

CHAPTER NINE

THE SOURCES

AND THE AUTHOR'S DESIGN

A true poet, like every other human being, is a product of his times. But, being an exceptionally gifted being – a genius – , he absorbs and assimilates as many influences as might be prominent in his age. Bhāmaha, the earliest Sanskrit rhetorician, lays down at the outset that poetic imagination (pratibhā) is the sine qua non¹ for the poet. But that is not all. An aspirant to poetic fame was expected to set to work only after having equipped himself with all the knowledge that a poet is required to have. Among such essential studies Bhāmaha has listed grammar, metre, lexicography, epic stories, worldly affairs, logic, and fine arts.² Dandin, too, harps upon the same tune so far as he expects all poetic aspirants to ply their studies diligently and pursue their practice patiently.³ Vāmana also gives a long list of several factors that are essential for the proper equipment of the capacious poets (arocakinaḥ).⁴ Rudrata agrees that in addition to the innate

1. KVL(B).I.5: काव्यं तु जयते जातु कस्यचित्प्रतिभावतः।

2. ibid.I.9: शब्दशब्दोऽभिधानार्थ इतिहासाश्रयाः कथाः। लोको युक्तिः कलाश्चेति

3. KVD.I.103: नैयर्गिकी च प्रतिभा श्रुतं च बहु निर्मलम्। मन्त्रव्याः काव्ययोजनः॥

4. KVL(V).I.3.1-18. { अमन्दश्चाभियोजोऽस्याः कारणं काव्यसम्पदः॥ }

genius, there is another kind of genius which is produced by virtue of learning.⁵ According to Bhaṭṭa Tauta, a poet is first and foremost seer. Thus, as has been summed up by Dr. K. Krishnamoorthy, genius may shine without the help of art; cultivated by art, it will produce more agreeable fruit.⁶ ~~Rājasekhara~~ This is but a mere reflection of what Rājasekhara said in not uncertain terms.⁷ Bhoja takes for granted the necessity of rigorous training for a poet and he starts his Sarasvatī-kaṇṭhābharana with the discussion about the pitfalls of words and sentences to be scrupulously avoided by them. Thus a long tradition of Sanskrit rhetoricians has laid down proper training as a must for a good poet. This expectation necessitated profound scholarship on the part of the poet who naturally tried to come up to the standards by imbibing the influences of as many branches of learning and acquainted himself with the works of as many of his predecessors as was possible in those times. Dhanapāla, being a product of such an age of all-round scholarship, could never be expected to have remained untouched by this tendency of his age. He has listed in the introductory verses of the TM a long series of personalities, both religious

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5. KVL(R).I.14: तस्यासारनिरासात्सारग्रहणस्य चारुणः करणे । त्रितयमिदं व्याप्रियते शक्तिर्व्युत्पत्तिरभ्यासः ॥ ; also I.20: अधिगत सकलवेधः सुकवेः मुजनस्य सन्निधौ नियतम् । नक्तं दिनमभ्यस्येदभियुक्तः
 6. ESK. Chap. XIII. pp. 167-186. [शक्तिमान् काव्यम् ॥
 7. KM(S).IV. pp. 26-27: समाधिरान्तरः प्रयत्नो ब्राह्मस्त्वभ्यासः । तावुभावपि शक्तिरुद्भासयतः । सा केवलं काव्ये हेतुरिति यायावसीधः ।
 also ibid. p. 30: काव्यकाव्याङ्गविधासु कृताभ्यासस्य धीमतः । मन्त्राबु-
 धाननिष्ठस्य नेदिष्टा कविराजता ॥

and literary, that appealed to him either by their religious fervour or by their power of poetic genius. These influences are visible in various aspects of the TM, such as the story, plot-construction, motifs and style. We shall here try to trace the influences exerted by these and other personalities in moulding the literary masterpiece of Dhanapāla.

I : SOURCES OF THE STORY OF THE TM :-

Sanskrit poets have generally drawn upon Rāmāyaṇa, Mahābhārata and Br̥hatkathā for the narrative part of the their stories, either wholly or partly. A few of them, like Kālidāsa for the Mālavikāgnimitram, Viśākhadatta for his Mudrārākṣasam, Bāṇa for his Harṣacaritam, and Parimala for his Navasāhasāṅkacaritam, have drawn upon history also for the purpose. Dhanapāla, being a Jain author, naturally discarded all these sources, though he could have comfortably drawn upon Guṇādhyā's work ~~but~~ for ~~the~~in fact ~~that~~ he has shown to have had much respect for it as a literary work. Not only that, he was certainly aware of the fact that many of his predecessors had actually tapped that source. But he had no high opinion about the works the stories of which were but borrowed from the Br̥hatkathā and modified by the poets.⁸ His intention of composing a

8. TM(N).Intro.vs.21: सत्यं बृहत्कथाप्रोक्षेऽर्बिन्दुमादय संस्कृताः।
तेनेतरकथाः कथाः प्रतिभान्ति तदग्रतः॥

prose-romance in consonance with the tenets of the Jain canon⁹ also precluded the ~~the~~ sole utility of Br̥hatkathā for the purpose. Possibly the opinions of veteran Jain writers like Jināsena and Haribhadrāsūri were also responsible for this. Jināsena, in his Mahāpurāṇa, while discussing the types and merits of 'kathā', clearly considers a 'dharma-kathā' as the only one worth indulging in, the rest being, in his opinion, mere attempts at accumulating, rather than shedding off, sin.¹⁰ Jināsena, therefore, claims that his Mahāpurāṇa only can rightly deserve the honour of being called a genuine 'Br̥hatkathā' and not the work of Gunadhya known by that title.¹¹ Haribhadrāsūri also has suggested in the introductory remarks of his Samarāiccakahā that it is either the 'dharmakathā' or a 'saṅkīrṇakathā' that is worth attempting at, or listening to.¹²

Dhanapāla, therefore, looked in some other direction for the source of his story. And indeed he was too clever to let either his audience or his patron easily trace the source material out, in that he seems to have drawn upon

9. TM(N).Intro.vs.50: जिनागमोक्ताः ... कथाः॥

10. MP(J).I.63: धर्मानुबन्धिनी या स्यात् कविता सैव शस्यते । शेषा पापास्रवायैव सुप्रयुक्तापि जायते ॥६३॥

11. ibid.I.115: अद्भुतार्थमिमां दिव्यां परमार्थबृहत्कथाम् । लम्भैरनेकैः

संदृष्ट्वा गुणाल्लैः पूर्वसूरिभिः ॥११५॥ Here all these qualifications are meant to be construed with इदमध्यवसायाद् कथां धर्मा-नुबन्धिनीम् । प्रस्तुवे --- etc. in I.107.

12. Samarā. Bhūmiyā pp.2-4.

quite unexpected Prakrit works like the Kuvalayamālā of Udyotanasūri alias Dākṣiṇyācīhna, and the Samarāicca-kahā of Haribhadrāsūri. The former he has not mentioned in the introductory verses of the TM.

