PART III

LITERARY ESTIMATE
CHAPTER IX

LITERARY APPRECIATION OF THE TEXT

PAUCITY OF LITERARY CRITICISM OF UDAYSUNDARİKĀTHĀ

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

I have gone through the anthologies of different writers such as Sadūktikarṇāmrta of Śrīdharadāsa composed in A. D. 1205, Suktimuktāvali of Jalhaṇa composed in A. D. 1257, Śāṅgadharapaddhati of Śāṅgadhara composed in A. D. 1363 and Subhāṣitāvali of Vallabhadeva composed in 1417-67 A. D. There is no mention of any verse ascribed to Soddhala in all these anthologies.

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

We infer that the author was a non-join and therefore his work could not find an opportunity to have other mas.
of the text and not even a commentary over it. The inference is confirmed by the fact that only one manuscript was found at Parsvanatha Bhandara at Patan.

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

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

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

¹ Rajasekhara: Kavyamimamsa, (G. O. S.), P. 34.
Thus we find that Sanskrit writers of later date and even modern European critics have not appreciated his worth. However, in 1920 A.D. the text of Udayasundarīkathā was published by the joint efforts of Shri C. D. Dalal and Dambar Kṛṣṇamācārya in the Gaekwad’s Oriental Series, (No. XI) Baroda. Since then Haradatta Sārmā wrote an article on the cultural gleanings of Udayasundarīkathā.¹ Muni Jinvijayaji,² Munshi³ and Hariprasadā Sāstrī⁴ referred to Soddhala in their works. Sāntīlāl Thākār has summarised the story of Udayasundarīkathā in Gujarati.⁵ Keith⁶ and Kṛṣṇamācārī⁷ have incorporated his name amongst the Campu writers.

NOVEL METHOD OF SODDHALA:

Soddhala has adopted a novel method by incorporating

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

This device enables the poet to present his autobiography as the introduction and the conclusion of the main story and to make his composition rise in the estimate of readers. This method of connecting the autobiography with the main story is, however, not natural and from the point of view of modern criticism, does not appeal to good taste. Especially the discussion about the qualities of style and the discussion of literary merits of the composition smacks of author's undue pride in his composition. The fact that by introducing Tilaka as Bāna in the cursed form and getting an acknowledgement through his mouth about the greatness of his composition shows that Soddhala is unduly keen on competing with Bāna himself. This ambition of Soddhala is hardly possible to be fulfilled. He perhaps knew that it was difficult to compete with the great master who was much
higher than him in every respect. Soddhala rightly says that he has composed his work out of curiosity and the desire for fame without knowing his capacity to do so. At the end, he has incidentally mentioned that his work yields fourfold ends such as wealth, a son, pleasure and fame etc.

**Similarity with Harṣacarita:**

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


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honour and praise from the members of the court. Mummuñirāja also highly respected him and bestowed wealth upon him.

Peculiarities of his style:

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

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

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

In the description of pitchy darkness, he writes,

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

¹ UK : P. 73. अनाल्प्ये भोजि मणिलोकतानि दुर्दृष्टीया धारणार्थीश्च।
निमयसिद्धां तृणोदल्ततालालोलक्षितं त्यागत्याश्च॥

² UK : PP. 74, 149. वालालिनीं कि ते शुक्रवा॥

³ UK : P. 74. आत्माः भोजित प्रसन्न कर्मसंपण्यं मुनि गुणवे शुद्ध देशरसेऽरुयं
गुणासंपन्न अध्यात्मिको तेजस्विता जिगरता सरसिः श्री व्रजेन्द्रिये अपोरिते॥

⁴ UK : P. 73. अल्लालिनीं सहिते समस्त हृदयं केहलिति।
अतो वृहत्तप्ततः। इमो यम। सेन्त्यक्षिते गृहस्थायी॥
While describing the rainy season he says, "The earth is endowed with tender and dense sprouts, the sky is covered with clouds, the quarters are full of deep and sweet notes of happily dancing peacocks, and in this forest the wind pleasant on account of the contact of the blooming Kadamba flowers, are slowly blowing in such a way that they agitate the ocean of the passion of love in the heart."  

