CHAPTER V
CHARACTERIZATION
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Characterization

The important characters of the play and their status in the society can be discussed as follows:-

Carudatta:- He is the hero of the play. According to Sāhitya Darpana, the hero of the Prakaraṇa must be brave, a Brāhmaṇa or a minister of a king or a merchant. A hero must always engage himself in performing Dharma, attaining Kāma and wealth. He must face some problems when he is performing these things. We can find these characters in Carudatta. His whole life was full of problems only. He is a Brāhmaṇa, His attention was towards Dharma and Kāma. He is a brave and clam hero.

He is a Brāhmaṇa youth of Ujjaini. But he led his life like a Vaiśya. This is because in second act when a ceṭi asks Vasantasena whether you are loving a Brāhmin youth, she answers.

"प्रजनिमो मे शाहिध्वर जनि: ।"

His ancestors had amassed a large fortune in trade, which subsequently disappeared and left him penniless. The author has attempted to characterise a real man with his defects as well as virtues. He has spent a greater portion of his wealth on charities his name is having the significant meaning "he who gives nobly".

"आदि दुनि दुनि अर्थ चतुः - शाहिध्वर: ।"

1) Mrçcha Kali-Kam - Act II
2) Ibid - Prastāvam

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The play explained that he has spent a large amount in deeds of private charity, and public utility. Bountifulness was a habit, which has become a second nature with him, so that when he has nothing valuable things to give he gives the cloak which is wearing, his high sense of honour make him to replace the stolen ornaments by a costly - necklace; and do such deeds of nobleness as could win him the love of a courtesan who is very young, beautiful and rich. Viṭa tells Sakāra about the charity of Carudatta.

"स्तोत्र-पदिद्ध धारणे...कुशाक्तिः...न मे नेन भक्तिः उद्भवित्तस्मान्।
निनाशं नामाभिस्मी। वातेकनो हृदये
रूपं द्वा तुषारामपूर्वी रुपुकारन्।"

The poverty didn't do anything to reduce the wisdom and kindness. He felt sorry for the thief who went out bare handed even after breaking the house.

"स्तेनेवैन भवेनम् भृणे वरातामभयच्छयति
नासों चैव विद्वानं धर्मामितिविवक्षयं जनम।
तृष्णुवाहिकं भृणे निनाशं नामाभिस्मी।
साधित्वद्वस्तृत्तिस्तिः पुजः स्तुविं युधिष्ठिर-व्रजो गाति।"

If we have to say precisely the wealth of Carudatta there for the help of others and for charity. His wealth was there for the sake of the first condition as it was told by Bartruhari.

"दोन्ह भोगे नाशास्त्रियो गतावृत्ति अतिपरिवर्तित्वां
वृहो न वर्तिते न शुद्ध्र्ये नस्ते तत्त्वी गात्रिजितानि।"

In the first act he laments for his poverty.

3) Mṛcchakaṭikā - Act I 46
4) Ibid - Act II - 23
5) Bartruhari - Nīlī Satakam.
because he is thereby deprived of the opportunities of doing good to others. He says to Maitreya.

"मनुष्य मारे वह कृत्तियों अद्वैतमात्र विवेकविभाग्यमात्र ध्यानि पारिवर्त्यात्र एवं मे साध्वः मुद्रकमात्र भनिः।

वत्सल न च शरणागतः किंतु विषयानी ग्राहयानि विनीतानि भगवानि भवनि।

मनुष्य मारे वह कृत्तियों अद्वैतमात्र विवेकविभाग्यमात्र ध्यानि पारिवर्त्यात्र एवं मे साध्वः।"

His choice of friends does not seem to be very happy as he is deserted by all most all his friends except one Maitreya. Even in his poverty we find him full of family pride. He is noble minded honourable, dutiful courteous, generous, kind, self collected, even in his love and has a most christian forgiveness for his enemies.

"देवानी निरष्करण्यि एवं मे साध्वः।"

is an example for his forgiveness. It is pity that he does not show fortitude in adversity. He always broods over his poverty. This nature of his led even those who admired him for his virtues to believe that he might have committed theft and murder. It is very difficult to explain his silence in the law court, when he has charged with murder; for it was expected that he should defend himself suitably, not merely to save his life, but also to clear his personal reputation. This is the only one occasion where his characters are portrayed with consistency, as the highest

6) Māchakalikā - Act. 12
7) Ibid - 13
8) Ibid
excellence character of a noble person whom everybody knows and loves. He was considered to be the ornament of that city Ujjaini. He is so large hearted that he could even admire a burglar for his skill. "अपरिकल्पना निन्याप्रेमात्यों कीरतिसे नन्दिनिपादवरी मरहत्यस्। असवृद्धजनसंप्रयोग्यश्रीौदयमाधिरुपुरितिः महामोहिरस्॥"(९)

and so kind that he would even incur treason in helping Āryaka to escape in safety. "कृपाजन वान वानाधि वन्यवानी भवान्त्येन अर्यक। योगसन वसी प्रवित्तममप्रभु: स्वेदसम्मेदिपतिर्यौ।"(१०)

The kindness of Cārūdatta is very great. In his heart kindness is always open to all the living beings. Sympathy what he shows towards his servants is also praise worthy. The regards what a servant shows towards his master Cārūdatta is really very attractive.