The story of the Kuvalayamālā concerning the love-episode of Kuvalayacandra and Kuvalayamālā¹³ bears a close resemblance with that of the heroes and the heroines of the TM.

The story of the Kuvalayamālā-kathā may be summarized thus:

There is in the southern hemisphere of Jambūdvīpa divided by the Vaitādhya mountain, Bhārata-kṣetra, the central region of which is flanked on both sides by the rivers Gaṅgā and Sindhu. Therein is situated the city called Vinatā (i.e. Ayodhyā) built by the gods at the behest of Indra for the sake of the First Tīrthāṅkara. There ruled King Dṛḍhavarṁā. He had a ~~man~~ queen named Priyaṅguśyāmā.

Once, when the king was sitting in his court, a maid entered with the news that Suṣeṇa, the son of the Bhilla commander, had returned from his expedition against the ruler of Malwa and was waiting at the door. Suṣeṇa was ushered in. He was bandaged on his chest which was hurt

13.KULM.pp.7-160.

due to the thrust of a sword. The king greeted him and asked for the report of the expedition. Sugena replied that in the fierce battle their army was victorious and the five year old son of the enemy was captured alive, and that the boy was awaiting permission to enter the court. The boy was brought in. He was crying. The king enquired of the minister about the reason why the boy was weeping. The boy replied, "I am sitting in the lap of the enemy, though my father is a brave man." The king appreciated the boy's sense of self-respect and consoled him.

Meanwhile a maid brought in the news about the displeasure of the queen, due to the lack of male child. She was pressing the king to undertake the propitiation of the family-deity. The king agreed and the ministers supported the resolution. The king then decided to cut his head off if the deity would not appear within three nights, On the fourth day he tried to sever his head and the deity appeared and asked him to choose a boon. There ensued a light dialogue between them, at the end of which the goddess conferred on him the boon and disappeared.

The king, then, went out of the temple, took bath, worshipped the gods, saluted to the elders, offered munificence to the Brahmins and honoured his relatives.

Then he went to the dinning hall and thence to the court-room, where he informed his ministers about the boon. The whole city was agay. In the evening he went to the palace of Priyaṅgusyāmā. During the night the queen saw two dreams, in the first of which she saw the moon and, in the second, the moon was embraced by a garland of blue lotuses. She told the king about them and was assured by him that she had conceived a son and that the boon was going to come true. Astrologers and dream-readers opined that a son would be born and Kuvalayamālā would be married to that son. (A god named Padmasāra was to be born as this son.)

The son was born in due course and was named 'Śrī-datta' granted as he was by the goddess Śrī. His other name was Kuvalayacandra. The prince grew up and studied all the branches of learning. He was now required to practise horse-riding as a part of military training for which he was to accompany the army. The king took a horse named 'Udadhikallola'. During the contest of running the prince's horse left the king's horse far behind and began to fly. The trees, the farms, cities, mountains, and human beings looked very tiny from the sky. Prince Kuvalayacandra (i.e. Śrīdatta) suspected the agency of some god in the form of the horse and so he hit it with his dagger.

The horse fell to the ground and died.

At this moment he heard a voice telling him to go to the south where he would meet with something worth seeing. He passed through the Vindhya forest and met a Jain mendicant named Sāgaradatta, who was initiating a lion to the vow of fast unto death. Asked by the prince about the flight of the horse, the Muni related to him the story of Purandaradatta of Kauśāmbī, and revealed that it was the god Padmaprabha who entered the body of the horse and conveyed the prince to him for initiation into the true faith, i.e. Jainism. The Muni, then, asked him to go further to the south and enlighten Kuvalayamālā who would marry with the prince. Kuvalayacandra proceeded to the south through the Vindhya forest, where he saw the villages of the forest tribes. After traversing long distance he saw the foot-prints of elephants. He followed them and reached a lake and bathed in it. On the bank of the lake he saw an image of Yakṣa in a bower. On the top of the image he saw another image of Lord Jina, whom he saluted and prayed. At that moment there arose a tumult in the lake and there appeared a beautiful goddess with another girl from the waters and approached the image to which they sung a melodious prayer. The prince could not restrain himself and loudly uttered his words of appreciation

and appeared before them. They related to him the history of the image of the Yakṣa. The prince, then, proceeded further and saw a row of beautiful foot-prints which he followed and arrived at the hermitage of an ascetic woman, whom he asked about her penance in such a solitary place. The woman did not reply but the royal-parrot told her story to the prince, who asked the parrot to convey his message to his father. Kuvalayacandra took bath and worshipped the image of Lord Rṣabha and addressed a prayer to it and again proceeded further to the south and arrived at the Sahya mountain where he had a fight with a Bhilla chieftain who ultimately became his friend. The prince again started to the south and, after crossing many rivers, mountains, and forests, he reached the city called Vijayapura. There he came to know about a male-hater princess named Kuvalayamālā who had declared that she would marry to him only who completes the verse by composing the rest of the three quarters of the given one. The prince completed it and fought successfully with the mad elephant. The princess threw the nuptial garland into the neck of the prince.

Meanwhile, having got the news about Prince Kuvalayacandra, his brother Mahendrakumāra set out in search of him. The prince and the princess were happily married. At

last Prince Kuvalayacandra takes to renunciation.

Dhanapāla seems to have drawn also upon another unusual Prakrit source, viz., the Samarāiccakahā of Haribhadrāsūri, rarely known to non-Jain Sanskrit poets. The love episode of Saṇaṅkumāra and Vilāsavaī resembles partly to the episode between Harivāhana and Tilakamañjarī and partly to that between Samaraketu and Malayasundarī. The relevant episode occurs in the fifth Bhava of the Samarāiccakahā.¹⁴ We may summarize the account as follows:-

Prince Saṇaṅkumāra, the son of Jassavamma of Seyaviyā city went to the Anaṅganandana garden in the city of Tāmaliṭṭī. On his way princess Vilāsavaī, the daughter of King Īsānacanda happened to see him. Due to the attachment of the former birth she instantly fell in love with him and threw a Bakula garland,¹⁵ prepared by her own hand, in such a manner that fell around the prince's neck. The prince became love-sick. His friend Vasubhūī brought the news that the princess was equally love-sick. Both the lovers met in the garden. But the father of the princess called for her and the prince was called for by Queen Anaṅgavaī who was enamoured of him. When the prince declined her ~~amorous~~ amorous approaches, she falsely complained to her husband about the alleged attempt by the prince to violate her honour. The king handed the prince over to a soldier

