

## Chapter - 6

### Critical Study of Samavakāra

**00. Introduction** – The West has a long and rich tradition of dramas. However, it does not have the tradition of drama similar to Samavakāra. H. H. Wilson (1998, Drama, p.23) therefore criticizes the story of the Samudramanthana and states that ‘we may doubt the success of the technique of Hindu, in representing the mountain and the snake, churning-staff and rope or the agitation of the mighty men, from which sprang the personifications of health and beauty and the beverage of immortality. This was, in all probability; clumsily contrived, but the gods and demons were well dressed and better acted and with the patronage of a Rājā, the conflicts between the hosts of heaven and hell for the goddess of beauty and the cup of ambrosia, were no doubt got up with no want of numbers or of splendor.’

The term Samavakāra is derived from ‘*sam + ava + √kr*’; it means ‘to scatter completely over, or to cover entirely or overwhelmingly with (Monier Williams, vol. ii, p.1690)’. Avaloka, the commentary on the Daśarūpaka, explains the meaning of ‘Samavakāra’ as that wherein the various themes are scattered (*samavakīryante’sminnarthā iti samavakāra*). It is a unique type of drama, which has three acts, four Junctures and various sentiments and contains some difficult meters from both Vedic and Classical literature. All these features indicate that the acts of Samavakāra are not related to each other.

Surendra Natha Sastri (1961, The Laws and Practice of Sanskrit Drama, p.19) states that Samavakāra is a dramatic representation in which there is fusion of several types of action, characters and motifs. Etymologically, it means that which has ‘simultaneously so many scattered things (*saṅgatair avakīrṇaiśca arthaiḥ kriyate iti samavakārah*) and purports to contain several scattered items of action, finally connected with each other. It is peculiar in its composite elements and differs, from an average

drama in several respects.’

**0. Aim of the article:** - The present chapter on the Samudramanthana Samavakāra of Vatsarāja is an attempt to show how it follows rules of Bharata and Dhanañjaya. I shall try to explain how the Samudramanthana is a Samavakāra and justify its status.

**01. The Author of the drama:** - The author of the Samudramanthana Samavakāra is Vatsarāja; who was a minister and court poet of Paramardideva of Kālīñjara. Not much is known definitely about him. However, like Bāsa, Vatsarāja has also written different varieties of drama (*rūpakas*), i.e. Rukmiñiharaṇa, an Īhāmṛga; Tripuradāha, a Dīma; Samudramanthana, a Samavakāra; Karpūracarita, a Bhāṇa; Hāsyacūḍāmaṇi, a Prahasana and Kirātārjuniya, a Vyāyoga.

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

**02. The Summary** - The story of the Samudramanthana, is basically described in the Śrīmadbhāgavatapurāṇa (8.6-11), the Mahābhārata (1.15-17) and the Viṣṇupurāṇa (Prathamāṁśa, chap.9). The story is very short. The total drama is in three acts and relates to the churning of the ocean by the gods and the demons and marriage of Viṣṇu with Lakṣmī.

**2.1. Act. I** – Once upon a time, the gods and the demons decided to churn the milky-ocean with the hope of achieving a number of things. However, the gods had a different plan; they wished to make demons loose and planned to distribute all things obtained from the ocean among them. Further, Viṣṇu, the cleverest one, wanted to obtain Lakṣmī, the beautiful daughter of Samudra, to whom he was attracted, watching her portrait, shown by Viṣṇupati. Gaṅgā, the wife of ocean also motivated Lakṣmī, by praising

Kṛṣṇa. Gaṅgā gave a portrait of Kṛṣṇa to Padmaka, who has to hand the same over to Lakṣmī who along with her friends, Dhṛti and Lajjā, was leaving for the beach-forest to worship Pārvatī. After collecting flowers, they started worshipping Pārvatī. In the mean time, Padmaka, the close attendant of Lakṣmī, gave Lakṣmī the portrait of Kṛṣṇa and said to worship it. She hesitated to worship Viṣṇu, but being convinced by friends, she did so. Then after, a fearful storm horrified them, they decided to enter into the ocean, sitting on the Jalakañjara. When they were leaving, they got to know that the gods and the demons are going to churn the milky-ocean for ambrosia –

*madhuripureṣa sphuradurukāmaḥ saha suradaityairjaladhimupetaḥ* (verse. I.17).

Kṛṣṇa and other gods reached and waited for Brahmā, Maheśa etc. as mentioned in the drama and in the meanwhile, the demons came. When Kṛṣṇa, Maheśa, Nārada and Kartikeya were discussing about the plan, Bṛhaṣpati suggested using Mandara as churning stick. (*cakravāka iva vīcivilolo mandaro'tra bhavatu bhramaniṣṭhaḥ, pārśvato'sya parivarttanabhaṅgyā kīṭakā iva bhavantu bhavantaḥ* - verse.I.24). Then Brahmā reached there and ordered to undertake the churning: (*udyamam kuru govinda pūrṇakāmo bhavācirāt, phalitodyamakhedānām viśrāmo maṇḍanāyate* -I. 30).

Mandara reached and installed himself in the middle of the ocean and Śeṣa surrounded him. Then the gods and the demons started churning the ocean by Mandara. After churned, gradually the Vedas, Airāvata, Uccaiśrava, Candra, Medicines, Jewels, Lakṣmī, Ambrosia, Aṅkuśa, Surāand Viṣa come out. Indra stops gods and demons from churning. The ambrosia pot was stolen by Kujambha in the form of Agni. In the mean time, some trouble is started and Maheśa ordered Kṛṣṇa that he should go to beach-forest with all the things, so that he himself can solve the trouble.

**2.2. Act. II** - Kṛṣṇa or Viṣṇu comes to know that Bali has taken away ambrosia pot. Therefore, he and Vainateya go to Bali in the form of Mohinikā and Nipuṇikā respectively. When Bali saw the beauty of Mohinikā, he became excited and attracted

towards her. At that moment, Nipuṇikā states that, she is the sister of Lakṣmī and is searching madly about the handsome guy, whom she had seen in the dream (*arghādi karuṇakam kā jhampati kā malayagandhavāhe, kā jīvite satṛṣṇā kalakaṅṭhakuhūdhvanim śṛṇoti* - verse.4). Further, Nipuṇikā states that Mohanikā had seen you in the dream. Bali is smitten by her and forgets even to taste a drop of ambrosia. In the mean time, Śukrācārya reached there and Bali introduced Mohanikā and told him that he loves her. Then, a voice informs from off the stage that gods have taken away all the things received from the ocean, by defeating demons in the war. Bali becomes worried and tries to leave and to help the demons, but Śukrācārya advises him to take ambrosia first and then go. However, Bali refused and said he would take ambrosia with other demons and felt that it is safe to keep ambrosia with Mohanikā. Thus, he gave the ambrosia pot to Mohanikā and asked her to protect it for some *muhūrtas* (*pīyūṣametaddayite! gṛhāṇa tvameva pīyūṣamidam vṛthā me, sampūrṇakāmā katicinmuhūrtairbhava priye yāmi raṅotsavāya* – verse.12).

Mohanikā replied that she would wait for two or three *muhūrtas* and then she would sacrifice her useless body into the fire. Bali left; Mohanikā gives ambrosia pot to Nipuṇikā and invokes fires and pretends to sacrifice her body; but Śukrācārya requests her not to do so because Bali may come at any moment. But Mohanikā retorts and asks Śukrācārya not to stop her from her righteous path. Then Śukra tries to calm down the fire, he fails and doubts the intention of Mohanikā. However, he comes to know the reality through the meditation that she is not Mohanikā but is Viṣṇu himself. Thus he curses (*dhigdhisudhām vārdhiviloḍanotthām dhigdhih ca taddurlabhavastujātam, kinnāma nāptam danujapravīrairvaikuṅṭha! yattvam mahilīkṛto 'si* –verse.16).

**2.3. Act. III** - Lakṣmī was worried about her father due to his absence. Viṣṇu convinced her and said that Varuṇa has gone to fetch him and they would be reaching soon. In the mean time, the storm like darkness spread everywhere. Fearing darkness, all the materials obtained from the ocean, started entering back into the ocean. Garuḍa, who was appointed for protecting them, had left to know the condition of Śiva, who had

taken poison. Viṣṇu was protecting Lakṣmī and ambrosia. The regents of the quarters were the protectors of other things. In the mean time, Śukrācārya entered in the form of Śiva. He told Kṛṣṇa that because of the poison he drank, he is getting pain and therefore he needs to have little bit of ambrosia (*kṛṣṇa kṛṣṇa vilīyante mamāṅgāni viṣoṣmaṇā, dehi dehi tadetanme pīyusaṃ kim vilambase -verse.7*).

