CHAPTER SEVEN
THE FORM

Dhanapāla calls his work a "Kathā".[1] We would,
here, like to dive deep into the essentials of this form
of literature in Sanskrit and try to analyse the forces
which contributed to its development.

The Sanskrit literary tradition has, from early
times, distinguished between the poetic tissue (kāvya-
-śarīra) and the poetic essence (kāvyasyātmā). The
poetic essence consists in the power of meaningful words
to arouse the emotion of joy in the mind of the aesthe-
tically receptive reader or listener,[2] while the poetic
tissue is made up of the words set in musically charming
and meaningfully harmonious manner.[3] Poetic essence can
manifest itself in various forms which are all regarded
as mere so many means of manifestation. Metrical form
has, thus, never been the essential ingredient of poetry
in Sanskrit literature.

Sanskrit critics have granted that poetry manifests
in three general forms : prose, verse and prose-mixed-
-with-verse.[4] This necessarily implies that the basic

1.TM(N). Intro.vs.53 b: विप्र श्रीधनपाल इत्यविशदादैतरामबर्णनात् कथम् ॥५॥

2.Dhvanyā.I.1.p.39: सहृदयहृदयाह्लादि शब्दार्थमयत्वमेव काव्यलक्षणम् ।
   also I.2.p.73: काव्यं हि अनस्य आहारलतया स्थितः सहृदयश्लाघ्यो...

3.ibid.: काव्यस्य हि ललिततिचित्र विवेश्वारूपण : -शरीरं इव.......।

4.KVD.I.11: गद्यं पद्यं च मिश्रं च तत् त्रिधैव व्यवस्थितम् ।

ingredients in all the three will be common and they
will differ only in view of the exigences of a particu-
lar form. According to Indian rhetoricians, metre does
not constitute an essential component of poetry; rather
a 'kāvya' can be composed equally well in either verse
or in prose or in an admixture of prose and verse[5] The
The forms of poetry is not rigidly fixed. Most of the
Western literary critics take for granted the invariable
concomittance of verse and poetry[6] No Sanskrit critic
could ever imagine that versification might become poetry
too. Grammars, dictionaries, astronomical or medical
works written in verse are not poetry, but mere manuals
written in verse, able to impress memory more easily
than if written in prose. On the contrary when a prose
novel is endowed with all the possible literary embeli-
shments in accordance with the rules, it belongs to
'kāvya' as a class and, in fact, is as good poetry as an
epic[7]

Prose is said to differ from verse only in so far
as the latter consists of words set in groups of quarters
of measured rhythmic moulds,[8] while the former is not

5.HIL(W).Pt.III.p.388.
6."I consider and call poetry every speech in metre."
  Gorgias as quoted by Dr. Valimbe in his Sāh.Mim.p.162.
7.HIL(W).Pt.III.p.14.
8.SD.VI.301: ‹छन्दोबद्धपदं पद्यम् ।

regulated by such measured moulds.[9] But, as has been

remarked by T.M.Greene, literary prose and metrical

poetry are both expressively rhythmic and differ only

in the type of rhythm employed."[10] Due to their eye on

the meaning the Sanskrit rhetoricians take the sentence

structure — syntax — as the basis, be it set in free

rhythm or in the measured one of verse. But rhythm is

the intrinsic feature of expression in both.[11] The

distinctive characteristic of the prose of the Sanskrit

prose-romances is the supremacy of rhythm, which is

really the undulation of poetic feeling as it flows

into the linguistic tissue and moulds it. And the pulse

of feeling cannot be expected to be precisely and mecha-

nically repetitive or regular.[12]

The earliest Sanskrit poetician to mention the

two sub-varieties of prose composition, viz., Kathā and

Ākhyāyikā, is Bhāmaha, though the earliest Sanskrit

writer to mention the compositions known as 'Ākhyāyikā'

is the celebrated author of the Vyākaraṇa-mahābhāsya,

viz., Patanjali, who names Vāsavadattā, Sumanottarā and

Bhaimarathī. Agnipurāṇa notices five varieties of

9.KVD.I.23: अपाद्ः वद्सन्तानो अयाद् -- (;also <म.VI ,2 ab.
10.AAC.p.179.
11.KVL(R).II.11: वाक्यं भवति इंधा ञद् ऊन्द्ोगतं ....(
12.SP(K).pp.114-115.

prose-romances, viz., Ākhyāyikā, Kathā, Khaṇḍakathā,
Parikathā and Kathālikā.[13] According to Agnipurāna, the
distinguishing marks of a 'Kathā' in contrast to an
'Ākhyāyikā' are :[14]

(i) In a 'Kathā' the poet gives in brief his auto-
biographical account in the introductory verses; in an
'Ākhyāyikā' the autobiographical account is in prose and
it is given in details.

(ii) In a 'Kathā' the main plot is introduced by
means of a by-plot; in an 'Ākhyāyikā' the motifs are
kidnapping an unmarried girl, battles, separation and
mishaps described in spāendid style, diction and signi-
fication.

