CHAPTER FOUR

Subandhu's VD provides us some social and sociological information also. As VD is a prose-romance, hence, its story is purely based on the poet's imagination. Subandhu employs some characteristics of folk-tale in his work. A detailed discussion with regard to the story has already been made in an earlier chapter. The story is narrated by a parrot to its mate. This type of narration or conversation between parrot and starting employed by Subandhu in his VD is not a new thing in the folk-lore literature in India. In a folk-tale or fairy tale we often find the story of prince and princess, their falling in love in a dream, their separation due to the curse of a sage and transformation of any one of

\[ \text{statpratargurusanidhaunigadatasopaharaamvOdhuhi} \]
\[ \text{karnalambitapadmaraga'sakalamvinyasyacañcúpute} \]
\[ \text{vrdántaparakaroticàdîmaphalavyājànavaēvandhanam ||} \]

\[ \text{AMARU V.13.} \]

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them into stone-image and ultimate re-union. The conversation between Vyarìgmâ and Vyarìgamî, Parrots and its starling on the tree-top helps the pair (i.e. the prince and princess) in their union are also found in the folk-lore literature. A supernatural element like a heavenly voice is also met with in it. In VD also we find that Vāsavādattā and Kandarpaketu fall in love with each other in a dream and Kandarpaketu can reach Vāsavādattā’s palace on hearing the conversation of Parrot and starting on the tree-top and they are separated through the curse of the sage in whose hermitage they take shelter for the night. While Vāsavādattā goes for collecting fruits for her lover, in the morning, the two Kirāṭa-chiefs try to get her and as a result a fierce battle takes place between them and the hermitage of the sage is destroyed in that battle. As a result, the sage curses Vāsavādattā and she immediately gets transformed into a stone-image. Then the kind-hearted sage expresses sorrow and says that she will regain her original form when her husband will touch the stone-image.
On the other hand, Kandarpaketu, being awake, in the morning, searches for his lady-love everywhere but all in vain. He decides to commit suicide in the ocean. At that very moment, a voice from heaven announces that he will surely be united with his spouse after sometimes. On hearing the holy voice, he gives up his resolve of committing suicide. At the advent of Autumn, Kandarpaketu sees a beautiful stone-image which resembles Vasavadatta. He touches the stone and immediately the stone-image transforms into Vasavadatta.

By way of observing the above account we can surely conclude that the whole story of VD contains many characteristics of folk-lore literature.

In VD we also find the elements of folk-tale in the description of the mothers lulling their children. 286.

286. Æolikā talārasanābhīḥ kathita (bahu) kathābhīr jaratibhīr atilaghukara (tādana) janīta (sukhābhīr anugate) sīśāyisamāne sīśūjane .......... VD (G) p-171
We come across some popular beliefs in VD. Among them we may make mention of the belief regarding the pair of Cakravāka birds. They cannot bear the separation of their loving partners. Due to the curse of Rāma, it is said, they suffer from separation from each other at night. It is said that the Cakravaka pair laughed at lamenting Rāma while he was searching everywhere his wife Sītā abducted by Rāvana. And as for consequence Rāma cursed the Cakravaka pair to the effect that they would also suffer from such separation at every night.

There is also a popular belief found in VD that the Goddess Kātyāyanī, who defeated the demons Sūmbhā and Nisūmbhā-lives in the city of Kusumapura.

287. atha vāsaratā-mrácūḍācakrākāraḥ cakravāka (hrdaya) saṁkīrtasamātpataye'va

288. yatra sa surāsura maunīmālālaśita caraṇāravimśa sūmbhanisūmbha
(mahāsurabala) mahāvanadāv (āñala) jvālāmahiś (amah) a suraṅgi (vara) vajre
(sārā) dhārāpraṇāya (kalaha) praṇaṭagaṁgādharaṣṭājuṭa (koti)
skhalitajāhnāvijala dhārā dhautapādapadma bhagavati kātyāyanī (camādā)
bhidhānā svayāṁ (nivasati).
We find in the description of the river Reva that the sight of the mating of pairs of wagtails (Khajjarita) brings treasure to the viewers. Hence, hundreds of barbarians are waiting in the shores of the river Reva to observe the sight of the mating of Khajjarita-pairs.

Another, popular belief we may mention here is in respect of the Vindhya mountain. It is said that the Vindhya mountain bowed down to earth with its thousand peaks covering the Meru mountain as restrained by the sage Agastya's word and till now the mountain stands in the same position as the sage never returns to the Vindhya thereafter.

