CHAPTER IV

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The play deals mainly with the love-affairs of Carudatta and Vasantasena. There is also an under plot which has a distinct beginning, middle and end, and which comes into contact with main thread of the story on many occasions and through many persons. There are thus two themes in the play namely, the story of lovers and that of the political revolution, the latter being thrown into the background and serving only as a supplement to the former; Some critics have observed that the under plot is a mere over growth on the body of the play and it mars its beauty; but we think otherwise. An under plot is perfectly justifiable in a play and does not mar its symmetry at all, if in the first place, it does not create a rival interest to that of the main plot, and secondly, if its catastrophe merges in the general catastrophe. It will be seen in the present play that when Darduraka says that he will join an existing conspiracy against the reigning king 

"अर्या के नाम गोपालदर्शिन समादेवेको राजा अलिफ़मान अर्थात् कृष्णहृदय अन्मनतमुख तदुपरि तत्सारिष कारणपाय" ।

or when Sarvilaka expresses his intention of making desperate efforts to rescue Aryaka,

"शान्तीमोक्षस्य वस्तुजिवित्सतां गतिविनिवार राजस्मनसक्रुपाः स्त्रियाः न नाती न नेत्राक्षतमानि।

उत्तिष्ठ्याः परिश्रिकाय वैगोङ्धरूपणं श्रूदित्यनानं राज्यं व।" ॥

1) Macekahariyam - Act IV
2) Ibid
one cannot even understand the full significance of the news. When again Aryaka himself steps forth on the scene, his intervention appears to be only one of the misfortunes that befall Vasantasena. It is only once more that Aryaka's name is mentioned and then the occasion is not only not foreign to the main purpose of the play, but it is also rather essential part of the catastrophe. Even supposing that Pālaka spares, Čarudatta's life when Vasantasena is found to be alive and everything is explained, how can Saṃsthānaka have been killed by the forgiveness of him of whom he is deadly enemy, and how can the virtues of Čarudatta, Vasantasena and the poor Saṃvāhaka have been adequately rewarded. The enthronement of Aryaka, the consequent overthrow of the power of persons like Saṃsthānaka and the elevation of Čarudatta and his friends to dignity and power belong, therefore essentially to the denowment of the Mṛcchakaṭīka.

A comparatively more important fact is that the play utilises more characters, both male and female, belonging to the lower society. Consequently the dialects used are various. The greater part of the play is in the dialects of the 24 male characters only five speak in Sanskrit. Of these five Čarudatta is the hero of the play Aryaka is the hero of the revolution; Ģarvilaka a Brāhmaṇ of high culture, skilled in breaking men's houses and women's hearts, a gambler named Darduraka and the court examiner.

Nevertheless it suggest one thing namely, that the play was probably written at a time when not only the prakrit dialects but even the apabhramśa's were freely used and the employment of the dialects as such was more frequent.

Similarly the very development and the subject matter of the play might throw some light on the time the play was written in. Throughout the play the hard hand of the Fate is felt. Even when everything was destined to end happily the hero is moved to compare the human being tossed by a fate to the buckets of water tossed by a water wheel now up and now down. Buddhism is mentioned in the play in all its details and there is an actual conservation of a menial to Buddhism. On the whole those were days of unsettled conditions and an indifferent government. Šaṁvāhaka whose life, for a long time is anything but a reputable turns at last into a Buddhist monk and in a fit of generosity that affects a dramatist of the happy end, school he is made the imperial head, so to say of all Buddhistic Vihaaras.

"तत्पूर्वितप्रि शरि बिहारेषु कुतस्तपतियो नृत्याग्नि।" 4

such a time we could not imagine immediately after the disruptions of the mauryan empire since Buddhism, there was a court fashion; besides the Apabramśas a dialects were yet to evolve. The next empire built when tumbled down in its turn was Gupta empire. After its down fall in the middle of

4) Māciea Kālīkam - Act 8
The 5th century A.D. Buddhism might have once again raised its head till King Harsa.

The story was probably better known before the play. Carudatta, a poor Brahmin falls in love with Vasantasena, a courtesan of culture. Sakara, the brother-in-law of the ruling king, has met with the rebuses at the hands of courtesan, so all his fury is now against Carudatta. A mistake in taking a carriage leads Vasantasena into Sakara's private gardens. The latter, unable to win, strikes her and thinking her to be dead runs away.

"इरुक्ते मा नेहर्षीपति गारुणिका मैके मारिति। श्रापने पुज्ञि कर्णप्रती शिंति सहला पारोनी आलिना। स वा भूषिते धरना महा लिना मालिता स। कौशिकी औषधि पड़िति नैतूदो ओकरलिते पुज्ञि एकरतमः।" ⑥

Next we find him busy accusing Carudatta, in a court of law, of Vasantasena's murder.

"कृत्ति कुप्रौण अर्थकल्याणस्य कार्यार्थतूर्ष ध्रुपकरकशंकं-प्रार्थितां प्रेमीकर्ति बाहुपावमारकादेः वसन्तसेना मारिता। नायादेवते सह महे विवादः।" ⑦

Nothing can save the hero who is now led to the gallows. In the meanwhile, Aryaka, who during his escape from the prison was protected by Carudatta.

"विद्वीजि कौशीन नौपनेत् रत्नं चक्रुविपच्यमानं। अपि प्राणायं जहाऽ न तु तथा शरणान्नयं।" ⑧

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6) Mr. Echakkam - Act viii
7) Mr. Echakkam - Act ix - A
8) Ibid - Act vii - 6
is now successful in the revolution and as his first act after coronation saves Carudatta from gallows.

"तुम्हारे नेतु कृपामें हो पालकं भू-सुकारामें हो तत्त्वाति शायं अत्यं तम! तत्त्वाच आज्ञा ब्रह्मणी निधायं श्रीच भूतारं शीर्षैरूँः 0यस्तस्माण्यं एकों द्वैतम्।"

Vasantasena too had only fainted when Sakāra left her and now she runs into the arms of Carudatta.

The above story is the reader's construction and not what the dramatist tells directly. The situations introduced by the dramatist are suggestive in themselves. They also show a greater mastery over the technique the story is not told but suggested or we might say that the story is presented in a way that suggests what the dramatist feels and thinks about it. Keen and appreciative in observation, graceful in movements sprightly in behaviour, confident and courageous she personifies in herself the joy in life. In theory accessible to all, in fact incline to the few deserving, from the movement she is seen fleeing from the vulgar in life to seek safety in sympathy admits culture and sincerity we admire her courage, we appreciate her position and we identify ourselves with her fears and frolics. On one side is the poor but cultured and youth full Brāhmin disgusted (with his poverty) and despairing (as any other youth would), on the other is the rich but uncultured Sakara, while the Brahmin has tasted the miseries of life to grow wiser and more sympathetic, Sakāra has.

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tasted the pleasures of a high position. Only to grow self-centered and spiteful. Both are outwardly encouraged and helped in their respective behaviour by their friends and servants. The Brāhmīn earns love from his friend Maitreya, while Sakāra buys service from his Viṣṇu. Between such extremes is Vasantā placed and it is no wonder if she comes to the point of clash.

The hero inspite of his poverty retains his character and the heroine in spite of bad surroundings, establishes her character. They are now indispensable to each other since the heart of each throbs for the life of the others.

The Mrćchakaṭika is not a love story but a story of love. This love is all creative. It creates itself before it creates all. Whatever it touches it vitalises and is even vitalising. It builds a home, it sets up a society and so in Act VI we meet Vasantā mothering her lovers little boy.

“पति के मे पुजक आलिछु, जान मुझैन मुझैन अतीतन शेत्यार्युः। यथेष्ठानी ने जननी खैटसा, नवमुहुपाणि
- मनकारक, सांवणिशकारिकों कारेय।”

That boy has a clay-cart which he does not like, she helps him with her ornaments, to get a golden cart.

“जान गऱ्याण सतलकारकम्। शैवनी इकारिका कारेय।”

11) Mrćchakaṭikā - Act VI
12) Ibid.
In a moment she herself is in the wrong cart the cart she would never have liked. Sakara’s cart is detained owing to congestion on the road outside Cāruddatta’s house, Vasantasena gets into it the jaws of the death.

‘‘नन्ध नामशाल: तड़ो मारी: निमित्तानीति काठिकांगा। मुद्रैत्तं तिष्ठति। वसंतसेनः दार्शीनाधितिपन्य खण्डाधितिबा। सत्सधानमश्च प्रत्यर्ज्ञां आरोहाति।’’ 13

So does Cāruddatta whose cart has been occupied by the run away rebel with a price on his head whom our hero forgives and helps to escape.

‘‘आशीक! पछि दर्शय प्रवेशं पूजयति। आराध्यन! दैवे भैल बाध्यानसं खर्मौर्यक्षी। मथनें भवनि भवनि। तो नरकानुमयं प्रयत्नामवाने। क्षेत्रश्चिमाय पार्थियद्विश्वाते। ननु हे नातापि हैतु भवनि।’’ 14

Thus the hero and the heroine are in the grips of cruel fate. But that fate is here nothing but the accidents caused by the irresponsible joy of life itself. At last it ends with joy in life rejuvenated the world. Vasantasena re-unites with Cāruddatta. Without Cāruddatta’s help Āryaka would not have been a king and but for Vasantasena Cāruddatta would have had no chance of saving Āryaka.

For convincing realism of social life the drama must go beyond the restricted atmosphere of real court and harem and must eschew supernatural and marvelous elements.

We have fine specimen of this trend in Śūdrakas Mrčchakatika. The story of the love of Cāruddatta and

13) Mrčcha Kālikām - Act Ⅵ
14) From 1bīrd - Act Ⅶ - 7
Vasantasena is well-known. The unusual social angle in it is a young Brāhmaṇ merchant who is reduced poverty on account of his boundless munificence, his falling in love with a beautiful courtesan; and the Ganika too discarding the life of wealth and luxury of attention and flattery, reciprocating that love with an unusual determination. It is a story of wealth woring poverty, of a woman denied the status of a respectable married life fighting against the social barriers only on the strength of her love. It is also the story of a young man, not much given to talking about his emotions, accepting with a courage the self less love offered to him and standing firmly to it. Mṛcchakatika is thus a play where the drama has come to real grips with the experiences, emotions and environments in the life of common people.