14. Samarā.V.pp.300-509; 391.

named Vinayandhara to get him killed. The soldier came to know about the facts and allowed him and Vasubhūi to escape to Suvannabhūmi. They reached there after two months and from there they proceeded to Sīhaladīva in a friend's ship. The ship unfortunately wrecked in the ocean but the prince was somehow saved, and he swam to the shore and proceeded in the northern direction. On the shore of a river he saw, on the sands, a row of foot-prints of a young maiden. He followed them and came across an ascetic girl who was busy gathering flowers. The girl resembled his beloved Vilāsavaī. He suppressed his love-signs and the girl did not speak to him but simply went away. Saṇaṁkumāra searched for her in vain and came to a mango tree to rest under it. Then came there another ascetic girl named Mayanaṁjaṛī who related to him her tale in the course of which she informed the prince how she brought Vilāsavaī to Kulapati Devānanda Vidyādhara, who assured her about the sure union with her lover. In order to pass time till she again met with her lover she took to ~~an~~ the ascetic life. The prince was then married to Vilāsavaī. Both of them then caught on the ship of a merchant who, however, threw Saṇaṁkumāra into the sea in order to marry Vilāsavaī. Again he swam to the shore near the Malaya country and tried to hang himself when he lost all hopes

of being again united with his beloved. He was saved by Kulapati. A Vidyādhara told him about a Vidyadhara king Cakkasena who had started his penance of twelve months to propitiate the Apadīhayacakkā vidyā and that the Vidyādharas were guarding the cave. He went to the Vidyādhara King who offered to Saṇḍkumāra the Ajitabalā vidyā. The prince started his penance during the course of which various spirits tried to frighten him but he did not give up the penance at the end of which the goddess Ajitabalā appeared before him and conferred on him the kingship of the Vidyādharas.

Both the foregoing narratives are interspersed with numerous descriptions, discussions and sub-stories. Dhanapāla has adopted only the general outlines of these stories and has moulded two separate stories out of the mixed ingredients of both these stories.

II: SOURCES OF THE PLOT-STRUCTURE AND MODIFICATIONS

BY THE POET :

We have referred to this point in passing in Chapter VII. Here we take it up for a detailed examination.

Dhanapāla has adopted the framework of the plot of Bāṇa's Kādambarī and divided his narrative into two plots, viz., the main one about Harivāhana and Tilakamanjarī and the sub-plot about Samaraketu and Malayasundarī.

As has been referred to in Chapter VII, the structure starts at a point where, in the *Kādambarī*, Jābālī begins his narrative about King Tārāpīḍa.

Bāṇa's scheme of successive descriptions of Ujjayinī, King Tārāpīḍa, his ministers, the king's love-sports, his queen Vilāsavatī, their misery due to the lack of a son, the propitiation of various deities, the pregnant queen, the birth of Candrāpīḍa, the prince's childhood, education and appointment as heir-apparent is closely followed by Dhanapāla in his scheme of the successive descriptions of Ayodhyā, King Meghavāhana, his minister, the king's love-sports, his queen Madirāvati, lack of a son, propitiation of the goddess Śrī, the pregnant queen, the birth of Prince Harivāhana, his childhood and education and appointment as heir-apparent.

The changes effected by Dhanapāla in the above scheme of Bāṇa are:

- (i) The episode of the bardic verse consequent to which King Meghavāhana decides to go to forest to propitiate some deity;
- (ii) The arrival of the Vidyādhara Muni who confers Aparajitā vidyā on the king;
- (iii) The worship of the goddess Śrī by King Meghavāhana in the TM, in the place of mere acts of munificence

and worship of numerous deities by Vilāsavatī in the KĀD;

(iv) Dhanapāla has introduced the episodes of Meghavāhana's brief meeting with god Jvalanaprabha, of the necklace, and of the Vetāla the parallels to which are not found in the KĀD, though it may bear a slight resemblance to the idea in the episode of Śrīkanṭha Nāga in the HC;

(v) He omits to introduce parallels to the episodes of Śukanāsa, his son and the former's sermon to the prince.

The structure of the TM, then, begins to differ from that of the KĀD, though in the essentials the incidents of Candrapida's conquest and his hunting expedition, arrival at a lake, a temple, an ascetic girl Mahāśvetā — the heroine of the by-plot —, the introduction of the by-plot by way of the story related by her in the KĀD have close parallels in the TM in the incidents of Hari-vāhana's tour of sight-seeing, his hunting-expedition, arrival at a lake, a temple, an ascetic girl Malayasundarī who also is the heroine of the by-plot, and introduction of the by-plot by way of the story related by her.

The principal changes introduced by Dhanapāla in this part are:—

(i) The episode of the night-attack and the capture of Samaraketu due to the magic power of the divine

ring Bālārūṇa;

(ii) The friendship of Harivahana and Samaraketu, which arises quite differently from that between Candrāpīḍa and Vaiṣampāyana in the KĀD;

(iii) The incident of the anonymous love-letter and its appreciation by Harivāhana;

(iv) The introduction of the subplot by putting the narrative into the mouth of the hero of the sub-plot. The descriptions of Candrāpīḍa's army and its march in the KĀD have been paralleled in the TM by similar descriptions in connection with Samaraketu;

(v) The incident of the mad elephant that kidnaps the prince to the Vidyādhara region;

(vi) The character Tāraka and his love affair with Priyadarśanā.

The transformation of Kapinjala into Indrayudha and that of Vaiṣampāyana into ~~Indra~~ a parrot in the KĀD have their parallels in the transformation of Citramāya into an elephant and that of Gandharvaka into a parrot in the TM.

The omniscient character of Jābāli in the KĀD is paralleled by that of a similar Mahārṣi who later on turns out to be identical with the Vidyādhara Muni. And Śvetaketu of the KĀD has his counterpart in Jayantaswāmī

in the TM.

But the comparison extends thus far only. Dhanapāla is a past master in the skill of moulding his plot. Instead of adopting the structure of Bāṇa wholesale, he has separated the sub-plot and introduced it in the midst of the running flow of the main-plot so that the progress of the story is brought ~~up-to-date~~ up-to-date from time to time.

The incidents of the male-hating damsel, the night-attack, the naval expedition, the attempt at hanging herself by Malayasundarī, the invocation to the boat, the penance of Harivāhana and his attainment of Vidyādhara-hood are brought in by Dhanapāla from the above-indicated Prakrit and other Sanskrit sources. But the mastery with which they are skillfully incorporated in the structure of the plot is Dhanapāla's own.

III: SOURCES OF THE MOTIFS :-

Most of the motifs spun by Dhanapāla in weaving the texture of his narrative seem to have been so much popular among the masses in those days that no poet would normally dare to ignore them nor would he be persuaded not to utilize them to enhance the popular interest in his romantic literary work. And we must not blame Dhanapāla for that.

We of to-day, we must remember, do not read the same novel that was listened to by the audience of Dhanapala's days. Changes in manners and customs have wrought changes in our outlook. We judge the books we read by our own prepossessions and our own standards of behaviour. That is unfair but inevitable. Yet, as Somerset Maugham emphasizes, what makes a classic is not that it is praised by critics, expounded by professors and studied in schools, but that large numbers of readers, generation after generation, have found pleasure and spiritual profit in reading it. It is for this popular appeal that the Sanskrit poets chose not to deviate from the beaten track, though they did absorb new influences. And in order to secure their place in the line of great masters of high fame Dhanapāla had to honour the poetic convention, which was not the conscious work of a single mind but was spread over a long period of time and established by degrees by the influence of several great writers commencing with Vālmīki down to Subandhu, Bāṇa and Trivikrama.