The author himself has referred to three varieties of poets namely, Kaukila, Mayura and Marala. It can be shown that he is mainly a poet of Marala variety i.e. of Pañcālī style. He has high regard for Bana. He intends to vie with him in style also. Telaka, a character before whom he has read Udayasundarīkathā gives him the Title of Kaviprādīpa. With the same Title he was patronised by Ghitaraṇa, who was pleased with his Pradīpaka verses. According to him, 

1. UK : P. 103.
2. UK : P. 150.
3. UK : P. 152.
Bāna told that his composition (Nibandha) is captivating, full of literary merits and abounding in figures. He also added that he is a good poet, he has obtained the composition through the favour of goddess Sarasvati. He should not recite it to an audience that is inimical to literary merits. He should have no expectation from kings. Bāna says that he should care only for self respect and honour.

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

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¹ UK : P. 153.
He is of the opinion that a poem in stray verses is of no use. It should be a composition (Prabandha). It should possess an original and marvellous plot and a number of sentiments. It should not be only in verse or exclusively in prose; but in a mixed form i.e. Campu.

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

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

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

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

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

2. UK : P. 121.
defeated Rāvana and Kartavirya respectively are given in support. The second dialogue is centred round the pun on the word Puspaśilīmukha.

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

THE LANGUAGE OF SOĐDHALA

Vocabulary:

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

i. Synonyms for 'King': दिनविपण् (ङ्ग. 2), अक्षोद्य (ङ्ग. 242), महीपुरस् (ङ्ग. 222), वायुजीतपुरस् (ङ्ग. 222), शिलरिपूर (ङ्ग. 22), उपरितिकृत (ङ्ग. 222), निशिभु (ङ्ग. 22), राजन (ङ्ग. 42), उदयसुम (ङ्ग. 42), जनावत (ङ्ग. 42), अवस्थित (ङ्ग. 224), आशिल (ङ्ग. 42), सत्यव (ङ्ग. 42), असिद्ध (ङ्ग. 224), अक्षोद्य (ङ्ग. 242), शिलरिपूर (ङ्ग. 22), उपरितिकृत (ङ्ग. 222), निशिभु (ङ्ग. 22), राजन (ङ्ग. 42), उदयसुम (ङ्ग. 42), जनावत (ङ्ग. 42), अवस्थित (ङ्ग. 224), आशिल (ङ्ग. 42), सत्यव (ङ्ग. 42), असिद्ध (ङ्ग. 224), अक्षोद्य (ङ्ग. 242), शिलरिपूर (ङ्ग. 22), उपरितिकृत (ङ्ग. 222), निशिभु (ङ्ग. 22), राजन (ङ्ग. 42), उदयसुम (ङ्ग. 42), जनावत (ङ्ग. 42), अवस्थित (ङ्ग. 224), आशिल (ङ्ग. 42), सत्यव (ङ्ग. 42), असिद्ध (ङ्ग. 224),
ii. Synonyms for 'Demon':

राजस्थ (ः.८८), निर्माण (ः.८८), सैलाज (ः.८३), रमा (ः.८१)
पलाश (ः.८२), पलाशिण (ः.८२), विशिष्टिण (ः.८२)
नुआर (ः.८१), विद्युष (ः.८१), शालिण (ः.८१), आशोकीन (ः.८०)
(ः.७७), अश्रुधार (ः.१८), शालिग्रंथ (ः.१८), पलेमुख (ः.१६)
(ः.१६), आतुदान (ः.१५), नास्तिक (ः.१५), दण्डि (ः.१५)
(ः.१५), श्रीकृष्ण (ः.६३), राज्यिक (ः.६३).

iii. Synonyms for 'Monkey':

लंकास (ः.१४२), लंकासु (ः.१४२), कावि (ः.१२९),
शालिप्रथ (ः.१२८), गिरीकृष्ण (ः.१२४), लम्बीर (ः.१२४),
जंप (ः.१२), दुर्गम (ः.१२).

iv. Synonyms for 'Mountain':

माति (ः.११८), नायक (ः.१२१), अनंत (ः.५५), नम (ः.८४),
पवित्र (ः.१०४), सरम्भ (ः.११०), भृगु (ः.१२२),
लगातार (ः.१०४), दितिलिख (ः.४२).
In addition to these, we have already noted a number of synonyms of Vedic and Puránic gods and goddesses in the section of the Religions Data in the sixth chapter.

