

## CHAPTER III

DEVELOPMENT OF THE PLOT AND THE SOURCES OF THE STORY

## (A) DEVELOPMENT OF THE PLOT :

In the summary of the text, we have seen that there are various tales which are interwoven in such a way that they make up a complete story. The story contains one main tale and six subordinate tales dependent on it. These six subordinate tales are as under :-

- i The tale of Vasantsīla in Uchhvāsa II.
- ii The tale of a parrot in Uchhvāsa II.
- iii The tale of Kumārakesarī in Uchhvāsa IV.
- iv The tale of a demon in Uchhvāsa V.
- v The tale of a female ascetic in Uchhvāsa VI and
- vi The tale of a monkey in Uchhvāsa VIII.

These six subordinate tales are so skilfully interwoven by the poet that they make up the main tale which concerns the Nāyaka Malayavāhana and the Nāyikā Udayasundarī. The hero is the king of Pratisthāna<sup>a</sup> city on the Godāvārī; while the heroine is the daughter of Sikhandatilaka of the Pātāla region.

The link of the union of the hero and the heroine is

the other pair, viz. Kumārakesarī, the son of Kalindaketu of Mathurā and Tārāvalī, a daughter of Ratnamaulī. For that purpose it was necessary to bring Kumārakesarī in the very beginning.

Over Kathā begins with the second Uchhvāsa. A gardner finds a parrot with the epithet, Citrasikha. The latter explains his account to the king in the third Uchhvāsa in the same manner as the Suka did to Śudraka in the Kādambarī. Later on the parrot is converted into a young man of eighteen years by breaking his beak by dashing against a Dadima of Padmarāga. The young man offered a Citrapata containing the pictures of the king and an unknown lady. The lady's beauty is described to enhance the feeling of love for her. She is destined to be the beloved of the king. Sinhalaṅgada, the commander refers to this Citrapata to be the property of Pañcālasimha, the commander-in-chief of Malayavāhana, who lost it, while crossing the ocean. This reference to the Citrapata in the third Uchhvāsa is supplemented by the tale of a female ascetic at the hermitage of Viśvabhūti in the sixth Uchhvāsa. A pair of kinnaras Mayūraka and Mayūrika, coming from an interior island mountain of the ocean gives the canvass containing only the picture of Malayavāhana. At the very sight of that Citrapata Udayasundarī's feelings of love become stronger. By the side

of the picture of Malayavāhana, a picture of Udayasundarī painted by Viddhaviṇaya was joined by Tārāvalī. Sārāṅgikā, an umbrella-bearer held that complete Citrapata.

The tale of a young man mentions in the fourth Ucchvāsa, that Kumārakesari fell from an aerial car and came to the assemblage of maidens. A female umbrella-bearer brought an umbrella and the Citrapata there. While Kumārakesarī was engrossed in observing the Citrapata, an aged female ascetic abused him for breaking a pearl oyster, an object of worship and cursed him, "Be a parrot; this canvass will be the crest characterising a parrot." A young maiden requested her to pacify her anger and to remove the curse. Thereupon the female ascetic, bestowed on him human consciousness in the parrot's life and said, "This beak of yours will be broken at the royal court of Malayavāhana and you will obtain the original form of a human being." The same thing happens in the second Ucchvāsa and the parrot assumed the form of a male of eighteen. He mentions his own life account as the son of king Kalindaketu of Mathurā and his life as a gambler. In this way, we find that the Citrapata covers the contents of four Ucchvāsas, the second, the third, the fourth and the sixth.

It is clear, therefore, that the device of the Citrapata is a necessary element in the preparation of the

feeling of love of the hero and the heroine towards each other. Thus, while we go through the role of the Citrapata and that of Kumārakesarī, we find that there are inter-relations amongst the tale of the gardner in the second Uchhvāsa, the tale of Kumārakesarī in the fourth Uchhvāsa and the tale of the female ascetic in the sixth Uchhvāsa.

After discussing the role of Kumārakesarī, we come to the part played by Tārāvalī in the union of the hero and the heroine. We find the first appearance of Tārāvalī in the form of a female ascetic harassed by the demon Mayābala, a resident of Lankā. King Malayavāhana intervenes between the two and saves the female ascetic from the oppression of the demon. A fierce fight ensues between Malayavāhana and Mayābala. The latter was pleased to see the former's valour and told his own account to the king and promised help in future. In his tale in the fifth Uchhvāsa, the demon also described how he along with Kankālaka pursued Kumārakesarī and threw the latter in the ocean. Here is the clue to the fall of Kumārakesarī into the ocean and therefore the demon's tale is inter-related with that of Kumārakesarī. The former is introduced for the proper understanding of the latter. The same demon was recalled for the search of Udayasundarī in the seventh Uchhvāsa and to lead Udayasundarī, Malayavāhana and Tārāvalī to the

capital Pratisthāna from the mountain regions in the eighth Uchhvāsa.