We shall here try to examine the popularity of Dhanapāla's motifs among the Sanskrit and Prakrit predecessors and judge in contrast the extent of originality our author has displayed in roping them up into his narrative for his own purpose.

(1) Almost all of Dhanapāla's motifs seem to have been popular since the days of Guṇāḍhya whose Br̥hatkathā utilizes all of them and many more, as can be inferred from a perusal of its Sanskrit compendiums. Dhanapāla has referred to Br̥hatkathā in no uncertain terms in the introductory verses of the TM. The original Br̥hatkathā in Paśācī being no longer extant, we have to rely upon its Sanskrit compendiums like the Kathāsaritsāgara¹⁶ and others, for our purpose.

Thus, the idea of a man or a god becoming a bird or a beast due to the curse of some god or Brahmin or Ṛṣi is quite well-known in the KSS.¹⁷ In at least twelve cases the heavenly speech (antarikṣa-vāṇī) consoles and rescues the persons who have gone desperate due to misfortune and are about to commit suicide.¹⁸ A good deed always brings good result.¹⁹ There are a couple of references to Jainism, Jain mendicants and Jain monasteries.²⁰ Strange course of fate and inevitability of destined events are emphasized.²¹ Love is known to be constant even to next births.²² Women are shown to be more prone to commit suicide when separated from their beloveds.²³ The attempt by Śaśāṅkavatī at

16. KSS.I.i.10 ab:

17. ibid.II.ii.42; VII.iii.110-111; IX.vi.101-102; XVII.i./

18. ibid.I.ii.68; II.ii.57; II.iii.14; II.v.34; III.i.27; III.iii.119; V.iii.258; VI.viii.242; VII.ix.171; XII.xxxiii.35; XV.ii.69; XII.xxxvi.55.

19. ibid.VI.i.106. 20. ibid.VI.ii.7 & 8.

21. ibid.V.iii.18; VII.vii.109; IX.ii.211; IX.iv.135.

22. ibid.VI.ii.117. 23. ibid.VI.vii.23-24.

hanging herself from the Aśoka tree in the Puṣpakaraṇḍaka garden where Mrgāṅkadatta accidentally reaches and saves her,²⁴ reminds us of the similar attempt by Malayasundarī and her rescue at the hands of Samaraketu. Divine saints like Nārada could fly into the sky with the help of their 'Ākāśacārinī-vidyā'.²⁵ Vimānas could carry thousands of persons across far off places.²⁶ Other mystic powers like the Prajñapti-vidyā, the Māyāvati-vidyā, the Kālasaṅkar-ṣiṇī-vidyā, and the Aparājita sword are too well-known to be ~~is~~ incredible, at least in literature.²⁷ The Prajñapti-vidyā is invoked in the moments of indecision for guidance in KSS. VI.iv.6, which reminds of a similar incident in the TM where Patralekhā, the mother of Tilakamañjarī, invokes the Prajñapti-vidyā to know about the would-be suitor of her daughter. And the male-hating girls (puruṣa-dveṣiṇī-kanyā) were by no means rare to meet with in the KSS,²⁸ the hatred being due to their fidelity to the lover of their former birth. Kidnapping of young girls by the Vidyādharas or gods is referred to at least twice,²⁹ in the latter of which case the Gaṇas of Gaṇeśa carry Śrīdarśanā

24. KSS.XII.xxxvi.42-56.

25. *ibid.* VIII.ii.12; VII.iii.201; VII.iv.69.

26. *ibid.* VII.ix.228; VIII.i.183; VIII.ii.364; X.vii.66; XIV.iv.

27. *ibid.* IX.i.51; XVI.i.52; VII.viii.32; XII.ii.65. / 139.

28. *ibid.* VII.viii.19; VII.ix.152; XVIII.iii.40.

29. *ibid.* VIII.i.159; XII.vi.336-362.

to Haṁsadvīpa where they put him in the herem of Anaṅga-
mañjarī and when brought back he is convinced about the
reality of the incident due to the ornaments. This inci-
dent bears close similarity to an incident with reference
to Malayasundarī. Portraits utilized as a means of falling
in love³⁰ and references to a young beauty busy gathering
flowers and recognized as identical with the one formerly
seen in the portrait,³¹ recall to our mind the fact that
Harivāhana fell in love with Tilakamañjarī at the sight of
her portrait and later on he recognized her to be identi-
cal with the one seen in the portrait, when he happened
to see her again in the creeper-bower on the shore of the
Aṁṣṭapāra lake. The stipulation of entering fire if the
lover is not found out within six months³² reminds us of
the similar one by Tilakamañjarī. The penance grove of
Kāśyapa on Asitagiri and on Meru³³ immediately calls to
memory a similar one named Praśāntavairāśrama of Kāśyapa
in the TM. Naravāhanadatta, an incarnation of Cupid and
destined to be an emperor of the Vidyādharaś of both the
ranges (ubhayavedi),³⁴ readily resembles Harivāhana who is
the incarnation of god Jvalanaprabha and is destined to
be the emperor of the northern range of the Vaitādhya

30.KSS.VI.v.18-19; IX.i.146-147; XII.xxxiv.74-77.

31.ibid. XII.xxxiv.225-229; XIII.i.92-99.

32.ibid.XVIII.iii.89.

33.ibid.XVI.i.93; VIII.ii.364.

34.ibid.IV.iii.73-74; VI.iv.67-68; VIII.i.9-10.

region. Not only that, like Naravāhanadatta, Harivāhana is also proficient in the sciences of elephant, horse, chariot, weapons and missiles, and in the arts of painting, sculpture and lute-playing.³⁵ A Vidyādhara is invariably able to fly in the sky.³⁶ The Vidyādharahood is attained by penance and worship.³⁷ References to, and descriptions of, Vetāla are also found.³⁸ Naravāhanadatta undergoes penance and Vidyādharas guard his place.³⁹ Prayers to the gods and deities – both in Sanskrit and Prakrit ⁴⁰ – are consequently the natural features.⁴⁰ So is the memory of past births.⁴¹ Daily worship and discourses on transcendent nature of human happiness are normal routine.⁴² Geographical islands like Ratnakūṭa, Karpūra, Suvarṇa, Siṃhala and Kaṭāha, and sea-voyage to them are also referred to;⁴³ so are both the ranges of the Vidyādharas in the Himalayas,⁴⁴ which reminds

35.KSS.VI.viii.172.

36.ibid.IV.ii.56.

37.ibid.V.i.16; V.ii.295; VI.viii.90; VII.i.76; VII.vi.14; VIII.ii.22; VIII.vi.163ff.; IX.ii.409; IX.v.208; XIII.iii.92-95.

38.IX.v.208; XII.viii.20.

39.ibid.XIII.iii.92-95.

40.ibid.V.iii.146-147; VII.i.99-102; VII.iii.44-46; VIII.i.139-140; IX.iii.166-175; IX.iv.29-38; IX.v.125-126; IX.v.162-167; IX.vi.29-33; XVIII.iii.103-104.

41.ibid.VI.i.82; IX.ii.68; IX.iii.392.

