



ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ  
ಮಾಸಿಕೋತ್ಸವ, ಕುಸುಮ-೨೦೧೬

कादम्बरी-१

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## प्रस्तावना

प्रिय विद्यार्थिनः

अस्माकं कर्णाटक-राज्य-मुक्तविश्वविद्यानिलये स्नातकोत्तरशिक्षणकक्षां प्रवेष्टुभ्यः भवद्भ्यः हार्दं स्वागतम्।

विश्वस्य प्राचीनभाषासु संस्कृतभाषा प्रमुखतमा। वेदेषु दृश्यमाना इयं भाषा क्रि.पू. पञ्चमशतके काव्यस्य रूपं प्रापदिति वदन्ति। गच्छता कालेन संस्कृतभाषा उच्छशिक्षण-शासन-लेखन-काव्यादिषु अव्याहता समुपयुक्तम्। प्रायो लोके 2500 वर्षाधिकम् इतिहासं प्राप्तवती अन्या भाषा नास्ति।

वेदाः, शास्त्राणि, इतिहासाः, पुराणानि, काव्यानि, दर्शनानि, व्याख्यानानि, प्रशस्तयः, शासनानि, चाटुपद्यानि, सुभाषितानि इत्येवं नानाप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये विलसन्ति। अस्य परिचयः पाठ्यक्रमानुसारेण कारयिष्यते। विशेषाध्ययनाय गहन-शोधनाय च युष्माकं सिद्धतायाः सम्पादनमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

भवतां स्वाध्यायसुलभाय स्वयंबोधन पद्धत्या (SIM) एते पाठाः विशिष्टरूपेण आरचिताः। बहवः विद्वांसः एतान् पाठान् सज्जीकर्तुं कृतभूरिपरिश्रमाः सन्ति। तेषां साहाय्यं सकातर्तज्ञं स्मरामि।

भवन्तः सर्वे सम्यगधीत्य अस्यां भाषायां साहित्ये च विशेषज्ञानं सम्पादयन्तु इति आशासे। 'श्रद्धावान् लभते ज्ञानम्' इति भगवद्गीतोक्तरीत्या भवता श्रद्धायुक्ताध्ययनं फलप्रदं यशप्रदं च भूयादिति ममाशयः। शुभं भूयात्।

जीयात् गीर्वाणभारती।

डा. एन्. राधाकृष्ण भट्ट  
संस्कृतविभागाध्यक्षः  
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः  
मानसगङ्गोत्री, मैसूरु।

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## 1.0 Block Objectives

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In this block you will be able to know about prose romances in Sanskrit literature, its varieties, etc. You will know about the great prose writer in Sanskrit Literature Bāna, his life date and works. You will understand the story of Kadambari.

**UNIT 1**  
**ORIGIN AND**  
**DEVELOPMENT OF PROSE**

**CONTENTS**

**1.1 INTRODUCTION**

**1.2 PROSE IN VEDIC LITERATURE**

**1.3 INSCRIPTIONAL PROSE**

**1.4 NAMES OF ANCIENT PROSE AND POETS  
NAMES**

**UNIT 1**  
**ORIGIN AND**  
**DEVELOPMENT OF PROSE**

**1.1 INTRODUCTION**

Any literary composition goes by the name kāvya in Sanskrit literature and this term refers to prose, poetry, campin and dramas also. Ālaṅkarikas have classified Kāvya into hearable (श्रव्य) and seeable (दृश्य) and under the first category they bring गद्य, पद्य and चम्पूः. Rajasekhara in his kāvyā mīmāṃsā says 'पूर्वे हि विद्वांसः गद्यं ददृशुर्न पद्यम्'. Despite this one finds rarity in prose compositions when compared to pure poetry which is abundant, as some scholars have opined. But on that score one cannot feel that there was no prose compositions by name and some of the authors also find these names mentioned. The difficulty is that while names of works are found, their authors are not known and when authors are mentioned, their works are not available.

