CHAPTER VII

POLITICAL BACKGROUND OF THE STORY
CHAPTER - VII

POLITICAL BACKGROUND OF THE STORY

Mrchakatika is a social and political drama which explains about the society and politics of that time. We can note the historical and political background of Mrchakatika just by going through the words of the director of the drama who explains about the drama which they were going to stage on that day he says:

"अनायकपुराण द्विसंसारथिनियो भव्यो दुर्गीलो भवने चारधातः।
पुलिजना जासिनगि न धन्यम अधुनानृगीव भजाजीवान।"

Here the words like 'अनायकपुराण', 'नन्द श्रावरां' and 'पुलिजना जासिनगि' denote Sakara the model of cruelty, unconditional politics and injustice. In this drama we can see three different things like - Individuality' society' and politics'.

It is a love story of Cārudatta and Vasantasena. This drama has an interesting theme. Here the theme is of two types - official' and incidental'. The love story of Cārudatta and Vasantasena is official theme and the story of Āryaka and Pālaka is incidental. The work of the short story of Sarvilaka and Madanikā is to connect the official

1) Mrēchēkalikāvam - Act I 6 and 7
and incidental themes closely. The political theme had been spectacally joined with the social of the love between Cārūdatta and Vasantasenā. So it may not be wrong if we say that the theme of the drama is of two fold. We can compare the story of Āryaka in the theme of the love between Cārūdatta and Vasantasenā with the story of Sugreeva in Rāmāyana.

We can know by keen observation that a deep philosophy has hidden in the social theme of the drama which had been explained by poet Śūdraka in the historical background. The poet had pictured very skillfully how the individuality is responsible for the happiness of collective pervasion and how the collective pervasion is responsible for the happiness of individuality. Cārūdatta the hero of the drama was a good Brāhmaṇa, a great merchant, brave, calm, a cultured and a honourable person. Whereas king Pālaka was an imprudent and cruel. Śākāra the brother-in-law of the king was also cruel, imprudent, pride, the treasure of bad qualities was a villain of the drama. The subjects revolted against the sovereign administration of the cruel king Pālaka. This political revolution itself was like the changing movement of the society. Even though Cārūdatta was a rich merchant he turns himself into a pauper due to loss in the trade because of his bad fortune. Vasantasenā, the rich courtesan of that kingdom was attracted towards him because of his good qualities. The greatness of this courtesan was to be a noble woman.

204
eventhough she was born in the family of courtesans. The life sketch of Carudatta itself was the example for the condition of the kingdom of that time.

The characters of this drama are connected to the official and incidental themes. The characters of the social theme were helpful to solve the problems of polity. As Carudatta by his wisdom had given the chance to Aryaka to go and reach a safety place who came in the cart of Carudatta accidentally, helped Aryaka to kill the cruel king Palaka and to become the king. Even though the situation put Carudatta into danger it brought a change for the political system and a new leader got the kingdom. In this way Carudatta's character was very essential in the political revolution. The message sent by Aryaka after becoming the king to Carudatta is an instance for this.

"नमः ये समार्थक शासनश्रापसः कारणपुरा पुरुषविशिष्टा यदैं तर्कतैनाय पालकः।"

The politicians of Mrchakatika were not imaginary persons, but they denoted the real world of that time. The political characters were not dramatic but they were lively. Carudatta the hero of the drama is a model subject of the country who sacrificed everything for the sake of the country. The drama begins with the entrance of Sakāra the brother-in-law of the king. Even though he was a cruel

2) Mrchakatika - Act 8 - 5-2

205
person he acted like a gentleman and put the blame of killing Vasantasena on Carudatta an unguilty person.

"सार्थकत्मिकारणं रत्नं ऊँचाइं नैसिधार्मिकः गुणः अनर्थुण सार्थकारणं सार्थविकारणेन महायोगी पुष्पकमलंक्रमं प्रेमक्रयं वसन्तसेना उत्पादिती नीति।" ③

He showed his courage in changing the judge itself. Who was supporting the justice.

"आ: कै ने तेजसे मभो ऊँचाइं? यद्य न तेजसे नरदालू राजा ताक न भाजिनीपति वैशालिय, भाजिनी मात्र च वैशालिय जनम आधिकारिकेन दृष्टिक्य अन्यमाधिकारिकेन स्थापायित्वमार्ग।" ④

This situation in the words of Dr. R. Basak is that, it was a good example for "Back door influence of bad kings".

