

Chapter - 9

Critical Study of Īhāmṛga

00. Introduction: Īhāmṛga is a drama peculiar to Indian tradition. Western tradition does not record any drama comparable to Īhāmṛga. Even the western rhetoricians and dramatists are not able to conceive a drama of Īhāmṛga type with number of characters. H. H. Wilson (1898, Dramas, p.24) states that “this entertainment must have been popular, as it was addressed more to the eye than to the ear, because this type of drama needs encounter, battle, abusive language. The colourful dresses, precious jewelery and other things make them different from the real world.” In Indian classical drama, Īhāmṛga is one of the ten divisions of drama, which is a bold (*uddhata* or *āviddhā*) and energetic type of drama like Samavakāra and Ḍima. It has many characters like Samavakāra and the plot extends over many days. Abhinavagupta states that it is called Īhāmṛga, because it shows the desire (*īhā*) and action (*ceṣṭā*) for a woman who is like a deer (*mṛga*), which is not easy to get (Abhinavabhāratī.XVIII.83). It has a limited theme. The characters are divine beings and their conversations are intelligent and clever. The main theme of Īhāmṛga is fight for a woman.

G. K. Bhat (1985, Sanskrit Drama, P.340) states that in the Īhāmṛga, the obstacles are set aside with fight. However, women are capable of enduring hardships and therefore, the story need not involve any *avasthās* of hope and despair alternating frequently. The dramatic action, with appropriate remedies used, can lead towards achievement of goal.’

0. Aim - The critical study of the Rukmiṇīharaṇa, an Īhāmṛga, by Vatsarāja is meant to examine and explain how it follows the rules of Bharata and Dhanañjaya. Further, the article shall justify as to how Rukmiṇīharaṇa qualifies to be an Īhāmṛga.

01. The Author of the Drama - The author of the Rukmiṇīharaṇa is Vatsarāja; who was a minister and court poet of Paramardideva of Kāliṅjara. There is not much

information about him or his family. He has written different varieties of drama (*rūpakas*), i.e. Rukmiṇīharṇa, an Īhāmṛga; Tripuradāha, a Dīma; Samudramanthana, a Samavakāra; Karpuracarita, a Bhāṇa; Hāsyacuḍāmaṇi, a Prahāsana and Kirātārjunīya, a Vyāyoga.

Vatsarāja was the minister of Paramardideva, who reigned from 1163 to 1203 A.D. and also of Trailokyavarman who succeeded Paramardideva and lasted until about the end of the first half of the 13th century. Therefore, the date of Vatsarāja should be between the second half of the 12th century and the first quarter of the 13th century A.D.

02. The Summary:

2.1. First Act - Bhagavatī Subuddhī, a teacher, Suvatsalā, the attendant of Rukmiṇī and the daughter of Bhīṣmaka, the king of Vidarbha, came to Dvārakā and informed Kṛṣṇa that Śiśupāla is interested in marrying Rukmiṇī, but Rukmiṇī has already accepted him (Kṛṣṇa) as her husband. Rukmī, the brother of Rukmiṇī, supports Śiśupāla and behaves as an enemy of Kṛṣṇa. However, once, Priyaṁvadaka, an ambassador brought some letters of Rukmī and Śiśupāla, to show to Kṛṣṇa and Balarāma. After reading the letters, Balarāma gets angry and promises to make Rukmi and Śiśupāla surrender to Kṛṣṇa. After listening, the promise of Balarāma, Kṛṣṇa told Akrūra that they should depart for fighting the next day.

2.2. Second Act – When Kṛṣṇa, Balarāma and others were discussing about the fight, Sandhānaka, the ambassador of Śiśupāla, came and presented a garland of emeralds to Kṛṣṇa and informed that Śiśupāla was planning to marry Rukmiṇī in the month of Vaiśākha. Kṛṣṇa then sent the message with Sandhānaka that he would attend the marriage ceremony, at Kuṇḍinapura.

2.3. Third Act - Rukmiṇī becomes worried at the prospect of marriage with Śiśupāla. However, she was consoled with a portrait of Kṛṣṇa. In the mean time, Kṛṣṇa comes and resides in the camp at Kuṇḍinapura. Suvatsalā and Subuddhī come to the camp of Kṛṣṇa and give a portrait of Rukmiṇī.

Further, Suvatsalā tells Rukmiṇī that Kṛṣṇa has already got married with her

portrait. Then Rukmiṇī also gets married with the portrait of Kṛṣṇa. Thereupon, Ceṭī Makarandikā drew a portrait of Rukmiṇī, aside the portrait of Kṛṣṇa and gave the same to Rukmiṇī.

In the mean time, all the kings come to the marriage, through the palace of Bhīṣmaka. Rukmiṇī and Makarandikā keep watching them from the window. However, Suvatsalā sends Makarandikā to another place. When Makarandikā left, the portrait slips away from the hands of Rukmiṇī and reaches the hands of Kṛṣṇa. Seeing the portrait of Rukmiṇī and himself, Kṛṣṇa becomes surprised. His portrait is drawn aside Rukmiṇī like a married couple. When he looked up, he saw Rukmiṇī is watching him from the window. Kṛṣṇa appreciates the beauty of Rukmiṇī. At that time, Bhīṣmaka comes and takes Kṛṣṇa away.

Meanwhile, Śiśupāla and Rukmī come in a chariot. Watching them, all the women whispered that Śiśupāla would be killed by Kṛṣṇa. However, Śiśupāla was trying to locate Rukmiṇī, but he was unable to locate her. In between, Rukmiṇī leaves with Subuddhī to worship Indrāṇī.