42.ibid.VII.iv.79; IX.i.26-28.

43.ibid.V.ii.9; IX.vi.55-62; XVIII.iii.110.

44.ibid.XIII.iii.65-66; XV.i.61.

us of the similar one of the Vaitāḍhya in the TM. The divine jewel capable of benumbing the army of the enemy and the Aparājita sword making the holder of it invincible⁴⁵ bear similarity to the Bālārūpa ring in the TM. The reference to a festival of Hari on Ratnakūṭa⁴⁶ might have inspired Dhanapāla for a similar one on the Pañcasaila island. And lastly the names of some of the characters like Svayamprabhā, Citralekhā, Jvalanaprabha, Madiravatī and Anaṅgarati are also identical.⁴⁷

(2) Kālidāsa:- The motif of curse is very popular with Kālidāsa who utilizes it in his Raghuvaṃśam, Vikramorvaśīyam, Śākuntalam, Kumārasambhavam and Meghadūtam. In the first two of these, the curse serves to transform the victim into an elephant⁴⁸ and a creeper⁴⁹ respectively. The idea of keeping, in a penance-grove of a seer, a damsel in distress is appealingly depicted in the seventh Act of Śāk where Śakuntalā is shown to be living in the hermitage of Mārīca. The use of incorporeal speech (ākāśa-~~-----~~ -bhavā sarasvatī) prevents Rati from committing

45.KSS.XII.iv.135.

46.ibid.V.iii.3-4.

47.ibid.VI.iii.15; VI.v.18-19; VIII.i.18; XIII.i.26; IX.ii.91.

48.Raghu.V.53.

49.Vikr.IV.30ff.

suicide⁵⁰ after her lover's immolation in the eye-fire of Śiva. Similarly it is the "bodiless utterance in metre" (śarīraṃ vinā chandamayī vāṇi) that conveys to Kāśyapa, i.e. Kaṇva, the news about the love and its consequences with reference to Śakuntalā, in the beginning of the fourth Act of the ŚĀK. And love-letter is also common.

(3) Subandhu:- Subandhu has utilized the incident of the parrot by making him narrate, to its beloved, the story of Śṛṅgāraśekhara and Aṅgāravatī and about the love of Vāsavadattā for Kandarpaketu.⁵¹ The motif of a love-letter is utilized once when Vāsavadattā's message is delivered to Kandarpaketu by Tamalikā.⁵² Kandarpaketu tries to commit suicide due to the pangs of separation from his beloved, and the incorporeal voice (ākāśa-sarasvatī) prevents him from that calamity.⁵³ The motifs of the curse and the touch of the lover transforming the creeper into a human being are also utilized.⁵⁴ Subandhu also resorts to the use of verses in order to relieve the monotony of prose.⁵⁵

(4) Bāna:- In the KĀD Mahāśvetā's curse to Vaiśampāyana transforms him into a parrot.⁵⁶ There the parrot is

50. Kum. IV. 39-45.

51. VK(S). pp. 17-27.

52. ibid. p. 28.

53. ibid. p. 47.

54. ibid. p. 53.

55. ibid. p. 16; 20; 28.

~~56. KĀD. pp. 617-618.~~

56. KĀD. pp. 617-618.

introduced at the commencement of the story while in the TM it is introduced in the middle of the story, though the mystery about it is resolved towards the end in both the romances. The divine voice (aśarīṇī vāk) prevents the hero and the heroine from ending their lives abruptly.⁵⁷ The omniscient seers Jābāli and Śvetaketu resolve the mystery of the rebirths. Candrāpīḍa happens to meet Mahāśvetā in the Siddhāyatana on the bank of the Acchoda lake. Mahāśvetā relates the story of her love. All these motifs have their close parallels in the TM. Gandharvaka is cursed to become a parrot. The divine voice helps the heroes out and the heroines from committing suicides. The Mahārṣi and ~~the~~ Jayantaswāmī are made to resolve the mystery of the rebirths of the heroes and the heroines. Harivāhana happens to meet Malayasundarī in the temple on the shore of the Adrṣṭapāra lake. And lastly, Malayasundarī relates the story of her love with Samaraketu.

In the Harśacaritam, Bāṇa utilizes the curse of Durvāsas to Sarasvatī.⁵⁸ He uses~~es~~ the verses to suggest the future course of events.⁵⁹ The same, of course, is true

57. KĀD. pp. 357ff.; p. 627.

58. HC(J). I. pp. 20-25

59. ibid. I. p. 41; II. p. 217; IV. pp. 359-360.

about the introductory verses in the beginning of the second and the rest of the chapters. Dhanapāla did not adopt this feature since his work was meant to be a 'Kathā' and not an 'Ākhyāyikā'. The propitiation of Śrī by Bhairavācārya⁶⁰ for attaining to vidyādhara hood is adopted by Dhanapāla in his own way, though without the ritual in the cemetery. Before the appearance of the goddess there appears a terrible being which puts to test the valour of the worshipper.⁶¹ The goddess Śrī confers the boon of a male child on Puṣpabhūti and promises to serve the child when it grows up and assumes the office of the emperor.⁶² Dream indicates to the queen about her having conceived a son.⁶³ Bhairavācārya helps Puṣpabhūti indirectly to propitiate the goddess Śrī.⁶⁴ Ācārya Divākaramitra presents to Harṣa a divine necklace (ekāvalī) which serves as an antidote to poison.⁶⁵ There is a short philosophical discourse by Ācārya Divākaramitra.⁶⁶ The parallels to all these in the TM are very clear.

(5) Māgha:- The motif of Nārada descending from the sky⁶⁷ seems to have appealed to Dhanapāla very much, as he has adopted it in the TM in the similar arrival of the Vidyādhara Muni.

60. HC(J). III. pp. 314-333.

65. *ibid.* VIII. p. 908.

61. *ibid.* III. pp. 314-320.

66. *ibid.* VIII. pp. 923-930.

62. *ibid.* III. pp. 323-329.

67. Śiśu. I. 1-19. pp. 1-10

63. *ibid.* III. pp. 357-358.

64. *ibid.* III.

65. ~~HC(J). VIII. p. 908.~~ /

66. ~~*ibid.* VIII. pp. 923-930.~~

66.

67. ~~Śiśu. I. 1-19. pp. 1-10.~~

(6) pādalīptācārya:- The whole of the Taraṅgavatī-kathā is narrated by a nun named Suvratā as an illustration of the unhappiness in this world and the inevitability of the consequences of past deeds. Taraṅgavatī waits since seven years in expectation to fulfil her wish to be united with the lover of her past birth.⁷⁰ Similar is the case with both Malayasundarī and Tilaka-mañjarī, though the period of separation is not specified. Taraṅgavatī undertakes a vow of performing one hundred and eight 'āyambilas' for getting united with her lover.⁷¹ Pādalīptācārya uses the motif of a long period of separation in order to show the greater degree of unhappiness, as compared to happiness in life. Such is the case with Malayasundarī and Samaraketu and Dhanapāla's motive also is similar. A mendicant lectures to the hero and the heroine on the concept of Karma, its types and their results in the TRNG.⁷²

(78) Jinasena and Gunasena:- The idea of divine Munis approaching a human being from the sky is utilized in the Mahāpurāṇa, where two Munis approach the minister Svayambhūddha on the Meru mountain.⁷³ Goddess Svayamprabhā

70. TRNG. p. 18.

71. ibid. p. 22.