However, Viṣṇu doubted the false Śiva form of Śukrācārya, as the poison cannot affect him. And by the interrogation, he came to know that the false Śiva is none other but Śukrācārya only. Therefore, Viṣṇu sent him back with scolding. Then Śiva reached there with Garuḍa and realized the deception. A little while later, Samudra reached with Varuṇa. Śiva requested him to take back all the things as they got them by torturing him, but Samudra refused the offer and suggested that things should be distributed among the gods. Consequently, he distributed all things among the gods. Viṣṇu got Lakṣmī and emerald called Kaustubha, Varuṇa got Vāruṇī, Yama got Daṇḍa, Vāsukī got poison, Śiva got Candra, the son of Samudra, who placed himself on the head of Śiva, Agni sheltered ambrosia and mountains sheltered medicines and jewels to serve the creatures.

**03. Rules of the Nāṭyaśāstra:** – 1) According to the Nāṭyaśāstra (XX.60-74), the plot of Samavakāra should be related to gods and demons. The hero should be well-known (*prakhyāta*) and exalted (*dhīrodātta*) type. 2) There should be three acts, three type of deceptions (*kaṭas*), three type of flights (*vidravas*), three type of erotics (*śṛṅgāras*), twelve heroes and twelve stalks (*nāḍikās*) for the action. 3) There should be humour in the ancillaries of *vīthī*. 4) The first act should consist of twelve stalks (*nāḍikās*), because of the erotic scene or the presence of female character. The second act should consist of four stalks (*nāḍikās*). 5) The third act should consist of two stalks (*nāḍikās*), where the plot ends. One *nāḍikā* is equivalent to half a moment (*muhūrta*). 6) *Nāḍikā* is same in all the acts. The stories of Samavakāra are to be loosely related to one another. 7) The meaning of Samavakāra is ‘scattered over’. 8) The causes of three types of flights (*vidravas*), are war, flood, fire, typhoon, elephant run out of control and the

siege of the city. 9) The causes of three types of deception (*trikapāṭas*), are pleasure and pain and deception occurs even without the fault of oneself provided the fate goes against him. 10) The erotic sentiment is of three types: as righteous love (*dharmasṛṅgāra*), love with finance matter (*arthasṛṅgāra*) and love with sensual desire (*kāmasṛṅgāra*). 11) When the merit is accumulated by vows, fasts, penance and the restrictions (legal, social, political), it is called righteous love. 12) When the money is obtained through the result of desired finance, which happens for the love or attainment of woman, it is called love with finance. 13) When seduction of a maiden or sexual union with a woman happens openly or secretly, it is called love with sensual desire. 14) The meters like Uṣṇik, Gāyatrī should be used normally in Samavakāra. However, other meters can also be used. 16) The poet should compose the Samavakāra by using many types of sentiments such as happiness and sorrow.

**04. Rules of the Daśarūpaka**– 1) According to the Daśarūpaka (DR.III.62-68), there should be a prologue (*āmukha*) in the Samavakāra, like Nāṭaka etc. 2) The plot should be a well-known story, about gods and demons. There should not be a Pause Juncture (*vimarśasandhi*) in the play and it should consist of all the styles (*vṛttis*), but gay style (*kaiśikīvṛtti*), should be used less. 3) The heroes of Samavakāra are the gods and demons and they are twelve in number and should be well known (*prakhyāta*) as well as exalted (*dhīrodātta*) aiming at different goals. The main sentiment is heroic (*vīra*) with other sentiments as subordinate one like in the story of ‘the churning of the ocean’. 4) It is of three acts with three kinds of deception (*kapaṭas*), three kinds of excitement (*vidravas*) and three kinds of erotic sentiments (*śṛṅgāras*). The first act should cover two Junctures (*sandhis*) and duration should be of twelve stalks (*nālikās*). 5) The second and third acts shall contain four and two stalks (*nālikās*) respectively. One stalk (*nālikā*) is equivalent with two *ghaṭikās*. The cause of three kinds of deception (*kapaṭas*) is the nature of the subject on account of natural calamities and enemies. 6) The three kinds of excitements (*vidravas*) are caused by the siege of the city, battle, violent winds and fires. The three kinds of love (*śṛṅgāra*) are virtue, love of gain and

passion. The Samavakāra does not have the expansion (*bindu*) and introductory scene (*praveśaka*). 7) However, if it is necessary, the subdivisions of *vīthī* may be used as in the Prahāsana.

**05. The difference between the Nāṭyaśāstra and the Daśarūpaka** – 1) The Nāṭyaśāstra does not prescribe the introduction (*āmukha*), which Samavakāra should have like Nāṭaka and Prakaraṇa. 2) The Nāṭyaśāstra further states that a *nāḍikā* is equivalent to half a *muhūrta*, whereas the Daśarūpaka states that it is equivalent of two *ghaṭikās*. 3) The Daśarūpaka does not prescribe that the duration of the first act, if it were having woman character, desirous of sensual enjoyment, is twelve stalks (*nāḍikās*).

It has just stated that the first act should be twelve stalks (*nāḍikās*). 4) The Daśarūpaka does not state that there should not be any mutual relation between the stories and the meaning of Samavakāra is ‘scattered over’, unlike the Nāṭyaśāstra 5) The Daśarūpaka has not mentioned about the meters, where as the Nāṭyaśāstra states that a poet should use meters like Uṣṇik and Gāyatrī. 6) The Daśarūpaka is clearer about the style (*vṛtti*) to be used. It holds that all styles (*vṛttis*) may be used in the Samavakāra with the exception of gay style (*kaiśikīvṛtti*) which should be used less, whereas the Nāṭyaśāstra does not allow the use of the gay style (*kaiśikīvṛtti*) directly.

**06. The rules followed by the drama** – According to the Nāṭyaśāstra and the Daśarūpaka, the plot of Samavakāra should be related to gods and demons and the heroes should be well known and exalted. The story of Vatsarāja’s Samudramanṭhana, which has been taken from the Purāṇas like Bhāgavata Purāṇa and Viṣṇu Purāṇa, is related to gods and demons that are well known (*prakhyāta*). Since the gods are the heroes, they are exalted (*dhīrodātta*) type of heroes. According to the rules of the Nāṭyaśāstra and the Daśarūpaka, the Samavakāra should be of three acts and should have the description of three types of flights (*vidravas*), three types of deception (*kapaṭas*), three types of love (*śṛṅgāras*) and twelve heroes. Vatsarāja’s Samudramanṭhana is a play of three acts and twelve heroes, i.e. Vāsudeva, Bṛhaspati, Indra, Brahmā, Maheśa, Varuṇa, Vāyu, Kubera, Samudra, Agni, Candra and Dikpālas. Thus, the Samudramanṭhana follows the basic

rules of Samavakāra.

Now there will be discussion of the use of three types of love (*śṛṅgāras*), three types of deception (*kapaṭas*) and three types of flight (*vidravas*) in the Samudramanthana.

### **Three types of Love:-**

The three types of Love are righteous love (*dharma śṛṅgāra*), love with gain (*artha śṛṅgāra*) and love with sensual desire (*kāma śṛṅgāra*).

**Righteous love (*dharma śṛṅgāra*)** – When the result of love arises through vows, fasts, penance and restrictions like social, legal and political, it is called righteous love. In the Samudramanthana, righteous love arises in the first act, when Lakṣmī worships Kṛṣṇa’s portrait given by Padmaka at the beach forest. She immediately falls in love, watching the portrait of Kṛṣṇa and worships him with flower.

**Love with gain (*artha śṛṅgāra*)** – When the gain arises through the person’s attainment of a woman, it is called love with gain. In the Samudramanthana, love with gain arises in the second act, when Kṛṣṇa takes the disguised form of a beautiful girl called Mohinikā and Bali falls in love seeing him. Here Kṛṣṇa’s intention was to bring back ambrosia pot to gods. If he were not going to do so, the demons would have become immortal having even a single drop of it. Therefore, he did it for the sake of all the gods. The love was with gain.

**Love with sensual desire (*kāma śṛṅgāra*)** – When the seduction of a maiden and sexual union with her happens openly or secretly, it is called love with sensual desire. In the Samudramanthana, Kṛṣṇa and Lakṣmī meet each other in a place, when the other gods had not even reached the place. They talk to each other and Lakṣmī becomes happy, though she was depressed for not seeing her father Samudra for a long time. Kṛṣṇa tries to change her mind –

*āśleṣalālasamiladbahuvīcibāhuḥ kāraṇḍavakvaṇitakalpitapeśalāsīḥ,  
tvām draṣṭumutka iva sambhṛtanetraśīḥ  
lolākṣi! rājati calattimiramburāsīḥ (III. 4).*



Then Samudra reaches there and distributes all the things obtained from Samudramanthana to appropriate gods. Kṛṣṇa, who was very much excited to get her, gets the hands of Lakṣmī – *idānīm me sukṛtaparipākasya phalāvasaraḥ* (Samudramanthana, C. Dalal, p.190).