The king appears to have been the supreme head of the state and had full control over all his subjects so that he could pass any orders and get them obeyed. According to Kautilya, a king should be energetic and make the subjects energetic. If the king is reckless, the subjects will not only be reckless likewise, but also eat into his works. Besides a reckless king will easily fall into the hands of enemies. Hence the king shall ever be wakeful.

"राजामुनितिकारणोऽनुमाणितकं भूत्यः। प्राधान्यत्मकं नृत्या दिनि। कृत्यं च अर्थं भूमिक्यं। विजये निरपेक्षविषये। तथा सावधानत्वमाक्षम: केहीं।" ⑤

3) McEehak Kan: Kam - Act VIII

4) Ibid

5) Kautilya - Artha Sastra - 16-42-3

206
In the happiness of the subjects only lies the happiness of the king; in their welfare his welfare: whatever pleases himself he shall not consider as good, but whatever pleases his subjects he shall consider as good. Hence the king shall ever be active and discharge his duties; the root of wealth is activity and of evil its reverse. In the absence of activity acquisitions present and to come will perish; by activity he can achieve both his desired ends and abundance of wealth.

"श्रास्त्रुंशे शुरंगं राजा: प्रजानं जः प्रियं हिंमतं।
कालस्त्रीयं सिःनं राजा: प्रजानं तु प्रियं हिंमतं।
तत्त्वाचार्येऽति तथा: राजा भूयायिन्धनि स्वरतानं।
अथर्त्य सूतं स्वरतानं संधत्तं विचत्तर्म:।
अनुतथानं धुर्वी नाशि: प्रातर्याणाङ्गतर्य च।
प्रायोते करत नारायणानान्यानि यथार्थस्थर्पदमः।" 6

A king must have self control at first then only he can win his enemies. He should keep the army to protect the fort, boundary, public gardens, treasury, in all the cities and in the palace. In the same way he must appointment CID's in all the cities and the corners of his kingdom and in their subordinate kings.

"पुरे अनवं चौ तथा तपास्तानं।
यथा न विशुद्धान्याः प्राचीदं यात्ते च।" 7

6) Kautilya - Arthashastra 16-44.3 - 44.6
7) Mahabharata - Santi Parva - 6.7-10
He should always be well versed in Vedas, Vedangas, he must give charity and perform sacrifices.

"बैद्याभूतिति पति: सहस्रागर्भी सुचनी अविनाशितः
दलंशीलिक्ष्य सम्भव ग्यायिक्ष्य भारतः।" ॥

A king must always be careful and he must protect himself, ministers, treasury, other staffs, friends, subjects, city, with full of his efforts.

"राजा सत्त्वं रक्षणार्थी तपसि जेव लिंगेऽपि मे।
आत्मा अभावतायाँच काश्चकच दण्डे मित्राणि
तथा अनुपाळयेत् कुर्यं च तुर्वनस्तदन।
पुरुषोत्तमं राज्यं पारिश्रयं प्रभुवन्तः।।

He must follow Dharma, Artha, and Kama in the proper time. He must protect the kingdom with dharma. He gets happiness in the other world if he protects the kingdom and subjects properly after performing all his duties.

"कृद्वा सर्वसाधारणी साधों सम्यकसंसाधनी शेषोऽन्न्य
पालितादि तथा पूर्ववश च सुसमेधान्।"

A king must engage himself in protecting the subjects with the nature of charity, performing, sacrifices etc. If king worship Dharma then it will be worshipped every where. Whatevr good things king perform, it will be pleased by the

8) Mahābhārata Sānti Parva - 69-31
9) I bid - 69 - 64 and 65
subjects. When the subjects are protected by the king in the path of Dharma, then the king gets the fourth Purusartha, i.e., Salvation (Moksha).

"दानशीली अधैरो यज्ञशीलत्वं भावतं।
उपन्यास तपः जितनः प्रजानं पालनं बनतः।
राजा है पूजितो धर्मस्तन्त: सबं पुरुषः।
यश:दारम्यं राजा तदप्रजानं सम साचे।
यं हि धर्मं सर्वसंपत्ति प्रजा राजसं प्रभुतिनां।
पतुरथ! तत्त्वं धर्मं राजा आदेश विदेशः।"

King must protect the subjects in the pure manner i.e., without any partiality then the king and the subjects will attain dharma and fame. He must appoint the officer for a village. He must be given the full responsibility to look after the problems of that village. He must give all facilities to the subjects of all types in such a way that they should not have any problems.

