loose ends are with regard to the following two points : (i) the relation of Svayaṃprabhā and Priyaṃvadā with Sumālī; and (ii) the connection between the Bālārūpa ring and Malayasundarī.

(i) Svayaṃprabhā is referred to only once at the outset of the novel as a divine spouse of Sumālī.⁵⁵ Towards the end of the novel, Priyaṃvadā is mentioned as the chief divine spouse of Sumālī.⁵⁶ She is later on born as Malayasundarī. But the purpose of mentioning Svayaṃprabhā is too faint to easily catch the attention of the audience, which, for the moment, is easily misled to think that Svayaṃprabhā might have been the name of Priyaṃvadā in her previous birth. The poet's sly reference to Malayasundarī as "janma-dvaya-pranayinī",⁵⁷ adds to the confusion by wrongly strengthening the misleading possibility of the identity of Svayaṃprabhā with Priyaṃvadā, the former being taken to have been born as the latter in her next birth. This loose end is very weakly sought to be tied up when the poet hints at the injustice done to Priyaṃvadā by Sumālī.⁵⁸ Dhanapāla taxes the imagination of the audience too much when he expects them to logically infer the infatuation of Sumālī towards another beloved Svayaṃprabhā

55. TM(N).p.40: सुमाली नाम देवो.... स्वयंप्रभाभिधानया देव्या....।
 56. ibid.p.407: सुमालिनाम्नो हृदयभूतया प्रियंवदाभिधानया प्रधानदेव्या च.
 57....ibid.p.421: सा हि ते जन्मद्वयप्रणयिनी etc.
 58. ibid.p.421 (21): अहं तु कृतविप्रियः प्रियंवदाभावतः प्रभृति तस्या-
 स्त्रपया न शक्नोमि वीक्षितुं वदनम्...etc.

and his consequent indifference or coldness towards his chief beloved Priyaṁvadā, as has been specifically pointed out by the author of the TMS.⁵⁹ One hardly gets even a faint indication about this trait of frivolousness of Sumālī's character throughout the novel.

(ii) Another loose end is the connection of the Bālārūṇa ring which passes from the goddess Śrī to Megha-vāhana, from him to Harivāhana and thence to Malayasundarī who remembers her previous birth at the sight of the ring. But nowhere does the poet hint at any connection between the ring and Malayasundarī (Or Priyaṁvadā), though the prophecy of Jayantaswāmī⁶⁰ would justify at least the phenomenon of being reminded of her previous birth on seeing the ring. The credit for bridging this gap goes to the vigilant author of the TMS who has carefully noted that the ring was handed over by Priyaṁvadā to the goddess Śrī.⁶¹

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59.TMS.IX.47: अहं स्वर्गप्रभारागतकृतांगाः etc.

60.TM(N).p.408: विशिष्टधर्मयोगस्तु युगपद्भूयोरपि दिव्याभरणलाभेन ।

61.TMS.VIII.121: इत्युदीर्य ममाङ्गुल्यां स्वाङ्गुलीयकमक्षिपत् ।