"सुजनः खलु भूत्यानुसरणम् स्वानि निधनि-कौंसी शीतोष्णे।"(११)

The speciality of Cārūdatta is to consider the difficulties and the happiness of his servants like his own difficulties. He says:

"अलं सुचनानं प्रवीणाधिवृत्तम्।"(१२)

He is kind even towards the animals and birds. He does not tolerate even to chase the sitting pigeon.

"वम्भव! उपविस्त जितलोकम्? निविदुन्द्रीयतास्तित्व-स्तम्पर-वी पारावाल्लो।"(१३)

9) Mahakalikam - Act iii - 22
10) Ibid - Act vii - 7
11) Ibid
12) Ibid
13) Ibid
Carudatta is famous in protecting the persons who surrenders him. His main character is to give protection to others by putting his life in danger. He says to Aryaka with proud that I shall leave my life instead of killing the persons who surrenders.

"अल्ले दारुणनै सहङ्गा न मृतेः शरणागमीह!" (14)

How there can be a comparison between king Pālaka who is cruel by nature and poor Cārudatta. Sakāra tried to break the family of Cārudatta. A few hours back Sakāra told very harsh words towards Cārudatta in the low-court. He told the murderers to kill Cārudatta with his son.

"अरे! ननु भरणिमि श्रवणं चायकिनम् यथापादयति!" (15)

But sometimes later Sakāra surrenders Cārudatta and says:

"श्री अतिरिक्तारणः! वारे आर्यावर्तः!" (16)

Then Cārudatta tells by forgetting all the mistakes done by Sakāra.

"आदेक्ते, अभवन्तं शास्त्रज्ञानं!" (17)

We can find rarely such an example for the love shown towards the surrendered out of the Indian culture. He had the highest regard for the truth, and he valued honour above life itself.

He is having attention towards keeping up his good characters even after his poverty. He is truthful. He is not thinking of putting others in trouble at any time. He

14) Mṛcchakatikam – Act VII
15) Ibid Act III
16) Ibid
17) Ibid

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If he lies at anytime then it is of the reason for the sake of others' happiness. If he would have told the truth about the ornaments of Vasantasena then she would not have accepted the golden necklace. So he sent the word to Vasantasena through Maitreya that he lost the ornaments in gambling by thinking that the ornaments belong to him only. So accept the golden necklace.

"सत्कालवर-रुपिणी: सुनाविद्यामातंगियिमाति कुर्वा\\
विश्वासिनी दूहित: सारितमः, तत्कथा कुर्वा गतित्वना-\\
अभिमं सतनामवशी रूपः।" (८)

The words are considered lie only if it harms others. He told lie just to keep up his character. Otherwise the people will not have faith in him. The people may say that Carudatta has stolen the ornaments because of his poverty. He did not have love towards his life even if he has given the death punishment. He thinks that the people may say that Carudatta killed a lady.

"न भीती मरणादाती कैवनं भूषितं वधः।\\
विकतुर्वरुपं हि मे स्नायुः: पुजयेऽस्मि लम्भे भवेऽ।।२०"

(८) मुच्छककःक मुलुकोकप अष्ट्रियम - २५
(९) इबिद
(१०) इबिद अष्ट्रियम - २७
In one place the answer given by Carudatta to the judge hinders his character. He says:

"महो अधीकृताः! मया अथवा हृद्या चकनाथं - गणिते गाणिते। सम्मो होऽजातीि? अथवा रांवंडङ्गवाणिपाये। न काहीं यमिषिः" २१

He had firm character even after loving a courtesan. He was loving his wife Dhūta and he shows his regards towards her because of her purity. He thinks that the house is not fit for keeping the ornaments of Vasantasena.

अल्ले बालूहालमिंह जुबरे रूकानालाबीलू भग गदान्।
तरसांताभं द्वारा विपु ! तवधवार्ता तत्त्वमः सुधे रामस्यादि।" २२

He was not ready to see the wife of others like the moon on Ganesha Chathurthi.

"ते मूनं पद्मनाथद्विनम्।" २३

He was not ready to touch the wife of others even with the cloth.

"अहेतुतवस्तनेन दुर्लभता सम्म वाचका।
आदेव शान्ते श्रवणा चन्द्रते नैकेन दुर्लभते।" २४

He was the lover of arts. He praises the musical concert of Rebila.

"अहेतु रक्तवृक्ष आकृति! रामस्यादि स्तननम्।" २५

His love towards the art is so high that he praises even the art of Sarvilaka who brakes his house.

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21) Muccha Kālikan - Act ix
22) Ibid - Act vii
23) Ibid - Act vi
24) Ibid - 139
25) Ibid - Act - m
He was the follower of Dharma. In the first act of this drama he enters being engaged in worshipping god. He had the habit of meditation. He says Maitreya -

“निरक्ष तागने, अर्थ समाधीं में स्थिर हो।”

He had the belief that the gods are pleased by our great devotion. He was not ready to hear the comments about it. He considers that his first duty to perform the rituals of a grihasta' with devotion. He says to Maitreya that:

“वृद्धय प्राणं मैंवनर्। गृहस्थत्वं नित्यायं सब्री।

तपस्या मनोযा बोधिं। पूजिता। हमारा बोधिं।

तुल्याती श्रामिनां नित्यं केष बोधिं? कि विचारिते?”

He has belief in Dharma, Karma and the result of Karma. Really he is the representative of the group of Dharmikas'.

