CHAPTER III

ADBHUTAPĀNJARĀM - A STUDY.

The play Adbhutapānjara deals with the story of the love and marriage of Raja Sāhajī, King of Tanjore and Lilavati the princess of Varanasi.

THE STORY.

Once of the most important dynasties in Tanjore is the Bhonsle dynasty. Among these Kings, Sāhajī the Great is the most noteworthy. His reign gave almost whole hearted satisfaction of his people.

He is the abode of all virtues. He was a prolific writer as well as a good patron of arts and science. His life was an example of all round culture, high sense of duty, liberal patronage of arts and sciences. The contribution of King Sāhajī entitled his period to be called a golden age of learning. He has deservedly been called the Bhoja of Tanjore.
King Sahaji is leading the life of a model husband according to Indian culture and heritage. The Queen Umadevi is his life partner who share all his pleasures and sorrows. Queen Umadevi stands out as an exemplary character for Indian womanhood.

The Princess Lilavati is the daughter of King Kamalaketu of Varanasi. King Kamalaketu has long wanted his daughter to be married to the King Sahaji. The King Kamalaketu meets Medhavin, the minister of King Sahaji who was on a pilgrimage to Varanasi. Both of them devise a scheme to send Lilavati to Tanjore to participate in Mahamahotsava. Princess Lilavati reaches Kumbhakonam under the care of woman medicant named Maitrayani and Mandakini. Princess Lilavati gets separated in the Mahamakam festival. The Queen Umadevi who was at the Kumbhakonam in connection with the Mahamakam festival meets Lilavati and takes her to the palace where she stays incognito. The Queen take all measures to cover the presence of Sarasika the new name given to Lilavati by the Queen ... from the eyes of the King. But both of them meets
each other accidently. They became lovers. Queen Umādevi become furious of the new development and makes necessary obstacles to destroy their love. On hearing the firm decision of Umādevi, the Princess Sārasika resolves to put end to her life. The King’s minister Medhāvin interferes and make necessary step to make understand the Queen the seriousness of the situation. Queen Umādevi understands the importance of the existance of Vamsa. Queen Umādevi does not have any issues.

Knowing the details of Sārasika and hearing the request from Medhāvin and others Queen Umādevi is very happy to receive princess Līlavati as her husband’s fellow-wife. She receive the hands of Līlavati and puts them upon the hands of King Sahaji with full of joy. At the end all of them become happy.
Benediction

Most of all the classical Sanskrit dramas except those of Bhāsa being with the usual Nandi (benedictory stanza) first and then the stage direction. In this play there are too many benedictory versed before the stage direction. The first verse is in a praise of Lord Gaṇapati. The second verse euologises Lord Śiva. The Lord Śiva who weds Pārvati in the presence of Himalaya and his wife Menā. Lord Śiva is described as pleasant entanged by the wident eyes of Parvatī. This verse suggest love, the main sentiment of the play. This verse also suggest the King’s attempt to win the love of the Princess Lilāvati. The success of love is also hinded in this part.
PROLOGUE

After the benediction the Sūtradhāra gives some particulars about the author of the play. He informs that he is ready to put on board on the play Adbhutaṃjara, which has as its theme the story of King Sāhaji, written by the playwright Nārāyaṇa Dīkṣita. He intends to produce the play before the King Sāhaji’s court scholars assembled at Kumbhakoṇam for the Mahāmākam festival there for the delight of spectators. Now the actress is very eager to know more about the drama and the dramatists. Sūtradhāra gives a detailed accounts of the play Adbhutaṃjara and of its dramatist Nārāyaṇa Dīkṣita. The actress asks him as to how the native and other scholarly people came to envine an interest in the particular play. Sutradhara replays that good critics - native, in native always will enjoy anything if there is virtues. On hearing a congratulating voice on his commend Sutradhara looks forward. Knowing the arrival of Medhavi, the minister of King Sāhaji, the Sutradhara and actors take leave of the stage.

Here the Prologue, Prastāvana, comes to an end.
CHARACTERS IN THE PLAY

Sāhaji - The King of Tanjore

Medhāvi - King Sāhaji's minister

Vidūṣaka - A friend of King Sāhaji

Kamalaketu - King of Vārāṇasi

Kančuki - A servant of Sāhaji's court

Sumantra - Minister of king Kamalaketu

Sumedha - A priest of king Kamalaketu
<table>
<thead>
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<th>Character</th>
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<tbody>
<tr>
<td>Vijayasena</td>
<td>Senāpati of King Sāhaji</td>
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<tr>
<td>Devi (Umadevi)</td>
<td>Queen of King Sāhaji</td>
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<td>Līlāvati (Sārasika)</td>
<td>Princess of Varanasi</td>
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<td>[marries Sahaji at the end of the play]</td>
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<tr>
<td>Kamalāvati</td>
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<tr>
<td>Čandrakala</td>
<td>A friend of Queen Uma</td>
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<td>Kalāvati</td>
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<td>Mukharika &amp; Čaturika</td>
<td>Two ĉedies in waiting Sāhaji's court</td>
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<td>Dipamba</td>
<td>Sāhaji's mother</td>
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Maitrayani - A yogini

Mandakini - A yogini

Marudryda - A yogini
THE PLOT
PRELUDE TO ACT I

The first act begins with a prelude, Suddhavīśkambha, in which the minister Medhāvin unburdens his anxiety about the possibility of union of the princess Lilāvati and king Sāhaji. Medhāvi recollects the merit and demerits of his earlier plan for the security and progress of his kingdom. He has consulted Kamalaketu, king of Vārāṇasi, about marrying the latter’s daughter to king Sāhaji. Both of them have made a plan to take princess Lilāvati to Mahāmahotsava at Kumbhakonam. Princess Lilāvati is sent to the festival along with Maitrāyani and Mandākini. During the busy festival, princess Lilāvati gets separated from Mandākini. Afterwards what happened to her, the minister does not know. He believes his plan will be fruitful with the grace of Goddess Ganga. On understanding the qualities and beauty of a lady by name Sārasika in the harem, the minister contemplates the possibility of Sārasika being Lilāvati herself. His mind is eager to know the whereabouts of Maitrāyani who had followed princess Lilāvati to
Kumbhakonam. At the same time his mind says Goddess Gangadevi is certain to set right everything. Now he decides to visit the king.

At this juncture Kančuki Dāṇḍināyana comes over there and salutes the minister. He tells the minister that king Sāhaji has got a letter from Kamalaketu. The contents of that letter speak for immediate action against the Muslims attack to capture Kāśī and the reconstruction of Kāśī Viśvanātha temple. A reference about the loss of princess Līlāvati is also hinted at in the letter. The disappearance of Līlāvati is not known to Umādevi. Asked by the Chamberlain (Kančuki), Medhāvi explains that princess Līlāvati is cousin to queen Umādevi. Medhāvi does not want to disturb the mind of the queen.

After this soliloquy Medhāvi goes off the stage to worship Gaṅga and to get the blessings for setting right the misfortunes of the kingdom. Now Dāṇḍināyana also follows Medhāvi. The stage is empty.
The scene is shifted to the royal garden. Then entering Sāhaji. According to the technique of play presentation, when the stage is empty and the scene is shifted to another place. (It is a new scene).

King Sāhaji is seen immersed in the beauty of the surroundings. The king enjoys the enchanting beauty of nature. He describes the Sarath season. His eyes drink the beauty (nectar) of the garden. His happy mind does not want to leave the place to go to the Navarātrimanḍapa.

It is a cold dawn. The king's friend Dākṣāyana comes to the stage and sings a verse about the season. Hearing this, the king places his hands on Vidūṣaka and is astonished at the scholarship of his friend. Both of them discuss the merits and demerits of various vedic rituals.

Meanwhile a maid servant by name Čandrakala comes over there. She comes near the king and bows before him. Čandrakala conveys to the king the fact that the queen's worship
is about to begin. The queen expects the presence of the king on the occasion. Both the king and Vidūṣaka go over to participate in the queen's ritual.

ACT II

Act second begins without an interlude connecting the first act with the second. A cedi named Mukharika comes over the stage. She recollects the instruction of queen Umādevi. The queen is seen immersed in the worship of Goddess Candika. Kalāvati is instructed to keep Śarasika away from the eyes of King Śāhaji in the Pūjāmaṇḍapa. Śarasika is sent to take a dip in the Śrīngārasaras. She is to be kept there till the jewellery boxes arrive. Mukharika is astonished at the plan of the queen. The queen protects and treats Śarasika as an equal to herself. But she has been very keen to keep Śarasika away from the eyes of the king for the last eight months. Queen Umādevi has sent her along with Kalāvati for a holy bath. She sends Candrakala requesting the king to come over to the prayer hall. Her intention is to keep away Śarasika from the eyes of the king. Till the king goes away from the prayer hall, the queen deliberately keeps Śarasika away.
Now Çedi Mukharika goes over Śringārasaras and sees Sarasika and Kalāvati. She meets Mukharika. Now Sarasika and Kalāvati are seen on the stage.

Sarasika sees the image of king Sāhaji reflected in the beautiful wall and enjoys the sight. She is disturbed by the arrival of Çedi Mukharika. Mukharika conveys the instruction of the queen to wait till she gets the jewel box. Sarasika murmurs that Mukharika and Kalāvati are the two obstacles in the way of seeing the king. She wants to avoid both of them. She asks Mukharika to bring her prayer materials. She makes a plan about the box. Both of them leave the place.

The mind of Sarasika is afflicted with the disappearance of the king’s image. Now she hears some sounds. She thinks the Čandikārādha has come to an end. Her mind is eager to meet the king and is disturbed by different feelings.
King Sāhaji is coming nearer to ŚrīnĪśvarasara. His mind is afflicted with the feelings of his towards the new damsel. He had been under the impression that he could meet Sārasika at least in the prayer hall. Now he is eager to know where she is. This is the result of the plan made by the queen, he doubts and is confirmed. The queen has taken a special interest to see of the king to the Āsthānamāṇḍapa. After sending all the servants away, the king has come to the garden. He is happy to be alone. He wants to share his feelings with his friend Dākṣayāna. Dākṣayāna has gone to the pūjāmāṇḍapa for getting sweets. Now the king comes nearer to the ŚrīnĪśvarasara. He is astonished at the beauty of the place. He enters the Lathānikunça. Sitting there he commences an action as if talking to his lady love. Unseen by the king, Sārasika is able to see him immersed in thoughts. She takes a few steps more but restrains herself. The king looks around hearing sounds. But he fails to detect the source. He is eloquent describing the beauty of Sārasika. Sārasika's mind becomes full of joy. She casts away her shyness and tries to utter some words. Standing behind the creepers she murmurs that 'great men are able to see objects even in their
absence. The king comments on the words of Sārasika. He tells that 'a person expects only sweet smell from a jasmine flower'. The king takes a few steps forward and discovers at Sārasika. Sārasika's face becomes blushed. Both of them look at one another and exchange a few words.