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

1. अल्लेलयित, सृजित, समुचित, अल्लेनित (पृ. १४).
2. दिशत, धूलित, आलूकित, अल्लेनित (पृ. २४).
3. घिरुलय, दूसर, विचार, भिरुलय, दुःखवालेश (पृ. ३४).
4. रिस्तलेष, श्रृःकार, जीवन, जीवन, जीवन, जीवन, जीवन (पृ. ५४).
5. उत्तमिलल, उत्तमिलल, उत्तमिलल, उत्तमिलल, उत्तमिलल (पृ. ५४).

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

Uncommon Words:

He uses a number of uncommon words, some of which are noted here: कुणालकुल (पृ. ४५), करकु (पृ. ५५), निगीत (पृ. ५५),
In certain words, especially those that are used in connection with the activities of the piśāca, vetāla and others in the Pretavana and in the description of the Kāpālika, we find the influence of Bhavabhūti.

Onomatopoetic Words:

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

- ध्वनिदिर्गु (ङ्ग ७४), जटलुप (ङ्ग ४१), डामर (ङ्ग ४२),
- बुलुबुल (ङ्ग ४३), डलनु (ङ्ग ४४), लड्डू (ङ्ग १२),
- साजर (ङ्ग १२), दृश्य (ङ्ग १३), वज्र (ङ्ग १२),
- तिल (ङ्ग २), उद्रुमर (ङ्ग २२), उद्वर (ङ्ग २२), मुंगुर दुल (ङ्ग २२),
- अद्व (ङ्ग ५४), तुलिप (ङ्ग १०), तुल (ङ्ग १०),
- सर्वम (ङ्ग ५५), सवर (ङ्ग २२) अग्निक (ङ्ग २२),
- नीर जलना (ङ्ग २३), लिङ्गल (ङ्ग २३), कादिति (ङ्ग २६),
- अभिलकुल (ङ्ग २६), निंदु (ङ्ग २६), कदुर (ङ्ग २६),
- ज्ञाति (ङ्ग २६), अविलकुल (ङ्ग २६),
- उद्रुमर (ङ्ग ४१), कौकेक (ङ्ग ४१),
- दृश्य (ङ्ग ४२), वज्र (ङ्ग ४२), शिरुक (ङ्ग ४२),
- तुलिप (ङ्ग ५४), निंदु (ङ्ग ५४), तुल (ङ्ग ५४),
- अग्निक (ङ्ग २२), अग्निक (ङ्ग २२)
Aluk Compounds:

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

- धन्यागामिति (४.२१), धन्यागामिति (४.२१), धन्यागामिति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- धन्यागामिति (४.२१), धन्यागामिति (४.२१), धन्यागामिति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःसृपेति (४.२१), निःसृपेति (४.२१),
- निःसृपेति (४.२१), निःs
A number of denominatives (Nāmasādhita verbal forms) are often found in the work. They are as under:

- नामसाधिते (सू. 521), अनितादो (सू. 22), राजन्यादो (सू. 22),
- राजन्यादो (सू. 22), गुणधर्मादो (सू. 62),
- उद्तुलादो (सू. 62), लन्धनार्मादो (सू. 62),
- शुन्तिकामादो (सू. 70), उद्धारुमादो (सू. 62),
- निगुस्मादो (सू. 91), निगुस्मादो (सू. 91), पितायादो (सू. 191), कलकार्मादो (सू. 191).

Taddhita Formations:

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

- व्रभि (सू. 35), लृंगसत्त (सू. 35), आलालिबु (सू. 35),
- आलालिबु (सू. 35), विद्याम (सू. 52), उग्धुस्मिण (सू. 22),
- उग्धुस्मिण (सू. 22), अग्धक (सू. 22), जिज्ञासु (सू. 22),
- जिज्ञासु (सू. 22), अन्जिन्य (सू. 22), आलिबु (सू. 191),
- आलिबु (सू. 191), तैजली (सू. 22), तैजली (सू. 22),
- तैजली (सू. 22), तैजली (सू. 22), तैजली (सू. 22),
- तैजली (सू. 22), तैजली (सू. 22), तैजली (सू. 22).