(iii) A 'Kathā', if in prose, is not divided into
chapters (ucchvāsa), though it is so divided, in some
cases, into 'lambakas', if it be composed in verse; the
'Ākhyāyikā', on the other hand, is divided into 'ucchvasa'
and in that case it is qualified as 'cūrṇikā'.

Bhāmaha has also noticed these two forms of prose-
-romances and tried to distinguish between them on the

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13. Ag.Pur.337.12: आख्यायिका कथा स्वण्डकथा परिकथा तथा । कथा-
लिकेति मन्यन्ते गद्यकाव्यं च पञ्चधा ॥
14. ibid.vss.13-17: कर्तृवंशप्रशंसा स्याद्यत्र अन्येन विस्तरात् ॥१३॥ कन्या-
हरणसंग्राम विप्रलम्भविनिर्णयः । भवन्ति यत्र दीप्ताख्य रीतिवृत्तिप्रयुक्तयः ॥१४॥
उच्छ्वासैश्च परिच्छेदो यत्र सा चूर्णिकोत्तरा । वक्त्रं चापरवक्त्रं वा
यत्र साऽऽस्याचिह्नं मता ॥१५॥ श्लोकै: स्ववंशं संकीर्त्य कविवित्र
प्रशंसति । मुख्यार्थस्यावतारश्च अन्यद्यत्र कथान्तरम् ॥१६॥ परिच्छेदो
न यत्र स्याद् भवेद्वा लम्बकै: क्वचित् । सा कथा---॥१७॥

strength of the compositions known to him by these nome-
nclatures. His definitions [15] of an 'Ākhyāyikā' and a 'Kathā'
respectively do not differ substantially from those given
by the Agnipurāṇa, except in the following three addi-
tional important characteristics, viz.,

(i) In a 'Kathā' the story is told by somebody other
than the hero, while in an 'Ākhyāyikā' it is narrated by
the hero himself;

(ii) A 'Kathā' may not be marked by certain catchwords
which are ingeniously put by the poet in an 'Ākhyāyikā'.

(iii) A 'Kathā' may be in Sanskrit or in Apabhraṁśa
while an 'Ākhyāyikā' may not be so.

Daṇḍin, in $ his Kāvyādarśa, [16] does not approve
of these points and criticizes them as being insufficient
to warrant a distinction between the sub-types. He also
notices that a 'Kathā' is found to be composed in Sanskrit
as well as in other languages such as the Prakrits.

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15. KVL(B).I.25-29: प्रकृत्यनुकूलशब्द शब्दार्थपदवृत्तिना । गद्येन युक्तोदा-
त्तार्थ स्वोच्छ्वासैरख्यायिका मता ॥२५॥ वृत्तमाख्यायते तस्या नायकेन
स्वचेष्टितम् । वक्त्रं चापरवक्त्रं च काले काव्यार्थशंसि च ॥२६॥ कवे-
रभिप्रायकृतैरङ्कैः कैश्चिदङ्किता । कन्याहरण संग्राम विप्रलम्भोदयान्विता ॥२७॥
न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि । संस्कृतं संस्कृता चेष्टा
कथापभ्रंशकृत् तथा ॥२८॥ अन्यैः स्वचरितं तस्या नायकेन तु
नोच्यते । स्वगुणाविष्कृतिं कुर्यादङ्किताः कथं जनः ॥२९॥

16. KVD.I.23-30.

Rudrata notices a few more peculiarities of a 'Katha' in that the poet begins with a salutation to the gods and preceptors before he proceeds to give, in brief, autobiographical details.[17]

Bhoja, in his Sṛṅgāraprakāsa,[18] puts forth the Mādhavikā and the Harṣacarita as the specimens of an 'Ākhyāyikā' while the Kādambarī and the Līlāvatī are named as those of a 'Kathā'. In his opinion an 'Ākhyāyikā' is composed invariably in Sanskrit prose, while in the case of a 'Kathā' there is no such definite rule. Bhoja also testifies, in his Sarasvatī-kanthābharana, to the absence of definite rules regarding the external form (gati) and the language (jāti) — both these terms being coined by Bhoja anew.[19] But he notes that a 'Kathā' has a plot based on divine characters or human ones or both.

17.KVL(R).XVI.20: श्लोकैर्महाकथाया मिष्टान्देवान् गुरूंश नमस्कृत्य । संक्षेपेण निज कुलमभिदध्यात् स्वं च कर्तृतया ॥

18.Srn.Pr.(Y).Vol.II.pp.427-428: कन्यापहार सद्वारसमाग्मा ऽद्यु देयभूषित यस्याम् । नायकचरित यूत नायक एवास्य यानुचर: ॥ वक्ता परवक्त्री स्वेच्छासा संस्कृतेन गद्येन । आख्यायिकेति कथिता माधविकाहर्षचरितादि । याऽडनियतिगतिभाजा दिव्यादिव्यो- भयेति इत्वन्ती । कादम्बरीव लीलावतीव सा कथा कथिता ॥

19.SKB(RJ).II.18: पद्य गद्य च मिश्र च काव्यं यस्या गति: स्मृता ; and ibid. II.6: तत्र संस्कृतमित्यादि अरती जातिरिच्यते ।