Of some other popular beliefs as found in VD, we may mention here, one with regard to Medlar trees. It is believed that Medlar trees horripilate because of Sprinkling of rum in mouthfuls intoxicated with

289. (khajjarita) mithuna (nidhuvana) dars'anopajata-nidhigrahakaautuka kir̄ta [s'ata] khanyamāna (sthapu̲ṭīta) tīraya ..........................VD (G) p 158
290. (tato'neka) naivas'ata (mātram) adhvānam gatvā (tenā)' gastyavacana sarñ̄hṛta brahmānīḍa (kharīḍa) gatas'ikharasahasrah..........................Ibid p-155
And also hundreds of As'oka trees are delighted by the stroke of the tremulous lotus feet, beautiful with anklets, of wanton demsels enslaved by amorous delights.

VD supplies to us some knowledge also in respect of the customs of the contemporary society. Among them first to be mentioned is in respect of the system of marriage of the time, probably for the princess. This system is called 'Svayamvara prathā' which is used to be arranged by the kings at their palace. In VD we find that king Śrīngāras'ekhara invites the princes of various states at his palace in order to give in marriage his daughter Vāsavadattā to any one of those worthy princes at his daughter's choice.

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291. madhuh.mada muditakāmini(mukhakamala) gandūsa sr̥dhu (sevana) pulakita-vakulaḥ ................. VD (G) p-164.
292. madana (raya) para vas'avilasini- tulakoṭivikata catulacaranāravimda [madan] prahāra-prahrstakam kelitarus'atah prati (dinaṁ) Ibid. p-164.
293. atrāmītare vāsavadattāsakhijanāviditvā (suta) bhipurayāḥ s'rngāras' ekharassvasutāyāḥ svayamhvarārtham as'esā (dhara) talabhajam (rajaputranāṁ) ekatra (melanam) akarot. VD (G) p-165
A hint at the act of dying or burning oneself to death on one's husband's funeral pyre i.e., 'Sahamarāṇaprathā' is also noticed in VD294.

In respect of Sraddha ceremony, a reference to Vṛṣotsarga Sraddha' (a Sraddha involving offering of child ox) is also met with 295.

We may add that this is regarded as the best type of the Sraddha in the Hindu society even at present.

We come across some superstitions in the VD in the words of lamenting Kandarpaketu. In the morning Kandarpaketu finds that the bower of creepers lacks his beloved, he immediately starts for searching her but nowhere she is present. Then he thinks that it is surely the result of his evil deeds of previous life 296. It is the result of his evil dreams and ill omens 297. He must have shown dishonour to his teachers.
or sacred fires and Gods. Hindus believe that our present life runs with the result of the deeds performed in our previous life. This type of superstition is present in this work.

The political information are also found here and there in VD. As for example we find that the king Cintāmaṇi is depicted as an expert ruler, virtuous and well versed in all aspects of polity. He employs the 'sāḍgūnas' or (the six expedients) viz. Sandhi, Vigraha, Yāņa, Āsana, Dvaidha and Ās'raya for protecting the kingdom in a proper way. His aptness in ruling the kingdom is doubtless. He is always possessed of good friends and counsellors and he is the only king of his time who possesses sovereign power. Happiness and justice always rest in his kingdom

298. kim (na) yathāvadh (anārādhitā) guravah kin no' pāsitāvahnaṇah [kim adhiśiptā bhūdevāh] VD(G) p-186.

299. yatra ca s'āsati (dharanī) manidalam chalanirahaprayogo (nyāyas'astresu .......... jarāśandha iva ghatīta sarīdhivigrahah bhārgava iva sadāna bhogah das'aratha iva sumitropetah sumanātrādhiśṭhita s'ca .......... etc. VD (G) Pp-146-147.
The political information are also found in the description of king Śrṅgāras'ekhara who is said to be the expert person in politics 300.

From the descriptions of king Cintāmaṇī, King Śrṅgāras'ekhara and of the prince Kandarpaketu we come to know that the political conditions in the period of VD are satisfactory. There prevails happiness, virtue and justice. Injustice has no place, yet, if injustice is ever noticed it is removed immediately by the rulers. With Ślesa or Pun Subandhu depicts the picture of such a society of his time in his VD.301

In the description of the Kusumapura city we find the social status and conditions of the inhabitants of Kusumapura. They are goodly in figure but they do not possess egotism. They are sweet-speaking and very

300. yatra (ca) rājanīticature catur (ambudhi) mekalāya bhuvo nāyake s'āśati
vasumatīṁ
VD (G) p-162.