### **Three types of Flight:-**

The three types of flight (*vidravas*) arise from war, flood, typhoon, fire, elephant run out of control and the siege of the city.

**Flight in the first act** – In the Samudramanthana, flight arises from flood, when Lakṣmī comes to the beach forest, with friends, to worship Pārvatī, she faces a tropical flood or storm, which disturbed her worshiping of Kṛṣṇa and forced her to return into the ocean.

**Flight in the second act** – In the Samudramanthana, flight arises from war when Bali is emotionally engaged with the beautiful maiden Mohanikā, the disguised form of Viṣṇu and the voice came from behind the curtain informing that gods have taken away all the things gotten from the ocean, defeating demons in the war.

**Flight in the third act** – Again in the third act, a typhoon appears and tries to wash away the things got from the ocean by churning.

### **Three types of Deception:-**

The three types of deception (*kapaṭas*) arise from pleasure and pain and it occurs even without fault if one deceives another someone and the fate goes against him.

**Deception in the first act** – In the Samudramanthana, prologue informs about the deception, when the Sūtradhāra states that his eleven brothers are fighting for the inheritance of property. This is an indication as to how the gods and demons fight for the things got from the ocean.

**Deception in the second act** – Deception is applied in the second act when Viṣṇu and Vainateya enter with disguised form of Mohanikā and Nipuṇikā respectively to collect ambrosia from Bali.

**Deception in the third act** – Deception is employed, in the third act when Śukra tries to take back ambrosia from Kṛṣṇa and comes in the disguised form of Śiva; but he fails to

do so.

According to the Nāṭyaśāstra and the Daśarūpaka, the first act should have twelve stalks (*nāḍikās*); and there should be a feminine character that is desirous of sensual act. In the first act of the Samudramanthana, the leading feminine character is Lakṣmī and she wants to marry Kṛṣṇa and desires sensual act with Kṛṣṇa.

The Nāṭyaśāstra rules that, the meters like *uṣṇik*, *gāyatrī*, *viṣama* and *varṇārdhasama* should be used in the Samavakāra, however, the Daśarūpaka has not prescribed the meters. Vatsarāja has used the meters like *triṣṭup*, *anuṣṭubh*, *śakvarī*, *atiśakvarī*, *atidhṛti*, *jagatī*, *pañkti*, *atyāṣṭi*, *prakṛti*, *varṇārdhasama* and *viṣama*, but there is no use of *gāyatrī* and *uṣṇik*.

According to the rule, Vatsarāja's Samudramanthana contains the plot of gods and demons. There is fighting between the gods and demons for the things got from the ocean by churning. Thus, the main sentiment is heroic (*vīra*). The other sentiments like laughter (*hāsya*), pathetic (*karuṇa*), marvellous (*adbhuta*) are found used, but the erotic (*śṛṅgāra*) sentiment is very sparingly used.

#### **Use of ancillaries of vīthī:**

Vatsarāja has used six types of ancillaries of vīthī in the Samudramanthana out of thirteen types, i.e. continuance (*avalagita*), compliment (*prapañca*), triple explanation (*trigata*) and deception (*chala*), outvying (*adhivala*) and repartee (*vākkeli*):

**Continuance (Avalagita)** – Avalagita is the additional matter in the prologue. For instance, in the Samudramanthana, the addition of the success of the twelve brothers in getting the wealth all at once constitutes the *avalagita* (*dvādaśāpi bhrātaraḥ kathamiva vāyam yugapat kṛtakṛtyā bhavāmaḥ* - Samudramanthana, C. Dalal, p.149).

**Compliment (Prapañca)** – Prapañca is the mutual praise resorting to falsehood between the two characters in order to achieve the goal of one giving a comic relief. In the second act of the Samudramanthana, the conversation of Mohanikā and Bali achieves the goal of collecting the pot of ambrosia. It is the *prapañca*, because, there is also cleverness or cheating.

**Triple Explanation (Trigata)** – When a word conveys more than one meaning, it is called *trigata*. Here in the Samudramanthana, the word *samudra* refers to Paramardideva because he holds the wealth as *samudra*. Further, it refers to *samudra* because it fulfills everyone’s need. When Sūtradhāra hears the word ‘*samudra*’ from Sthāpaka, he remembers the play Samudramanthana of Vatsarāja, which was going to be staged.

**Deception (Chala)** – Chala is the misrepresentation of a sentence in order to deceive another or to provoke him, like the misrepresentation in second act when Viṣṇu gets back ambrosia-pot from Bali.

**Repartee (Vākkeli)** - Vākkeli is the wordplay with comic mood, For instance, the conversation of Niṣṭhuraka and Padmaka in the first act constitutes *vākkeli* as it is carried in a question and answer way.

**Outvying (Adhivala)** – Adhivala is the argument of persons with each other showing their greatness as well as disregard for each other. In the first act, the conversation between Indra, Bṛhaṣpati and Dhanada, constitutes *adhivala*, as the same is an argument showing greatness and disrespect.

**07. Application of the Junctures (Sandhis)** – According to the rules of the Nāṭyaśāstra and the Daśarūpaka, Samavakāra should have four Junctures, i.e. Opening (*mukha*), Progression (*pratimukha*), Development (*garbha*) and Conclusion (*nirvahaṇa*). The Juncture of Pause (*vimarśa*) is not necessary for the Samavakāra, as it contains many heroes and the story is a scattered one. It must be observed here that the seed (*bīja*) cannot be reflected by the causes like grief, passion and anger. There should be three acts in the Samavakāra and the first one should be the biggest one, which contains two Junctures called Opening (*mukha*) and Progression (*pratimukha*).

**Opening Juncture (Mukhasandhi)** – The Opening Juncture is created by the combination of germ (*bīja*) and beginning (*ārambha*). The germ is the source of many purposes and sentiments. Since the Samavakāra consists of many heroes, effects shall be many and different. In the Samudramanthana, though it consists of many heroes and different effects, the main effect is the marriage of Lakṣmī and Kṛṣṇa. The churning of

the ocean constituting the germ leads to various things along with Lakṣmī (*surāsurā'pi vividhalābhasamutsukā madhumathanapramathanāthabramhabhiḥ saha mantrayitvā mandaramanthānena jaladhimathanakṛtaniścayāḥ samvṛttāḥ, tattatra phaliṣyati lakṣmyā madhumathane premakalpalatā* - Samudramanthona, C. Dalal, p.150), as indicated by Padmaka. The Opening Juncture continues up to the reaching of gods and demons to churn the ocean. This portion has various purposes. In the prologue, Sūtradhāra indicates that there are twelve heroes in the play, though his eleven brothers wanted to be prosperous all at once. His co-actor Sthāpaka suggests that the eleven brothers should take the help of the king Paramardideva, as he is like Samudra or the ocean. Meanwhile, Sūtradhāra remembers that there is a play of Vatsarāja called Samudramanthona, which is going to be performed by the order of Paramardideva. In the beginning of the drama, Padmaka, the attendant of Lakṣmī, enters the stage to present a portrait of Kṛṣṇa to Lakṣmī, given by Gaṅgā. The purpose of presenting the portrait of Kṛṣṇa to Lakṣmī is *dharmasṛṅgāra*. The *dharmasṛṅgāra* is sensual desire, though it is not shown directly. This *sṛṅgāra* is also called *prahasana*, because it creates laughter through the conversation of Dhṛti and Lajjā, whereas the conversation between Padmaka and Niṣṭhuraka is the main laughter scene. The purpose of the conversation is the removal of fever from the wife of Padmaka through the incantation of Niṣṭhuraka.

**The Progression Juncture (Pratimukhasandhi)** – According to the Daśarūpaka, Samavakāra does not contain expansion (*bindu*), so this Juncture runs only with the action (*avasthā*), i.e. effort (*prayatna*). The Juncture develops with the word of Brahmā that '*udyamam kuru govinda, purṇakāmo bhavācirāt* (I.30),' and it ends when the ambition is fulfilled. It continues up to the end of the first act. The first act itself contains two Junctures, viz. the opening (*mukha*) and the progression (*pratimukha*). The gods and the demons churn the ocean; things come out one by one, which was their effort. They got Lakṣmī, Candra, medicines, Vedas, jewels, poison and ambrosia '*sukhayati mantharavātpayaścaro'yam* (I.39)'.