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Amara, the lexicographer, hits very near the bull's eye when he remarks that while an 'Ākhyāyikā has historical plot, the 'Kathā' has one solely conceived by the poet.[20]

Thus inspite of searching efforts of the Sanskrit rhetoricians, the form of a 'Kathā' seems to have eluded them all ! Nevertheless their endeavours have brought to prominehce the following distinguishing points a Sanskrit prose 'Kathā':

(i) A brief autobiographical account of the poet after the salutations to gods and preceptors;

(ii) a main plot as well as a by-plot;

(iii) lack of division into chapters;

(iv) narration by somebody other than the hero;

(v) lack of catchwords;

(vi) lack of any rules about the language;

(vii) the plot can be divine or human or an admixture of both.

It is rather a pity that, inspite of such a commendable effort of the Sanskrit rhetoricians to catch at the distinguishing traits of this form of the Sanskrit novel, Dr. Keith has conveniently prefered to line up

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20. AK.I.vi.5 c: आख्यायिको पूर्ववृत्तार्थे ---- । ;and ibid. 6 a: प्रबन्धकल्पना कथा ---- ।

with Daṇḍin and remark that "the distinction between

Ākhyāyikā and Kathā .... is presented to us in a puzzling

confusion in the writers on poetics, explaining and

justifying in large measure the refusal of Daṇḍin in

his Kāvyādarśa to have anything to do with the distinction"[21]

It is thus clear that the Sanskrit rhetoricians

constantly modified their definitions in the light of

more and more specimens of Sanskrit novel to incorpo-

rate its later developments. Prof. Peterson opined that

the characteristics of a 'Kathā' as described by Bhāmaha

were wholly inapplicable to the Kādambarī but they

exactly fitted with the Yaśastilakacampū, and in the

opinion of Dr. Krishnamachariar, Daṇḍin, an admirer of

Bāna repudiated the distinctions and probably offered

an apology for Bāna's indifference to the accepted

canons of classification. Rudraṭa submitted himself to

things as they were and adapted his definition to suit

the Harṣacarita as an 'Ākhyāyikā'and the Kādambarī as a

'Kathā'.[22]

Dr. De has rightly remarked that "the whole con-

troversy shows that the two kinds of prose narrative

were differentiated at least in one important characteri-

stic. Apart from merely formal requirements, the Ākhyāyikā

21.CSL.p.72.
22.HCSL.p.439.

was conceived, more or less, as a serious composition

dealing generally with facts of experience and having

an autobiographical, traditional or semi-historical

interest; while the Kathā was essentially a fictitious

narrative which may sometimes (as Dandin contends) be

recounted in the first person, but whose chief interest

resides in invention. These older types appear to have

been modified in course of time; and the modification

was chiefly on the lines of the model popularised by

Bāṇa in his two prose Kāvyas."[23]

Shri Krishna Chaitanya lays his finger in the

proper place when he notices that "the novels ... reject

racy colloquial prose and take over completely the

Kāvya idiom. They may draw freely upon the narrative and

material of the folk-lore, rehandle some of its natural

and supernatural incidents and motifs and adopt its

emboxing arrangements of tales. But the form and diction

are taken over from the metrical Kāvya.... It pays

conscious attention to rhythm and musical cadence and

embellishes itself with a heavy overlay of ornaments

like any ornate Kāvya."[24]

Prof. V.S.Agravāla[25] has tried to discover the

23.HSL(D).Vol.I.pp.203-204.
24.NHSL.p.376..
25.KESA.Preface p.4.

frame of the Sanskrit prose romance (kathā) with refer-
ence to Indian architecture at the time when the authors
of the Sanskrit prose romances flourished. In his opinion
this form has developed as a literary ꜰꜱꜱꜱꜱ parallel
of the contemporary building construction, especially
the royal palaces. There is a grain of truth in this
in that the artistic trends of a particular time in-
fluence all the types of art, be it literature, scul-
pture, architecture, painting, ornamentations and etc..
We can, for example, see in our own times that the
impact of modern trends like realism, surrealism, exi-
stentialism, materialism etc. have been having a profo-
und influence on our modern literature, sculpture,
architecture and paining as well as fashions in personal
attire and ornamentations.

This brings us to the consideration of the vital
relation of the form to the content.[26] The form of a
thing is made up of a proper arrangement of the parts;
it is the form which makes a thing a unity or a whole.
But true unity comes from ꜰꜱꜱ an inner vital principle
which makes the parts co-operate with one another and
merge themselves in the whole. Rhythm and harmony, which

26.cf. TTI.p.217.

