

CHAPTER-VI

CONCLUSION

Kulaśekhara, the dramatist of the SDH, is one of the celebrated personalities of Sanskrit literature. His three dramas viz. *Vicchinnābhīṣeka*, *Tapatīsaṁvaraṇa* and *Subhadrādhanañjaya* made him a renowned writer in Sanskrit dramatic literature. He named the play *Subhadrādhanañjaya* on the basis of the *Subhadrāharaṇa* episode narrated in four chapters (217-220) of the *Ādīparvan* of the Mb. He is found to keep the title in accordance with the requirement of dramaturgy. From times immemorial, the Mb had attained an unparalleled popularity and held in universal reverence, which must have inspired Kulaśekhara to compose a play on it. The famous story of Dhanañjaya's abduction of Subhadrā forms the genesis of the drama. The five Acts of the drama have come to cover almost all the four chapters of the *Ādīparvan* of the Mb. The dramatist of the SDH introduces a few changes. The deviations are found with regard to the dramatic situations as well as dramatic characters. The dramatic situations and dramatic characters have enhanced the dramatic effect, necessary in a literary work of this type. He introduces some minor characters to create conflicts and interest in the play.

The mysterious disappearance of Subhadrā after being saved herself from the hands of the demon Alambusa by Dhanañjaya, the threefold love of Subhadrā for Dhanañjaya in his three different roles, the twofold love of Dhanañjaya for Subhadrā are the poet's own innovations. Thus the poet is found to have maintained singularity as a dramatist in this play.

The dramatist starts his play with a *Nāndī* verse wherein there is an eulogy to Lord Viṣṇu. Then it is described that Dhanañjaya saves Subhadrā from the hands of the demon Alambusa and falls in love with her. In the 2nd Act Dhanañjaya goes to Dvārakā in the guise of a sage. Since Dhanañjaya's heart has already been captivated by the beauty and laudable qualities of Subhadrā, he now even thinks to marry her with winning the consent of her brother Vāsudeva. Dhanañjaya is able to note Vāsudeva's suggestion that he will be able to secure Subhadrā for which he has resorted to the form of a sage. Dhanañjaya for the first time realizes that the maiden whom he has saved from the demon is Subhadrā herself. Now he is all prepared to meet Subhadrā. On the other hand Subhadrā is not able to receive him with proper attention since she finds fault in loving three men simultaneously-Arjuna, her nameless rescuer and the disguised ascetic.

In the 3rd Act Subhadrā decides to commit suicide for loving three different men in the same time. Dhanañjaya then intervenes and explains to her his identity in all the three roles in which she loved him. He

tells that he is Dhanañjaya who has rescued her from the hands of the demon. Now he is under the guise of an ascetic to win her heart. Thus, it becomes clear that Subhadrā loves Dhanañjaya only in his three different roles.

In the 4th Act, Subhadrā is being taken away by Dhanañjaya in a chariot loaded with plenty of weapons. The soldiers try to prevent Arjuna from entering into the city of Indraprastha. Balabhadra abuses Dhanañjaya for abducting his sister in the guise of an ascetic. With a view to pacifying Balabhadra, Vāsudeva argues that Arjuna, in fact, has bestowed upon them a great honour by marrying Subhadrā. Then Balabhadra and other Yādavas decide to bring Arjuna back to the city with pomp and splendour.

In the 5th Act the dramatist shows how the two co-wives viz. Subhadrā and Draupadī exhibit sisterly behaviour to each other. The relatives of Subhadrā and Dhanañjaya feel happy to grace their marriage ceremony. Thus the dramatist has utilized the opportunity of the happy union of the hero and the heroine. The drama comes to an end with the usual *Bharatavākya* wishing grace from the *Cakrapāṇi*.

In the present dissertation the topics are discussed in five chapters. The first chapter deals with a discussion on Sanskrit Dṛśyakāvya-Rūpakas and Uparūpakas, varieties of Rūpakas, Uparūpakas, special features of the *Nāṭaka* variety. There is also a brief discussion of eleven prominent

Drśyakāvya based on the Mb. The second chapter is divided into two sections. The first section deals with the description of Kulaśekhara, his date, genealogy, a brief note on his works and commentators of the *Subhadrādhanañjaya*. The royal dramatist Kulaśekhara hails from Mahodayapuram which is identified with the modern Tiruvañcikulam in Kerala. Kulaśekhara, Rāmavarman, Ravivarman, Rājaśekhara are considered to be the alternate names. However, the royal dramatist Kulaśekhavarman is more popular and acceptable since his name is clearly referred to in the prologue of the SDH and TS as the author of the drama SDH. He is supposed to be flourished during 9th Century A.D. The second section deals with the summary of the contents of the play, deviations and innovations, probable reasons for deviations and innovations, propriety of the title of the drama, adherence of the drama SDH to the norms of a drama.

The dramatic elements, literary estimates from the viewpoint of *guṇa*, *rīti*, *alaṃkāras*, metres, *kavisamaya*, rasas, principal *rasa*, poetic blemishes, assessment of the prose portions, appropriateness of the prose portion as dialogues of the play, characterisation-all these are discussed in the third chapter. Though the SDH contains all the three *guṇas* but *Mādhurya* attains prominence and as regards the *rīti*, the drama holds the *Vaidarbhī*. It is found that the dramatist has used twelve number of metres of the *Samavṛtta* class. It appears that the dramatist possesses some inclination

towards *Sragdharā* and *Śārdūlavikrīḍita*, as both are utilized in eighteen verses each. Both the Śabdālaṃkāras and Arthālaṃkāras are seen to be used in the play. The *Sambhoga Śṛṅgāra* is nicely depicted as the principal *rasa* whereas the *Karuṇa*, *Raudra*, *Hāsyā* and *Vīra* are depicted as subordinate sentiments.

There is the discussion on the religious and philosophical elements, social life, food and drinks in the fourth chapter. Besides, this chapter deals with dress and decorations, family life, geographical information, flora and fauna. The SDH shows the knowledge of Kulaśekhara on the *Sāṃkhya*, *Vedānta* and *Cārvāka* systems of Indian philosophy. The dramatist appears to have possessed considerable knowledge of the contemporary topography of India. His SDH contains some geographical information about ancient India.

The fifth chapter deals with the examination of the language from the viewpoint of dramaturgy as well as from the literary perspective, knowledge of vocabulary, use of rare words, influence of other poets upon the author. There are some norms in the dramaturgy for the use of language as well as mode of addresses in a play. Kulaśekhara is found to maintain such norms to a great extent excepting a few instances. From the study of the SDH, it is seen that the playwright possesses firm control over the languages he uses, he seems to be very careful in maintaining the accuracy in the use of

language in respect of the contextual sentiment. It may be held that the literary richness of the SDH has been enhanced by the influence of the previous poets and these should not be treated as something lowering the status of Kulaśekhara as an original creative writer. Further his dramatic skill can be observed in respect of naming a particular character in the drama. For example, Vātajava, the courier of Yudhiṣṭhira, is found to be very quick in carrying and conveying a message speedily. Again the poet justifies the names of the two cowherds viz. Ṛṣabhaka and Mahiṣaka with their activities.

The SDH is a nice contribution by a scholarly poet. It may not be difficult to get it ranked higher as a piece of literary product. It shows the unique fusion of scholarship with poetic genius in Kulaśekharavarman thereby making him a remarkable dramatist of Classical Sanskrit literature.

The present study is the result of an attempt to make an assessment of SDH, and it is hoped that this dissertation will be of some use for some more research works on the SDH and its brilliant author.

—