Immediately a screaming sound is heard by both King Sāhajī and Sārasika. King Sāhajī recognises the source of the voice as of Dākṣāyana. Sārasika sees the arrival of Kalāvati and tells it to the king. The king wants to escape from the eyes of the servants of the queen and goes into the Lathanikunca.

Sārasika complains to Kalavati for leaving her alone for such a long time. Sārasika says that where there is no friend, is a real forest. At this remark of Sārasika, Kalāvati is full of joy and she urges Madhukarika to wear ornaments. Kalāvati sits at the base beneath the Asoka tree and wears the ornaments. The king looks at the well-dressed Sārasika being taken to the harem. The king looks at the retiring damsé. In a while she disappears. The king also leaves.
ACT - III

The third act opens with Pravesaka and interlude. The two maid servants of the queen, Caturika & Mukharika, enter the scene. They are engaged in conversation. Mukharika informs Caturika that the queen wishes to have a special worship of Goddess Candika on Mahanavami day. According to the Agamasastras a deity cannot be worshipped by two persons in the same mandapa. Hence the queen wanted to conduct the worship in the king's Kusumakara garden. She has instructed Sarasika to perform the worship of the deity in the queen's Vasanta garden.

Mukharika tells Caturika that she is going to convey the instructions of the queen to Sarasika. Sarasika and Kalavati are to be sent to Vasanta garden for performing the worship. Asked by Caturika, Mukharika tells that the morning prayer had taken place in the early hours. The worship at midnoon is to be conducted in separate places. Caturika tells that great men will
have something in mind in each action. She requests Mukharika to tell the secret behind the idea of the queen. Mukharika pretends that she does not know anything and compels Caturika to tell the secret behind the action of the queen. Looking around Caturika tells that it was only a ruse to keep Sārasika away from the sight of the king. Mukharika agrees. She tells that this fact is known to one and all in the harem. The queen wants the presence of the king at the time of her worship. If Sārasika is allowed to be there she will not escape the eyes of the king. That is why Sārasika has been sent away from there under some pretext. Mukharika commends the ability of the queen. Asked by Mukharika, Caturika tells that she is going to convey the message of the queen to the king to come over to the Kusumākara garden. Mukharika tells the latter to do her duty in advance. And she hastens to do her duty.

Here the Pravesāka comes to an end. King Śahaji enters to the scene with Vidūṣaka. King is seen afflicted with conflicting thoughts and the Vidūṣaka is sitting on his own seat. The Vidūṣaka murmurs why the king is not looking at him. The
king takes a deep breath and exclaims "How happy I am! My mind was tired earlier. But now my mind is in an exhilarative mood. The queen has failed to hide Sārasika from my eyes. I go on seeing her beauty and her nice looks". Then the Vidūṣaka asks the king whether Sārasika was seen by him. The king thinks that it is good his sorrows are hidden within himself. Moreover he wants to disclose all his sorrows to Dākṣāyaṇa.

Heaving a long sigh, the king criticises himself on his passion for the lady love. He ought to look after the affairs of the state. The Vidūṣaka tells himself that the king's mind is disturbed. He goes nearer to the king and blesses him. With tears in his eyes, the king waxes eloquent at the beauty of his lady love Sārasīka. The Vidūṣaka objects to his speech by asking whether he had been also seen by Sārasīka. The king does not hear the words of the Vidūṣaka. Now the king is eager to share his feelings with his friend Vidūṣaka.
King Sâhaji could not bear the separation of his lady love. He murmurs that it is not nice to keep his feelings in his own heart. It is better to share with close friends. King Sâhaji is also eager to share his feelings with Dâksâyaña. He hesitates. Nothing is going to happen by sharing one's feeling to another. His mind would get consolation when his love with Sarasika has become fruitful. Now his eyes search for his friend. He is astonished to see Dâksâyaña. He asks Dâksâyaña when he had come. With a sarcastic laugh Dâksâyaña tells him that he had come some time before. The king tells that his eyes had become unable to see the objects before him. Vidûṣaka adds that he had blessed the king also with verse. The king contemplates his inability to hear the words uttered by his friend Dâksâyaña. Vidûṣaka asks the king whether he had heard any words of his. The king has not. Dâksâyaña repeats his words "Has the king been seen by Sarasika?". The king keeps mum for a moment. He doubts whether Dâksâyaña had heard the words uttered by him. Dâksâyaña repeats his question. The king reveals his feelings to Dâksâyaña in his ears. Full of joy, Dâksâyaña asks the king why he is disturbed, even after getting favourable inclination for his
love from Sārasika. A drunkard would not tolerate any obstruction in the liquor shop. Asked by the king Vidūṣaka tells that king Sāhaji should have any unuttered obstacle in such an advance love. Is his love a one way traffic? He asks Vidūṣaka to find out some way to make his love fruitful. Vidūṣaka extends his hand to the king. The main obstacle is queen Umādevi herself. Asked by the king, Dākṣayana reveals the attitude of the queen towards his new love. He explains the various measures adopted by the queen to prevent the king seeing Sārasika. On hearing this, the king's mind gets afflicted. He appeals to the Vidūṣaka to get rid of all the obstacles in his path and find out some way for his love to fruitify. Vidūṣaka is silent. Then he begins to talk. The king gets infuriated at his talk. Immediately the king begins to weep and prays to his friend to find out some way to meet his lady love.

Now King Sāhaji hears a melodious voice - "Full of joy I will show her in the garden". Dākṣayana recognises the source of the voice. It is the voice of Yogini Marudvṛda. Now Vidūṣaka urges the king to go over to the garden where he can
freely see Sārasika. Sārasika will be in the presence of Yogini Marudvarā. Both the king and Vidūṣaka go over to the garden.

The king is enchanted by the beauty of the garden. He looks at the bees that hover over hibiscus flowers leaving in Nīpa flowers. This is the behaviour of the weak. They are interested only in the new flowers. Dākṣāyaṇa tells that the best example is the king himself. King Śāhaji’s eyes look around for his lady love. But his face becomes dark. Advised by the Vidūṣaka, both of them enter Maṇimāṇḍapa.

In Maṇimāṇḍapa the necessary arrangement has been made for the prayer. But nobody is seen present there. Now the king tries to console his mind afflicted with the separation of his lady love. He begins to wander about. Dākṣāyaṇa objects to the king, telling that the servants of the queen could come there. The king takes a step back. He thinks for a while and asks Dākṣāyaṇa to look at the maṇimāṇḍapa thoroughly. Dākṣāyaṇa looks around the place. After taking some steps forward he returns towards the king. Taking the hand of the king he points
to a place. The king sees Sarasika there. Vidūṣaka commends on his ability of finding out Sarasika. The king becomes unable to control his pleasure. Dakṣāyaṇa scolds Kalāvati. Kalāvati acts as a bee in nectar. The king asks Vidūṣaka why Sarasika follows the queen. The king is highly pleased at the sight of his lady love Sarasika.

Sarasika and Kalāvati enter the stage. They are plucking flowers. After collecting sufficient flowers, both of them sit down and began to converse. To hear their talk king Sāhaji and his friend Dakṣāyaṇa hide behind the trees. Sarasika tells herself that her mind is eager to see her lover. Her afflicted mind does not like anything else. She calls Kalāvati and tells that her body has become weakened. Kalāvati thinks that this change is common to all lovers. The attack of cupid makes everything distasteful. Kalāvati infers that the mind of Sarasika is at anger with somebody. Now she wants know the reason inferred by her. The king is astonished at the ignorance of Kalāvati. Why has Kalāvati no tried to understand the reason for the weakness, says the king. Vidūṣaka tells that the action of Kalāvati is on the
proper matter. Sārasika doubts whether she can share her feelings with Kalāvati. She replies that the weakness is due to a vow. Kalāvati knows that Sārasika’s shyness does not make her tell the truth. The clever lady Kalāvati tries to squeeze out the reason from the mind of Sārasika. She wants to know the reason for the paleness of her body. Sārasika replies that her body looks pale as it is covered with a white silk dress. Kalāvati is not satisfied with the answer. Asked by her again, Sārasika replies that the long sigh is due to the strain of plucking flowers. Kalāvati appreciates the cleverness of Sārasika. Kalāvati requests Sārasika to consider her as her own heart and urges Sārasika to tell the truth. At last Sārasika opens her heart to Kalāvati. Sārasika looks around and tells something in Kalāvati’s ear. The king is anxious to know what has been conveyed by Sārasika to Kalāvati. Kalāvati embraces Sārasika and congratulates her. Fortunately her mind is at the right object. Vidūṣaka becomes furious at the low pitch of Kalāvati’s voice. Now Kalāvati speaks aloud. With the help of Bhageerata Goddess Gaṅga has embraced the king in imagination. Vidūṣaka comments that what has to been heard has been heard. Sārasika
becomes sad. She doubts whether her imagination will become fruitful or not. The king tells Sarasika to be brave. Asked by Kalavati, Sarasika tells that the king is well known for his love of the queen. He is qualified with the words like Devivallabha, Svadinakama and Ekadarakaraka. Now that the truth has come out, how can they be united in wedlock? Kalavati console Sarasika with the words - "King Sahaaji would marry her even at first sight. Sarasika urges Kalavati to find out some means to that end. Kalavati says that King's friend Dakshayana would do the needful. The disappointed Sarasika sheds tears. Kalavati tries to console her, but fails. Vidushaka comes over the stage. Asked by Vidushaka Kalavati tells everything to him. Meanwhile Sarasika becomes impatient and wants to go over to Manimandapa. She requests Kalavati to permit her to go. Though objected to by Kalavati she goes to rest in Manimandapa with the flower basket. King Sahaaji follows Sarasika and meets her in the Manimandapa. Requested by the king Sarasika hands over the flower basket to him. The king takes the flowers in his hand. Looking at the flowers he tells that this is the seed of the coming
fortune. Now he requests his lady love to approach him, and embraces her. Both of them enjoy their pleasure.