are vital to poetry, are formal qualities and depend on
the relations of parts of a work to one another and of
the parts to the whole. In purely formal aspects poetry
is allied to music.[27] The true content of a work of art
consists of the artist's feelings and ideas, his emoti-
onal and intellectual reactions to life, and these regu-
late the activities of the formative imagination which
breathes life into them.[28] Form is directed by the content
which it endows with life. The artist finds his idea
embodied in the story which thus becomes a part of the
form of his work, and he interprets, or recreates, the
theme in his own fashion.[29] Art is built on the artist's
experiences, the emotions or ideas to which his shaping
imagination gives a living form. The experiences and
emotions and ideas are the content of a work of art and
the emergent shape is the form. The two together make a
work of art what it is. Content and form are sometimes
said to be as indissoluble as the body and the mind.
Even then it is possible and useful to estimate their
contributions separately and also their reactions on
each other. The artistic imagination has its own laws
of unity, harmony and vitality, and although it is tied

27.TTI. p.220.
28.ibid.p.221.
29.ibid.p.225.

to a content, it also transfers the latter, which has
no value in art independent of such transformation.[30]
From the purely structural point point of view, the
principal characteristic of form is unity in variety,
that quality which finds order in a chaos chaos of
details. Every individual work of art creates its own
individual form, and the really important question is
not whether it obeys the prescribed rules of any cate-
gory but whether the form is adequate and vital.[31]Yet
a reference to known categories, pseudo-aesthetic though
they may be, will help us to realize the peculiarities of
the an individual work of art. What matters in art is
the total impression in which form and content, fused
into a unity, are equally important. Great art is great
not only in its ideas but also in its form.

This brings us to the next question here as to
why the poet chooses a particular medium and form for
the expression of his poetic muse. J. Middleton Murry[32]
thinks that "whether the expression of the comprehensive
and self-consistent mode of experience is achieved in
the form of prose or verse will depend upon circumstances
which are in the main accidental", and that "the fashion

30.TTI.p.228.
31.ibid.p.233.
32.ibid Prob. Sty. p.46 ff.

of the age is perhaps the most important factor .... .
At a certain level of general culture, with certain
combinations of economie and social conditions ......
certain artistic and literary forms impose themselves.
These forms the writer is almost compelled to accept,
either because he relies on his writing for his living,
or beaause he feels instinctively that he must embrace
the means necessary to reaching the largest possible
audience. When the fates are peculiarly kind, the writer
will find himself naturally attracted to the predominant
form of the age ..... . For if the writer cannot accept
the form that is vital in his own time, he is confronted
by the Herculean task of making a form vital by imposing
it upon the contemporary taste." This, though meant for
English novel, nonetheless applies, to some extent, to
the Sanskrit2prose-romance as well. The forms of litera-
ture change, but not the form of creative literary genius.

But it must be remembered that the type of fiction
that has developed in Europe during the last few centu-
ries, is essentially meant to be read rather than liste-
ned to. This essential difference makes all the differe-
nce in the norms of the form and its appreciation. In
the case of the European novel " there is nothing more

dangerous to the formation of a prose style than the
endeavour to make it poetic. The habit of plastering
a plain exposition or a simple narration with empty
poetical beauties is very easy to acquire and very hard
to unlearn.... ."[33] The matter is quite different in the
case of the Sanskrit fiction which is definitely meant
to be listened to, rather than to be read in an easy
chair. It is for this reason that it is classed as a
'Sravya-kāvya'. The peculiar social and cultural situa-
tion contributed towards the development of this form of
Sanskrit Kāvya. The paucity of the Mss. amd the special
makad method and style of close writing in the Mss. pre-
cluded anybody but only a few very patient, eager and
learned scholars to decipher a Ms.. And that is why all
the types of Sravya-kāvyas ranging from the epic to the
Subhāsitas were supposed to be loudly recited in the
packed royal assemblies or in an assemblage of laity in
a village temple or an open public place in the case of
the epic-histories and the Purāṇas. The Sanskrit word
'pāṭha' derived from the root 'paṭh' primarily means
'to recite'[34] and not merely 'to read'. Not only that, these
recitations of the 'kāvya' or the Itihāsas and the Purā-
ṇas were often interspersed with occasional comments or

33.Prob. Sty.p.67.
34.Dhā.P. p.8: पठ् व्यक्तायां वाचि ।

explanatory digressions. There are ample proofs to testify to this state of affairs. Thus:

(i) The tradition about Guṇāḍhya's Bṛhatkathā as preserved in the Kathāsaritsāgara clearly records that it was listened to stealthily by a 'gaṇa' named Puṣpadanta when it was being related by Lord Śiva to Pārvatī. Puṣpadanta in his turn recited it to his wife Jayā.[35] Later on Kātyāyana passed these stories on to Kāṇabhūti[36] who, again, told them to Guṇāḍhya.[37] The latter in his turn is said to have read them aloud to his two disciples and the assembled flocks of birds and beasts[38] that listened to him with eyes full of tears.[39]

(ii) The Jain authors, like Jinasena in his Mahāpurāṇa and Haribhadrasūri in his Samarāiccakahā, have elaborately given a list of the requisite qualities of a ggood audience, of course from their point of view.[40] Not only that, the former has also elaborated on the

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35.KSS.I.i.51-52: प्रविष्टः श्रुत्वान् सर्वं वर्ण्यमानं पिनाकिना विद्याधराणां सप्तानामपूर्वं परिलाङ्घितम् ॥५१॥ श्रुत्वार्थं गत्वा भार्याय जयायै श्रोऽप्यवर्णयत् ।