Several scholars attribute the Reason of writing system not being prevalent in the past for variety of prose compositions. It must be remembered that all institutions and learning used to be carried on through oral transmission and all śāstras, Vedas along with Vedangas, were preserved in tact and how to feel that the ancients felt verses were more easy for retention in mind and not prose. The opinion of a western scholar, "Nothing, is more worthy in sanskrit literature than the determination to turn everything law, Astronomy, Architecture, Rhetoric, even philosophy into metrical form (A. B. Keith : Drama in sanskrit literature), seems to have been endorsed by our scholars also. Further the feeling, 'गद्यं कवीनां निकषं वदन्ति'



has come down in literary tradition and Bāṇa also must have contributed to this end by making his composition full of compounds rolling and epithets heaped unepithets. It became a practice also to compare any prose composition with that of Bāṇa and brand The latter insipid.

The word गद्य is derived as 'गद्व्यक्तायां वाचि' and Visvanatha in his sāhityadarpaṇa defines prose as 'वृत्तगन्धोज्झितं काव्यं गद्यम्'. One does not come across gaṇa, yati, pāda in prose kāvyas.

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## 1.2 PROSE IN VEDIC LITERATURE

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While tracing the history of literacy tradition it is the usual practice to go trace it from the period of the Ṛgveda. The term ऋक् indicates verse and there should be no divided opinion in this regard. But still a western scholar, Oldenberg seems to have felt that some of the hymns like sam-vāda do require a preamble and that this must have been in prose which must have become obsolete. This observation has been endorsed by Prof. C. R. Deshpande who in his doctoral thesis studies in sanskrit campī kavyas has used this observation to rebutte the argument of R. S. Mugali who contended in his book Heritage of Karnataka, that the campī form is a gift of kannada to sanskrit. There is no substance in both the views regarding campūs. This has been amply proved in the present write is thesis. How to imagine even that our ancients who kept vedic literature as a whole including Brāhmaṇas, Āranyakas and upaniṣads intact were not able to relain prose passages in Ṛgveda.

We can identify two patterns in the development of prose in our land. One is the Prevalence short passages addressed to the various articles used in the rituals as



found in the krisnayajurveda. These must have given rise to sūtra literature later on. But quite strongly this pattern of literature disappeared. There is another pattern in the yajurveda again and in some portions of the Artharvaveda used for explanations, discussions and narations. It is this prose that developed in the language. Nirukta, Māhābhāṣya of patanjali preserved this prose. In yajurveda samhitās the portion of mantras is in verse but the explanations are prose. In sukla yajurveda the Arthavadas are in prose and they resemble Brāhmaṇas. Even so in fifteenth and sixteenth kandas of Atharvaveda, discussions and explanations are in prose sentences. In the second pattern also two kinds of prose sentences one comes across. One set adopted the age old style and another kind had the glimpses of later prose kāvyas, having artificiality and words having double enterdres and long compounds. Since there were no metre, long compounds could be well formed. Since prose passages replete with figures of speech and endowed with sentiments became the fashion the oldage 'गद्यं कवीनां निकषं वदन्ति' became prominent in the literary circle.

Brahmanas considered to be liturgical explanations are insipid according to some and some others feel that they have pleasant and elegant style of prose. One thing is certain. We do not come across long and be laboured compounds. We come across here straight and simple prose. Short sentences<sup>1</sup> that could be placed between Panini's sanskrit and sanskrit of the samhitas provide relief to the

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1. सत्यं वै चक्षुः। सत्यं हि वै चक्षुः। तस्मात् यदिदानीं द्वौविदमानावेयाताम्।  
अहमदर्शम्। अहमश्रौणम्। शतपथब्राह्मण -1-3-2-27

readers. The Ākhyanas<sup>2</sup> that figure in the Brahmanas are enchanting. Such prose sentences we come across in the Mahabharata and the early purana namely Viṣṇupurana.

