CHAPTER I - NALODAYA - A CRITICAL STUDY

VERBAL FIGURES

YAMAKA

YAMAKA POEMS

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DATE OF NALODAYA

NALA EPISODE

NALODAYA - SOURCE AND DEVIATIONS

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Poets and rhetoricians have appreciated the delight imparted by the sound effect of a poem, even though the sense and sentiments are considered more important. Poems such as Raghuvamsa, Kiratārjunīya, Sisupalavadhā, Bhattīkāvyya, Dasakumāracarita, etc., contain situations exhibiting the poet's ability in composing verbal figures. There are a large number of poems written with the main intention of composing verbal figures. This genre of poetry can be included in the broad section of Śāstrakāvyā, in which, a poem, while being a kāvyā, also illustrates some aspect of śāstra. Śāstrakāvyā-s can be sub-divided in accordance with the subjects they illustrate, for example, grammar, figures of speech, Guṇa-s, etc. Nalodaya, written with the conscious intention of composing stanzas with quadruple yamaka (the same set of syllables occurring at four places) is a Śāstrakāvyā which exploits the potential of the verbal figure in the course of the narration.

VERBAL FIGURES:

Bharata classified the figures of speech into four, naming them Upamā, Rūpaka, Dīpaka and Yamaka. He identified ten varieties of Yamaka with definitions and illustrations. By the name Yamaka, he meant the verbal figures, i.e., the figures of speech based on sound (Śabdālādkāra). Bhāmaha, who for the first
time named the figure of speech Anuprāsa, identified five varieties of Yamaka. Dandin studied Anuprāsa and Yamaka in connection with the Gauda variety of Guna. Vāmana also has treated Anuprāsa and Yamaka in his Kāvyālaṅkāra-sūtravṛtti.

When Ānandavardhana put forward the theory of Dhvani, some poets and rhetoricians looked down upon verbal figures. But Ānandavardhana has accepted the genuine verbal figures like those created by great poets such as Kālidāsa. The beauty of a genuine verbal figure which, reflects the poet's talent (pratibha), can be noticed in Ānandavardhana's Dhvanyāloka itself, in the beginning stanza. Though most of the later rhetoricians accepted the theory of Ānandavardhana that the delineation of sentiment is the main aim of a poem and the technique for that is suggestion, many of them have dealt with, at times elaborately, the figures of speech. Some of them like Bhoja and the author of the Alāṅkāra section of Agnipurāṇa gave due importance to verbal figures also, naming and illustrating many new varieties. Bhoja has illustrated twenty-four verbal figures, and has explained, on the whole, fifty-nine varieties of yamaka.

YAMAKA:

The three important verbal figures in Sanskrit are Anuprāsa, Yamaka and Ślosa. Ślosa comes under both verbal figure
Yamaka is the repetition of a group of letters, with difference in meaning brought about by differently setting the words.  

In Kavyaprakasa, Yamaka is defined as "arthe satyarthabhinnanam varpanam sa punassrutih" and in Kavyadarsha it is defined as "avyapetavyapetatma vyavittirvarnasamnateh"

In Sabdakalpardruma, the etymology of the word 'Yamaka' is given as "yanam yugmabhavan kayati prapnoti iti yamakam." The etymology can be traced to the root "yam" (to restrain). To the derived form 'yama' (which has the meaning as 'twin') the suffix 'kan' is added to get the word 'yamaka'.

Yamaka can be used mediately or immediately. It can run into one line, or two or more lines together. In a line itself it can be initial or middle or final when the recurrence is immediate, and mid-initial or mid-final or initial-final if it is mediate. Recurrence of a half verse is called samudga, and when all the four lines read alike it is called mahayanaka. If, in mahayanaka, there is recurrence in a line itself, then it is the highest form of yamaka which is called yamakaprakaiva.
There are a lot of ingenious poetic compositions like Pratilomayamaka, Gomūtrikā, Ekāksara, Dvyaksara, Niranunāsika, Ardhabhrāma, Sarvatobhadra, Anekasandhānakāvyā, etc. Though most of these do not come under classification of yamaka, some rhetoricians like Dandin have studied these along with the varieties of yamaka. When a foot or more or a verse itself reads the same when it is read from the beginning to the end or from the end to the beginning, then it is called pratilorṇyamaka.\(^{18}\) When two or more stanzas together read the same when they are read from the end of the last stanza backwards, then it is called slokapratilorṇyamaka.\(^{19}\)

**Yamaka Poems:**

Ullūr S. Paramesvara Iyer, a pioneer historian of the literature of Kerala notes that the yamaka poet Vāsudevabhattatiri was the third Keralite poet known outside the land, next to Sankarācārya and Vilvamangalam. Vāsudeva's most popular yamaka poem is Yudhisthiravijaya. Three more poems, Tripuradahana, Saurikathodaya and Nalodaya, are attributed to him by many modern scholars. There are many who do not accept the attribution of Nalodaya to Vāsudevabhattatiri.\(^{21}\)
Yudhisthiravijaya deals with the main theme of Mahābhārata. In eight chapters, there are nine hundred and thirty-four stanzas. The poet mentions his name as Vāsudeva, and his preceptor's name as Bharataguru, also known as Parameswara, and the king's name as Kulasekhara. This poem has got several commentaries, written at different regions of India. One among them was written by Rājānaka Rātānakanta, a Kashmiri scholar, in 1661. Padārthacintana, written by Rāghava who lived in the first half of the 15th century is considered the best among these commentaries.

Tripuradahana has three chapters which describe the story of the three demons who were destroyed along with their cities by God Śiva. The poet introduces himself as 'Ravibhū', i.e., the son of Ravi. In Arthāprakāsikā, written by Nīlakanṭhan Nampūtiri, it is recorded that the son of Ravi is Vāsudeva. Hṛdayagrāhini, written by Paṅkajākṣa, written by the son of a sage named Nityapriya, Arthadīpinī written by Nityānandayati, Prakāsikā of anonymous authorship, and another anonymous commentary which is referred to in the introduction to the poem's edition, are other commentaries.
Saurikathā or Saurikathodaya narrates the story of Kṛṣṇa in six chapters. Compared to other works of the author, Saurikathodaya is the least popular. It has got two commentaries namely Tattvaprakasikā and Anvayadīpikā written by Nīlakantha of Mukkola and Nityāmṛtayati respectively.

Among the many Vāsudevas famous as authors of Sanskrit works, one of Payyūr Bhaṭṭa family has written four yamaka poems. These poems are Devīcarita in six chapters, Satyatapahārathā in three chapters, Sivodaya in two chapters and Acyutalīlā in four chapters. Sivodaya was written on the model of Nalodāyā with yamaka in all the four lines of its verses.

Soricarita and Raghūdaya are two yamaka poems in Prākṛt and Sanskrit respectively written by Śrīkantha Vāriar of Desamangalattu Vāriam in North Kerala, who, probably, lived in the 17th century. Raghūdaya was written in the style of Nalodāyā with yamaka in all the four lines of its stanzas. Kudramisra, a disciple of Śrīkantha, has written a commentary on Raghūdaya. Soricarita, written in Prākṛt, narrates the story of Kṛṣṇa in four chapters and has got two commentaries which are also written in Prākṛt.
Ra.macarita, which is also known as Ra.māyana, was written by Nārāyana Ilayantu (1765-1842) of Cattanpilli house at Maccātu in North Kerala. Popularly known as Maccātu Ilayantu, he has written many poems in Malayalam also. There is an anonymous commentary on Ra.macarita.

Rukmiṇīsvarasaṃvāra and Sarvagaralapramocana were written by Ra.makurup (1847-1906) of Kunniyūr family at Kuttamattu in North Kerala. Kuṇnikiṇa Kurup, a brother of Ra.makurup, was a well-known poet of Malayalam. He has also composed a yamaka poem in Malayalam, named Kāliyamardanam.

Other important yamaka poems of Kerala are Śitāharana in fifteen chapters written by Nārāyana Nampootiri, Gaurikalyāṇa in three chapters written by Govindanātha, and Śrisvayamvara, an anonymous poem in four chapters. Śantānagocāla is a poem in three cantos, the third canto being written in yamaka style. The author is Raṇi Lakshmi (1845-1909), a queen of the Kaṭattanāṭṭu royal family in North Kerala. Āryāstuti is a short yamaka poem in eight stanzas written by Kṛṣṇa Bhaṭṭatirippādu of Kunnattu family.
The earliest known yamaka poem is Ghatakarparkāvyā alias Ghatakarparkulaka, written by Ghatakarpura who was famous as one of the nine jewels in the court of King Vikramaditya. This is a short 'sandesakāvyā' (message poem) in twenty-two stanzas. Abhinavagupta has written a commentary on this, named Ghatakarparkulakavṛtti. Madana, who lived in the first half of 17th century, wrote the poem Kṛsna-leela, taking each line of Ghatakarparkāvyā for 'samasyapūrti', by composing the first three lines considering each line of Ghatakarparkāvyā as the last line of the stanza.

Kīcakavadha was written by Nītivarman who lived in Bengal, probably before 9th century. There are two commentaries on this poem written by Janārdanasena and Lakshmīdhara and a gloss written by Sarvānanda Nāga.

Rāksasakāvyā is a short poem in twenty verses. Some scholars ascribe this poem to Vararuci, while some others opine that it was written by Ravideva, father of the famous yamaka poet Vāsudevabhūtattiri of Kerala. This poem has got commentaries written by Premdhara, Sambhubhāskara, Kavirāja, Kṛṣṇacandra, Udayakara Misra and Bālakṛṣṇa Pāyagunda.
Catuyimsatika is a poem in four chapters written by Sobhanamuni who lived in the 10th century. The second and fourth lines of each stanza read the same with difference in meaning obtained by differently splitting the words. It has got a commentary written by Dhanapala.

