CHAPTER IV

STYLE OF DANDIN

Style of Dandin in the two romances. The transfer of
the graces of poetry to prose, which Sanskrit writers effected
in their own characteristic way, gave birth to a peculiar prose
style in Sanskrit which we generally do not notice in other lit-
eratures, nor perhaps would we appreciate it elsewhere. This
process of development of Sanskrit prose accounts for the dictum
that prose is the touch-stone of poets. In such prose kāvyas,
imaginative and descriptive material gets the upper hand of the
narrative which helplessly lags behind. We do not know the
writers who led the way to this type of poetical or elaborate
prose, but Dandin is certainly not the precursor. He lays
equal stress on the narrative and the descriptive material,
though in Avantisundarīkathā, he unfortunately yields to the
literary aspirations of the age.

It may be admitted at the outset that there is an evident
difference of style in Dandin’s two romances which cannot escape
even a casual reader’s notice. But it is futile to make it a
basis for doubting the common authorship of the two compositions,
for despite the divergence for which there is explanation, there
mind
is intrinsic affinity suggesting a common at work in them. It
is a common experience to notice variance of style in earlier
and later writings of an author. Daśakumārīcarita which reflects

the writer's pride of youth and appreciation of love and beauty at every step, is certainly his early romance wherein he seems to be the least influenced and sophisticated by the literary trends and tendencies of the age. On the other hand, Avantisundarīkathā represents the mature mind of the writer who is now an indifferent spectator of youth and beauty and love. The graphic depiction of old age, bearing a stamp of personal observation, in the work evidences the fact that it has come from the old age of the author. There seems to be a considerable gap of time, may be of twenty to thirty years, between the composition of the two romances. In the long interval, the writer seems to have interested himself in the study of Poetics, resulting in his composition of Kāvyādarśa. Besides, he might have acquainted himself with contemporary literature and particularly with the then extant prose works including those of Subandhu and Bāna. Consequently, two evident influences seem to be at work in his later writing, one that of his study of Poetics and the other, that of the literary tendencies prevailing in his time. It is inevitable, therefore, to observe a big gulf between his earlier and later manner of writing and in his general poetic values. While Daśakumāra-carita is characterised by freedom from convention both with regard to matter and manner, the later romance is marked by highly flavoured style vying with that of Vāsavadattā and Kādambarī.

We shall, therefore, discuss separately the two distinct types of

2. Also as. above, sect. I, chaps. I. (fn. 71 ff.), and II (fn. 81); for desc. of old age in AoK, pp. 41-2 see below.
The prose style of Dāsakumārācarita commands the qualities of perspicuity, grace, sweetness and natural flow. It is, of course, ornate and polished, but it happily avoids overembellishment and extravagant elaboration. Dāṇḍin in fact is seen at his best in this romance wherein he creates a new path for himself. Although he applies the grand style of kāvyā to his simple narrative herein, but he does so in a moderate proportion. He is master here of his own peculiar style which is free from fatal effects of overelaboration, and consequently his prose is reasonably simple, elegant and fluent. It is marked by the unique quality of pādālālītya or elegance of diction, which gift is attributed by tradition to his poetry. He cultivates the graceful diction by a harmonious unification of word and sense. A special feature of his style in Dāsakumārācarita is his striking balance between matter and manner. It avoids the sluggish manner of proceeding with the tale and sentimental digression and laboured diction. The peculiar style suits well the graphic portrayal of his unconventional theme of rogues and rakes of the society. The descriptive material does find a place here, but it is never allowed to supersede the narrative. There is also the employment of artificial device in the avoidance of labial letters in Vīvīcchāśāsa, but the fact that it is adequately motivated gives it, to some extent, a natural colour. His use of poetic figures is sparing and effective; it is never everdone or dull.
The style of Avantisundarākathā, which has a deep impress of the diction and manner of the writings of Subandhu and Śāma, suffers from certain grave defects which stand in the way of appreciating the romance as a romance. The style makes the plot subordinate to the enormous descriptive material which seriously hampers the easy movement of the main narrative. In the descriptions also, a highly embellished diction has been followed; the various objects depicted unfold themselves through poetic figures like simile, metaphor, apparent incongruity and paronomasia. The diction is again overlaid with lengthy compounds and unwieldy sentences formed by a long chain of epithets as also with long speeches and exhortations. The writer follows the laboured style in deference to the literary standard of the time, and strays afar from the usual course suitable for a true romance. It may, however, be remarked here that to us in the 20th century, the earlier and the simpler romance may appear to be the better piece, but it certainly could not have been regarded as such in his own age; and rather it might have been overlooked as the work of a novice. And it is no wonder that its simplicity and unconventionality is not favoured by the theorists in whose works it is not cited till very late date. The Avantisundarākathā, on the other hand, might have been considered to be a standard work of his.

Narrative and descriptive elements. Bāndin employs both the narrative and descriptive elements of prose style in varying degrees in his two romances. Whereas the narrative element is predominant in his earlier work, his later romance subordinates
it to the descriptive element. The story here moves slowly with frequent interruptions in the form of lengthy descriptions, besides a number of episodic tales. We have already discussed the narrative element in the two romances, and here we would refer to the other element in detail. The descriptive matter may be divided into three categories, namely, (i) portrayal of female beauty, (ii) depiction of nature, and (iii) description of objects like cities and countries and armies and battles etc.

'Dasakumāraka-rita stands unique in the depiction of female charm which has been portrayed here at least on six different occasions with varying colours. The picture of the princess Ambālikā resting in full confidence in inner apartments demonstrates the writer's power of keen observation, subtle imagination and graphic portraiture. It brings out fully the sleeping posture of the maiden and charms of her limbs. As the prince observed, "she lay on a couch resplendent with the bed and pillows stuffed with downy feathers, with its borders decked with petals of flowers. The upper forepart of her left foot was entwined with the inner side of her right heel; her beautiful ankle-joints were a little turned to the side; her stout and long legs were in close contact with each other; her tender knees were a little bent and her thighs a little curled. She looked charming on account of the extremity of one of her slender arms loosely thrown over the hips, while the sprout-like hand, with its palm outstretched, of the other arm was contracted and thrown under the crown of the head. Her round hips were a little curved, the fine undergarment of China-silk lay closely adhering to her
person, and her slim waist was not much bent. Her bud-like and fully developed breasts were heaving as she was breathing perceptibly, while the ruby-necklace, interwoven in the middle with another neck-ornament of burnished gold, was lying near the region of her lovely neck resting alantingly. Her ear-ornament, lying motionless under her beautiful ear turned down, was half-visible. Her somewhat loosened braid of hair lying unevenly was tinged red with the cluster of rays from the jewelled ornament of the ear that was turned up, while the space between her upper and lower lips was difficult to be discovered owing to the mass of their own ruddy lustre. Her hand which passed under her cheek served the purpose of ear-pendant. The variegated leaves embroidered in the canopy and mirrored into her transparent cheek turned upward served the purpose of the ornamental painting on her cheek. Her lotus-like eyes were closed and manner-like eyebrows still. The sandal tilaka had been moistened and mixed with the drops of perspiration rising up. Her long and curly hair hung about the mean of her face.*

Equally attractive, though different in nature, is the picture of Manikarnikā, reclining in the underground chamber. The writer here expresses her levellness just with the help of four apt similes drawn from mythology and nature. Also subtle is the portraiture of Navamāliṅkā who is also painted in lying posture. Prañati observes that she looks like a heavenly damsel,

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3. Cp. DKC. pp. 96-8; see text in App. VIII, No. 5.
though she is not one, for she has closed her eyes in sleep like the lotus when acted upon by the lunar rays, and her cheek, bearing the lines of drops of perspiration appearing upon it, looks like a manse-fruit yellowish-white on being ripe and spotted with drops of sap trickling down the broken stem and the unscented assumes a palish hue on her plump breasts exceedingly hot on account of the fire of budding youth. The picture of Kandukāvatī, playing and dancing with a ball, has been drawn with remarkable insight and imagination. The movements of her limbs and her ornaments alongside her flexible body in motion in dance have been depicted with perfect skill. The depiction of Śeṣāṅgī with a special reference to her well-formed limbs presents a real form of beauty unveiled.

Avantisundarīkathā has but a few pictures of female beauty. The portraits of Vasumati, the spouse of Rājahaṇa, and Mandākinī stand by themselves in the work. Vasumati has been portrayed, from head to feet, in highly embellished manner through figures of speech like simile and poetic fancy. Especially noteworthy is the simile with sun which compares her to Mandana, the heavenly garden, which assumes the same form in all the six seasons. In point of subtle fancy, the following utprekṣā forms the essence

5. DHū. pp. 139-40.
7. Dūc. pp. 159-60.
of the picture: "she was created by God with the matter comprising of grace, art, charm, love and cleverness in lieu of the five elements (earth, air, fire, water and ether)."

In the depiction of Mandākinī, too, figurative style has been followed.

'Danḍin's portraits of beauty are richly embellished and are fresh in conception and imagination. Of female limbs, eyes, cheeks and breasts engage his special attention. The side-glances have been compared to the strings of blue lotuses, while cheeks and breasts have been fancifully likened to the mirrors which reflect the objects facing them.