Sūtrā literature forms one of the wonders in the literary tradition. Bādarāyaṇa's Brahmasutra, panini's Aṣṭadhyayi sutras, Jaimini's Pūrva mimāmsā sūtras are the examples, The Sutra form of lifuatue We find herein the skilful formation of the sutras to give rich meaning in minimum possible words :

अल्पाक्षरमसन्दिग्धं सारवद्विश्वतोमुखम्। अस्तोभमनवद्यं च सूत्रं  
सूत्रविदो विदुः॥

There is one popular statement in Vyākaraṇasāstra :

" एकाक्षरलाघवेन पुत्रोत्सवं मन्यन्ते वैयाकरणाः "

When sūtras became formulated, in order to give clarity and also remove some difficulties in their comprehension, there came in Vrttis and for explaining Vrttis came the commentaries. All these are in prose. But there is no such poetic talent in the such prose lines. But still 'Sankara's' commentary on prasthanatrayas, Sribhāṣya of Rāmānuja and Madhvācārya's commentary do have enlivening prose passages. The prose passages found in the Ākhyanas of the Mahābhārata may be considered to be most ancient ones in secular literature.

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2. हरिश्चन्द्रो ह वैधस ऐशवाको राजाऽपुत्र आस। तस्य ह शतं जाया बभूवः। तामु  
पुत्रं न लेभे। तस्य ह पर्वतनारदौ गृह ऊषतुः। सह नारदं पप्रच्छ इति।

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### 1.3 INSCRIPTIONAL PROSE

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Rudrādaman's Girnār inscription dated 150 AD has prose passage very much resembling the style of later kāvyas :

कनकरजतवज्रवैडूर्य रत्नोपचयविष्यन्दमानकोशेन स्फुटलघुमधुरचित्र कांत  
शब्दसमयोदागलंकृता गद्यपद्ये (काव्य विधन प्रवीणे) न प्रमाणमानीन्मान  
स्वरगतिवर्णसारसत्वादिभिः परमलक्षणव्यञ्जनैरुपेतकांतमूर्तिना  
स्वयमधिगतमहाक्षत्रपनाम्ना ..... इत्यादि।।

One does not fail to notice long compounds and the use of figures of speech like upama etc. The rock inscription of Siri Puli may dated 3rd century has prose passage resembling the one found in prakrit prose kāvyas. Hariṣeṇa's samudragupta praśasti presents the death of Candragupta I in eight verses and then describes the consecration of Samudragupta in a long prose sentence.

तरय विविधसमरशतावतरणदक्षस्य स्वभुजबलपराक्रमैकबन्धोः  
पराक्रमाँकस्य परशुशरशङ्कुशक्तिप्रासासितोमरभिन्दिपालनाराच वैतरिकाद्यनेक  
प्रहरणविरुढाकुलव्रणशतांशोभासमुदयोचितकान्ततर.....  
महाराजाधिराजश्रीसमुद्रगुप्तस्य ..... इत्यादि

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### 1.4 NAMES OF ANCIENT PROSE AND POETS NAMES

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Even then, many prose works have remained only in name. Kātyāyana has used the word अख्यायिका in plural number and hence there must have been several Ākhyāyikas during his time. Patañjali in his Mahābhāṣya records, 'अधिकृत्य कृते ग्रन्थे लुबाख्यायिकाभ्यो बहुलम्। अधिकृत्यकृतेग्रन्थे इत्यत्र लुबायिकाभ्यो। लबु वक्तव्यः। and names the prose kavyas as वासवदत्ता, सुमनोत्तरा and भैमरथी. This gives us a clue that as early as B.C. 150 there were both varieties of prose namely कथा and Ākhyāyikā. But their



authorship is not known. Band has eulogised one prose composition Vasavadatta. Haradatta in his work kāsikā has mentioned Urvasi as a prose kavya. Vararuci is said to have written Cārumati and Sripālita who lived in Hāla's court is referred to as the author of Tarangavati as has been recorded in Tilakamañjarī and Śrīngāraprakāśa respectively. Ramila and Somila are said to have completed Śūdrakakatha as has been stated in the Śrīngāraprakasa. Dandin has praised one prose kāvya Manovati Bhoja has praised Manovati and Sātakarnī along with Carumati. Bana writes about Battara Haricandra in his prose kāvya.

पदबन्धोज्ज्वलो हारी कृतवर्णक्रमस्थितिः ।

भट्टारहरिचन्द्रस्य गद्यबन्धो विभाव्यते ॥

Jalhana praises Silābhattarika in his Śūktimuktavāli and equates her with Bana. But we do not know the name of her work at all. It is believed that Bhoja was the author of Sringaramanjari and that Kulaskhara was the author of Ascaryamañjarī Jayaratha has drawn prose lines from one prose Kavya Anangalektha but we do not know who the author was.