36.ibid.I.ii.26: ---गुन्शिलदर्शानि सप्त सप्त महाकथाः। कात्यायनेन कथिताः काण भूतिस्ततोऽब्रवीत् ॥

37.ibid.I.viii.1: एवं गुणाख्यवनासा सार्थ सप्तकथानयी । स्व-आज्ञया कथा दिव्या कथिता काणभूतिना ॥

38.ibid.I.viii.19: तत्रासौ पञ्चमैकैकं शिष्याभ्यां साङ्कुविहितः । वान्यचिल्ल अ विशेष श्रावयन् मृगपक्षिणः ॥६॥

39.ibid.I.viii.20 ff.: तस्मिश्च तां कथां दिव्यां मंडलापि दह्यापि परित्यक्त तृणाहारः श्रुणवन्तः साङ्कुलोचना. ॥ etc.

40.MPR.I.140-142: श्रोतारः सम्भवात्मा स्वुरुत्तमोन्नतम्मध्यमाः । श्रोतारः रत्नकरारत्न परीक्षाधीरकाः मातः ॥१४२॥ ;also SMIK.p.3 ff.: ए्याणं च कहाणं तिविहा सोयारो हवन्ति etc.

qualifications essential for a good narrator of such a
'Katha'.[41] And it should be noted particularly that they
call their works a 'Kathā' and, of course, it cannot be
other than a 'Dharma-kathā'.

(iii) There are ample references to the fact
that the TM was thus recited by the poet himself in the
royal scholarly assembly of Bhoja. Both the PRC and the
PC record this important fact.[42]

(iv) The Upamiti-bhavaprapañcā-kathā, an allegorical
Sanskrit religious prose-romance by Siddharsi, is addre-
ssed to "audience" rather than to the "readers".[43]

It is only with reference to this nature of its
being a 'Śravya-kāvya' that the nature of its form and
its development can be properly grasped. This circumsta-
nce was responsible for shaping the Sanskrit poetry as
it has evolved through its various phases. The division
of Sanskrit Kāvya into Acts, Cantos and etc. were nece-
ssiated by way of suitable units for recitation, the
change in the metre at the end was meant to mark the end
of that unit and to serve as a happy change. As regards

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41.MPR.I.126-136.
42.PRC.17.203: तस्यां व्याख्यायमानायां --- etc.; also PC(SJGM).
   p.41: प्रेमादर्शवतिमानीय पण्डितेज व्याख्यायमानायां तिलकमञ्जरी-
   कथां वाचयन् ---- etc.
43.UBPK.p.6: वालानादपि सद्बोधकारिणी कर्णवेशला ।

the prose-romances, the Ākhyāyikā, being partly auto-
biographical and partly of the nature of a chronicle
and hence without any complexity of the plot, necessa-
rily required divisions into units for recitation, and
the poet provided for them at the end of a particular
topic of the narrative. The Sanskrit fiction — Kathā —,
on the other hand, was a complex affair and the plot
was laid in such a way as to sustain the suspense of the
audience by unexpected turns of events in the narrative,
which did not necessiate such formal divisions, though
in actual practice the poet or the reciter must be reci-
ting aloud only a portion of it in a day. And there was
no harm in putting these units up as respites (ucchvāsas)!
But the fashion of the day compelled them to keep the
units undecided and informal and left the reciters and
the audience to stop where and when they were tired or
continue when they were interested too much to halt
abruptly.

The peculiar form of Sanskrit fiction was thus
partly accidental, partly a matter of fashion and wholly
a logical consequence of its being a piece to be listened
to. We know nothing of the Cārumatī of Vararuci, nor of
the Śudraka-kathā of Kālidāsa's predecessors Rāmila and
Somila, nor of the prose composition of Bhaṭṭāra

Haricandra. But all these must have been extant in the
days of Dhanapāla. But it is clear from the Vāsavadattā
of Subandhu that " the emphasis on .... form at the cost
of matter was a conspicuous characteristic of Sanskrit
literature of the Gupta and the post-Gupta age".[44] As
has been rightly pointed out by Dr.J.M.Shukla, a Sanskrit
poet always composed with one eye on the king or his ṃ
patron and the other on the elite, and that, while the
patron made the poet free from economic worries, the
real judge of the poet was the scholar, the master in
different arts and sciences, and he had to be pleased.[45]
Bāṇa's Kādambarī and Harṣacarita left a deep impression
on the mind of Dhanapāla both by their unfathomable
jungle of compounds and the complexity of the narrative
as well as the variety of the motifs. But the general
audience of his day was not so well-equipped in scholar-
ship as to patiently enjoy such a prose abounding in too
many long-drawn compounds and too much paronomasia.[46] Nor
was the audience satisfied with the Campū form which
bored the people by its abundance of verses which