72. ibid. pp. 64-67.

73. MPJ. V. 283.

lived and enjoyed with her lover in the Nandīśvara and other 'Dvīpas'.⁷⁴ When a god is about to descend to earth from the heaven he offers worship to all the images of the Jinas all over the world in order to accumulate merit.⁷⁵ Śrīmatī asks her nurse Paṇḍitā to take her portrait and search for her beloved by showing it to people.⁷⁶ There is a fine piece of appreciation of a portrait of Svayāṃprabhā by Vajrajaṅgha.⁷⁷ This might have inspired Dhanapāla for the piece of appreciation of Tilakamanjarī's portrait by Harivāhana. Lovers meet again in the next birth.⁷⁸ Ayodhyā was planned and constructed by Indra for Nābhirāja and Marudevī.⁷⁹ Dreams predicting the birth of a divine son as in the case of the first as well as ^{all} the rest of the Tīrthaṅkaras, are a regular feature and among the sixteen dreams the first is that of the Airāvata elephant of Indra.⁸⁰ An elephant seen in the dream indicates the birth of a glorious son in future.⁸¹ Discussions of poetic pieces as favourite pastime is here mentioned.⁸² This might have induced Dhanapāla to depict the appreciation of the lover's letter in the company of his friends in his palace garden. The procedure of worshipping an image

74. MPJ.V.283.

75. *ibid.* VI.32;55.

76. *ibid.* VI.169-171.

77. *ibid.* VII.118-135.

78. *ibid.* VII.151.

79. *ibid.* XII.120.69.

80. *ibid.* XII.120.120.

81. *ibid.* XII.155.

82. *ibid.* XII.213.

~~83. *ibid.* XII.213.~~

of Jina is also described.⁸³ Jina Vṛṣabha is eulogized by Indra.⁸⁴ There is an enumeration of the Vidyādhara cities on both the northern as well as the southern slopes of the Vijayārdha mountain, and the city of Rathanūpuracacakravāla and Gaganavallabha are mentioned.⁸⁵ The first discourse by Jina Vṛṣabha is described in detail.⁸⁶ Some of the names of the principal characters, such as Meghāvāhana,⁸⁷ Harivāhana,⁸⁸ Svayaṃprabhā,⁸⁹ Priyaṅgusundarī,⁹⁰ ~~Gandharva~~ Gandharvadattā,⁹¹ Vajrāyudha,⁹² and of the mythologico-geographical places, like Gaganavallabha, Rathanūpuracacakravāla, Nandīśvara-dvīpa, Vijayārdha and etc.⁹³ seem to have been drawn from the joint work of epic history by Jinasena and Guṇasena, though it is equally possible that Dhanapāla might have drawn upon Jainistic works on mythological geography such as Tiloyapaṇṇatti and Jambudvīpaprajñapti.

(9) Raviṣena:- The Padmapurāṇa of Raviṣena also seems to have been drawn upon as far as the mythological background of the Vidyādharas is concerned. It is here that one learns about the four great Jainistic mythological lines of the Īkṣvākus, the Ṛṣis, the Vidyādharas and the Haris.⁹⁴ Kumāra Bhāmaṇḍala falls in love with Sītā, the

83. MPJ. XIII. 203.

84. *ibid.* XIV. 22-52.

85. *ibid.* XIX. 1-90.

86. *ibid.* XXIV. 85-160.

87. UPG(MP). LXII. 71.

88. MPJ. VIII. 228; UPG(MP). LXXI. 254.

89. ~~ibid.~~ VI. 55; VII. 118-135.

90. UPG(MP). LXVIII. 272.

91. *ibid.* LXX. 263; 266; 267; 303.

92. *ibid.* LIX. 306-307.

93 see Appendix R.

94. PPR. ~~XXXX~~ V. 2-3.

daughter of King Janaka of Mithilā, on seeing her portrait.⁹⁵ An attendant named Capalavega takes the form a horse that flies in the air and kidnaps King Janaka, who at last somehow saves himself on seeing a jina temple.⁹⁶ It is in this work that the importance of Holy-Bath Ceremony of the image of the Tīrthaṅkaras has been elaborated.⁹⁷ Vana-mālā, the daughter of King Prthvīdhara and queen Indrāṇī of the Vaijayantī city, tries to commit suicide by hanging herself, as her father had decided to give her in marriage to Balamitra, while she was in love with Lakṣmana. The latter saves her in the nick of time.⁹⁸ The names of a few characters of the TM are also found here, as for instance, Sumālī, Mahodara, and Meghavāhana.

(10) Saṅghadāsagani:- The motif of controlling a mad elephant in the episode of Dhammīla⁹⁹ is noteworthy in the Vasudevahiṇḍī. The names Gandharvadattā and Priyaṅgu-sundarī are also to be found here.¹⁰⁰

(11) Svayambhudeva:- It is in his Paumacariya only that we come across the source of the Aparājitā Vidyā.

Here it is called "Aparāiya".¹⁰¹ Kalidāsa has referred to

95. PPR.XXVIII.22.

96. ibid.XXVIII.62-80.

97. ibid.XXXII.165-169.

98. ibid.XXXVI.17-44.

99. VH.p.43ff.

100. ibid.p.162;347.

101. Pau.C.21.4.9; 23.3.9; 23.6.8; 38.15.6.

a "शिववाक्यधनविधा" named अपराजिता for becoming invisible in the ~~seventh~~ ^{second} Act of ^{चित्रमो} and a charmed bracelet of a herb named Aparājitā (avarājidā nāma osahī) in the seventh Act of his Abhiññāna-sākuntalam. Possibly it was due to the mystic formula called Aparājitā that the bracelet charmed with it was known by that name. Monier-Williams ^{and Thakkar Feru} inform^s us that it is a class of divinities constituting one portion of the Anuttara divinities of the Jains.¹⁰² The names Meghavāhana and Harivāhana are also to be found in the Pau.C.¹⁰³

(12) Haribhadrāsūri :- The lord of Candrānana Vimāna descended into the womb of queen Śrīkāntā and she saw a lion entering her womb. The son was to become an emperor.¹⁰⁴ There are at least two references to a wish-fulfilling precipice.¹⁰⁵ The motif of a voyage is utilized here. Dhanakumāra starts for a voyage, before which he goes to the sea-shore, worships the ocean and gets into the boat.¹⁰⁶ The motifs of throwing a Bakula garland into the neck of the lover,¹⁰⁷ of a magic cloak which when put on makes one invincible,¹⁰⁸ of a row of footprints which leads the hero to an ascetic girl¹⁰⁹ are noteworthy. Moreover, the motifs of the Ākāśagāminī Vidyā, attempt at suicide on the part of the heroine, her stay at a penance-grove,