The plays of love are called comedies of love not only in the conventional sense that they end on a happy note; it is also true that the general climate of these plays is pleasant. The element of misery or pain that is present in them is not of much significance and is short lived. The hero and the heroine go through an experience of eagerness, anxiety, despair leading to desperateness; this they suffer temporarily but the sufferings are more or less poetical. They are genuine, no doubt, but short lived as they are, there is also a thrill of pleasure while going through these sufferings because the object of love is not


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far away and the memories of happy meetings are fully alive. In the Prakarana-Nātya the difficulties and the disappointments are more gripping than in the play of royal love. And yet the heart of love is not without the promise of pleasant shade; the tension may be pressing, but it does not suffocate life; the assurance of a pleasant; cool and fragrant breeze is in the atmosphere.

The drama that exhibit the trend is the Mrçchakatika of Śūdraka. Since this play deals with the theme of love principally, it is technically founded on Shringara-rasa. Its general design also includes the three phases of union, separation and re-union.

In the play of Śūdraka the first phase of the rise of love, its development and happy culmination in union of love is vividly shown. In Mrçchakatika the union is suggested towards the end of the fifth and the beginning of the sixth act. The pictures of love and courting that are presented in this play has a remarkable tenderness of touch, enthusiasm, and the intensity of the feeling of love and the unmistakable quality of elegant poverty. These scenes and acts are very pleasant indeed. But when the agency of real separation starts they look like the lingering evening twilight that precedes a dark night. It is this phase that makes this drama so serious and moving.

16. R.V. Jāgirdān: Drama in Sanskrit Literature
Bombay - 1947 p.p. 50-55
In Mṛcchakatika some chance occurrences cause the separation of lovers. It is misfortune again that leads Vasantasena to climb into the carriage of Sakara and she falls too easily into the hands of that villain. Her personal pride and happiness of the fulfilled love lead her to act in daze and without tact. The kind of tact that she had shown in escaping from the nocturnal pursuit of Sakara in the opening scene of drama. She only defines Sakara who promptly strangles her. It is Vasantasena's apparent death of the events and an untoward fate appear to make the lovers lives miserable.

The re-union of Čārudatta and Vasantasena is entirely dependent on a favourable turn of luck, consistent with a realistic nature of the story. Vasantasena is left as ded by Sakara in the old dilapidated garden. Luckily she had only fainted into a deep swoon. A Buddhist monk living nearby who was helped by her in his commoner's life, comes there and revives her by timely first-aid. Luck again helps Vasantasena to arrive with the monk at the precise moment when Čārudatta was about to be executed on the execution ground. The charge of murder is naturally dropped. A further piece of good luck helps the lovers, who had suffered enough, in that the political revolution succeeds, the tyrant King is killed and the lawful ruler whom Čarudatta had helped to escape in security comes to the throne.
The couple is blessed by the new king and Vasantasena accomplishes the ambition of her life, being given the status of an Arya a respectable married lady.

This drama is of ten acts which explains about love of Carudatta an important but the poor inhabitant of Ujjaini, with Vasantasena a very beautiful and pure mind courtesan of the same city. In the middle there is an underplot which explains the political revolution against the tyrant king Palaka. The whole story can be summarised according to acts as follows.

ACT I :- After the recital of the Nandi, the stage manager appears on the stage respectfully informing the spectators that he would be enacting the play Mrcchakatika from the pen of King Sudraka who is endowed with qualities not only of head and heart but even of physique.

"म्रच्छकितिकान्तिनिष्ठतिः परिपूर्णगुनाः स्वरुपिनिष्ठतिः
श्चिमुग्रहितम्: कपिलिकामपार्वतिः श्रीदेवोऽत्माः
इत्यादिहस्तबः" 18

He then declares that the play depicts the ways of the politics, stupidity and perversity of legal procedures the nature of villian and (the working of) destiny, all based on the episode of the love between Vasantasena and Carudatta.

"अन्वितपुर्भा ब्रजसार्थवाही भुवा दूरिः किन्तु ऊर्जुरः
मुण्डनार्कों गणितन् च अद्य वसन्तशब्दबसन्तसेनाम्"
तमौरिंदे नरसुरकेर्तसेनायं नमुन्त्रचाँ अयाबहार दुकुट नाम
संस्कृतीमां भवितयात्तत्त्वया चकार सर्व किन्तु वृद्धिमो

19) Mrcchkaññika - Act I - 3
20) Ibid.
Giving this preliminary information he turns, homewards to see if he could get any breakfast to ally, his hunger, and to his wonder he finds very gaudy and sumptuous preparations going on there—something quite contrary to his expectations. He calls out his wife and asks what, if at all she would give him for break fast; and when he is told that she would give him anything he liked, he is wonder asks if she was not only cutting a joke. The wife at this is tempted to cut a joke and tells that everything was ready in the market.

"मुझे देने, छूने, दाढ़ी, ताज़ा: आर्द्राश्चारणम् समायिन सर्वभूमिः।
पुनः तव तैत्रा आक्षास्त्राताम्। तस्मा दूरधारा: शिलायमां शरीरे सर्वमात्रे
अथवा परिसराति इति अपूर्वेन्। ततो नष्टी सर्वभूमिः अच्यते
इति अबद्वै।"

Being enraged at this he utters a nasty curse on her. But being appeased by her soft words, he then desires to know that the occasion that was demanded all this preparations and being told that it was all for the observance 'abhirūpapati' which is said to secure a good husband in the next world."

"अतिमुखपतिनिम पारस्त्रालीका: उपनास: भवानि इति
नष्टी अच्यते।"

he is again upset at the idea that his wife should seek to secure a husband in the other world at his expense. he also curses Jūrvṛddha, his friend for having suggested such an observance to her.

"आ: दार्शया: पुजा: अन्वितूः। कदनु सत्तम् तवं कृपातिनी
साधी पात्रभैरन नवन्धुरूखे शास्तिनिमित्ता ससुधर्षं ैैःप्रमाणं
जैतिः।"

21) Mneecha Katikam - Act I
22) Ibid
23) Ibid
The wife once more appeases him by falling at his feet and assuring him that it was for securing him only as her husband that she was observing the fast. Then learning from her that a good Brāhmaṇa was required for the occasion, he goes out in search of one, and comes across Maitreya Carudatta's friend who however declines the invitation inspite of all the temptations held out to him.

"अध्यर्थं क्यं पत्रं भौतजं नीः सपतं च। अध्यर्थं क्यं कुण्डलिनीयं वै अविविधायति।" "अध्यर्थं क्यं पत्रं भौतजं नीः सपतं च। अध्यर्थं क्यं कुण्डलिनीयं वै अविविधायति।"

He therefore, proposes to go out in search of some other Brāhmaṇa and leaves the stage.

Maitreya appears on the stage repeating the reply he has given to the stage manager and in a soliloquy giving us a brief idea of his former prosperity and present miserable lot owing to a similar change of circumstances which has come over Carudatta his dear friend.

"यो नामां तत्र भवन्ति अभावे अपहरणे अस्थिरपत्रं प्रभुतस्य उपदेशं यस्तु भवन्ति उपदेशं तत्र मनोद्विसयतः चित्तितिवृंहति। इत्यतिनेभेऽ प्रियं स्वप्नाभिधर्मसमाध्यम चाहोऽस्मे प्रक्षमामि।"

At this stage Carudatta is seen coming out of his house to offer oblation to the house-hold dieties accompanied by Radanikā his maid. He is greeted by Maitreya whom, of course, offers a warm welcome. The latter hands to

24) Mrccabhakatataram - Act I
25) Ibid.
him the cloak and also the message sent by Jūrnavrddha.

"अ त्य नमः! यथा ते प्रियवृक्षेऽवने पुरुषं उद्धृतेन अन्धी-कुसुमालिनः प्रवाससौन्दर्यार्पितं। सिद्धिकृत-धृश्व-आर्यस्यार्यज्ञायम् दात:। ॥

Carudatta, a poor man's lot in general and requests Maitreya to go and offer the oblation to the house-hold dieties.

"तद्यूस्माय सुन्ते क्रमः गृहदेवतामनी बाली:। मात्रः कर्मवे-अनुपपरे मातृवयो बालिगुप्तहर।”

The latter however refuses to do so, first on the ground that the dieties have shown no appreciation of his pity at all.

"यहं पदं पूजयिता आयै देवम् न ते प्रस्तुतिनु! तत् की मुक्ते तेषावर्जिनीचु।”

and when Carudatta asserts that the act is obligatory he gives out the fact that he is afraid moving out at that dark hour. When courtesans, royal personages, and their favourites etc. move about in the streets. Carudatta there on asks Maitreya to wait till he has his meditation.

While Carudatta is just engaged in his meditation in his house, in the street adjoining his house is seen Vasantasena pursued by Viṭa Ceta and Sakāra who in succession address her, each in his own way, language and style, trying to dissuade her from running away and assuring that there was no reason for her to be afraid of them. When she pleads that she is only abala, Viṭa as well as Sakāra tells her that exactly where she is pursued and not killed.

“अनं उन्न प्रियम्ये। न मार्गस्ये।”

26) Mṛchakaṭaka - Act I
27) Ibid
28) Ibid
29) Ibid
Vasantasena however plainly declares that love rests on merit and not on force.

"अद्यतनं भवेन्तरः कारणं न तु बलारभिः।" ३०

As it is now growing dark, Sakara asks Viita to take care lest Vasantasena slips away into the house of Carudatta nearby with whom she is already in love.