Starting from the beginning till the end we can see that he is very fortunate. He has great devotion towards rituals. According to him without fortune the works of the family cannot be successful. He says to Maitreya the wealth comes and goes according to the fortune.

“अधिकारकारं धनानि भवानि याति”

According to him the prosperity or the downfall of a person depends upon one's own fate. In the end of this Prakarana he says to Sarvilaka' -

“अन्तिमं दृष्टियति श्रीपुरुषार्थी यो अन्तिमानं नभायमानि

अन्तिमानं पार्भिदार्थी कसार्थी न धुष्टा: अन्तिमानं नथार्थ।

अन्तिमानं प्रतिपक्षादर्शिभिः कीपर्षिभिः भूत्रद्धि

पर्ष नीर्दोष श्रीपुरुषार्थी कान्तायन्त्रिक बौद्धि; इति।”

26) Macchakatikam - Act 1
27) I bid - 16
28) I bid
29) I bid - Act 2 - 60
30) I bid - 140
He had the belief in the omens also like that of fate. His belief was that the omens show the good or bad happenings in future.

"रुक्मिनि पुराणो मूर्म... रुक्मिनि न च- कालितम्भव महि..."

Cārudatta was handsome to look at with good characters. In second act Samvāhaka while introducing Cārudatta to Vasantasena he says:

"घटनादृशि: पौराणिकः, पौराणिक, देशा न च- कालितम्भव, आपकृति: विश्व-भयंकरी।"

In seventh act Aryaka also says by observing the physique of Cārudatta.

"न नैवन्: शुभिनिरमणीय: दृष्टिर-रमणीय: आपि नायिकाः।"

Really his physique was so handsome that the people just by looking at him remembers the good deals done by him. In the ninth act the judge says just by looking at him.

"अयमतिः स्वरूपिण:। य: पुजः-विश्वोत्तमी: मुखमपा: विविधानी:। जाती: भाजनमन्यार्थादृष्टिनानि। नागेदूधु: मोहोदूधु: निम्मा नरेशु:। न रूपे आकृति: सूक्ष्मतां विज्ञानवीणै: बृहम्।"

Vasantasena's mother also tells just by looking at him.

"अर्थे अनन्त्य: स्वरूपिणे:। सुप्रसिद्धेऽन्ते मातृं: अर्थेन्द्रश्च। दृष्टिनाथः।"

30) Mr. C. Chakravartikam - Act IX - 13
31) Ibid
32) Ibid
33) Ibid
34) Ibid
If we are to say in brief about the character of Carudatta then we can say that he did not put any one into shame, instead he was ready to honour the good characters of others. In brief he was an embodiment of all the virtues, as expressively summarised by Viṣṭa in the splendid and impressive stanza:

\[ \textit{\"{}Vasantasena\"{}: Mrćchakatika is such a Prakarana were Kulavadhū' and courtesan were two heroines. According to Sāhitya Darpana a heroine must be a Kulavadhū' or a courtesan, Dhūtha is Kulavadhū' and Vasantasena is a courtesan. The poet has explained mainly the character of Vasantasena in this prakarana. According to Daśarūpaka the heroines are of three types - Swakiya\' Parakiya' and 'common' ladies. The common lady is considered to be a courtesan. She is filled with cruelty and she is well-versed in arts.}

Vasantasena is the rich courtesan of the city of Ujjaini. Her house is filled with richness. Her house is like a piece of the house of kubēra. In fourth act Maitreya tells by observing the house of Vasantasena that

\[ \textit{\"{}सि राजे वाज़ीका स्रोतसे, अथवा कुबेर अवन परीत्वचे इति.\"{} } \]

35) Mrćchakatika - Act I - 48

36) I bid Act IV
Her living place is a wide piece of a palace. She is not hesitating to give up the ten golden coins sent by Sakara in order to get her love.

Eventhough she is a young courtesan her nature was very pure. She did not offer her love to anyone before accepting Cārudatta as her lover. Madanikā tells by looking at the excitement and love affairs of Vasantasena that "प्रिये मे प्रियय ! कामं खलनु नामें श्रावणं अनुभविष्ये-ती महोत्तरसत्वनामो जनसंये।" (37)

She had no interest towards sexual happiness before she was attracted towards Cārudatta. The interest of the youths to attain her were of no use. She was not interested to get the sexual happiness by taking money. She wanted to make her life fruitful by loving a person who was praised by all. She considered that the life of a Kulavadhū' is greater than the life of a courtesan. When Cārudatta tells her to go inside the house with his son Rohasena, she tells with herself:-
"मन्य भागीनी खलन्वहे तवाः कोनसत्थय। परनानुपूजितवर्षी- कारोस्तोत्रेन अपमानाकं इच्छादि।" (38)

Her heart is palatial like her wealth. She is very wise. The stream of kindness is always flowing in her heart. She promises her help to Saṃvāhaka when he surrenders her eventhough he is a stranger to her. She gives her golden bangle which she is wearing in the name of

37) Mṛccha Kaiśikā - Act II
38) Ibid - Act I
Samvāhaka in order to release him from the debt. She tells Madanikā
"सेतृटि नदे गर्दा, मार्गिक्यूङ्कारयो: अयमार्य एव प्रतिवलदा- 
यवि इति, इवं हृदाभरण्य तवं देति इत्यः।” 39