44.VK(S).Intro.p.29.
45.ibid.
46.TM(N).Intro.vss.15-16: अखण्ड दण्डकारण्य भाजः प्रलुखवर्णकात् ।
व्याख्यादिव भ्रमाद्यातो अद्यात् व्यावर्तते जनः ॥ १५ ॥ वर्णवृत्ति दर्शनादि
श्लिष्टान्तनमनो हराम् । नातिश्लेष घना स्वाद्या कृतिलिपिरिवाञ्जुले ॥१६॥

unnecessarily hindered the progress of the narrative.[47]

Prose was,thus, the fashion of the day right from the i

days of Bhāmaha.[48] In Subandhu's days paronomasia ruled

the roast. Bāṇa emphasized on the sprightly and musical

gaity of the language coupled with incessant denseness

of double-meaning compounds. The technique of emboxing

tales within tales, developed very early since Guṇāḍhya's

Bṛhatkathā as a means of suspense and cleverness of

presentation, was, of course, adopted with due modifica-

tions to bring the narrative back to the point where it

started. But Bah Bāṇa's versification was not regarded

equally powerful as his prose by Bhoja.[49] Dhanapāla, there-

fore, aimed at striking a balance between the fashion of

times and the demands of his days for exhibiting one's

scholarship by trying one's hand at the difficult task

of composing a Sanskrit prose fiction. The form was ready

in its highly developed stage in the Kādambarī of Bāṇa.

He had simply to adept the framework to his story with

necessary modifications, such as : (1) beginning the

narrative at a point where Bāna introduces King Tārāpiḍa,

47.TM(N).Intro.vs.17 cd: अहूति पद्यप्रसुर चम्पूरपि कथारसम् ॥
48.KVL(B).I.iii.21 ff.: अत्र कार्वाना निकर्ष यदन्ति ।
49.SKB(RJ).Intro.p.4: प्रादुर्गद्यविधौ वाणः पद्यबन्धे न तादृशः ॥
    (It is strange that the reading in the text proper at
    II.20 is o पद्यबन्धेऽपि ● etc.)

since the story of the TM.dealt with only two births
rather than the three as in Kādambarī; (2) increasing
the proportion of the verses with a view to provide a
relieving feature to the audience tired of incessant
prose, while affording himself an opportunity to show
off in better colours in comparision to Bāṇa; and
(3) modelling his structure on the pattern of a Jain
temple rather than that of a royal palace.

The TM opens with the description of the city of
Ayodhyā and ends with the incident of the coronation of
Prince Harivāhana as the heir-apparent at the hands of
King Meghavāhana. To get a clear picture of the form in
the TM, it will be interesting to analyse here the stru-
cture of the narrative.

I (a):- The introductory prelude, so to say, the
Kathamukha, comprises the descriptions of the city of
Ayodhyā, of King Meghavāhana, his queen Madirāvatī, the
love-spotts of the king, his lack of progeny, his meeting
with the Vidyādhara Muni, worship of goddess Śrī, meeting
with Vaimānika Jvalanaprabha, the incident of the Vetāla,
the dialogue of the king with the goddess Śrī, the birth
of Prince Harivāhana, his childhood and education.

This part[50] serves as the necessary introductory

backgrouhd, on the same lines as does the Kathāmukha

portion of Bāṇa's Kādambarī, with the difference that

Dhanapāla commences his narrative at a point where Bāṇa

starts his description of Ujjayinī. As the Kādambarī

deals with three births of the heroes (Puṇḍarīka –

Vaiśampāyana – the parrot ; the Moon – Candrāpīḍa –

King Śudraka),the Kathāmukha portion lays the founda-

tion of the story on the present and naturally intro-

duces the characters, in their third and final birth,

in the forms of King Śudraka and the parrot. Dhanapāla

treats of only two births of his heroes (Jvalanaprabha

– Harivāhana ; Sumāli – Samaraketu) and therefore he

does has no use for the Kathāmukha part of the structure

of Bāṇa's Kādambarī. Even then it is interesting that

he has picked up the useful incidents of the parrot

and Jabāli to transform them so as to suit his own story.[51]

I (b):- This part[51] begins with the description of

the seize of Kāñcī and the night attack and ends with

the incident of a love-letter found by Mañjīraka and

consequent miserable condition of Samaraketu. It consists

of the descriptions of the seize of Kāñcī by Vajrāyudha,

the supernatural power of the Bālāruṇa ring, Samaraketu's

50.TM(N).pp.7-80.
51.ibid.pp.80-114.

friendship with Harivāhana, the appreciation of the
love-letter and the consequent misery of Samaraketu.

This portion brings about the turning point by
uniting the hero of the principal narratixe with that
of the secondary one.

Upto this point it **is** is the poet Dhanapāla, the
author himself, who narrates the story which runs along
a straight line, though the main narrative gets inter-
twined with the sub-narrative. In the Kādambarī, how-
ever, the poet hands over the narrator's role to Jābāli
very quickly.

II (a) :- This portion[52] comprises the descriptions
of a brief family history of Samaraketu, the march of
the army through thick forests, pitching of camps,early
morning, the sailor youth and his love affair with Pri-
yadarśanā, the naval expedition, the divine music, the
outing in a boat in search of the source of the music,
a group of the Vidyādhara's, a divine temple on an
island,and a young girl.
,for a while,
The role of the narrator here passes/on to Sama-
raketu, the hero of the sub-narrative.