Kalāvati looks around. She understands that Čaturika has come to Maṇimandapa. Čaturika conveys the instruction of the queen to Kalāvati to take Sārasika to the harem. The queen is waiting for the king for the culmination of the puja. Now Čaturika goes over to Maṇimandapa. As decided by Kalāvati Dāksāyana takes hasty steps to Maṇimandapa. Kalāvati follows. Kalāvati covers with her hands Čaturika's eyes to prevent her from seeing the scene before them. Čaturika misunderstands Kalāvati. Čaturika asks Kalāvati to stop her tricks. Sārasika knows about the presence of Čaturika. The king takes in the seriousness of the situation. In panic he does not know what he should do. The clever Kalāvati points the path of Vidūṣaka by her movement of her eye brows. The king takes long steps in silence. The king meets Vidūṣaka outside the Maṇimandapa and comments Kalāvati's commonsense. Čaturika asks Kalāvati the reason for the delay in puja. Kalāvati tells that Sārasika is very
lazy in plucking flowers. Now both of them go to Śrīgārasara for a holy dips.

It is noon. Now the king wants to go out to Kusumākarodāyāna for participating in the queen's pūja. The Vidūṣaka shows the way and the king follows.

Sārasika gets a chance to see the king in this scene. She then goes to the harem. Seeing Sārasika from behind the trees the king lauds the exquisite beauty of Sārasika.
ACT IV

The fourth act begins with Mśraviśkambha and interlude. Čandrawalī, the maid servant of queen Umādevi and yogini Marudvīḍa are seen indulging in conversation. Yogini Marudvīḍa intends to go over to the temple Gauri Māyūra. Yogini Marudvīḍa is the incarnation of Goddess Ganga. Marudvīḍa has great respect for the queen Dipamba, Sāhaji's mother. Dipamba is almost a prophetess. She has wanted minister Medhāvi to guard the soverignty of the kingdom. According to Dipamba, Muslims would destroy the kingdom. Medhāvi has a plan for the prosperity and soverignty of the kingdom. For achieving this, more alliances are to be created. Plans have been made but they had not yet materialised. Hence Medhāvi is in distress. He is in search of a connecting link between the kingdoms of Kāśi and Tanjore. Medhāvi is yet to recognise the person (Sārasika) who is already available in the harem. Čandrawalī understands that the person is none other than Sārasika. But she is unable to understand how the
relationship can be strengthened by Sārasika. Asked by Čandrakala, Marudvṛda says the time will reveal everything.

Now Marudvṛda wants to meet Dipamba before her departure to Siddhikṣetra. She requests Čandrakala to help her meeting the queen. As directed by Yogini, Čandrakala leaves the place to inform the queen the arrival of Marudvṛda. Meanwhile Kalāvati the maid servant rushes to the scene. She is seen to be in panic. Asked by Marudvṛda, Kalāvati explain the situation. The illness of Sārasika cannot be cured by any medicine. She becomes weaker and weaker physically and mentally. People in the harem believe that Sārasika is under the influence of some evil spirit. As per the instruction of queen Umuṇḍevi, Sārasika is to be brought to the sacred lake in the night that evening. There she has to perform some prayers and rituals to get rid of the evil spirits. Marudvṛda and Kalāvati know that no medicine can help Sārasika who was actually suffering from the pangs of love. The clever Kalāvati has requested to Dākṣāyaṇa to take the king to that spot in the night. Now her heart is disturbed by the thought whether the king can evade the eyes of security guards. Kalāvati
has come to convey the message of the queen to Yogini Marudvṛda. The message is the request of the queen to the Yogini Marudvṛda. She should perform necessary rituals to release Sārasika from the clutches of the evils. Kalāvati conveys the message to the Yogini who had planned to leave the place the next day. Asked by Marudvṛda, Kalāvati tells that Dīpāmba is waiting for them. On hearing the voice of king Śāhaji both of them take hasty steps to leave the place. Miśraviśkambha thus comes to an end.

King Śāhaji enters the stage ablaze with love. Vidūṣaka is with him. His mind doubts whether Kalāvati's plan will bear fruitful. Vidūṣaka is full of confidence in Kalāvati. The king praises Kalāvati for her proper and noteworthy action. Now the king's mind is afflicted by thoughts. How he can escape from the eyes of Bhadrasena, the guard in charge of the fort? Vidūṣaka proudly tells that he has removed the obstacle. Asked by the king, he explains. Hearing the words of Kalāvati Dākṣāyaṇa had already met Bhadrasena. He had eloquently talked on the pratimā dance which would take place in the night.
at Brhadisvara temple. Bhadrasena is very much interested to see the programme. If the king permitted, he would go out to see the dance. Viduṣaka has assured the guard that he would get the king's permission. On hearing these news, the king calls the door keeper and gives instructions to him to convey his permission to Bhadrasena.

Now the king's heart enjoys the marvellous beauty of the sunset. On hearing the sound of mrdanga, the king understands that the pratima dance has begun. After a while, the king and Viduṣaka in fancy dress reach the door of the fort. They understand that Bhadrasena has already gone and so it is easy to go out. They reach the Jasmine nikunça and sit there.

Sārasika and Kalāvati are seen waiting there. Kalāvati consoles Sārasika telling that the evils will be cast away by the blessing of Marudvṛda. Sārasika asks Kalāvati why she is saying in such a way though she knew everything. Sārasika reveals her heart; she cannot leave without her lover Śāhaji. On hearing this, the king is full of joy. Meanwhile Sārasika faints. Kalāvati
tries to help her promising to fulfill her heart's desire. Sārasika wakes up and comes out of the bower. Kalāvati tries to stop her. Now the king takes a few steps forward and meets Sārasika. Sārasika looks at the king with widened eyes. Vidūṣaka tells Kalāvati that he can sleep soundly because the evils were removed away from Sārasika, makes Sārasika hold the hand of the king and blesses them joyfully. The wise Kalāvati goes away. Saying that she did not want to be a kill joy. Sārasika asks her why she is going away leaving her alone. Kalāvati retorts saying that Sārasika is not alone now (implying that the King is with her). Vidūṣaka comes forward and tells Kalāvati that he would help her. With a taunt looking at Vidūṣaka, Kalāvati goes away. Vidūṣaka finds a suitable place for sleeping. Both the king, Sāhaji and Sārasika are full of joy and exchange their thoughts.

After a while queen Umādevi accompanied by her maid servant Čandarakala, arrives. Čandarakala commands the devotion of the queen to Yogini Marudvṛda. Both the queen and Dīpāmba are waiting for the yogini even at midnight. The queen
tells that Čandrakala’s loyalty to the queen and the queen mother is exemplary. Čandrakala tells the queen that it is very late. The queen asks where Sārasika is. Her heart is throbbing to know whether she has been freed from the clutches of the evil spirits. They wander about. Now the queen hears the voice of her husband coming from the Jasmine arbour at the queen is in panic. She does not know what she should do. The queen praises Sārasika. Hearing this, Čandrakala tells the queen that what the queen had feared has happened. The queen watches the scene. The queen’s eyes are full of tears and she cannot see clearly. Čandrakala assures the queen that the king’s love to her is deep rooted. The queen begins to cry. Leaving Sārasika, the king takes approaches the queen. While running away, Sārasika’s feet touch the sleeping Vidūṣaka. Vidūṣaka gets up. Thinking that the king was beating him, he asks the king why he is beaten for helping to meet Sārasika. He tells that he expected reward now that the king’s desire has been satisfied. Čandrakala asks the queen to listen to Dakṣāyaṇa’s words. The queen wants to punish Vidūṣaka by pulling out his hair. Kalāvati is disappointed to see such a sad end to her plan. The
queen comments at the skill of Čandrakalā. Kalāvati tries to pacify the queen. But the queen turns down her help. The queen begins to address her husband with the word Mylord. Suddenly she withdraws the word and addresses him as king. The king tries to justify his action; but the queen prevents it. Kalāvati tries to interfere but fails. She complains that she is not getting a chance to talk. She tries again to please the queen with an explanation of the incident thus. Sarasika and Kalāvati met Dākṣāyaṇa on the way to Yogini Marudvīda. They hid themselves in the arbour. After a while, Dākṣāyaṇa has also comes over there. Later Kalāvati goes to sleep outside. Her mind had become eager to know if Dākṣāyaṇa himself had come out. With in a few minutes everything had happened. On hearing the story narrated by Kalāvati, the king praises her ability. The queen wants to tests the king's love. She has become an obstacle to the king's new found love and wants to go away. The king requests her to come back and to be patient to hear him. The queen retorts with the words that she had heard everything she wanted to know. The king appeals to the queen to be consoled. Coming back, she scolds the king by telling him
that he should please the lady whose eyebrows commands the king. The eyes of Sārasika are full of tears. The king consoles her. The queen screams at the king telling him that he is not a lover but a womenizer. The king is afraid of the fury of the queen. With heavy steps, the queen goes away along with Čandrakala. Vidūṣaka shows his right foot and says that what came as a storm has gone as a breeze. The king comments about the joking nature of Vidūṣaka even in a sorrowful situation. With an hearty laugh, Vidūṣaka tries to go away. Now the king requests the Vidūṣaka for his help to console the queen. Both of them go to the queen’s abode. Following them Sārasika and Kalāvati also leave the place.
ACT V

The fifth act begins with an interlude Sudhavishikambha. The minister Medhavi enters the stage. He is happy to be a minister of king Saha. His acquaintance with the scholars in king’s court has made him more intelligent and educated. By this discriminative power he gets mental solace.

Medhavi understands that the sunset was over. Night has come in its full splendid form. Now his mind is detracted from the beauty of the evening. He wonders where the king is. He is happy about the incidents that took place in the garden Sivagangarama. Both king Saha and his lady could meet each other in the garden. Now their love depends on the decision of the queen. In the development of the king’s love, Medhavi is interested. He tells himself that time decides everything. He knows that Kamalaketu the father of Saha’s lady love was due to arrive in the city. Then the king’s love would be fruitful. Medhavi’s mind is disturbed by the absence of any information about Maitrayani. Nobody knows what has happened to her in
the Mahotsava. Medhāvin's mind gets afflicted with different feelings and he is immersed in thoughts.