102. SED(MW).p.51 a; cf. also VSP, p. 168-18: पञ्चविंशति साफे-स्य देवसेवा पराजिता । शरभस्था-यति स्वेदलासिखरयुक् हर्म्य ॥ २३ ॥

103. Pau.C.40.15.4; 41.11.1; 53.4.1; 21.2.10; 21.3.4; 21.4.2.

104. Samarā.II.pp.60ff.

105. ibid.II.p.87: सुसुनारपव्वए सव्वकामियं नाम पडणमिदि; V.p.360: अत्थि इहेव मलयपव्वए मणोरहापूयं नाम सिहरं । तं च किल कामियं पडणं ।

106. ibid.IV.p.202. / 107. ibid.p.303. /

108. ibid.V.p.329. / 109. ibid.V.pp.333-334.

the loss of the power to fly in the sky due to crossing over a Siddhāyatana, use of portraits to find out a proper match for the princess, appreciation of the portrait of a princess, the successful sādhanā of a mystic formulæ (mantra) for a duration of six months, the panegyrics to Tīrthaṅkara,¹¹⁰ and so on are possibly drawn by Dhanapāla from this work. And lastly a few names of the characters, viz., Anagarati,¹¹¹ Cakrasena,¹¹² Bandhusundarī,¹¹³ also seem to have come from this source.

The most significant, though very minor, point to be noted is that while the Jain mythological tradition as preserved in the Tattvārtha-sūtra, the Tiloyapaṇṇatti, the Mahapurana of Jinasena and Guṇasena, and the Padma-purāṇa of Raviṣeṇa unanimously hold that Ayodhyā, the seat of the capital of Ṛṣabha's kingdom, was originally built by Indra. It is the Samarāṅgacakahā of Haribhadra-sūri which mentions that it was built by Prajāpati, and this is how Dhanapāla also describes the city.¹¹⁴ Again it is Haribhadrasūri among the Jain authors, who mentions the 'Rudraksamala', which, again, is mentioned by Dhanapāla.¹¹⁵

110. Samarā.V.

111. ibid.

112. ibid.

113. ibid. IX.

114. cf. Samarā.VIII.p.600: विस्सकर्मविणिमिथा अओज्झा नाम नयसी।
and TM.pp.7-11: अस्ति उत्पादिता प्रजापतिना ... अयोध्येति
यथाश्रद्धा नयसी।

115. cf. Samarā.I.p.9; TM.p.255 and 256.

(13) Udyotanasurī:- His Kuvalayamālā-kathā has been the principal source of most of the motifs of Dhanapala's TM. The very seat of the capital, viz., Ayodhyā – called Vinatā here¹¹⁶, the arrival of a warrior with a message,¹¹⁷ arrest of the son of the rival king,¹¹⁸ the king's worship of the goddess to obtain a male child,¹¹⁹ the king's readiness to cut off his head,¹²⁰ the witty dialogue with the goddess Śrī,¹²¹ the dream of the queen,¹²² kidnapping of the prince by the flying animal (here a horse),¹²³ the deascription of the things and beings on the earth as seen from a great height,¹²⁴ checking the flying animal with a dagger,¹²⁵ description of a terrible being (here a demon),¹²⁶ description of the worship of the image of Jina,¹²⁷ rescue of a girl who is attempting to commit suicide by hanging herself from the branch of a tree,¹²⁸ kidnapping of a beautiful woman by dāvine beings,¹²⁹ journey through a forest and the villages of Mlecchas and Śabarās,¹³⁰ prayers to Tīrthaṅkaras,¹³¹ a parrot narrating a story in human tongue,¹³² a male-hating young girl,¹³³

116.KUIM.p.7.

117.ibid. p.8-9.

118.ibid. p.22.

119.ibid. p.13.

120.ibid.

121.ibid. p.15.

122.ibid.

123.ibid. p.27.

124.ibid.

125.ibid.

126.ibid.p.68.

127.ibid.p.95.

128.ibid.p.106.

129.ibid.p.107.

130.ibid.p.112.

131.ibid.p.115,116,123.

132.ibid.p.123ff.

133.ibid.p.151.

taming of a mad elephant,¹³⁴ despatching a message through a parrot,¹³⁵ throwing from distance a garland into the neck of a lover,¹³⁶ appreciation of a love-letter,¹³⁷ and union of lovers of past births¹³⁸ - all these motifs, each of which has a corresponding similar one in the TM, are to be found in this work.

Thus, Dhanapāla has started a fresh tradition of gathering beautiful motifs from varied sources and utilizing them in his tightly woven texture of the story in quite a different context to serve a totally unforeseen purpose in his plot-construction.

IV: THE SOURCE OF HIS STYLE :-

Since Dhanapāla wanted to compose a prose-romance, his model in the matter of style is certainly none else than Bāṇa, who seems to have left an indelible influence on the author of the TM. But Dhanapāla is no longer a blind imitator of Bāṇa. He seems to have realized the drawbacks of Bāṇa's overfondness for incessant series of long-drawn descriptions both in the KAD and the HC. He felt that the indulgence in such fondness on the part of an author of a prose-romance serves to discourage, and bore, the listeners who hardly have time to understand

134.KULM.p.154.

137.ibid.p.160.

135.ibid.p.134.

138.ibid.p.157.

136.ibid.##

138

the significance of such closely woven passages.¹³⁹ Similarly, he had seen through the shortcomings of the tendency towards too much of paronomasia, though it exhibited the cleverness of the author.¹⁴⁰ He was again alive to the boring effect of incessant prose, and the impediment of interest in the story in the case of incessant versification.¹⁴¹ In his opinion a well-knit story full of suspense was the first and foremost requirement, in the absence of which all the varied descriptions and episodes would be so much of dead weight.¹⁴² It is, thus, clear that, though Dhanapāla has chiefly Bāṇa's style in his view, he wants to avoid the pitfalls of both of his predecessors — Bāṇa and Trivikramabhaṭṭa —, and tries to make the prose-romance more listenable, easily understandable and readily enjoyable, while at the same time not sacrificing any of the standards of the then prevailing literary taste of the elite.

V: THE POET'S DESIGN :-

We would now like to enquire about the actual motive

139. TM(N).Intro.vs.15: अखण्डदण्डकारण्यभाजः प्रचुरवर्णकात् व्याघ्रा-
दिव भयाघ्रातो जघाद्व्यावर्त्तते जनः ॥१५॥

140. ibid.vs.16: वर्णयुक्तिं दधानापि स्निग्धाञ्जनमनोहसम् । नाति-
श्नेवघना श्लाघां कृतिर्लिविरिवाश्नुते ॥ १६॥

141. ibid.vs.17: अश्वास्तगद्यसन्ताना श्रोतृणां निर्विदे कथा । जहाति
पद्यप्रचुरा यम्पूरपि कथारसम् ॥ १७॥

142. ibid.vs.18: सत्कथारसवन्धेषु निबन्धेषु नियोजिताः । नीचेष्टिव
भवन्त्यर्थाः प्रायो वैरस्य हेतवः ॥ १८॥

of the poet in undertaking this prose-romance. Dhanapāla has, of course, declared that the motive is a simple one, viz., to entertain his noble patron with a wonderful story based on Jain religious tradition. We do find that this motive was at the root of this composition. But the whole of the foregoing discussion of the sources lays bare many more designs latent in the mind of the poet and they have found fine expression in his literary master piece.