She releases Madanikā from the services only because of her wisdom. She is so kind hearted that she is ready to release all the servants without any ransom.
"इविद्य भवेः अन्येर-नक्षे तिनाघूः स्वम दातुजातमयेः -
जन्मम् वर्दिनामाः।” 40

She gives all her ornaments to Rohasena the son of Carudatta inorder to prepare the golden cart by seeing him crying for the same.
"अति मृदुष्यान्तन्तनकारकम्। स्यात्वर्तिकाकारके आर्ये।” 41

Can we expect such a nature from any courtesans. The courtesans are considered to be the devil of money. We cannot find even a little kindness in their heart. But Vasantasena is an exception for this. She blames Carudatta for sending a golden necklace in order to replace the stolen ornaments. She says:
"आर्य चात्रदेव ! युक्ते नैदमनम्या। रत्नावन्तया इम्यं-
अनं नूलाबिन्दम्।” 42

The message she sends to the wife of Carudatta with the Ratnavali’ is that:-
अर्थे सीतारामदेवन गुण विनिता कृपाकु न्दना 
मुज्ज्वलामाति।” 43

39) Māchakalikam - Act II
40) Ibid
41) Ibid
42) Ibid
43) Ibid

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Vasantasenā is skilled artist, intelligent and learned woman. She had the sharpness of understanding even the symbolic words. She understood the words of Rohasena and removes all her ornaments so as to become the mother of Rohasena. He says:

"तदनन्तर अत्मीयं तब्ध भगवानि गादि अर्थमार्गं अनुभवि अनन्तं तत् विमर्शितं द्वृक्तं। वैज्ञानिकों ते जननी तेषु (नाट्यने अञ्चलमण्ड अवस्थायतानि)" ॥४॥

At another time she shows her intelligence in understanding symbolic words. She removes all her ornaments by understanding the inner meaning of the words of Viṣṇu -

"वास्तन्त्वेनापि!
कामं प्रदातासमर्थनं न तु देवधे तवं
सौरधाती अनन्तं व नाः प्रकाशित वास्तविनां
तवं कः सृज्ञानाद्वित्तीयं स्वमायासाहित्यं
स्तन्धकल शीतोऽस्मिन्मुखसिन्हे दुःपुष्पाणि।" ॥५॥

When Čārudatta asked her pardon for having considered her the servant unknowingly, she tells immediately.

"प्रदेयानानुप्रेक्ष्यात्मे प्रमोदानीलं भूतं नायकं
प्रायाणं प्रमाणमागी।" ॥६॥

She understood immediately the inner meaning of the Čārudattas loving request. She was knowing to draw pictures and writting the poem. The picture which Vasantasenā shows to Madanika was drawn by herself. She explains the rain in the poem which she has written. She has the knowledge of sanskrit. She talked with Maitreya in sanskrit only.

**44) Māchakalīkam - Act VII**

**45) Ibid**  Act 7 - 35-

**46) Ibid**
Vasantasena loves Cārudatta in pure heart and she is attracted towards him. This becomes clear by the words of Sakāra:

"अह! आह! पुष्प गर्भदाती कामदेवायनीधानांश्रवृत्ति
नरयं दरिण्य चारू दर्शन्य अनुमथनः।"

She respected Samvāhaka just by hearing the name of Cārudatta from his mouth. She welcomed Maitreya when he goes to meet her, by standing up from her seat.

"अहे मैत्रेय! (लालक) नावालम्भ इवमालाम्भ, अर्जौपिक्ष्यन्यम्।"

These two words show the respect towards Cārudatta. She is the servant of Cārudatta being captured by his good characters. She tells these words twice in VI act.

"अहे भीरामवस्त्रय गुण नीर्जिता कासी।"

She says with Rohasena

"ते पितुः गुणानिर्जिता कासी।"

Her love towards Cārudatta is so high that without caring for the heavy rain she comes to the house of Cārudatta. As soon as she comes there she embraces him. She is attracted towards the good character and youth of poor Cārudatta. She is not ready to take money from Cārudatta for giving sexual happiness to him. She is knowing that if she loves poor Cārudatta she will not get blames in the world.

"दरिण्य पुष्प संवलयम् अथवा ग्रामे निवेदकतवचनीम्
अकालिः।"

47) Māchakālam - Act I
48) Ibid Act IV
49) Ibid Act V
50) Ibid Act II
51) Ibid Act III
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She is very careful to the word that because of poverty Čārudatta will not allow to meet once again as he cannot pay inturn for getting sexual happiness from her.

"भीते स्त्रीसाधनस्यशाला। पुनः कालु सुद्धिवै अनो। तथा कृपया अनं। पुनः भ्रमणी !" ॥३॥

She felt very happy when she got the entrance to the quadrangle shaped house of Čārudatta. She did not share her love with any one else except Čārudatta. Her actions towards Čārudatta is holding good like a Kulavadhū eventhough she is a courtesan.

"अनौक्षामकुश्यकं चार्यं।" ॥३॥

Vasantasenā's actions towards Čārudatta’s wife Dhūta till the end is praise worthy. She didnot hesitate to consider herself the servant of Dhūta, she loves Rohasena the son of Čārudatta. She embraces with her shoulders in the first sight itself. She gives all her ornaments to Radanikā as if she is giving her old cloth in order to console the child who is crying just for the sake of a golden cart. What love a mother can show towards her child higher than this. If the modern ladies do like this really the world will prosper and there is no doubt about it.