**The Development Juncture (Garbhasandhi)** – This is created by the combination of

prospect of success (*prāptyāśā*) and episode (*patākā*). Here the germ is the source of success, which is occasionally lost. The Juncture develops in the second act, where the episode of Kṛṣṇa, Vainateya and Bali, a separate story, is described very nicely. It shows the prospect of success, where Kṛṣṇa has been successful in getting ambrosia pot from Bali ‘*pīyūṣametaddayite, grhāṇa tvameva pīyūṣamidam vṛthā me* (II.12)’. However, the success seems to be lost when Śukrācārya recognizes Mohanikā, who is none other than Kṛṣṇa, ‘*dhigdhiḡ sudhām ..... vaikuṅṭha, yattvam mahilīkṛto ’si* (II.17)’. Therefore, the fear of loss is also seen here. It continues up to the end of the second act.

**The Conclusion Juncture (Nirvahaṇasandhi)** – This Juncture is created by the combination of the attainment of the result (*phalāgama*) and the denouement (*kārya*). The germ is the source of success. It covers the total third act. At the beginning, the fear of loss has been depicted when Śukrācārya comes in the form of Śiva, to get back ambrosia. However, Kṛṣṇa recognizes him through the meditation and tells him to go back; as otherwise, he has to face the anger of Śaṅkara. Then he leaves the place immediately. Meanwhile, Varuṇa and Samudra reached and Samudra distributed things obtained from *manthana* to appropriate gods. For instance, Lakṣmī to Kṛṣṇa, Candra to Śiva, Vāruṇī to Varuṇa, Daṇḍa to Yama, both Airāvata and Uccaiśravas to Indra. At the end, Samudra requests all gods to have ambrosia, which would make them immortal and youthful. This is the attainment of the result by the gods - ‘*adya tvayā pramathanātha, kṛtaḥ kṛtārtho .....yaddāṛtāmupagato ’smi kimanyadīthe* (III.13)’.

**08. Styles (Vṛtti)** – Styles (*vṛttis*) are the central points of any drama, which are primarily known from the conduct of the hero and the sentiment. According to Bharata, amavakāra should be devoid of gay style or *kaiśikīvṛtti*. It means that it could have other three styles, i.e. verbal style (*bhāratīvṛtti*), grand style (*sāttvatīvṛtti*) and violent style (*arabhaṭīvṛtti*). These styles are related to the sentiments like heroic (*vīra*), marvelous (*adbhuta*), furious (*raudra*), terrible (*bhayānaka*), odious (*bībhatsa*) and pathetic (*karuṇa*) (Nāṭyaśāstra.XXII.63-65). However, it is up to the poet what styles he should use; he may use these styles or some of these styles according to his plot. Vatsarāja’s

Samudramanthana has used the heroic (*vīra*) as the principal sentiment and others as subordinate sentiments, because it has the descriptions of the incidents like fighting (between gods and the demons), illusion, altercation, typhoons, separation and astonishment. These incidents are the features of the grand style (*sāttvatīvr̥tti*) and violent style (*ārabhaṭīvr̥ttis*). Further, it has applied low gay style (*kaiśikīvr̥tti*) in the drama, which is suggested by Dhanañjaya. Again, verbal style (*bhāratīvr̥tti*) is compulsory for all types of drama, because the elements of the verbal style (*bhāratīvr̥tti*) are seen in the prologue or *prastāvanā* or *āmukha* of the drama. The verbal style (*bhāratīvr̥tti*) has four elements, i.e. propitiation (*prarocanā*), preface (*āmukha*), Vīthī and Prahāsana. Both Vīthī and Prahāsana have been omitted here, because they are generally prescribed in all ten types of drama. Then Prarocanā has been included in the Pūrvaraṅga and rest is called the Āmukha or the Prastāvanā. It is again divided into four parts, i.e. accidental interpretation (*udghātyaka*), story caught up (*kathodghāta*), excess of representation (*prayogātīśaya*), the personal business (*pravṛttakam*) and continuance (*avalagitam*). According to Bharata, preface (*āmukha*) should contain at least one of these verities (Nāṭyaśāstra.XXII.35). Out of these, the Samudramanthana has used two of them i.e. accidental interpretation (*udghātyaka*) and continuance (*avalagita*).

**Accidental interpretation (Udghātyaka)** – When a character enters the stage citing a specific word of the Sūtradhāra, it is called Udghātyaka. In the Samudramanthana, Padmaka enters citing the word *samudra*, which is used by the Sūtradhāra for the king Paramardideva who possesses all wealth like *samudra*.

**Continuance (Avalagita)** – When an expert transfers an idea to another, to bring out the desired effect, it is called *avalagita*. In the Samudramanthana, Sthāpaka transfers his idea that Sūtradhāra should take the help of the king Paramardideva who will make wealthy all at once, to his eleven brothers.

**09. Sentiments in the drama** – According to the rule, Samavakāra should have all the sentiments as necessity but the heroic (*vīra*) is the principal sentiment. The other sentiments should touch the drama, i.e. pathetic (*karuṇa*), laughter (*hāsya*), horrific

(*bhayānaka*), erotic (*śṛṅgāra*) and marvelous (*adbhuta*). Samavakāra has a story of the gods and the demons, which constitutes **heroic** (*vīra*) sentiment as the main sentiment. Gods were clever who snatched everything from demons by force and fought for ambrosia. In the first act, the arguments between Indra, Varuṇa and Bṛhaspati show how they are proud and to prove their greatness. In second act, when Bali listens about the war, he leaves everything behind even the beautiful girl like Mohanikā and valuable thing ambrosia without being greedy, because of his heroic nature.

**The erotic** (*śṛṅgāra*) sentiment is just reflected in the first act, when Lakṣmī sees the portrait of Kṛṣṇa, she is smitten by love and appreciates the portrait of Kṛṣṇa, ‘*aho rūpam aho rūpam! sthāne mahāmunayaḥ puruṣottamamanirmitam vyāharanti, na khalu na khalu etādṛśam rūpam kenāpi nirmīyate*’ (Samudramanthana, C. Dalal, p.158). Kṛṣṇa also cannot stop him without praising the beauty of Lakṣmī, when comes out of the ocean by churning, ‘*adhijalanidhigarbham ko’pi lāvāṇyavārdhīrdivasati janirasyāstatra nūnam babhūva*’ (I.56). She is for him; other gods should not look at her. Maheśa says, ‘*nūnamiyam sā bhāvinī puruṣottamasya vallabhā lakṣmīstadevam tāvat*’ (Samudramanthana, C. Dalal, p.171).

Then in the second act, the erotic (*śṛṅgāra*) sentiment manifests through Bali and Mohanikā. Bali loses his control watching her beauty and immediately he proposes his love, ‘*māmanugrḥāṇa mugdhe! dṛkṣpātairamṛtapātavagrahilaiḥ, jīvītamajīvītam me samprati subhru! tvadāyattam* (II. 5)’. He did not even hesitate to disclose in front of Guru Bhārgava, that he loves Mohanikā. The context of Mohanikā and Bali is very interesting.

It also creates some laughter through the love. Vatsarāja has arranged this very beautifully.

The **terrible** (*bhayaṅkara*) sentiment is applied when Lakṣmī comes to the beach-forest with friends Dhṛti and Lajjā, to worship Pārvatī and they face a terrible tropical-storm. It creates panic in the mind of Lakṣmī and others (I.16). Then at the end of the first act, the same calamity strikes. As effect, everything has been void within few minutes. Kṛṣṇa is

worried. The gods became frightened and move here and there (I.69 and I.70).

Again, terrible (*bhayaṅkara*) sentiment is in the third act, when Śukra creates artificial panic to take revenge on Kṛṣṇa, who brought ambrosia from Bali, in deceitful way. Therefore, he wants to take revenge with Kṛṣṇa – *anhāya lumpanniva ..... ko'pi naṭo'ndhakāraḥ*. (III.5).

Then **laughter** (*hāsyā*) sentiment manifests when Padmaka and Niṣṭhuraḥ converse with each other. For example, when Padmaka says my wife is hot with the temperature and now she resides in the ocean. Niṣṭhuraḥ asks him in comic way that if she is getting heat in the ocean means being inside the water, then what will happen if she will come out? She may burn here. In this way, their total conversation creates humour. Then in the second act, the erotic conversations between Bali and Mohanikā are quite laughable.

Then **pathetic** (*karuṇā*) is applied in the third act, when the churning of the ocean is finished, so many troubles are seen. Lakṣmī is worried about her father Samudra. She thinks every moment, how is he in which condition he passes his time now. Kṛṣṇa is with her. He tries to console her in every moment – '*muñca priye! pitṛvīyogabhayākulatvam..... jalajantuvadantarabdheḥ*' (III.2). Again, in the third act, the pathetic sentiment is manifested when Samudra reached with Varuṇa and seeing father Samudra, Lakṣmī becomes emotional, her eyes become full with tears and she immediately embraces him. Samudra consoles her and says, do not worry daughter, everything will be correct.