Unpaninian Words:

Some unpaninian words used by Soddhala are as follows:

- बिस्नाक्षर (सू. 34) instead of बिस्नाक्षर, य भ (सू. 34),
- नील (सू. 25) instead of नील; and स्नान (सू. 42) instead of
The word \( \text{मलीक} \) is used in the masculine gender. He uses the word \( \text{मलीक} \) in the sense of beauty (क्षुधावनी). It is a Desya word which is Sanskritized by Rajasekhara\(^1\) and Bhoja\(^2\) as \( \text{लताफ्ल} \). The uncommon use of \( \text{मलीक} \) is found twice in the text\(^3\) for which Deshya may be \( \text{डॉक्टर} \) or \( \text{फ़ुर्नेर} \). He has also used some peculiar words as \( \text{हृदय} \), \( \text{रुक्मिणी} \), \( \text{जाल} \), \( \text{फूल} \), \( \text{तृष्णा} \) of which the derivations are not available.

**Numerals:**

He is very fond of numbers. While describing a sword, the poet enumerates up to five to enhance the dreadfulness of the weapon and consequently the fierce aspect of the demon. He says,\(^8\) "It was just like a staff of the god of death over..."

1. Rajasekhara: Kavyamimansa, P. 34. जाति लाते लात..."
2. Bhoja: Sarasvatikanthabharana, II-13. जाति लाते लात..."
3. UK: PP. 114, 146.
4. UK: P. 27.
5. UK: P. 37.
6. UK: P. 58.
7. UK: P. 47.
8. UK: P. 88. क्षुधावनी वितरणगामिनि..."
the head, the second thunderbolt of Indra, the third horn of Kalamahisa, the fourth point of a trident and the fifth horn of the cloud-elephant."

In the vigorous conversation between Malayavāhana and the demon Mayābala, he refers to two arms of Rāma (Dvibhuja), four arms of Viśnu (Caturbhujā), ten arms of Śiva (Dasabhuja), twelve arms of Svāmi Kārtikēya (Dvadaśabhujā), Twenty arms of Rāvana (Bhujanām vimsatīḥ), and thousand arms of Kārtvīrya (Bhujasahasravistṛtān).

While showing his proficiency in Purānic geography he has mentioned four big mountains, eight Kulaparvatas, four big forests, seven continents, seven oceans, seven Pātalas, and eight cities of Dīkpalas.

1. UK : P. 78. दरुपुरुषसदक्षरः कन्तुपनीतय निविष्टे विवस्तिते, दरस्युक्तसहस्त्रां महाभुजां बलात्मकं दृष्टे।
2. UK : P. 108. 'ततुपुर्णी गहलोगेशु' - 'जापसु मुलपालेशु -
3. UK : P. 109. 'महालोगेशु'
4. UK : P. 108. 'शतरथ प्रभुद्वीपिते जातालोगिने'
5. UK : P. 109. 'दिउपालनाय अण्यानु'
He has also referred to three worlds and eight chief families of serpents.

While describing a good horse, he has mentioned, eightfold characteristics in the constitution of the body, four original colours, sevenfold natures, fivefold circles, sixfold modes of career and threefold vithi.

In the description of a mare he refers to three footsteps of višnu and the fourth footstep of a mare as if auspicious.

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

Syntax:

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

1. UK: P. 78.
2. UK: P. 208.
3. UK: P. 125.
with those with short sentences and thus a sort of a balance is kept between the two modes of expression, namely the Gaudi and the Vaidarbhi. As in Bana this method creates a peculiar sonorous effect, which may be considered a strong point of the Pāncali style. His prose is generally ornate and full of poetic fancies.