The beauty of Vasantasenā is wonderful. Her beauty is famous and unequalled. So all the people consider her the ornament of Ujjaini. So many officials are ready to offer everything inorder to get her love. She is like a

52) Maccha Kalikam - Act Ⅱ
53) Ibid - Act Ⅱ

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goddess in beauty. So Čarudatta expresses just by looking her

'अयं कर्तर देवनीपर धातुयोग्या मुलानीर्द्वेषम्' ॥

She is the lover of ornaments. So she wears the ornaments from the nail to the head.

In total we can say that she is the ocean of love, Rathi of this world, ornament of ornaments, ocean of wisdom, and she is the treasury of wealth and the winner of Manmatha himself. She is the model for all the ladies of this world.

"अत्तीन र्येक्षितम्यः पुरुषः कुलश्रीतिबलयुत्तिरीक्ति।
दौरोहा हि पुरस्त्रिजन सौरश्रजन रामायणः नामः॥"

Śakāra:- He is the villain of this drama. According to Sāhitya darpana he was proud, fool, prestigious, born in low caste and rich person. He is the brother of unmarried lady and the brother-in-law of king Palaka. It is told.

"मदमुखाभिमानी दुश्चिन्त तैश्वर्यसे मुक्तः।
दौरोह्यमुखा भ्राताः राजः रघुवनः साकारः इत्युक्तः॥"

According to Daśaroopaka a villain is always a greedy brave but haughty, lazy natured, sinful and extremely devoted to bad action. He is filled with foolishness, deceiving nature, cruelty and he is a coward.

He is unique personality in the whole field of sanskrit dramatic literature. He is introduced to us a

54) Māceka Kaṭikam - Act-?
55) Ibid ActIII- 33
56) Ibid Sāhitya Darpana IV - 54.
Carudatta's co-suitor seeking Vasantasena's hand perforce and thus presents a good contrast to him. At first sight his quaint appearance and mannerisms and the peculiar absurdities of his speech appeal to us as pleasing and humorous to some extent. Particularly are his topsy-turvy in roads on mythology and dandy like boasts coupled with a timidity peculiar to himself. By and by however, as we get more disgusted with him, till at last we cannot but shudder at such a villainous knave. Thus we come to know of the vanity and his contempt of Carudatta owing to his poverty pride of wealth and his connection with the king which he would for any purpose fair or foul his conceit and consequent utter disregard for others, even for their lives, lust and meanness arising out of it which makes him strangle Vasantasena and father his crime on Carudatta.

"स्मिधमान गणर्थात्री ! स्मिधमानम्। (नानद्वैन कृप्या निजीयः -मार्यती) तारतमाधिकरणं गंतवो यथा हदर्शारं तेजस्वानी यथा - अर्थिक्ष कारणात् सार्थवायक यासदयनेन मद्वियं पुच्छकरणं जीर्धोधानं प्रबृहय ब्रसन्त सैनं ओऽयापादेत्तैः।"

His absence of scruples and abjectness - all those as they come out one by one make him a repulsive figure so much so that even the humour that arises out of his speech and mannerisms becomes grim and shuddering. His humorous exchange of questions and answers in Act I for example, is

577 Mrīeya Kalikā - Act VIII

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pleasing enough; but that in Act VIII is far from it. Out
wordly he appears to be a fool; but he is in fact a
combination of a fool and a knave. He has shown this side
of his character by sending away viṣa and ceta (Act VIII) or
in fettering ceta in his balcony (Act VIII) or turning
tables on his ceta (Act X). He displays the lowest level of
abjectness common to such characters when he seeks
protection from those very persons whom he has injured and
insulted most. Only Cārudatta would forgive him, not even
Vasantasena. If Cārudatta is praised and respected by all
except Šakāra, Šakāra himself is condemned and hated by all
(including his own servants), with the solitary exception of
his own dignifiedself. His viṣa has very finely described
him in a small couplet:-

\[\text{viṣayatmanahnāyakhiḥ: śīlaḥ śraukaḥ vasakṣerat}^\text{13}
\text{aśvamukhyādhyayā śurācārīyaś caśu khalidaḥ}^\text{14} \]

which describes his character as appropriately as another
usually quoted couplet, describes his bhaṣa or Vačana.

Maitreya:— Maitreya the vidūṣaka of our play is not the
conventional vidūṣaka of the sanskrit drama. He has a
peculiar appearance and a peculiar stick. His references to
and partiality for eatables and receiving religious gifts,
his block headedness for some extent, his quaint similies
often referring to himself, his caste and creed his peculiar
mannerisms and jokes at his own cost in several cases and
his usual timidity are some of the characteristics he has in
common with the Vidūṣaka of other plays. He is also a friend and confident of the hero. But there are many points in which he differs from the conventional Vidūṣaka. He is first of all a staunch friend of the hero and stands by him in his bad days when all other friends have forsaken him. He is proud of his friend Cārūdatta to such an extent that he would take cudgels for him as soon as he finds any one giving him the slightest insult. He is ready to do anything for his friend, particularly to give him relief. At times he is very simple and with his queen questions at old times creates humour. His general knowledge is very scanty and is so much habituated to receiving gifts that even on receiving a nyasa he would utter his usual formula -

"स्वर्गलक्ष भांगुरिये।"

He is however, too practical almost to the point of selfishness. But sometimes his love and regards for his friend evokes from him some sound counsel:

"भी भवायें! अहं ने प्रियवपत्यो भूतवा तो चहा
विरोधतनं प्राणानं धारियामी।"

which however he would not press too far. Like a practical man of the world, he does not care much for integrity and is prepared for any falsehood.