II (b) :- This part[53] consists of the description
of Gandharvaka, a brief account of Tilakamañjarī's

52.TM(N).pp.114-161.
53.ibid.pp.164-241.

childhood, descriptions of the residence of Harivāhana, his love-sick condition, the rainy season, the sight-seeing tour of Harivāhana and his attitude towards hunting, a mad elephant, taming of it by Harivāhana's music, the pursuit of the elephant by the soldiers and the flight of the elephant, forests, the Adrṣṭapāra lake, the Vidyādhara garden, a thicket of Kalpataru trees, the Sudarśana temple, the image of Lord Ṛsabha, a hermitage, a bower of plaintains, Harivāhana, the forests on the slopes of Ekaśṛnga and the Vaitāḍhya mountains.

Here again the author peeps in and takes over the thread in his ą own hands in order to bring the narra-tive upto-date in line with the parallel love-affair of Harivāhana, the hero of the main narrative, with Tila-kamañjarī, the heroine. The narrative proceeds again along a straight line till the meeting of Harivāhana with Samaraketu, who followed the former to the Vidyā-dhara region of Mount Ekaśṛṅga along the Vaitāḍhya range of mountains.

III (a) :- Now begins the process of emboxing the story within a story in order to cover the incidents that took place after the elephant kidnapped Harivāhana and before the arrival of Samaraketu to the Ekaśṛṅga

region where he meets Harivāhana again.

Here, again, the poet gives over the charge of the narrator to Harivāhana, who, like Bāna's Jābāli, keeps it to himself till the mystery of their births is resolved.

In this part[54] the structure is somewhat complex. Harivāhana's narrative includes the narration of the ascetic girl Malayasundarī[55] which covers almost half of the narrative length of Harivāhana's account, while the remaining account emboxes the narration by Gandharvaka,[56] covering the incidents following his departure after showing to Harivāhana the portrait of Tilakamañjarī and his meeting him again on Mount Ekaśṛnga.

III(b)ʲThe narrative of Gandharvaka, as reported by Harivāhana, in its turn, emboxes within it another brief narration[57] by the Maharṣi gathering the threads of the story and filling the gaps of identifications held back so far and, thus, hastening the story to its conclusion.

IV :- During this portion,[58] again, the poet steps in to take over the reins of the narration to sum up the story which, again, runs a stratght smooth course

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54.TM(N).pp.241-420.
55.ibid.pp.259-345.
56.ibid.pp.377-419.
57.ibid.pp.406-414.
58.ibid.pp.414-428.

course so that the heroes and the heroines of the main
plot and the sub-plot are both happily united for ever.
Narratime in this part runs at high speed and the poet
dashes forth to the finis gathering all the stray threads
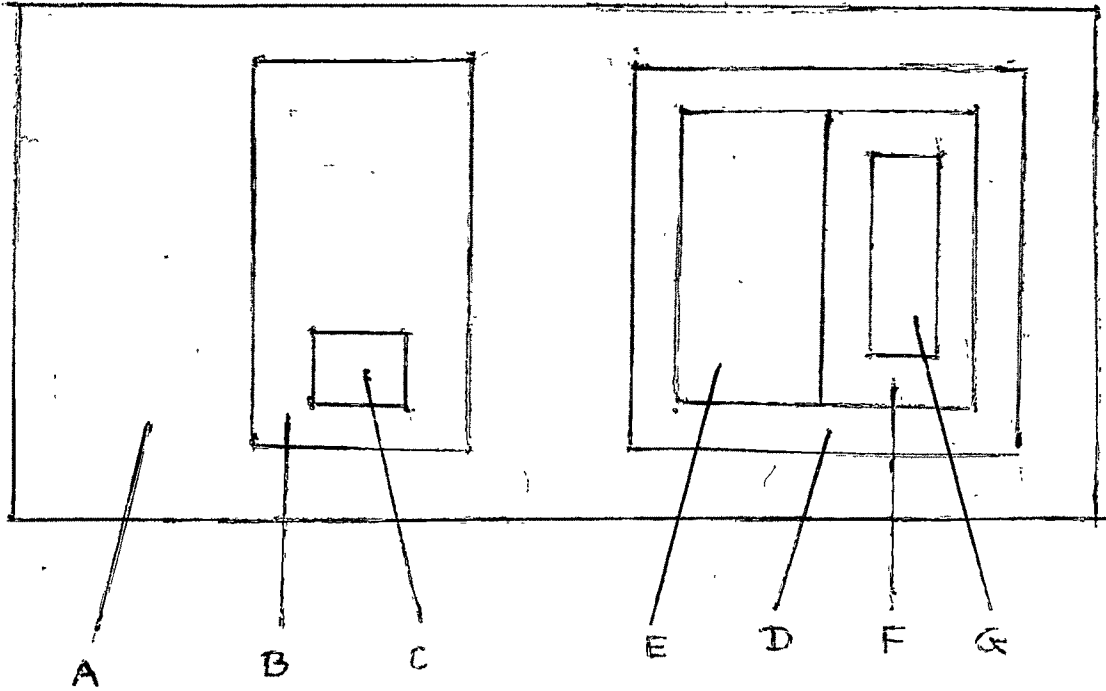of his story.

