CHAPTER V
CONCLUSION:

The discussions held in the foregoing chapters make it appreciably clear that the Kāmakumāraharaṇa is a full-fledged Sanskrit-nāṭaka. It fulfills the basic requirements of a nāṭaka as suggested by the Sanskrit dramaturgists in their works. The essential constituents, viz. the plot, the hero and the sentiment (rasa) are duly treated. The basic principles are followed in the process of plot construction, rasa delineation and in the treatment of other aspects. The literary excellences are also noticeable. A jingling assonance pervades throughout the play due to the preponderance of songs and music, and to that effect our author, Kavicandra, dwells mainly on the śabdālāṅkāras for that purpose. He composes rāga-music as well as popular songs. Rāga-music in a drama (nāṭaka) is the innovation of the Saint poets of Assam, Śaṅkaradeva and Mādhavadeva, and these songs are termed as ankar-gitās. Kavicandra follows this technique and his classical songs are set into rāgas and tālas.

In respect of metre, also, Kavicandra innovates a new trend. Along with classical metres, Assamese metres are effectively employed. He even coins a new Assamese metre, i.e. the lechāri-muktāvalī. Lechāri is a long couplet where each line is divided into three feet of 10, 10 and 14 syllables, and is suitable for expressing deep emotions. On the other hand, muktāvalī is another metre where each line contains three feet consisting of 12, 12 and 14 syllables. Kavicandra effectively combines both the metres, viz. lechāri and muktāvalī, and put on a cluster of
beautiful verses where the lamentation of Úśā is depicted. His another experiment is the composition of Sanskrit verses in Assamese metres.

So far as the dramatic techniques are concerned, the KH distinguishes itself by amalgamating Sanskrit dramaturgic rules with those of the Assamese Brajāwali nāṭakas, popularly called arikīyā-nāṭa(ka). The character of Viduṣaka is conspicuous by its absence. However, the character of Citralekhā fills up the lacuna. As the character of Viduṣaka in a hero-dominated play is a constant companion of the nāyaka and helps the nāyaka in his secret love affairs, Citralekhā, too, helps Úśā in her own way. She is a constant companion to the heroine, draws pictures of the young men for her love-lorn friend, Úśā, to find for herself her dream-husband who is identified to be Aniruddha, the grandson of Śrī Kṛṣṇa. She had also managed to bring Aniruddha in person to Sonitapura. In fact, the KH is heroine-dominated play and, hence, a character like that of Citralekhā serves the purpose better than that of a Viduṣaka.

The Kāmakumāraharaṇa occupies a significant place in the domain of Sanskrit dramatic literature. The author's apt handling of the figures of speech, his simple but elegant style of composition, his power of delineating different rasa-s, emotions producing supreme bliss or rasa-realisation and the like go to prove beyond doubt that the poet attained remarkable proficiency in literary creation.

The innovation of all-comprehensive role of the Sūtradhāra is another achievement on the part of our poet. Inspite of lacking the unities of Aristotelean plays, our poet dispenses these difficulties with the help of the over-bearing role of the Sutradhāra.
The last but not least, the achievement of our poet is the introduction of Assamese nuptial songs in a Sanskrit nāṭaka. These songs add colour by way of creating pleasing moments for both the bride and bridegrooms party concerned along with the guests. The scene reflect some aspects of the social and cultural life of the Assamese society which are still practice today.