Yamakabharata, written by Madhavacarya, summarises the story of Mahabharata in alliterative and yamaka verses. The poet's original name was Vasudeva. Yamakaratnakara is in aarya metre, written by Srivatsadka, son of Rama alias Vedavyasa, and the author himself has written a commentary on this poem. Yamastuti was written by Dharmaghosa who lived in the second half of the 13th century. It has got a commentary written by the poet's successor Somatilaka.

Vrndavan and Meghabhyudaya are two poems written by Mananka. Vrndavan has got a commentary by the author himself and Meghabhyudaya has got a commentary written by Santisuri.

Ramayamakarpava was written in 1656 by Venkatasa, son of Srinivasa. The author belonged to the family of Venkatadhvary. This poem deals with the story of Rama. Ramacandrodaya was written in 1684 by Gopalaraya, son of Venkatara. This poem, in five cantos has got a commentary written by the author himself.
Other important poems written in this style are Ramalilamrta written by Krṣṇamohana, Yamakasikhamani written by Krṣṇakavindra, the anonymous Śrīṣayamakasataka, and Rādhāprasaḍa written by Ekanātha, which has a commentary written by Lakshmīdharasūri.

THE AUTHORSHIP OF NALODAYA:

There have been long discussions by many scholars on the authorship of Nalodaya. The majority of the text's manuscripts and all of its printed copies ascribe its authorship to Kālidāsa.

Lord Kṛṣṇa is praised in the first four stanzas of Nalodaya. Then king Rāma is praised and the name of the same king or the king's brother or father or son, or a king who was a friend of the former, is mentioned as Rājāditya in another stanza. Many kings named Rāmavarma and Rājāditya in the second Chera dynasty ruled in Kerala in 9th, 10th, 11th and 12th centuries with their capital at Mahodayapuram. Kālidāsa praised Lord Śiva at the beginning of his works and none has mentioned a king named Rāma or Rājāditya as Kālidāsa's patron or contemporary. There is no evidence to ascribe Nalodaya to Kālidāsa, except the
traditional belief, and there exist some evidences\textsuperscript{71} which support the ascription of Nalodaya to a poet of Kerala. Hence modern scholars do not count Nalodaya along with the works of Kālidāsa.

Some manuscripts of Nalodaya in some libraries in Gujarat and in Poona\textsuperscript{72} ascribe the poem to Kesavāditya. On the authority of Peterson's report\textsuperscript{73}, Aurfrecht mentions a commentary on Nalodaya written by Kesavāditya.\textsuperscript{74} K. Kunjunni Raja, after examining the above-mentioned manuscript, has noted that\textsuperscript{75} there does not exist such a commentary on Nalodaya written by Kesavāditya.

In the colophon at the end of two manuscripts\textsuperscript{76} of Nalodaya deposited in BORI, Pune, it is noted that Kesavāditya wrote the poem.\textsuperscript{77} But in the same manuscripts in the colophon at the end of the first three cantos, it is stated that Kālidāsa wrote the poem.\textsuperscript{78} In a third manuscript\textsuperscript{79} of Nalodaya in the same collection, in the colophon at the end of the first canto, it is said that Ravideva wrote the poem, in the colophon at the end of the second and third cantos it is stated that Kālidāsa is the author, and in the colophon at the end of the fourth canto it is noticed that Kesavāditya wrote the poem. Thus, it can be gathered that these references, too, do not support the attribution of Nalodaya to Kesavāditya.
Some manuscripts lodged in the Telugu Academy in Andhra Pradesh ascribe Nalodaya to Abhinavakālidāsa. Kālidāsa is considered as the foremost among Sanskrit poets and, hence, many later writers used to be designated as Kālidāsa or Abhinavakālidāsa. A stanza written by Rajasekhara and quoted by Jalhana in Sūktimuktāvalī reveals that three Kālidāsas were known at the time of Rājasēkhara. M. Krishnamachāriar in his 'History of Classical Sanskrit Literature' gives details of seven writers possessing the name Abhinavakālidāsa. There it is noticed that 'one of them whose real name is not known was a court-poet of a South Indian King named Rājasēkhara, whose capital Vijayanagara was situated on the bank of the river Pinākini (North Pennār)'. Rajendra Cola and Vijayanarma Pāṇḍya were his contemporaries. This Abhinavakālidāsa is credited with four works namely Bhāgavatacampu, Abhinavabhāratacampu, Bhagavatpādasaptati and Kalividambana. Kalividambana narrates the story of Nala. Akkayasūri, who has written a commentary on Bhāgavatacampu, identifies this Abhinavakālidāsa with a member of Vellāla family in Andhra Pradesh. The similarity of the name Rājāditya, referred to in the introductory stanza of Nalodaya, with the name Rajasekhara, the King of Vijayanagara, might have prompted this attribution of Nalodaya to Abhinavakālidāsa. But it is not supported by evidences apart from the references in the colophon of a few manuscripts.
Many modern scholars are of the opinion that Kavideva, father of Vasudeva, wrote Nalodaya. A good number of manuscripts of Nalodaya ascribe it to Kavideva. In some manuscripts it is recorded that Ravideva, son of Bhattacharaya, wrote the poem. Two commentaries on Nalodaya, namely Yamakabodhini and Avacurni record that Ravideva is the author. Peterson has referred to the commentary Yamakabodhini in 1887 and accepting the reference in the commentary, Pischel and Pisani accept this attribution of Nalodaya to Ravideva.

In a poem named Raghudaya, written by one Srikantha Variar of Desamangalattu Variam in Kerala (15th century), yanaka is composed in all the four lines of its verses, and a poet Ravideva is praised as an exponent in composing yanaka. Vatakumkur Rajarajavarma, author of a multi-volume work on the Sanskrit Literature of Kerala, suggests that Srikantha wrote Raghudaya imitating Ravideva's Nalodaya. He bases his argument on the above-mentioned reference by the poet to Ravideva and notes that in both works yanaka is composed in all the four lines of their verses and that the titles of both these poems have the word udaya at their end.
Ullur S. Parameswara Iyer suggested that the term 'Ravideva' was to be taken as the shortened form of 'Ravisuta-Vāsudeva' to denote Vāsudeva, son of Ravi. Vatakumkūr does not accept this argument and notes that Ravibhattatiri was the father of Vāsudevabhāttatiri and that Nalodaya was written by Ravibhattatiri.

There are a few manuscripts ascribing Nalodaya to Vāsudeva. Nalodaya has got a commentary called Vivaraṇa, and the commentator notes that Vasudeva, son of Ravi, is the author of Nalodaya. Though the date of this commentary is not ascertained, it seems that it is an old commentary. The three manuscripts of this commentary present in the Oriental Research Institute and Manuscripts Library, Trivandrum, seem to be the oldest manuscripts of Nalodaya in the collection. Another commentary named Kavihrdayadarpana, written by a Śrīkantha Vāriar (17th century) of Desamangalattu Vāriam family in North Kerala, also ascribes Nalodaya to Vāsudeva.

There are many striking similarities in style and description between Nalodaya and the three yamaka poems, Saurikathodaya, Tripuradahana and Yudhīśthiravijaya, which are generally attributed to the famous yamaka poet, Vāsudeva Bhaṭṭatiri.
King Rāma is praised in the beginning part of Nalodaya and Saurikathodaya, and in a few manuscripts of Tripuradahana, there is a stanza praising King Rāma. In Yudhisthiravijaya, the poet praises the king, naming him Kulasekhara. Three commentaries of Yudhisthiravijaya, namely Padārthacintana, Vijayadarsikā and Ratnapradīpikā, explain that the name Kulasekhara was conferred on the King Rāmavarma at the time of his coronation. In all these poems, the first stanza in each chapter begins with the term 'atha' and the main stories begin with the term 'atha' after a few introductory stanzas. The last stanza of each chapter, except in a few (N-I; SK III, VI; TD II and YV III, V), are in pramanika metre. Based on some of these similarities and the above-mentioned references in the manuscripts, A.S. Ramanatha Iyer propounded the theory that Nalodaya too was written by Vāsudevabhattatiri.

In the introduction to the critical edition of Saurikathodaya, Carl Suneson expresses the opinion that Nalodaya, too, was written by Vāsudevabhattatiri. There, it is noticed that a second copy of the commentary Yamakabodhini refers to the author of Nalodaya as Vāsudeva. In addition, Carl Suneson gives the following linguistic similarities between Nalodaya and Saurikathodaya.
1. The nominative form na from the stem nr is rarely seen in Sanskrit poems. This word is seen in both Nalodaya\(^{110}\) and Saurikathodaya\(^{120}\).

2. The rare word 'āra' seen in Nalodaya\(^{121}\) is used, quite often, in Saurikathodaya also.

3. In Nalodaya, the rare word nunna (pushed away) is used when the story of the demon Sakata is described.\(^{122}\) The same word is used in Saurikathodaya\(^{123}\) when the same event is described.

4. The rare word 'rahan'a (derived from 'rah' meaning 'abandoning' or 'deprivation') used in Naloduya\(^{124}\) is also found in Saurikathodaya\(^{125}\).

Some of these rare words mentioned by Carl Suneson are used in Yudhisthiravijaya and Tripuradahana also. The word 'nunna' is used in Yudhisthiravijaya\(^{126}\) in a similar context to that in Nalodaya and Saurikathodaya, where the breaking of a wheel (chariot) is described. The words 'na' and 'āra' are used in Yudhisthiravijaya\(^{127}\) and Tripuradahana\(^{128}\) also.

There are many striking similarities among these four poems both in the description of events and in the construction
of yamaka. For the similarity in the construction of yamaka, a few examples are given below.