The tale of the demon, while referring to the female ascetic creates curiosity as to why she was wandering in Lankā. In order to make it clear the poet has introduced the Tāpasī's tale. Here is the account of the life of Tārāvalī in the form of a female ascetic and that of Udayasundarī. Tārāvalī is the daughter of Ratnamauli, a minister of Sikhandatilaka, a sovereign of the nether region; while Udayasundarī is the daughter of Sikhandatilaka. At the loss of Udayasundarī, the dearest female friend of Tārāvalī, the latter assuming the garb of a female ascetic, while searching for the former arrived at Lankā. There Tārāvalī was pursued by Māyābala. In the meanwhile Malayavāhana intervened and saved her. The tale of demon and the tell of the Tāpasī are inter-related in furthering the main story of Udayasundarī and Malayavāhana.

We find the first meeting of Kumārakesarī and Tārāvalī at the hermitage of Visvabhūti in the presence of Malayavāhana in the seventh Uchhvāsa. Tārāvalī's disappearance and her transformation into the state of a mare by drinking the water of a lake is also mentioned there. When an uproar was raised by the monkey, Malayavāhana, who was riding the mare, followed him in the mountain. The mare changed her form,

When her hoofs touched a gem and there appeared Tārāvalī in front of Malayavāhana.

Then naturally the question arises about the nature and the origin of the gem. The author, therefore, has described the monkey's appearance and how the gem given by a sage to him in order to protect Udayasundarī, who was kidnapped by the same wild beast. The monkey describes his personal account and tells that he was Tarākiriṭa, a king of Kosataki, who was cursed by a sage for the misbehaviour of kidnapping a lady, who was sleeping in an interior island of the ocean. At the request of Tarākiriṭa for the removal of the curse, the sage told him, "When Malayavahana comes to you and strikes you, you will obtain your original form; till that time you should protect this lady". In this, the poet's intention is to unite the hero and the heroine. Both meet in the mountain ranges, at a very distant place from their residences. The gem is again used to save the life of Udayasundarī who is under the influence of swoon. The trio, Tārāvalī, the hero and the heroine meet there and the last two get married. Māyābala and Dambholi who were in search of Udayasundarī meet the trio at the lake and Māyābala leads them to the city Pratisthāna in an aerial car.

From the above discussion of the role of Tārāvalī in furthering the main story, it is clear that there are inter-relations of the tales which supplement one another in the development of the plot which culminates in the union of the hero and the heroine. The tale of the demon in the fifth Uchhvāsa is associated with the tale of Kumārakesarī in the fourth Uchhvāsa, the former is also inter-connected with the tale of the Tāpasi in the sixth Uchhvāsa and the tale of the Tāpasi is related with the monkey's tale in the seventh Uchhvāsa.

Thus the poet by introducing various secondary tales makes the story of Malayavahana and Udayasundari complete.

I have tried to show, while discussing about the role of Kumārakesarī in the previous pages that the citrapata plays an important part to bring the loving hearts of the hero and the heroine very near to each other. The poet has also made use of other three factors, viz. (i) the curse, (ii) the water of a lake and (iii) the gem. How these three are utilized by the author in furthering the plot and bringing about the actual union of lovers is shown below.

#### The Curse :

In mythical stories, we find the idea of a curse.

It is always associated with the negligence of a person concerned in the matter; but whenever there is a curse its removal is also stated by the same personality, who gives the curse. The curse always comes from a spiritually-minded sage, male or female. Here it is employed twice. Firstly, an aged Tāpasī cursed Kumārakesarī for breaking a Śukti, and secondly, a sage cursed Tārākiriṭa for his misconduct. The significance of the element of a curse is clearly seen in the story. The first curse forms the background for the meeting of Malayāvahana and Kumārakesarī at the royal court, while the second curse is meant for the union of the hero and the heroine already referred to before. Thus the element of curse is used for the change of form. In the first, Kumārakesarī is transformed into a parrot while in the second, Tārākiriṭa into a monkey.

In the same manner, for transformation the poet has introduced two more elements, viz. the water of a lake and the gem. By the contact of these two objects the forms are changed. The water of the lake had the magical charm by which Tārāvalī became a mare and it was necessary for the author, to transform her to the original state of a human being; so he utilized the gem. As soon as the hoofs of the mare touched the gem, she attained her original state. The same gem had the additional power of saving



the life of a person and <sup>also</sup> so it was useful in removing the swoon of Udayasundarī in the mountain ranges.