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

1. UK : P. 194.

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1. UK : P. 194.
While describing the forest regions of Pratiṣṭhāna city, he shows his fondness for various syllables and thereby forms picturesque designs. They are shown in adjectives as:

संक्षेपतः, इति सरलतः, दृश्यतामयः, बिलावक्तः व्याख्यायः;
अधिस्तरिकतः, इतिकरान्यां पञ्चम: — सत्‌सरसूक्ष्मात्‌ सर्वविशेषं विभाषित्‌। (पृ. 243)

similarly in the graphic description of the reservoir of water, he mentions:

अःसतःसंकृत्वा अर्धरासरः संस्कृतानि दृष्टिनेष्व आवरणः, अद्वितियान्यालिनी जातिपालनेन स्वार्थिनवः लहिणायम्: — (पृ. २४४)

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

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

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

The following figures are predominantly seen in the verses of Udayasundarikathā: - Upama, Rūpaka, Virodhābhāsa, Śleṣa, Samāsokti, Utpreka, Paryāyokta, Drṣṭanta, Prativastupama, Apabhṛti, Paryāya, Atīśayokti, Nidārasana, Vībhāvana, Viṣeṣokti, Arthāntaranyasa, Vyājastūṭi, Svabhāvokti, Kāvyalīngī, Bhrāntimān, Dīpaka, Malārūpaka, Vyatikara, Viṣama, Sasamdeha, Viṣeṣa, Virodha, and Ekāvalī.

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

1. UK : P. 15.
A passage containing charming Virodhābhāsa is as follows:

Whenever he explains Ślesas, used by him, the whole charm of the situation is spoiled. For example the Ślesas on the Puspasilimukha, Patatripravara, Visikhah and

1. UK : P. 130.
2. UK : P. 112.
3. UK : P. 5.
4. UK : P. 5.
Payobhṛti, he has spoiled the charm of the figure.

Metrical Concept:

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

The concluding verse of each Ucchvāsa, bears the Anka of Sāravatāśrī, just as we have Ānandānīka in Avantisundarikathāsāra and Lakṣmīandāsī in the Mahākavyas, Kirātārjunīya and Sīsupālavadha respectively. The Nala

1. UK : P. 19.


4. Magha: Śīsupālavadhā, 20 - 79

5. Dīnendranīmūdadīnīstāvā Mahāvīrāgayānī
Campū of Trivikrama bears the Anka of Haracaranasaroja in the concluding verse of each Uchvāsa.¹

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

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

The metres in order of preponderance are as follows:

- Sārdulavikrīdita 61.
- Vasantatilaka 60.
- Anūstup 31.

1. Trivikramabhatta: Mala Campū, I - 64.
Total number of verses in all is 235.

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

Harsh sounding syllables in the stanzas śvāmiṇyā̄yē etc., and 'Dhṛtyāvēśa...' in Sragdharā metre clearly bring out the Bibhatsa sentiment appropriate to the situation, even though they are prayers to Candi and Kṣetrapāla. A similar effect is found in the prayer of Candi, the destructive

1. UK: P. 61.
counter part of Mālākāla in the stanza 'Vidyut puṃjo...' \(^2\)
The description of the Vetāla and Piśāca in the stanzas
' Maulau...' and 'Dordando...' \(^2\) is couched in such terms
as produce a terrific effect; while the reading of the stanza
'Sarvatrāṅgesu...' \(^3\) clearly brings out the heroic senti-
ment.

He was skilled in adjusting the sound of his verses so
as to be an echo of the sense. Witness the effect produced
by reading the verses ' Cāndram...' \(^4\) and ' Kamlinī...\(^5\)
which describe the moon that rises slowly and gently, and
that of the verse ' Yasminnuccalite...\(^6\) which describes
the heroic march of the king Śilāditya. The gorgeous descrip-
tion of lotuses in the stanzas ' Mulelp...\(^7\) and is a
beautiful penpicture.

**SENTIMENTS**:

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

1. UK : P. 92.
2. UK : P. 90.
3. UK : P. 81.
4. UK : P. 73.
5. UK : P. 74.
7. UK : PP. 27, 28.
the Sutra, which literally means "Rasa results from the combination of determinations, the consequents and the secondary or accessory moods (with the dominant moods, the Sthāyi bhavas)." There are certain permanent moods of the human mind called sthāyī bhavas which generally lie dormant but are roused when appropriate stimuli are applied. The stimuli in a dramatic representation are words and gestures while in a poem they are words only. Just as a painter produces the illusion of reality by means of a few colors, so the dramatist or the poet by words and gestures so rouses some of the dominant moods that for the moment the spectator or reader forgets himself and has aesthetic enjoyment of a particular kind. The resultant aesthetic enjoyment and pleasure are called Rasa.

