

PREFACE

The literature of Rāmāyaṇa and Mahābhārata as a whole has been a perennial source of inspiration to later poets and all other creative artists. Since my school days I developed a fascination for various stories based on the Rāmāyaṇa and the Mahābhārata. During my post-graduation in Gauhati University, I got an opportunity to prepare a paper on the influence of the Mahābhārata on subsequent Sanskrit dramatic literature. I then acquainted myself with the contents of the Subhadrādhanañjaya of Kulaśekharavarman. The threefold love of Subhadrā for Dhanañjaya in his three different roles generated my interest for the drama Subhadrādhanañjaya. With the inspiration and advice of my Supervisor, it was then proposed to prepare a dissertation entitled "A CRITICAL STUDY OF THE SUBHADRĀDHANAÑJAYA OF KULAŚEKHARAVARMAN".

The Subhadrādhanañjaya is one of the noteworthy Sanskrit dramas. It presents the Subhadrāharaṇa episode of the Mahābhārata in a dramatic form. The depiction of the threefold love of Subhadrā for Dhanañjaya stands out unique in the whole field of the Sanskrit dramas. There is scope for examination of the work from the literary, dramatic, religious, philosophical, geographical and social viewpoints. Since there is hardly

found any critical study of the work covering these aspects, a humble attempt has been made to present a critical study of the work in six chapters. While preparing the dissertation, I have to rely basically on the edition of the Subhadrādhanañjaya of Kulaśekharavarman, edited by Dr. T. Ganapathi Shastri, which was published by Nag Publishers, Delhi, in 1987. It is hoped that this humble effort will be of some interest for the lovers of the Sanskrit literature in respect of the contribution of Kulaśekhara to the Sanskrit dramatic literature.

With these prefatory words, I, with all humility and sincerity, put forward the work to the scholarly world.

(Jonali Devi)