301. yatra ca s'āśati (dharaṇi) marṇdalam chalanigrahaprayogo nāyas'āstresu
nāstikata cărvakesu kaṭakayogo (ni) yogena pariṇādo vināsu khalasam (pra)
yogas s'alisu dvijhvasam (grahitir ahi) tundikesu karacchedah (kutmala)
grahanesu netrotpatanam munīnāṁ (dvija) rāja viruddhatā pariṣkājanāṁ
sārvabhaumayogo (dig gajānāṁ) ......... etc. VD (G) p-146.
clean-hearted. Though they possess a wealth like Kubera, yet they are good doners like Varuna. They perform many sacrifices. The inhabitants of the city Kusumapura are expert in hospitality and they are learned and fond of the essence of poetry302.

The socio-cultural picture of the society in that period also is found to be encouraging. We find references to music, learing, playing etc. here and there. The people of that period are fond of what we call now the classical music and we find reference to Gandhara rāga in the description of the ruling of king Śrīṅgārasēkha. The poet depicts that there is interruption of the Gandhara mode in the musical scale but there is no surrender of minimum among ladies in the city 303. There are quaver notes in songs, but there are no fickle affection among gallents 304 and there are breaks in changing musical modes but there is no crookedness in thoughts 305.

302. dhanadenā'pi pracetasa (s'etrughnena) ........... agraheṇā'pi kāvya jīva-jñena) .................. etc. VD(G) p-160.
303. gāndhāra viēchado rāgesu na pauravanitāsu ............... VD(G) p-169
304. (murchadhigamo gānesuṇa prajāsu karmabhāvo . Ibid. p-163.
305. calaragata gītēsu na vidaghaēsu ............. Ibid. p-163
In the description of the Malaya breeze we find the reference to the Mālava ladies who are versed in all the four and sixty arts. 306

Some where we find a few references to playing in the VD. In the description of the kings in the 'Svayamvarasabha' we see the reference to the playing of dice. The poet describes some of the princes present there whose peace has been taken away on account of their ignorance of the mysteries of their (senses) as the Pāṇḍava Princes have their (lands) taken away on account of their ignorance of the mysteries of the dice. 307

In the description of the city Kusumapura we find some reference to playing of children and to the play ground. 308

306. Catusṣṭikārākalāpa vidagdhamugdha (mukhara mālavi) (nitambini) nitambā bimbāsamvāhana (subhagesu) ........ etc. VD (G) p-165.

307. kecit pāṇḍuputrā īvā' kṣahrdayājñānaḥ taksamāḥ ........ VD (G) p-166

308. Saḷabhāṁjik (opas'obhitaiḥ) vṛttair īva samāhavanakakriditaiḥ .......... Ibid, p-160

309. sugīvasainyair īva sagavāksaiḥ balibānanair īva sutalasannives'aiḥ ves'mabhir (udbhāsitām) ...... Ibid. p-160

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In the society of the period of VD we find that there are businessmen of various types, there also prevail the liquorshops, the temples of Goddesses. The references to fishermen and various types of fishes are also noticed. We also come across the description of waters, dancing and terrible due to the fierce pride of the (carubharta) fish which are eager to consort with the ‘Surasundarīs’ (a kind of fish)\textsuperscript{310}. another reference is present in the description of Vāsavadattā regarding Kaivartas (fishermen)\textsuperscript{311}.

In the description of the ocean, the poet refers to the plantation of the Banana and other trees\textsuperscript{312}.

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310. Sura (nārī) samāgamotsuka (carad) bhaṭ (ahūm) kāre (bhāṣaṇarava) bhīṣane ................... VD (G) p-149
311. kaivarta iva (ā) baddherājīvotpala (jālaḥ) .............etc. VD (G) p-164
312. (kadālīvanavāta) vijulit (ajta) lāvalīlayāmga (mālūlumga) gulma (gahanam)............. etc. VD (G) p-188

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In the next few pages, we shall take into account the characterization in VD. As we know, the story in the Romance VD is very simple and our poet presents it ornamented with various embellishments. Subandhu's attention is primarily seen on the use of Pun (Ślesa) in every opportunity. Hence his emphasis is more on style than its characterization, story etc. He depicts the characters of the work though his descriptions. Only a few numbers of character are there in VD. They are- (1) Kandarpaketu, the hero of the romance VD,

(2) Vāsavadattā, the heroine,

(3) the king Cintāmani, father of Kandarpaketu,

(4) Śrīngāras'ekhara, the king of kusumapura and father of Vāsavadattā,

(5) the Queen Anāmgavati, Vāsavadattā's mother,

(6) Makaranda; Kandarpaketu's friend and
Kalāvati, Vāsavadatta’s friend. Some other names of friends of Vāsavadatta simply get mentioned in the VD.