"यथा यथा न सदैव तथा सुभाषितं महीपति:।
कलं कर्मं च मेंपौर्णियं ततः। सबं प्रकालपतं।"

If a king wants to win the earth then he must follow Dharma. There is no great thing other than dharma. A king who administrates the kingdom in the path of dharma only wins the blessings of the earth.

"धर्मस्मेवानंतरस्व न धर्मस्वदिधिः परस्यः।
धर्मः यथिना है राजानी अज्ञिः पृथ्वीविश्रीमां।"

11) Mahābhārata Śānti Parva - 75 - 2, 4 and 6
12) I bid - 87 - 16
13) I bid - 92 - 6
If a king follows Adharma and one who is not modest his kingdom will destroy very soon.

“राजाननुभवति ते दामालीयतेषु। अद्वैतननुभवति ततो राज्यं निन्दिता।” १४

A king who does the work liked by all the people with good conduct will get success in all the works which he performs and goddess of wealth follows him always without any hesitation.

“य: प्रीतं सुतं नीतं गुणं वासुधारीस्य:। तरथ्य भाराः सिद्धिः न च संत्याः सिद्धिः।” १५

A king is considered good and able if be punished the bad and protects the good, performs yajna and gives charity. If he keeps away the sin by the power of his charity, yajna and penance, he will get the moral merit:

“निग्रहितं पालनं साधुतं संगीतं। पद्मादनं राजाः भवति युक्तं भवति।”
अपाविभारस्य पालनं - कान्त: - यदा - यथयो भवति।
एव उग्राह्य भूतानं पुण्यं तथा विविधं।” १६

An able king who has the control over his sense organs only can keep the kingdom for himself. He must perform the works with proper thinking. Then only he can keep the kingdom and

14) Mahābhārata - Sānti Parva - 93-2
15) Ibid - 93-12
16) Ibid - 97-3 and five

210
A king must go in the proper way of the administration. He must be aware even in his sleep. Otherwise he will be considered meanest among the human beings.

"पुनः सुभादु ने अहुयीते पक्ष द्राक्षिने चित्तमनैः
पञ्चाने न मर्मलिनार देखाने न पुनः सुभादु
सः महुदच्चन्ति नाराधमः।" (१८)

If a king follows his sense organs only by giving up dharma and Artha he loses everything very soon. If he makes up his mind for the welfare works then he attains all his desires without any doubt.

"धर्मारथे येः परितप्यतव दृष्टिवक्ष्यातुः
स्नी- प्राण- धन- दानय लीले तस्य सः परिशीते।
मथा यथा हि पुरुषः अनुभाजो कुरुने भ्रजः।
तथा तथा अर्थ- सर्वोधः विद्यालो नाजूदं लेखः।" (१९)

A king must keep his steps with proper vision, he must give decisions in the boundary of sastras, he must perform his duties after thinking properly about his duties. Otherwise he will be put into difficulties.

"दृष्टिपुरूषं न्यासशेषपार्थं वर्जयुपलं अति शरीरः
शार-अपूर्वं बदेद्वांनं मनं धारं समाप्तं।" (२०)

(१७) Mahābhārata Sāntiparva - ११२- २०.
(१८) Vidurani - २.
(१९) Ibid ६ और ७.
(२०) Cānaka Nīlī - ६.
When we go through all these discussions about the nature of the king we can say that the king was required to safeguard the social order based on the varna and āśrama system. The state had no hand in its creation nor has it the right to try to modify it.

Against to all these Pālaka being a king did not try to safeguard the subjects. He was punishing them without proper enquiry just by false proof. The reason for the death sentence of unguilty Cārudatta was the bad administration of cruel king Pālaka. The judge suggested the king according to Manu Smṛti - that death sentence should not be given to a Brāhmaṇa instead he should be sent out of the kingdom.

But the king did not give any importance to the suggestion of the judge. Against to that suggestion he gave death punishment only to Cārudatta, even though it is against to the rules of Dharma Śastra. This shows that king Pālaka was troubling the subjects rather than giving proper protection to the subjects. At the same time this decision shows that the king was descicating the subjects with false proof. All the proofs which was produced in front of the judge about the murder of Vasantasena were false only. But they were

\[21\] Macehka Kali Kam - Act - ix - 39

212
considered as a proper proof and the punishment was given to Cārūdatta. This nature of Pālaka is an example for the modern "Imposed emergency". In Rāmāyana Rāvana wanted to kill Hanūman who came to his court as a messenger from Rāma. But he changed his mind and gave a mild punishment to him according to the words of Vibhishana and Prahasta. But imprudent kings like Pālaka went against the śrītis because of the inebriety of the power of administration. 