Description of nature. Danḍin depicts nature in its varied phenomena both in the form of fundamental determinants and the excitant ones. In the latter form, nature appears as the befitting background for human emotions. The depiction of six seasons in Avantisundarīkathā in relation to delights of love of Rājahamsa brings forth nature in its excitant aspect. The elaborate description which refers, inter alia, to the swing play, water sport, voluptuous dalliance and stealthy love, forms one of the oldest examples of the popular tradition of delineation of six seasons. Nature appears also as a living being a sympathising with human...

11. DKK. pp. 74; 94; ASK. p. 162.
12. DKK. p. 93; ASK. pp. 33; 115; 119; 146.
action and emotions. The writer's depiction of sunset and the approaching night suits well the occasion of the military march: "The Day with its brilliance drunk up by the thick dust of the army moved towards the groves of sun-set mountain, putting on the ruddy gown of the crimson sky as though to observe a vow of renunciation on account of its lustre having been first devoured up and then released by the circles of hundreds of royal umbrellas. The evening twilight looked like a stream of blood flowing out of the firmament cut up, as it were, by the stiff points of hundreds of royal crowns.... The tremulous stars were the appearance of drops of perspiration on the surface of the sky, fatigued, as it were, by its long flight in fear of the flapping of the ears of war-elephants. The cakravāka couples, taking the thick layers of darkness for elephant troop, did not separate. The lotuses shut their mouths (observed silence) as though to guard the sun hidden for the fear of the re-emergence of army dust. The night-lotuses, looking like ears of lakes adorned with ear-pendants in the form of bees, burst into petals, alarmed as it were by the great uproar of the army. The reddish moon came out, like a phœnix, from the womb of the East as if pressed by the heavy military force."

Similarly, on the occasion of Rājāhamśa's march for battle, the sun has been likened to the blood of wounded soldiers. In another context, the morn has been depicted in such a manner as

14. ASK, p. 71; see text in App. VIII, No. 6.
15. ASK, p. 52.
to suit the occasion of the king's regaining consciousness after a long coma. As the poet describes, "the mass of darkness shattered like the swoon of the king; .... dough drops stopped raining like the tears of the train of attendants ...., the bed of lotuses blossomed forth as though in exultation at the restoration of royal fortune." 16 Again, the depiction of the sunset, following the re-awakening of the sage Marici who recounts his tale to Apahāravarma, resounds well the occasion: "At this time, the sun set, as if in fear of the touch of the darkness (of ignorance) that fell off from the sage's mind; the passion (or redness) cast off by him, glimmered in the shape of twilight; and the beds of lotuses faded away, as if they had colourlessness imparted to them by the tale of the sage filled with disgust." 17

The writer delights also in presenting nature as fundamental determinant by depicting it in its varied colours and sounds, and often succeeds in attaining rare perfection in the art. Of the phenomena presented in this form, the colourful pictures of the sun-rise and sun-set deserve special notice. The rising sun is likened to a ruby peak of the sun-rise mountain or to a wreath of golden sprouts of desire-granting tree. It has also been conceived as a jewelled mirror for the damsel of the east or as decorative painting on her face or as one of the plump

16. ASK. pp. 135-6; see text in App. VIII, No. 7.
17. BK. p. 73.
18. BK. pp. 73; 81.
breasts of the maiden in the form of saṃdhya with red sandal paste applied thereto, or again as the central gem of pearl-necklace formed by the belt of stars.

The following portraiture of the evening sun displays the writer's colourful imagination: "The sun, hanging down the sky with its lustre matching the pollen of kadamba buds, sped up his chariot, intending to kiss the face of the damsel of Saṃdhya." Nature paintings are often embellished with poetic figures, as for instance, the following scene of sun-set and the onsetting darkness: "The ears of the sun was reddened as if with blood of its wound caused by its fall on the summit of the setting mountain; the sky was filled with darkness spreading about, as if it were the mass of smoke arising out of the burning charcoal in the form of the sun extinguished by his fall into the waters of the western ocean." Noticeable for its figurative portraiture is also the following picture of sun-set: "At the time of the eve, the face of the lady in the form of Western Quarter was decked with crimson sprouts of diminishing rays of the sun, and the angularities of the road were levelled with darkness."

More succinct but effective is the picture of night drawn in Daśakumāra-carita: "The lake of the brilliant lustre

19. DKC. pp. 184; 180-1; 181 and 180 respectively; cp. Vas. p. 224 for first and second upamānas.

20. ASK. p. 29.

of the sun became dry, and the spread about the mud of darkness."

Equally beautiful is the picture of the passing off of night which, as the poet fancies, "was blown away by the force of the breath of the horses of the sun emerged from the ocean. The sun rose shining with a faint light, as if cold and sluggish by his stay in the depth of the cool ocean."

Nature has also been employed as standard of comparison for various objects described. We shall have an occasion to refer to the form below, while discussing poetic figures in the romances. Although Dandin's horizon of natural phenomena is very much limited as compared with that of Kālidāsa or Bāṇa who enjoyed command over a vast and varied landscape of nature, yet his minute observation of it is certainly remarkable in his own limited range. He cherishes a real love for varied sounds and colours of nature. In the depiction of the quadrupeds and birds and trees and creepers of Vāmadeva's hermitage, we observe his real appreciation of nature and its objects.

'Of other objects taken in hand, famine has been realistically depicted in Bādakumāra-carita where he seems to present

22. DKC. p. 137.
23. DKC. p. 112; adusyac ca jyotiṣmataḥ prabhāmayāḥ sarah, prāsaraḥ ca timiramayaḥ kardamaḥ.
24. DKC. p. 106.
an eye-witness account of the calamity following it. As he
describes, "the grains were withered, medicinal herbs became
barren, trees bore no fruit, clouds were empty, beds of rivers
became dry, pools were reduced to mud, streams ceased to flow,
bulbs, roots and fruits became very rare, conversations ceased,
celebrations of religious rites and festivals fell into disuse,
thieves and robbers multiplied, people ate one another in hunger,
men's skulls, pale-white like cranes, rolled about here and there,
flocks of starving cranes flew about and cities, villages, towns
and hamlets were almost depopulated." It is an effective
example of Bandhin's descriptive style characterised by simplicity
and vividness. The description of some unknown island also is
equally picturesque, as also marked by romantic charm; the
visitor observes: "Oh, beautiful is this mountain skirt, level-
lier still is this adjoining ground full of benzoin; cool is
this water of the mountain-stream marked by circles, spreading
swings to the drops of honey of blue lotuses; charming is the
region of the grove of trees with clusters of flowers of various
colours."

The descriptive element is more prominent in Avantisundari-
kathā wherein Bandhin depicts, on the model set by his predeces-
sors, various objects which constitute the regular stock-in-trade
of Sanskrit poets. He describes here, for instance, the city of
Kāñcī in embellished kāvyā manner, marked by the use of series

26. DKU. p. 157; see text in App. VIII, No. 8.
27. DKU. p. 156; see text in App. VIII, No. 9.
of figures like simile, metaphor, poetic fancy, paronomasia, apparent incongruity and hyperbole. Although the picture is vivid, yet the detail is not serial and systematic, for it is the succession of poetic figures which determines the order of the minutes portrayed. It may be systematic from the point of view of the employment of figures, but it is haphazardous from the viewpoint of details included.

Notwithstanding the obvious defect in such pictures, the description of Magadha country impresses us for its vividness of scenery and fulness of detail. Its capital, Kusumapura has also been depicted graphically. The city was encircled by a wide ditch which looked like the ocean agitated as it were to see it dallying with his consort Gaṅgā. A lofty rampart of white hue covered, on all sides, the city which appeared on that account as the lunar orbit come below to apprehend the youthful beauty of the capital. In an equally figurative manner have been described the big palaces of the city, the jewelled festoons over the girdle of the ditch, the busy and richly decorated market lanes, the round lakes and spacious gardens. The poet here amply displays his power of making the words yield double meaning. An example will illustrate the point. As describes the writer, "the people of the city interested themselves in Bṛhatkathā, but not in tall talks; ( Bṛhatkathā ) they were devoted to Sṛtubandha and were wise ( not wītya stupid,"
jadāsaya) (optionally they were being bridged, but were not
tanks, jalāsayas); they enjoyed Kādambarī and were not arrogant
(opt., they drank wine, but did not get intoxicated); they
studied the science of Poetics and were friends of gods (opt.,
they were devoted to Śukra, the teacher of Asuras, but were not
inimical to gods); they were conversant with the Rāmāyaṇa but
were ignorant of the calamity that befell Rāma (opt., rāmā—women
in the society); they had gone through the Mahābhārata, but
were innocent about Bhīma’s stroke of gadā (opt. the terrible
blow of the weapon).

“...But prosaic and monotonous is the description of the
military march and the fierce battle. The lengthy detail in-
cludes an account of elaborate preparations, various gait of
horses and elephants and of the arming of various divisions of
forces and finally of the tough fight between the two troops.
The elaborate description seriously hampers the course of nar-
rative. The trite pages, which read like some treatise on horse
science or elephant lore, present a pedantic information regard-
ing royal army, though there is no doubt that the writer had an
intimate knowledge of courtly life as also of royal military.