Kandarpaketu is the hero in the VD. He is a handsome young prince who is like the coral tree (pārijāta Vṛksa) of Indra’s garden, who gives pleasure to all. He is very clear and pure-hearted like the autumnal cloud and a good devotee of Lord Visnu. He is accustomed to (all passion and merriment) as Arjuna is accustomed to be (courageous in battle). He is the great pleasure to the earth and to the learned people. He is an expert warrior with bold and beautiful arms adorned with bow and arrows. With the edge of his sharp flashing sword he cuts the heads of his enemies and victory always embraces his feet. Though he possesses

313. pārijāta īvā’ s’rita naṁdanah …… visṇupādavalarṇbīca …… VD (G) p-148
314. pārtha īva samarasaḥasocitah…… VD (G) p-148
315. sumukhanaṁdanah VD (G) p-148
316. yasya ca samarabhuvī bhujadāndena kodaṁdam kodaṁdana (bānāh bānair) aris’rah (arisiraśā) …… Ibid p-148
two eyes only, he is Śiva for he is a great monarch who gazes on all alike. Though (subāhu), he is joy to (Rāma), for he has beautiful arms and gives joy to (women). He surpasses Kāma in beauty and takes delight in love and possesses sweet voice and moreover, the prince Kandarpaketu is free from diseases. As the moon is the abode of sixteen kalās (digets) he is also the abode of all the sixty four arts. He destroys all the evils as the moon destroys the darkness of night. He is the aggregation of all virtues that enables one to attain the highest growth.

Kandarpaketu is a real lover. Once in the waning night he dreams of a maiden who possesses unparalleled beauty. Without knowing her actual identity he falls in love with her and searches her day and night even refusing food and drinks. Afterwards, when he reaches to his spouse of dream, he immediately faints out of joy. He, with the help of his friend Makarnanda and Vāsavadatta’s starling Tamālikā gains Vāsavadatta and...

317. samadrśṭirapi mahes’varo
318. subāhu iva rāmānandī
data
319. caṁdre ne’va sakala kalākula-grāhena sarvārīhārinā

VD (G) p-148
Ibid. p-148
VD(G) p-148
elopes her away towards his kingdom. But, at night they take shelter in a
hermitage. In the morning, while he does not find his lady-love in the
bower of creepers, he fails to bear the pangs of separation and as a
result decides to commit suicide in the water of the ocean. At that
moment a heavenly voice speaks to him that he will be re-united with
his lady-love after sometimes. On hearing the voice he gives up the idea
of committing suicide and very eagerly waits for the re-union. In the
beginning of the autumn season, he sees a stone-image which resembles
his lady-love. He touches the stone and at a moment the stone-image
turns into Vāsavadattā.

Vāsavadattā is the heroine of the VD. The romance is named after
her. She is the daughter of king Sṛṅgāras'ekhara, the king of Kusumapura
and the queen Anamgavatī. She is an embodiment of physical beauty.
Kandarpaketu depicts her beauty which he sees in a dream. She
(Vāsavadattā) is a damsel about eighteen years of age with her hips girt
round with the bond of a girdle which is the gate of the city of delight of
her thighs, which is the golden rampart of the great treasure house of
the city of joy. She is a picture, as it were on the wall of life; loveliness of
the three worlds 320.

Though she is a beautiful young lady, yet she is not willing to marry.
But the spring season fills her heart with the emotion. Knowing her mind
from her friends her father Sṛṅgāraskēkara summons a Svayamvara (self-
choosing function) for his daughter in his kingdom. But she does not
accept any prince as her husband. At that moment, she dreams of a
handsome young prince and comes to know that he is the son of king
Cintāmanī, she sends her starling Tamālikā in search of him. Her love at
first sight becomes true and she decides to marry that person only. In the
meantime, her father decides to give her in marriage to Puspaketu, son
of Vijayaketu, the supreme Lord of Vidyādhāras. On hearing the news
Vāsavadatta decides to give up her life by entering into fire. At last with