After a while Maitrāyaṇi comes there. She comes near the minister. She is reluctant to face Medhāvi. She informs of her arrival to the minister. Both Medhāvi and Maitrāyaṇi exchange greetings. Asked by the minister, Maitrāyaṇi narrates the incidents that had happened. Princess Lilāvati of Vārāṇasi wanted to participate in the Mahāmahotsava at Kumbhakoṇam. She started her journey under the leadership of the minister Sumantra. Maitrāyaṇi also had accompanied the princess. Minister Sumantra had gone back to Kāśi on hearing the news of the muslim attack on his kingdom. Minister Sumantra had entrusted Lilāvati to the hands of Maitrāyaṇi. Sumantra had left for his kingdom. On the way Maitrāyaṇi wanted to go over to Siddhiksetra. After handling over the responsibility of Lilāvati to Mandākini and Sumedhā, Maitrāyaṇi left the place. Later Maitrāyaṇi came to know about the disappearance of Lilavati from king Kamalaketu. Kamalaketu requested King Sāhajī to
find out his daughter. All his attempts had become futile. Maitrāyaṇi requests Medhāvi to find out Līlāvati by every means after giving an assurance to Maitrāyaṇi. Now Medhāvi goes over to meet King Sāhaji for conveying the sad news.

Now the Śuddhaviśkambha comes to an end.

King Sāhaji comes over the stage and takes his seat. His mind is wandering. He doubts whether his love would materialise because of the fury of the queen. He does not know how to console the queen. Neither can he displease the queen nor forget his lady love. Even the king’s friend Dākṣāyaṇa, due to the fear of the queen, has not come to the palace. No one is there to help him except the queen. The king believes that everything will have a good end. He knows the qualities of the queen. The only one who can set right his feelings is the queen herself. With such a firm faith the king goes to meet the queen.
Meanwhile he hears a knock on the back door. He is keen to hear and understand that the queen is available in the art gallery in the vicinity. He takes a few steps forward and tries to understand the talk of the queen with her friends.

Candrakala informs the queen about the arrival of Kamalaketu, the king of Vārānasi. She is astonished at his arrival without his daughter Lilāvati. Kamalaketu is very much fond of his daughter. On hearing the news, the king and the queen become happy. Candrakala wonders at the intimacy of the queen to her relative Lilāvati. 'Not only the relation but also the virtues have impressed her mind', tells the queen. Asked by Candrakala, the queen tells that she had the opportunity to hear the virtues of Lilāvati from astrologers. Lilāvati is a lady of virtues. The person who is fortunate to get her hand will become an emperor. As per her horoscope, Lilāvati has to suffer misfortunes also. She is to become the second wife to a king. If Lilāvati gets a second place to queen Umadevi it would be only a tribute to her. Candrakala says that if such a situation arises, nobody will object to it. But the king's love has...
been given to somebody else. Then does he deserve Līlāvati’s hand? On hearing these words, the king says that his mind longs for Sārasika. Now the queen asks her friend whose letter she had in her hand. This is the letter put by the minister absent-mindedly in the queen’s apartment. Asked by the queen, Candrakala tries to read the letter. But she does not.

Pressed by the queen Candrakala reveals the content of the letter. It is the request of Kamalaketu to Medhāvi to take necessary steps for uniting the king with Līlāvati. The queen is astonished to hear this news. She becomes angry for such a development without her knowledge. For a while, she falls into deep thought. Now the queen calls Mukharika and asks her to bring Dākṣāyana at once.

Now Vidūṣaka comes to the stage as instructed by Mukharika. Dākṣāyana comes nearer the queen and salutes her. Candrakala orders Dākṣāyana to tell the truth. He apologises to the queen and narrates the whole story of the love of the king for Sārasika. The king is unhappy at such a narration. Secrets
should not be divulged. The queen and Čandrakala look at each other. Now Čandrakala wants Vidūṣaka to disclose the truth of the contents of the letter after handling it over to him. Dākṣāyaṇa says he is innocent. Now the queen orders Čaturika to bring minister Medhāvi to her. As directed by Čaturika Medhāvi rushes to the queen. Medhāvi salutes the queen and takes a seat. Asked by Medhāvi, the queen orders Vidūṣaka to hand over the letter to the minister.

Asked by the queen Medhāvi tells the facts behind the letter. Medhāvi had gone on a pilgrimage to Vārāṇasi where he had met Kamalaketa. Kamalaketa had requested Medhāvi to make necessary efforts to get his daughter married to king Sāhaji. Considering the welfare and security of the kingdoms Medhāvi had responded positively to this proposal. At that time Prince Sāhaji was only the Yuvarāja. Years passed. The qualities of queen Umādevi did not give any chance to the minister to recall his promise to king Kamalaketa. The present letter from Kamalaketa is only a reminder of the promise given by the minister. Asked by the queen, Medhāvi tells her that the fact was
unknown to the king. The queen is furious and asks the minister why the fact was not brought to her notice. If the fact had been brought to the notice of the queen, the marriage of Princess Lilāvati would have taken place the same day. Medhāvi is pleased to hear the words of the queen. Meanwhile, king Śāhaji rushes to the scenes. The king is diffident to face the queen now. The queen blame the king and tells that she has heard everything from Kalāvati.

The voice of Kančuki is heard from behind the curtain. Some good omen to the king and the queen. Medhāvi tells that it is good news. Kančuki comes to the king with hasty steps and salutes the king. Kančuki informs the king that king Kamalaketu has arrived in the city. Everyone has become happy. Medhāvi praises the creator's ability in bringing out Amṛta and Hālāhala. Now king Śāhaji orders the minister to receive Kamalaketu with all kingly honour. Medhāvi leaves the place along with Vidūṣaka and Kančuki. The queen now wants the letter to be read. The king objects to it. 'Everything can be discussed in detail after a while' he says. The queen looks tired. The king
suggests retirement into the harem. The queen's eyes become full of tears and she laments over her cousin Līlāvati's plight. Now the king asks the queen why she is crying. Caturīka comes to the stage and leads the king and the queen to the harem. Both of them move towards the queen's apartment.
ACT VI

The sixth act begins with an interlude praveśaka. Kalāvati is seen immersed in a soliloquy. After knowing her husband's desire for Sārasika, queen Umādevi has asked Čandrakala to take over the responsibility of Sārasika from the hands of Kalāvati. At this time Sārasika is almost under house arrest, a bird in a cage. Kalāvati is in a hurry to inform the sad plight of Sārasika to king Sāhaji. On the arrival of King Kamalaketu of Kāśi, the whole city is in a festive mood. Nobody is there to help Kalāvati. She has to wait for Dākṣāyaṇa. Kalāvati takes her seat in a corner waiting for Dākṣāyaṇa.

Presently Dākṣāyaṇa comes over there. He murmurs that he was unable to understand the diplomacy of minister Medhāvi. Taking a few steps forward he is surprised to see Kalāvati shedding tears in loneliness. Dākṣāyaṇa meets Kalāvati and both of them exchange polite words. Vidūṣaka asks Kalāvati the reason for her tears. Kalāvati explains the situation and conveys to Dākṣāyaṇa the miserable condition of Sārasika.
Dāksāyana is eager to know more, but Kalavati asks him to go to the king. Dāksāyana tells her that he is going to meet the king who is afflicted with the pangs of love. Earlier, before the arrival of Kamalaketu, Dāksāyana had entrusted a beautiful Sarasa bird to queen Kamalavati, the wife of Kamalaketu, for presenting it to queen Umādevi. Dāksāyana tells Kalavati that king Kamalaketu and queen Kamalavati must meet king Śahaji at once. Now the Vidūṣaka leaves quickly to meet the king. Kalavati also leaves the place to console Sarasika.

Here the Pravesāka comes to an end.

The sixth act takes place in the King's court. King Śahaji, queen Umādevi, minister Medhāvi and others are seen engaged in giving a warm welcome to the king Kamalaketu and queen Kamalavati. Śahaji consoles Kamalavati who is suffering because of the disappearance of her daughter Līlāvati. Minister Medhāvi is of the firm faith that princess Līlāvati would be discovered within no time. Kamalaketu praises king Śahaji for his bravery. He goes on to call him with the name
"Abhinavakāthavīryarjuna". He speaks aloud the military help rendered by Tanjore to Vārāṇasi at the time of the Muslim invasion. Queen Umādevi wonders at God's deeds. God is powerful but fails to save her daughter Līlāvati. She also heaves a long sigh. Kamalaketu looks at Medhāvi. Medhāvi tells to himself that this is the appropriate time for revealing the facts. Now he is anxious about the delay in the arrival of Dāksāyaṇa.

Dāksāyaṇa arrives there and blesses King Śāhaji. He tells King Śāhaji that Śāhaji has become more fortunate with the arrival of King Kamalaketu. Śāhaji invites Medhāvi to take the seat near him and inquires about Sārasika. Dāksāyaṇa discloses the plight of Sārasika to the king in secret. Śāhaji is frightened. The Vidūṣaka consoles the afflicted Śāhaji. Meanwhile a few servants enter and place with some valuable presents before King Kamalaketu. Queen Kamalavati takes a beautiful Sārasā bird and presents it to Queen Umādevi. The queen thinks that this bird will be a life partner to her lady bird in her harem. Minister Medhāvi comments that the couple would be beautiful. Now the queen wants to bring the lady bird from her harem.
She orders Dāksāyana to tell Čandrakala to bring the Sārasika bird. Dāksāyana is ready to go out. Minister Medhāvi conveys some secret message to Dāksāyana with the movement of his eye brow. The Vidūṣaka hesitates to go out and tells the queen to give a letter with instruction. Otherwise Čandrakala would not act as per his words. With the help of the minister, the queen prepares a letter and hands it over to Dāksāyana. He goes out and comes back. He informs the queen that Čandrakala would bring Sārasika in a few minutes. Čandrakala thought that the word Sārasika referred to the girl and not to the bird. Hence she releases Āvatī from captivity and brings her to the court. Sārasikā's heart is thankful for the release. Čandrakala feels that Sārasika is released from the prison on account of the festival. Now Sārasika asks Čandrakala where she is taking her. Knowing that she is being taken to the court, her heart is full of joy. The long-cherished dream would materialise. King Šahaji and Sārasika look at one another. Šahaji feels pity for her present plight. Kamalāvati tells something in the ear of Kamalaketu regarding the resemblance of Sārasika to their daughter Āvatī. Kamalaketu is astonished and tells her that
Sarasika is their daughter. In turn, Sarasika identifies her parents. Kamalaketu and Kamalavati embrace their daughter and murmur in a pleasant mood. All are surprised. They do not understand the situation. Vidūṣaka doubts how Sarasika has become Līlāvati. According to Čandrakala the King’s desire is proper and in the right object. Minister Medhāvi becomes happy in the pleasant conclusion of the episode. But he waits for the response from the queen. Queen Umādevi asks Kamalaketu whether Sarasika is not her cousin. The queen gets up and consoles Līlāvati and her mother. Līlāvati is wondering whether she is enjoying a dream or magic. The queen embraces Līlāvati and asks her why she had kept her identity a secret for such a long time. Līlāvati’s eyes become filled with tears of joy. Taking a few steps back the queen tells that the temperature of Līlāvati’s body has reached very high. She asks Čandrakala why Sarasika has been brought to the court. Čandrakala tells that she has only obeyed the letter. Umādevi looks at Medhāvi. Medhāvi tells the queen that he has written only whatever she had dictated. Asked by the queen Vidūṣaka reads the letter aloud. (Both the bird and Līlāvati are given the name Sarasika) The name Sarasika had
been given to Lilāvati by the queen herself. Sarasika means something brought from the vicinity of the lake (Saras). Lilāvati was brought from the Lake Kanyāthīrtha during the Maha-Festival. Asked by Kamalaketu, Lilāvati says that Yogini Mandākini had taken a dip in the particular lake and disappeared. Now all of them realise that this is a plot planned by Medhāvi. Medhāvi explains his object and plan, in detail. Looking at Lilāvati and Sāhaji, the queen is in a hurry to unite them in the nuptial knot. Medhāvi appreciates the decision of the queen. Now he asks for the king’s permission for the wedding to be celebrated. Kamalaketu comments on the ability of the minister in fulfilling his promise. Kamalāvati tells that now the Mahotsava reflects in the true spirit of that word. Marudvṛda and Kamalāvati want to meet Dipāmbika. Asked by the queen Čandrakala goes away to put both the Sarasa bird into a cage. The queen takes Kamalāvati and Lilāvati to Dipāmbika. Now Kamalketu also is eager to meet Dipāmbika. The minister takes him there to fulfill his desire. Vidūṣaka becomes unhappy in the loneliness.
Both the king and his friend Dākṣāyaṇa hear the beautiful sounds of Mrdanga and Śāṅgha. Urged by Vidusaka the king goes to Kalyāṇamandapa.