"हुषा अधर्मसी कामदेवायतनोत्सेवशृङ्खलेभए तत्रण हसि-
नातुदेवतानुरक्ति न मां क्रियते। विप्रेतत्वमु
गुरू। यथा तव श्रमं इस्तनात्तैः परिशंकरता तथा
कर्षीर्त भानि।" ३१

Vasantasena does take the hint and slips away leaving Sakara to search for her. The Viita however indirectly gives her a hint to take off her ornaments lest she be betrayed by their jingling.

"मामं प्रदोषातिभिधिराणं न दृष्टे सवं
सुदातिनीव अलक्षुदरसारधिनीना!
तवौ स्वीकायती तु मान्यसंवर्गोवम
गन्धक्षण औषध! मुखराणि न दृष्टुगाणि।" ३२

She does accordingly and after some groping in the dark, comes by the side door of Carudatta's house which, however is closed.

By this time Carudatta's meditation is over and he requests Maitreya once again to offer the oblation to the mother dieties. He offers to go out on the condition that Radanika accompanies him. Radanika holds the lamp, Maitreya opens the door, and they are about to step out when the lamp

30) Mricehakarikram - Act I
31) Ibid
32) Ibid Act II - 35
is extinguished by Vasantasena who goes in as soon as the door is opened.

Just at this stage Sakāra who has previously caught hold of Vita and Ceṭa mistaking them for Vasantasena happens to seize Radanikā being sure this time that she was Vasantasena. But Maitreya returns with the lamp, protests against the stress pass by strangers and when he comes to know from Radanikā of her insult by Sakāra he bursts out in a fit of anger.

“‘Ma tāvaṁ, oh! Aśvaṁ, mṛūṇāṅguṇī kāśikāpani bhārī! Miṁ puṁsāṁ śāhīśvaṁ! Taṁ devaṁ arṣasaṭṭaśa jana bhāgavrīya—kūtīlīna dṛṇa kālitaṁ duṭṭhasyeva māsāṁ prāhaṁ: kūṭāḥ śīvalaṁ.’”

Sakāra exchanges several humorous questions and answers with Maitreya and ultimately asks him to convey Cārudatta his message that he should persuasively hand over to him Vasantasena who has slipped into his house, or be prepared for a life long enmity with him.

“Aṁ bruṭṭhakāvaṁ! Bhājanāṁ bham avatāne vaṁsaṅsaṁna nāmāni gacchitaṁvarīṁ arṣaṁ: vaṁsataṁvaśeśāvaṁ gacchitaṁ: prāvíkṣitaṁ tu dvaṁ avatāne puṁsāṁ samsāraṁviaryāva mūlaṣaṭṭhināṁ bhaṁ abhāveyaṁ.”

Maitreya agrees to do so and asks Radanikā not to disclose the incident to Cārudatta and she agrees to it.

Afterwards Maitreya tells Cārudatta the message of Sakāra whom Cārudatta scornfully declares to be a fool.

“Aṁ śrīkāraṁ: avijñā:.”

33) Mr. Čehaḥkālaṁ — Act I

34) I ibid

35) I ibid.
Vasantasena now makes up her mind and requests to be allowed to deposit her ornaments for safety and Maitreya accepts them for Āruddattā. Then Āruddattā according to her request accompanies her up to her house.

"इन्हें अलंकार! रक्षमेवानुगगताः सत्र अस्थायः। तद्रजगायोः विद्युस्त्रोग्याः पुजनायमणं प्रदीपिकाः।" 36

Āruddattā tells Maitreya that the ornaments shall be looked after by him and Vardhamānaka by night and by day respectively.

"पूजा अनुभावं रात्रिवर्षिणं तवम्। रात्रिः वर्ष्णमानकेनार्पि दिवा।" 37

ACT II :- This act opens with the appearance of a Ceti on the stage who declares that she is going to Vasantasena, with her mother's message.

"मातृ आपि सचािवं संदेशी सप्तितानि।" 38

She meets Vasantasena and tells that her mother desires her to have her bath and do the worship.

"आर्यज! मातादिक्रातृ रात्रिं भूला देवतानं पूजा निर्भद्ध।" 39

Vasantasena however sends the word that she would not have her bath that day and that the priest should be asked to do the worship.

"नेति! विद्युस्त्री मातसे- 'आदं न रात्रिस्थापं।
ज्ञानूक्त्तं पूजा पूजाः निर्भद्धत्तमु, इति।" 40

36) MatyakaKalika - Act I
37) Ibid
38) Ibid
39) Ibid
40) Ibid.
Madanikā asks Vasantasena what was wrong with her, she tells that she is loving the man whom they met at the love-temple garden, named Carudatta. Hence it is that she has deposited her ornaments with him, so that she may have an opportunity of seeing him again.

Here with a toss of curtain enters on the stage Saṃvāhaka who tells us how he is ruined by gambling and how he has fled away from the Sabhika and his Comrade. Māthura, the Sabhika and his comrade then come up in search of him and they caught him in the temple.

Darduraka another gambler appears in the stage singing hymns on dyūta and is taken back at the sight of Māthura.

"... "

He wanted to help Saṃvāhaka and he throws dust into Māthura's eyes, beckons to Saṃvāhaka to be off; and himself decides to join Āryaka, the cow-boy who according to a sooth sayer, was to be a king.

"... "

Saṃvāhaka enters the house of Vasantasena and

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41) Maechakaliāra - Act II
42) Ibid
seeks the protection from her. She came to know that he was in the service of a highly meritorious personage of that town, Cārudatta by name, who is now reduced to poverty. He was given respect by Vasantasena. Saṁvāhaka is highly at the great respect shown to him by Vasantasena and in reply to a query tells that he there-after led the life of a gambler and lost ten coins for which he was being now hunted by two persons, Vasantasena handing over a bracelet from her hand Madanikā asks her to hand it over to them in payment of the dues of Saṁvāhaka.

“He there-after led the life of a gambler and lost ten coins for which he was being now hunted by two persons, Vasantasena handing over a bracelet from her hand Madanikā asks her to hand it over to them in payment of the dues of Saṁvāhaka.

He then requests Vasantasena to have him in her service which she politely denies and he then declares his resolve to turn a monk and asks Vasantasena to remember that he has become a monk and goes away to put his resolve into action.

Then enters with a toss of curtain Karnapuraka who tells Vasantasena how her elephant was a mock, how he had lifted up a monk, how he bravely brought the elephant under control and rescued the monk, how the whole city are praise for him and how one gentleman, his limbs destitute of ornaments alas with a heavy sign threw his cloak on him, in appreciation of his bravery. She takes the cloak for herself by finding the name of Cārudatta on it and satisfies Karnapuraka with the gift of an ornament instead.

43) Mr. echa Kašika - Act II

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ACT III: This act practically reproduces the main theme of love in a minor key, but in an inverted fashion. There was another Brähmin in Ujjaini named Sarvilaka who fell in love with Madanikā the maid servant of Vasantasena and he had to pay Madanikā ransom in order to marry her. Being a Brähmin by birth is driven to committing theft in order to placate the lady of his heart. For the sake of true love, he fights adverse circumstances. Though circumstances compel him to steal, his conscience bites him as he says:

"कामे नीचापापे वदनु पुश्तमाः स्वतन्त्रे त्य साक्षात्।
विश्वस्तेशु त्य विज्ञानचिरिज्जािार्वुण न प्रेम्यं हि तनौ।"

So he breaks into the house of Cārudatta and steals the ornament leaving behind an artistic hole. In his magnanimity Cārudatta pities the thief who could not have gained anything by his escape.

"वृद्धेष्यैं कृतं ज्ञेनं भवेनं स्वहे योगारास्बिजिसम्
—असि श्रेयं सत्तेन्द्रवर्णीस्तु विन्यासस्यायाम् जस्मि।
कृष्णस्य प्राणामहनां निवासस्यांसमाज्ञानमयान्वित:।
सत्तेण्डर्कैदेवायिनी। गमय सुचरे पवार्ध्विकाशः।"

The conflict status and poverty is again agreed here as he ponders over the idea that the thief could not have got anything from his house which was so reputed for its riches. But with a sense of relief first and shock afterwards, he learns about the ornaments being stolen which were deposited by Vasantasena. He is saved from this difficult position by his wife who offers her necklace as a substitute for the stolen ornaments. The natural elegance with which the small
but the realistic events, fall of momentary conflicts and the tension are presented endow with dramatic qualities. Carudatta sent the necklace which was given by his wife to Vasantasenā through Maitreya, with whom he requested to tell Vasantasena that the ornaments were lost by Carudatta at gambling, under the belief that they belong to him.

ACT IV:- This act begins with the appearance of maid on the stage who informs us that she has to convey her mother's word to Vasantasenā whom she finds in her apartment, her eyes revoted on a painting and conversing with Madanikā.

"अधारगतापि माता आर्थिक्षी: कः कारदत्त: सात्तिक प्रभाबिः विजयमणिनिषाणस्वाति मित्रिनिधाम श्री लक्ष्मणि मनुष्यम् निवर्तिति। तथाबिरुप सपिंमि।" 47

Vasantasenā with her maid is seen then in her apartment holding conversation about a painting in the formers hand which reveals clearly the depth of her love for Carudatta; the first Ceti than comes in and informs Vasantasenā, however knowing that it was Sakara, ask the maid to quit and convey word to her mother that she should never send her any word like that if she desired her live.

"माति माँ वै कालीगिरिकरभिः तद्धैव न पुरस्व माता आक्षरपथ्यनीयाम्।" 48

About this time Sarvilaka is seen outside the house of Vasantasenā, referring to his guilty conscience and at the same time to the code of honour he has observed. While he


47) Mricha Kaṭikām - Act iv

48) Ibid.
is thus loitering there, Madanikā is sent by Vasantasenā to keep away the painting in her bed room and fetch a fan. On her way back she is noticed and called by Sarvilaka who making sure that the place was quite secluded asks her whether Vasantasenā would set her free for a ransom.