1. Nalodaya (N) Canto I stanza 17 Mahitatamārambhābhi...etc.
   Yudhisthiravijaya (YV) II. 38- mahitatamārambhā sa...etc
   Saurikathodaya (SK) V. 37-mahitatamārambhārata...etc.

2. N.I 43. Sati ninade Vādyasya...etc.
   Y.II.7. Sati ninade Vākyānām...etc.

3. N II 27. api caityanagāravatā navatā...etc.
   Tripuradahana (TD) I.73. dyusadāmudayānavatā navatā...etc.

4. N.III 24. atha sanasa damayantyā...etc.
   SK.V.27 atha tarasa damayantam...etc.

5. N.IV.43. arisenānasasyarsita...etc.
   YV.VII.56. arisenānasarata...etc.

Similar resemblance in the construction of yamaka can be noticed in the following stanzas also.

Nalodaya Canto I

N.I.1. - YVI.30
N.I.2. - SKI.5; II.38
N.I.3. - SKI.21
N.I.4. - TD.II.14; YV.VIII.86
N.I.7. - YVIV.87
N.I.25. - YVI.68
Nalodaya Canto II

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<td>7</td>
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<td>13</td>
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<td>15</td>
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<td>23</td>
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<td>62</td>
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Nalodaya Canto III

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Nalodaya Canto IV

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A.K. Warder observes that the similarities in vocabulary and the resemblance in style are consistent with the poems being written by father and son, i.e., Rāvīdeva and Vāsudevabhātṭatīrī. Comparing Nalodaya with the other three poems, A.K. Warder notes that the son's skill in rhyme cannot be said to equal the father's. He notes that 'Nalodaya has quite elaborate and more poetic descriptions, sometimes has metaphors, fancies and other figures while the other three poems rarely have a figure, other than the omnipresent rhyme'.

This maturity in the poetic concept and the perfection in rhyming seen in Nalodaya are referred to by A.S. Ramanatha Iyer also. He is of the opinion that the poet attained this maturity by composing the other three poems that Nalodaya is the last work among them. Comparing the poetic descriptions and the perfection in rhyming, he notices that Yudhisthiravijaya is the first work, Tripuradahana the second, 'Saurikathodaya the third, and Nalodaya the fourth.

The beautiful descriptions of seasons (II-42-61), bath and sports in water (II-77-88), sunset (II-90), sunrise (II-112), full-moon (II-96), amorous sports (II 103-111), mountain Gandhamādana (V.5-10), and the fierce battle between Pāndavas and
Kauravas (entire 7th chapter and a portion of 8th chapter), in Yudhishthiravijaya, as well as similar descriptions of seasons (I 63-67), mountain Kailāsa (II-11-14), etc., and the figures of speech such as sandeba (I-5) and apahnuti and Rūpaka (III-3), in Tripuradahana, reveal the fact that these poems are not too inferior to Nalodaya to be attributed to different authorship.

Neither in Yudhishthiravijaya nor in the other two yamaka poems, Tripuradahana and Saurikathodaya, which are generally attributed to the yamaka poet Vāsudevabhattatiri, the poet mentions a predecessor of his as a practitioner of yamaka composition. In the introductory stanzas of Yudhishthiravijaya, the king Kulasekhara, and the poet's preceptor Parameswara, otherwise known as Bhārataguru, are praised. If Nalodaya had been written by Ravibhattatiri, father of Vāsudevabhattatiri, the latter would have mentioned it in the introductory stanzas of Yudhishthiravijaya. This and the above-mentioned close similarity among these four poems support the view that there exists no inconsistency in the attribution of Nalodaya to the yamaka poet Vāsudevabhattatiri who is generally credited with the yamaka poems Yudhishthiravijaya, Tripuradahana and Saurikathodaya.
In a version of Mukundamālā, the last stanza gives the names Ravi and Lokavīra as two intimate friends of King Kulasekhara, the author of the poem. In the scholarly commentary Tatparyadīpika, written by Rāghavānanda, it is explained that Ravi was a Nampūtiri Brāhmaṇ and Lokavīra belonged to the Vāṭiar community of temple employees. Some scholars identify this Ravi as the father of Vāṣudevaḥatītirīyā. About the identity of this Kulasekhara, there exist three different views. The first view is that Kulasekhara Ālvār, the Vaiṣṇava saint was the author of Mukundamālā and that he was different from the dramatist Kulasekhara.

The second view is that Kulasekhara, author of Mukundamālā, was different from both the Ālvār and the dramatist. It is observed that both the aged father Ravi and the son Vāṣudeva lived when Kulasekhara who was praised in Yudhīṣṭhiravijaya reigned the country and Vāṣudeva still lived as a contemporary of the successor of Kulasekhara namely Rāma, who was praised in the last three Yamaka poems'
The third view is that the royal dramatist is the author of Mukundamāla also. At the same time, about the identity of this Ravi mentioned by Kulasekhara as his friend, some scholars note that it does not necessarily follow that this Ravi is identical with the Ravi mentioned by Vasudeva as his father.

In Kavihrdayadarpana, a commentary on Nalodaya written by a Śrikantha Vāriar of Desamangalattu family in 17th century, King Rāma mentioned in the poem is identified with a Rāma Varāṇ. No commentary on Nalodaya gives any further information about this King Rāma, when the stanza is explained. But there exist different views among the commentators about the Rājaditya referred to in another introductory stanza of Nalodaya. The first view is that the name Rājaditya is only an epithet of the king to praise him as 'the sun among kings'. In the commentary written by Mallīnātha, and in another commentary named Dīpika written by Govindabhatta, the term Rājaditya is explained as the name of the brother of Rāma. In Kavihrdayadarpana and in Vivarana, this term is explained as the title of the king Rāma (varṇa) conferred upon him at the time of his coronation. In some books it is observed that Rāvarājaditya and Ādityan Kota Rājaditya preceded Rāmavarmakulasekhara, the last emperor.
who ruled Kerala with his capital at Mahodayapuram (present Kodunñallur). If the King Rama mentioned in one introductory stanza or Nalodaya is considered as identical with this Rāmavarman Kulasekhara, then the name Rajaditya mentioned in another stanza can be considered as referring to either of these two kings who preceded Rāmavarman Kulasekhara.

Among the three commentaries of Yudhiṣṭhiravijaya, namely Padarthaṅcintana, Vijayadarsikā and Ratnapradīpika,\textsuperscript{155} which observe that the name Kulasekhara was conferred upon the king at the time of his coronation, one, namely Vijayadarsikā observes that Kulasekhara had his capital at Mahodayapuram (present Kodunñallur).

In the prologue to the drama Subhadranāthānājaya, written by King Kulasekhara, it is noticed that\textsuperscript{157} the author acquired the essence of knowledge by churning the ocean of Mahābhārata. The anonymous commentator who wrote the Vyaṅgavyākhyā commentaries on the dramas of the king also depicts the king as well-versed in Mahābhārata.\textsuperscript{158} In the introductory stanzas of Yudhiṣṭhiravijaya,\textsuperscript{159} the king of that time is praised, being named Kulasekhara, and the poet's preceptor named Bhārataguru
who was otherwise known as Paramesvara is also praised as a professional expounder of Mahābhārata stories. This common partiality of the king and the yanaka poet to the stories of Mahābhārata supports the belief that the name of the royal dramatist was Rama Varma Kulasekhara and that he was the patron of the yanaka poet Vāsudevabhaṭṭatīri. This is supported by the similarity between the description of the king in the Vyaṅgyaṭhya commentary and the description of the king in the introductory stanzas of the four yanaka poems.

There exists great controversy regarding the date of the royal dramatist Kulasekhara. K. Kunjunni Raja suggests that the dramatist Kulasekhara might have lived about 900 A.D. In support of this assertion, he notices that Kulasekhara might be later than Ānandavardhana who flourished in the court of the King Avantivarman of Kashmir (855-884 A.D.) because the anonymous Vyaṅgyaṭhya commentator, who was a contemporary of Kulasekhara, has referred to the dhvani doctrine by the term dhvani itself. The upper limit is ascertained as the beginning of the tenth century, since, in Sūkṭimuktāvalī of Jalhana a verse praising Kulasekhara's Āscarīya-vanijjā is cited attributing it to Rajasekhara who lived in the beginning of the 10th century. Dr. Carl Suneson accepts this view.
In the preface to the edition of Tapatīsaṃvaranā, T. Gaṇapathy Sāstri observes that Kulasekhara lived between the latter half of the 10th century and the early half of the 12th century. This suggestion is based on the references that the author, Vyāgyavyākhyā commentaries, a contemporary of the dramatist king, has made to Dasarūpaka written by Dhanañjaya who lived in the latter half of the 10th century A.D., and on the fact that the first dated reference to a work of Kulasekhara (Āścaryamanjari) is in Tikāsarvasva, a commentary on Amarakosa written by Sarvānanda in 1159.

This view about the reference to Dasarūpaka of Dhanañjaya is objected to by many scholars. They are of the opinion that the reference to Dasarūpaka might be an interpolation, or that the reference need not be to the work of Dhanañjaya but might be to the eighteenth chapter of Bharata's Nātyasāstra (because this chapter of Nātyasāstra is called Dasarūpaka).

Some scholars observe that the Vyāgyavyākhyā commentaries have referred to some works which are written later than the 10th century such as Vaijayanti, the famous lexicon written by Yādavaprakāśa, Jayamāgala, a commentary on Vātsyāyana's Kāmasūtra, and Bhojasūtra. Based on this, a date
between 1050 A.D. and 1150 A.D is assigned to the royal dramatist. It is also observed that the Rajasekhara referred to by Bilhana in Sūktimuktāvali cannot be identified with the ninth century dramatist.

Kunjunni Rāja does not accept these observations and notes that the Vyaṅgyavyākhyā commentaries are like stage manuals and that fresh materials might have been added by different people at different times; hence, the quotations found in the present text cannot be taken as genuine. He further notes that only a critical edition based on all the available manuscripts can shed further light on the problem.