The personal element is noticeable in his depiction of the
devastation caused to the countries of Dramila, Cela and Pāṇḍya
by hostile forces. The description which occurs in the auto-
biographical portion of the work seems to give an eye-witness

30. ASK, p. 20; see text in App. VIII, No. 10.
31. ASK. pp. 68-114.
account of the calamity: "Virtuous ladies were assaulted; performance of sacrifices ceased; granaries exhausted; householders left their abodes; bounds of morality were transgressed, rows of gardens destroyed, assemblies and water-huts dissolved, hospitals disarranged, people plundered and evil courses followed."

Some descriptive portions giving genealogical lists of kings on Purâna model are important neither from the viewpoint of the development of plot nor from that of descriptive art. Similarly insipid and irrelevant is the description of various gems and pearls and numerous varieties of leather, cloth and ornaments, which occurs twice in the work. The enumeration of various hells and sins and forms of expiation for them is equally lifeless and unessential.

The picture of old age drawn by the writer engages our attention for the realistic and emotional touch it contains. A deep personal note seems to run through the depiction: "the limbs of an old man tremble as if for the fear of the approaching god of Death; his movement is impeded as if owing to the mental worry of imminent final departure; his eyes enter deep into their cavities as if to inform the soul of the arrival of Yama's messenger; his eyebrows fall down as though wishing to enquire the cause of the hiding of eyes; his wrinkled skin, brindled with a net of grey hair, looks like a variegated woolen blanket;"
the lines of bones, manifest on his person, give the appearance of a bird's cage; ... he carries on his head grey hair with care as if they were the sacred ashes of youth consumed by years; his teeth fall out as though in collision with the overpowering old age coming from ahead; his stinking breathings move on as guiding messengers of Death along with deep cough serving as the beating of kettle-drum signifying his departure for Yama's abode; memory does not come near, not recognising as it were the body now disfigured; bashfulness shuns his face feeling abashed as it were to see his ugly form. This wicked old age is, to be sure, of contents, sister of frailty, a near relative mother of humiliation, nurse of fear, a former stage of nothingness, a terminus of fortitude, stepping point of self-respect, a friend of mortality, an offspring of infatuation, a path leading to impurity, an earlier stage of infernal tortures and a dead step of erotic pleasures. It blinds a man without taking out his eyes, destroys his power of hearing (opt., Kṛṇa, without an utterance of Śālya), torments him with sickness (opt., pādā without a fighting by Bhīma), disfigures him with dark moles (opt., decorates him with tilaka mark and well-combed hair.)

Another important description relates to wealth which has been derided in detail perhaps after the manner of Bāna who deprecates it in Śukanāsa's long exhortation to Candrapīḍa. The

34. ASK. pp. 61-2; 225-7; the pedantic lists are based on Kauṭ. II. 11; 12; cp. sect. 17, chap. III.
35. ASK. pp. 229 ff.
36. ASK. pp. 41-2; see text in App. VIII, No. 12.
enumeration of various ominous portents on traditional line may be interesting to a student of cultural history, but from the point of view of poetry, it is dry and prosaic. Poetically important is the brief but lively depiction of foresters' revelry at the occasion of the birth of Rajavâhana and Śimhadamana.

The picture displaying the writer's keen observation and deep imagination presents an interesting form of ancient folk-dance. Also artistically drawn is the picture of the hermitage of Vāmadeva with its deep tranquillity and grandeur, though the later part of the detail referring to various kinds of penances is more or less pedantic and insipid. There is a fresh glimpse of natural phenomena in the graphic portraiture of birds and beasts and trees and creepers of the holy grove. The sublime personality of Vāmadeva and his colleague adds to the value of the portrait.

A number of pictures relate to some common scenes from Indian life, which have been frequently portrayed by Sanskrit poets. One of such scenes depicts the swans attracted by the jingling sound of anklets worn by beautiful damsels. Another scene refers to the hitting of red adoka tree by a lady with her foot in order to fulfill its longing at budding time. One

38. ASK. pp. 52-4; cp. below, sect. IV, chap. IV.
39. ASK. p. 163.
40. ASK. pp. 135-44.
such scene, typical of Indian life and literature and art presents
ladies peeping through the windows of their lofty palaces for
having a hurried glimpse of some royal procession or military
march.

The foregoing detail makes it evident that the major part
of Avantisundarīkathā relates to a vast fund of descriptive
material, both of relevant and irrelevant nature. Barring a few
cases, the descriptive digressions interrupt the narrative and
obstruct our enjoyment of poetic sentiment.

Figures of speech. Dandin's poetry, rich in delineation
of human emotions and feelings, deserves high praise for its
intrinsic beauty, and as such it is fit for external beautifi-
cation. The ornaments in his poetry enjoy a proper placing. His
fine aesthetic sense makes him to select the right place for
the right thing, and so we do not find his poetic figures out
of place or unfit for the occasion. Again, his poetry is richly
decorated, but it is never over-embellished. There is no desire
for displaying pedantic knowledge and there is no superfluity.
His employment of figures is natural, though ingenious and grace-
ful. The figures of sense, as compared with those of word,
occupy a predominant place in his scheme of ornamentation. We
shall refer here to prominent figures of speech adorning his

42. ASK. pp. 23; 25; op. Rāgh. VIII. 62; Megh. II. 18; Mālav.
III; Vās. pp. 118–2.

43. ASK. p. 64; op. Rām. II. 16. 37–41; Budāh. III. 18–20;
Rāgh. VII. 3; 11; Kum. VII. 62; Kād. paras. 80; 85, etc.;
op. 7. J. Agrawal: RSA. p. 86.
Simile reigns supreme in the poetic embellishment of Sanskrit writers, and Dandin happily presents no exception to the rule. His similes, the product of his fine imagination, possess the freshness of observation and subtlety of presentation. They are lively and artistic; the standard of comparison in them ably and aptly illuminates the object of similitude in respect of its action, colour and sound, with the happy result that they have a pictorial effect on a reader's mind. The writer takes his standards of comparison mostly from nature. He derives them from a wide range of natural phenomena and, therefore, there is a large variety of pictures of diverse colours and sounds in his poetry. A few examples may be cited here.

Dandin compares the city of Kāncī well decorated with bright colours (also, unadulterated castes) to the face of the damsel of the East embellished with the painting of streaks of leaves.

The cloud with a silver lining thereon is a favourite model of similitude with the poet. Avantisundari rests her plump, rounded breasts (gurupayodharamandala) on the bosom of her lover, just as the monsoon spreads the train of heavy clouds (gurupayodharamandala) upon the lap of firmament. The princess Ambalikā, in confident slumber, looks, on account of her one side having almost encased in white bedsheets, like lightning,
lying steady, as it were, in exhaustion caused by its flash-
ing for a long time, on the lap of an autumnal cloud. The
king, riding a huge elephant and attended on both sides by
courtesans on side-elephants, swinging chowries, gives the ap-
pearance of the rain-cloud accompanied by the streaks of light-
ing and attended by the cranes soaring on either side. Vasu-
mati, separated from her lord, in jungle, presents the look of
a line of lightning fallen from the lap of cloud. Again, a
white royal umbrella with its golden stick has been compared
to an autumnal cloud tinged red with early sunshine.

Some beautiful similes come from the sun and the moon.

Dāmodararavāmin, having followed Bhāravi, attaches himself to the
prince Viṣṇuvardhana, just as the moon, following the solar
orbit, unites with new moon day. In the battlefield, Rāja-
haṁsa jumps down from his elephant upon blood-red ground, as
the sun leaps down from the western mountain upon the ocean
tinged red with evening twilight. White silk garments have
ever been compared to the moonlight. A subtle simile occurs
when the poet likens the king, Rājahaṁsa, who, having offered in
gift a thousand milch cows, is marching westward at day-break,
to the morning sun, proceeding towards the West, having diffused
a thousand rays of ruddy hue, where the double entendre in the words 'atispriya kapilāḥ sahasram uksapāḥ' add to the charm of similitude.

Trees and creepers also serve as befitting standards of parallelism. The queen Kalpasundarī considers herself to be as ill-matched with her husband as the lovely mādhavī creeper with bitter Nīmba tree. Navamālikā's cheek bearing lines of the drops of perspiration during her fatiguing play with ball, looks like a ripe mango fruit of yellowish-white hue spotted with drops of sap trickled down the broken stem. The soldiers' harrassment in the battlefield has been aptly collated with young sprouts of dūrvā grass.

Fauna also affords some pretty similes. The queen Vasumati, robbed of her young child, feels distressed like a cow deprived of her calf. When the dust of the huge army settles down, the soldiers' eyes fall unobstructed on the quarters, just as gazelles move about freely on the grass-land. Vāmadeva's arms with lines of grey hair resemble old and frail serpents fastened with bits of slough. Darkness mangled and turned

52. BK. p. 138; ASK. pp. 63; 155.
53. ASK. p. 72.
54. BK. p. 107.
56. ASK. p. 74.
Grey in the later watch of night is finely likened to the hair on the outer corner of an old peacock’s eye.