"वृद्धि ८ वां किचिदुरुपनिमुषः मदनिक! किं वसन्तसेना स्वीक्षाति ८ वो निशप्रेम।"

By this time, Vasantasenā wondering why her maid was so late, looked through her lattices, and seeing that Madanikā was engaged in a loving conversation with Sarvilaka refrains from calling her, and at the same time she resolves to overhear them. Madanikā was desirous to know from where he has got so much money. Sarvilaka tells her that committed a theft, but he assures her that he has not violated the code of honour even in his rapedeeds.

"नौ मुष्टिभाष्यनां विभाषणं भुज्यासित्वच्च नाति। विभ्राश्च न हरिष्की भास्यमसि प्रजायं समगुन्धवत्म। धातुचुदामनं इत्यादि न तथा दलैह धनाश्र्यं अविना। नार्यसीना विचारिती भवेत। मम भवेत चैव चैवाच्यो नित्यं दिशेत।"

with this he presents the ornaments to her and she recognising them at once, asks him where he got them from and on knowing that he got them from Carudattas house, both Madanika and her mistress fall in a swoon. Sarvilaka then revives Madanika who is much relieved by assurance that is none in that house is hurt. this however, rouses his jealously and he breaks into a volley of rebukes and abusive

\[49\] Mācchakālīkām - Act II
\[50\] I ibid - 6
generalizations on woman and ultimately makes a move to go and kill Carudatta.

"अन्य अनुरुप द्यमें कृत्र अन्य तनो दृष्टिमें राजकुमारिणी।
अन्य अनुरुप मद्यामकस्य महापरिवारस्य श्री रीते न जामने।"
अि-िकरं मोह्यं वा राज्योत्सवं! अतं न भवासी।
इ इति कार्तिकिह्यमणि गान्य।"

Madanika however at once catches hold of his skirts and tells him that the ornaments belong to her mistress who had deposited them with Carudatta.

"पुष्प: स्वन्हक्षणामने आर्याः सहि क्षणं। ए ए
तस्यायर्यम् एवं एवें विनिर्दिष्ट!"

Sarvilaka now realises the gravity of situation and his own folly; and requests Madanika to find a way out of the difficulty. But the suggestion of returning the ornaments to Carudatta was denied and then she suggests that he should give to Vasantasena herself as having been returned by Carudatta.

"हाल्लम्भितः तस्यायर्यम् रत्नविकसीदी अद्वितीया
ि समावेशं कार्तिकिमणि गान्य। उपनयं।"

Then with Vasantasena's permission he enters the hall and hands over the ornaments to her. Vasantasena then requests him to take her message in return; and before he could realise what the matter was, tells him that Carudatta has

51) Mr. Chakravartikam - Act IV - 16
52) Ibid
53) Ibid
asked her to hand over Madanikā to one who would come to her with the ornaments.

"अटे आर्यचारुडाठै भैलि - य श्रमसंवादाय समपरिशिवणी, तस्य रब्बा भद्रिनाथ शान्तोऽ। तत्त प्राप्तां से कुंकली -
राजस्मृ आयुपालवरःऽ॥" ॥

While Sarvilika is singing praise of Cārudatta for what has happened, Vasantasesā calls for a cart, gives them a send off and tells Madanikā that she has now a status higher than herself.

"सार्वलिक तबेकर नन्दनिया संबृजना !" ॥

After proper salutations the cart starts. Just at this moment a proclamation is heard from behind the curtain that Āryaka is captivated and that all should be on their guard.

"कथा कस्तनार्थिनो गोपालदारो का भैविद्यनी
सिद्धाएँशः पूत्यस्मारिन्तन पालकन साजी ग्रीष्मावनिय
धोँ जन्यनागऽरे बलः। तस: स्वेच्छ स्वेच्छ स्थानीक्षत-
स्मांशे निविद्यः भविनाथम् ॥"

This appeals to the friend in Sarvilaka, who of course, with the willing consent of his bride, arranges to reach her home and himself goes away to raise a rebellion in aid to Āryaka.

"सातिनिविद्यते स्वतं विक्रमलत धधमाणि
राजामानु जैतिनाथेऽ नरेशुरूष्ट्रयान्।
उन्माधि इक्ष्थुः पारिश्री क्षणामाँ
मौर्यमधिसम इवोचयनस्य शाशवाः॥"

Now a maid informs Vasantasesā of the arrival of a Brāhmaṇa from Cārudatta. Vasantasesā asks her to bring him along with Bandhula. Maitreya is then taken through the

54) Mṛceha-Kaṭikam Act IV
55) Ibid
56) Ibid
57) Ibid - 26

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outer porch and the eight quadrangles, all of which he describes in full details. He then sees the brother and mother of Vasantasena and after various humorous remarks ultimately enters the grave of trees where Vasantasena is seated.

"नियन्त्रित्वना कूलबा वल्लभर्णनायाः प्रेई? अशी अस्या? कन्देकेस्ताफळया उदरालिनायः। ततल्लमेव भविष्यचन्द्रो भारस्यां भूति गृहे विविन्तिनाः।"

After preliminary exchange of greetings in reply to Vasantasena's question he informs her that Carudatta has lost the ornaments deposited by her with him, in gambling and he has sent a necklace in lieu of them.

"शयं नर्सुय्रणाभाण्ड विभा क्षोऽयालिमुमिकि कूलबा युहे हारिनम्। तस्याय कारणाद् भूते अभ्यन्तन्तराः। रतनावलीमः।"

Vasantasena is deeply struck by this and after some consideration accepts the necklace quite against the expectation of Maitreya. She also sends the word that she would see him personally in the evening.

"विश्वासयम् न धर्मकर्मा भव वस्तान्नार्यांचान्यतमस्। ‘अनुमिति प्रकोप अर्थम् प्रविभिन्तम् आगरुवाम्।' दृसि।"

This rouses Maitreya's suspicion and he goes away in that mood.

Vasantasena also hands over the necklace to her

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(58) Mācchakālikān Act IV
(59) Ibid
(60) Ibid
maid and inspite of the gathering storm, to which her ceti
draws her attention, resolves to pay a visit to Cārudatta
and orders the ceti to bring her neck-lace without delay.

ACT V :- This act begins with Cārudatta over-powered with
love longing, appearing on the stage seated on a seat giving
a glory and detailed description of the rainstorm and
wondering why Maitreya has not returned as yet from
Vasantasena’s house.

Maitreya is then introduced on his way home bitterly
complaining of the treatment he has received from
Vasantasena and deciding to warn Cārudatta against her.

Maitreya by seeing the growing ranges of his friend and
informs him that Vasantasena intends to pay him a visit that

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(61) Mīcchā Katikām Act V 2 and 6
(62) Ibid.
evening possibly to demand something more. Cārudatta remarks that she shall go away satisfied.

"आगाजछूँ परितुक्ता गायकानिं!" 63

At this stage Kumbilaka a servant of Vasantasenā appears at the gate of the grove of tress where Cārudatta and Maitreyā are sitting and finding it closed he threw small pebbles to catch the attention of Maitreyā when Maitreyā notices Kumbilaka, asks why he has come in heavy rain. He answers Maitreyā that Vasantasenā is coming. The news is then conveyed by him to Cārudatta himself who bestows on him his cloak. Maitreyā once again tells that Vasantasenā must be coming only to demand something more and Cārudatta decides to satisfy her.

Now Vasantasenā is seen on her way to Cārudatta she is accompanied by Viṭa and they between them describe the rainy phenomenon and its effect on Vasantasenā in particular.

"भूः! निसर्गपश्चात् राय शरीरम्
कालः सहायतामि मार्गे कि तथा? ॥
भागी हैन्द्रपीत्वा शुद्धिस्तिथिनवार्यायि
मार्गे सहने सुभाषि कुपितेव निशि सप्तस्ति।" 64

The joy of true love experienced for the first time, makes her impatient and she refuse to think about any obstacle that may obstruct her path. So she says:

"मेध्या कवष्ठतु अपेक्षतु मुख्यत्वव्यवहारिनेव बा ।
गणयति न किंतुस्ते रमण्याबिभूयसि स्वेतं।" 65

63) MūchakaKāṭaka - Act V
64) Ibid 15
65) Ibid 16
This shows her determination while rules out any internal conflict on her part. With this firm resolve she now does not care for society or any other outside agency. As they approach Cārudattā's house Viṭā gives her some advice as to how she should win Cārudattā's love.

"यदि कुष्याति नाथिः सति, नौपेन विनाक्षभव। कुन्ते कैमः?
कृत्यं च मौपेन च तमं प्रसीं व तेन प्रासाक्षम्य च मानतम्।"

and asks somebody there to tell Cārudattā of Vasantasena's arrival. When she asked Maitreya, he directs her to the grove trees, entering which she strikes Cārudattā with flowers and asks him whether he was happy. Cārudattā asks his friend to bring two fine garments for Vasantasena. But the letters Ceti undertakes to do the job, and Maitreya with Cārudattā's permission asks Vasantasena why she has come to Cārudattā in such heavy rains and at such a dark hour.

"अथ किंसीमी मुनीदृशः प्रनवासन्नालोके तुम्हारे-भावान् - कारं आमत्रं अवमी?
when the Ceti tells him that they desire to know the value of the neck-lace, Maitreya reiterates his old idea in that connection to Cārudattā. But Ceti says that her mistress has lost it in gambling and that Cārudattā should therefore accept the golden casket till the necklace is traced.

"साग्रहार्य अतिश्रीमाति भागीदारा यें देवी - देवी?
सं च मात्रेन्नी राजवार्तीहरि न शोयि शुभा शान्ति -
मार्कदासावी विनासितिर्मधुरनितिर्मधुरवर्णनां भावनां भावनाम्।"

67) *Ibid.
68) *Ibid.
Vasantasena then tells Carudatta that he has wronged her by sending the necklace; but Carudatta gives his defence by referring to the adage that poverty is the source of all Calamities. Maitreya then asks Vasantasena whether she intended to stay there that night and draws Carudatta's attention to the renusingly extensive showers of rain. Carudatta then describes the phenomena in glowing terms as a result of which Vasantasena extremely overpowered by amour, embraces him and he is at the height of happiness.

