

S Y N O P S I S

The present work is a critical study of Soddhala's Udayasundarikathā. It reviews the work from different points of view and includes the literary appreciation of the work. The Thesis is divided in three parts.

P A R T I

THE AUTHOR AND THE TEXT

The first part contains four chepters dealing with the author, the text and the literary form of the work.

CHAPTER I

LIFE AND DATE OF THE AUTHOR

It gives information regarding his ancestors, his childhood and education. It also includes information about Soddhala's patrons, the royal brothers Chittarāja, Nāgarjuna and Mummunirāja. Vatsarāja who also patronised him, is specially mentioned as the greatest of the family of the Lata kings and a friend of the three above-mentioned Konkana kings. This chapter also discusses the problem of the date of Soddhala. It is established that Soddhala must have flourished in the eleventh century of the christian era and his work was written between 1026 A. D. to 1050 A. D.

CHAPTER II

SUMMARY OF THE TEXT

Udayasundarikathā is a Campū in eight Uchhvāsa. It is named after the heroine, the Nāga princess Udayasundari. The hero of the story is Malayavāhana, a king of Pratisthāna. The union of the hero and the heroine ^{forms} the theme of the story.

Uchhvāsa 1 : It is named as Kavivamsanivedana in its colophon. In this, the poet gives information about his family, patrons and the circumstances that led to the composition of his work. d/

Uchhvāsa 2 : It is named Suklabha, the attainment of the parrot. The poet tells us two tales - one through the speech of Vasantasila who obtained the parrot, and the other through that of the parrot himself.

Uchhvāsa 3 : It is named Citrasamdarsana. King Malayavāhana sees the picture - canvass consisting of the pictures of himself and Udayasundari. The canvass was obtained when the parrot was transformed into a youngman.

Uchhvāsa 4 : It is named Kumarakesarisamāgama. The meeting of Kumarakesari with Malayavāhana. It consists of the transformation of Kumarakesari into a parrot by the curse of a female ascetic.

Ucchvāsa 5 : It is named Tāpasiraksana, that is the protection of a female ascetic by king Malayavahana. It consists of the tale of Mayabala, a demon of Lanka and it discloses the throwing of Kumārakesari into the ocean and also the demon's hankering after the ascetic maiden, whom the king protects from his fierce hands.

Ucchvāsa 6 : It is named Tārāvalidarsana, the appearance of Tārāvali. It consists of the Tāpasi's tale in which she describes the trick employed by her to deceive Mayabala, her friendship with Udayasundari, the disappearance of the latter and the search for the same.

Ucchvāsa 7 : It is named Ubhayamelaka, the union of the hero, Malayavahana and the heroine Udayasundari in the forest. It consists of the disappearance of Tārāvali, her transformation into a mare by the waters of a reservoir and a change into the original form by the touch of a gem.

Ucchvāsa 8 : It is named Sarvananda, i.e. the joy for all. At the arrival of the king and the queen in the city, the whole city was in joy. It consists of the monkey's tale, which narrates how the monkey was cursed to guard the heroine and how later on the curse was removed by the stroke of the palm of Malayavahana.

CHAPTER III

DEVELOPMENT OF THE PLOT AND THE SOURCES OF THE STORY

It shows the significance of different episodes in the development of the plot. The story contains one main tale and six subordinate tales dependent on it. These six subordinate tales are so skilfully intervoven by the poet that they make up the main tale which concerns the Nāyaka Malayavahana and the Nāyika Udayasundari. It also consists of the significance of the device of Citrapata, the role of another pair of lovers Kumārakesari and Taravali, the curse and two elements of transformation such as the water of the lake and the gem. The last portion of the chapter is devoted to trace the sources of the work and shows how far and in what way the previous literature has influenced Soddhala. He was influenced by certain ideas from the works of previous writers, such as Bhāsa's Svapnavasavadatta, Kalidasa's Vikramorvasiya and Malavikāgnimitra, Bhavabhūti's Māltimādhava, Bāṇa's works and Harṣa's Ratnāvali etc.

CHAPTER IV

THE CAMPU IN SANSKRIT LITERATURE

The work is in the form of a Campu, the chapter discusses the word Campu and its definition, and its origin and develop-

ment. The latter part of the chapter deals with the literary form of the work and discusses how far Udayasundarikathā follows the tradition laid down by the previous Campu writers; and Soddhala's personal contribution to the development of this form.

P A R T I I

C U L T U R A L A N D T H E L I T E R A R Y D A T A

The second part consists of four chapters namely, beginning from the fifth to the eighth.