At times, the poet brings models from spheres other than those of flora and fauna in order to invest his nature paintings with deeper colour. The gloom of night gets its standard from the dark spot on Siva’s cheek. The string of Lakshmi’s side-glances appears as a model for the waves of the ocean, and whitish cheeks of a loving damsel occur as the standard for madhuka flowers (Bassia latifolia). Again, the pale cheeks of Jaka ladies come as the original for betel leaf balls and the stream of light. The twinkling stars bear resemblance to the glittering drops of perspiration and the sun-beams shine forth on the firmament clear after the dust of the army has settled, just as the soldiers, killed heroically, flash upon the blemishless hearts of high-spirited men. The standards of comparison employed by the poet are both bodiless objects and embodied beings. At times, an embodied being appears as upamāna for an abstract upamāya, as for instance a set of jewelled ear-rings comes as a model for the pair of day and night attended by planets and stars. Again, abstract ideas or feelings serve as standards for embodied or bodiless objects. Rājahamsa regains

58. Cs. ib. pp. 68–70; aniśiddhāpracārā harinyā iva svairam ār-bhīre hi recayitum abhinavadvādyamālaśu dikgu drṣṭayāh.


61, DEK. pp. 77; 137; also op. Vās. pp. 161–2.

62. ASK. pp. 14 and 20 respectively.
consciousness at daybreak; the poet says that the mass of darkness disappeared like the king's swoon.

We come across some fine similes in the depiction of female beauty, to which a detailed reference has already been made. We may, however, mention here some striking models for female charms. A damsel's eye sparkling with love finds a reflection in a full-developed kandali bud of deep red and the string of side-glances in a wreath of blue lotuses.

The writer also richly draws upon the infinite treasure of mythology for suitable models for objects in hand. He brings, for instance, Indra's white elephant joyously playing in holy waters of Mandakini as a standard for the king Rājahāsa, with his body besmeared with white sandal, sporting in moonlight.

The burglar Apahāravarman is equated to one of the sons of Sagara in the art of digging. The surging waves of the ocean, terrific like heads of serpents, touching the feet of royal palace, find an echo in the staff-like arms of Rāvana, which touched the root of the silvery mount Kailāsa in a bid of life it up.

63. Op. ib. pp. 29; 60; also cp. for the upamaya, Kād. para.17.
64. ASK. pp. 71 and 103 respectively.
66. Op. ib. pp. 135-6; also cp. p. 164, where five ladies (wives of the king and his four ministers) have been compared to five functions of the senses.
67. Op. (a) DKC. pp. 55 (cp. Vikr. IV. 15); (b) DKC. pp. 74; 54; ASK. p. 162.
68. ASK. p. 33.
The great uproar of the forces spreads about like waters of Narmada; dam let free.

In elaborate descriptions, Dandin employs, like Subandhu and Raga, a long chain of similes, often entwined with paronomasia. As a typical example, the description of Hemakuta, the favourite elephant of Rajahamsa, may be cited here: "The elephant obliged the king (Isvara) as Sriparvata honours Siva (Isvara); he was white in complexion like Kailasa, a silver mount; his tusk was of yellowish colour like Mandara, the mountain of golden peak; he was capable of defending his side (paksha) in war like Mainaka who was able to preserve his wings (pakgas); he was courteous (dakshina) and spirited like Malaya mountain rising up in South (dakshina); the lower part of his hind feet (aparanta) was well-formed like Sahya mountain spread over the Aparanta region; his forehead indicated heaviness of his frontal protuberances just as the Vindhya peak demonstrates the importance of Agastya; he was lofty and agreeable like Himalaya which is exalted and sublime in natural beauty; his frontal part was raised up like Sunrise mount which is set up high in the East; thus he was created as it were by God as the lord of the mountains which, all of them, he equalled simultaneously in strength and spirit." But the problem is that the intrinsic beauty of double appropriateness of similitude

69. DKC. p. 98; also op. above, chap. III, fn. 69.
70. ASK. p. 14.
cannot be reproduced in another language and it can be appreciated only in the original. The use of simile with paronomasia attending it, which is a striking feature of Sanskrit poets in general and of writers of prose-romances in particular, tends to become farfetched and obscure, but in Daṇḍin it is seldom so.

Utprekṣā (poetical fancy) is another favourite figure of Daṇḍin who employs it finely and elegantly. Pramati at the sight of lovely maidens asleep in confidence in the harem fancies them to be heavenly nymphs (who are supposed to be borne along the ropes of moonbeams) in faint, being tossed down from the lunar swing. The princess Kandukāvatī, returning to her residence after her kanduka dance, reverts often her face towards Mitramupta who makes a dainty supposition that she does it all in order to know if her heart that she had sent towards him is returning or not. The figure often lends wondrous charm to an otherwise ordinary expression. The poet just wants to express Kaṇḍi's superiority over Amarāvatī, the city of gods, in point of wealth and glory; he fancies that when weighed by the Creator in a scale, the divine city went up owing to its levity. The market-lanes of Kaṇḍi are studded with resplendent gems and pearls exhibited for sale; the poet supposes that the strings of Lakṣāṇi's cirdle have broken in

72. ASK. p. 75; see text in App. VIII, No. 13.
73. Op. ASK. pp. 5; 94; 136; for punny similes.
74. DKO. p. 139.
75. Ib. p. 173.
vehement love sport and gems from them have scattered all about. Rājahamśa bows in reverence before holy ascetics as though under the excessive weight of the joyous glances that they simultaneously cast upon him.

Poetical fancy gives a picture a clearer and brighter look. When the dust of Rājahamśa's army settles down, the jewel-led mirror in the form of the firmament becomes brilliant as though cleansed vivid with the silk of fluttering flags of the troop. Sometimes the figure deepens the colour of the scenes of nature, as for instance, in the following description of the sunrise: "The night passed off as if blown away by the force of the breath of the solar horses emerged from the eastern ocean; the sun rose with its light faint, as though rendered slumberish by his stay in the depth of waters." The lakes of Kusumapura, with intoxicated swans agitating the petals of blue lotuses in the evening, have been fancied to be circular pieces of firmament with dimly twinkling stars in ruddy twilight. The sage Vāmadeva's long, grey beard has been conceived as the mass of foam produced by the churning of the nectar of holy scriptures. The following description of

76. ASK. p. 6; yayā saha pitāmahān omīyamānā sāralāghavād ivoparyabhūd Amārāvatī.
77. Cp. ib. p. 18; cp. Bāna's utprekṣā of a similar scene in Kād. para. 44.
78. ASK. p. 144.
80. DKJ. p. 106.
Navamālikā also affords a fine example of the figure: "By the
breezes of her breath wafting the fragrance of the lotus of
her face and caressing to dance the tender sprouts in the form of
the beaming off-sheets of her red lips, she kindled as it were
to life Cupid, remaining as a spark after he was burnt by the
fire from the eye of Śiva."

We should also refer here to Dāndin's utpreksā style of
description in which art he excels. The following fanciful pre-
sentation of the dust of the army amply brings out his peculiar
style: "The dust of the troops, as if a mass of mist, rendered
the lotuses of the bright faces of camp ladies grey. Then it
swallowed up the solar beams which were hot as though with anger
on account of its having clouded the lotuses. Again, it drank
up the temple-juice (of war-elephants) to the full as if in
vehement thirst caused by the searing sun from within. It
then slipped on the blades of swords as if in drunkenness on account
of overdrinking the wine of ichor. It fell unconscious, as it
were, on broad temples of elephants as though wounded by the
swords. Thereafter, it gradually rose up, getting mixed with
the vermilion of the agitated temples (of elephants), as though
sprinkled over with elixir and gently fanned with palmleaf in

81. ASK. p. 19; op. for another fine fancy regarding the lakes
of Kāñci, ASK. p. 5 (mathanāyāsa etc.) kūrca kalapena;
82. ASK. p. 143; sarvādā stāmas tamaratho obhūtaphenasāpadalpena/
op. Kālidāsa (Megh. I. 58) who fancies the silver mount,
Kailāsa to be the heaped up loud laughter of Śiva.
83. DKC. p. 138; also p. 152 for a similar fancy.
the form of the flapping of elephants' ears. Having risen up, it touched the silk of flags as if wishing to procure the bandage for its wounds. But flung away by the wind of flag-silk, the mass of dust ascended the heaven like a virtuous soul. Metaphor also occupies an important place in Dandin's scheme of ornamentation. There are numerous examples, in his works, of rūpakas, both complete and partial. The following metaphorical comparison of Vasumati with Mandakini is worth noticing in this respect: "The queen was the heavenly river, Mandakini descended as it were on earth in order to provide an entertainment for the royal geese (i.e. Rājahamsa); her flag-like eyebrows formed the river's waves, her eyes the blue lotuses, her lips the red ones, her gentle smile the night-lotuses, her breathing the white water-lilies, her voice ambrosia, her mind the clearness of water, her breasts a couple of sakravyaka birds, her navel a whirl-pool, her hips the sandbank and the soles of her feet formed the water of the divine stream." Delicate beauty of imagination attends such metaphors as depict the creep-er-like eyebrows of a damsel as a female dancer of the theatre of forehead, or conceive the bright sun as a playful actor dancing on the stage of the peak of the golden mount, Meru, or

84. ASK. p. 65; see text in App. VIII, No. 14.

85. ASK. pp. 23-4; see text in App. VIII, No. 15; also op. the vivid superimposition of a deserted forest upon mortal body in ASK. p. 40.