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

some add the ninth tranquility.\textsuperscript{1} These dominant moods, when fully aroused by means of Vibhāvas, Anubhāvas and Vyabhicarī-

bhāvas attain the condition of Rasa namely,\textsuperscript{2} love, Humour, Pathos, Raudra, Heroic, Bhayanaka, Bibhatsa and Adbhuta.\textsuperscript{3}

Some added the ninth Rasa (śanta)\textsuperscript{4} but Bharata and other writers on dramaturgy do not accept it as a Rasa in Nātya.

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

\begin{enumerate}
\item Dhanañjaya : Dasārupaka - IV, 35.
\item Bharata : Nātyaśāstra, Chap. VI - 15.
\item Rudrata : Kavyālankāra, XII - 4.
\item Dhanañjaya : Dasārupaka IV 4-6.
\end{enumerate}
of the body), Sveda (Perspiration), Romance (Harripilation), Svarabhaṅga (Smattering of voice), Vaivarnya (Paleness), and Pralūya (swoon), Sāttvika means 'sattvena nirvṛtta,' brought about by the heart. ¹

There are thirty three Vyābhisāradhāvas, such as Nirveda, Glani, Sāṅkā etc. ² The eight Sthāyibhavas, thirty three Vyābhisāradhāvas and the eight Sāttvikabhāvas constitute the forty nine Bhāvas.

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

¹. Viśvanātha : Sahityadarpana III-134.
². I. Bharata : Natyasāstra, VI, 18 - 21.
²i. Viśvanātha : Sahityadarpana, III 141.
³. UK : P. 53.
⁴. UK : P. 99.
Vridārahitavā (Shamelessness), Unmāda (Love-madness) Nīhāvāsa (Breath), Davathu (Heat), Dhairyarahitavā (want of Patience), Guru Vyātha (great grief) etc. This can be compared to the love-infatuated condition of Kādambari as soon as she saw Candrapīḍa.¹

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

The king saw the canvas having the portrait of Udayasundari. The hero's feeling of love and his longings and anxieties in love-lorn condition are vividly depicted.²

When the hero and the heroine meet, we have Sambhoga Sṛngāra. The poet has mentioned that love was freely exchanged.³

². UK: P. 119.
³. UK: P. 125.
Heropic sentiment is depicted in the march of king Silāditya against Dharmapāla of Uttarpatha and the fierce fight between Kalāditya and Dharmapāla.¹

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

Vasantsila was wonderstruck to hear the verse⁴ from the mouth of a parrot. It is an example of Adbhuta Rasa. The same sentiment is depicted when the waters from the matted hair of Rudra flew in the fire.⁵

Bhayānaka rasa is depicted in the frightened condition of animals in the forest when the king is engaged in hunting.⁶ The description of the demon Mayabala⁷ depicts Raudra rasa. Prayers to Maakali,⁸ Ksetrapala⁹ and Candī¹⁰ depict the

2. UK : P. 56.
3. UK : P. 81.
4. UK : P. 28. अहि तेषांमहेश्वरीतस्य — — कर्मापि देहिति ||
5. UK : P. 82. 'हर्षियोऽभिः सरस्वतिः कर्मापि देहिति — —
6. UK : P. 43.
7. UK : PP. 75-76. — — आकारान्ताप्रति राजसां दुस्तरि ||
8. UK : P. 61. 'सत्तानिः — — तस्मान्नात्मानि दिक्ये ||
9. UK : P. 61. 'हर्षक्षेत्रः — — दितिश्चास्मात्सत्तानि ||
10. UK : P. 92. — — दलसदुः लमाति ||
feeling of devotion mixed with Bibhatsa Rasa.

The description of Pretavana\(^1\) containing the verses and the prose part depict the Bibhatsa Rasa. The wind blowing in the Pitrvana and the fierce sounds heard in that place contain the same sentiment.