A.K. Warder analyses these problems on the identification of Rajasekhara and the ascription of a later date to Kulasekhara based on the references to some texts in the Vyaṅgyavyākhyā commentaries. He notes that there exists no evidence not to identify this Rajasekhara with the author of Kāvyamīmāṁsā who lived in the first half of the tenth century. Analyzing the references to the works Vaijayanti, Jayamāgala, Vasantapaksa and Bhājasūtra, he concludes that none of these reference has been shown to be to a work later than 900 A.D. He further states that the Vyaṅgyavyākhyā commentator, though using
the term Dhvani and Vyaṅgya, shows no knowledge at all of Anandavardhana's Dhvanyāloka, and that Anandavardhana's work might not have become known in Kerala at that time.

If a critical edition of the Vyaṅgyavāyikhyā commentaries reveals that the commentator was really a contemporary of the dramatist Kulasekhara and that he followed the Dhvani theory propounded by Anandavardhana in Dhvanyāloka, then the royal dramatist can be placed to a later period than 900 A.D., on the assumption that the work of Anandavardhana who flourished in Kashmir in the latter half of the ninth century might not have become popular in Kerala by 900 A.D.

If a date between 1050 and 1150 A.D. is assigned to this Kulasekhara, it can be assumed that this king might be Rāmakulasekhara who ruled the country with his capital at Mahodayapuram (present Kodungallur) from 1089 to 1122 A.D. It is recorded that Rajarāja, Ravirāmarājāditya and Ādityan Kōta Ramāditya who reigned from 1056 to 1089 preceded Rāmakulasekhara who reigned till 1122 A.D. It is believed that this Rāmakulasekhara was the last emperor in the second Chera dynasty, who divided his country into parts and gave them to his kin and kith and left for Mecca after embracing Islam faith.
In an introductory stanza of Nalodaya the poet says that the king punished even his son when found guilty. It can be assumed that this king was not content with the conduct of his son and that this unhappiness led him to divide his kingdom among his kin and kith instead of giving it to his son; then he left for elsewhere and led the life of an ascetic. It can be assumed that the name Rajaditya mentioned in another introductory stanza of Nalodaya might be referring to either of the two kings who preceded Kulasekhara. These references support the view that Ramavarma Kulasekhara, the patron of the yamaka poet, lived about 1100 A.D.

NALA EPISODE:

In the introduction to the edition of Nalopakhyana, Monier Williams suggested that the Nala story had its origin in the pre-historic age. There is a reference to a king named Nala and a country named Nisadha, in Vajasevyi Samhita. The Nala story is mentioned in Valmiki Rāmāyana as a famous theme known to all. When the demon women urged Sītā to favour Rāvana, she told them that she could think of Rāma only, as Damayanti could think only of Nala. Here, it is suggested
that the Nala story was known even to those demon women of Šrīlaṅka at the time of Vālmīki. This story, originally told in Brhatkathā written in Paisāci Prākṛt by Guṇāghya, has been retold in later texts such as Brhatkathāmañjari written by Ksemendra, Brhatkathāslokasamgraham written by Budhasvāmin, and Kathāsaritsāgara written by Somadeva who lived in the latter half of the eleventh century.

The earliest detailed narration of this story is in the Aranyaprava (Vanaprava) (in 29 chapters - 50 to 78; total 901 stanzas) of Mahābhārata. When Yudhisthira lived in the forest along with his wife and brothers, Brīhadāsva, a sage related this story to Yudhisthira to console him saying that King Nala too faced such a fate of losing the country and living in the forest, and that Yudhisthira too would regain his country as Nala gained it after a lot of trials in life.

It is estimated that, in Indian and foreign languages, in total, there are more than two hundred works which deal with the Nala episode as the main theme. Among them, there are nearly sixty works in Sanskrit, the majority of which come under two sections, poetry and drama.
Naisadhīyacarita written by Śrīharsa, who lived in the latter half of the twelfth century, is the most popular work dealing with the story of Nala. It is one among the five celebrated Mahākāvyā-s in Sanskrit. Only a part of the story is treated in this poem. It ends abruptly with the elaborate description of the joyous life of Nala and Damayanti after their marriage. Only a portion of the story narrated in one hundred and eighty six stanzas in Mahābhārata is described in two thousand eight hundred and four stanzas, in twenty-two cantos, in Naisadhiyacarita. It is believed that Śrīharsa had written the remaining cantos, and that this portion was lost. M. Krishṇamācāriar quotes three stanzas from an Oriya manuscript, assuming them to be stanzas of the unfound portion of Naisadhiyacarita. Śrīharsa has made minor modifications in the story, which, he felt, were complement to the imaginative descriptions.

Uttaranaisadha, otherwise known as Uttaranaisadhiyacarita, was written by Vandārubhaṭṭa alias Mādhavan Atitiri of Arūr family near Trichur in Kerala, who lived in the early half of the nineteenth century. The story of Nala, starting with his joyous life with Damayanti after their marriage, is described
in sixteen cantos. The sixth canto in which Damayanti gives birth to a child is in yamaka style.

Nalacampu and Damayantīcampa are early works dealing with the Nala story. Nalacampu, otherwise known as Damayantīkatha, was written by Trivikramabhāṭṭa alias Simhāditya who was a poet of the court of the Rāṣṭrakūta king Indra III (914-916 A.D.). The story till Nala's meeting with Damayanti on behalf of the gods is described in seven cantos. The cantos are called Uccvasa-s, and there are instances of attractive alliteration and double entendre in the prose. Bhoja and Hemacandra refer to the anonymous work Damayantīcampa, and Bhoja quotes a verse from this to illustrate swans acting as messengers. Some minor modifications to the Mahābhārata version of the story are noticed in this work. Here the swan delivers Damayanti's message to Nala.

Among the available sanskrit poems dealing with the Nala episode as their main theme, Nalodaya seems to be the earliest work. Other important poems are 1. Nalāyana otherwise known as Kuberapurāṇa written by Manikyacandra who lived in the latter half of the twelfth century; 2. Nalakīrtikānumudī written by Agastyaabhāṭṭa who was a poet in the court of Pratāparudradeva of Warrangal (1294-1325); 3. Sahādayānanda,
written by Kṛṣṇananda who lived in the thirteenth century,
wherein the derivation of the term Nala is given as 'one who
does not plunge into sin'; 4. Nalābhuyudaya I\textsuperscript{197} written by
Vāmanabhattachāraṇa who lived in the first half of the fifteenth
century; 5. Nalābhuyudaya II\textsuperscript{198} written by Raghunātha a king of
over a country in the second half of the
eighteenth century; 6. Naiṣadhāparījāta\textsuperscript{199} a dvyaśrayakāvya
(poem narrating two stories simultaneously) narrating the
story of Nala and the story of Pārijātaharana, written by
kṛṣṇakavi who was a poet of the court of the above-mentioned
king Raghunātha of Tanjore; 7. Abodhākara\textsuperscript{200} a poem describing
simultaneously, the stories of Nala, Kṛṣṇa and Hariscandra,
written by Ghanasāyaṇa the minister of King Tukkoji of Tanjore
(1728-1735); 8. Rāghavanaisadhiśya, describing simultaneously
the stories of Nala and Rāma, written by Haradattasūri who
lived probably in the beginning of the eighteenth century;
9. Pratinaisadha\textsuperscript{202} jointly composed by Vidyādhara and Lakṣmāna
in the second half of the seventeenth century; 10. Damayanti-parīnaya
written by Cakrākavi, the author of Citraratana-kāra, who lived in
the seventeenth century; 11. another short poem with the same
title as Damayanti-parīnaya of anonymous authorship;

There are nearly thirty dramas in Sanskrit dealing with the story of Nala. Many deviations from the Mahābhārata version of the story can be noticed in these dramas, which are introduced
for the sake of propriety and dramatic success. Many of these
dramas are of later date when compared with the poems dealing with
Nala episode, except a few like Naisadhānanda and Nalavilāsa.

Naisadhānanda is the earliest available drama in Sanskrit
dealing with the Nala story. Its author is Ksemisvāra whose
patron was Mahipāla (I) of the Pāla Dynasty of Magadha, who
ruled over a restored empire from the end of the tenth century
to the middle of the eleventh century. A.K. Warder, who
prepared an edition for this play along with Dr.K. Kunjunni Raja
as joint editor has noticed that the rhyming poem (Nalodaya)
and the play both follow the source quite closely for the main
outline and characters. Nalavilāsa, in seven acts, was
composed by Rāmacandrasūri, a Jain scholar who lived in the
twelfth century. There are many deviations in the story of the
play, mainly following the Jaina tradition.

In many Jain and Buddhist texts, both in poetry and prose,
the Nala story is narrated with many modifications suited to the
religious implication. The virtuous qualities of Nala and
Damayanti are highlighted in many Buddhist works. It is noticed
that the Jaina tradition is earlier than the Sanskrit sources
and that the Tamil epic Cilappatikāram written in the second
century A.D. contains some references to the anecdote following the Jaina tradition. The chief divergences of the story in different traditions have been noticed in the book 'Nala Episode in Sanskrit Literature'.