Then **marvellous** (*adbhuta*) sentiment is applied in the third act, when Samudra decides the marriage of Lakṣmī with Kṛṣṇa and gives her away to Kṛṣṇa in front of all gods. Before their marriage, they both are excited thinking about what father or Samudra will do. Vatsarāja nicely brings the end using marvellous sentiment.

**10. The Characters in the drama** – The Samavakāra type of drama needs to contain plenty of characters, as otherwise, it is impossible to conduct such type of a drama. In the Samudramanthana, Vatsarāja has used more than twenty characters; i.e.



Sūtradhāra, Sthāpaka, Padmaka, Niṣṭhuraka, Bṛhaṣpati, Indra, Kubera, Kṛṣṇa, Brahmā, Maheśa, Śeṣa, Bali, Varuṇa, Kujambha, Vainateya, Asuras, Śukra, Samudra, Lakṣmī, Dhṛti, Lajjā, Vāyu and the Dikpālas. Some of the important characters are discussed below:

**Kṛṣṇa** - Though there are twelve heroes, in the Samudramanthana, the story is actually based on Kṛṣṇa and he is the main hero, who gets Lakṣmī as well as emerald called *kaustubha* from Samudra, the father of Lakṣmī. He employs gods and demons for churning the ocean. Bṛhaṣpati, Indra and Kubera, were excited for the prospects of churning of the ocean and they thought that they were the only beneficiaries of churning.

Kṛṣṇa was deeply in love with Lakṣmī. He did not want anything except Lakṣmī. When Lakṣmī came out of the ocean by churning, Maheśa becomes sure that this beautiful woman must be the beloved of Kṛṣṇa, '*nūnamiyam sā bhāvinī puruṣottamasya vallabhā lakṣmīstadevam tāvat*' (Samudramanthana, C. Dalal, p.171). He did not want to interfere, because he knew that the churning was possible because of Kṛṣṇa only. Kṛṣṇa was happy getting Lakṣmī, '*iyadeva me sukham parārthaḥ kāyakleśo 'paraḥ*' (Samudramanthana, C. Dalal, p.172)'.

When nectar (*amṛta*) comes out, Maheśa ordered Kṛṣṇa to hand it over to Agni and he would be the protector. However, deceitful demon Bali took away the nectar through Kujambha, coming in the form of Agni. Kṛṣṇa got it back by deceiving Bali in turn. At the end, he got the hands of Lakṣmī, was extremely delighted. (*Ye tanau sutanormagnā!..... romāñcakaitavāt-III. 12*).

**Lakṣmī** – Lakṣmī is the heroine and the leading female character in the Samudramanthana and the daughter of Samudra and Gaṅgā. Gaṅgā wanted her to marry Kṛṣṇa and therefore she sent a portrait of Kṛṣṇa through Padmaka to give her. Padmaka gave the portrait of Kṛṣṇa when she was going to worship Pārvatī and told she should worship Kṛṣṇa instead of Pārvatī. Lajjā and Dhṛti, her friends also insisted her same as Padmaka. Then Lakṣmī was agreed and after worshipping Kṛṣṇa, she returned to the ocean with her friends fearing from the tropical storm. When she came out by churning,

she feels pain because of the separation from her father and other relatives (*tātasya mathanaduḥkhe .....praharṣo jātaḥ* -I. 60).

Kṛṣṇa consoled Lakṣmī that nothing would happen to her father. However, she wanted to see her father by herself. Kṛṣṇa convinced her and said that Varuṇa had gone to get her father. Kṛṣṇa realized the difficulty of daughters, ‘*aho saṅkaṭam kanyakānām*’ (Samudramanathana, C. Dalal, p.186). Then Samudra came out with Varuṇa and distributed the things collected from the ocean according to his own wish. Kṛṣṇa got the hands of Lakṣmī.

**Maheśa** – Maheśa is the second leading character. Kṛṣṇa got all the powers from him, because he knew that nothing was impossible, if Ugra was there. When Mandara reached and placed himself in the middle of the ocean, Maheśa ordered Śeṣa to surround him (Mahendra). Gods and demons tried to churn the ocean but failed. Then Maheśa told Kṛṣṇa to help both gods and demons in churning (*Sarve’pi kuṇayaḥ kṛṣṇa!..... bāhurniṣpratyūhaścaturbhujāḥ* -I. 35).

Maheśa is the selfless god. When poison came out, he drank it. At the end of the churning, a dreaded storm troubled gods and demons and everyone ran here and there with fear. Maheśa told Kṛṣṇa to go with all the things were got from the ocean and gods and he would remove unfortunate event (*ahamenamanartham śamayāmi* - Samudramanathana, C. Dalal, p.177). Samudra thanked Maheśa and said that he has been prosperous because of him and he is the real protector at the time of creation and destruction. He has protected him so many times from the demons. In return, Maheśa praised him saying – ‘*sargastvamādyastvayi labdhajanmā.....sindhurājaḥ kvacidasti kaścit’* – (III.11). Samudra then presents his son moon (*candra*) to Maheśa, who placed him on his head.

**Bali** – Bali is the king of the demons, who is one of the leading characters like Brahmā, Maheśa and Kṛṣṇa. He was the watchdog for the demons. He could not tolerate the cheating of the demons. He was of the opinion that gods took away everything coming out of the ocean. Hence, he vowed to take revenge. When the ambrosia pot came out, he

decided to vanish with it. Therefore, he ordered Kujambha, the attendant, to assume the form of Agni, (Maheśa had decided that Agni should protect the ambrosia pot) and to fetch the pot from Kṛṣṇa. However, the gods were clever and Kṛṣṇa and Vainateya changed their forms as the beautiful damsels, viz. Mohanikā and Nipuṇikā to protect ambrosia pot. Bali, seeing Mohanikā, became love lorn. Nipuṇikā introduced herself as the sister of Lakṣmī and the younger daughter of Samudra. In the mean time, Śukra reached there and Bali introduced Mohanikā to him and told that he loved her. Meanwhile, he heard that gods have taken away everything, by defeating demons. Thus, Bali decided to leave the place to protect demons. Therefore, he kept ambrosia pot with Kṛṣṇa (Mohanikā) and asked her to look after the pot till his return. His love for Mohanikā and foolishness made him and demons mortal.

**Samudra** – Samudra is the father of Lakṣmī and Candra and the husband of Gaṅgā. He tolerated the torture of the gods and demons, but never protested. When Lakṣmī was worried about her father, thinking about the hardships, Kṛṣṇa consoled her saying Samudra is capable of protecting himself, ‘*muñca priye! pitṛviyogabhayākulatvam*’ - (Samudramanthana, C. Dalal, p.186).

Lakṣmī despite Kṛṣṇa’s consoling, could not stop worrying about her father, ‘*kuta etanmathanavedanātaḥ .....devatārūpasya tātasya*’ (Samudramanthana, C. Dalal, p.186). This is an example of the relation between the father and the daughter. The father Samudra was extremely fond of his daughter Lakṣmī and took care of her. When he saw Lakṣmī after a long time, the tears came out of his eyes, but controlling the emotions, he convinced Lakṣmī that she should not worry about him and everything would be all right. In the past, he had faced problems from demons, but he could rule the world due to the blessings of Rudra. Meanwhile Śaṅkara requested him to excuse all the gods, because they have tortured him and take back all the things they have collected by churning. However, Samudra told him not to punish the gods by taking back goods, ‘*kimidānīm pratyarpaṇena nigrahaḥ kriyate* – (Samudramanthana, C. Dalal, p.190)’. Then Śiva told him to honour gods according to their wishes. Finally, Samudra rules that

the Vedas should give pleasure to the ears of gods by their beautiful chants, in the forests; and Śiva should place Candra on the head. Kṛṣṇa got Lakṣmī; Indra got Airāvata and Uccaiśravas; Medicines and Jewels occupied mountains to serve all the creatures. Further, Varuṇa, Vāyu, Nairuta, Yamarāja, Vāsukī got serpents, Vāruṇī, Aṅkuśa, Kṛpāṇa, Daṇḍa and Poisons respectively. Agni was the protector of ambrosia for the gods. Having ambrosia, the gods became immortal and conquered the death. Samudra was happy distributing the things and completing his duty – ‘*adya tvayā pramathanātha! kṛtaḥ kṛtārtho, manthopamarddamahamutsavameva manye* (III.13)’.