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

We find a tinge of humour in the description of various

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1. UK : PP. 90-91.
3. UK : P. 77.
4. UK : P. 137.
kinds of quarrels mentioned by the hero in his conversation with Mayabala.

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

POWER OF DESCRIPTION:

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

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

(a) Descriptions of Human Beings or Human Actions:

In this category the following descriptions deserve notice:

1. UK: P. 79.
(i) Description of Goddess Lakṣmi and her visit to king Silāditya.¹ Description of the fight between Silāditya and Dharmapāla and the bloodshed in the armies.²

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

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

¹ UK: PP. 9-10
² UK: P. 4.
³ UK: PP. 50-51.
⁴ UK: P. 119.
⁵ UK: PP. 52.
⁶ UK: PP. 133-134.
The poet has also described the crowd of virgins, that was seen by Kumārakesari. Amongst them he saw a beautiful lady, the mistress of all. She is no more than Udayasundari and the poet again gives full description of her beauty in all limbs.  

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

Besides these, there are descriptions of Śikhandatilaka, the lord of the Netherland and a descendant of the sage Śāṅkhapāla, of Vijayarekha, the consort of Śikhandatilaka, and of a Kapālika which depicts Bibhatsa Rasa.

(b) Descriptions of inanimate objects and animals:

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

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2. UK: PP. 75-76.
3. UK: PP. 94-95.
of the Godāvari in the Kuntala country with its prosperity in wealth and learning in those days is described. The great agitation of the court at the time of its dispersal is also described. Description of Mathura and that of Yamuna suggest the prosperity of the king Kalindaketu.

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

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

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

2. UK : P. 39.
3. UK : PP. 54-55.
4. UK : PP. 64-65.
5. UK : PP. 82-83.
7. UK : P. 95.
8. UK : PP. 43-44.
Malayavahana seated on a mare is described in detail.\(^1\) We also find a description of the mare brought by a forester to Malayavahana.\(^2\) The mountain seen by Malayavahana is compared to various well-known mountains by means of different attributes.\(^3\) In the description of a gem, we find some noteworthy flights of imagination.\(^4\)

There are also descriptions of Lanka\(^5\) and Indivara city of Netherworld.\(^6\)

(c) Description of Nature:

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

His Treatment About The Seasons:

1. UK : P. 126.
2. UK : PP. 124-125.
3. UK : P. 128.
5. UK : P. 84.
6. UK : P. 94.
With the advent of the autumn season the cool breeze fragrant with the sweet smell Kalhāra blows, the quarters look beautiful, the water loses its turbidity, mud dries up, the sky has the clear-rayed moon, free from obscuring clouds. The forest regions are covered with flowering Saptacchada trees, the gardens with beds of flowers and fields with ripening paddy. Lakes look lovely by the presence of the infatuated pairs of swans and the bright blooming white and blue lotuses.

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

The spring comes with young mango blossoms and swarms

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

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

¹. UK: PP. 121-123.
². UK: P. 103.
Besides the seasons, we have the descriptions of reservoirs of water and the forest regions of Pratisthāna city. The beauty of lotuses and their exact condition is depicted in verses. The forest regions are described as painted in a picture with actual designs of alphabets. The sprouts, blossoms, flowers and the fruits are described fully by the poets.

Description of a Hunting Forest (Mṛgayā-vāna):

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

1. UK : PP. 21-22.
2. UK * FP. 43-44.
3. IK * P. 114.
and their activities are described. Even the water of the stream was as if boiling. The quarters were reddened and the regions of the earth were as if dried up. The description of the twilight has been given in verses. The pitchy darkness is described in a series of similes. Then follows the appearance of the moon in the sky. The description of the moon is one of the finest pieces of Sanskrit poetry.

A pleasure garden named Kusumashandara is described in detail. Its beauty is enhanced by the expanse of the following trees: Tamala, Suradaru, Candana, Ghanasara, Sarala, Kaila, Lavanga, Puimmaga, Patalip Nipa, Campaka, Mucukkanada, Kaisara, Asoka, Panasa, Amra, Jambuka, Jambiraka, Kramuka, Nalikera, Kharjurika, Akola, Badara, Nirguni and others. He has also mentioned other trees such as Khadira, Saka, Sakholo etc., in the description of a big forest.