NALODAYA - SOURCES AND DEVIATION:

In Nalodaya, the poet has followed the version of the story in Mahâbhârata with very few deviations. The story dealt with in nine hundred and one stanzas in Mahâbhârata (Vanaparva - chapters 52 to 78) is summarized in two hundred and nineteen stanzas in Nalodaya. The four chapters (cantos) are named uvccvasa-s in some manuscripts, and as âsvasa-s in some other manuscripts. The story up to the happy life of Nala and Damayanti after their marriage is described in fifty-four stanzas in the first canto. The entire second canto in sixty-four stanzas is devoted to the love-making of the newly-wedded couple along with the extensive description of the spring season, amorous sports of lovers, etc. Kali's attempts to separate Nala and Damayanti, and their misery, are described in fifty-four stanzas in the third canto and the attempt of Bhîma, the father of Damayanti to find them out and their re-union and re-gaining of their kingdom are dealt with in forty-seven stanzas in the fourth canto.
In the first four stanzas Lord Krsna is praised. The poet asks his own mind not to depart from Krsna at any time. Then, in five stanzas, the poet praises his king Rāma. This king is depicted as one who vanquished all his enemies, owned immense wealth, knew all lessons of polity, helped good people and punished even his son if found guilty. The main theme of the poem starts with the tenth stanza, starting with the word 'atha'. This term (atha) which denotes a beginning, benediction, etc. is used at the beginning of the consecutive cantos also.

A summary of the story as dealt with in Nalodaya is given below and a few differences from the story in Mahābhārata are underlined and noticed in the footnotes.

Nala, son of Virasena, was the ruler of an ancient kingdom. He was a superb equestrian, handsome, well-versed in polity, and very generous in nature. Damayanti, daughter of Bhīma, King of Vidarbha, was praised by all for her virtues and beauty. Nala and Damayanti loved each other (Nalodaya, Canto I, stanzas 10-19)

Nala, feeling uneasy on account of the affliction of love for Damayanti, went to the garden. Seeing a group of swans, he approached them for the fun of watching them, the birds
asked him not to hurt them so that they would praise him in front of Damayanti, in order that she would be his own. Thus they went to Damayanti and told her that she would be equal to Goddess Laksmi if she became the wife of Nala. With immense joy Damayanti sent back these swans to Nala; they reached the presence of Nala and sang the praise of Damayanti. (I-20-27).

Understanding the new feelings of his daughter, King Bhima arranged her self-select marriage. All kings and gods arrived there to win the hand of Damayanti. Nala too reached the palace. Seeing the great personality of Nala, even Gods became jealous of him. They approached Nala and asked him to meet Damayanti and tell her that they wished her to become their spouse. (I-28-37)

The gods blessed Nala to be unseen by others when he went to Damayantī as their messenger. Nala told her that Indra, Agni and Yama wished her to become their wife and that they had reached there for this purpose. But Damayantī did not welcome this and declared her decision of not considering the request of the gods. Nala conveyed Damayantī's decision to the gods (I-37-43).
All suitors assembled in the hall. When Damayanti came there she saw many persons with the same appearance of Nala. She prayed to gods themselves to help her to find out the true Nala. Soon she could recognise Nala by certain identifying marks. She garlanded Nala as her husband. The gods noticed the absence of pride in Nala, even on that occasion, and gave him many boons. Nala took Damayanti to his palace, and they, along with the people of the country, celebrated the occasion. (I-44-54 and II. entire canto).

The gods on their way from the function saw Kali who was going to the earth with the intention of possessing Damayanti as his spouse. Knowing from the gods that Nala had already married her, the enraged Kali decided to separate the couple. Kali entered the mind of Nala and then persuaded Nala's brother Pushkara to invite Nala to cast dice with him. In the treacherous play of the game, Nala was defeated. He lost all his wealth and at last his country and home. He left the palace along with Damayanti; they could not get any food of shelter (III1-9).

Nala lost his lone cloth when he tried to catch a group of birds. The couple wandered in the fierce forest. When Damayanti
was sleeping, Nala thought that Damayanti's own virtue would protect her if he abandoned her. Thus, he cut a piece of cloth from Damayanti's, wore it and abandoned Damayanti in the forest and wandered aimless in the woods (III 10-12).

When there broke out a wild fire, Nala heard a cry from its midst calling him for help. Nala rushed there, saw a serpent burning in the fire, and soon saved it. The serpent bit Nala and made him deformed and changed in colour. He gave Nala a piece of cloth saying that he could regain his original form and colour by wearing it, and asked him to go to the palace of Štuparna. Nala reached the palace of Štuparna, disguised, and the king made him his charioteer (III 13-23).

Damayanti became frightened when she woke up and knew that Nala was not with her. She cried, calling Nala aloud. She thought that there existed an evil spirit in Nala, which was the main cause for their pathetic condition and she cursed that spirit to suffer the sense of burning until it left Nala. She ran here and there in the forest, in search of Nala and asked the trees and animals whether they had seen him. Meanwhile, a huge python caught hold of her and began to swallow her. Hearing Damayanti's loud cry a forester came there and killed the snake. But he wished to possess her as his wife and began
to misbehave to her. Damayantī cursed him to suffer burning and be reduced to ashes. Again she wandered in the forest crying loud and searching for Nala (III 24-50).

Damayanti saw a group of merchants and she accompanied them and reached the palace of Subāhu. Taken care of by the mother of the king, she lived disguised there (III 51-54).

Bhīma, the father of Damayantī, came to know about the misfortune of Nala and Damayantī and sent many Brāhmins in search of them. One of them reached the city where Damayantī lived, and recognised her. She went to her parents along with that Brāhmin and started attempts to find out Nala. She taught a sentence to the Brāhmins to recite at various places where they went in search of Nala, which would help them to recognise him (IV 1-6).

The Brāhmins roamed all over the earth in search of Nala. One of them informed Damayantī that a deformed person who appointed as the charioteer of King Rtuṣaparna gave a sensible answer to the sentence which Damayantī had taught him earlier to recite. Damayantī gave many gifts to that Brāhmin and sent another Brāhmin to tell Rtuṣaparna that there was a second self-select marriage of Damayanti the next day. Rtuṣaparna asked
Nala to ride the chariot to Kundina to reach there the same evening. Nala wished that the next day he would meet Damayanti and that she would welcome him. He rode the chariot surprisingly fast (IV. 7-18).

When Rtuparna's kerchief fell down, he noticed that in a moment, it had gone far away owing to the great speed of the chariot. He also expressed his skill of 'aksahrdaya' by counting the total number of fruits of a tree in a moment. Nala and Rtuparna exchanged their skills of aavahrdaya and aksahrdaya. Suddenly Kali jumped out of Nala's body and took shelter on a nearby tree. When Nala decided to kill Kali, Kali pleaded that he had already been suffering from burning, by the curse of Damayanti. Kali begged Nala to pardon him and Nala released Kali unhurt (IV 19.24).

By that evening Nala and Rtuparna reached the city. But the king felt despair by not seeing any symptom of marriage celebrations. Bhima welcomed the king to his palace. Nala felt glad by knowing that all the drama of a second marriage of Damayanti was a trick of her to bring Nala there. Damayanti too became overjoyed by Nala's presence in the palace (IV 25-30).
Daruayanti sent a girl friend to identify the person who rode the chariot. This girl friend tested him in many ways, identified him as Nala and brought him to Damayantī's house. Nala wore the garment given by Karkotaka and regained his form. Nala and Damayanti spent that night together in the palace (IV 31-33).

Next morning, Nala met Bhima and Rtuparna. Rtuparna too became pleased by Nala's presence. Nala lived there for one month enjoying his re-union with Damayantī and his children. After one month, Nala, along with a huge troop of soldiers went to Puskara and invited him either to cast dice with him or to do battle. Puskara chose the dice but failed. Nala forgave him for his past sin and gave back Puskara's old kingdom to himself. Puskara bowed in front of Nala and prayed for Nala's prosperity. Nala, along with Damayanti, ruled his country for many years giving pleasure to all his subjects (IV.34-47).

THE TREATMENT OF SENTIMENT IN NALODAYA

A.K. Warder notes that though the extraordinary rhymes, with quadruple double meanings are the main source of amusement... (in Nalodaya), the author has added the 'contexts' to a kāvyā and the necessary touches of fancy, creating a piece of
literature rather than a mere word-game. In the second canto of the poem, the happy life and enjoyment of Nala and Damayantī just after their marriage is described. The beautiful description of the spring season, sunset, moon-rise, taking bath in the river, drinking, love-making, etc., are contextual and the sentiment of the sensual enjoyment is delineated through suggestion by these descriptions. Nala and Damayantī are mentioned only in a few stanzas in this chapter and the sentiment of love is effectively brought out by suggestion.

In the first two stanzas of the second canto the context is presented by the statement that Nala and Damayantī enjoyed themselves in the house assigned to them for that particular occasion. Then the spring season is described in twenty stanzas (2-21). These descriptions are modelled on the descriptions in the Ritusamhāra of Kālidāsa. There is close similarity between the fourth stanza of the second canto of Nalodaya and the eighteenth stanza of the sixth canto of Ritusamhāra. Then, in two stanzas (22-23), it is stated that Nala and Damayantī went to the park. The park was occupied by many groups of youths, both men and women and lovers, and their delicate feelings are expressed in beautiful symbols and images (24-37). They also take bath in a nearby lake (38-45). Nala and Damayantī too
share this enjoyment (39). By sunset, which is described in five stanzas (46-50), Nala and Damayanti reach their house (47). Then, the moon-rise, drinking and love-making at night are described (51-58). The second canto ends with the statement that Nala and Damayanti enjoyed their life and Nala also did well his duties of a King (59-62).

This second canto of Nalodaya has similarity with the eighth canto of Kumārasambhava, in which the joy of Lord Siva and Parvati, after their marriage, is described in an exquisite manner. In both these poems, the strong feelings of lovers and the various aspects of nature as looked at by a passionate lover, are delineated.

In the third canto of Nalodaya, the poet describes, in twenty-five stanzas (24-49); the agony of Damayanti after she was left alone by her husband in the forest. As she could not bear her sorrow, she expresses her wish to die (42) and even asks the wild beasts to devour her (43). The sentiment of pity is effectively delineated in this canto.