"अहं ब्रह्मण्यमय्यामि - "केन दत्तं, केन गृहीतम्,
कौ का स्त्रीलिङ्ग।"

if that would save him from some calamity. He has also a knack for creating humour.

"भै अनलक्षितं स्तातम। भवानि! समर्थ्यतां मभ
रनन्दिन्यातिः।"

59) Mṛcchakatikā. Kam - Act I
60) Ibid - Act IX
61) Ibid - Act X
62) Ibid - Act V
and relieve the tension of a situation. His method of looking at matters is rather superficial. He can hardly go behind appearances. Naturally therefore he is hasty in his judgements and at the sametime very prompt and outspoken in expressing them. Though easily irritable he is yet easy to cool down. But the most notable of all is his fidelity to his friend which he has proved by offering his own life to save that of Cārudatta.

"भी भद्रमुसाम्, मुग्धत् (प्रीयवचस्ये चारवेदनम्) मो ो योपाद्यतनम्।"

He presents a good foil to Carudatta's character whose virtues of piety and integrity stand out brightly on the back' ground of the counsels offered to him by Maitreya on several occassions.

**Dhūtā:-** Dhūtā is the wife of Cārudatta. She impresses us with her extra-ordinary qualities. She is an ideal Hindu wife. She follows Cārudatta equally in happiness and difficulties. She is so much devoted to her husband that she considers Vasantasena the lover of Cārudatta as the queen of her heart. Even in such a condition her devotion towards her husband is not reduced. She cares more to her husband before anything else and would look more to his name and reputation than to his physical safety

"वर्षभीदानी स शासीरेण पारिक्षण्य: स पुनःचाहृद्रिज्ज्ञ।"

when the ornaments of Vasantasena was stolen then she

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63) Māchakatikam - Act 8
64) Ibid - Act III

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removes the golden necklace and hands over it to Maitreya in order to give it to Vasantasena instead of the ornaments.

"अहं सप्तुरुपायधारिताम्। तत्र महाभिस्माद-कुटारिणो भ्रात्राणः। पारिवारिकम्। स-रा न प्रतिवेदयेत। तत्र मया प्रतिवेदयेत। रत्नमार्गितकाम्।" 65

She is ready even to die rather than hearing the news of the death of her husband Carudatta.

"अतं! सुद्धा मां, मां विद्यन कुद्रतव। लीलागी आयं पुजःयेत। मुहूऽणं कर्वाम्।" 66

She is not greedy of the ornaments like other ordinary women. She refused to accept the necklace sent by Vasantasena by informing her that she is not ready to accept it as it was given to her as a gift by Carudatta and she considers her husband as her great ornament.

"आध्यानुक्त्व युक्माक्ती प्रसादीकृता न युक्त वर्णान्तः अहीनुः। आयं पुजः पव ममाभयं विशेष इति जानन्तु भवनि।" 67

She is so wise that she considers Vasantasena a courtesan as her sister because her husband loves Vasantasena, she also prays for the welfare of her.

"दीक्षत्या कुमारिनी भाजीनि।" 68

One must be very fortunate to get a wife like that of Dhūtā.

65) Mr. C. Chatterji, Rājputām, Act 117
66) Ibid, Act 2
67) Ibid, Act 217
68) Ibid, Act 2
Rohasena:- He is the son of Carudatta. He is very simple in his nature. Yet would not own Vasantasena as his mother since she is laden with ornaments.

"मां आर्याः आर्याकं जननी तत् किमभविष्यतां?" (69) and would not accept the ornaments from her unless she wipes away her tears.

"अपेक्ष न गृहीतायाम! सौदियि रवम्!" (70)

He is not ready to play with the clay cart which is at disposal. He wants to play with the golden cart only.

किविनया गृहीतका कालाकालं! तामाल साधनाम्-कालाकालं हैंही।" (71)

The second time he appears on the stage is towards the close of Act X where he shows his worth by offering himself to the Cāndālas to save his father -

"0धापदयर्थ माम् मुद्दत वितर्म्!" (72)

It is in the interpolated section in the same act again that we see him with his mother on the stage. He tries to stop his mother not to enter the fire just to end her life because of hearing the bad news about her husband.

Madanikā:- Madanikā, a maid of Vasantasena is very clever and shrewd; and has won the heart of her mistress by intelligently reading her mind. She, like her mistress has very high regard for Carudatta and is sorry to learn that her lover Sarvilaka has committed a theft at his place. She is however relieved to know that none is injured there. She

(69) Mṛcchakatikam - Act VI
70) Ibid
71) Ibid
72) Ibid

Act 8

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is deeply in love with Sarvilaka and has the keenness of intellect to show him the way out of difficulty into which he had thrown himself.

"तस्यैव लाभस्य सुन्दरः शूद्वे, महाकालाकृतिः उपन्ययः।" 73

Her thoughts are worthy of a high born lady as remarked by Vasantasena herself.