The structure of this novel, the TM, thus resem-
bles, in part, that of Bāṇa's Kādambarī. But the latter
work achieves the emboxing completely in that the account
of the love of Candrāpīda and Kādambarī on the one hand,
and that of Puṇḍarīka and Mahāsvetā on the other hand,
is emboxed within the account of Jābāli, which in its
turn is emboxed completely within the account of the
parrot. While Bāṇa hands over his charge of narrator to
the parrot and does not peep in except towards the end
of the story, Dhanapāla does not leave his narrative to
itself and often peeps in to fill up the gaps.

The structural pattern of the TM may be illustrated
by means of a diadram as shown on the next page (271).

If ᴮᴱᴱ the structure of Bāṇa's Kādambarī, as Dr.
Vāsudeva Śaraṇa Agravāla opines,[59] resmbles the archite-
cture of a royal palace of his times, the structure of
Dhanapāla's TM may be likened to the architecture of a
Jain temple with all its encompassing fencing wall and

59.KESA.Intro.p.4 ff.

The structural diagram of the TM

(Referred to on)
(p.270.   )

A   B   C   E   D   F   G

Symbols :- A: Dhanapāla's account. B: Samaraketu's

account. C:Tāraka's account. D: Harivāha-

na's narration. E: Malayasundarī's account.

Ex F:Gandharvaka's Narration. G: Maharṣi's

narration.

containing within it at first the outer dome passing
under which one comes across temples within the temple in
the middle of which is set the central image of the Lord.
The open space before one reaches the domed porch, and
represented in the story by the introductory part as
narrated by the poet, covers almost one-fourth of the
whole length of the story. Then comes the account of
Samaraketu who is the hero of the sub-plot. This is a
sort of the outer temple — the domed porch within which
is set 'on one of the sides the image of the guardian
Yakṣa, here the account of Tāraka. The main narrative
of Harivāhana, like the main part of the temple proper
is reached only after one treads almost half the gee
ground of the narrative. Then comes the account of
Malayasundarī which is the outer part under the main
inner dome. The account of Gandharvaka, a divine chara-
cter forming the inner part of the main temple, within
which is set the account of Maharṣi, who is far superior
to divine beings, and that represents the central image
proper in the temple and the central pith of the story
intimately connected with the life and happiness of
Tilakamañjarī, the heroine of the TM.

The poet certainly has in his mind the structure

of Bāṇass Kādambarī ; but in view of his religious

motive he has modified the structure to suit the theme

and his innate religious urge.

Now, as regards the formal content. The length of,

and the double-meaning appreciative references in, the

intrôductory verses owe their inspiration to the tradi-

tional precedence set by Subandhu, Bāṇa and Somadeva-

sūri all of whom Dhanapāla has naturally tried to sur-

pass. Almost the whole expanse of this Sanskrit novel

comprises a series of descriptions which get dense only

on the occasions of depicting the cities, the heroes

or the heroines, a deity, an idol, a night attack or

a military march through the rural area and forests.

The dialogues are few and far between. And the narrative,

though not divided into chapters in defernce to the rules

laid down by the rhetoricians, is intersprsed with some

signicant and many descriptive verses, about forty-nine

in number, over and above the fifty-three introductory

verses at the commencement of the work. Everywhere the

poet is anxious to give more prominence to the narrative

proper and sustain the interest as well as the suspence

in it. While avoiding the scholarly pitfalls of Bāṇa,

he strikes a middle path between the taste of his audi-
ence and the personal poetic-ambition-based necessity
exhibiting his poetic and scholarly equipment in con-
sonance with the demands of his times. As is pointed
out by Prof. Hazariprasad Dvivedi,[60] the age was one of
ᴇᴋᴋ alround luxury in India, when the audience was more
ᴇᴛᴋᴋᴩᴋᴋ equipped and hence highly sensitive ᴀ in poetic
appreciation. And the very nature of its being necessa-
rily an <u>audible</u> poetry — a Śravya-kāvya _ it was the
ear which was to be appealed to and through it latter
on the heart and head of the poetically receptive
audience. The sound appeal was bound to enjoy prece-
dence and prominence in these circumstances. The dialo-
gues, the poetic descriptions and the incidents in them-
selves appealed to the heart while the scholarly ima-
geries, the skill in antethesis and personifications,
the occasional pithy sayings, the artfully decorated
dense series of long compounds in a few lengthy gorge-
ous word-pictures, the artistic dexterity of setting
paronomasia in the verses and etc., catered to the
demands of the head.

The emphasis on the form or the content depended
on whether the audience demanded an appeal to the head

60.PBKV.pp.128-129.

or to the heart. It was, thus, the poet's endeavour to respond adequately to these factors that contribu- ted to the development of Sanskrit prose-romance — novel — in the form known as the 'Kathā', a fine specimen of which we have in the TM.

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