86. DKC. p. 174.
as a lion that destroys the elephant of darkness or again as the jewelled mirror of the damsel of the East. Equally beautiful are the metaphors describing the earth as a bride ornamented with the girdle of milky ocean and the necklace formed of the strings of rivers or as "a lovely maiden, the encircling waters forming her girdle, the thronged mountains her locks of hair, the dense forests her braided tresses, the multicoloured flowers her floral decoration and the sky her upper garment of blue silk."

Dandin carefully brings his metaphors to bear upon the tone of various situations. The king is marching for battle and dawn is diffusing the rays of the sun in atmosphere; the poet says that the quiver of the firmament is replete with golden shafts of bright sunbeams. Sometimes, his metaphors vivify a comic or happy situation, as for instance, when the shrewd nurse, Śṛgālikā is represented as a life-boat rescuing Kāntaka plunged into the deep sea of passion.

Among other figures, vyatireka (contrast) appears in Mitragupta's musings at the sight of Kandukāvatī: "What, is she Lakṣmī herself? No, Lakṣmī holds a lotus in her hand, while the very hand of this damsel is a lotus; besides, Lakṣmī was

39. ASK. p. 22.
91. DKG. p. 94; also op. p. 175 where the lust of love has been
enjoyed by Visṇu as well as by former kings, while the youth of this maiden is fresh and untainted." In Avantisundarīkathā, the poet, deriding the goddess, remarks: "This sordid Lakṣmī who has defiled the entire form of not only one king but of thousands of monarchs (īśvaras) cannot be justifiably equated with the kālakūṭa poison which has defaced just the neck of only/īśvara (Śiva)."

Nidārśana (illustrative simile) occurs when Śimhavarman compares a soldier who returns from battlefield without enjoying the revelry of war to a man who evades fortune and other good things approaching him. The popular device of describing an object by parisāmkhyā (complete enumeration, that is excluding everything not specified) comes in the depiction of the country of Magadha where "rocks existed only at the foot of the pleasure-mount (there were no hurdles of any kind in the kingdom), thorns were noticed only on lotus-stalks and in the embraces of lovers (in the form of horripilation) and different ranges existed only in staircases leading to the terrace of lofty palaces (there were no different grades in the society)."

metaphorically described as deep ocean surging with waves of yearnings agitated by the storm of passion.

92. DKC. p. 151.
93. ASK. p. 45.
95. ASK. pp. 18-9; see text in App. VIII, No. 16; also op.98
Another familiar device of descriptive style consists in the subtle employment of the figure virodha (apparent contradiction), generally attended by paronomasia. We come across the clever use of the device in the description of Kusumapura, wherein "the citizens indulged in drinking (opt. were fond of making gifts), but did not take wine; they did not enter fire (opt. did not follow the weakminded people), yet they manifested ashes (opt., prosperity); they did not possess curved coils (opt., they did not follow the path of transitory enjoyments), yet they were serpents (opt., they led an enjoyable life...). They led a life of constant opposition (paradoxical elements), yet they lived in perfect peace and plenty." Equally subtle example occurs in the delineation of Lakeśā who is not Yaśodā, but brings up Balarāma (opt., does not bring glory to a man, though raises him to power); she is not Subhadrā, though draws Vijaya (Arjuna) to herself by her agreeable qualities (opt., she is not auspicious, though attracts victory); she is not Damayantī, though she accepts Nala, discarding the regents of the quarters (opt. she is not of chastising nature and holds lotus flower in preference to the real protectors of people)." Beautifully conceived is the contradiction that Rājahamśa, though composing well the various colours (varṇas), mad the world all-white with his fame, its explanation being that the king established well the four castes (varṇas) and thereby spread his

(description of the king Simhavisnu); also cp. KA. II.319-20 (the examples of sīṣea).

96. ASK. p. 20; also cp. above, fn. 30 and see text in App. VIII No. 16a.
glory in the whole world.

The figure, dipaka has also been nicely illustrated at places, as for instance in the description of the spy disguised as an ascetic, who was emaciated both by anxieties and religious observances and whose countenance was clouded both with the dust of the path and by sufferings.

Dandin's employment of paronomasia is subtle, but not obscure. The figure occurs in the accompaniment of almost all important figures, as we have noticed above. His power of effecting double appropriateness without much torturing of the language is unique. Other striking features of his ornamentation are his fine and fertile imagination and a rare quality of succinctness, which invest his figures with life and colour.

Of verbal figures which also have been employed by the author with equal skill and force, anuprāśa (alliteration) is the sweetest and the most favourite with him. Fine and melodious verbal music characterises his anuprāśa. The following instances may give an idea of the magic charm of his sweet and pleasing series of words for which his poetry is particularly known (cp. Dandinaḥ padalālītyam); (1) ayugmasaraḥ daradayane sayayīgyati;

97. ASK. p. 45; also cp. the description of Hēmakūṭa (ib. p. 78), of cavalry (ib. p. 94), of enemy forces (pp. 100-1), of Vāmadeva (p. 144) etc. for the device.
98. ASK. p. 21; also cp. for the figure, ASK. pp. 52; 144; 160 etc.
100. Also cp. ASK. pp. 27 (jalamadhya etc.); 45 (Saiśā manda-reddhūṭa) and 144 (anusmicāsa etc.) for fine specimens.

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secret, and they have been well represented. As for instance in the description of the spy disguised as an ascetic, who was emaciated both by anxieties and religious observances and whose countenance was clouded both with the dust of the path and by sufferings.

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100. Also cp. ASK. pp. 27 (jalamadhya etc.); 45 (Saiśā manda-reddhūṭa) and 144 (anusmicāsa etc.) for fine specimens.
Another verbal figure with equal pleasing effect is yamaka srī... to which the writer attaches much importance both in theory and practice. A few instances of the figure may be cited below:

(1) pātitaś ca kecītena ko'pi tena sāpah; (2) samākāraṇa niṟa-
jasā niṟajastumidhyasālini saharālini sarasi sarasijadalasā-
nikāsacchāyasya; (3) madagandhavidhavisārāde dārāde; (4) avaravarninyām varavarninīyām ajayatāvau nidhih; (5) vasumatī
vasumatīva samudramekhalā khalava ca kamalavāsinī; (6) na vavarṣa
vargāṇi dvādāsa Daśādatākṣagāhu

Daṇḍin also displays his skill in difficult verbal feats or tour de forces, as for instance, when he ventures to write the entire VII chapter of Daśakumāra-carita without a single lab-
 nal letter. The feat, which illustrates his own verbal figure sthānanyāma has been carried out to the end with amazin

cp. App. IX, Gp. sect. e

of paronomasia.

101. Cp. (1) DāC. p. 84; (2) ib. p. 172; (3) ib. p. 176; (4) ASK. p. 8; (5) ib. p. 172; for other striking instances of alliteration, cp. App. IX.

102. Cp. above, sect. II, chap. VII.

103. Cp. (1) DāC. p. 60; (2) ib. p. 184; (3) ASK. p. 32; (4) ib. 173; (5) ib. 133; (6) DāC. p. 187; for other instances of the figure, cp. App. IX.
success, though we must admit that there is at places torturing of words or farfetchedness of sense, resulting in obscurity and confusion. We may here refer to the unusual words, coined with a distinct view to avoiding vocables with labial letters, such as, samathitajanadāhasthāna for śmaśāna (cemetery), sitetaradhitideśaja for Yama (god of Death), dāṇadahanasārati for Malayānīla (Malaya breeze), antahsaśācirasatagati for prāṇa (breath), niṣṭāṅgāraraajas for bhasman (ashes), salilatarana-sādhana for peta (ship), cillikā for bhrū (eyebrows), janasya asya for māna (my) etc.

The tale of Somadatta in Ayantisundārīkathā, which portion is now lost in the work, must also have been an equally subtle example of svaravarnaniyama. The story in Dādakumāra-carita also, which we get in Pūrva-pīthikā today, might have illustrated the restriction of vowels and consonants, as we find it in Kathāsāra.

Language: Diction. The writer has perfect command over the use of language which is usually simple and forceful, though we have traces here and there of his desire to strain language especially when he chooses to display his verbal jugglery. A large number of artificial conventions and superfluous devices

104. KA. III. 83 ff.; cp. III. 88 for an instance of verse without labial letters. Keith (MJL, p. 306 fn.) notes that Kāṇḍa wrote a poem without s.

prevailed in Dandin’s time both in poetry and prose. His works (and particularly his Badakumārakarita) are fortunately free from this fatal element of artificiality to a considerable extent. Generally he avoids lengthy and complicated constructions, and his syntax is well-formed and logically arranged, with no defect of looseness or immaturity. In his peculiar style of syntactical organisation consisting in the formation of short sentences arranged in quick succession, he achieves the desired end of rendering a situation or scene more effective. As a typical example of his fluent and forceful diction, the following passage may be cited here: "(I asked him): 'good man, what course of action you mean to adopt?' He replied, 'I shall not be able to reside in the city with safety upon marrying the damsel without the consent of her parents. I, therefore, propose to leave the city this very night. Or rather, who am I to decide? I will follow your advice.' I said, 'It is as you say; living in one’s native land or in a foreign country is no consideration with a man of talent. But this maiden is tender and the paths through wilderness are very difficult, and abound in obstacles; and again such an abandonment of native place means something like wet of wisdom and spirit on one’s part. You should, therefore, just live here happily with her. Come, let us conduct her to her own house.'