CHAPTER V

H I S T O R I C A L , P O L I T I C A L A N D G E O G R A P H I C A L D A T A

The historical and Political data give the information regarding Dharmapāla and Śilāditya and also the family tree of Valabhi dynasty. The geographical data deal with the geographical references of the seven continents, the seven oceans, a number of mountains in Jambūdwīpa, such as Mandara, Gandhamādana, Vipulā, Supārśva, Nisadha, Hemakūta, Himādri, Śrīngwan, Svetācala, Nīlagiri and Sumeru, Kulaparvatas viz., Vindhya, Pāriyātra, Suktiman, Rkṣa, Mahendra, Sahya, Malaya and Kanyācala, four big forests of Jambūdvīpa, four rivers of India, viz., Godāvarī, Tapī, Narmadā and Yamunā, Countries

and cities, such as Kuntala, Pratisthāna, Sthānaka, Lāta, Saurāstra, Valabhi, Mathurā, Surpāraka, Lankā etc.

CHAPTER VI

RELIGIOUS AND SOCIAL DATA

It deals with the pantheon of the Vedic and Puranic gods and goddesses and the mythical beings, such as Indra, Varuna, Yama, Brahmā, Visnu and his incarnations, Siva, Śaśi, Umā, Kali, Nāgas, Vidyādhara, Kinnaras, Siddhas, Madana, Rati etc., the references to the churning of ocean and Somānātha and Hātkeśvara are also noted. The latter part of this chapter deals with the social data which consist of various quarrels in the society, gambling, appointment of ministers and the other miscellaneous features of society.

CHAPTER VII

KAYASTHAS AND THEIR CONTRIBUTION TO INDIAN LITERATURE

It gives the detailed history of Kayasthas tracing the vicissitudes of their social status in the different regions of India. It deals with the contribution of the Kayasthas to Indian literature. The chapter discusses the origin of Kayasthas, references to the Kayasthas in the Sanskrit literature, Hindi Kayastha poets, derogatory verses

about Kayastha and the Kāyasthas in inscriptions.

CHAPTER VIII

THE LITERARY REFERENCES IN THE TEXT AND THE VIEWS OF SODDHALA

This chapter takes into account the literary references especially in Kaviprasastis in the text and an attempt has been made to make a comparative study of the data with references available from other works in Sanskrit. It deals with soddhala's references about Sabhāpatīs; Vikrama, Hala, Harsa, king Haravarsa yuvarāja, Bhoja and Muñja and the poets Vālmiki, Vyāsa, Guṇādhyā, Kālidāsa, Bhāsa, Abhinanda, Yayāvara, Kumāradaśa, Viśakhadeva and Maurāja.

The latter part of the chapter brings together all references which reflect the literary views of Soddhala. An attempt has been made to put these views in the right perspective by composing them with those of the Sanskrit writers on poetries.

PART III

LITERARY ESTIMATE

The third part consists of two chapters namely, the ninth and the tenth, and its subject is the literary estimate.

CHAPTER IX

LITERARY APPRECIATION OF THE TEXT

It deals with the literary appreciation of the text. It contains the detailed discussion on the literary style of Soddhala and his novel method. It studies his syntax, Vocabulary, Synonyms, group of words, uncommon words, onomatopoeic words, numerals, figures of speech, metrical concept, his ability of delineating different sentiments and feelings and his power of description in prose and verse. This chapter also notes Soddhala's proficiency in different Sastras and Mythology.

CHAPTER X

CONCLUSION

It gives an estimate of Soddhala as a poet. It also takes the survey of Udayasundarikathā from different points of view and summarises in nutshell the results available from the study of Udayasundarikathā. It consists of the contribution of Soddhala to the literary form Campu, Soddhala's style analysis, estimate of Soddhala as a story-teller and a poet, the defects of Soddhala with regard to plot construction, delineation of sentiments, characterisation and the style. It also discusses the implications of the historical,

geographical and religious data found in the work.

A P P E N D I C E S

Five appendices have been subjoined to these studies.
They are as under :-

APPENDIX I

THE VERSES CONNECTED WITH LITERARY REFERENCES

- It consists of (A) The verses in the beginning of the text,
PP. 1 - 3, and their translation.
(B) The verses of Kaviprasasti, PP. 153 - 155,
and their translation.

APPENDIX II

INSCRIPTIONAL PASSAGES

(Frequently referred to in the thesis)

- It consists of (A) Indian Antiquary Vol. V, P. 276.
(B) Indian Antiquary Vol. IX, P. 33.
(C) Journal of the Bombay Branch Royal Asiatic
Society, Part XII, Pages 329 - 332.
(D) Indian Antiquary, Vol. XII, Page 196.

APPENDIX III

SODDHALA'S SUBHĀSITAS

APPENDIX IV

A FEW SUGGESTED EMENDATIONS IN THE PRINTED
TEXT OF UDAYASUNDARĪKATHA (G. O. S. XI P

APPENDIX V

CHART OF METRES AND FIGURES IN VERSES OF THE TEXT