FIGURES OF SPEECH:

Nalodaya, in addition to having quadruple yamaka in almost all of its stanzas, has also many beautiful similes, metaphors
and other figures of speech. In the first stanza itself, there is a beautiful metaphor, where the sin of human beings is fancied as a thick forest. It is said that, from both of these, it is very difficult or impossible to get out. References to the important figures of speech in the poem are noted below.

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</table>

**YAMAKA IN NALODAYA:**

In the majority of yamaka poems a set of syllables repeats only once in a stanza. In Nalodaya a set is repeated thrice in a stanza to constitute a quadruple yamaka. In some stanzas there are two sets of syllables each repeating thrice in a time.
In the first canto, except in the case of the fifty-fourth stanza, the sets of syllables which constitute yamaka are at the end of each line. In the forty-sixth stanza, the set is at the end of the first and the third lines and at the beginning of the second and the fourth lines. In the fifty-fourth stanza, there are two sets of syllables, the first set repeating once at the middle of the first line and twice at the middle of the second line, and the second set repeating similarly in the third and the fourth lines.

In certain stanzas, a set of syllables repeats once in the first half and the same set with one syllable or two less or more repeats twice in the second half. Such sets can be noticed in the following stanzas.

<table>
<thead>
<tr>
<th>Canto</th>
<th>No. of stanza</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>34, 35</td>
</tr>
<tr>
<td>II</td>
<td>4, 31</td>
</tr>
<tr>
<td>III</td>
<td>7, 25, 26, 31</td>
</tr>
<tr>
<td>IV</td>
<td>22, 29, 30</td>
</tr>
</tbody>
</table>

In the thirty-first stanza of the second canto, a set of syllables in the first line (lavālayā) repeats in the second line and then the first syllable of the set (la) is replaced by 'va' and this set (vavālayā) repeats in the third and the fourth lines.
In twenty-six stanzas there are two sets of syllables in one stanza which repeat three times. The No. of stanzas are given below.

I 54
II 4, 8, 12, 14, 16, 17, 18, 19, 26, 27, 28, 33, 49, 54, 55
III 42, 43, 44, 45, 46, 47, 48, 49
IV 46, 47

While in the sixty-fourth stanza of the second canto the two sets of syllables repeat only twice, in the fifty-fourth stanza of the third canto one set repeats four times in a line.

The place of repetition and the number of repetitions of the set of syllables in various stanzas are marked below in a chart form. A set of syllables is represented by the letter Y and the rest of the stanza is represented by a - mark. If there is a second set of syllables in one stanza, it is represented

-Y   -Y
-Y   -Y
<table>
<thead>
<tr>
<th>Canto</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>all stanzas except the 54</td>
</tr>
<tr>
<td>II</td>
<td>1, 3, 5, 7, 9, 11, 13, 15, 20, 21, 22, 24, 25, 29, 30, 31, 32, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 50, 51, 52, 57, 59, 60, 61, 62, 63</td>
</tr>
<tr>
<td>III</td>
<td>all stanzas except 24, 42, 43, 44, 45, 46, 47, 48, 49, 54</td>
</tr>
<tr>
<td>IV</td>
<td>all stanzas except 9, 46, 47</td>
</tr>
<tr>
<td>B</td>
<td>-Y -  I 46</td>
</tr>
<tr>
<td></td>
<td>-Y -  II 23, 53</td>
</tr>
<tr>
<td></td>
<td>-YY -  III 24</td>
</tr>
<tr>
<td>C</td>
<td>-YY -YY-  I 54</td>
</tr>
<tr>
<td></td>
<td>-Y_Y_Y-  II 28</td>
</tr>
<tr>
<td>D</td>
<td>-Y-  -Y-</td>
</tr>
<tr>
<td></td>
<td>-Y-  -Y-  II 2, 6</td>
</tr>
<tr>
<td>E</td>
<td>Y - Y Y -Y  II 4</td>
</tr>
<tr>
<td></td>
<td>Y_Y_Y_Y  II 8, 12, 17, 18, 19, 33, 54</td>
</tr>
<tr>
<td>F</td>
<td>-Y Y Y Y  II 44, 46</td>
</tr>
<tr>
<td></td>
<td>-Y_Y_Y_Y  III 46</td>
</tr>
<tr>
<td></td>
<td>-Y_Y_Y_Y_Y  IV 46</td>
</tr>
<tr>
<td>Letter</td>
<td>Expression</td>
</tr>
<tr>
<td>--------</td>
<td>------------</td>
</tr>
<tr>
<td>G</td>
<td>$Y - Y -$</td>
</tr>
<tr>
<td></td>
<td>$Y - Y -$</td>
</tr>
<tr>
<td>H</td>
<td>$YY YY Y$</td>
</tr>
<tr>
<td></td>
<td>$-Y_1Y_1Y_1$</td>
</tr>
<tr>
<td>I</td>
<td>$YY YY -$</td>
</tr>
<tr>
<td></td>
<td>$Y_1Y_1Y_1Y_1$</td>
</tr>
<tr>
<td>J</td>
<td>$-Y Y Y Y$</td>
</tr>
<tr>
<td></td>
<td>$Y_1Y_1Y_1Y_1$</td>
</tr>
<tr>
<td>K</td>
<td>$-Y Y Y -$</td>
</tr>
<tr>
<td></td>
<td>$-Y_1Y_1Y_1Y_1$</td>
</tr>
<tr>
<td>L</td>
<td>$YY Y -$</td>
</tr>
<tr>
<td></td>
<td>$Y_1Y_1Y_1$</td>
</tr>
<tr>
<td></td>
<td>$-Y- Y -$</td>
</tr>
<tr>
<td>N</td>
<td>$-YYY$</td>
</tr>
<tr>
<td></td>
<td>$-Y_1Y_1Y_1$</td>
</tr>
<tr>
<td>O</td>
<td>$-Y- Y -$</td>
</tr>
<tr>
<td></td>
<td>$-Y- Y -$</td>
</tr>
</tbody>
</table>
Thus, according to the position of the set of syllables, there are fifteen varieties.

The number of syllables of a set also varies from two to six. The number of syllables of the sets repeated in each stanza is given below.

<table>
<thead>
<tr>
<th>No. of syllables in a set -6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canto</td>
</tr>
<tr>
<td>I</td>
</tr>
<tr>
<td>III</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>No. of syllables -5</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
</tr>
<tr>
<td>1, 4, 11, 12, 21, 22, 26, 28, 30, 36</td>
</tr>
<tr>
<td>39, 40, 41, 42, 49, 51, 52, 53</td>
</tr>
<tr>
<td>II</td>
</tr>
<tr>
<td>5, 7, 11, 13, 15, 21, 22, 24, 25, 29</td>
</tr>
<tr>
<td>30, 34, 39, 41, 43, 45, 50, 59, 60</td>
</tr>
<tr>
<td>III</td>
</tr>
<tr>
<td>2, 6, 7, 11, 14, 17, 24, 27, 28, 31, 32, 38, 41, 51</td>
</tr>
<tr>
<td>IV</td>
</tr>
<tr>
<td>4, 7, 8, 9, 10, 12, 19, 22, 23, 26</td>
</tr>
<tr>
<td>27, 30, 32, 34, 37, 40, 42, 44</td>
</tr>
<tr>
<td>Total -69</td>
</tr>
</tbody>
</table>
No. of syllables -4

I  2, 3, 5, 6, 7, 8, 9, 10, 13, 14, 15, 16
    17, 18, 19, 20, 23, 24, 25, 27, 29, 31, 32, 34
    35, 37, 38, 43, 44, 45, 47, 48, 50

II  1, 2, 3, 6, 9, 10, 20, 23, 31, 32, 35, 36
    37, 38, 40, 44, 46, 47, 48, 53, 57
    61, 62, 63

III  1, 3, 4, 8, 9, 10, 12, 13, 15, 16, 18, 19
     20, 21, 23, 25, 26, 29, 30, 33, 34, 35, 36, 37
     39, 40, 50, 52, 53

IV  1, 2, 3, 5, 6, 11, 13, 14, 15, 16, 17, 18, 20
    21, 24, 25, 28, 29, 31, 33, 35, 36, 38, 39, 41, 43, 45

Total - 114
No. of syllables -3

Those stanzas having two sets of syllables which repeat are marked by putting the number 2 in the brackets.

I  54(2)

II  4(2), 16(2), 17(2), 18(2), 19(2)
    26(2), 27(2), 28(2), 33(2), 51, 58
Out of two hundred and nineteen stanzas in Nalodnya, one hundred and seventy-seven are in Aryagiti metre, twenty-three in Pramanika and nineteen in Totaka. The stanzas and their metre are as follows.
A. Tōtaka

Canto Stanza

I 54
II 4, 16, 17, 18, 19, 26, 27, 28, 33
III 42, 43, 44, 45, 46, 47, 48, 49
IV 46

Total nineteen stanzas

B. Pramanīka

II 2, 8, 12, 14, 20, 23, 31, 36, 39, 42, 44, 46, 49, 51, 52, 54, 55, 56, 58, 61, 64
III 54
IV 47

Total twenty-three stanzas

C. Āryagīti

All other stanzas other than the above-mentioned ones.

Total no. of stanzas hundred and seventyseven.

COMMENTARIES, TRANSLATIONS AND EDITIONS:

Nalodaya has got nearly thirty commentaries, one metrical translation in English, one translation in French and a descriptive study and gloss in Latin. The metrical translation in English written by W. Yates was published along with the text
from Calcutta in 1844. The French translation has also been published along with the translations of the works of Kālidāsa in the book *Conzletes de Kalidasa*, Vol II by Hypolyte Fanch. Nalodaya along with the commentary *Subodhini* written by Prajñākaramisra had earlier been published with an interpretation and gloss in Latin by F. Benary from Berolini in 1830. Nalodaya is included in the 'Collected works of Kalidasa' Vol II (pp 1273-1402) published from Calcutta in 1895. There exist ten more printed editions of Nalodaya.