2.4. Fourth Act - Kṛṣṇa abducted Rukmiṇī at her will, at the time of worship of Indrāṇī. In the meanwhile, the fighting started between the armies of Kṛṣṇa and Śiśupāla. Kṛṣṇa was far away from the fighting place. Balarāma was fighting alone with both Rukmī and Śiśupāla but they started running behind Kṛṣṇa, leaving Balarāma alone. Seeing this, Kṛṣṇa came back. The verbal fighting started between Kṛṣṇa and Śiśupāla. In the mean time, Sātyaki and Balarāma also joined Kṛṣṇa. However, when war reached the climax, Rukmī and Śiśupāla moved to the sky and started magical war. The arrows were showered from the sky. Then Kṛṣṇa called Garuḍa. Sitting on the back of Garuḍa, Kṛṣṇa fought with them and brought Śiśupāla down. When the fighting ended, Kṛṣṇa and Balarāma left for Dvārakā.

03. Rules of the Nāṭyaśāstra – 1) According to the Nāṭyaśāstra (XX.78-80), in the Īhāmṛga, the hero should be immortal or divine and a war should occur because of the divine (*divya*) woman. The plot should be well composed and there should be distrust. 2)

There should be haughty male characters and the plot should consist of the anger of a woman. There should also be the agitation, flight and encounter. 3) The Īhāmṛga should be constructed properly with the kidnapping, betraying and harassing of the woman and overall sentiment should be erotic (*śṛṅgāra*). 4) The plot should consist of the hero, style and the sentiments as in the Vyāyoga. The only difference is that there will be a divine female character in the Īhāmṛga. 5) In the case of the danger for the hero, the battle should be avoided by using any trick. 6) The Vyāyoga and the Īhāmṛga should be constructed with three Junctures. There should not be the development and the pause Junctures. The Īhāmṛga and the Vyāyoga should not use the gay style (*kaiśikīṭṛtti*).

04. Rules of the Daśarūpaka – 1) According to the Daśarūpaka (III.72b-75), the plot of the Īhāmṛga should be a mixed one and there should be four acts and three Junctures. 2) The hero and the villain may be either human or divine beings; without any restriction. They should be well known, brave and haughty. At the end, the villain commits improper acts by mistake, “*antyo (pratināyaka) viparyāsādayuktakṛt.*” 3) There should be the reflection of the erotic (*śṛṅgāra*) sentiment; and the villains should try to get the divine woman against her will, either by kidnapping or by some other way. 4) The plot should avoid battle; however, it can betray hostility. The death of the renowned person, though occurring, should not be shown on the stage.

05. Difference between the Nāṭyaśāstra and those of the Daśarūpaka – 1) Bharata does not describe the nature of the plot. However, Dhanañjaya states that the plot of the Īhāmṛga should be a mixed one. 2) Bharata does not mention the number of acts in the Īhāmṛga, whereas Dhanañjaya states that it should have four acts. 3) Bharata does not describe the nature of the villain of the story; whereas Dhanañjaya states that the villain should be well known, vehement and he may be divine or human being. 4) Bharata does not mention that the Īhāmṛga should contain the instance of love of the villain who kidnaps the divine woman against her will; whereas, Dhanañjaya states that one should present the resemblance of love on the part of the hero or villain who tries to obtain a divine woman against her will, by kidnapping her or by any such means.

Bharata states that *Ihāmṛga* contains the sentiments, style and hero as in *Vyāyoga*, whereas *Dhanañjaya* is silent about it.

06. The application of the rule in the Drama – 1) According to the rules of the *Nāṭyaśāstra*, the hero and heroine should be divine beings. In the *Rukmiṇīharaṇa*, of *Vatsarāja*, the hero is *Kṛṣṇa* and the heroine is *Rukmiṇī* and both are divine beings. Again, the rule stipulates that the plot should be well composed and well arranged and also there should be scenes of fight and distrusts because of the divine woman. The *Rukmiṇīharaṇa*, is well composed and well arranged by *Vatsarāja*. There are also scenes of fight between *Śiśupāla* and *Kṛṣṇa*, for the divine woman *Rukmiṇī* and the plot contains distrust. 2) Further, the *Ihāmṛga* should consist of haughty persons, anger of women, agitation, war, encounter and similar characteristics. The *Rukmiṇīharaṇa*, consist of haughty persons, such as *Śiśupāla*, *Rukmi*, *Balarāma*. *Rukmiṇī* was worried for the behavior of *Śiśupāla* and she did not agree to marry him, although she did not express her anger anywhere in the drama. However, she was terrified by the story of *Śiśupāla*'s birth. She was also agitated, when she came to know that she was supposed to marry *Śiśupāla*, against her will. *Śiśupāla* was forcing *Rukmiṇī*, to marry him; but she wanted to marry *Kṛṣṇa* and the dispute led to the war. The *Rukmiṇīharaṇa* has also employed *samkṣobha*, *vidrava* and *sampheta*, which are the causes of the anger, war, encounter and typhoon like incidents. The drama also contains scenes of *Balarāma*'s anger, encounter and war with *Śiśupāla* and *Rukmiṇī* and the agitation of *Śiśupāla*, *Rukmiṇī* and *Kṛṣṇa*. 3) According to the rules of the *Nāṭyaśāstra*, the *Ihāmṛga* should contain kidnapping, betraying and harassing of women and the overall sentiment shall be erotic (*śṛṅgāra*) sentiment. Further, the drama should be well composed and the plot should be properly arranged. The *Rukmiṇīharaṇa*, is well composed and the plot is properly arranged and it consists of more than twenty characters. The story of the *Rukmiṇīharaṇa*, is very short and the language is very simple. As per the rules, the heroine *Rukmiṇī* is kidnapped by *Kṛṣṇa*. However, the *Rukmiṇīharaṇa* does not have erotic (*śṛṅgāra*) as main sentiment. *Vatsarāja* has employed heroic (*vīra*) sentiment, as