**Śukrācārya** – Śukrācārya is an advisor and preceptor of the demons. Vatsarāja uses him in the second and third acts. He was not happy when Bali loved Mohanikā and was surprised seeing the beauty of Mohanikā – ‘*aho adṛṣṭapūrvamadbhutamidam strīrūpam prajāpateḥ sarge* (Samudramanathana, C. Dalal, p.181).’ Śukrācārya doubted that Mohanikā might be artificial, though Bali said that she is the younger daughter of Samudra. He felt wrong, when Bali left for the protection of demons and told him to taste ambrosia then go, but he gave ambrosia pot to Mohanikā and said he would take it after coming back, with other demons. Mohanikā waited long but Bali did not return; and she decided to enter into the fire according to the prevalent customs. However, Śukra prohibited her but she did not listen and entered into the fire. Śukra doubted the personality of Mohanikā and through meditation came to know that, she was Kṛṣṇa. Then he said – ‘*dhigdhisudhām vārdhivilodanotthām ..... yattvam mahilīkṛto’si*’ (II.16).

This fact had extremely hurt him and he decided to adopt reciprocation method. When Kṛṣṇa was busy with Lakṣmī, to console her, who was suffering from the separation from her father, Śukra entered the place in the form of Śaṅkara and asked Kṛṣṇa to give some ambrosia, to him so that he could be relieved from the pain of poison.

Kṛṣṇa doubted the statement of Śukrācārya (artificial Śiva), because he knows that the poison could not harm Śiva. Thus, he could know the truth through the

meditation that he is none other than Śukra. Afterwards Kṛṣṇa told him to leave the place immediately; otherwise, he would face the anger of Śaṅkara. Śukra left and thus failed to make demons immortal by giving ambrosia to them.

**11. The Technical Aspects** – In the Samudramanthana, Vatsarāja has used the technical things like Benediction (*nāndī*), Prologue (*prastāvanā*), Intimation scene (*nepathya or cūlikā*), Aloud (*prakāśa*), Aside (*svagata*), Confidence (*apavārita*), Episode indication (*patākāsthānāṅka*) and Epilogue (*bharatavākya*). The following is a brief discussion of Benediction and other technical aspects.

**Benediction (Nāndī)** – Benediction is one of the nineteen preliminary shows of the drama. According to Bharata, Sūtradhāra recites benediction, invoking grace of a deity, a Brāhmaṇa or a king for the welfare of the audience and the actors. The word *nāndī* is derived from the root ‘*nand*’ meaning ‘to rejoice’. In the Samudramanthana, Vatsarāja has composed two benedictions saluting lord Śiva and Viṣṇu. (*gaṅgādhara rucira.....varddhayatu śriyam vaḥ and tāḥ pāntu vaḥ.....madhuripoḥ parirambhamāpa*).

**Prologue (Prastāvanā)** – Prologue occurs just after the benediction verse and is indicated by the sentence, ‘*nāndyante tataḥ praviśati sūtradhārah*’. In the prologue, stage-manager (*sūtradhāra*) introduces the occasion of the enactment of the drama, its title and the author and the subject matter of the drama. The co-actor of Sūtradhāra is generally a female actor (*naṭī*) or his wife, or Jester (*vidūṣaka*) or Establisher (*sthāpaka*). In the Samudramanthana, Vatsarāja has utilized Sūtradhāra and Sthāpaka as the introducer of the drama. Sūtradhāra speaks cleverly, that his eleven brothers want to be prosperous all at once. Then Sthāpaka suggests that king Paramardideva’s help might be sought to solve the problem, as he is like an ocean or Samudra. From the word Samudra, Sūtradhāra suggests the fact that the drama of Samudramanthana, written by the poet Vatsarāja is going to be performed by the order of the king Paramardideva. When they leave, the drama gets started.

**Intimation scene (Cūlikā)** – Intimation scene is one of the five Intermediate scenes

(*arthopakṣepaka*), which is also used as *nepathya*, wherein the speech comes from behind the curtain. It explains some of the important matters behind the curtain through the characters. Generally, this Intimation scene is used frequently in all types of drama. When the poet does not want to introduce a character, he uses this intimation scene. In the Samudramanthana, Vatsarāja used this (*nepathya*) frequently in every act.

**Aloud (Prakāśa) and Aside (Svagata)** – When the dialogue is uttered by the actor for both the audience and the co-actors, it is called Aloud (*prakāśa*), but when the dialogue is not to be heard by all is called Aside (*svagata*). These two are also used frequently in all types of drama. Vatsarāja has also used them in the Samudramanthana as well.

**Confidence (Apavārita)** – Confidence is a secret told to another by going near him. It is understood to be heard only by the person addressed. It is not used frequently in any type of drama. In the Samudramanthana, Vatsarāja has used this device twice, in second and third acts. In the second act, when Bali saw the beautiful Mohanikā, he was excited and Vainateya said silently to Vaikuṅṭha, that he showed only artificial love. Then in the third act, when Lakṣmī cried by seeing her father after a long time, Samudra consoled her saying that everything would be all correct, all because of Rudra only. Here Śiva says with sadly and silently to Kṛṣṇa, that in this situation, he cannot see her face. These are called *apavārita*.

**Episode-indication (Patākāsthānaka)** – Episode indication is an indication, by the mention of something irrelevant word of the future matter. Then it helps to get the main cause in the dramatic action. It is an ornament of the dramatic plot and it should be used in the drama, at least once. This episode-indication (*patākāsthānaka*) is applied in the Samudramanthana, when Sūtradhāra says, ‘*naḥ paramarddideva eva pūritāśeṣamanorathaḥ samudro bhaviṣyati*’ from *nepathya* someone says, ‘*evam nvidam, samudrādeva sarve manorathāḥ nirvahanti*’ -(Samudramanthana, C. Dalal, p.150). This is the main cause of the plot. The gods fulfilled all their wants from the ocean, by churning. Then again it is applied at the beginning of the first act, when Padmaka says, ‘*ahamapi nijaviśrāmasukhalālaso niṣṭhura iva nindit eva samvṛttaḥ*

(Samudramanthana, C. Dalal, p.151).’ Then from behind the curtain someone says, ‘*āh, ka eṣa murkho vyāharati niṣṭhura iva nindita eveti* (Samudramanthana, C. Dalal, p.151).’ Here the word *niṣṭhura* creates episode-indication (*patākāsthānaka*).

**Epilogue (Bharatavākya)** – Epilogue is the last benediction or praise (*praśasti*). One or more actors in chorus sing this at the end of the dramatic enactment. In the Samudramanthana, the Epilogue (*bharatavākya*) is the prayer for the rain for the people, the king and poet.

**12. The Society**– Vatsarāja was the minister and poet in the court of Candel kings, mostly under Paramarddideva and Trailokyavarmdeva. Paramarddideva was flourished in 11<sup>th</sup> to 12<sup>th</sup> century A.D. He was succeeded by Trailokyavarmdeva who seems to have lasted till about the end of the first half of the 13<sup>th</sup> A.D. In this period, foreign invaders had attacked India. Particularly Mughals invaded all parts of India. Therefore, the social life, cultural heritage and political authority were destroyed. The history says (Sisir Kumar Mitra, 1958, The early rulers of Khajuraho) that Paramarddideva or Parimal Candel, the grandson of Madanavarman and the son of Yaśovarman II, was the last Candel ruler of eminence. He occupied the throne early in life in 1166 A.D., at the age of five, when his father Yaśovarman II, died after a short reign. He was the leader of youth. He administered the entire dominion inherited by him, quite efficiently and peacefully. He was defeated by Prithiviraja Chauhan in 1182-83A.D. and Jejabhukti or modern Bundelkhand came under Prithiviraja Chauhan. After his death, his son Trailokyavarman succeeded him in 1203A.D. He recovered Mahoba from Pajjun Rai, the ‘Thānāpati’ of Prithiviraja and held the territory between Kālīñjar and Gayā, till he himself was defeated and killed by Binaeuddin, a Musalman and the Governor of Bāyanā.

The Candella rulers were very systematic and organized. The king was pivot of the administrative structure. They had realized the importance of the seven characteristics of the administration (*saptāni aṅgāni*), viz. the king (*svāmī*), the minister (*amātya*), the realm (*janapada*), the capital (*durga*), the treasury (*koṣa*), the army

(*bala*) and the ally (*mitra*). Samudramanthana states that the duty of the king is to protect the people and to keep their promise. This was the open door to the heaven for the king. Revenue and treasury (*koṣa*) was related to the administration. The in charge of the treasury was a minister. Land was the chief revenue source of Candel's. They levied taxes on land and crop, water, stone, profit of various things and cultivable waste.

Society under Paramardideva consisted of Brahmin, Kṣatriya, Vaiśya and Śūdra. The Brāhmaṇa in the society was the highest and he lived in accordance with the *dharma* or sacred laws of the Hindus. The Candel Rājputs regarded themselves as the true representatives of the Kṣatriya caste; and they claimed to descend from the moon god (*candra-vamśa*). Brāhmaṇa ministers very often guided them. Brāhmaṇas were active in the professions of teaching, minister-ship, court-poet, priest and judge. Kṣatriyas were protecting the land and people. The Vaiśyas were the heads of the business and the Śūdras were agriculturists and serving the upper castes.