(B) THE SOURCES OF THE STORY :

As regards the sources of the story, I have tried my best to find out whether a similar story occurs in some source like Kathāsaritsāgara<sup>1</sup> and Brhatkathā-mañjarī<sup>2</sup> to trace whether the story was taken from Guṇādhyā's Brhatkathā; and I have also gone through Buddhist stories of Jatakamālā<sup>3</sup>, but inspite of a minute search, no similar story is found in this literature. It may, therefore, be inferred that the tale is invented by soddhala himself out of his own imagination, for which he deserves due credit. Even if we take the story in different parts the construction seems to be original. Soddhala, however, was influenced by certain ideas from the works of previous authors and they are pointed out below.

Influence of Bāṇa's works on Soddhala :

Bāṇa's Harsacarita begins with an autobiography,<sup>4</sup>

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1. Somadeva : Kathāsaritsāgara.
2. Ksemendra : Brhatkathāmañjarī.
3. Aryasūra : Jatakamālā.
4. Bāṇa : Harsacarita, I.

where Bana traces his descent from Dadhica and Sarasvati and from Dadhica's brother's son Vatsa. He names his immediate ancestors of some generations due to their piety and learning. He gives an account of his early life and his sojourn at the royal court of Sri Harsha. Understanding the importance of autobiography and treading in the foot-steps of Bana in this matter, Soddhala traces his descent from Kaladitya, an exalted ancestor of the Ksatriya race, born of an immediate follower of God Śiva.<sup>1</sup> His lineage in brief is this, " In the Valabha branch of the Kayastha caste, of which Kaladitya was the founder, he was born of Soora, who was the son of Sollapeya, who again was the son of Candrapati."<sup>2</sup> Soddhala was patronised by three royal brothers and was also invited and honoured by Vatsaraja at his court.

Bana, when he returned from the court of king Harsha and arrived at Brāhmanādhivāsa,<sup>3</sup> he was received by his relatives; similarly Soddhala when he returned after inscribing the eulogy of the poets on the wall, was received by several of his learned friends. Among his friends, he has

1. UK : P. 11.

2. UK : Introduction P. 1.

3. Bana : Harsacarita II P. 84.

mentioned, the great poet Gandanācārya, the author of Asoka-vatī, the poet Vijayasimhācārya, also mentioned by Nāgarjuna as Khadgācārya, Mahākīrti, the Digambara-preceptor and Indra, the author of Ratnamañjarī, the Campū Kathā.<sup>1</sup>

The influence of Harsacarita on Soddhala can also be seen in some more cases. In the beginning of Harsacarita Bāna praises God Śankara and Pārvatī and eulogises the poets among whom he mentions Vyāsa, Bhattāra Haricandra, Sātavāhana, Pravarasana, Bhāsa, Kālidāsa and others. Soddhala also praises God Śankara and Pārvatī in the beginning of his Udayasundarikathā and eulogises the patrons of learning and the great poets before him, amongst whom he mentions Śrīvikrama, Hala, Śrī Harsa, Vyāsa, Bāna, Abhinanda and others.

In Harsacarita,<sup>2</sup> it is stated that Sarasvatī was cursed in the assembly of Gods and great sages when she ridiculed Durvāsa for his wrong utterance of an incantation. The curse compelled her to come down to the earth in human form and there she was accompanied by Sāvitrī. In the Udayasundarikathā also, Bāna was cursed by a sage and had to come down to the earth in the form of Tilaka and there he was accompanied

1. UK : P. 155.

2. Bāna : Harsacarita, I.

by the sage Talaka who was cursed by Sarasvatī.

Bāna's Kādambarī is a long tale of complicated construction narrated by a parrot called Vaisampāyana to king Sūdraka of Vidiśā. It describes the loves of Candrāpida of Ujjayini and Kādambarī, the Gandharva princess, and interlaced with them the loves of Kādambarī's friend Mahāsvetā and Pundarīka. The poet Soddhala was highly influenced by Bāna. He borrows the idea of a parrot as the narrator of the story. Moreover the parrot of Kādambarī is a character of the story in his previous birth, so also is the parrot of Udayasundarikathā a character of the story in his previous birth. The parrot of Udayasundarikathā<sup>1</sup> is well-versed in scriptures just as that of Kādambarī,<sup>2</sup> and composed a verse in honour of the king. The parrots of both the stories were brought when the kings were seated in the audience hall. Both the parrots were said to be experiencing the fruits of their misdeeds in the form of a curse. The story of Kādambarī is narrated to the hero in his subsequent birth while in Udayasundarikathā the story is narrated by the parrot to the hero himself directly. Udayasundarikathā also mentions two pairs of lovers viz. Malayavāhana, a king of Pratisthāna