the main sentiment and it looks like the overall sentiment in the Rukmiṇīharaṇa is heroic. Perhaps, Vatsarāja has accepted the rule of Dhanañjaya, that in the Īhāmṛga, there should be the reflection of erotic (*śṛṅgāra*) sentiment but it should not employ erotic (*śṛṅgāra*) as the main sentiment. The Rukmiṇīharaṇa also consists of scenes like war, fights, anger, which are the characteristics of heroic (*vīra*) sentiment. 4) Bharata, further, states that the Īhāmṛga is similar to Vyāyoga, in the case of hero, sentiment and style, but, it differs from the Vyāyoga in that it has divine woman as heroine. Both hero and villain (Kṛṣṇa and Śiśupāla respectively) and the plot are well known because they are taken from the epic, ‘Mahābhārata’. The Rukmiṇīharaṇa has used violent style (*ārabhaṭīvr̥tti*), grand style (*sāttvatīvr̥tti*) and verbal style (*bhāratīvr̥tti*), as it consists of the sentiments like heroic, furious, comic, terrible and marvellous. 5) According to the rule, the battle scenes should be avoided even if the hero is sought to be killed. In the Rukmiṇīharaṇa, Vatsarāja has avoided the war scenes, between Kṛṣṇa and Śiśupāla. Even though the villain Śiśupāla, is sought to be bashed up. 6) According to the rule, the Īhāmṛga should have three junctures as in the Vyāyoga. The Rukmiṇīharaṇa of Vatsarāja also contains three junctures, which shall be discussed later. Bharata rules that Īhāmṛga should consist of gay style (*kaiśikīvr̥tti*); however, Dhanañjaya is silent about the style and the Rukmiṇīharaṇa has not employed the low gay style (*kaiśikīvr̥tti*). 7) Bharata does not mention the number of acts that the Īhāmṛga should contain; whereas Dhanañjaya states that Īhāmṛga should contain four acts. Accordingly, the Īhāmṛga of Vatsarāja consists of four acts.

07. The Characters in the drama: - Like the Samavakāra, the Īhāmṛga also contains many characters. They are more than twenty in number. All the characters have importance in the drama, though they may be noble or low. They are Sūtradhāra, Sthāpaka, Akrūra, Pratīhārī, Kṛṣṇa, Balarāma, Priyamvada, Dīpaka, Sātyakī, Uddhava, Vāsudeva, Sandhānaka, Bhīṣmaka, Bandīs (Cāṭas), Śiśupāla, Rukmī, Dāruka, Sārathī, Tārksya, Devakī, Rukmiṇī, Subuddhī, Suvatsalā and Makarandikā.

Kṛṣṇa – Kṛṣṇa is the central character in the drama. Kṛṣṇa got invitation from Śiśupāla

that he was going to marry Rūkmiṇī, the daughter of Bhīṣmaka, by force. However, Rukmiṇī had already accepted Kṛṣṇa as her husband. Though, Bhīṣmaka wanted to give his daughter to Kṛṣṇa, his son Rukmī did not want Rukmiṇī to marry Kṛṣṇa and therefore Rukmī supported Śīśupāla. Thus, Kṛṣṇa and Balarāma decided to fight with Śīśupāla. The next day, Kṛṣṇa left along with Balarāma, Sātyaki and Akrūra and resided in a camp near Kuṇḍinapura, where the marriage ceremony was arranged. However, Rukmiṇī was very much worried at the prospect of marriage with Śīśupāla and therefore sent Suvatsalā and Subuddhī to the camp of Kṛṣṇa and arranged to give a portrait of herself. Upon their return, they informed Rukmiṇī that Kṛṣṇa has already got married to her portrait. Getting the news, Rukmiṇī also gets married to the portrait of Kṛṣṇa. In the mean time, all the kings who were passing through the palace came to the marriage. Kṛṣṇa who was also passing through the palace, came to the marriage with a portrait of Rukmiṇī and himself depicted as married couple drawn by Ceṭī Makarandikā. When he looked up towards the palace, he saw Rukmiṇī was waiting for him. He appreciated the beauty of Rukmiṇī. Meanwhile, Bhīṣmaka took Kṛṣṇa away. Then Śīśupāla came to the ceremony with Rukmī and searched for Rukmiṇī but they did not find her, as she had already left the palace with Subuddhī to worship Indrāṇī. However, Kṛṣṇa abducted Rukmiṇī from the worshipping place. On the other side, the army of Kṛṣṇa started fighting with the army of Śīśupāla and Balarāma joined the army against Śīśupāla and Rukmī. However, Śīśupāla left Balarāma and ran behind Kṛṣṇa and so Kṛṣṇa had to come back and fight with him. Śīśupāla and Rukmī moved to the sky and started magical war. Then, Kṛṣṇa called Garuḍa and fought in the sky with them and brought both Śīśupāla and Rukmī down. After defeating them, Kṛṣṇa left for Dvārakā with Rukmiṇī and Balarāma.