The vision of king was weak. So he was unable to know the truth properly. Truthfulness was leading to shame. So Cārūdatta says:

"अभी अविश्वस्यकारी राजा पालका!" २२

He also says that

"ईदृश्वे ०यवहासेन भक्तिश्रीः पविपुरुषान।
स्त्राणि अलु मर्दीपालाः गङ्गायु पुराणां दश्शण्।" २३

The king Pālaka gave the death punishment to Cārūdatta without thinking properly or the king is getting a miserable situation in the fire of enquiry of a murder case through the ministers and it is natural for a king to get such a situation.

Cārūdatta makes a statement in sadness.

"ईदृश्वे: नैतिकाकोऽये: राजा: शाक्तेन दुष्कर्मः।
अपाकानां स्त्राणां शुभस्त्राणि इत्यतनं व धनानि च।" २४

22) Mṛčchakaṅkam - Act 3
23) I bid Act 3-40
24) I bid Act 3-41

213
The murder of many unguilty persons take place by the sovereign king being combined with the members of the parliament who expresses the black crow into a white crow. Like this Çārudatta who is having devotion in truth and self dependance attacks, cruel Sakāra with courage. This word of Çārudatta holds good to all the times. In this way the king being a cruel person supported by foolish Sakāra the brother-in-law acts blindly according to the false proofs and reaches the zeneath of his mistakes which helped the revolutionaries to revolt against the king and thereby they killed him and Āryaka was crowned as the king of Ujjaini.

A special officer was in charge of law. Šodanaka tells.

"इती आधीकाविकाये, तथाविकाविकाये।" ॥

He tried cases and suits and after full investigation reported the full details to the king with his own recommendation at least in some cases; and it was on the strength of these that the king passed the final judgement. The officer according to the suit of Sakāra tried the case about the murder of Vasantasena. In his trial he found Çārudatta guilty because of the evidences which helped him to come to the conclusion. Then he reported the matter to the king with his own recommendations about the punishment which may be given to Çārudatta as he was a Brāhmaṇa.

"हि धन्ये तिरंगादपुत्रे राजा पालनः।

अर्जयं हि पात की लिखित न बाध्ये मुनि श्रवणि।

ि सानु देतमानु निर्विशये लिये जरेङ्दथाने राहु।" ॥

25) Mācha Kāti Kam. - Act 12
26) Ibid. - Act 13, 39

214
The judge was helped by two officers called Sresthin and Kayasta serving as assessors and court scribe respectively. The officer tells:

"भी: आणि कायदा करताना ने भरती खाली पदे
जप्तमानाती स्वयंतम्।" २७

Any one could go to the court and lodge a complaint or file a suit in person and there was a servant who served the purpose of a modern bailiff summoning people to the court whenever required. Here there was servant named Sodanaka who did the work of summoning the people. While trialing a case the officer ordered him:

"अतु शीघ्राधनक! गावस। आखे माणाडाम, इतरों.
अतु शीघ्राधनक! अनुमोदने माणाडाम, आशिया।" २८

The judge was expected to be highly competent and impartial. His lot however, was far from being enviable for he would soon be blamed than appreciated by the public. The judge says:

"तुफान जारी मुक्तांध्यायारिक पुलितां त्यातीन पुरुषांकं। तुफान वाणी कायदानी नार्यकरणे सागरांतिमाता: कर्तव्येन। तेन: पक्षापारप्या वाक्यालंबं दैर्घ्यां: ग्रीष्मके
स्वीकारपदपाय एव शुभरी शक्तिमुद्दले दृष्टी।" २९

The appointment (and hence the dismissal also) was in the

27) Mr.Cehaka Katika - Act IX
28) Dr. G.V. Devasthali - Introduction to the Study of Mr.Cehaka Katika Bombay - 1975 P.278
29) Mr.Cehaka Katika - Act IX-3
hands of the king, and hence sometimes he had to play to the 
humour of the king and favourites as it was already 
explained in the case of Šakāra. At least he had to be very 
cautious while dealing with royal favourites. So, the judge 
being frightened by the words of Šakāra the brother-in-law 
of the king Fālaka agreed to trial his case immediately. He 
says Sodanaka to inform the same thing to Šakāra.