"Maitreya here curses the rain for frightening Vasantasena. "

"but Carudatta corrects him pointing out what good the rain has done to him that day; and then they all go into the house.

"ACT VI :- This act begins with the appearance of Carudatta's Ceti wondering why Vasantasena is not yet awakened. the
Ceti goes in and awakens her, Vasantasena waking up asks
where Carudatta was and is told that he had gone to
Puspakaranḍaka garden leaving orders to Vardhamānaka to take
her there early in the morning.

“योजयशान्ति प्रकुश्यन्ति, विजलोकना गायत्रीविति।”
Then Vasantasena presses the maid to take the necklace and
give it to Dhūta, who, however, gracefully returns it with
the remark that she has a great ornament in her husband.

“आर्यपुज्य समाभ्रषण विन्यास से विश्राम जानात।
भवनी।”

At this time Radanikā appears on the stage with
Rohasena, crying for a golden cart instead of one made
of Clay.

“रुद्रिनेत्री यिस्मेतया मरुकं शापार्कितम्। सामधे
शौचविन्यासकर्मी देरी।”

In her attempt to appease him Radanikā comes Vasantasena who
welcomes them and is glad to know the boy was Carudatta's
son. She is however pained to learn that he is crying for a
golden cart like his neighbour and tries to appease him.
Vasantasena takes off all her ornaments and offers them to
him for making a golden cart.

“मुः प्रकाशदेवदोषो लोको स्वर्ष्टिकार्यम्। कारिक।”

The boy however accepts them only when Vasantasena wipes off
her tears with a promise not to shed tears any further.

“आति! न नौदील्याती गर्वेत श्रील। आति! कारिक
श्रवणकारिकांग।”

72) Mṛcchakaṭakam - Act VI
73) Ibid
74) Ibid
75) Ibid
76) Ibid

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Radaniṅka then goes away with the boy.

Just at this time Vardhamānaka comes on the stage requesting Radaniṅka to inform Vasantasaṇā that a veiled cart was ready at the side door. But as he has forgotten to bring the cart cushions, he goes away to bring it. In the meanwhile, there comes Sthāvaraṅka with his master's cart in forming us that he is ordered by master to take the cart quickly to the Puṣpakaṛandaka garden.

"अझुतेन्द्रसिम्हे राजस्यार्कस्ताथाननि - 'स्थावरका! प्रवेशना
ग्रहन्तेचा पुष्पकरण्डके सुरोदयाने स्वरूपामागे।'" ७७

The cart was stopped because of road block and he stops it in front of Caruḍatā's house. The sound of this cart is heard by Ceti in the house and she informs Vasantasaṇā. She gets into that cart asking the Ceti to rest herself. By this time Sthāvaraṅka starts the cart. He feels that the cart is heavy; but accounts for it that he is fatigued by turning the wheel. Just then is heard from behind the stage a proclamation that Aryaka has broken open the prison and absconded.

"अरे रे द्रोवारिकाः! अप्रवृत्तिः स्वेतो स्वेतो गुन्धर्तनेऽपि
अवंति प्रोक्तय गौपालद्रास्त्री गुणिति भृत्यत्वा
गुलिपालकं थ्यापाति अवधनं भृत्वा परिवर्तोपप्र करे।" ७८

Now with a toss of curtain enters Aryaka veiled and fattered on one leg, describing how he was put into a secret dungeon from which he could get away only through

77) Mṛcchakaṇḍā - Act २

78) Ib id
Sarvilaka's aid. While he was thinking where to go, he hears a cart coming up. He gets into it from behind with his fetters gingling. Vardhamānaka also thinking that it was Vasantasenā asks her to mount from behind only.

"आये इम मातिकारत्न अटिकली अनीवादैलके नरपृक्षत । प्रवासीप्रत्याय!" 79

Now on the road is seen Viraka calling his comrades to attention and asking them to be at the various gates. With Candanaka he proposes to survey the whole town from the top of the rampart there. Viraka tells Candanaka that Aryaka has absconded at early dawn and must have been helped by some one. Just at this point they see a veiled cart driving long and learn from the driven that he was taking Vasantasenā to Carudatta in the Pushpakarandaka garden and that cart also belongs to Carudatta.

"पुरोहितेऽप्रवेशवर आये यात्रक दानकर। ईहायो वस्तनासनास्तह। पुष्पकरण्डकव अण्णाधानां श्रीकिंव चासेदृप्तम न तिुतः।" 80

Candanaka wanted to allow the cart to go but Viraka does not agree. Candanaka under takes inspection asks the driver to raise up the yoke and goes in. There he finds Aryaka who seeks protection which he promises to give. Deciding then to keep his word he tells Viraka that he has seen Arya, Vasantasenā who resents our inspection on the way. Viraka being suspicious wanted to inspect himself. Candanaka then in order to save Aryaka picks up a quarrel with Viraka.

79) Mr. Chakravartī - Act II
80) Ibid
They both abuse each other referring to their castes and while Viraka in spite of his protests essays to mount he drags him up the hair and kicks him with her feet.

"चन्दनम्: अहसा कैशीषु मरुदित्वा पातायति परदेन नाइयाति -अ।" 81

Candanaka then gives a scimiton to Aryaka and instructs him to state that the cart has been inspected by Viraka and Candanaka.

"मध्य कौड़िये पुरवधाति नया भाण - ’चन्दनस्तुनकानाम्। अबोनिकिं प्रव्युण नायति’ 'आर्येन वसनतेसाने ! इदम् -वासिलिसान् से कुञ्जाम्।' इति क्रांते प्रव्युणार्थी।" 82

and as Aryaka goes away, requests him to remember him out of affection.

"आर्येन अननमः विजात्ना प्रत्याचिन्न चन्दनमापि समर्थै। न भुगाम्ययः नुवेधः: उन्मृग्य स्नेन शुरुः।" 83

Aryaka promises to do so.

"चन्दनशचन्दनशस्त्रिवादि कैतवट्टु यहूदनम्।’चन्दनं भृः: प्रियदियाघी सिद्धिदेशात्तथा मादी।" 84

and Candanaka bids him good bye and in view of recent struggle with Viraka, he decides to join Aryaka with all his relatives.

"अक्षुं प्रधानवदुध्वघस्य वीरको राणकर्त्तवयस्करं विशोधके। तत्काल वदेमी चुलोल्लप्रभुत्व नन्देव गङ्गामात्।" 85

81) Mr. Chakrabarthy - Act 3
82) Ibid.
83) Ibid
84) Ibid
85) Ibid.
ACT VII:- In this act Cārudatta and Maitreya are seen at the puṣpakaṇḍaka garden, the former wondering why Vardhamāṇaka is so late inspite of the direction given to him by Maitreya.

"किम् यात्स्य पुरं? शर्मः श्रवणं तक्षयानां भागेिते अगमिद्वा परियक्ष्यः प्रवक्तुष्ण हीरोधवः प्रवा्तः। वासनेन विकृते दुर्गङ्गवनस्ति वासनेन मालिनयं यावते।" (८६)

Then Vardhamāṇaka appears with his cart with Āryaka there in hastening towards the Puṣpakaṇḍaka garden. The cart reaches the garden and Cārudatta asks Vardhamāṇaka why he was so late. The later tells him that it was because he had to fetch the cushions which he had forgotten,

"आर्व! मा कुट्ट्याः यावनासेनच्छ निरस्तुभिस्मिती भूर्वा। नागवासनाः कुर्वलिव्यञ्जिती नीर्दते।" (८७)

At Cārudatta's suggestion Maitreya goes forth to help Vasantasena to alight and shouts out that it was Vasantasenah and not Vasantasena.

"किं निमिद्वेत्वा वाशिकः पावे, धृत्रत्वम् नावतसति! वोः! म न वासनत्सेना, वासनेसेनं: सल्लेजः।" (८८)

Cārudatta himself goes to the cart. Āryaka observes him and feels sure of his safety. Cārudatta promises to save him at any cost and asks the servant to remove his fetters.

"विविधेन्वैपीनीत्यथन धारितं विद्ययितामयार्व। आपि वासनासेने अंशाः न मुं! र्वा शरणागाहम्।" (८९)

86) Mr. Chakravarti Kam - Act VII - 2.
87) I b i d.
88) I b i d.
89) I b i d. - 6
He requests Aryaka to use his cart to get out of the iminent danger:

"सुनभपुरुषस्त्रायेराजप्रदेशं प्रवेशं विश्वासमुदास्यति, तत्रप्रवेशार्जितं गमय ताम्।" ॥

After Aryaka has left, Āruṇa directs his friend to throw off the fetters in an old well.

"मैंैैैै श्रीमैैैैै निगारं पुनः भारतसर्वै।" ॥

He then makes a move and finding monk comes up, in one direction he goes out in another and thus avoids the inauspicious omen.

ACT - VIII:- This act opens in the puṣpakaṇḍaka garden with a monk there in carrying his wet garment in his hand. In the mean time Śakāra comes up along with Viṣṇa and begins beating the monk with great difficulty monk slips away while Śakāra was interpreted by Viṣṇa:

"विश्वासमुदास्यति, क्षीणाश्रनवर्मनिः।
सामस्कृतिकैव सुस्विते: अर्जकर्मना वस्तुतः।" ॥

It is about mid-day Śakāra wonders why Sthāvaraka has not yet come with his cart.

"भाव कार्यं भेला सुधास्पदपेतं अमर्तिस्य "प्रवेशं
अतीतना नंद्व वेणासाद्वृत्ति ईति। अड्डापि नागरुष्टनि।" ॥

At this juncture Sthāvaraka is seen driving fast his cart with Vasantasenā and expressing great concern at the idea of
incuring the wrath of Sakara for being so late.