**UNIT 2**  
**ĀKHYĀYIKĀ**  
**AND KATHĀ**

**CONTENTS**

**2.1 DIVISIONS OF PROSE LITERATURE**

**2.2 EXERCISES**



**UNIT 2**  
**ĀKHYĀYIKĀ**  
**AND KATHĀ**

**2.1 DIVISIONS OF PROSE LITERATURE**

Works in prose are generally called in English as Romances. Of such works are two classes Katha and Akhyayika. Early Ālaṅkārika Bhāmaha brought out distinction between these two classes. He has stated them as follows :

प्रकृतानाकुलश्रव्यशब्दार्थपदवृत्तिना ।  
गद्येन युक्तोदात्तार्था सोच्छ्वासाख्यायिका मता ॥  
वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् ।  
वक्त्रंचापरवक्त्रं च काले भाव्यर्थशंसिच ॥  
कवेरभिप्रायकृतैः कथनैः कैश्चिदङ्किता ।  
कन्याहरणसङ्ग्राम विप्रलम्भोदयान्विता ॥  
न वक्त्रापरवक्त्रभ्यां युक्ता नोच्छ्वासवत्यपि ।  
संस्कृतेऽसंस्कृते चेष्टा कथापभ्रंशभाक् तथा ॥  
अन्यैस्स्वचरितं तस्यां नायकेन तु नोच्यते ।  
स्वगुणाविष्कृतिं कुर्यादभिजातः कथं जनः ॥

Kāvyaṅkara I-25-29

Ākhyāyikā is that literary composition in which one comes across prose having pleasing words which go well with the matter to be conveyed as intended by the poet (प्रकृतानाकुलश्रव्य). It may contain metrical verses set to vaktra and Aparavaktra metres, which present a timely indication of what would happen later in the narrative. It should have an exalted substance with some features amplified by the poet's imagination as a distinctive mark. It should have for the theme, abduction of a girl, a fight, a separation and victory of the hero. The narration is done by the hero

himself. The story is divided into several chapters called ucchvasas. In the Kathā, there are no Vaktra or Aparavaktra stanzas. There is no division of the story into chapters but it would be a continuous narration narrated by some person other than the hero. It may be written either in Sanskrit or in Apabhramisa.

Daṇḍin who came later than Bhāmaka, does not recognise such distinctions made by Bhāmaha. He brings out his views as follows :

अपादः पदसन्तानो गद्यमाख्यायिका कथा ।  
 इति तस्य प्रभेदौ द्वौ तयोराख्यायिका किल ॥  
 नायकेनैव वाच्याऽन्या नायकेनेतरेण वा ।  
 स्वगुणाविष्क्रिया दोषो नात्रभूतार्थशंसिनः ॥  
 अपि त्वनियमो द्रष्टस्तत्राप्यन्यैरुदीरणात् ।  
 अन्यो वक्ता स्वयं वेति कीदृग्वा भेदलक्षणम् ॥  
 वक्त्रंचापरवक्त्रं च सोच्छ्वासत्वंच भेदकम् ।  
 चिह्नमाख्यायिकाश्चेत् प्रसङ्गेन कथास्वपि ॥  
 आयीदिवत्प्रवेशः किं न वक्त्रापरवक्त्रयोः ।  
 भेदश्च द्रष्टो लम्भादिरुच्छ्वासो वास्तु किं ततः ॥  
 तत्कथाख्यायिकेत्येका जातिः संज्ञा द्वयाङ्किता ।  
 अत्रैवान्तर्भविष्यन्ति शेषाश्चाख्यानजातयः ।  
 कन्याहरण संग्राम विप्रलम्भोदयादयः ।  
 सर्गबन्धसमा एव न ते वैशेषिका गुणाः ॥