"तस्य सर्वभावं सुन्दरस्य अभावायते। अभ्र मोहितम्!
ध्यतं हि "आत्म-कुमारणं तव वंशदेवं।"
(30)

Trial seems to have been very speedy, though 
attempt was made to sift all sorts of evidence from all 
possible sources. When direct evidence was insufficient, 
indirect or circumstantial evidence was utilised in deciding 
matters. Here in the drama the evidences which helped the 
judges to decide the case about the murder of Vasantasena 
were:

1) According to the words of Vardamānaka to the police 
officers that:

"तत्तत्कथा कवितावतम् वातावरणं। इत्यदै बसन्तरी -
तासद्रो हुष्टप करं करं करं प्रेमोऽधानं क्षीरितं।
अतो देस्म शीतयत्।" (31)

2) The death of a woman because of falling a tree.

"अये माता युवव पारद्रणा प्रशानित;। अन्तः ते
पतंगी रत्री षार्यायिणिः।।" (32)

30) Māpahakārikām - Act IX
31) Māpah - Ibid - Act VII
32) Ibid - Act VIII

216
The same dead body was seen by Viraka and informed the judges which was considered to be dead body of Vasantasena itself.

3) The ornament which was given by Vasantasena to Rohasena the son of Cārudatta to prepare the golden cart.

"पक्षानु पक्षान्त्वाया! उर्म रवं तर-यात्रापाप्तवीया।
अलंकारं अस्थार्भन्त्यन्त्यं माळृवंदे या सानिता 0यः पावित्रं वे।" 33

The culprit then had to make an open confession of his guilt on pain of being whipped. Cārudatta being unable to tolerate he confesses.

"मेघाकल्याण मुकतासनस्य नित्यमण्डलं।
सुरौंनों च विहितेऽत्र शिवमेषोऽसुक्तवात्पारे।" 34

if necessary. If the evidence was all inconclusive either way recourse was had to trial by ordeal in any one of its four varieties. But if the judge thought that the evidence before him was sufficient to decide the matter he need not resort to ordeal and reported the case directly to the king for final disposal. Here judge got the sufficient evidence about the murder of Vasantasena so he reports the matter to the king for his final decision with their recommendation to give the propr punishment to Cārudatta for killing Vasantasena as he was a Brāhmaṇa by birth.

33) Mṛchakañāman - Act 13
34) Ibid - Act X - 38
The police department seems to have been working with great zeal and efficiency, though there were some officers who were more soft hearted than their comrades. Here the kind hearted police officer was Chandanaka. Eventhough he was the soldier of Pālaka, he did not tolerate immorality and improper conduct of the king and others and indirectly helped the party of Āryaka and Ārūdana. He helps Āryaka in escaping by quarrelling with his comrade Vīraka eventhough he observed Āryaka in the cart of Ārūdana. There were night watches on streets:

"राजमार्गौऽ शुदेहस्य स्वास्थ्यः समाधिः कर
प्रवन्यजना पारस्तमूलीं अदुशयों इतिश्यारी"।

though apparently they did not hinder the pursuit of a lady like Vasantasena on open street by persons like Šakāra.

"तत्कद्व यस्त्थस्य निषेधः। भगवती व वर्षकती
नित्य च श्रमनं भगवती नित्याभास्थितप भवेति।
प्रसदी भयो भवेति प्रसन्नतत्त्वं भवेति
भगवती वा भक्त्रावस्थेन सवपास्येभ कुन्ती।"

On certain occasions every cart was inspected, though even here some soft-hearted police-officer would let a cart go

---

uninspected particularly if it belonged to some great man.

"अगर मैं पता लगे
अपवादीं कुनवरण प्रताप समय साजसमिति,
पिराढ्यां नावने दिसाय करते सुत्र खोखरे प्रज्ञानीती।" (37)

When Candakana came to know that the cart belongs to Carudatta he says let it go without inspecting it.