The sixth act ends here.
ACT VII

The seventh act is a continuation of the incidents that have taken place in the sixth act. Lokapāvani and Marudvīrda enter the palace. They were happy on seeing the beauty of the palace. Marudvīrda tells that the palace has been decorated especially for the wedding. Lokapāvani says that her mind does not allow her to leave Chola kingdom to Vārāṇasi.

Now they enter the royal Kalyāṇa-maṇḍapa which is full of kings and Śāmanthas. Lokapāvani tells the assembly that Dīpāmba and women like her along with Kalāvati and Maitrāyāni are staying near Kalyāṇa-maṇḍapa. The ladies see that the left side of Kalyāṇa-maṇḍapa has become full of kings and others headed by Sarabha and Tulaja, the two brothers of Sāhaji. Now both of them see the king and Līlavati in the wedding attire. The couple is blessed by all. Meanwhile the maṇḍapa resounds with the sweet sounds of mṛdanga and other instruments. With blessings from Dīpāmba, Lokapāvani,
Marudvṛda etc. And the prayers of the queen, Medhāvi, Dākṣayāna etc. King Sāhaji and Lilāvati are united in wedlock.

Now King Sāhaji gets every right to be called an emperor. There has been a prediction that the person marrying Lilāvati would become an emperor. Priests and ministers sprinkle holy water on the royal couple. Emperor Sāhaji offers prayers at the feet of the deity Ānandavally, the guardian deity of his kingdom. The play comes to an end with his Bharatavākyā.

Piteva lokān piśunāvidheyān
Mṛṣyān mahīpo mṛdunā kareṇa
Māteva puṣṇātu mahī ca kāle
Paśelimānām praçayai phalānām.

The king protects the people as his children; and may the earth like a mother offer all the fruits to her children.
THE FATHER'S CONTRIBUTION

Nārāyaṇa Dikṣita's father Sree Raṅgasāyi Yajvendran was a scholar and poet of some repute. Filial love prompted him to narrate the story of the play Adbhutapañjaram written by his son. The narrative is in verse a weak translation of which is given hereunder.

In the poem Tanjore is a city of great fame on the shore of the River Kaveri. A great King Ekojee of the Bhonsle dynasty ruled the kingdom. His queen was Deepa a lady who shone as the light of the dynasty.

Ekojee's minister Kakoji was wise and honest. Ekoji worshipped the Lord to give him a virtuous son. As a result, Lord Shiva himself took birth as his son. He was given a name "Sahanāma" dignifying that he would pardon even hundred sins committed by the enemy. Even while he was just a boy, with his playfulness and high qualities, he pleased the subjects so much that he was given the title "Chola king".
When they came to know that Lord Śiva has taken birth on the earth, Lord Viṣṇu and Brahma took birth as his brothers Sarabhoji and Tulāji. They were protectors of Dharma and extremely kind.

The eldest son was brave and well versed in arts and literature. He was a good speaker and an ocean of justice. The people rejoiced when he was crowned yuvarāja. His queen was Umā was as beautiful and virtuous as Goddess Uma herself.

She was so sweet that the husband was happy in obeying her. They were as it were made for each other. Their happiness was almost celestial. But they had no issues.

minister Kakoji had a son Tryambaka who was a second Śiva. He too was wise, honest and beyond sensuous pleasures. He was loyal, scholarly and intelligent as well. Therefore he was more known by the sobriquet (name) Medhāvi.
Ekoji was too old for pilgrimages; so he deputed Medhavi to do it on his behalf. After visiting many holy places, he reached Kāśī (Benaras), the gate of salvation. There, Kamalaketu, a friend of Ekoji, received him with honours. After doing the requisite obsequies in the River Ganga, they spent much time conversing with one another. There the king told Medhāvi a desire he had been having in his mind for some years.

'You should do this for the welfare of both these princely houses' he said and asked Medhāvi to give a promise for the same. After the oath taking, Kamalaketu disclosed what was in his mind.

"When I was handed over the kingdom by my father Kamalaketu, I had no issues. My prayers to Goddess Visālākshi bore fruit, and a daughter was born to me. At her birth there were many auspicious omens. So, her horoscope was sent to Choladesa. Astrologers predicted a great future for the girl. I gave her the name Lilāvati. The girl is growing up. It makes me
worried. I want to give this girl in marriage to your Yuvarāja. Honouring your promise, you should see that everything goes on as desired. By this marriage both our families would prosper."

While Kamalaketu was saying thus, the queen came there with the daughter. The queen had a doubt whether Sāhaji, who was known to be so sweet on his queen Umādevi would even look at Līlāvati if she was presented as a bride to be. Umā was a second cousin of Kamalavati and so a co-wife would not be harmful to her. The introduction of Līlāvati should be by stealth, for, it was not certain if the prince would desire a second wife.

Medhāvi observed princess Līlāvati closely and found that she had all the signs of a future empress as described in the Sāstrās and that her husband would become an Emperor. Medhāvi had no reservation in taking the oath that he would do as the king of Kāśi had desired.
The minister spent some days in Benaras but had to go back to Tanjore on hearing the death of Ekoji.

The new king of Tanjore, Sahaji, was well loved by the people. Though Medhavi remembered the oath, he had little time to do anything to go further in the matter for some years.

Years went by. Ten years is a lot of time in the life of a six year-old girl. Lilavati must be sixteen or seventeen by now, thought Medhavi "It is time something is done about the matter." Difficulties had arisen in this matter by this time. Yet if the king were to see the young girl somehow, there was a chance of his falling in love with her. But the girl was in Benaras and the king in Tanjore.

While Medhavi was thinking thus, he heard that a sanyasin (women ascetic) named Maitrayani was going to Benaras. The Minister requested the Sanyasini to bring Lilavati to Tanjore somehow.
Maitrāyaṇi had opportunities to meet the princess in Banaras. Hearing the good qualities of Śahaji, she fell love with him even without seeing him even once. With the consent of the parents, the princess wanted to start with the sanyāsini to Tanjore. The Mahāmāggham, a festival celebrated every twelve year at Kumbhakonam, was due, and thousands gathered there for it. Though it was painful to the parents, Lilāvati was allowed to go to Tanjore with the Sanyāsini to witness the Mahāmāggham.

The Delhi emperor attacked Banaras during this period. The Kāśi minister who had accompanied the princess had to go back to Banaras. So the princess had the help of only the sanyāsini and Sumedhas on her way south. But the Goddess of river Ganga remembered the trust Medhavi had enjoined her with. She took a human form and was on her way to the Mahāmāggham at Kumbhakonam. She joined Lilāvati who was also on her way south. The princess considered the new sanyasini Mandākini as a mother. The sad thoughts about her parents did not trouble her much thereafter. This Yogini also
described to her the system of marriage called Gândharva, where the consent of the parents was not required. And gave her the examples of Nala - Damayanti, Duṣyanta - Śakuntala and Uṣhā - Anirūḍha. Sumedhas went to Kāncheepuram remaining there praying to Goddess Kāmakṣi to help the king of Kāśi.

People in there thousands came to Kumbhakoṇam for the Mahamagham. King Sāhaji too had come with his mother and brother. The Yogini Mandakini was afraid that Līlāvatī would get lost in the crowd and stationed her near one of the bathing ghats. This done, Mandakini vanished into the water. It was at this time that the queen Devi Umā came to this bathing ghat. She saw the young and beautiful girl standing alone near the saras (lake). She took a fancy to her, and asked her for her name. The girl would not oblige. So the queen gave her the name Sārasikā. Since it was at the saras that she was found. (Līlāvatī knew that the queen was a distant cousin to her, but she did not want to divulge the secret). The queen entrusted the new - found girl to her trusted maid Kalāvatī with an order that
King Sāhaji should never have even a glimpse of the charming damsel.

Goddess Gaṅga comes out of the lake after her bath along with Goddess Kaveri. They assume names Mandākini and Marudvīrdha. The sanctity of the Maḥāmagham is increased by the physical presence of both these river Goddesses and people worship them with all piety.

Medhāvi gets the news of the attack of Kāśi by the Muslims from Lokapāvani Ganga (disguised as Mandākini). The king of Tanjore sends his army north to help the troubled Kāśi King. The Chola army reaches Kāśi and helps him drive away the invaders 

The narrative is incomplete. The remaining part has been lost. Perhaps it was from this that Nārāyaṇa Dīkṣita managed to weave out his play Adbhutapañjaram.
It may be that the father wrote the narrative verse to tell the story of the sons play Adbhutapañjara or it could be that the son got the plot for the play from the father's narrative. We cannot be certain.