The first and the foremost design seems to be a spirit of competition with, and a yearning to surpass, his immediate masterly predecessor in the field. Bāṇa's successful attempts at excelling Subandhu and others had almost disheartened many a subsequent poet of lesser equipment, poets who did not dare to challenge Bāṇa's established fame. This has been clearly noted by ~~Sodḍhala~~ Sodḍhala,¹⁴³ who had an undeniable lure for the prestige attached to the composition of a 'Kathā'.¹⁴⁴ He mentions Vikramāditya, Śrīharṣa, Muñja and Bhoja among his appreciative patrons; the last two names might have been a later addition by the scribe of the ms. of USK, according

143. USK. Intro.vs.17: *आणस्य हर्षचरिते निशितामुदीक्ष्य शक्तिं न केऽत्र कवितारम्भं त्यजन्ति ॥ १७॥*

144; *ibid.* p.13: *किमहमित्थमनेन नैकप्रकीर्णवृत्तकविताभात्रकेण कृतार्थः प्रमादी तिष्ठामि । करोमि स्वशक्तिविस्तरपरीक्षणं विना कुतूहलेन भूरिणा च कीर्तेरभिलाषेण साद्भुतापूर्वसंविधानक्रमेण करसानुबन्धपरं प्रबन्धम् ।*

to Dr. D.K.Patel.¹⁴⁵ The incident of a curse to Bāṇa in the USK plainly suggests that though, Sodḍhala's work was patronizingly encouraged by the above veterans, he simply failed to successfully compete with Bāṇa and challenge the title to his supremacy in fame. Not only that, he could not come up even half way to the standard of Bāṇa. It was perhaps the reason why he called his work a Campū-kathā, which could be passed off either way!¹⁴⁶ Neither could Somadeva nor Trivikrama gather courage to try to challenge Bāṇa, and they chose to leave Bāṇa alone and took to yet unexplored, though akin to the epic type, field of the Campū form. It was in such a situa-¹⁴⁷ tion that Dhanapāla came forward with apparent modesty to take up the gauntlet, especially as he was a proved and undaunted invincible scholar of Boja's assembly. This could not have been in the absence of utmost confidence in his own ability. The very extent of Dhanapāla's extant work surpasses Bāṇa's KAD by about one-third. Perhaps it would equal both the KAD and the HC in bulk. Again, the introductory verses as well as those incorporated in the story of the TM surpass Bāṇa by their very

145. CAUSK.p.45.

146. USK.p.13: प्रक्रमे तु श्रणीयं न नाम केवलं ग्रहं नापि केवलं पद्य-
मुभयानुबन्धिनी चम्पूरेव श्रेयसी---- अन्यैव हृद्यता पद्यानुषङ्गिणी
गद्यस्येति वेतसि विचिन्त्य चम्पूरेव कथां कर्तुमुपजनितमिच्छयः ॥

147. TM(N).Intro.vs.53: तज्जन्माजनकाष्टिपद्मजन्मःसेवाप्तविद्या-
लवो, विप्रः श्रीधनपाल इत्यविशदामैतामबध्नात्कथाम् ॥ अद्युण्णोऽपि
विविक्तयूक्तिरचने ---- ॥५३॥

number and variety of metres. The tightness of the plot and the variety of incidents, the lofty atmosphere somewhat raised from the earth due to its Jain outlook unmistakably testify to his competitive spirit; this would go against the contention of Dr. Jagannath Pathak who holds that Dhanapāla intended only to imitate, and not to ~~emulate~~ compete with, Bāna.¹⁴⁸

The second design of the poet seems to be more subtle than the first. The TM is a product of the religious impact of Jainism on the literature of the tenth and the eleventh centuries A.D. Thus, as a literary prose-romance, Dhanapāla's novel differs, on the one hand from the purely religious romances and allegorical romances written with the explicit purpose of religious instruction, and, on the other hand, from the literary romances composed primarily for aesthetic enjoyment. Dhanapāla strikes a middle path in that he relegates religious purpose to a secondary place, the prominence being given to the literary aspect. The question is, why did the poet not choose to write a pure 'Dharmakathā' ? His sense of profound respect for the 'Dharma-kathā' is well-expressed in the eulogy of the 'First Instruction' by the 'First Tīrthaṅkara',¹⁴⁹ his

148. cf. Māgadham No.2 (1969), pp. 82ff. : कादम्बरीकथाकाव्यं कथञ्चिद-
नुकृत्यैव लिखितं न तु कादम्बरीकर्तृत्वात् यथास्तिरोधातुमिति स्पष्टं प्रतिभाति।
in his Sanskrit article 'Dhanapāle Bānasya Prabhāvaḥ'.
149. TM(N).Intro.vss.4-5.

praise of the "all-encompassing" religious instruction by Indrabhūti Gaṇadhara,¹⁵⁰ as also of the scholarly and wonderful instruction by his preceptor Mahendrasūri.¹⁵¹ His preference for a story based on Jain tradition was quite natural; and his scrupulousness in avoiding every disharmony with that tradition was responsible for inviting Śāntyačārya for revising his work. All this reveals his deep faith in Jainism. But his equally strong aesthetic sense and high standards of literary taste, as are expressed in his appreciative estimate of his literary predecessors like Guṇādhya, Pravarasena, ^{Kālidāsa} Bāṇa, Bhāravi, Māgha, Bhavabhūti, Vākpatirāja and others, would not allow him to rest content with purely religious romance. His fascination for Bāṇa's works and the fame they fetched for him, seem to have fired his imagination and enkindled his ambition for a similar, or rather superior, work and fame. And his fidelity to Jainism coupled with his yearning for literary fame inspired him to undertake to fill literary gap of his religious community, viz., a necessity of a work which would be an acknowledged master-piece of Sanskrit literature conforming to the tenets of Jainism but, at the same time, acceptable to the non-Jains also. This is clear from the fact that though the story was to

150. TM(N).Intro.vss.4-5.

151. *ibid.* vs.19.

be based on Jain scriptural tradition, it was meant to be capable of ~~entertaining~~ entertaining his non-Jain patron Bhoja, who was sure to judge it by the prevalent literary norms. Dhanapāla's second design, therefore, seems to be to provide the Jains with a literary classic of the order of Bāṇa's KĀD and consequently to add a feather to the cap of the literary prestige of Jainism and to offer to the Jainā a literary work which would ~~not~~ give them the joy of listening to a prose-romance without the accompanying compulsion of listening to the religious views they did not subscribe to. And this second motive seems to have been more powerful than the first one, which was but an effect rather than the cause. It was this second purpose which served as the sole power of motivation, and harnessed his religious zeal to the fulfilment of literary ambition. And we find that he has been a grand success in both of these designs.

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