Balarāma – Balarāma is the angry brother of Kṛṣṇa. He did not appreciate the behaviour of Śīśupāla towards Rukmiṇī, who was going to marry her against her will. When the ambassador of Śīśupāla invited Kṛṣṇa to the marriage of Śīśupāla, Balarāma got angry and advised that they should leave immediately to fight against Śīśupāla. He does not

want to wait and tells Kṛṣṇa that it is not time to wait (*naiṣa vilambāvasarah*). He does not listen to any advices of Kṛṣṇa and Akrūra. He wants to fight against Śiśupāla, only for the sake of Kṛṣṇa and Rukmiṇī and for their marriage (*tvām rukmiṇīpāninipīdanāya varam na yoddhāramaham kariṣye*). Then Kṛṣṇa advised him that it would be right to leave tomorrow and they should take the advice of the elders before leaving palace. Uddhava wanted that they should wait for an auspicious moment and called astrologer; however, Balarāma did not believe in astrologer and told Uddhava that all ‘*grahas*’ were delighted and there was no need to delay (*āyāsogaṇakānām mithyā grahagaṇita vistāraiḥ*). However, they took the blessings of Devakī and Vasudeva and left for Kuṇḍīnapura. Before the marriage ceremony, Kṛṣṇa abducted Rukmiṇī and Balarāma alone fought with Śiśupāla and Rukmi. However, Śiśupāla was not interested in fighting with Balarāma and he left Balarāma and ran behind Kṛṣṇa. When Kṛṣṇa saw Śiśupāla was following him, he came back and fought with him. Śiśupāla and Rukmi fought a magical war in the sky with Kṛṣṇa and therefore Kṛṣṇa had to summon Garuḍa for fighting in the sky with them. Finally, Kṛṣṇa brought them down. Kṛṣṇa excused them and left with Balarāma and Rukmiṇī to Dvārakā.

Śiśupāla – Śiśupāla, the king of Cedi, decides to marry Rukmiṇī by force, who is the daughter of Bhīṣmaka, the king of Vidarbha (*bālīśatvam śiśupālasya, yadayam madhukaiṭabhāripremasarasīrājahaṁsīm rukmiṇīm nijamanomarumaṇḍale balena vāsayitumabhilaṣati*). However, Rukmiṇī wants to marry Kṛṣṇa whom she loves very much. Śiśupāla always wants to offend Kṛṣṇa and therefore he sends invitation to Kṛṣṇa. Kṛṣṇa accepts his invitation and before Śiśupāla reaches Kuṇḍīnapura, he abducts Rukmiṇī. The fight ensues between Śiśupāla and Kṛṣṇa, but, Kṛṣṇa after defeating, excuses him.

Rukmiṇī – Rukmiṇī, the daughter of Bhīṣmaka, who is the king of Vidarbha, accepts Kṛṣṇa as her husband. However, Śiśupāla wants to marry her by force and her brother also supports him. She fears thinking this, because she knew from Bhagavatī Subuddhī that in childhood Śiśupāla had a dangerous figure. Both Bhagavatī Subuddhī and the

attendant Suvatsalā help her in everything. She loves Kṛṣṇa, so she marries with his portrait. Kṛṣṇa reaches Kundīnapura before Śiśupāla and Rukmī and abducts Rukmiṇī. Śiśupāla becomes very angry and starts fighting, but, Balarāma faces him. However, leaving Balarāma, Śiśupāla runs after Kṛṣṇa. Thus, Kṛṣṇa had to fight and defeat Śiśupāla. Kṛṣṇa and Balarāma then leave for Dvārakā with Rukmiṇī.

Sātyaki – Sātyaki is a great warrior and devotee of Kṛṣṇa. When Śiśupāla wanted to marry Rukmiṇī by force and invited Kṛṣṇa to attend the ceremony, Sātyaki advised Kṛṣṇa that they should not wait for the auspicious moment and should leave for Kuṇḍīnapura immediately. Devakī allowed Kṛṣṇa and Balarāma to fight against Śiśupāla and bring Rukmiṇī away from Śiśupāla, because Sātyaki was with them. Sātyaki proved that he himself is a powerful warrior (*tiṣṭha tiṣṭha ahamimānsammukhīkaromi*). Sātyaki and Balarāma fought with great vigour against Śiśupāla and allowed Kṛṣṇa to get away with Rukmiṇī. At the end, they defeated Śiśupāla and went to Dvārakā with Rukmiṇī and Sātyaki.

08. The Style (*vṛtti*) – The Rukmiṇīharaṇa of Vatsarāja is full of fights and battles, which are the characteristics of violent style (*ārabhaṭīvṛtti*). However, the drama is based on heroic (*vīra*) sentiment. Further, the characteristics like anger, challenge, arguments, use of alliance prove the application of grand style (*sāttvatīvṛtti*). Then again, the verbal style (*bhāraṭīvṛtti*) is the part of every drama. It is found particularly in the prologue (*prastāvanā*). In the prologue, Sūtradhāra indicates the entry of Akrūra, who is angry, by getting the news of marriage of Śiśupāla with Rukmiṇī. The act consists of the excess of representation (*prayogātiśaya*), one of the elements, called preface (*āmukha*) of verbal style (*bhāraṭīvṛtti*). Further, the monologue of Akrūra, consists of abrupt dialogue (*udghātyaka*).

09. Sentiments in the drama: - In the Rukmiṇīharaṇa, Vatsarāja has employed the sentiments like heroic (*vīra*), laughter (*hāsyā*), furious (*raudra*), erotic (*śṛṅgāra*), terrible (*bhayānaka*) and marvelous (*adbhuta*).