Dandiri : Kavyadarsa : 23 - 29

A succession of words not amenable into metrical feet is prose. Chronicle (आख्यायिका) and Tales (कथा) are its two classes. It is held that in chronicles the hero himself is a narrator and in tales it may be told by the hero as well as by any other person. The display of one's own virtues is not here, in view of his being a mere recorder of events that have in reality occurred, is considered a flaw. This

regulation, however, need not be observed since in Ākhyāyikā also other persons can afford to narrate. Whether any other person or himself narrates it matters very little. The stanzas in Vaktra and Aparavaktra metres and the division having the name ucchvāsas need not be distinguishing marks of an Ākhyāyikā. Even Kathā could have similar features instead of Ārya verse, the verse may be in Vaktra and Aparavaktra metres. When however Lambhas and other names are provided to divisions in Kathā and ucchvāsa also could be one of their names for divisions. Hence Kathā and Ākhyāyikā are nothing but two names of the same species of narration. The abduction of maiden, battle, deception, rise and fall of kings etc are all common even to poetry having sarga divisions. As a matter of fact, any special feature that the poet effects in regard to one may be well used even for the other kind. For a person who is gifted no restriction need be placed chaining his hands.

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## 2.2 EXERCISES

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1. Write an essay on divisions of prose romances in Sanskrit.

**UNIT 3**  
**BANA'S LIFE,**  
**DATE AND WORKS**

**CONTENTS**

**3.1 INTRODUCTION**

**3.2 BANA'S LIFE**

**3.3 DATE**

**3.4 WORKS**

**3.5 EXERCISES**



**UNIT 3**  
**BANA'S LIFE,**  
**DATE AND WORKS**

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**3.1 INTRODUCTION**

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Very meagre is our knowledge regarding the personal account of our great Sanskrit poets excepting their name. Even with regard to their names, reality is enshrouded in mystery so as not to know whether it could be their real name or pen name. Further, tradition leaps on their name some fanciful anecdotes that it is well - nigh impossible to differentiate between the real and fanciful one. Many a time we have to cull out information about our own poets from contemporary evidences or later records available in the works of later poets acknowledging the greatness of earlier poets. Bana as a poet strikes a different note regarding this and thus stands foremost among the poets who have offered their personal history. He has furnished abundant details about himself and the family he hailed from, in the first two chapters and in major portion of the third chapter, In Kādambarī too, introductory verses give us an account in support of what he has told in the Harsacarita.

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**3.2 BANA'S LIFE**

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There was a Brāhman Kubera by name in the illustrious Vātsyāyana gotra. He with his great many virtues and profound scholarship in vedic lores or was considered the very incarnation of Brahmā. It is further stated that the goddess of learning, the spouse of Brahma had taken her abode on his tongue. Further it is recounted

that the domestic parrots in his house used to correct the mistakes of the students during the latter's recitation. He had four sons Acyuta, Isāna, Hara, Pāsupata, who had inherited their father's scholarship. Pasupata's son was Arthapati who had eleven sons namely Bhṛgu, Hamsa, Suci, Kavi, Maīdatha, Dharma, Jātavedas, Citrābhanu Trykṣa, Ahidatta and Visvarupa. Citrābhanu the eighth of eleven sons, was the father of Bāṇa. It is recorded that Sarasvati herself used to wipe out the drops of sweat settled on his face while involved in the performance of Vedic rites. He used to consider, it appears that teaching immediately after the performance of Rituals used to be a relaxation to him. Bāṇa giving all these details refers to his forefathers with great adoration.

The family lived in a place called Prītikūta located on the bank of the river Śona. The place was also called Brahmanādhivāsa, which was very near Śrīkantha region under the rule of Śriharṣa. Bāṇa, it appears, lost his mother even when he was child. His father Citrabhanu in his pre-occupation with the performance of Vedic rites and imparting of education to his students, he was to take up the responsibility of bringing up the child Bāṇa. Citrabhānu also passed away quite prematurely, when Bāṇa was only fourteen years old. The reflection of Vaiśampāyana parrot in the Kādambarī over the way in which his father passed away may be said to be Bāṇa's own over his father's death. Bāṇa thereafter led a wonderful life in the company of persons endowed with talents and also youths of dubious nature. The names of his associates in the term are too many to find enumeration here. Anyway the tour that he undertook was very useful to him for it endowed him with the under of human nature, which is amply shown in his prose works, providing