“भीतः स्नानन्तः मादधारकः सूर्यः मैदानी नुषिकते। राजमानसंभुक्तानो भाविवशति। तत्वरित्वेव भास्विते।”

This makes Vasantasena realize the mistake she has committed and fills her with fear. When the cart reached the garden Sakara asks Vīta to get into the cart first, but rebukes him as lacking in manners when he actually tries to do so.

“भावः तथातन्त्रप्रवृत्तापमाधुर्यस्वरूपविशेषः वहम् भविनु । तव पितृतंबिनी प्रवृत्तापम् वैन रतग्नाधूर्यस्वरूपविशेषसि।”

Then he goes into the cart himself and comes out shouting that there was either a thief or a demoness in it.

“भाव भावे! मूर्तिकिति मूर्तिकिति। प्रवृत्तापधूर्यसन्ति साख्ते। चौदेणी या प्रतिवेदलिति।”

When Sakara came to know that Vasantasena was there in the cart tries to appease her by falling at her feet; but she kicks him with her feet.

“कुश पादयो पदांगि। मात् आमकं। क्षुधु मभ विधालित। अपैरि, अनायं मन्त्रायि। इती पद्देन राधयात्।”

Being enraged he thinks of murdering her and tries to persuade Vīta to do it. When he refuses Sakara asked Cēta who refuses it.

“भाव भावे वसन्तस्वेतां। भावे।”

Then he asks Vīta to go and bring before him the banyan tree which is worth a thousand gold coins. Sakara then asks Cēta to take Vīta and fetch the banyan tree.

“भावन्म स्त्रिया च समवेतस्य विभूषणयो च कैशामाख्यासवद्हाराविपरीताः। मनों मनासमाहि महज्ञायि। कैलिकं धातवयो भूमि। पल्लवली अंबड़ं करमस्य न कामिनिर्यथ । अर्हं परजीवनं विभोषिते।”

94) Mañcchakalikam - Act VIII
95) Ibid
96) Ibid
97) Ibid
98) Ibid - 23 -
He sends both of them away. His attempt to propitiate Vasantasena fails miserably and she rebukes him. This is too much for Sakara to bear who now actually begins beating her and at last he strangles her to swooning.

"दिखौतमं गर्भवती दिखौतम। मात्रेन क्रुद्धे नैपित्यं मार्जितम्।" ॥७॥

In the mean while Viṭa and Ceta return. On their way back they noticed a falling tree crushing a woman yunder it and is anxious for Vasantasena. Sakara requested them to show the guilt but they refuse for it. Viṭa goes away to join Sarvilaka and others.

"प्राणायं दर्शितं च दुष्टनकं प्रतिपन्नं। सात्यं तत्र अः गृहस्वामीं।" ॥८॥

Now Sakara playing a trick on Ceta promises to give him his ornaments and asks him to go away with the cart.

"गगनं गगनं कारणं, मया लोचनं दातं। तदा गृहस्वामी एवं वृषो गृहस्वामी।" ॥९॥

and when he goes Sakara covers the body of Vasantasena with withered dried leaves and decides to suppress all evidence by captivating Ceta in fatters on his terrace and lodging a complaint in the court against Carudatta for Vasantasena's murder as he goes out jumping over the broken wall.

"सामप्रतमेधिकारणं अति। ध्याव्यां नैस्मिकं, मयं अन्यत्मेन कार्यं। सार्थवाङ्कं धार्मिकमेन विश्रीं नृधनपकुरसं कं वीणौधानं प्रवैद्यं वस्तुतेन।" ॥१०॥

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(99) Mr. C. Chakravatam, Act VIII.
(100) Ibid
(101) Ibid
(102) Ibid
Now enters a monk with a toss of curtain. He wanted to dry his washed garments. Just then he feels as if the leaves were breathing and to his wonder he observes a hand coming out of them. Vasantasena revives and gets up by the service of the monk who recognised her. When he asked her how she was there in that condition, she only tells him that it is the lot of a courtesan.

"उद्दीपिताः किंचिद्रथुः। दुःखबुद्धं ब्रजाभावतः।" (103)

Then the monk asks her to get up and suggest that she should rest herself in a convent nearby with a nun and go home when she was all right. Vasantasena accepts the suggestions and goes away with the monk.

"नस्सर्वप्रित्येके श्रवणं नरस्त्रभावनी बिभक्तं। तत्तं समायते –
अन्तमनं उद्दीपिताकां गीतं गायिदयति।" (104)

ACT IX:– This act begins with the appearance of Śodhanaka on the stage telling us that he is asked by the authorities to arrange the seats in the court hall. So saying he enters the court hall.

"आज्ञातप्रथमाधिकार्यानिन्ने:। - अर्थे सौदाहन्यं! च्यवहारं–
मण्डलं गर्वास्थाननानि सत्यमी कृतस्य।" (105)

and while he is doing his job; he espies Śakāra coming up.

Then comes up Śakāra who after some efforts remembers that he has come to the court hall to accuse Cārudatta of Vasantasena's murder. He goes to the hall and

(103) Māccha Kālikāra - Act viii
(104) Ibid
(105) Ibid - Act ix
finding that the judge has not yet come, waits outside on
the maidan.

"आदिकरणमणुपं गतव! अजयावः अन्महाि: शेषायिथामणे
मथया - एवर् शेषेण बसन्तव्या भूशायिथा भूविना। अन्महाि:-
एवर्ण आदिकरणा भूजकम् तावन् पुनः शेषितव्यी शूद्वानविकिष्ट ध्रुवानाधविष्टाम्।" (106)

In the meanwhile the judge comes up along with the
Sresṭhi and the Kāyastha and others. The judge asks Sodanaka
to see if there was any plaintiff. He goes out and finds
Śakāra as one and tells the judge accordingly.

"आवर्तित्रः एकः शेषितव्यी भृगुखाय: कायारथि
अम्बवहारः मुखस्थिति।" (107)

Taking it as an ill omen, the judge sends word to Śakāra
that his case will not be heard till the next day.

"स्तीधनम् - शेषितव्यी अम्बवहार: भूस्थितबार। भट्ट! निकाम्यार्यानां - 'शेषितव्यी न दुःखने ततः
अम्बवहारः? इति।" (108)

But afterwards being threatened by Śakāra of dismissing the
judge he agreed to take it.

"आः किं न दुःखने मम अम्बवहारः 'भट्ट! न दुःखये
नदोवर्ण राजन् पालनं विभाष्य धनमाध्यिकारिणि शूद्री कृत्यः अन्महायिथामणे, एवर्च्छे शेषितव्यी।
भट्ट! शेषितव्यी - आनागरे दुःखने ततः अम्बवहारः।" (109)

This naturally encourages Śakāra who now thinks that he
can compel the judge to do anything he likes. He tells the judge

106)  Māccha Kalīkam - Act 12
107)  Ibid
that when he had gone to the Puṣpакarandaṅka garden the other
day he saw the dead body of a woman, it was Vasantasena, who
must have been strangled for her ornaments by some pauper,
not by him.

"अहं आत्मिकान्तिनामः। न अन्यायः। कैलासे कुपःतः
अधिकारावर्तेच्छ्य अनुरर्गुण्यः पुष्पकराङ्क्यः भविष्यति। जीवनान्ति
प्रवृत्त्य वाक्प्राप्तिकारार्यः वास्तवसेना। मार्गितः।"

The judge decides that the case depends on Vasanta
tasena's mother and she is sent for. As she comes the judge tells
her that the legal procedure demands to know where her
daughter was and what is the name of her friend. She tells
that her daughter has gone to Cārudatta.

"सं: कुटुंबनामाचिर्यः। आर्यास्य तदनां नाम, श्रीरति
ततः अस्तित्वात्। तत्र में अविनाश मौलिकमनु
"भवति।"

The judge sends for Cārudatta specially instructing Sodanaka
to be polite with him. Sodanaka comes with Cārudatta who has
several ीत omens on his way, but he has firm faith in
dieties.

"स्वार्मकंवलकां जगतोऽऽस्मात्येत्यम्। आत्मिकायुगः पुष्पाङ्क्यः।
सत्यं क नें ज्ञातिः प्रत्येक भावानिहितानि भो जनादानि।"

When he enters the court his head strikes against panel and

(10) Māyācakalikām - Act 18
(11) Ibid
(13) Ibid
his left eye throbs. The judge then asks Cārudatta whether he has any connection with the daughter of the old lady there. Cārudatta bows to her and she also appreciates the choice of her daughter.

"अतए अचीवादये। दु:ही धीरात सि:नु सारिक्या यो:बनम्" (113)

Cārudatta hesitatingly tells his friendship with a ganika adding that it has nothing to do with his character.

"मालिना सम मिष्रम। अक्ष्म अविभा मौनास्मा
अपास दयति। म चर्मरूपम्।" (114)

Śakāra greeting his as a woman killer, tells him that he was the plaintiff. The judge then asks him where Vasantasena was and Cārudatta can say nothing more than that she has gone home. Vasantasena's mother narrates how Cārudatta gave a very costly necklace for the sake of the stolen deposit of ornaments and wonders whether such a man can commit a murder for ornaments.

"हृःधाँ! मोहसनी अभासीकृतम सुवर्णाभाण्ड सारं चोरिस-\-
पद्धारमभिन्न, तरंग कारणां च कलं: सामुद्रपार्श्वाना सरसा-\-
बली दुर्दशा। तथा इत्यतिः अर्थानन्देवन्नम्य कारणार्दिष्य-\-
अस्तां हः मनोरूपि।" (115)

Just at this stage Vīraka smorting under the insult heaped on him by Candanaka comes to the court and narrates the whole story without giving out the name of Cārudatta at first.