The religion of Candels was Hinduism. They were followers of Śiva and Viṣṇu. They were active in erecting temples of Śiva and Viṣṇu. In addition to Hindus, there were Jains, Buddhists in the society. The Nāndī verses of Samudramanthana clarify that the Candels were the Śaivas and believed in the Śaivism. They were the worshippers of Śiva and Pārvatī in the form of Rudra, Rudrāṇī, Bhavānī etc. '*arcyatām samprati bhagavatī bhavānī* (Samudramanthana, C. Dalal, p.157)', '*bhagavatīm rudrāṇīmarcayīsyati* (SM., C. Dalal, p.154)' and '*bhadram bhaviṣyati nirvahaṇam rudraprasādena* (Samudramanthana, C. Dalal, p.189)'. The Samudramanthana indicates that the Vaiṣṇavism was also prevalent in the form of the worshipping of the portrait of Kṛṣṇa, '*pūjyatām citralikhito madhusūdanaḥ*' (Samudramanthana, C. Dalal, p.158).

Economy was based on agriculture. Agriculture was the main occupation of people. The plough (*hala*) was used for the cultivation. The agricultural produces were measured by the '*drona*', consisting of sixteen '*prasthas*'. It was common in the society. Additionally some people were also engaged in other professions such as art and crafts. The Candels were using coins for trade and exchange. Kīrtivarman was the first Candel



king who minted coins in his name. The gold coins showed the figures of Lakṣmī and Pārvatī and the copper coins showed the figure of Hanumāna. The main traders were the Śreṣṭhis. Art and crafts like painting, erecting temples flourished in this period. The painting of lovers and gods used to be presented as the gifts to the dearer ones. In the Samudramanthana, Padmaka had presented the portrait of Kṛṣṇa to Lakṣmī for worshipping, ‘*gatayāpi viṣṇupadyā darśitā viṣṇorālikhitā lakṣmīḥ*’ (Samudramanthana, C. Dalal, p.150). The Candela kings had built famous temples like Khajurāho and erected many Inscriptions and Plates.

Travel constituted one of the major objectives of the drama. Citizens were using elephant and horse for travel. They used chariots for the travel by road and boats for the travel by waterways. For instance, the Samudramanthana described the elephant which was used for traveling, ‘*nūnameṣā kuñjaramāruhya lakṣmīḥ sameti*’ (Samudramanthana, C. Dalal, p.155).

Various types of literature of Brāhmaṇical studies, like Sanskrit and Literature, Kāvya, Alankāras, Chandas and Jyotiṣa constituted one of the objectives of drama. The great poet and minister Vatsarāja has served the kings like Paramardideva and Trailokyavarman for long. He has written six rare types of dramas. The Samudramanthana, which was also written by Vatsarāja, was staged by the order of the king Paramardideva, at the time of early morning.

Chimanlal D. Dalal (1918, Rūpakaṣaṭka, Introduction) states that ‘Paramardideva was liberal. That he was a man of letters and a poet too is testified by his composition of long *praśasti* to Śiva, which however, seems to have been composed by Vatsarāja, as it contains the verse ‘*dāsyē ’ham*’ (verse. 1), found in the Karpūracarita’.

**13. Women Status** – Women enjoyed high respect in the society. The Candels were very free-minded administrators. There were no restrictions on the women in the society. People were living peacefully. Even marriage within one’s own caste (*varṇa*) seems to have already become the general rule. Candella Harṣa married a suitable lady of same class (*savarṇa*) named Kañcukā, from the Cāhanāna family. Yaśovarman had for his

wife Puppā, hailing from a noble family. Mahādevavarman had three queens. The Brāhmin ministers of the Candel rulers were also careful in selecting brides from equally illustrious families. Khajurāho rock inscription indicates the polygamy in the princely society having co-wife (*sapatnī*). The chief queen was enjoying distinctive position even in the royal court. Brahmins also could take more than one wife. Ananta, the most favourite minister of Kīrtivarman, had two wives. The use of vermilion (*sindura*) on the forehead of married women must have been very popular. The married women are described as ‘*sīmantiṇī*’ (married woman decorated with vermilion on the forehead at the beginning of the parted hair). On the death of the husband, it was the custom, as it is now among Hindu women, to remove the *sindura* mark along with jewellery such as necklace of pearls. External signs by which widowhood is indicated in the Hindu society seem to have been widely in use in the Candel country and with these signs must have been associated the usual austerities which a Hindu widow is required to perform.

The society upheld the Puraṇic idea of womanly chastity and devotion to the husband. To protect a married woman from all kinds of danger and harm was apparently regarded as a sacred duty. The birth of a son raised the status of the wife. Some of Candel queens, however, seem to have taken part in the social activities. For instance, queens of Paramardideva and Vīravarman, undertook some works of social activity like building of rest house and digging of well.

The Samudramanthana describes many important aspects of women, such as family and costumes. For instance, the place of wife was important in the family. She was well-wisher of the husband and used to share her sorrows and happiness. Women also respected their parents as Lakṣmī did. ‘*mama durlabham devatārūpasya stātasya* (Samudramanthana, C. Dalal, p.186)’. The female offspring could not bear death of the father, ‘*pitṛviyogabhayākulatvam* (III.2)’. However, there was the system of offering dowry to the groom at the time of marriage ceremony of a girl (*ayam cāstu kanyāmahādānasya dakṣiṇākaustubho maṇiḥ* - Samudramanthana, C. Dalal, p.190).

The Samudramanthana describes some traditional beliefs like quivering of

eyes and shoulders ‘*vāmām prasphurantīm, pratyāsannam priyadarśanam piśunayati* (Samudramanthana, C. Dalal, p. 157)’. It also describes the good behavior of people. For instance, when an ascetic visited any place, they treated the guest with high regard ‘(*br̥ṣīmupanīya*) *alamkarotu etāmāryaḥ* (Samudramanthana, C. Dalal, p.181)’. Sometimes they were using their own upper-garment as the seat of a person (*uttarīyamāsanavat kṛtvā*) *idamalamkarotu dānavendraḥ* (Samudramanthana, C. Dalal, p.180)’. Further, it describes the habit of people like sleeping on a cot ‘*paryañkatām yāti jagatpateryaḥ* (I.33)’.

**14. Other features** - Vatsarāja’s way of starting of the play is marvelous like ‘*samudrādeva sarve manorathāḥ nirvahanti*’. He has indicated about the twelve heroes through the words of Sūtradhāra and Sthāpaka that ‘*dvādaśapi bhrātarāḥ*’ and ‘*dvādaśamāseṣu paramaiśvaryaabhājana*’.

He has used some sweet proverbs like it is just about (the discussion of) the appearances of blind men in between (themselves) blind peoples (*andhānām andheṣu eṣa rupaviśeṣaḥ*), ‘by worshipping the god, indeed the god is obtained (*janārdana pūjayaiva janārdanaḥ prāpyate*)’. His work is actually an imitation of the world as stated in the Daśarūpaka that ‘*avasthānukṛtirnāṭyam*’ (Daśarūpaka.I.7). For instance, other poet generally states that ‘he wants to beat (*tāḍayitumicchati*)’ but Vatsarāja describes it as ‘he tries to beat by rising the feast’ (*br̥ṣīmudyamya tāḍayitumicchati*).

Vatsarāja has followed the Upaniṣadic statement; ‘all may see the happiness (*sarve bhadraṇi paśyantū*)’, for the benefit of all and everyone should get the equal share of food and drink, ‘*samāna bhaktivyavasāyeṣu ca parijaneṣu samānaprasādāḥ prabhavo bhavanti vicintyam*’.

At the end, he has given the message to the kings of India, that they should cherish generosity and valour, ‘*audāryaśaurarasikāḥ sukhayantu bhūpāḥ* (III.14).’

**15. Conclusion:** The author, Vatsarāja, was a minister and court poet under the kings of Candel dynasty, such as Paramardideva and Trailokyavarman, were ruling in the Kālīñjar. He is the only author, in Sanskrit dramatic literature, who has written some rare

types of dramas.

The Samudramanthana has a well-known plot, taken from the Purāṇas. The story involves the churning of the Milky-Ocean by the gods and demons. However, all the valuable things that came out of the ocean were taken away by the gods cleverly. The plot of Samudramanthana is ideal for Samavakāra type of drama. The term Samavakāra is also suggested by Bharata and Dhanañjaya, for the same type of drama, in the Nāṭyaśāstra and the Daśarūpaka.