In the description of nature Soddhala tries to associate

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1. UK : P. 45.
2. UK : P. 115.
4. UK : PP. 46-47.
5. UK : P. 60.
human feelings with it and thus his nature becomes alive. This personification of nature is a good trait of the style of Soddhala except when it is not an artificial imitation of great masters like Kalidasa and others. For example, we may cite the verse, "Kumbhain" 1 etc.

**MYTHOLOGICAL ALLUSIONS:**

His descriptions are full of Puranic references. These allusions are mostly incorporated in the form of similes. A number of Vedic and Puranic gods and goddesses are referred to in the work, and their powers and activities mentioned. Many of the incidents like the myth of the churning of the ocean2 and the acquisition /jewels, blocking of Agastya by Windhya3, burning of cupid by the third eye of god Siva4, austerities of Parvati5, the rape of Ahalya by Indra6, cutting of wings of the mountains by the thunderbolt of Indra,7

1. UK : P. 42.
5. UK : P. 128.
6. UK : P. 36.
7. UK : P. 82.
curse to Urvasi by Indra\textsuperscript{1}, the flow of the Ganges from the matted hair of Siva\textsuperscript{2} etc., have been referred to frequently.

Incarnations of Visnu viz. Kuma, varaha, Nrsimha, Parasurama, Rama and Ksna are mentioned. Puranic female characters such as Rati, Gauri, Laksmi, Savitri, Udanvat, Sarasvati, Rohini, Mahi, Kesavi and Arundhati are also referred to\textsuperscript{3}. The other Puranic characters mentioned are Taraka\textsuperscript{4}, Kartavirya, Swamin, Agastya, Dhisana, Samkarsana etc.

We also find allusions from the Ramayana and the Mahabharata side by side. Number of characters such as Vasistha, Visvamitra, Dasaratha, Rama, Hanumana, Nala, Nilangada Sugriva, Ravana, Vibhisana and others are referred to. From the Mahabharata he has referred to only two characters, Bhima\textsuperscript{10}.

\begin{itemize}
\item \textsuperscript{1} UK : P. 52.
\item \textsuperscript{2} UK : P. 82.
\item \textsuperscript{3} UK : P. 53.
\item \textsuperscript{4} UK : P. 75.
\item \textsuperscript{5} UK : P. 78.
\item \textsuperscript{6} UK : P. 78.
\item \textsuperscript{7} UK : P. 128.
\item \textsuperscript{8} UK : P. 8.
\item \textsuperscript{9} UK : P. 83.
\item \textsuperscript{10} UK : P. 86.
\end{itemize}
and Drumi.

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

SODHALA'S ERUDITION:

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

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

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

¹ UK : PP. 109-111.
has also eulogised Vyāsa, the author of the Mahābhārata and refers to two characters of Bhīma and Draupī. This shows his proficiency in the Rāmāyaṇa and the Mahābhārata.

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

In the list of friends, he mentions learned Jain preceptors, such as the great poet Candanaśārya, the author of Aśokavatī; Mahākirti, a Digambara preceptor, well-versed in three languages (Bhāṣatrya-vipaścaka) Vijayāsimhācārya, also named as Khadgācārya by Nāgarjuna and Indra, the author of Ratnamañjari, a Cāmū-kathā. It shows that Soddhala moved in a learned society of cultured taste and the polish of his style shows the influence of the society in which he moved.

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

¹ UK ; P. 154.
they were the contemporary of Soddhala, but these authors and their works do not find any mention in Histories of Indian Literature and elsewhere. Thus the names of these writers and their works do not help in throwing light over Soddhala, as a contemporary writer.

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

His views regarding political matters connected with the selection and appointment of a minister² has been already noted. He says secrets are disclosed when they reach six ears.² Significance of forgiveness and patience has been

1. UK: P. 3.
2. UK: P. 57.

Vide, Apte M. S.: The first tantra of Visnusarman, P. 99.
mentioned. He also refers to aggregate of six internal enemies or vices. These show his acquaintance with political matters.

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

1. UK : P 70.
2. UK : PP. 46-47.
3. UK : PP. 43-44.