CONCLUSION:

Among the verbal figures like *Anuprāsa*, *Yamaka*, *Slesa*, etc., *Yamaka* is the most important, and a large number of poems like *Nalodaya* have been written in this style. That *Nalodaya* has got many more editions and commentaries than any other *yamaka* poem shows its importance and wide appeal. The popularity of the poem, as well as the beautiful construction of *yamaka* without hindering the poetic beauty might have tempted early scholars to rank this poem along with works written by Kālidāsa. But modern scholars believe that this poem was written by a poem who lived in Kerala. Here, some additional references have been given which support the attribution of this poem to the great *yamaka* poet Vāsudevabhaṭṭatiri.
The opinions of some scholars which support its attribution to Ravibhāṭṭatirī, father of Vāsudevabhaṭṭatirī, are discussed with due importance. The poem's popularity is largely due to the popularity of its theme. The attractive theme of Nala episode is dealt with, on the lines of the description in Mahābhārata, but without leaving any major incident untouched, in two hundred and nineteen stanzas. This story is considered auspicious and it is believed that those who read this story will be relieved of the scourge of Kali. The poet could narrate the story with delight and compose the verbal figure of *yamaka* at four places in each stanza simultaneously. This poem proves that verbal figures composed by gifted poets will not be a hindrance to the poetic delight.
FOOT NOTES:

1. **Raghuvaṁsa**
   Sisupālavaha - 6, 16, 19
   Kīrtārjunīya - 5, 15
   Bhattīkāvya - 10
   Dvārakaracarita - 7

2. K̄ṣemendra gives the division of literature into four, as
   Sastra, Kāvya, Sastrakāvya and Kāvyaśāstra in his Suārtatilaka
   III (Kāvyamāla, Gucchaka 2)

3. N.S. Menon, Introduction, Subhadrāharāṇam of Brahmadatta
   Nārāyaṇa, Calicut. 1983. p.3

4. Dr.S. Venkitasubrahmonia Iyer, Introduction, Dhātukāvya,
   Trivandrum 1970. p.IX.

5. Dhvanyāloka - Chapter II 'Yattu rasavanti
   Kānicidyamakādīni drṣyante...etc.

6. except a few like Mahimabhatta and Kuntaka

7. Srngāraprakāsā XVII

8. Yamaka Kāvyās in Kerala, Dr.N.P. Unni, Prof.A.V.Śarma
   Felicitation volume of Visveswarānanda Indological Journal,
   Hoshiarpur, 1980.

   p.504.

11. 'Yama uparame'

12. for example, *Kamaleh samakosante*

   Kamalekhyākaras mukham (*Kāvyādarsa*)

13. ramaṇī ramaṇīyā me (*Kāvyādarsa*)

14. to quote examples

   a. Sālam sālambakalikāsālam sā lam na vīksitum /

      Here, the recurrence is both mediately and immediately,

   b. Sarayantamurasa ramayanti sarabhūtamurupa-

      saradharā tam /

      Here, the recurrence is mediately and mid-initial

15. nastheyah satvāya varjyaḥ paramāyataṁārāyā /

    nastheyah sa tvāya varjyaḥ paramāyataṁ na yā //

16. samānaya sa mānaya samānaya samānaya /

    samānaya samānaya yā samānaya //

17. Detailed studies given in

    Citraratnakara written by Cakrakavi (Sanskrit)

    Figurative poetry in Sanskrit Literature-Kalānāth Jha

    A Glossary of Indian Figure of Speech - Edwin Gerow

    Sanskrit Citrakāvyas - a study. Dr.V. Raghavan

    Sanskrit Sāhitya mem Sadālamkār (Hindi) etc.

18. Example, ya matasa krtayāsa sāyāta kṛṣata mayā /

    ramanārakata testaḥ sutetā karanaṁara //
19. Example, Māgha (Sisupalavadha) XIX. stanzas 33 and 34
20. KS C I p. 133 ff
22. Kāvyamālā No.60 Bombay 1930; Government Oriental MSS Series No. 134, Madras;
   Ph.D. Thesis – A Critical Study of Yudhisthiravijaya,
   K. Leelamany, University of Kerala.
23. Chapter I stanza 9
24. " 6 and 7
25. " 6
26. CKSL p. 25 ff
28. CKSL p.25; R 5119; TP 1828-33
30. Stanza 9. 1st Chapter
31. Edn. TSS No.181
32. Ibid.
33. Published with Critical Edition, Dr. Carl Suneson,
   University of Stockholm, 1986.
34. CKSL 28, 29.
35. Ibid, p.96.
36. All these poems are found together in R 3060 and R 3607.
38. Ibid., p.26, 110.
39. CKSL p.264.
40. Ibid.; It has been published by I.N. Menon.
41. CKSL. p.269.
42. CKSL p.205.
43. Ibid. p.151, 205, 243.
44. Ibid. p.243.
45. Prof. Mario Vallauri of the University of Turini in Italy has edited and published this poem with a translation in Italian.
46. Published from Trichur. 1954.
47. HCSL p.370. There is one opinion that this poem was written by Kālidāsa.
48. Kashmir Sanskrit series 1945;
   Ghatakarpara Kulakavṛtti of Abhinavagupta—
   a historical and philosophical study. K.C. Panday,
49 HCSL p.570.
50. I K L V. p.285 ff
51. Edn. S K De with an elaborate Introduction and notes.
52. Edn. from Bombay with a commentary written by Krishnacandra.
53. Winternitz, Geschichte III p.65;
   Keith A.B, HSL, p.97.
54. ZDMG XXXII p. 509; HCSL p. 372; Edn. and Translation by Jacobi.
55. HCSL para 338; printed from Bombay and Madras.
56. DC XX, 7797; printed from Madras.
57. HCSL para 338.
58. printed, Kāvyasamgraha series, Calcutta.
59. KI I 119, III ii 291.
60. Tanj. Cat VI. 2631.
61. DC XX 7839, CAL II. 11.
62. HCSL para 338.
63. Ibid.
64. Ibid.
65. Ibid.
66. More than two hundred manuscripts have been mentioned in NCC IX.
67. 1. with commentary Subodhini, Kidderpore, 1813
       (referred to in Kerala Sanskrit Literature a Bibliography)
2. with Latin Interpretation by F Benari, Berolini (Berlin),
       1830. (present in the University Library, Trivandrum)
3. with Subodhini commentary, Kāvyasamgraha, edn. 1847
       (present at ORI and MSS Library, Trivandrum)
4. with Subodhini commentary (in Grantha Script) 1869
       (present as ORI and MSS Library, Trivandrum)
5. with Subodhini commentary, Bombay 1869
       (present at Saraswathi Mahal Library Tanjore).
67. 6. With commentary Subodhini, Calcutta- 1870
   (present at University Library, Trivandrum, University Library, Madras)

7. Edn. by Jibanande Vidyasagar, Calcutta, 1873
   (referred to in Kerala Sanskrit Literature, a bibliography)

8. With metrical translation in English, Calcutta 1894
   (present at National Library, Calcutta).

9. With commentary Subodhini, Calcutta 1896
   (present at Govt. Oriental MSS Lib. Madras)

10. Edn. by Nandala Sastry, Bombay, 1899
    (present at Sanskrit Dept. Library, University of Calcut)

11. With commentaries by Prajnakara and Bhaskarananda Saraswati, Benares, 1902 (referred to in NCC IX)

12. With commentary Subodhini (in Telugu script)
    (present at Adayar Library, Madras)

Nalodaya is included in the collected works of Kālidāsa Vol. II Calcutta, 1895.

68. I.5. asti sa rājā nīte rāśākhyo yo gatīḥ para jānīte /

69. I.8. atidūrājādityāsritapabhedaiva bhūssarājādityā /
yena sarājādityāattridivat samyuktasatrurājā dityā //

70. Malayalam Encyclopedia Vol.VIII p. 238 ff; CKSL p. 1 ff

71. op.cit., p.13

72. NCC Vol IX
73. Report IV. p. 395
74. CKSL p. 30.
75. Ibid.
76. Nos 311, 410
   1884-86, 1887-91
77. iti srī kesavādityaviracitē nalodaye...etc.
78. iti srī Kālidāsakratau nalodaye...etc.
79. No. 409/1877-91
80. iti srī nalodayākhye mahākāvye kavisrī ravidevakrte...etc.
81. itisrī Kālidāsakratau nalodaye...etc.
82. iti srī kesavādityaviracitē nalodayakāvye...etc.
83. NCC Vol. IX
84. ekopi jīyate hanta Kālidāso na kenacit / srngāralalitodgare Kālidāsastrayi kimu //
85. Srngārakōsbhāna, Yaksollāsa,
   Nanjarajayaso-bhusana, Saṅkaepasankaravijaya
   and Bhāgavatachampu are ascribed to different authors
   possessing the Abhinavakālidāsa.
86. HCSL p. 506
87. it has got printed at Bombay
88. HCSL. p. 506
89. I. Stanza 8
90. for example, Winternits – Geschichte III p.65; Rājārajvarāṇ, Vatakkumkūr, KSSC I p.161; Warder A.K., IKL V p.392

Eswaran, Namputhiri E; Sanskrit Literature of Kerala. Kunjunni Raja K, is doubtful about the attribution of Nalodaya to Vāsudevabhättatīrī. CKSL p.23.