"साधु मदातीके साधुः। अभ्यासिद्ययुज्मण्यं गृहस्तेन।" 74

She is amply rewarded by getting her freedom and also the position of a vadhū by her marriage with Sarvilaka.

Sarvilaka:- Sarvilaka a Brāhinī by birth, son of a man well-versed in the four vedas, has fallen in love with Madanikā, the maid servant of Vasantasena.

"स्मायति अनुभवः शालिन्द्रकुले न बिकृतमतर्कायम्।" 75

Not having the money where with to secure her freedom he committed a theft at Carudatta's house. He is an adept in the art and science of thievery and has done his work quite artistically so much so that Carudatta himself admired his skill. He is, of course, rather rash and hasty by temperament, though even his is not a commondable profession he has always scrupulously observed a code of honour. The most important trait to note about him is his love of a friend. It was just after his marriage with Madanikā that he heard of his friend Aryaka being imprisoned by Pālaka.

"कर्क शोभा पालकेन प्रियसिद्धार्थिको मैस्त्र बोहिं।" 76

73) MiCchakaTīkā - Act IV
74) I bid
75) I bid  Act III
76) I bid  Act IV
and at once he hastened to his rescue leaving his wife to go home with some other friend of his credit in this respect is also due to Madanikā for allowing him to go without the slightest word of disapproval.

"पुरव निवध्ये। तत्पर्ने नयतु मामाः पुरं उत्तरा जज्ञाः। सण्मीपि।"

At last he succeeded in his attempt of releasing his friend Aryaka and crowning him the king of Ujjaini.

Saṅvāhaka:- Among the gamblers he represents the ordinary type. He is the son of a headman of a town, has studied shampooing as an art and had to use it for livelihood at Carudatta's house.

"कल्याणे दैविन्ते अज्ञिविवेकानां संज्ञो।"

With the latter's poverty however he turned out a gambler and comes to a very miserable plight from which fortunately he is relieved by Vasantasenā. Being disgusted with the ways of the world he then turned out a monk.

"अरी वसन्ते स्यात्तुष्टां शालोऽसस्माः को अविवियाः।"

and latter he got an opportunity of saving Vasantasenā from her danger. He however was firm in his resolve and is at last made the head of all Viharas.

"इस्मीकृतमात्रन्त्वेऽपि वैष्णव विगुणानि शम प्रशस्यायं अभूमाः संहृत:। तद्पुरावैष्याः सर्वविविद्येः कालप- - तिरिक्तं निम्नाः।"

77) Mr.Cehukari Kam - Act IV
78) Ibid - Act II
79) Ibid - Act I
80) Ibid - Act VIII

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Dardurka: The other gambler Darduraka is a confirmed rogue who has defied gambling master on some former occasion and is not now afraid to seize the bull by the horns. He naturally has a sort of sympathy for the gamblers as such and hence rushes up to the help of Samvāhaka. He is even ready to pick up a quarrel with the Sabhika and actually crosses not only words but even hands with him.

"अाधुरे दर्दुरकं ताइयदी, दर्दुरको हिप्पी ताइयदी!"

Persons like him are a queer mixture of good and bad; and are generally fit for being revolutionaries that he ultimately has become.

"सवर्कासाही जन: आयकमुनुसाती । तद्ददे मचे परतकापी तरतम्भिः दुर्रामाय काष्ठवामाय।"

Radanika: Radanika Carudatta's maid is a faithful servant who would swallow anything for the sake of her master. Sakāra who came by following Vasantasena catches her in the darkness thinking that she is Vasantasena. But she is not ready to reveal the matter to Carudatta.

"आयक समै। सुनिशिका सकसों सामनमुसो।"

She looks after the son of Carudatta named Rohasena very nicely. When he cries for the sake of golden cart she takes him to Vasantasena and introduces her as his mother. She takes away Rohasena with the ornaments given by Vasantasena in order to prepare the golden cart.

(81) Maṭhakālikān - Act II
(82) I bid
(83) I bid
Of the two Police Officers, there is at first not much to discriminate. But the one is naturally soft minded and has deep regard to Carudatta. The other in his duty would not regard even his father.

"प्रातः तथा साधनमार्गः पितृसारसि उरले न अनामि।" 84

Candanaka promises protection to Aryaka (seated in Carudatta's cart) and to keep it, picks up a quarrel with his colleague.

"अत्र कृष्ण! भयो चन्दनकेन प्रलोकुकं पुनस्वर तवं प्रलोकुक्यालः।" 85

and even strikes him. He also gives Aryaka a sword and thus helps him actively. Vīraka on the other hand, like a confirmed police officer goes to the court with a complaint against his companion. Candanaka joins to the revolutionaries group.

"अर्धसाधवपूजाविपायः आर्यक मातुवषा राजामार।" 86

Both, however, are alike in their manner of speaking and abusing each other.

The two Caṇḍālas again differ from one another in that one is soft hearted like Candanaka while the other is only a confirmed Caṇḍāla like Vīraka, not caring for anything before his duty. Of course, both of them have a heart, but the one is all respect for Carudatta and has to

84) Mrçchakāra: Kan. - Act VI
85) Ibid
86) Ibid

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take the other to task for addressing Cārudatta in a disrespectful manner.

Both are adept in their business, but one of them is a considerate fellow and would not execute a culprit instantaneously, but wait for sometimes in obedience to his deceased father's instruction.