320. jaghana madana (nagartorāṇasrajāmamatha) mahāniḍhi (jaghanakos'
amāṃdira) kanakapṛkāreṇa romā (lirūpa) lata laṃvāla (valayena)
jaghanacāndramaraṇaṃ dalapariveṣena (vitata) tribhuvana vijaya pras'asti
(varṇapamikti) kanakapatrena (makaraketoḥ) sakalahṛdayaya (baṃdijana) nivāsa
(grha) parikhāvalayena (sakala) jagalocana-vihāṅgama (jaghanvīṣa) lālaka
(kanaka). s'alaṅkeguṇena (iva) mekhalādāmnā pari (kalita) jaghana (sthalaṃ)
VD (G) Pp 150-151.
the help of her starling Tamālikā, she is united with her lover and they start for Kandarpaketu’s kingdom.

She has great devotion for her lover and hence, in the morning she goes for collecting fruits and roots for her fasting lover. While she is searching fruits here and there suddenly she sees that two kirāta chiefs are fighting between them in order to get Vāsavadattā. In that fierce battle, the hermitage of the sage is destroyed. The angry sage curses her and as a result, she turns into a stone-image. After a few months Kandarpaketu touches the stone-image and she regains her actual forms.

The king Cintāmani, the father of the hero Kandarpaketu is a powerful, virtuous and ideal monarch. His nail-jewelled feet are unscarred, though rubbed by the edge of a touch-stone which is the series of the beautiful crest-gems of the host of all the princes of the earth. He causes astonishment by (gifts of gold, food, raiment, and

321. sarvorvīpaticakra (cāru) cūḍāmaṇi (s'ṛenī) s'āṇakoṇakaśana (vi) malikṛta (pāda) nakhamaniḥ ............... VD (G) p-146
estates) as Nṛṣimha caused astonishment by (rendering the body of Hiranyakasipu). The king Cintāmani gives joy to the divinities by his good quality as Kṛśna gives joy to Vasudeva. He conquers with ease the circle of the earth as Narāyaṇa upholds the circle of the world by his boar form. He produces glorious and blissful prosperity as Kamsa's foe produces prosperity for Jāsōdā and Nanda. He gives a good government and he himself is a good warrior and is the Lord of hundreds of armies. He is a virtuous one and is filled with patience.

Though a demigod the king Cintāmani is a God, for he is a benevolent and receptacle of wisdom. He is good and expert ruler of

322. nṛṣimha iva darsātāhiranyakasipuṣetradānāvismayaḥ

323. kṛśna iva kṛtavasudevatarpanah

324. narāyaṇa iva saukaryasamāsādita (dharaṇī) maṇḍalāh

325. kamśārātir iva janitayas'odānandasamrodāh

326. sudharmās'ritah

327. vāhinīs'atanāyaka

328. guṇāpriyāḥ

329. kṣamānugato

330. vidyādharo'pi sumanāḥ dhṛtarāṣṭro'piguṇāpriyāḥ kṣamānugato'pi sudharmās'ritah

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kingdom who is fond of virtue. Poetry is honoured by him.  

The king Cintāmaṇi is an expert ruler well-versed in all aspects of polity. He employs the 'Sadguṇas' (i.e. the six expedients) viz. Sandhi, Vigraha, Yāna, Āsana, Dvaiddha and Āsraya for protecting the kingdom in a proper way. He is always possessed of good friends and counsellors and he is the only king of his time, who possesses sovereign power. Happiness and justice always rest in his kingdom. During his rule there does not arise any kind of deceit, there is no poverty, back-biting etc. Association with evil is strictly prohibited there, no liars are present there and no amputation of hands, plucking of eyes, ordeals by fire or by balance etc. are present at the time of king Cintāmaṇi.

Hence we may conclude that our poet Subandhu depicts the

331. anakadundubhir iva kṛtakāvyādaraḥ
332. jarāsarṇdhā iva ghaṭīta samādhivigrahaḥ
333. ........ das'aratha iva sumitropetāḥ sumantrādhiṣṭhitas'ca........................
334. yatra ca s'āsati (dharanī) māmdalam chalanigrahprayogo nyāyas'āstreṣu
nāstikātā cāṛvākeṣu kaṇṭakayogo (ni) yogesu parivādo viṇāsu khalasarṁ (pra)
yogas' s'āliṣu ........ netrotpātaṇam muninām ........ sārvabhauma yogo (diggajānāṁ)
(agnitulās'uddhiḥ, suvarnānām) .... etc.
character of king Cintāmani as a virtuous, benevolent, expert monarch and an ideal ruler.