"ही, अन्धन भौदनस्त्रायम् अर्थानन्देवन्नम्य प्रवृत्ताणां\-
अस्तां विचारं कुर्न्स् अन्वेषणम्। "अते संवार्यालोकोत्तरं\-
प्रभान्दरी दिनभोगम्। इति अर्णीभी अतदनसमहतंकेण, पावनम्\-
ताकै सुदीनौः।" (116)

113) Mlecchakā:ikam - Act i
114) Ibid
115) Ibid
But when he is asked as to whose cart it was, he tells that it was Āruḍatā's cart, carrying Vasantasenā to sport with Āruḍatā in Puṣhpakarandaka garden.

"अर्द्ध आर्यचार चर्च वस्तनहैनाकास वृद्धपकराणकर
पीरेचाराने क्रीडाक्ति नीणो दीति पुष्पकराणबाहकन
कृपायेतम्"

The judge feels sorry at this news going against Āruḍatā and asks Vīraka to see whether there was any corpse of a woman in that garden. Vīraka returns after observing saying that he did find a corpse there which with its stresses of hair and hands and leg could be recognised to be of a woman

"तुठकं भया सत्रीविलिवरः क्रिपाचार्यविलिविदयमारम्। लावसेञ्जः
केशराणि वाणिजविलिविदयमारम् भया।"

The judge now is extremely sorry and asks Āruḍatā to give out the truth. He indirectly denies the charge. Sakāra is glad at the success of his plan so far and asks Āruḍatā to admit his guilt. He denies once again.

"ती अविही मया कृत पात्र अवेचार्य भक्तके निनाविनम\nचार्य देत नृत्तु अणुभय मातृवहनी।"

Maitreya now appears on the stage with the ornaments going to Vasantasenā. On the way from Rebila he comes to know of Āruḍatā being summoned to the court, and instead of going to Vasantasenā first he decides to go to

\[117\) Mṛccha KaṭiKam - Act IX

\[118\) Ibid

\[119\) Ibid
the court and see his friend. Carudatta tells him Sakāra has accused him of Vasantasena’s murder on hearing which Maitreya is all wrath and asks the people whether such a thing is ever possible and at the same time threatens Sakāra to break his head into hundred pieces for saying such things about his friend.

"अर्थकल्याणेन शिष्यमात्रा इत्यक्षमं आहार्यिनु निधे सीतिः। निधे है फुटिती पुला। निधे सावर्दनेन मव हस्तमुक्तिने दुष्क्षताहैन मस्तकम् ने क्षतस्यादृक्षतारी।"

This leads to a quarrel between the two and the ornaments drop down from under the armpit of Maitreya. Sakāra at once seizes them and declares that they were the very ornaments for which the crime has been committed.

"विकृतचन्द्रो अल्पायणं तारयत:। विद्वृत्तेष्व आश्चर्योदाय: आश्चर्यानि पत्तिः। पक्षनु आयां: पत्ते मानो तस्त्यास्तपिविव्यो अन्नानां:। अत्यावर्तः। -अल्पविवेकाः कारणादेहा मारिता ४०आपादिता रत।"

Maitreya suggests that Carudatta should give out plain facts of the matter; but the later argues that none would believe them and they would be revealing his possible condition.

"अर्थकल्याणेन शिष्यमात्रा इत्यक्षमं आहार्यिनु निधे सीतिः। निधे है फुटिती पुला। निधे सावर्दनेन मव हस्तमुक्तिने दुष्क्षताहैन मस्तकम् ने क्षतस्यादृक्षतारी।"

120) Macehakali-Kam - Act IX
121) Ibid
122) Ibid - 32
Vasantasena's mother says that it was not the ornaments of her daughter in order to save Carudatta.

"लज्जा ने न पुनर्मुनि।"

But Carudatta himself declares that they belonged to Vasantasena, but he is not able to explain how he got them.

"इह अवलोकनाय: तुहिनु: आहारणाय भागरणानि न अने किन्नु अस्मिन् ग्रह्यानि आत्मानीति आने।"

Sakara now suggests capital punishment for the culprit.

"प्रस्थ्य दुरिलुक्तारादवस्य शधीरसु दुःखो धार्यानात।"

The judge also agrees and asks the officers to take him away.

"नाधनकार यथा शक्तिः प्रत्येक: ! भी नलपुराला: ! दर्शनायः 

tयम् च भागेश्वरां देवस्।"

Vasantasena's mother at this stage tries to intervene on behalf of Carudatta.

"वर्णितो अर्यानिः! तस्यदु: ओषधारिता भगा दूरितेऽयोः ओषधारिता! जीवनी मे कीर्तितं।"

but without any success. The judge then address Carudatta saying that he is to decide the case and the final decision lies with the king.

"आयुष्यकाम! निर्जने वर्ण प्रमाणम्! शैवे नु राज।"

123) Mr. Chakravarti - Act 18
124) Ibid
125) Ibid
126) Ibid
127) Ibid
128) Ibid
The king confirms death sentence and orders Carudatta to be taken to the streets of the town with those very ornaments on his neck:

"राजा पालनो भणाति - " वैलालामलुघालसिये मारणं
दीलामहसेना ओमावाहिना, तं तमापिवान्यचारणी गाते
बहुबि डिथिम ताइयितवा कशिशामंत्रां नैवा
इत्यं भयं" हिस्त।" (३) to the southern cemetery only to be impaled. Carudatta requests Maitreya to convey his last respects to his mother and look after his son.

"ससै मैैतिषयः गातृ मद्वचनानां अभिरामेऽपायेमाम्
अभिवाद्युतेन्त्व। पुजू ये मे सौहयेयेन पालितंमयेतव।" (३०)

Maitreya agrees to do his desire, but is driven away from there. The officers all go away and Carudatta goes along with Sodanaka exhorting King Pālaka

"विसतापितं तामानामस्ते मे वियारे
क्राहामिह हारीये बिदिय दुःसीत्वभवे।
अथ रिपुचचानां उक्तामां सं प्रहारि
पतलि नमकमधैर्यं पुज्यनुरुङ्गे! समाने॥।।" (३१)

ACT X This act presents us Carudatta followed by two Candālas who declare that they are taking him to the execution ground. The Candālas remind the public that the death of a good man and such other matters should not be witnessed.

"कि प्रहारि द्विधामानं सत्पुरुषं वाक्यपरशुधाम्वः।
सुजज्ञवुक्तां धीवां सार्जनपुरुषं हुमदेवतं।।।" (३२)

129) Mr. Chakravart - Act IX
130) Ibid
131) Ibid
132) Ibid  - ४३

123
One of the Candalas wonder whether it was raining with a
rain-bow in the absence of clouds and is told by the other
that the women-folk are shedding tears for Carudatta.

"नगरीप्रधान भूते वधयमाने सुकानन्दान्।
किं श्रीदिव्यनारक्षितामिुखिष्ठों पतली बलम्।"

न श्रीदिव्यनारक्षितां मैथिण्ड्रापति नमनाम् पुरस्यामिन्।

The Candalas beat the drum and proclaim the crime of
Carudatta and the sentence passed on him by the king. The
procession moves on and Candalas declare that none indeed
are the persons to help the fallen

"सर्वं स्तनु भोवति नौके नौके सुस्संस्तायिनां
विनिपितानां नरणां प्रीयनाँ पुरस्यां भवति।"

Carudatta now requests the Candalas to allow him a
sight of his son.

"परनोकार्श युज्मुल्ले द्रुकुमभर्यचिय।"

They agree and Maitreya and Rohasena come up through the
crowd. As they are coming Maitreya tells Rohasena of his
fathers plight. Carudatta after a little thought gives, his
son his sacred thread which he describes as an ornament of a
Brāhmaṇa, passing gold and jewels.

"अग्निविनिकेतसर्वं कालिकानां विद्विषुःकान्।
देवतानां पिनृणां व आगी चेन प्रदीयते।"

(133) Mr. E. Chakravarthy - Act X - 8 and 9
134) Ibid - 15
135) Ibid
136) Ibid
Rohansena asks the Candalas to kill him for his father.

"आयापाद्यम माँ, मुहुरत पितेरस्य।" (137)

Maitreya also makes a similar offer.

"ते अत्युरस्त्र मुहुरत प्रमुहम्य राग्यातनात माणी।" (138)

But Cāruḍattā does not allow it.

Sthāvaraka captivated on the terrace, hears the proclamation of Candalas and tries to attract the attention of the people by shouting out the truth of it. But finding it to be of no avail, he slips down in a broken lattice in the terrace and finds that he is not only not injured but his fetters are also shattered. Then quickly going in the direction of procession, he discloses the facts of the case to the Candalas and the people there adding that he had been captiated by his master on the terrace of his house lest he should give out the truth.

"भय रागकिती मां न काममेव दरिं करता तसलसरोः साठोऽविरुऽकरणां सागरेण सागरेति न पुनरेतेन बृजः। अति निगस्तिन स्वाभिनी गोविन।" (139)

Sakāra gets down by seeing Ceta and tries to bring him back. Finding him unwilling to accompany him, he play a trick by offering a bracelet to the Ceta who, of course, refuses to accept it. While Ceta was about to respect Cāruḍattā he was driven away from there. Now Sakāra hastens the Candalas to execute Cāruḍattā and even suggests that he may be killed along with his son.

"आदेवा रागकित्वा: कर्ति विषमदेवम् समुद्रमेव शास्यम्।" (140)

137) Mṛcchakatkam - Act 3
138) Ibid
139) Ibid
140) Ibid
But the Candalas refused to kill Rohasena.

“न है अन्तःआँकौ इतीहासीराजाजितः सत्ता सपुरजः चारेकर्तनं ोयापाद्यनेति।” (41)

After declaring third time the proclamation and it was done by Carudatta himself because of compulsion from Sakara. Then Candalas cast lots to decide whose turn it was to execute an one who got the turn said that he would wait for sometime in obedience to his fathers instructions, so that some incidence might lead to the rescue of the accused.

“यदि मदीया वद्यपालिका तदा सिर्धु तावाकुलहुतकम्। श्रवणित्राजसी पित्रा स्वार्ग सुधार्या, कथा पुंजे बीतत्। यदि तव वद्यपालिका अबिधि, मा सत्ता ोयापाद्यले विजुग्म्।” (42)

Carudatta was shown the southern cemetery where he is to be impaled.