Avantisundarīkathā also presents such instances, though very rarely, for it patronises an altogether different language.

106. BKS. p. 80; see text in App. VIII, No. 17.
and diction. A passage, however, illustrating the writer's simple and fluent diction may be cited here: "Or rather, noble birth knows well how to make one speak pleasant words. I wish to make a befitting reply to his message in the field of battle in Mālava country when come face to face with him. Or better it is that the two armies meet in war in the holy region of Prayāṇa. And though the day is not auspicious, but the important task breaks no delay. It is sheer wastage of time to think of congenial days and stars ... . Just today, therefore, get ready for war; the battledrum for military march may be beaten forthwith."

Thus he ordered the Chief Commander named Marga, present there. And having provided the envoy with the honour of much wealth, he despatched him back. He dispersed the group of feudatories in and got up from his lion-seat/order to procure necessary equipment for the fight."

Sometimes he succeeds in producing the desired effect by repeating a word with a view to emphasising some particular point, as for example in "subhaḥnamamanyamānena ca mayā svadhanasya, svayānasya, svaranāsya, svadeśasya, svājīvitasya ca salveśvarīkṛtā." (I, who considered myself blessed, made her the mistress of my wealth, my house, my retinue, my body and even of my very life.) Similarly invested with force is the simple statement

107. Ask. pp. 55-9; see text in App. VIII, No. 18.
about Lakṣmī: durlabhā ca dūrbhirakaś ca kṣapitasālā ca khalai-
kaivalyabha ca niṣkarunā ca niṣkaraṇavilobhanī cālakaṣanā Lakṣmīṁ.
(The evil Lakṣmī (wealth) is hard to obtain and also difficult
to retain; she is of low character and loves only the wicked;
she is cruel; she allures people without cause). Often
does the writer stress his point with the word 'viṣeṣataḥ', as
in 'durabhīrakaśatayā tu duhitṛpaṁ muktasaiśavānām viṣeṣatas
cāmātrkānām' (It is difficult to guard daughters that have
passed the stage of girlhood, and more particularly those that
have no mother).

In order to emphasise a particular situation, he changes
his style in consonance with the tenor of the context, and renders
it more effective and forceful with the help of his peculiar
manner of presentation. The following words of Dhanamitra, who
wishes to express his deep sense of gratitude to Aparāśvarman,
are sufficiently capable of conveying his meaning: "You have
given me my beloved this night, but have deprived me of my speech,
for I do not know what to say. If I say that this your act is
wonderful, (it would be superfluous, for) your character itself
appears to be something marvellous. If I say that this has never
been done by any other before, then it might be urged that power
of things is fixed in each individually; for avarice and such
other things which are found in others are absent in you. If

109. ASK, p. 50; also cp. BKČ, p. 71 (niyatibalāṁ ma etc.);
p. 54 (kiṁ vilāsāt etc.).
110. BKČ, p. 146; also cp. ib. pp. 164; 165; ASK, p. 215 for
this peculiar manner of emphasising a point.
I say that today you have displayed what saintly character is, it would not agree with your previous acts mostly of such nature. If I say that today is seen the real nature of nobility, it would not be reasonable to arrive at such a decision without having consulted your estimate of it. To say that you have bought this slave by this good act, is an insult to your wisdom, as it amounts to saying that you bought a worthless thing for an extremely valuable one. If I were to say that I offer my body to you as a return gift, it would not be reasonable, for my body is virtually a gift from you, as it would have perished had I not obtained my beloved. Or this much will be proper for me to say on this occasion—'from today, this your slave should be supported by you.'

Idioms and phrases, if they are pithy and well-formed, play a vital role in contributing to the beauty of language. When sententious and pointed parts of popular conversation are transmuted from folk tongue to a poet's pen, they become fine gems of poetic art. The skill in the art presupposes a unique sense of worldly wisdom and poetic imagination. Daṇḍin is proficient in the art; he finely observes worldly usages and absorbs them skilfully into the work of imagination. His poetry is full of precious gems of lively, terse and pointed idioms and phrases which lend unique charm to his language.

We may also discuss here Daṇḍin's language with reference to:

111. DKC. pp. 79-80; see text in App. VIII, No. 19.
112. Op. for the list of idioms and phrases, App. X.
to the poetical dictions expounded by him in Kāvyādāra. He patronises the Vaidarbhā diction, his predilection for which is also vindicated by his high praise of Kālidāsa for his having established the path as a pioneer. Again, he refers to the arrangement of high-sounding and forceful letters as also of sweet and perspicuous syllables, and commands such a diction for the pleasing effect it produces. The verse which elicits the above reference to elegant diction in the romance runs as follows:

dānuja-patihṛdayabhūdaravībrūdavijñātasaṁktinakhaṅkulaṁ, jagad-dāyantevu Viṣṇor avatu vapur Nārasiṁham vah (May Viṣṇu's form as Man-lion whose power of adamant nails was well exhibited in his cutting asunder the mountain-like heart of Hīranyakaśipu and who is the cause of the rise of the universe, protect you all!).

The verse happily illustrates the Vaidarbhā diction with its excellences, force, sweetness and perspicuity, referred to in the comments thereon in the work. We would here try to see how the writer embodies the ten excellences of the Vaidarbhā path in his works.

His diction is characterised by perspicuity of meaning (prasāda). He employs words in their conventional meanings easy of comprehension. Although there is in his works a large number of new vocables which appear to be unusual or obscure usages, but they have certainly been taken, and taken directly, from popular diction, and not from lexicons. We would note them

113. Js. ASK., intro. v. 15.
114. ASK. p. 9.
subsequently while dealing with his vocabulary.

Equally prominent in his works is the excellence मādhurya or sweetness which refers both to word and sense. With regard to elegance of sense which implies absence of vulgarity, it may be confessed that the writer often offends our delicate sensibility, as we have discussed above, though it is futile to apply strictly the modern measure-stick of delicacy to his romances. The elegance of word consisting in the peculiar word-sequence with alliteration is what is generally termed padalālītya or the beauty of words for which the writer has won a deserved name. The excellences, śleṣa consisting in compactness due to abundant use of letters of small-breath value, and sukuṃārāta formed by a profusion of soft letters also constitute elegance of diction (padalālītya). The writer is conscious of the charm of the music of words; he describes the poetry of his great grand-father as lalitapadāvinyāsa, having the composition of graceful diction. Besides the extracts which we have noticed above as fine instances of anuprāśa, the following passages aptly illustrate his sheer beauty of words: (1) kirāṇajalakarālaratnarājārijitārājārājāsanā-
dhyāsi; (2) sa evyam avyājayājitorjitarprabhāvāh prabhāvā-
vadhūtavaivasvata-varuṇa-vajrāsta-rājārāje rājā Rājahamsāh;
(3) rājahamsīvilambvikramalalitā-nitambinīkadambakanitambakām-
baoralambitamaṇiṣīñjānakāñcidāmā Kāṇḍīpuram nāma rājadhāni.

On the basis of the scheme of letters of words, Dandin refers to three kinds of sequences, namely, soft, hard and middle.

115. ASK. p. 10.
We notice the three bandhas in his diction, though the soft and hard bandhas have rarely been represented in his works. He also admits in practice the importance of samatā or evenness of diction, and there is hardly an instance where he develops suddenly soft sequence into hard one and vice versa. The excellence, arthavyakti or clarity of meaning achieved through absence of implicitness of sense, also characterises his diction.

Of other excellences, samādhi and ojas require special mention. The writer is fond of metaphorical expression which chiefly constitutes the guna, samādhi. A few instance of the excellence may be cited here; (1) asrubindatārakitasayodhā ( 'Kāmamañjari, with her breasts bestarred with large tear-drops'); (2) tvaritaśrutitasayandane samihyāmukhañcumbanāñhilāsini ... ( divasakara ) ( 'The sun sped up his chariot as if in eagerness to kiss the face of the damsel of twilight' ); (3) ciravilasana-khedaniścalām śaradambhedharotsaṅgasāyinī ... saudāminī, ('lighting lying exhausted on the lap of an autumnal cloud').