“The vitā of Sakāra is well accomplished and cultured in his manners, presenting a good contrast to his master. Though serving Sakāra he is fully aware of his worth and has a very correct idea about him. He is all respect for Cārudatta owing to his qualities and is never afraid of confessing to his master's face. He has also regard for Vasantasena and tries to help her when he knows that she is in love with Cārudatta. He really appreciates Vasantasena's love with Cārudatta.

Being pious he not only refuses to commit a crime, but expresses his strong disapproval to Sakāra's deed and

(87) Mātacakkaśikam - Act 8
(88) Ibid
(89) Ibid - Act 1
finding that Sakāra is trying to father his crime on him, he leaves and joins Sarvilaka and others.

"अबनु माता मा कविताक चन्दनक प्रभुतम तानी का गावागार।"

Vasantasena’s viṭa is equally well-accomplished as can be seen from his description of the rains and his advice to Vasantasena when she went to Cārudatta. He explains the rain:

"नतापापाण्डुलिपालां विभुवदीपितचामोगां
प्रत्यार्पण साःष्ठ्येन कर्मकाम मैरिमारम्।"

He advises as:

"प्रविलिकोश बुद्धि प्रविश्य कोषोत्तमा न कहियम्।
यद्यु कुल्याय नामकी श्रीमोक्षे लक्ष्या न कुं।
कुल्य च कोषय च तत्व प्रसीदि च तत्व प्रसादय च कानम्।"

Sthāvaraka, Sakāra’s ceṭa though low by status is yet a man of high thoughts and piety. Even on being beaten and inspite of tempting bribes he is not prepared to commit anything wrong or immoral.

"प्रभव्यो अद्वैत: शरीरस्वयः न शारीरिस्वयः
तां यथाः भवेन प्रभु: भार्याणि भवेन अकार्यः
न करिक्यामि।"

He would better die than doing something criminal or immoral.

Cārudatta’s ceṭa Vardhamānaka on otherhand is an ordinary man who would serve his master very faithfully.

Karnapūraka Vasantasena’s ceṭa is brave and bold,
but a bit proud. He is naturally elated at having received a present from such a personality as Carudatta.

The judge is not very well disposed towards Sakāra and hence tries to put off his case if possible. This, however, could not do within his rights, with the natural result that he has to yield to Sakāra's threat.

"सर्वस्मय मृत्युमयं संभाषयते। अहु! उच्चवल्लभः - 'अन्गेष दृष्टं तन्व ओघवहारः'।" (74)

This need not be taken as a blemish on the judge's character; for he has acquitted himself quite impartially and ably throughout the trial of Carudatta. We have no ground to suppose that he would yield to any proposal which Sakāra would make with a similar threat. In fact he has discarded Sakāra's suggestion more than once. (The judge plainly tells Sakāra that is more important than and when Carudatta comes to the court he offers him a chair inspite of Sakāra's protests).

Vasantasena's mother impresses us as a good old lady who has appreciated her daughter's choice.

"सूलिङ्कितं व्यक्तं दासिनः व्यिक्ष्यते।" (75)

Her goodness become apparent when she sets aside her own sorrow and tries to save Carudatta

प्रसीदन्तु आयुर्वीरार्जुनः। नभादि वर्षापादिनः मघ दृष्टिका वर्षापादिनः। जीवनु से दीघारिष्टः।" (76)

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(74) Mrucchakatkam - Act 18
(75) Ibid
(76) Ibid
We almost forget that she once upon a time had asked her daughter to accept the suit of Sakāra.

Pālaka is a despot king who is not introduced in the stage. He is a sovereign who rules in his own way. He neglects the suggestion given by the judges in punishing Čarudatta a Brāhmin. He gives him the death sentence without any hesitation. But he was killed by Āryaka.

Āryaka, a poor cow boy destined to be a king, is presented to us as a fugitive from Pālaka's prison, who on being enthroned remembers all that have helped him at their own risk and amply rewards them through his friend Sarvilaka.

Not much need be said of the Sreṣṭhin, the Kāyastha, and Šodhanaka who have helped the judge in their own way putting questions to Čarudatta and Vasantasena's mother, and expressing their approval of the views stated by the judge.

We have thus seen that Sudraka has given us not only a very large number and a large variety of characters but has also shown great skill in depicting and developing them. Even the minor characters have been given some traits which at once make them easily distinguishable from one another character painting has infact been said to be one of the chief virtues of Sudraka's dramatic art. Ryder writes "Sudraka alone, in the long time of Indian dramaticists has a_
cosmopolitan character. Sakuntalā is Hindu Maid; Mādhava is a Hindu hero, but Samsthanaka, Maitreya and Madanikā are citizens of the world". Evidently the hero and the heroine of our play in the eye of Ryder are not the citizens of the world nor could he say the same about the minor characters such as the cētas, the viṭas, the Caṇḍālas who have time and again expressed their faith in the other world, doctrine of Karman, caste system which are peculiarly Hindu ideas. No such ideas have been expressed by Maitreya, Madanikā and Samsthanaka. The qualities possessed by them may be found to be possessed by persons in any land and climate of the world. They are virtues that are common to mankind all over the world. In fact, ever these characters are breathing the same atmosphere of Hindus and represent the same society as the rest with this difference that while Carudatta or Vasantasenā can be found only among the Hindus, Maitreya or Radanikā, or Samsthanaka may be found not only among the Hindus but among any people in any part of the world.