Vatsarāja in his Samudramanthana, has followed almost all the rules prescribed by Bharata and Dhanañjaya. He has applied six ancillaries of *vīthī* out of thirteen, like continuance (*avalagita*), compliment (*prapañca*), triple explanation (*trigata*) and deception (*chala*), out vying (*adhivala*) and repartee (*vākkeli*) in the drama Samudramanthana. Again, he has applied three types of deceptions (*kapaṭas*), three types of flights (*vidravas*) and three types of erotic (*śṛṅgāras*) in various acts of drama. However, Vatsarāja has not used the metres like *uṣṇik* and *gāyatrī* prescribed by Bharata, but he has applied other meters such as *triṣṭup*, *anuṣṭup* and *viṣama* etc. in his drama. It should be noted that both Bharata and Dhanañjaya do agree on the issue of duration of the first act and hold that it should be completed within the duration of twelve stalks (*nāḍikas*). According to Bharata, the duration of the first act in Samavakāra, is fixed as twelve stalks (*nāḍikas*), as the same is required for the erotic scenes involving female characters. Vatsarāja has followed this rule of Bharata in his drama of Samudramanthana. Again, Samavakāra demands the avoidance of mutual link between the stories of different acts. Bharata recognizes this fact, but Dhanañjaya does not. However, Vatsarāja seems to have regarded this view, as we do not find sometimes, any mutual link between the stories of the act of the drama. Again, Dhanañjaya recommends preface (*āmukha*) in the Samavakāra, like in the Nāṭaka. However, Bharata does not say anything on this point of issue. The Samudramanthana employs preface (*āmukha*) but not like in the Nāṭaka. Further, the Samudramanthana involves the absence of both expansion (*bindu*) and introductory scene (*praveśaka*) as Samavakāra does not require

the same expansion (*bindu*) and introductory scene (*praveśaka*).

It should be noted that Vatsarāja has used more than twenty characters in the Samudramanathana. However, out of them, some characters like Viṣṇu, Maheśa, Bali, Śukrācārya and Lakṣmī are more important than others. Samudra is the self-less character. He distributes everything he has with him. However, the Samudramanathana has focused on Viṣṇu and Lakṣmī and their marriage.

The play Samudramanathana of Vatsarāja has employed all types of styles (*vṛttis*), ignoring Bharata's rule that the gay style (*kaiśikīvṛtti*) should not be applied in the Samavakāra type of drama. However, Dhanañjaya, as an exception, states that one could use low gay style (*kaiśikīvṛtti*) in the Samavakāra type of drama. Perhaps Dhanañjaya suggests so, because, Samavakāra allows the use of erotic (*śṛṅgāra*) sentiment in the drama, which involves gay style (*kaiśikīvṛtti*). However, there is no problem for the use of other styles, because the plot of Samavakāra needs these styles (*vṛttis*), i.e. verbal (*bhāratī*), grand (*sāttvatī*) and violent (*ārabhaṭī*); and they are used in the Samudramanathana successfully.

According to Dhanañjaya, the heroic sentiment is primary in Samavakāra and the rest are secondary. However, Bharata is flexible on this matter. According to him, Samavakāra is full of violence; altercations, war and fighting and therefore, one can employ any variety of sentiment in this type of drama. In the Samudramanathana, heroic (*vīra*) is the main sentiment and other sentiments like pathetic (*karuṇa*), laughter (*hāsyā*), terrible (*bhayānaka*), erotic (*śṛṅgāra*) and marvelous (*adbhuta*) are subordinate sentiments. Vatsarāja has tried to employ all the sentiments perfectly. The Samudramanathana is humorous through the application of the ancillaries of *vīthī*. The flights and deceptions create panic in the drama, so they are the causes of terrible (*bhayānaka*) and pathetic (*karuṇa*) sentiments. The fighting, altercations and war between gods and demons produce energy and therefore, the heroic sentiment is well established.

Vatsarāja has employed all the four Junctures in the Samudramanathana

Samavakāra, which has three acts. The first act is with twelve stalks (*nāḍikās*) and two junctures, called opening (*mukha*) and progression (*pratimukha*). The second act is the smaller one and has development Juncture with four stalks (*nāḍikās*). Then the third act is the smallest one and has concluding Juncture with two stalks (*nāḍikās*). However, Bharata and Dhanañjaya differ with each other with regard to the measurement of *nāḍikā*. Bharata states that *nāḍikā* is equivalent to half a *muhūrta*, whereas Dhanañjaya states that *nāḍikā* is equivalent to two *ghaṭikās*. One *muhūrta* is equal to 48 minutes (Monier Williams) and so half a *muhūrta* is 24 minutes. However, one *ghaṭikā* is equal to 24 minutes (Monier Williams) and so two *ghaṭikās* are equal to 48 minutes. Thus, according to Bharata, the first act itself should last for (six *muhūrtas*) 4.8 hours and according to Dhanañjaya it should last for (twenty four *ghaṭikās*) 9.6 hours; and in the same way, the measurement of the other acts should be calculated. Thus, there is huge difference between Bharata and Dhanañjaya regarding the measurement of *nāḍikā*.

Vatsarāja's technical knowledge and command over dramaturgy were superb. He has made use of the technical aspects of the drama as per necessity of Samudramanathana. He has not used any introductory scene in the Samavakāra though the conversation of Padmaka and Niṣṭhura could be considered as an interlude scene. However, Vatsarāja has followed Dhanañjaya's rule who states that if the first act begins with sentiments, it does not require any interlude scene (*viṣkambhaka*). Therefore, Vatsarāja has not used the interlude scene after the prologue.

The dramas of Vatsarāja reflect the status of the society. The Samudramanathana reflects the struggling of the society at the hands of the foreign invaders. The Samudramanathana also tries to unite the people and the kings to fight against the invaders, who are like demons. Vatsarāja's words are very energetic. He strongly opposed foreign invasion, which troubles the people. Though the people were living peacefully under the king Paramardideva, the reign was disturbed by the foreigners.

Vatsarāja's Samudramanathana also reflects the status of woman at that time.

The women had equal status and were respected in the society.

From the above, it can be concluded that Samudramanohana has followed almost all the principles of Samavakāra recommended by both Bharata and Dhanañjaya and thus constitutes an ideal Samavakāra.

### Table of Comparison:

Details	Source Book (1)	Samavakāra type of Play	Source Book (2)	Samavakāra type of Play	Deviations
	Nāṭyaśāstra	Samudra- manohana	Daśarūpaka	Samudra- manohana	
Plot	Well-known	✓	Well-known	✓	The first act of Samudra- manohana of Vatsarāja has not used erotic sentiment as it needs, it is just reflected. The verses of the drama are not composed
Character	Twelve well- known and exalted heroes	✓	Twelve well- known and exalted heroes with different aim	✓	
Sentiment	Many sentiments with happiness and sorrow	✓	Heroic as main and other sentiments are subordinates	✓	

Style	Without gay style	All four styles but gay style is used less	All styles but gay style should be used less	✓	with <i>gāyatrī</i> and <i>uṣṇik</i> metres. Its <i>āmukha</i> is not like Nāṭaka.
Juncture	Four junctures without pause	✓	Without pause juncture	✓	
Act	Three	✓	Three acts	✓	
Deception	Three	✓	Three	✓	
Flight	Three	✓	Three	✓	
Erotic	Three	✓	Three	✓	
Ancillaries of <i>vīthī</i>	For humour ancillaries of <i>vīthī</i> should be used	<i>avalagita, prapañca, trigata, chala, adhivala and vākkeli</i>	If it is necessary ancillaries of <i>vīthī</i> may be used as in the Prahāsana	<i>avalagita, prapañca, trigata, chala, adhivala and vākkeli</i>	
Metre	Uṣṇik, Gāyatrī, Viṣama and others	There is no use of <i>uṣṇik</i> and <i>gāyatrī</i> but used <i>viṣama</i>	----	It has used metres like <i>viṣama, triṣṭup,</i>	



		and others		<i>anuṣṭubh</i> etc.	
Stalk	First act with twelve, second act with four and third act with two stalks, one stalk is equivalent to half a <i>muhūrta</i>	✓	First act with twelve stalks and two junctures, second act with four stalks and one juncture and third act with two stalks and one juncture, one stalk is equivalent with two <i>ghaṭikās</i>	✓	
Other features	First act with erotic scene and present a woman	There is leading woman character in the first act but	No expansion ( <i>bindu</i> ) and introductory scene	There is no use of expansion and introductory scene but	

	character	erotic sentiment is used less	( <i>praveśaka</i> ) and prologue ( <i>āmukha</i> ) should be like Nāṭaka	its <i>āmukha</i> is not like Nāṭaka	
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