INCIDENTS IN ADBHUTAPAñJARA

THE MAHĀMAGAM AT KUMBHAVANAM

The town Kumbhakonam is the scene of one greatest of Hindu festivals, the 'Maha' Magam', which is celebrated once in twelve years, and to which people from all parts of India repair, to obtain remission of their sins by washing in the water of Gangas, which (according to Hindu legend) are brought, in some miraculous manner to the sacred tank on the south-east side of the great temple. This tank, which is known as the Mahā-Magam tank, is supposed to possess miraculous virtues at this particular season, for the goddess Ganga is said to visit the tank once in twelve years to cleans herself from the pollution contracted by her, in consequence of so many thousands of human beings bathing in her waters and leaving their sins
behind them. The purifier comes here to be purified, and at the same time to purify the multitudes of pilgrims and devotees who flock to Kumbhakonam on this auspicious occasion, that they may wash in the sacred stream and be clean. The legend given of the origin of this festival is briefly as follows:-

The grandsons of a certain king of the solar race who reigned in the ancient town of Ayodhya were commanded by their grandsire to carry to the eight corners of the earth a horse which had been offered in sacrifice, according to the peculiar rights of the Hindu's appointed for the Asvamedha Yajña. The object in sending round this horse was, it would seem, that all the kings of the earth might do homage to it, such homage being reckoned a token of submission to the great sovereign of the Solar race who had offered it in sacrifice. During their journey the horse was one night stolen from the princes by the god Indra, who concealed the animal in the lower world close by the spot where a rishi was performing penance. After a long search the princess discovered the horse where it had been concealed, and, imagining that the ascetic was the person who had made
away with it they immediately attacked him while he was still deep in his devotions.

The ire of the otherwise meek Rishi was roused by this sudden and sacrilegious violence to his person, and darting fire from his eyes he consumed his enemies, reducing them to a heap of ashes. Through the intercession of the aged grandsire, and, subsequently, of one of his descendants named Bhagiratha, the ascetic withdrew his curse, adding that the soul of the princes whom he had destroyed could only reach the abode of the blessed after they were cleaned in the waters of the Ganges which flowed upon the crest of Śiva. This deity was next invoked on behalf of the unfortunate victims of the Rishi's wrath, and at his command the waters of Ganges flowed upon the earth, and the ashed of dead princes mingled in the sacred stream. When Śiva commanded Ganga to flow upon the earth, the God also decreed that whoever washed in her waters should be cleansed from the pollution of sin, and, in order to remove from the goddess Ganga the stain of pollution she would thus contract, he commanded her to visit the sacred tank at
Kumbhakonam once in twelve years, when she could cleanse herself from such pollution.

The festival of the Mahāmagam occurs in the year Magha during the month named Magha, and during "The occurrence of the full moon in or about the asterism magha." During this festival the pilgrims to Kumbhakonam bath first in the waters of Mahā Magam, then in the tank of the Golden Lotus (Pon-Thamarei Thadāgam) and, lastly, in the river Kaveri. There are twelve temples at Kumbhakonam, each having its presiding deity, the chief of the twelve being Kumbhaswaram. These twelve deities are placed in their respective cars and dragged each round his own temple. They are all then carried on the shoulders of men in grand procession, with banners incense and fireworks to the great tanks on the banks of which are erected twelve shrines, one for the reception of each idol. In the shrine which is built in the centre of the tank certain ceremonies are then performed, the trident being planted within it and be sprinkled with holy water and incensed by the officiating Guru. After the completion of these ceremonies, the people, who stand
around the tank in anxious expectation make a sudden plunge into it, as if the healing virtue would affect only the first who entered.

Kumbhakoṇam, Tanjore and Cidambaram are very famous Śiva temple. In these temples there are Bharatanātya poses carved in sculptures. A study of all these together give us a complete picture of the Karaṇās of Bharatanātyam.

KĀŚĪ ATTACK OF MUSLIMS

It is a fact that during the Mughal rule there were attacks of the conquests of the eastern parts of India. Kāśi was supposed to be a very important Hindu religious centre- and the Lord Viswanātha temple of Kāśi was also a wealthy temple. There were attacks on Kāśi and the Jñānavāpi Mosque is believed to have been constructed over the Śiva temple. But whether the King of Kāśi fled to the South or came to Tanjore we do not know.
DEVELOPMENT OF THE PLOT

The authorities regarding the dramatic compositions like Nātyaśāstra have laid down fundamental principles and guidelines for constructing and developing actions coherently in order to produce stage effect. A play in Sanskrit has five stages of development, called Arthaprakṛtis. The plot evolves through these five stages. They are Bija, Bindu, Patāka Prakari and the Kārya.

The action in a play becomes full-fledged going through five stages called Avasthās. They are Ārāmbha, Yatna, Prāptyaśā, Niyatāpti and Phalāgama.

The five Arthaprakṛtis in combination with the five Avasthās form five Sandhis namely Mukha, Pratimukha, Garbha, Vimarśa and Nirvahana.

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1. E.G. Manikar - "The Theory of Sandhis and Sandhyangas". P. No. 14
2. Viswanātha’s Sāhityadarpaṇa - Chowkampa Sanskrit Series 1962 P.P. 351-353
3. Ibid PP. 354 - 356
4. Ibid P. 356
1. MUKHASANDHI

The first act of the play constitutes the Mukhasandhi wherein the Bīja and Ārambha are combined. It also gives a clue to the conclusion of the play.

King Sāhaji’s desire for the beautiful girl whom he met in the garden is the Bīja. His mind is eager to know more about the damsel. Later he discusses with his friend Dākṣāyaṇa the possibilities of meeting her. This is Ārambha.

A conflict begins in the mind of King Sāhaji because of his love for his wife Umādevi. His interest to know more about the young lady is thwarted by the queen. Queen Umadevi tries her best to conceal the existence of the young lady from King Sāhaji. Sāhaji tries to console his heart hoping that his desire will be fulfilled.

5 AP P. 17
6 Idid 23,24
The words of minister Medhavi in the prelude to the first act make clear that King Sāhaji and Lilāvati, disguised in the name of Sārasika will be united in wedlock with the blessings of holy Ganga. From this discussion the ultimate outcome of the play is also hinted at.

2. PRATIMUKHASANDHI

That juncture is designed as the one of progression in course of which the germ that gained ground in protasis is sprouted, but is visible only partly. The Pratimukha Sandhi combines the Bindu and the Yatna. In this play, the Pratimukha Sandhi stretches over the second and third acts. The mutual love of the hero and the heroine is developed. Their efforts to see their love materialise are nicely pictured.

King Sāhaji gives a detailed description of his passion. He is having intense desirer to meet his lady love. He points out the signs of the reciprocation of his love from the heroine. King Sāhaji and his friend Dākṣāyaṇa discuss various plans to meet the girl. During the Navaratri festival, Sārasika happens to see
King Sahaji. Her love for Sahaji grows in the third act. King Sahaji and Sarasika meet in the arbour. They exchange feelings. This is Pratimukhasandhi wherein the king's desire to see his beloved and exchange his feelings gets fulfilled for the first time. Their mutual love has become more intensified.

GARBHASANDHI

Garbhasandhi or Catastasis is that juncture where the germ formerly attained the stage of a sprout is further developed. But its growth is attended by frequent hinderances, and is anxiously nursed by search and other attempts to rejuvenate it.

The Pataka and Praptyaśa get united together in the Garbhasandhi. It begins from the beginning of the fourth act and concludes at the end of the fourth act. In this part, the action gets complicated and obstructions are placed before the hero.

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7 Nayasastra xix,41
and the heroine. But the seed of the theme develops without much difficulty.

In this context, King Sāhaji and his lady love Sārasika are brought together in a garden on a moonlit night. But the security officer Bhadrasena of the royal palace is a strict disciplinarian. It is not easy for the king to go out of the palace without being seen by him. The king and his friend Dākṣāyaṇa understand that Bhadrasena is a hindrance to the king. So a Pratima dance is arranged outside the court.

Urged by Vidūṣaka, Bhadrasena goes to see the dance. King Sāhaji permits him. Thus the hindrance for the king to go to the garden and to meet his lady love is removed. The hero and the heroine are brought to the garden in the moonlight. Both of them are very much afflicted with love. As Sāhaji, sitting close to Sārasika, holding her hands, and begins to embrace her, Queen Umādevi arrives there. Seeing her husband with Sārasika, she becomes angry. The furious queen asks Candrakala to take Sārasika away. The desperate queen scolds her husband.
and his friend Dakṣāyaṇa. She goes back with hurried steps. Dakṣāyaṇa tells his friend Śāhaji that his life is in danger. Full of hope about the success of the endeavour, King Śāhaji goes to pacify the queen. At this moment, his right eye throbs. This is a good sign for the successful fulfilment of love. Now the hero feels that his love for Sārasika will become fruitful.

VIMARŚĀ SANDHI

Vimarśa sandhi or Epitasis is that juncture during which the germ, which has had some development in the past, is exposed greater chances of decay and fears of consequent loss due to some calamity like the one of curse or of seduction.

The Vimarśa sandhi is that part of the play where in Prakari and Niyatāpti are united. In this sandhi, the results of action earlier developed in the garbha sandhi are made doubtful by the intervention of exterior factors. Act five of the play begins at this juncture and goes up to half of the sixth act.

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Ibid xix 42
King Sahaji is able to consolve his queen who has been offended by him for his love to Sarasika. The remarks made by the queen on the qualities of Sarasika lead to a favourable situation. The letter from the minister Sumedha of Kāsi addressed to Medhāvi tells about the arrival of Kamalaketu and Kamalavati. Lilavati is a niece to the queen. As per her horoscope, the person who marries Lilavati would become the emperor. These words uttered by the queen hint at the coming marriage of King Sahaji with Lilavati. But soon, the king hears the distressing news of the imprisoning of Sarasika by the queen. All his hopes and expectation collapse. But the good remark made by the queen about Sarasika gives consolation to his mind. The success is made almost certain in this part.

King Kamalaketu and the Queen Kamalavati are received by King Sahaji. In the royal court Sarasika is recognised by King Kamalaketu as his daughter Lilavati. Sarasika also recognises her parents. Queen Umadevi is full of joy to meet her niece Lilavati who has stolen the heart of King Sahaji. Sahaji is thrilled with joy and amazement. The discussion in the court
hinds at the wedding of King Sāhaji and his lady love Līlāvati.
With this, all the obstacles in the course of love are removed.