Heroic (*vīra*) – The heroic sentiment is employed in all the parts of the drama. In the

first act, the declaration of the war with Śiśupāla indicates the heroic sentiment. In the second act, it is applied when Kṛṣṇa says that he is encouraged to fight Śiśupāla and Rukmi, to get Rukmiṇī back with pride. In the fourth act, it is applied when Sātyaki and Balarāma challenged Śiśupāla to fight with them. Again, in the same act, heroic sentiment is applied when Śiśupāla runs behind Balarāma's chariot and Kṛṣṇa challenges him.

Furious (*raudra*) – The furious sentiment is also observed in many places of the Rukmiṇīharṣa. In the first act, it is employed when Balarāma got angry listening to the letter written against him and Kṛṣṇa, exchanged words with Śiśupāla and Rukmī. He promised to kill Śiśupāla immediately. In the second act, it is employed when Uddhava and Kṛṣṇa were trying to search for the auspicious day for the war through astrologer and Balarāma got angry and said that it was useless to get astrological calculation for the moment, because they give false knowledge. Then in the fourth act, it is employed again when Sātyaki and Balarāma did not see Kṛṣṇa and they thought that Śiśupāla and Rukmī might have killed Kṛṣṇa. Therefore, Balarāma got angry and asked Rukmī to inform whereabouts of his brother and warned that otherwise he would forget their relation. Again, in the same act, it is employed in the conversations of Śiśupāla, Kṛṣṇa and Balarāma.

Comic (*hāsyā*) – The comic sentiment is used rarely. It is applied in the second act, when the conversation occurs between Dīpaka and Priyamvadaka and then also between Uddhava and Sātyaki.

Erotic (*śṛṅgāra*) – The erotic sentiment is observed in the third and fourth acts. Since the erotic is not the main sentiment, the author has given the reflection of the sentiment. In the third act, when Rukmiṇī saw the portrait of Kṛṣṇa, she fell in love with him and started dreaming. Then in the fourth act, it manifests when Kṛṣṇa told Rukmiṇī that she would be his dear one, but, he would like first to finish off the undesired evil.

Terrible (*bhayānaka*) – The terrible sentiment is applied first in the third act, when Subuddhi informs Rukmiṇī that Śiśupāla had been born with four hands, three eyes like

descriptions and she was horrified with the prospect of marrying such a dangerous person. Then in the fourth act, the magical war in the sky by Śiśupāla, was fearful. Further, in the same act, dreaded war between Kṛṣṇa and Śiśupāla was also terrible, as any relatives of Rukmiṇī were killed.

Marvellous (*adbhuta*) – The marvellous sentiment is applied in the fourth act, when Kṛṣṇa and Śiśupāla started magical war in the sky. Then again, the coming of Tārksya, surprised everyone. Further, Kṛṣṇa's fight in the sky with Śiśupāla, sitting on Tārksya, was marvellous.

10. Application of the Junctures: According to the rules of the Nāṭyaśāstra, the Īhāmṛga should have three junctures, i.e. opening (*mukha*), progression (*pratimukha*) and concluding (*nirvahaṇa*).

The Opening Juncture (Mukhasandhi) – The opening juncture is created by the combination of the germ (*bīja*) and beginning (*ārambha*) with various objects and sentiments. The germ (*bīja*) looks very small but works very effectively and brings out the result. The beginning encourages the main characters to obtain the result. In the Rukmiṇīharaṇa, the germ is 'the marriage of Kṛṣṇa and Rukmiṇī' (*rukmiṇīkṛṣṇavivāhāya kṛtapraṭiñjā* – Rukmiṇīharaṇa, C. Dalal, p.37). The juncture ends with the promise of Balarāma to kill Śiśupāla in the war.

The Progression Juncture (Pratimukhasandhi) – In the progression juncture, the germ is developed and becomes perceptible due to its quality. The juncture is created by the combination of drop (*bindu*) and effort (*prayatna*). The drop is the cause of the plot to last longer and the effort is conducive to the result. In the second act, plot progresses by the drop and with the help of effort. Kṛṣṇa, Balarāma and Akrūra plan about the war. Their effort becomes fruitful when they find the astrologer to know the proper day for the journey. Finally, they take the advice and blessings of Devakī and Vasudeva to start the journey for Kuṇḍinapura. In this juncture, the objective of Kṛṣṇa becomes more positive after getting the invitation from Śiśupāla, for his marriage with Rukmiṇī. Then at the end of the third act the result is indicated when Śiśupāla's left eye throbs and he

was terrified with fear.

The Concluding Juncture (Nirvahaṇasandhi) - The concluding juncture is the attainment of result of the matters, which happened in the opening juncture and the progression juncture. The juncture is created by the combination of the denouement (*kārya*) and the attainment of the result (*phalāgama*). The denouement pushes towards the result, taking the help of matters, which occurred in the various stages and junctures. The attainment of the result is the accomplishment of the goal. In the Rukmiṇīharaṇa, the last act consists of the concluding juncture. Kṛṣṇa abducts Rukmiṇī, when she was worshipping Indrānī. On the other side, Balarāma and Sātyaki were fighting with Śiśupāla. Kṛṣṇa left Rukmiṇī near Subuddhī and Suvatsalā and joined Balarāma and Sātyaki to fight Śiśupāla and Rukmī. After a long fighting, Śiśupāla and Rukmī were defeated and dismissed with strong warnings. At the end, Subuddhī becomes happy, watching the smile on the face of Rukmiṇī. Kṛṣṇa concludes with the words that the objective was accomplished by the favour of the goddess only (*devyā eva prasādo 'yam.....tato 'pyadhikamasti me – IV.28*).