"आर्य चारुकृष्ण युत्युनेन नद गारवते।" (38)

Scuffles could also take place on the streets and there would be no police to look into the matter. Pursuit of Samvāhaka by Mathura and Dyūtakara to get back the ten golden coins as he lost the game in dice and quarrel between Darduraka and Mathura was the example for that

"अनेक साधृकार ! दशस्तुज्ञस्य राज्यी धूलवर्तन हरौतिकर श्रमणभी नद गारवते। भागुर ! सामुलकमालोध धृष्टां मुक्तिन प्रस्ताविते संवादिणिम भूलवा नारयथं भूतां घातिते संयुक्त उपत्यकाभार्तमी। माथुरी ददुरकं तिक्तावी ददुरको बिध्वलिपिः तामवहि।" (39)

This, however, happened by day. The police officers were drawn from any caste or class and had weakness of their own.

37) Mlecchasakaka - Act - vi - 12
38) Ibid
39) Ibid - Act - ii
Punishments were very strict and harsh.

“अकर्षिततः सुबल्क्ष्यति श्रवणी: संशयायनमां ।
शूलथ वा विशेषतः पूषण पार्ज्य ।
क्रिष्णिनः वा ।” (४०)

Even on mere suspicion persons were thrown into dark dungeons corresponding to the modern concentration camps. We see how the poor Samvahaka is harassed by Sabhika and have also a glowing discription of the punishment meeted out to a defaulting gambler. Sedition, was, of course, punished with instanteous death. Brahmanas seem to be generally exempted from capital punishment, though even this rule was not without an exception. In this drama Carudatta the hero was given death punishment by king Palaka even though he was a Brahmana by birth. The culprit sentenced to death, was imprinted with red finger marks decked with garland of red flowers and had to carry the spike (on which he was to hang), on his shoulder and the article of offence on his person.

“अंसैन विभूतकस्वारेलान् युक्ततील शूलथ सद्येन
शौकाम्। आधारमछाट मनु प्रभागी भागिनेत्राकारः
विवाहार्जलः।” (४।)

He was thus carried through the streets in procession and

40) Dr. G. V. Devanathil - Introduction to The Study of Mṛēchakāṭika - Bombay 1975. P.272

41) Ibid. P. 280.
was at every stand on the road and made to declare his crime
with his own lips. Carudatta tells:

"प्राचीन इम्सन महाराण अभावाने
न दागिने न मानाइसनि मे वेदादि।
उस प्रेम सामा दृढ्ये जनाण बाराहानी:
बच्चनें शाहिद मथा हेति प्रीतानी।" ४२

The executioners though kind at heart, with their work deft
hand.

"तालीं न कदापि कार्यं निविधं अन्धनाथे सिरुपणानी,
आंतिरेष श्रीकृष्णदेवन शाखापेषु कुम्भवं श्रवण।" ४३

An executioner was not ready to kill the culprit suddenly if
it was his chance to kill the culprit according to the words
of his father. The reason for his delay was given by him as
it was told by his father to him.

"कदापि कोऽकर शाखुरार्थे दृष्टा श्रेयं भोज्यादि। तः प्रेम
रोशी नुहर्षि, तैन बुद्धि महत्तपि अवस्थानां
मोक्षी भाकरि। कदापि हृदयी श्रवणां स्वणपणति, तैन
सर्वभृमण कहः भुक्ते भावी। कदापि राजसपरि—
कर्तृते भावी तैन सर्वव्यथानां मोक्षी भावी, इति।" ४४

42) Mṛcchakatikam Act ८-३३
43) Ibid Act ८-१
44) Ibid Act ८
There were the circumstances like ransoming, or birth of a prince, or revolution, or change of the king which caused the release of all culprits.

The power of royal persons were so high that they could escape from the blunders what they have done by passing the blames of his mistakes into the shoulders of others as was done by Sakāra in this drama. If there was any eye witnesses for the mistakes they have done they could get them off by fastening them in a room. The samething was done by Sakāra. He fastened Ceta who was knowing about the death of Vasantasena in his house in such a way that he should not reveal the things.