NIRVĀHANA SANDHI

Nirvāhāna or Upasamhara sandhi known as consummation or Apodosis is that portion of a play wherein the germ is fully developed and ripens to a stage of fructification. It is a link which demonstrates that the seed with all its good and bad phases is brought up well, and its roots are concentrated so as to yield the fruit of the long longed for achievement by the principal character.⁹

Nirvāhāna Sandhi is the final stage of the drama where Kārya and Phalāgama are united. All the main incidents favourable for the final achievement aimed in the play are united in this juncture. The conclusion in the play is full of surprise. It commences in the sixth act and concludes in the seventh act.

⁹ N.L. R 460-530
The hindrence to the love of King Sáhaji and Līlavati is removed. The Queen's opposition to her husband in taking Līlavati as his second wife ends in the presence of holy Ganga and Kaveri (Mandākini and Marudvṛda). The hearts of King Sáhaji and Princess Līlavati are full of happiness. King Kamalaketau and minister Medhāvi are extremely happy. The blessings of holy people are showered on the new couple. Thus the play ends in happiness with a touch of wonder.

DEVELOPMENT OF THE SENTIMENT [RASA]

Rasa is the soul of poetry. Nārayāna Dīkṣita emphasises the importance of rasa in his work Adbhutapanjara. He shows much dexterity in depicting the rasa. Sṛngāra which is the prominent rasa in this play. His skill in developing the sentiment of Love in Separation (Vipralambha) is also remarkable.
THE MAIN SENTIMENT

Srngāra is the main sentiment in AP. It is of two kinds, love in separation and the love in union. Love in separation that that is Vipralambha Srngāra is of two kinds. Ayoga Vipralambha and Yoga Vipralambha. Ayoga Vipralambha means the love in separation for the lovers where they have not actually met. Yoga Vipralambha means the pangs of separation after having met. Ayogavipralambha is experienced when the lovers have heard of the charms and qualities of each other. Ayogavipralambha develops into ten stages. They are Abhilāsha, Cinta, Smṛti, Guṇakathana, Udvega, Sampralāpa, Unmada, Vyadhi, Jādāta and Maraṇa. The Yogavipralambha is of three types. Māna, Pravesā and Karuṇa. Sambhogasrṅgāra is experienced in a number of enumerable varieties of ways. Narayana Dīkṣita shows much skill in depicting both kinds of Srngāra.

The central theme of the play AP, is the love of King Sāhaji and Līlāvati. It is a love of sublime nature. This love is the permanent mood in the play. The hero, King Sāhaji, and the
heroine Lilāvati are Ālambhanavibhāvas. The situation described in the drama are the Vyabhicāribhāvas, and the effects made on the mind and bodies of the lovers are the anubhāvas. All these moods are deeply woven to produce erotic sentiment in an effective manner in the play.

A few stages of the Ayogavipralambha is described in the earlier acts of the play. King Sāhaji sees the heroine princess Lilāvati who lives in the court as a lady-in-waiting to queen Umādevi under the name Sārasika. The marvellous beauty of Sārasika sows the seed of love in Sāhaji’s heart. He is desirous of meeting her once again. Thus arises Abhilāśa. The pitiable plight of King Sāhaji has reached its peak. He is struck by the arrows of cupid. The pangs of separation torment him. He tries to console himself by thinking that it is nothing but an illusion. But all his actions become futile. He seeks the help of Vidūṣaka for meeting the heroine. The words of Vidūṣaka give room for his desire. His interest in the heroine increases.

11 AP Act I PP.21-24, Act II PP.30-31
The Abhilāsa of the heroine for the hero is depicted in the second act. The personality of Sāhaji is deeply impressed on the heart of Sarasika. She falls into a love-lorn condition. She remains silent. Sarasika requests her friend Kalāvati to help her in her sad plight. Her mind longs to see King Sāhaji. Thus the love for each other is beautifully described.

The hero and the heroine have no feelings but that of love for one another. While Vidūṣaka(Dākṣāyaṇa) encourages the King in his love, the maid servant Kalāvati helps Sarasika in her love\(^{12}\). The second stage of Ayogavipralambha(Çinta) can be experienced in this stage.

In the first three acts, we can see clearly the third stage Smṛti and then Guṇakathana. King Sāhaji recalls the various qualities of Sarasika. Her form gets colourful in his imagination. His mind is fully immersed in her. To divert his mind Vidūṣaka takes the king to the manimandapa. There he hears a sweet

\(^{12}\) Ibid Act III, PP. 48-49, 63
voice. The heart of the hero gets filled with curiosity as well as anxiety. Here the hero reaches the stage of Udvega.

The hero gets an amazing glimpse of Sārasika with her companion Kalāvati. King Sāhāji recognise the heroine Sārasika. Sārasika too recognises the king. After a while, they get separated when Mukharika calls for Sārasika. He rebukes her for the situation and prays for his union with Sārasika. He falls into sheer frenzy. Now he is in the state of Unmāda. In the third act, the hero and the heroine enters an arbour. Here the stages Vyādhī and Jaṭata are touched. Both the hero and the heroine are almost in a swoon. There comes a stage of akin to death. Thus the different stages of Ayogavipralambha are beautifully depicted in the play.

The Ayogavipralambha, depicted thus in all its detail meet to Sambhogasāngāra. Both the hero and heroine meet in an arbour. They exchange words and feelings, and embrace. As the hero and the heroine meet in the garden the surroundings aggrivate their love. It is a beautiful moonlit night. A gentle
breeze is blowing. The love finds expression in all its forms. As planned by Kalavati and Vidūṣaka, Sāhaji and Sārasika meet in the garden. Their hearts dance in joy. Thus the love in union is depicted here in its sublime form.

It is in the fourth act that the heroine is separated from the hero because of the intervention of Queen Umādevi. The queen puts the heroine under lock and key. The pang of separation of the hero and the heroine reaches its peak. The emotions that arise in their hearts are anger, jealousy, curiosity, anxiety, pity and so on. Thus the love in separation gets manifested in various ways. Meanwhile, King Kamalaketu of Vārāṇasi with his wife Kamalavatī arrive in Tanjore. King Kamalaketu has brought a male parrot as a present to queen Umādevi. Queen Umādevi has already a female parrot in a golden cage. Umādevi requests minister Medhavi to bring the female parrot (named Sārasika) to the court. As directed by Medhāvi, Vidūṣaka goes out to hand over a letter of the queen to Čandrakala, who is the custodian of the heroine. Čandrakala brings the heroine Sarasika (instead of the female parrot as requested by the queen) to the court.
Kamalaketu and Kamalavati recognise their daughter Lilavati. Sārasika also recognises her parents. The queen is astonished. The hero and the heroine are full of joy. Marudurda and Ganga shower their blessings on them. Queen Umādevi rises to the occasion. She accepts Sārasika as a Sapatni, and heartily asks her husband to take Lilavati as his bride. The love of the hero and the heroine culminates in the happy union. Thus the sentiment Śrṅgāra is nicely depicted consistently throughout the play.

SUBORDINATE SENTIMENTS

In this play the subordinate sentiments occupy only a lower place. The Hāsyā rasa gets a place in the usual low class jokes of the conventional nature. But the poet keeps a sense of propriety even in the conversation.

The Adbhuta rasa which is represented by the employment of the word Adbhutapāñjara gets a place.
Adbhuta rasa also makes appropriate contribution to the main sentiment Śṛngāra.

The sentiment of Bhayānaka raises its head on a few occasions. The intervention of the haughty queen introduces some effect of Bhayānaka rasa on the hero and the heroine. When Dākṣāyana is questioned by the queen, Bhayānaka rasa gets a place. The anger of the queen is aroused high.

The sentiment of Karuṇa is also gets an inferior place in the play. The description of Kanḍukika in the first act and to putting the heroine in a cage arouse the sentiment of Karuṇa.

The introduction of various such sentiments serves to enhance the main sentiment Śṛngāra in its utmost perfection.

CHARACTER SKETCHES

The skill of Narāyana Dīkṣita in sketching characters is somewhat remarkable. He does not deviate from the traditional
path of Sanskrit dramaturgy in the creation of characters. All of them are moulded in the conventional style. The characters of this play are of the usual order. They are all human beings with their weakness and strength.

SĀHAJI

The hero of the play AP is of the Dhiroḍaṭa type. He belongs to the Bhosala dynasty of Tanjore. He is the monarch of Chola kingdom. King Sāhaji possesses all the qualities of head and heart of a common man. He is a great scholar. He is a patron and promoter of knowledge. He takes keen interest in providing education of a high degree to the brilliant. He gave all help to poets and scholars. There is a galaxy of 45 eminent scholars in his court.

From the various situations and episodes in the play we understand his other qualities. His honour and heroism are vividly depicted. He renders great help to his friends. This is

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13 Dasarupaka of Danamjaya (Prakasa ii) P.107, AP Act VI PP141-142
14 TJS ML Vol. XII No. 3 P.32 and SK of Sridharavenketesa preface P.iii
15 AP Act VI P.141-142
revealed in his timely help to king Kamalaketu to defeat the Mohammadan king in his attack in Banaras. He is a man of righteous path. He never deviates from the right path which is revealed from the words of minister Medhāvi.

He loves his Queen Umādevi very much. He shows great regard and respect to her. He recognises her virtues and praces them openly\(^\text{16}\). He considers her as an ideal wife. Even when he is almost mad in love with Lilavati, he cannot forget the queen.

King Sāhaji’s love for Lilavati is as deep and constant as his love for Umādevi. His love is not a mere carnal passion. There is a sublime virtue in his love for Lilavati.

King Sāhaji shows great reverence for holy people, a common quality in Indian kings. With folded hands he receives the holy Marudvṛda and Mandākini. There is no touch of arrogance in him. He shows great regard for and has great faith

\(^{16}\text{Ibid Act I P.P. 17-21}\)
in his friend Dāksāyaṇa. He shares his innermost feelings with him. He does not hesitate in taking his help.

He loves fine arts. He is sensitive to the charm of nature and poetry. His imagination reaches its peak at the beauties of nature. He is a great devotee of Cāndikā Devi.

THE HEROINE

At the beginning of the play king Sāhaji is happily married to his wife Umādevi. She has no flaw in her character. The only sad factor about her life is that she has not yet given birth to children. She is of course reluctant to see any beautiful girl being seen by her husband. Yet the advent of Sarasika / Lilāvati changes the scene. Therefore there is some doubt whether Lilāvati or Umādevi is the real heroine. As the Indian convention seems to be the girl who is being married during the action of the play is considered the heroine, we have to take Lilāvati as the heroine.
LILĀVATI

Lilāvati is the princess of Kāśi. She is the daughter of Kamalaketu, the King of Kāśi and Queen Kamalāvati.