11. The Technical aspects – The Rukmiṇīharaṇa contains the technical aspects, such as benedictory (*nāndī*), prologue (*prastāvanā*), intimation scene (*nepathya*), aside (*svagata*), aloud (*prakāśa*), confidential statement (*apavārita*), explanatory scene (*viṣkambhaka*) and epilogue (*bharatavākya*).

Benedictory (*nāndī*) – The benedictory (*nāndī*) comes at the beginning of the drama. The benedictory verse is recited by a Brahmin for the welfare of the audience, as the part of preliminary. In the Rukmiṇīharaṇa, the author has used two verses (*daramukulitanetrā.....dambhabhaṅgiḥand upalaśakalakalpaḥ.....mūko murāriḥ.*) as *nāndī*, for the salutation of Pārvatī and Kṛṣṇa.

Prologue (*prastāvanā*) – The prologue is an important feature employed at the beginning, after the benedictory. The stage manager (Sūtradhāra) generally conducts it either with the companion of the establisher (Sthāpaka), the jester (Vidūṣaka) or the actress (Naṭī). They discuss about the matter of the plot or the author. In the

Rukmiṇīharāṇa, the prologue is conducted by the stage manager and the establisher. The stage manager declares that the drama Rukmiṇīharāṇa, which is composed by the poet Vatsarāja, is going to be staged by the order of the king. The prologue runs for a very short period.

Intimation (*nepathya*) – The speech behind the curtain comes frequently in every drama, which is also called intimation scene (*cūlikā* or *nepathya*). This is an indication of event, which comes from the background and is presented by any character that remains behind the curtain. It comes frequently in the drama. In the Rukmiṇīharāṇa, Vatsarāja has used it frequently in every act.

Aside (*svagata*) and **Aloud (*prakāśa*)** – When the dialogue is spoken for oneself, it is called aside. In this situation, the actor enacts silently but the dialogue comes from behind the curtain simultaneously for the audience. However, when the dialogue is spoken openly for all the audience, it is called aloud. In the Rukmiṇīharāṇa, these two features have been applied frequently.

Confidential statement (*apavārita*) – When something is special and is discussed with someone else for avoiding others, it is called confidential statement. In the Rukmiṇīharāṇa, it has been applied twice in the second act and twice in the fourth act.

Explanatory Scene (*viṣkambhaka*) – The device of explanatory scene explains the matters of the past and future of the plot. It is of two types, i.e. pure and mixed, which come always at the beginning of the act. The two middle characters represent the pure one; whereas the two characters, i.e. the middle and the inferior, represent the mixed one. The Sanskrit is the language of the pure, but the mixed type contains the mixture of both Sanskrit and Prākṛit. In the Rukmiṇīharāṇa, it is employed in the second and the third acts. In the second act, the mixed type of *viṣkambhaka* is employed, because, here the character (Dīpaka) speaks in the Sanskrit, whereas other character (Priyamvada) speaks in the Prākṛit. Then in the third act also, the mixed type of *viṣkambhaka* is employed, where a female ascetic, named Subuddhī, speaks in the Sanskrit and the female attendant Suvatsalā speaks in the Prākṛit.

Epilogue (*bharatavākya*) – The epilogue is a song sung by an actor, who presents it on the stage. The actor wishes or prays for the prosperity and happiness of the people, state, kingdom and Brahmin. In the Rukmiṇīharaṇa, the epilogue is the prayer to the rain god for the shower, to the poet for the sweet verses like ambrosia, to the Brahmin for the sacrifice and to the king for the wealth (*varṣantu vāri ruci.....dhanānyamitāni bhūpāḥ* IV.29).

The Society: - Vatsarāja was the minister and court poet under the Candel kings, such as Paramardideva and Trailokyavarmadeva, who were the kings of Kāliṅjar, ruling in the 11th to 13th century A.D. Mahobā was the capital of Kāliṅjar. Paramardideva and Trailokyavarmadeva were successful kings. In those days, the people were living peacefully. The king used to help people who were needy. It should be noted here that in the epilogue, the poet has advised the kings that they should donate wealth to the people who are needy (*varṣantu cārthiṣu dhanānyamitāni bhūpāḥ* - IV.29).

The kings of Kāliṅjar, as stated by Kauṭilya, were ruling according to the seven characteristics, (i.e. *svāmī, amātya, janapada, durga, koṣa, bala* and *mitra* – Arthaśāstra, 8.1.5) for the perfect administration.

The people of different castes were living peacefully in the society. The Brahmins were working as ministers, priests and justice. The Kṣatriyas were ruling and protecting the land. The Vaiśyas were engaged in various types of business and the Śūdras were cultivating and serving the people of upper casts. In addition to the Hindus, the other people of different faith such as Buddhists, Jains and Muslims were also living peacefully. However, the Hindus dominated the society with the co-operation of others. In the Rukmiṇīharaṇa, Vatsarāja has advised that people should oblige each other. They should not be cruel but at the same time should be brave (*hālām hālāhamiva halī manyatām tāvadeṣaḥ* - I.27).

In the society, the practice of black magic was rampant. The people used to believe blindly in it. From the Rukmiṇīharaṇa, it becomes known that the female ascetic Subuddhī had the knowledge of black magic (*....śīghrā mantrasiddhiḥ, kim tvayi*

mandānurāgo mukundo mandaśaktirvā – Rukmiṇīharaṇa, C. Dalal, p.64).

