

A Classical Gem of Sanskrit Prose: Dandin's Dasakumaracarita

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कापीराइट सूचना-

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Abstract : The play and prose romance, Dandin's Dasakumaracarita is divided into three parts --- Introduction, main part and conclusion. It gives a comprehensive idea and a new look into the transition phase from Ancient to Early medieval.

We have to have a comprehensive idea of the work.

Keywords : Dandin, Dasakumaracarita, Ancient, Early Medieval

Introduction

It is often argued that among the prominent models of classical Sanskrit prose, the text Dasakumaracarita occupies a separate position. Believed to have been written by the famed Sanskrit poet and prose composer, Dandin, who is most likely placed towards the end of 7th or the beginning of 8th Century C. E., the work has been acclaimed for its technical and stylized brilliance.

The work -Even Though widely recognized mainly as romantic and escapist text, the text transcended above the romance, Aventura and intrigue to be an immensely informative literati document highlighting the political, socioeconomic and political aspects of ancient India. The title 'Dasakumaracarita' that means 'Adventures of the ten princes' clearly states the essence of the textual theme where in we encounter, the fascinating exploits of the ten princes which have separated themselves through the circumstances and joined each other after coming face to face with the most astounding and multifaceted experiences of life all over India. In other words, the author is creating intertwined plots and episodes weaving a

complicated story presents political, espionage, military, diplomatic, trade and political affairs etc. And all these while ensuring every such segment contributing not just the text's, but broader perspectives. Dandin's mastery of prose is what gives a distinguishing trait to his Dasakumaracarita; often titled 'gadya-kavya'(ornamental prose), he uses remarkably lucid prose to articulate complex thoughts, elaborate descriptions and selected vocabulary.

Combining long sentences and figurative language, it makes for some of the best prose available in classical Indian literature.

The book also brings forth a vivid display of its author's skill of characterisation where various princes, ministers, merchants, priests, prostitutes, rulers, robbers, etc are convincingly portrayed. They are human beings not made-believe figures: their actions are driven by greed, love, ambitions, intellect, Survival, loyalty and

cowardice etc. The layout of the text, structured through the device of a frame story interspersed with other sub-tales, is a marvel. It displays Dandin's capability of blending numerous, somewhat separate, narrations together through a coherent frame work. What has kept the literary circle so captivated by the *Dasakumaracarita* for over centuries is the perfect combination of a captivating plot and an eloquent delivery. What the text offers through the sheer quality of language and style to any connoisseur is beyond measure, while at the same time, it continues to prove itself as a primary document, giving unparalleled insights into the life and times of early medieval India.

Conclusion

The work involves the joint interests of Indologists and historians. Their joint effort can create new insights and a fresh look at the early medieval Indian society.

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