She is a heroine of the Mugdha type\(^\text{17}\). The beauty of her person is matchless. She is noted for her modesty as well.

Her love for King Sāhaji began in early childhood and continued. She is of a passionate nature and easily moved by emotions.

She shows great respect for holy people. Her regard for her friends is outstanding\(^\text{18}\). Her respect for Queen Umādevi is marvellous.

Lilāvati is fond of fine arts. She shows great eagerness in participating in festivals. In short, she is a princess, a refugee, a beautiful girl, quiet and modest. Though Lilāvati is deeply in love with Sāhaji she keeps it secret except from her friend

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\(^{17}\) Daśārūpakā of Dananjaya (Prakasa ii) P 128
\(^{18}\) AP Act II P. 38
Kalāvati. It is not she who plans the rendezvous with the king in the arbour. She only obeys commands.

MEDHĀVI

Medhāvi is the minister of king Śāhaji. He is the son of Kākoji the previous minister. He is well-versed in the arts of administration and diplomacy. The very beginning of the play throws light on his administrative skill. Being a minister, he wants to strengthen his kingdom. For achieving this goal, a relationship should be created between the king of Kāśi and the king of Tanjore. The only solution for materialising his desire is the marriage of his king with the Kāśi princess. He knows that the king is a man of strong will who would not easily been moved by feminine beauty. Moreover, it is not an easy task to divert his love from his loving queen. At the same time, he wants to see his master taking Līlāvati as his second wife. The reason for such a plan is that Śāhaji has no issues by Uṃādevi. The respect and sympathy that he bestows on Queen Uṃādevi are remarkable. He shows great faith in Vidūṣaka (Dākṣayana). He is wise and clever. His aims and means are laudable.
Medhāvi is the kingpin in the play. It is he who lays the plot and uses the developments in the right way so that his plan is hatched and the desirable results ensured. The whole play revolves around him. He is really a Medhāvi\textsuperscript{19}.

DĀKŚĀYANA

Vidusaka is a conventional character in Sanskrit plays. He is a modelled type found in the society of that time. He is a wise man who is able to give counsels to a monarch. He is also endowed with a rich sense of humour. He belongs to the scholarly Brahmin community. He is a true friend of King Sāhaji. On some occasions he becomes more than a friend. He shows his ability as a philosopher and guide. He shares the sorrows and joy of the king. He consoles King Sāhaji when he suffers from the pangs of love. As he finds his king’s condition growing worse, he boldly advises him to marry Lilāvati disregarding the king’s objection regarding Umādevi. He is the main instrument to achieve the objective of minister Medhāvi.

\textsuperscript{19} AP Act vii P. 172
He is a great scholar and poet. He is proud of his ancestors who were great scholars.

He is a man of keen generous sympathy. He urges the king to console the queen and others. He is a man of peace. When the queen is in the highest degree of fury he tries to divert her mind.

He is a man of intellect. He can read the mind of others at once. Looking at the face of the minister, he is able to understand his mind. This is clear from the fifth act. Dākṣāyaṇa is fond of nature's beauty. Whenever his mind or another's mind is afflicted with pangs of sorrow, he goes urges them to go to the garden.

He has great regard for the queen. He shows great respect to holy people. He often talks of tasty foodstuffs. Here he reveals the Vidūṣaka's condition as a glutton. Leaving such occasions aside Dākṣāyaṇa is a character of a high order. He is a typical Vidūṣaka.
UMĀDEVI

Umādevi is the queen of the Tanjore kingdom. She is an ideal wife. Her love for King Śāhaji is deep and loyal. But her feelings are hurt when, she comes to know her husband’s love for any other woman. On such occasions, she goes far, to the extent of putting Lilāvati in a cage.

She is courteous to Dāksāyana, the Vidūṣaka, her husband’s friend. She shows great affection and faith to her maid-servants. Her respect for holy people Marudvṛda and Mandākini is remarkable. She is realistic. Full of joy, she understands the fact of her husband’s love for another woman, culminating in the marriage which will lead to the consolidation and strength of her husband’s kingdom. She rises to the occasion. She requests the King to take Lilāvati as his new bride.

Her love, loyalty, respect and sense of duty are all qualities expected of an ideal Indian woman.
MINOR CHARACTERS

The Queen's Women

Kalāvati is an intimate friend of Līlāvati in the palace. From the very beginning she feels an attraction towards Līlāvati in distress, and shares her feelings. Kalāvati is a woman of remarkable calibre. She helps the minister in achieving his aim. She dares even to overstep the instructions of the queen so as to help her friend. She shows great faith in Vidūṣaka.

Çandrakala is the maid-servant of Queen Umādevi. She is a special friend of the queen. She also shows great affection to Līlāvati.

Kamalaketu is the king of Vārāṇasi. His father is Kumudaketu. His wife is Kamalāvati. His daughter Līlāvati is the heroine of the play. Kamalaketu is a friend of Ekoji, the father of Sāhaji. He also involved in the plan chalked out by minister Medhāvi to get Līlāvati to king Sāhaji. He is a devotee of Kāśi Viśvanātha. He is valiant and heroic.
Kamalāvatī is the wife of King Kamalaket. She has the good qualities usually found in woman. She follows the footprints of her husband. Her love for her daughter is touching.

Vijayasena, the chief commander of King Sāhaji shows great valour and loyalty to the nation.

Sumantra is another minister of Kamalaketi while Sumedha is a priest.

Dāndināyana is a servant who appears in the first act of the play. He is an old man. His love regard to the king are remarkable.

Dīpāmba is Sāhaji's mother. She appears for a few moments in the seventh act of the play. She is considered the "Light of the Chola Kingdom". She is a woman of great virtue. Her purity and piety are commendable.
The two holy women appeared in the drama are Marudvrda and Mandākinī/Lokapāvani. Marudvrda represents the River Kaveri while Mandākinī the holy Ganga. By the characterisation of these two rivers, the dramatist ties the north and south of Bhāra baars into one knot.

The other minor characters like Maitrāyaṇī Pratīhāri and so on are all delineated beautifully with a few strokes. Each of them has some significant roll in the action of the play help in the development of the plot to the final culmination designed by the dramatist.

SUPERNATURAL IN THE PLAY

It is not unusual in Indian literature to see the interference of the supernatural in human affairs. This was believed by the readers when the stories were supposed to have taken place long long ago. Viz. Śākuntala, Nalačarita, Vikromorvasiya etc. But Adbhuta-pañjara takes place in the seventeenth century after the advent of the westerners in India.
Blind belief in religion and old stories had begun to disappear. And people had become a lot more rashful.

In Adhucapārjara we have the two river Goddesses appearing among ordinary people disguised as Yoginīs. But in the play it has been made almost natural. For Mandakini joins Lilāvati near river Ganga and disappears into the Saras in at the Mahāmagam. It is from the Saras itself that the Yoginīs Mandākini and Marudvṛda appear. So the audience, accustomed to believe the sanctity of the Ganga and the Kaveri(Dakṣina Ganga), is not averse to believe that the Goddesses did help the damsel in distress. (Marudvṛda as a divine river in Vedas, here in the South Maruvṛda is takes the form of Kaveri personified by the poet with a close intention)

TIME AND PLACE OF ACTION

When a play, story or novel is based on historical or puranic lore, the background of the time and place has to be known to understand fully the circumstances and the persons.
More so when it is a play and it deals with the time and place contemporary to the playwright. We must, as it were take ourselves mentally to seventeenth century Tanjore to appreciate the play well.

The Tanjore Maratha Dynasty who was founded by Ekoji or Venkoji the son of Sāhaji, half brother of Chathrapati Shivaji. Since they were not of Kṣatriya caste, they could not marry real princess. Shivaji was able to become a Kṣatriya by his coronation and his heirs claimed to be Kṣatriya. So Sāhaji had a blemish and he had not married a real princess. He had no issues by his wife (It was said that he had kept some concubines, which was not unusual in those days, we do not know if he had children by them). Therefore to get an heir it would have been advisable for Sāhaji to get married again. Perhaps this was decide by his well wishers and his courtiers including the poets.

An open request to marry again would have displeased the queen. This poet, Narāyanadīkṣita is making a sly request
through this play for the king to marry. It would be advisable to marry a real princess now. Princess were rare in South India and most of them would not have marry below their caste. The dramatist here brings the princess from the North, the Kingdom of Kāśi who may not be quiet aware of what caste the Marāṭha kings of Tanjore were.

The kingdom of Kāśi was really attacked by the Muslim hords and the King of Kāśi had to flee from there. He would fleet to the South and would ultimately reach Tanjore which had a king do weak. Adversity can make strange bedfellows and there is no wonder the king of Kāśi seeks Sāhaji's help. What happens there after is only the natural outcome of such friendship. If Sāhaji married Līlavati, it would be ideal for both the kingdoms of Tanjore and Kāśi.

Nārāyaṇa Dīkṣita by the intricate weaving of facts and fiction is praising his patron and advising him in a subtle way to marry a princess, beget son and continue the line.
The incidents of the Act one takes place at the break of sunrise and comes to a close within a couple of hours. This is clear from the words of the king. He describes the early morning in a vivid manner. The action takes place in the Mandapa in the royal garden.

The second act begins only a few hours later, in the morning of the same day. This is also clear from the words of the King in Kusumākarodyāna.

The events of the act third described just before the midday on the same day. This is clear from the words of Čaturika and the description by the king about Midday. The action takes place in the Kusumākarodyāna and in the Vasanthodyāna.

The incidents of the IVth act follow those of the previous act with a gap of duration of a few hours. The incidents in the third act occur in the mid day. The incidents in the IVth act begin after the sunset on the same day. This is clear from the words of Kalāvati and the king. And act V comes to a close in a
few hours. The action take place in the royal garden. The incidents of the Vth act begin in the early morning of the second day. This is clear from Medhāvin's description. The action takes place in the court itself.

The incidents of the sixth act follows those of the previous act. King Śāhaji is receiving Kamalaketu of Vāraṇasi and his wife. The action takes place in the royal palace.

The incidents of seventh Act follow those of previous act without having any major gap. And the VIIth act comes to a close within a few hours. The action takes place in the Kalyāṇamaṇḍapa in the royal palace. It is clear from the words of Vidūṣaka in the last part of the VI the act.

From the above discussion we can easily comes to a conclusion that the action of the play lasts one or half days. The playwright has taken a keen interest to have the action in a limited sphere of place.