However, the people were generally educated and had the knowledge of various types of sciences. For instance, people had the knowledge of astrology and it was practised widely by people. For every work, people used to take the help of the astrology, for their success (*sampradhāritameva prayāṇam, priyamvada! āhūyantām mauhūrttikāḥ* - Rukmiṇīharaṇa, C. Dalal, p.49). Some haughty people, however, did not believe in the astrology. Vatsarāja has depicted this in the case of Balarāma, who was impatient to fight with Śiśupāla. He had no faith in astrology. In his view, astrologers, were liars and their calculations were false (*āyāso gaṇakānām mithyā grahagaṇitavistāraiḥ* - II, 10). However, at the time of marriage, astrologers got the importance. Their calculations were important for the life of the bride and groom. Astrologers used to search the auspicious time for the marriage. This is also exhibited in the Rukmiṇīharaṇa (*ānaya mauhūrttikān pariniṣṭhīyatām vivāhalagnam* – Rukmiṇīharaṇa, C. Dalal, p.49).

People used to take chariots, horses and elephants for travel by the road and the boat for the travel by water. The Rukmiṇīharaṇa describes about the use of the chariot, horses and elephants for the war. Agriculture was the main occupation in the society. The plough was used for the cultivation. People used to cultivate various types of crops like rice, barley, maize etc. However, agriculture was dependent on the rain. Abundance of rain at proper time was the case of good crops (*nahi vahati narendre kvāpi sadvīramudrārabhasarasadaridre jāṅgale lāṅgalam me* – I, 19).

The people used to enjoy various types of food. Generally, the people used to have vegetable and meat. In some special cases, they used to prepare sweet dishes like ‘modaka’ and enjoy alcoholic drinks occasionally (*pradatto’yam lekhaḥ kimu na madirāpānasamaye* – Rukmiṇīharaṇa, C. Dalal, p.42).

The people used to be quite fashionable. They used to wear colourful dresses and jewels. Earrings, finger rings and necklaces, which were made of various kinds of emerald, are also referred to (*jāne anena vacanopanyāsenā*

ratnamālāsamānayaena ca hastagatā hareḥ samvṛtā rukmiṇī – Rukmiṇīharaṇa, C. Dalal, p.52).

13. Status of Women – The Candels were very free-minded administrators. They did not place much restriction on the society. However, people liked to marry within their own castes. The princely society used to have co-wives (*sapatnī*). Brahmins also used to marry more than one woman. The Rukmiṇīharaṇa, indicates that in the marriage ceremony, the groom's side used to conduct the parade to the bride's home (*vivāhayātrā*), which is observed even now (*ayi kṛṣṇadeva, vivāhayātrārambhasamaya....*- Rukmiṇīharaṇa, C. Dalal, p.52). The practice used to be that when the groom was passing through the house, the girl used to watch him from the balcony or window. The same system is indicated by Vatsarāja in the Rukmiṇīharaṇa, when Kṛṣṇa was passing through the palace of Bhīṣmaka, with other kings, Rukmiṇī and other female members were watching him from the window with excitement (*bhartṛdārike, tadatra uparitalam saudhasikharamāruhya gavāksāntare prekṣāvahe* – Rukmiṇīharaṇa, C. Dalal, p.59). When groom or bride was leaving from the home the auspicious time was seen by the astrologer (*āhūyantām mauhūrttikāḥ* - Rukmiṇīharaṇa, C. Dalal, p.49). There was also the practice that both girl and boy watch each other's portrait; and sometimes they got married with each other's portraits (*kṛṣṇacitrapaṭakena pāṇim grāhayati* – Rukmiṇīharaṇa, C. Dalal, p.58). The mother used to get excited for the marriage of her son or daughter. She would even welcome the daughter-in-law or son-in-law personally (*rāmakṛṣṇau varapatnīkau ākarṇya piṭṛśvasuḥ bhaviṣyati paritoṣaḥ, kim mayā* – Rukmiṇīharaṇa, C. Dalal, p.53).

The above facts indicate as to what was the status of woman at that period. Further, though the society was very conservative, the Candels were liberal enough to allow women the freedom in choosing their partners in marriage.

14. Conclusion: Vatsarāja was the court poet and the minister in the administration of Paramardideva and Trailokyavarman. He has written many rare types of dramas belonging to Dīma, Īhāmṛga, Prahāsana and Samavakāra. Vatsarāja's Rukmiṇīharaṇa is

the best example of Īhāmṛga type of drama.

The Mahābhārata is the source of the Rukmiṇīharaṇa. Though it has borrowed the basic story from the epic Mahābhārata, many matters are imaginary in the plot of the Rukmiṇīharaṇa. Thus, it is the mixture of well-known and imaginary. The story describes the fighting between Śiśupāla and Kṛṣṇa for Rukmiṇī.

Vatsarāja's Rukmiṇīharaṇa has followed almost all the rules of Īhāmṛga prescribed by Bharata and Dhanañjaya. However, Vatsarāja has accepted Dhanañjaya's view that there should be mere reflection of erotic (*śṛṅgāra*) sentiment in the Īhāmṛga and the same should not be applied as the predominant sentiment. Thus, in the drama Rukmiṇīharaṇa, the erotic (*śṛṅgāra*) sentiment is just reflected. The heroic (*vīra*) sentiment is the dominant sentiment in the Rukmiṇīharaṇa.