But when Ceta came to know that Carudatta was taken as culprit to kill because of killing Vasantasena without caring for his own safety he jumps out of the room and rushes to the place and informs the executioners that Carudatta was not guilty. All the works were done by Sakāra. When we go through this situation and about the police officer Candanaka we can say that even in the followers of cruel king there were intelligent persons like Candanaka and Sthāvaraka who were the examples for the obedient servants.
Revolution appears so had been not a very difficult matter. The revolution took place because of the imprisonment of Āryaka according to the words of an astrologer that Aryaka would become the king. This imprisonment, death sentence to Cārudatta a Brāhmaṇa just by the falls evidences, the bad administration of Pālaka and foolish Sakāra were the main cause of the revolution. Sarvilaka the good friend of Āryaka hastens to the help of Āryaka when he was imprisoned eventhough he was married just that time. He releases Āryaka the leader of the revolutionaries. This revolution showed that the destruction and the prosperity of the kingdom depends upon a good subjects of that kingdom. If Cārudatta would not have rescued Āryaka, then he would have died and the life of Cārudatta would have ended in tragedy. At the sametime the taming of Sakāra the villian of the drama would not have taken place. The dissatisfied and the distressed persons of the society generally ralied round a prospective leader and a change of rule could be effected simply by assassinating the reigning monrach and declaring the leader as king in his place. Sarvilaka says:

"तद्वा ते उपेन्द्रमेव ते पालकं भूते
रत्नवेश्ये नृत्तमालीश्रीमयं वालींकं गभ्यायुक्ताय तस्याशः।
अधीश्चलायं निधायौ श्रीकृष्णं श्रमाध्यकेयं ोधलनमां अं शास्त्राय वर्षमेषु।"

(46) Mlecchakātikām Act ३-४७

223
The ruling king would of course try with all his might to check all such persons, but had little hopes of success. So long as he could not win the respect and sympathy of his subjects by his benevolent rule. The same thing happened in the case of Ḡalaka. He tried with all his might to avoid Āryaka when he came to know about the forecast of an astrologer. He arrested Āryaka for the same purpose. But Āryaka escaped from the prison by the help of Ṛarvilaka. When the king came to know this, he ordered to check all the carts which move in the streets. But there also he failed in his attempt because of his bad administration only. According to Manu Smṛti:

It was the Adharma which killed Ḡalaka as he did not follow Dharma.

In act X the scene of taking Čarudatta to the place of killing is heart touching. The poet has explained very nicely about the political systems which bring the destruction of the society in the scene of the group of people who was observing helpless about the influence of the bad administration of the cruel king. The murders who were following the orders of the king hesitated to kill unguilty Čarudatta. Their humanitarian consideration was worthy to be noted. The poet had shown us with the example of Čarudatta, what is the result of getting enmity with a

47) Dr. G.V. Devasthali - Introduction to the Study of Mahabharata. Bombay - 1975, p. 269-290
person belonging to the royal personage. The drama ends with happiness because of the timely protection of Vasantasena by a Baudda Bhikshu Samvahaka.

Sudraka had the modern vision. He had the courtesy, compassion about the society, and a great attacking nature towards the bad politicians. The kingship was not hereditary, if the subjects had the wish, they could change the king itself. This can be known by the political revolution which took place against king Pālaka. Even in such an ancient time also there were political revolutions against to the statement.

"मध्यः राजाः तथा राजा।"

In this way Sudraka had shown his consciousness about the politics by explaining the political problems through the social happening fantastically. He had mocked at the administrative system by objecting against the bad politicians as follows:

"चिन्तासमर्थते महेन्द्रार्जुनासिद्धिः सति द्वैतीयं शाश्वतः परिवेशस्तित्तचारोऽर्जुनकामः नागाश्रं शाश्वतः अथवः नन्दवासेनां कपिलेश्वरीचिं कायर्ष्ट्यसप्तौऽवर्तेऽन्ते भीतिकषुण्डरां च साध्यं रहे सौङ्गराये इति" (४९)

He said that "politics like ocean, the ministers like water, the group of servants were like current and shell the
spices who were there around were like crocodiles, the different types of deceiving, bad persons were like cranes, the Kāyastas were like snakes, the bank of the morality had broken into pieces.

The picture of the constitution which was given by the poet is of everlasting. In this way in the constitution of the drama individuality society and the political matters were co-related with each other. In this way Mrćchakāṭika is not only a drama but it includes the moral philosophy of everlasting on the historical background with the political upheaval, and the subjects were emaciated by the bad politicians. It may not be exaggeration if we say that this drama proclamates the morality to all the nations which are on the ebb of destruction. This is because the drama has a theme of social unity, and the characters which are explained in the drama are belonging to the big society, it includes the philosophy which was respected by the mankind of the universe.

King Śūdraka did not write the drama for his mental happiness as a king. He might have written this drama for the prosperity of the nation, cultural resurrection and for the social rehabilitation.