1. UK : P. 36.

2. Bāna : Kādambarī P. 7, verse 21.

and Udayasundarī, a Nāga princess; and Kumārakesarī, a prince of Mathurā and Udayasundarī's friend Tārāvalī. The story of Udayasundarikathā is also a story consisting of several tales which are inter-related. In the Kādambarī as the horse Indrāyudha, who was responsible for taking Candrapida out of the way to the Gāndharva land, was in his previous birth Kapiñjala, the friend of Pundarīka, an important character of the story; so also in the Udayasundarikathā the mare, who takes Malayavāhana astray in the jungle was Tārāvalī in her previous birth and was intimately connected with the story, being the heroine of the second pair of lovers. The two incidents bear another similarity also. Candrapida was attracted by a Kinnara pair when he followed to the Gandharva land.<sup>1</sup> In the Udayasundarikathā, the hero Malayavahana's attention was drawn by the harassment of a monkey, whom he follows and ultimately reaches the heroine.<sup>2</sup>

Moreover, the episodes of their transformation also bear a very close similarity. Transforming human beings into lower animals by means of a curse seems to have been taken by Soddhala from Bāṇa. The monkey, who was none else than Tārākiriṭa, a king of Kosātakī, was transformed to the state

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1. Bāṇa : Kādambarī, P. 239.

2. UK : P. 127.

by the curse of a sage.<sup>1</sup> The utterance of the curse also shows how it may be counteracted. In this respect also the influence of Bāṇa is clear.

It is thus clear that Soddhala was greatly influenced by the works of Bāṇa in the construction of the plot of the Udayasundarikathā. The fact that Soddhala brings in Bāṇa in the form of Tilaka to praise his composition corroborates the conclusion. There are other stray similarities as shown below.

#### Influence of Vikramorvaśīya :

As in the Vikramorvaśīya of Kālidāsa Urvaśī was transformed into a creeper and was retransformed by the touch of Sangamanīya-mani,<sup>2</sup> in the same way in the Udayasundarikathā the mare was retransformed as Tarāvalī by the touch of a gem named Kiranakosa found in the forest region.

#### The Influence of Mālavikāgnimitra :

In the Mālavikāgnimitra,<sup>3</sup> the hero Agnimitra falls in love with Mālavikā by seeing her in a picture. Thus the influence of Mālavikāgnimitra is seen in the episode of the

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1. UK : PP. 139, 142.

2. Kālidāsa : Vikramorvaśīya, IV - 36.

3. Kālidāsa : Mālavikāgnimitra, IV

hero Malayavāhana falling in love with Udayasundarī after seeing her in a picture.

#### The Influence of Raghuvamśa :

In the Raghuvamśa,<sup>1</sup> Kālidāsa has described the hunting and the terrific conditions of animals in the forest. Thus the influence of Raghuvamśa can be seen in the description of hunting in the third Ucchvāsa of the Udayasundarikathā.

#### The Influence of Mālatīmādhava :

Bhavabhūti has described the cemetery in his Drama Mālatīmādhava<sup>2</sup> and thus the influence of this drama is seen in the description of the cemetery given by Tārāvalī.<sup>3</sup>

#### The Influence of Svapnavāsavadattā :

In the Svapnavāsavadattā of Bhāsa, Vāsavadattā who moves under the garb of Avantikā is recognised as the princess of Ujjayinī through a picture board in which she is printed with her husband Udayana.<sup>4</sup> In the Udayasundarikathā we get a similar situation. Udayasundarī who was painted

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1. Kālidāsa : Raghuvamśa, IX.
2. Bhavabhūti : Mālatīmādhava, V.
3. UK : PP. 90-91.
4. Bhāsa : Svapnavāsavadattā, VI.

along with Malayavāhana on a picture board is recognised by Malayavāhana by means of that board. This is clearly the influence of Svapnavasavadattā.

As the picture board depicting the lovers plays a part in enhancing the love of the lovers in Mālatimadhava<sup>1</sup> and Ratnāvali<sup>2</sup>, so also the picture-board plays the same part here in the Udayasundarikathā by enhancing the love of the hero and the heroine.

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1. Bhavabhūti : Mālatimadhava, I.

2. Harsa : Ratnāvali, II.