According to the rule of the Nāṭyaśāstra and the Daśarūpaka, Īhāmṛga should have some haughty characters and both hero and heroine should be divine beings. Thus, in the Rukmiṇīharaṇa, the hero Kṛṣṇa and the heroine Rukmiṇī are the divine characters. Vatsarāja has also incorporated some new characters, such as Tārksya and Subuddhī, which are the imagination of the poet, along with more than twenty characters suitable to the drama of the Rukmiṇīharaṇa.

Bharata contradicts himself by saying that Īhāmṛga is without gay style (*kaiśikīvr̥tti*). While prescribing the rules of Īhāmṛga, he states that in the plot of Īhāmṛga, the erotic (*śṛṅgāra*) should be the dominant sentiment. Now, if the gay style (*kaiśikīvr̥tti*) is not there, how erotic (*śṛṅgāra*) sentiment could be used, because erotic (*śṛṅgāra*) sentiment is based on the gay style (*kaiśikīvr̥tti*). Here Dhanañjaya's view is more practical. In his view, in Īhāmṛga, the erotic sentiment is reflected. Therefore, the Īhāmṛga should be composed with the low gay style (*kaiśikīvr̥tti*). The Rukmiṇīharaṇa is full of violence. There is anger, challenge, arguments and the alliance, which are the characteristics of grand style (*sāttvatīvr̥tti*) and violent style (*ārabhaṭīvr̥tti*). Further, the verbal style (*bhāratīvr̥tti*) is applied in the prologue of the drama. That is why, the drama of the Rukmiṇīharaṇa has applied all the three styles, i.e. verbal style (*bhāratīvr̥tti*),

grand style (*sāttvatīvr̥tti*) and violent style (*ārabhaṭīvr̥tti*); and gay style (*kaiśikīvr̥tti*) is just reflected. Īhāmṛga consists of the sentiments like heroic (*vīra*), laughter (*hāsyā*), erotic (*śṛṅgāra*), furious (*raudra*), terrible (*bhayānaka*) and marvelous (*adbhuta*). It is contradictory that Bharata states that erotic (*śṛṅgāra*) will be dominant sentiment in the Īhāmṛga and again, states that Īhāmṛga should apply the same erotic (*śṛṅgāra*) sentiment as in the Vyāyoga. However, Vyāyoga does not consist of erotic (*śṛṅgāra*) sentiment. There are only some excited sentiments like heroic (*vīra*), marvellous (*adbhuta*) and furious (*raudra*) in Vyāyoga. However, Dhanañjaya is non committal and does not stipulate that Īhāmṛga should apply the same sentiments as in Vyāyoga. He does not even accept the view that the erotic (*śṛṅgāra*) sentiment should be in the Īhāmṛga. Thus, Vatsarāja has accepted Dhanañjaya's view and applied all the excited sentiments like furious (*raudra*), marvellous (*adbhuta*) and heroic (*vīra*) and erotic (*śṛṅgāra*) sentiment.

It should be noted that Vatsarāja has applied three junctures by combination of actions and elements, as prescribed by both Bharata and Dhanañjaya. According to Bharata and Dhanañjaya, the interlude scene (*viṣkambhaka*) must occur in the first act of a drama. However, Vatsarāja does not follow this rule, as he does not incorporate the scene (*viṣkambhaka*) in the first act of his drama. We do also notice a monologue occurring after prologue in this drama. It would have been better if this monologue had been converted into an interlude scene.

At the time of Vatsarāja, the society was moderate and peace loving; however, it was disturbed due to the disturbance created by enemy kings and people were living with fear. However, Candel kings tried their level best to make people happy. In this period, people belonging to many religious sects were living together; but the society was dominated by the Hindus. People were allowed to do all kinds of job, though the society was following the 'cāturvarṇya' system. Further, People celebrated various traditional festivals and enjoyed each other's company.

Since Candel kings were quite liberal, they had not restricted women from any activity. Women were even allowed to select their husbands. In arranged marriages, both

sides exchanged pictures of bride and groom before selecting their match. The groom usually went to the house of bride to get married. It should be noted that Women were educated in various streams and they pursued varied goals of life.

It can be observed now that the Rukmiṇīharaṇa incorporates almost all the characteristics prescribed by Bharata and Dhanañjaya.

Table of Comparison:

Details	Source Book (1)	Īhāmṛga type of Play	Source Book (2)	Īhāmṛga type of Play	Deviations
	Nāṭyaśāstra	Rukmiṇī- haraṇa	Daśarūpaka	Rukmiṇī- haraṇa	
Plot	Well-known with poets imagination	✓	Mixed	✓	Vatsarāja's Rukmiṇīhar- aṇa has used more grand and violent styles than gay style. It also deviates in the sentiments using heroic as the main
Character	Divine hero and heroine, some haughty male characters	✓	Hero and villain should be either divine or human, well- known and haughty	✓	
Sentiment	Erotic	Reflection of	Reflection of	Reflection of	

		erotic with other sentiments such as heroic, laughter, furious, terrible and marvellous	erotic	erotic with other sentiments such as heroic, laughter, furious, terrible and marvellous	sentiment with furious, terrible etc.
Style	Without gay style	Low gay style with verbal, grand and violent styles	---	Low gay style with verbal, grand and violent styles	
Juncture	Without Development and pause	✓	Three junctures	✓	
Act	---	Four acts	Four acts	Four acts	
Other features	It contains women anger,	✓	The plot should avoid battle and the	✓	

	agitation, flight, encounter, kidnapping, betraying and harassing woman		death of well- known character and it should portray kidnapping of woman		
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