The quality of ojas consisting in profusion of compounds which the writer regards as the soul of prose, stands unique in his work of art. The various forms of the excellence are richly illustrated in his romances. Broadly speaking, we may divide the guna into two varieties, namely, vyasta (diffused form) and samasta (compressed one). The former consists of short

117. KA. I. 47; cp. above, sect. II, chap. IV.
118. Cp. (1) DKG. p. 65(2) ASK. p. 29. (3) DKG. p. 98; also cp. ASKS. VIII. 94 and KA. I. 98.
sentences with compounds of smaller length, occurring here and there, while the latter is composed of just opposite elements. The following examples from the two works may illustrate the diffused form:

(1) "Mother, what can I say? The condition of being hated by one's husband is certainly a living death, and particularly in the case of ladies of high birth. I myself am a fitting instance of this; all my relatives including my mother treat me with contempt. Make me, therefore, one loved by all, and if it is not possible, here shall I end my unneeded life. And this my secret should not be divulged until I die." With these words, she fell at her feet. The old woman raised her up and with tears in her eyes said, "Dear girl, do not go in for such a rash act; here am I ready to do your bidding. I am entirely at your service, as long as I can serve you in any way..."

(2) And mistrust is the birthplace of disaster. To what extent the course of worldly existence can proceed without policy is seen from our usual experience of daily life. No need of scriptures in this matter; even a suckling manages to get milk from its mother by various means. Let then all restraint alone, and enjoy pleasures of sense according to wish. Even those who say -- 'Thus should the senses be subdued, the six natural foes shunned and the expedients of conciliation and others be employed with reference to allies as well as enemies; all the time should be spent in deliberations of war and peace and not the slightest

room should be allowed to pleasure', —— the cranes of counsel-
lors spend whatever money they manage to pilfer from you in the
brothels.

(3) He has no longer affectionate look for me; he does
not address me with a smile, does not disclose his secrets to
me, does not touch my hand, does not sympathise with me in my
misfortunes and does not oblige me in festivities. He no longer
sends me any handsome gifts, takes no notice of my good deeds;
He never asks after my family, nor has a regardful look for my
associates; he never admits me to his inmost secrets, nor ever
allows me an access to harem. But on the contrary, he appoints
me to disagreeable duties, and allows my seat to be occupied
by others; he evinces confidence in my opponents, never condes-
cends to reply to my questions, holds up to ridicule those whose
offence is similar to mine, laughs at me so as to prick my vital
parts, rejects even his own opinions when set forth by me, does
not receive with joy even the precious gifts offered by me and
makes fools proclaim in my presence the errors of politicians.

(4) For the sake of this very wicked and ungrateful body,
people suffer seizure by the throat by door-keepers of others'
houses, ... contract their limbs, smoothen earth with their fore-
head, undergo even abject slavery, eat the leavings of others,
deride good people, plot against friends, insult elders, sell
their lives, commit theft, practise frauds, live on interest, ...
However brought up with great efforts, it breaks down like the friendship of the wicked; it cares not for caressing or fondling or loving affection and values not honour. Easily perishable, it is destroyed even during impregnation or is aborted or is born dead or dies just after birth or passes away while still in infancy...

(5) What among the magic deeds this Lakṣmī has not performed? What fraud she has not practised? What sin she has not committed? What evil course she has not trodden? Which of the bounds of morality she has not infringed? What among the pranks of infatuation she has not manifested? And which of the fraudulent means she has not employed? She is a veritable rope for binding up truthfulness, poison for killing the spirit of greatness, a weapon for striking at the conduct of good people, fire for consuming righteousness, water for drowning benevolence and dust for the soiling of good character.

On the other hand, samasta or compressed style also is richly illustrated in the two romances, and especially in the later one. Some typical examples may be quoted here:

(1) Now once (in the vernal season) which torments the minds of travellers, when the thick-grown kesara flowers fade under the descent of bees greedy of floral juice, when tilaka, the sportive mark on the broad forehead of forest-groves, is

122. ASK. pp. 40-1; see text in App. VIII, No. 23.
all in bloom, when the full-blown karṇikāra flowe forms the
golden umbella of the lord of Love, when the Malaya breeze
produces blossoms on the mango trees which attract swarms of
bees, which eminently prepares women, impassioned by the croes­
ings of kokila birds, for the field of amorous sports, when all
sense of bashfulness is overridden by the passion of love rising
in the minds of modest girls and wherein all creepers are taught
to dance gracefully by the instructor, the breeze, cool swing­
to its contact with the sandal trees on the skirts of the
Dardura mountain, the king of Kaliṅga, having got a passion for
sport, passed thirteen days in the grove by the sea-shore.

(2) ( He saw there the holy grove ) encircled with an
old ketaki forest made formidable by thick and pricking thorns;
with its top looking grey with floral dust wafted by the air, up
as if with the powder of Ganesa's tusk swallowed by the power
of austerities; made charming by big trees yellowed with blos­
soms, which tossed up clouds hanging on their heights as if in
order to make them drink the heavenly waters and presented a
look of Mandana garden by their boughs, birds and drunk bees
and looked like palaces for the residence of austerities.

( The holy grove ) was endued with creeper-bowers, the floor
of which was furnished with dais made pure by the meditating
postures of fire-sacrificers and the square watering trenches
of which were dammed with pieces of rocks; which were humming
with swarms of bees with their wings resting on floral dust.

124. BG. pp. 176-7; see text in App. VIII, No. 25.
(Again, the sacred grove) was embraced on one side by the river Narmadā, the giver of calm shelter, where female geese, discarding sweet lotuses, follow their young ones who are being invited with gestures by the Vaikhānasabōys with their brownish locks of hair fluttering in the air, holding rice-corns in their hollowed hands...

(3) Vindhyanā was dancing, along with thousands of sabarīs, with her eyebrows cast swiftly on all sides, her anklets tinkling on account of incessant movement of her feet, her braided hair tied around her head flinging about along with the floral chaplet fastened therewith, her upper garment hanging on her creeper-like arms rapidly and frequently contracted, stretched out, bent and raised up, the girdle upon her playful hips resounding with its own noise, her shoulders being incessantly struck with tremulous ear-ornaments swinging to and fro, the rhythm of the dance being sometime irregular caused by a slip of foot, the musical mode being at times disturbed on account of exhaustion and the necklace hanging on her plump breasts being repeatedly bent.

Between the two extremes stands the middle form which is represented infinitely in the two romances. We give below typical examples of the diction of this variety, one each from the two works:

(1) Just at this time, as Rāgamañjarī, the younger

125. ASK. pp. 138-9; see text in App. VIII, No. 26.
126. ASK. p. 163; see text in App. VIII, No. 27.
sister of Kāmamañjari, was to give a musical concert at the public hall, the citizens, full of eager curiosity, assembled there. I was present there with my friend, Dhanamitra. When she commenced dancing my mind became, as it were, a second stage-ground for her to dance. Cupid, taking refuge in the excellent bow in the form of the lotus-bed of her amorous glances, and gaining strength, as it were, on account of the display of feelings and sentiments in their entirety, tormented me exceedingly. Thereupon she bound me with the chains of a series of her sporting side-glances, dark-blue like the petals of blue lotuses, as if she were the presiding deity of the town incensed at my thefts in the city.

(2) And when the confused noise came to an end, he said to Danḍin, "I wish to make a request to you. The excellent forms of art have now ceased to exist owing to our constant negligence and laxity, for today, even an insignificant performance of this sort amazes the people's mind. But to men like you who know the essence of the works composed by Brahman, Indra, Parāśara and others, even the perfection in this art is nothing very impressive. I, therefore, beseech you to bestow a favour on me. There is, along Mahāmallapura on the sea-shore, a stone statue of the God Viṣṇu whose lotus-like feet are being shamedosed by the ocean with its hands in the form of surging waves, and who is resting on the bed of excellent serpent (Śeṣa); its right arm was broken at the point of wrist. That I have repaired.

Please be kind enough to see and examine whether it suits the
divine form fashioned by the great teachers of yore. You can-
not possibly do without according to my earnest solicitation.?

It should be clearly admitted that there is abundance of
lengthy compounds in Avantisundarîkathâ as compared with Daśa-
kumārâcarita which is chiefly occupied by short compounds, and
the fact seems to cause a big gap in the general diction of the
two works, though they closely illustrate the statement of
Kāvyādāsa which divides ojas into different varieties accord-
ing as the compounds are rare or numerous.

**Language; Grammar; Vocabulary; Knowledge of grammar**

which has been conceived as the mouth of literature is
essential for a writer who wants to make his poetry acceptable
to the learned men of taste. Daśin refers to the defect of
faulty grammar in poetry, and holds up Vyādi to ridicule for
his ignorance of the science. He exhibits his profound know-
ledge of grammar in his romances. In Avantisundarîkathâ, he
slyly employs various grammatical terms, such as pratyaya-
vidhi, kāraka, vībhakti, vikāra, ārama, upasarga, abhyāsa, guṇa,
vṛddhi etc. in the description of the courtesans of Žāngi.

At another place, we come across a large number of words and

128. ASK. p. 13; see text in App. VIII, No. 29.
129. C. Pāṇiniyadikā, v. 42; mukhāṃ vyākaraṇam śmantam.
130. C. (a) KA. III, 125; (b) ASK. pp. 180-1.
131. ASK. p. 7.
forms of grammar, such as samulakasam kasantaḥ, asighatam ghnantaḥ, jivagrham ghnantaḥ, padumaraṁ mārayantah etc. His frequent use of Aorist forms also shows his deep knowledge of grammar. He is particular about grammatical accuracy in his works. It is noteworthy that he uses the Perfect tense to denote remote past in the episodic tales of the VI ucchvāsa of Daśakumārācarita and generally employs Imperfect or Aorist to indicate general past, though strangely enough he does not observe the distinction in his Avantisundarīkathā.