Now appear on the stage Vasantasena and the monk in excitement. Vasantasena desires to be taken to Carudatta's house and the monk decides to go by the high way. In the meanwhile Candalas repeat the proclamation at the fifth station and the monk knows the danger Carudatta is in. He conveys it to Vasantasena and they make haste.

“उपासकिकै! तवं मिल चारुदन्तेन मात्रातसीति चारुदति मासायिनुं भीये। तोः त्वरिं त्वरिं अन्तःद्वास मार्ग।” (43)

In the meantime while Candalas had asked Carudatta to be ready.

“अधी चारुदन्ते उत्थानो मूल्या सम्म निन्धे। एक वहाराण्य मार्गितवा रवं तुम्म श्वामो नामः।” (44)
and as he was about to strike the axe drops down from his hand.

"आकाशेः स्थरों मुद्दे मुक्ति मृत्युनीतिकि, धरण्यां

सम्भव मतिनो दारोण्यां।"(145)

This he takes to be a good omen and he appeals to the deity

of the sahyamountain to save Cārudatta and the Cāndāla race

as a whole.

"मदेन्तरं षुमट्टे तथा तहुवानाणि न वियोगं आर्जिस्वरूपं

इति। अनुगामी संतप्पायत्नी प्रसीदु अपि नाम चांगु दस्तयं

मौकी अवेश । तदनुष्टृतं जच्च्या। दान्दानाकलं भवेत्।"(146)

The other Cāndāla proposes to obey the sentence to the latter and actually put Cārudatta on stake. But before they have done it the monk and Vasantasena ask them to wait, the latter also declaring that she was Vasantasena for whose sake Cārudatta has found himself in this plight.

"आया! मा तावणा नवर। आया! प्रभाहु भल्ल्द भाजीनी

यथा: कारणात्मक ओत्पादने।"(147)

At this stage Sakāra sees Vasantasena and runs away; but a Cāndāla returns just then saying the king has ordered the murder of Vasantasena to be executed and runs after Sakāra.

"आधायेम् वैन आर्जिस्वरूपं अनु गामी प्रतिज्ञा। अनुगु

पत्तायिण्ये। असे, तनु अस्माण्मीसाहिनः। याजाति । "यन्ते

स्वा ओत्पादिता ने मारणयती।" तनु साध्विं यथाना-

मैवान्वितम्।"(148)

Cārudatta wonders whether Vasantasena has really arrived there and is happy to learn that she was really Vasantasena.

145) Mucehaka: Kam - Act 2
146) Ibid
147) Ibid
148) Ibid.
and declares that the vadya marks have now become marriage decoration for him.

"प्रप्ये पवयम् - शुचि न तदेव वर्तस्ताम्। यां मां 
कुर्नांगमेण हि बुजस्य यथा विभास। 
क्षे यद विलयपट्टे हलकनामधे 
अयो विलयपट्टे हलिन्येः। समाना। " (४९)

Vasantasena then reveals how she was strangled by Sakara and how she was saved by the monk there. The monk then tells Carudatta that he was none, but his old shampoon Samvahaka and after narrating all his story, tells how he was saved by Vasantasena.

Now all of a sudden comes up Sarvilaka who declares that Aryaka has been crowned and that he would now rescue Carudatta from danger he was in.

"हर्षो न फुटस्मह हि पालकं भो - 
संचारं हुन्मायविवर्त्य चालंतं तमः। 
तस्यथाऽः श्रीसिं मधियम बृह्हकुलम् 
सौविक्यालेः विंसन्तनं सं चोक्कदूमः।" (५०)

He is rather abashed to show his face to Carudatta; but makes bold to approach him and greet him and reveals his identity as on who stole away the ornaments from his house. He further tells Carudatta that Aryaka whom he was instrumental in saving, has killed Pālaka and crowned as a king is requesting him to accept his first gift of the territory of Kusāvatī on the venā.

"समाहयं यः नीरस्त्वाद गतस्तवं श्रामसं पूरस। 
पहुँचिण्याते यथे हृदतेनाद्विः पालनः। 
प्रतिक्षोभाजनं न्ति सुदुर्दायकौ रक्षित्यों वैगायते 
पुस्ताकरायम् राजाम् अतिसुर्खम्।" (५१)

(४९) Mr. Chakrakarm - Art 8-44 128
(५०) I bid 47
(५१) I bid 52
At this stage Sakara is brought there a captive before Cārudatta whom he adjectly request to save him.

"आरे चारुदत्त यामेत्रपूज्व परिन्यागर्भ |"

When Sarvilaka asks Cārudatta how Sakara should be delt with, he first makes sure that his will shall be done and then to the amazement of all, declares that he should be set free.

"किमं यन्त्र सुविदामन्त्रणयते । मोक्ष याहेत्। यतं श्रीप्रियम-मन्त्र मुर्गहनाम्।"

Sarvilaka also is woner struck and leaves the place.

Just then Candanaka is hear to declare from behind the curtain that Dhūta setting aside her son was trying to enter fire inspite of the sorrowing and tearful crowd.

"पृथ्वीराजसूक्ति वधुयायां धृता पदे वस्तनागाने विलं-पनं काशिस्मार्गी बाबप्रदीत्तमनं अनि: निवा-प्रेमावः प्रजनलिङ्ग धार्केप्रविक्रित।"

On being asked by Sarvilaka he further tells that being over powered by sorrow Dhūta would not listen to him at all, though he tried to tell her that Cārudatta is alive.

"काँगित च मया तस्मात्, मथा - ‘आरे मा साहित्यं कुर्वलव। आश्वित आर्य-चारुदत्तं इति। घरं ते दुःखवापुर्यनन्म कं मुर्गौति कं ग्राहयेत्।"

They all proceed towards Dhūta.

Now Dhūta appears on the stage, bent on immolating herself even against the entreatise of Rohansena and

152) Mr.Cchakalikam Act 3
153) Ibid
154) Ibid
155) Ibid
Maitreya. She asked her son to compose himself since Carudatta is no longer alive to do so.

"तत्र वर्णवाय पर्यवर्ताःपायाय मित्राणां न वल्लभपुत्रस्तवं पर्यवर्ताःपायमिवथाति।" (156)

Just then Carudatta steps forth declaring that he would do it personally.

"तत्र वर्णवाय पर्यवर्ताःपायाय मित्राणां।" (157)

Dhūta Roahasena and all others are joy to see him alive.

Carudatta asks Dhūta what she was about to do even while he was yet alive and tries to prove her mistake by referring to the lotus plant which never closes before the sun has set.

"हो वैदार्शी! वैदार्शी निघनाने को भयं काळोरीत अभवलाय आतीत। अमहोनिनविनाभक्तुपूर्वं विं भानावनस्तंगामिति।" (158)

Dhūta simply says in reply that is exactly why the lotus plant is called acetana which she was not

"आर्य्युपुज! अन दुह लाङ्ककेति -गुरू-ब्रह्मल्।" (159)

Maitreya is struck by the efficacy of Chastity. Carudatta receives Maitreya as well as Radamikā. Dhūta receives Vasantasena and Sarvilaka on behalf of the new king, who bestows on Vasantasena the status of vadhū. Then in deference to the wishes of Carudatta the monk, Sthāvaraka, Candanaka and even Sakāra are amply rewarded, and in reply to the question of Sarvilaka Carudatta recounts all the good things that he has already got and adds that if at all

156) Mṛechakālikam - Act 3
157) Ibid
158) Ibid
159) Ibid
anything must be desired he would seek all good to all as described in the Bharata-vākya:

"कृतिरथ्यं सन्नु गन्ये, भवनु वादामनि सर्वसंपत्ततत्त्वपर्यं: कालवर्या, तत्समायैंनातिनि वानु बोलिना:।
मैदनन्तः अनस्वाज: सन्तमाहिमानि जादुकर्ता: सन्तु तन्य: ।
श्रीमते: पाण्डु पृथिवीकृत्य प्राणिनाथेषिवः ज्योतिषीयाकार: ।
श्रृष्टि:।"

At I forms the Mukha-Samādhi, where Arambha is noticed as Vasantasena says 'merit in deed is the cause of love and not of force

"सन्तु: सन्तुनु प्राप्तायेः कालामाल: । न पुनर्विनंविलास:।"

for afterwards we come to know that she had fallen in love with Ārūdatta from the time she saw him in the Kāmōdyana garden. Vasantasena's taking shelter in Ārūdatta's house and his falling love with her become the technical Bīja. Thus the beginning of the play itself presents a variety of characters, their problems and conflicts arising out of those situation.

The Acts V, VI, VII and VIII constituted the Garbha Samādhi. Vasantasena's resolve in Act V to meet her lover under any circumstances and the meeting of lovers raises the hope for their final union which provides technical Praptyāśa. The end of act VIII marks the beginning of the Avamarṣa's samādhi, when thanks to the efforts of the Buddhist monk, Vasantasena is saved from the jaws of death. The act IX and the beginning of the act X depict the
trial that Cārudatta had to face and the preparation for his execution. Eventhough the events bring the drama to the brink of tragedy, there is great hope for Vasantasaena's timely return and Āryaka becoming successful in the revolt.

When Cārudatta was about to be executed Vasantasaena with monk comes into the scene. Hence once again tragedy is avoided as Vasantasaena enters the place with the monk, just in time to save Cārudatta from death. This marks the beginning of the Nirvahaṇa Samādhi.

Cārudatta's surpassing goodness and the misplay of the circumstances combine to create one difficulty after another, in the main theme of the drama. The sub-plot turning, on the political fortunes of Āryaka adds to the tension of the situation and has a vital influence in shaping the denouement of the love affair between the hero and the heroine. The enormous interest evoked by Māchakaṭika all over the world, derives as much from the continuous through varied, forms of conflict as from its other dramatic qualities.