Another important male character in the prose romance under examination is the king Sṛṅgāraśekhara, father of Vāsavadattā, who dwells in the city named Kusumapura. His staff-like arms are marked with the press of jewelled ear-rings of sleeping women exhausted by love sports and whose lotus hands are fragrant with the perfume of the garlands of flowers in the hair of the goddess of fortune of his mighty adversaries. He makes (the affairs of others prosper in many ways) like a fertile field which yields (great store of paddy)\textsuperscript{335}.

The king Sṛṅgāraśekhara is free from envy and full of forethought continually active, a giver of wealth. He is the cause of happiness. Being Indra, Agni, Yama, Nirṛti, Varuṇa, Vāyu, Kubera and Siva; thus, though he

\textsuperscript{335} tatra (ca) surata (rabhasa) khinna (pra) suptasiṁmatiṁiritatatarānta (mukhā) mūkiṁ bāhudamāḍaḥ prcāmāḍapratipākṣaṁalakṣaṁmekes'apāś'akusumamālaḥ modasurahhitakara kamalāḥ .......... pras'astakedāra iva bahudhānyakārya sanipādakāḥ ...... Sṛṅgāraśekhara nāma prativasatt .......... VD (G) p-162
has (eight forms), for he indeed has eight qualities and his form is indestructible\(^3\). As Arjuna has (Subhadrā) and (Bhīmasena), he has good (fortune) and a (terrible army). As Kṛṣṇa has (satyabhāmā) together with (Bala), he has (truth, glory and fortune) together with an army\(^3\).

The king Śṛṅgāras/ekhara also well-versed in all aspects of polity. He is virtuous, noble; for good persons, he is a shelter and above all he is a source of happiness to the people of his kingdom. While he rules over the country, there prevails only justice. There is loosing of a (bull) in sacrifice to ancestors (but there is no loosing of law); there is ascent of Virgo and Libra by the moon, but there is no ascent of the balance by girls for an ordeal. There is no shortage of treasure, no loss of castes except among citizens, no crookedness in thought. During the reign of the king Śṛṅgāras/ekhara, there is no cruelty among men and no loss of taxes and children.

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336. yo valabhit pāvako dharmarāṇ nīrťīḥ pracetās sadāgatir dhanadas' s'arīkara
ity āstāmūrti (dhṛt) apy ānāstāmūrtiḥ.... VD (G) p -162

337. pārtha iva subhadropetah sabhīmasenas'ca krṣṇa iva satyabhāmopetah
sabalas'ca ....... VD (G) p-162.
People have lust for poetry and music, hence, we may summarise that Śrīgāraśekhara is a good ruler, well-versed in all aspects of policy, virtuous and wise.

Among the other female characters we may make mention of the Queen Anāṁgavatī, wife of king Śrīgāraśekhara. In a few words our poet paints her character. She is the mother of Princess Vāsavadattā. She (Anāṁgavatī) has a host of delighted attendants as the ichorous streak on the cheek of the world-elephant has a swarm of delighted bees; who is tender like Pārvati with the beautiful Kumāra. In the middle age of both the king Śrīgāraśekhara and queen Anāṁgavatī, a child is born who is named as Vāsavadattā.

These are the main characters of the VD. Besides these, we also

338. tasya ca ’bhūd evaṁbhūtasya rajño mahiṣī diggaja (kapola) mada (rekhe) ’vā’ namāditajgana pārvati’va sukumāraj (camśdrakhałamkrēmkrētī ca vanarājir iva samhataśuṣaśi samanijughosā ca) sarvāṃtaḥ punapradhānābhumā tin amgalvati  nama 
VD (G) p-163.
find some characters i.e. the friend of Kandarpaketu-Mokaranda and Vāsavadattā's friend Kalāvatī who play important part in the union of both the hero and heroine. Though they are of less important, yet without the help of these characters the story of VD does not progress. Some other names of Vāsavadattā's friend are only mentioned but we do not find anything in the text to speak of any characteristic on them. Vāsavadattā's starling Tamālikā also plays an important role in the romance without whose help the union between hero and heroine is impossible.

In fine, we may conclude that Subandhu has painted his characters through the descriptions. Subandhu's characters are more idealistic than realistic. There is no denying the fact that there seems to be exaggeration of qualities etc. of the characters due to poetic touch of the poet as is naturally the case with any Kāvya. We may say that, as the main sentiment of VD is Śṛngāra (erotic) the characters are appropriately depicted with the touch of eros and are instrumental in the aesthetic relish by the readers of the romance.