91. NCC Vol IX

92. Tanjore No 15531 (3811), BORI No.185/1879-80.


95. JBRAS Extra No 1887.

96. ZDMG 58 p 244


98. CKSL p26, 110.

99. vyavahāravidevāya nyancotra pade sadabjaravidevāya / tatsaravidevāyannyāye yamake namostu ravidēvāya // Prose order – ayam vyavahāravid eva / (aham) atra pade nyancah / ayam nyāye yamake tatsāravid eva/ sadabjaravidevāya ravidēvāya namah astu

00. KSSC in Six volumes
101. KSSC I p.161
102. KSC I p.139 ff; Vijnanadipika IV p 55
103. KSSC. carcoyum pūranavum I p.56.
104. NCC IX
105. ORI and MSS Library Trivandrum Nos. 10677, 639, CO 2445.
106. Ibid. No.10677

\[
\text{iti nalodaye vāsudevakrte caturtham paricchedam} / \\
\text{following the commentary there is a stanza by the} \\
\text{commentator as} \\
\text{ravitānubhya\text{mitayaḥ krter\text{gatissabdacitrabh\text{hyamat\text{yāḥ}}} /} \\
\text{janahāvitiya mitayaḥ dhiyasca vivrta\text{ mayadhunā yamitayaḥ}} //
\]

107. KSC I p.140.
108. No.1021. ORI and MSS Library, Trivandrum.
109. 'atha srīnmaṁ mahākavimehesvaro vāsudevanāma \\
vāsudevanusāraṇānapūrvakam...etc., and \\
'vāsudevāya mahākavaye kāvyanirmātre namo namah, \\
vāsudevāya kavaye gurave ca nāmo nāmaḥ' etc.
110. I.5. asti sa rājā nīte rāmakhyo yo gatiḥ para jānīte / 
111. I.6. jayati sudhāma rāmah ksitipālah kāvyavīrudhānāraṁ / 
112. TSS. 181. rāmasamatvādeva srasta rāmakhyamakrta matvā devah /
113. I.6. tasya ca vasudhāmavataḥ kāle
   Kulasekharasya vasudhāmavataḥ/

114. Udhisthiravijaya a critical study - Ph.D Thesis
   K. Leelamany, University of Kerala.

115. Nalodaya 10th stanza, Saurikathodaya 8th stanza,
   Tripuradahana 10th stanza and Yudhisthiravijaya 11th stanza.

116. JRAS. 1925 pp 263-75; JMS pp 302-11;
   JMS XVI p.134 ff.

117. Published from the University of Stockholm,
   Dr. Carl Suneson, 1986.

118. Ibid., p.23.

119. I.2. yoṣjani nā gopītascucūra yo vallavaṅganaṅgopaṭah

120. III 30. mattah ko nāmaṇyaḥ trailokye vidyatedhiko
   nā mānyah /

121. I.11. mūrtim mārasamānām yo dadhadāyuṣsahasram
   ara santānanam /

122. I.3. yadarisu sannā mānasthitayo vannunnanudalasā-
   nāmanānārah

123. I.21. bhinnanunnanamanena prabhunā
   caranāmbujena nunnān anena /

124. II 10. sahakāravṛte samcoye sahakā rahanasya...etc.

125. V.48- yoṣkṛta parasugrahanaṁ rāvaṇanidhanād vyadhācca
   parasu-rahanam /
126. VI. 43.
127. VIII 7, 15.
128. I.73. II 47, 50.
129. I K L. V p.387.
130. Ibid.
131. QJMS XIV 0 302-311.
132. Ibid.
133. I.6
134. I 6 and 7.
135. Bhasāgranthāvali No, 98; Trivandrum.
136. yasya priyau srutidharau ravilokavīrau
mitre dvijanmavaraśararavabhūtām /
tenambujāksacaranambujasatpadena
rajna krtā krtirīyam Kulasekharaṇa //
138. JRAS 1925 p.267; QJMS XIV.1924 p.305; KSC I p.116; Vijñanadīpika IV p.56
139. KSC I.116; SPT I p.131.
140. JRAS 1925. p.269.
141. Ibid.
142. SDK a study p. 146-50.
143. For example, K. Kunjuṇṇī Raja C K S.L:p.6
144. Tripuradahana I.9.
145. MS No. 1021. ORI and MSS Library Trivandrum.

146. I.5.

147. Yasya kule ja.nah ra.åja, yasya ca

ra.åavarvanassambandhini kule...etc.

148. I.8. atidûrâjâdityâsritâtpabhedaiva bhûssarâjâdityâ /
yena sarajadityat tyattridivatsamyuktasatrurâja ditâa//

149. Subodhini (Published many times; op.cit.p)

ra.åjñàm ksatriyanàm âdityah ra.åjâdityah/

athvà ra.åjâdityanàm nalabrataâ /

Thus a doubt is also expressed here that this could be the
name of the brother of Nala (This explanation seems not
relevant to the context).

150. MS. D. 1184b (Oriental Manuscripts Library, Madras)

ra.åjâdityakhya râmânujasahitâ bhûp/

151. Transcript No.7074 (ORI and MSS Library, Trivandrum)

sarâjâdityat ra.åjâdityo râmâbrataâ tatsahitât /

152. op.cit., p.77. ra.åjâditya ityasyaiva râmâvarmanobhisekaprayuktâm

prajabhiniyamannâśantaramevâa/

153. op.cit., p.78 C O 2445. ra.åjâditya ityamasyaivabhiseka-

prayuktannâåa /

154. for Example, Malayalam Encyclopedia published by

155. op.cit., p.5.

157. Sanskrit Dramas of Kulasekhara - a study - Dr.N.P. Unni

158. Ibid.

159. I.6 and 7.

160. CKSL, p.1.


162. JRAS. 1925 pp. 263-275.

163. CKSL. p.12 ff.

164. CKSL p.15.


166. TSS No.11

167. CKSL p.12.

168. Ibid.

169. M.P. Sankunni Nair, Mathrbhūmi weekly 10-2-57;
    Dr.N.P. Unni. SDK- a study p.38.

170. SDK - a study p.40.

171. Ibid., IKLV. 321.


174. Ibid., p.323.

175. Ibid., p.324.
176. Ibid., p.324


178. Ibid.

179. Ibid.

180. I.7. api yo dāyādāya syāt ksayadāmhasi...etc.


182. Published with text, translation and notes. 1865 Varanasi.


184. Sundrakānda 24. 9.14

naisadham daenyantīva bhaimi patimanuvratā /
tathāhamiksvākuvaram rāgam patimanuvratā //


Nala Episode in Malayalam (Nalakatha Malayālathil)
Dr.V. Prasannamany, Trivandrum, 1986.

186. Ibid.

187. The other four Mahākāvyas are Kumarasambhava, Rāguvamsa, Śisupālavadha and Kirātārjunīya

188. HCSL p.179.


191. NESL., p.40.

192. 'Bhoja's Srngāraprakasa' Dr.V. Raghavan, Madras, 1963 p.815.


194. MS.No.57/1866-88, V O R I, Pune.


(only the 2nd and 4th Cantos got and printed)

196. Published Kāvyamālā, (6 cantos only); Vidyabhavan Sanskrit Grandhamlal 148, - Varanasi 1968.

197. TSS No.3. 1913.

198. HCSL. p.236.

199. Ibid.

200. Ibid., p.248.


202. HCSL. p.185.

203. Ibid., p.184.

204. Ibid., p.497.

205. CKSL., p.203.
   This work has been critically edited and studied for Ph.D.

207. HCSL. p.498.
208. Ibid., p.498.
209. Ibid., p.184.
210. Ibid., p.506.
211. op.cit., p.12.
212. HCSL. p.135.
213. Ibid., p.108.
214. Ibid., p.1002.
215. Ibid., p.237.
216. Ibid., p.194.
218. NESL., p.43.
219. Critically edited by A.K. Warder and K. Kunjunni Raja,
    Madras, 1986.
220. IKL V. p.535.
221. Ibid., p.533.
222. Ibid., p.556.
223. Gackwads Oriental series (GOS) Baroda, 1926.
224. NESL. p.66; NFM. p.63.
225. NESL. p.15.
226. Ibid., p. 16.

227. In two Editions of the poem there are only 217 stanzas. There are two stanzas (58, 60) less in the second canto.

228. Ibid.

229. In Amarakosa, the meaning of the term 'atha' is noticed as अथ

230. This term is used at the beginnings of the cantos of Yudhisthiravijaya, Saurikathodaya and Tripuradahana.

231. In Mahabharata - Nala caught hold of one of the swans.

232. M.B. The particular swan, which Nala caught hold of and released.

233. In Mahabharata, Damayanti does not send back the swans to Nala but they go themselves.

234. M.B; Indra, Agni, Varuna and Yama.

235. M.B to say Damayanti to choose any one of these Gods.

236. M.B Indra, Agni, Varuna and Yama.

237. M.B. Five Nalas including the true Nala.

238. In M.B Kali and Dwapara.

239. In Mahabharata, the story of Damayanti is dealt with first, after she was abandoned by Nala. Here in Nalodaya, the story of Nala is dealt with first and then follows the story of Damayanti.
240. In Nalodaya, the name is given as Rtaparna where as in M B it as Rtuparna.

241. M B leaves and fruits.

242. M B. Only Rtuparna gives the art of Aksahrdaya to Nala at this context, Rtuparna receives the art of Asvahrdaya from Nala only later.


244. Stanzas 1, 2, 22, 23, 39, 47, 61 to 64.

245. कुरताप || कुरतापयं न नागोण्यपि तथाकुरवान् ।
कमलं कुटनवं अतिप्रकर्मम्
कमलं के विलोभिनुं कृपम ॥

246. कान्तामुखोदयुस्तितमामानात्सर्द्धगताताम ॥
ोऽम परं कुरतापककरममृहरीणाम्
हृदे िे सहदयार्य भवेक कथा
कंदरैवाणापतल्यथितं हि येतं ॥

247. A detailed account of the commentaries is given in the chapter - Kavihṛdayadārapaṇa - A Study'.

248. N C C IX

249. op.cit., p. 84

250. op.cit., p. 53.