There are, of course, some errors of grammar in his works. But as he himself remarks in Kāvyādarśa, such errors do creep in in the works of poets who are generally slow at observing the difficult rules of the science of words. Some striking instances of grammatical lapses are: (1) cumbayitum and aliṅgayitum, where causal is redundant; (2) asukhaviṣata for asukhāyīṣata; (3) āhlāḍiṣata for āhlāḍiṣata, which, however, occurs as its variant; (4) rameyam for rameya; (5) aham cakame and aham sasvaje, where use of Perfect in first person is inaccurate; (6) nirbhartaṣayata for -yamānena; (7) atyātirgatam for -tāriṣam; the variant -tāpam, however, is correct; (8) abhipatsyati for -te. At places, there is defective syntax as in (1) Ma rice vi sākrohrād utthāya punaḥ pratitacaḥorabhāvapaṭyāpanadivyacakaśūnam

132. Op. ib. pp. 168-70; there are at least 25 such usages.
133. KA. III. 151; also op. above, sect. II, chap. V.
134. Op. (1) TāS. p. 55; (2) ib. p. 138; (3) loc. cit; (4) ib. p. 112; (5) ib. pp. 128; 202; (6) ib. p. 156; (7) ib. p. 203; (8) loc. cit.
Many of these mistakes may reasonably be attributed to scribal negligence. The later romance is comparatively more accurate with regard to grammatical rules, and the few instances of lapses may well be ascribed to scribal error.

Dandin's vocabulary is considerably vast. He derives freely vocables from various sources including literature, lexicons, grammatical and other scientific writings and, above all, from the world around him. In his romances, there is a good deal of words and phrases which have been drawn directly from the common usage or spoken language of the time, and this constitutes a striking feature of his diction. There would be perhaps few words derived exclusively from lexicons and scientific writings. We may have an estimate of his vast treasury of vocables by referring to the words and phrases representing common usage of the age occurring in a single episodic story of Somini:

- Maliprastha (back of a pestle)
- Darvi (ladle)
- Sthali (a cooking utensil)
- Darpa (winnowing basket)
- Culli (hearth)
- Mukhapidhana (lid)
- Ulukhala (a mortar)
- Bhrngara (a jug)
- Sarava (an earthen platter)
- Karaka (a small waterpot)
- Sandhasali (fragrant paddy)
- Annamanda (soup)
- Peya (watergruel mixed with some boiled rice)
- Supa (sauce)

( condiments ), trijātaka ( cinnamon oil ), kāladeya ( curd churned with a handle, without water ), kānjika ( sour gruel ), kaṇa-kimśāruka ( grains of dust and the awn ), prasālathāvayava taṇḍula ( rice with its grains loosened ), mukulāvasthā ( the state of a bud of rice ), sanapakvasiktha ( grains equally boiled ), laṅgasaṇābhāra ( adding salt to anything ), aṅgārađhū- pavāsa ( scenting of sauce etc. with perfumes evaporated on charcoals ), alakeṇapiṣṭa ( finely pulverised ), mṛdu mṛdu ghāṭṭayantī ( moving pestle softly ), agarudhūpadhūpana ( fumigating with the incense of black aloe-wood ).

The long list also indicates the writer's keen observation of life around him and subtle expression of it. Equally interesting is the list of the instruments of burglary, which comprises of phāṇimukha ( a scoop ), kākalī ( whistle ) saṇḍāśaka ( tongs ), puruṣāśīrṣaka ( a sham head ), yañacūrṇa ( magic powder ), yañavartikā ( magic wick ), mānasūtra ( measuring thread ), karkaṭaka ( a wrench ), rajju ( a rope ), dīpabhājana ( a lamp-case ) and bhramarakaraṇḍaka ( a box containing a bee to put out light ).

Some other peculiar words which seem to have come from contemporary life are: ardharuka ( a garment reaching half down to the thighs ), adśmantaka ( a hearth ), upahastikā ( a small purse containing betel leaf and its ingredients ), uragāśya ( a scoop ), aikāgārīka ( a thief ) ausīra ( bed and seating chair ) kāṇḍapaṭī ( a canvas curtain ), kharvata ( a...
small town), goruta (distance of a cow's bellowing), cāraka (jail), jaṅghākarika (a courier), drti (a leather-bag), mīvi (moony box), pañcavirāgeṭha (public hall), puṇābhedana (a town), vaṅgerikā (a cane-basket), mauanallaka (a strip of cloth for covering privities), muṣitaka (stolen things), sapharuka (a casket for ornaments), hasantika (a portable fire-place), kundu (sauce-pan), śrepi (a bucket), cašaka (a cup), goṇi (a sack), patajgraha (spittoon), karandraka (betal leaf box) etc. We would have an occasion to refer to such words in our cultural study of the works.

Again, there are some words and phrases and meanings conveyed thereby which are characteristically Danḍin's own, as for instance, yegya (rehearsal), utkalikā (eagerness), jaivāṭrika (one of long life), gaṭyas (wretched), nicāya (having seen or ascertained), sākhāgrāhikāyā (catching hold of the branches), samānattidṛṣṭa (seen accidentally), cītrīya (admiratiōn), oillikā (eyebrow), pragetana (to be performed in the morning), śvevasīya (happiness), suhaṇgāmānaya (considering oneself blessed), rājne preṣāṇiyam (you should send a message to the king), prasṛṭa (dispersed), upari (after) etc.

137. DKC. p. 77.

From the foregoing study of Daṇḍin with reference to his art and style in the two romances, it follows that he was a great writer of India who enriched the sphere of prose kāvyas in Sanskrit with his unique contribution in the form of giving a new genre to the literature in his Daśakumāra-carita and excellently representing the literary tendencies of the age in his later romance. He compares well with his great predecessors, Subandhu and Śāma in point of style, though he may not claim the former's power of subtle employment of pun in every syllable or the latter's fertile imagination and elaborate diction. There might have been critics in older time who felt reluctant to recognize the great merits of his poetic art and style, yet there were certainly a long line of his admirers who highly valued his poetry. For his unique quality of the felicity of diction, he is traditionally ranked among the greatest writers of Sanskrit, namely, Kālidāsa, Bhāravi and Māgha: upamā Kālidāsasya Bhāraver arthasauryam, Daṇḍināḥ padalālītyam Māghe santi trayo guṇāḥ.

According to another tradition, his name comes as one of the three great poets of India, the other two being Vālmīki and Vyāsa: jāte jagati Vālmīkau kavir ity abhidhābhavat, kavī iti tato Vyāsa kavayas tvayi Daṇḍini. Although the statement is


obviously an exaggeration, yet it does show the high esteem our author was held in. Equally interesting is the certificate said to have been awarded to our poet by the Goddess of Muse (Sarasvatī): kavir Daṇḍi kavir Daṇḍi kavir Daṇḍi na saṁśayah, while giving her verdict on the question as to which of the two poets, Kālidāsa and Daṇḍin was a real poet, though she supplements her judgement by adding the words: tvam evāhaṁ na saṁśayah (you are verily my own self), for Kālidāsa. The eulogy equates him with Kālidāsa, the greatest poet of Sanskrit literature. Still another tradition records an incident of samasyāpūraṇa in which Kālidāsa, Bhavabhūti and Daṇḍin take part. These traditions though unhistorical are important inasmuch as they vindicate a great popularity of our author who has been ranked with the brightest luminaries of Sanskrit literature in them.

Gagādevī's high eulogy of Daṇḍin's poetry is also worth citing here: Ācārya-Daṇḍine vācām ācāntāṁrtasāmpadām, vilāsa vedhasaḥ patnyā vilāsamaṇḍarpanam ('the blossom of Daṇḍin's speech soaked in ambrosial sap is the jewelled mirror of

142 Sarasvatī').

It is unfair to say that these encomiums may have been exclusively based on Daṇḍin's lost works and that the works extant do not deserve them, for the present romances of the great writer are fully worthy of the above eulogies which may

have been inspired by his lost works also.

Modern scholars, too, accept Dandin's greatness as a writer of Sanskrit prose. According to Dr. A.B. Keith, "though Indian taste would never have ranked his style with that of the other great romancers, it is greatly to be preferred on modern standards." As Dr. S.K. De observes, "the highest praise goes to Dandin as the master of vigorous and elegant Sanskrit prose." With reference to Dasakumararacita, the same scholar remarks that "in its artistic and social challenges, it is undoubtedly a unique masterpiece, the great merits of which need not be reluctantly recognised by modern taste for not conforming to the normal model." In fact, Dandin occupies an important place in Sanskrit literature as a writer of prose fiction by virtue of his unique qualities of creating wonderful tales, constructing well-knit plots with swift and easy-going narratives, vivid characterisation and pointed caricature, felicitous expression of sentiments, unparallelled blending of reality and romance, power of picturesque description and mastery over language and, to cap it all, elegance of diction (padalālitya).

145. Cp. loc. cit.