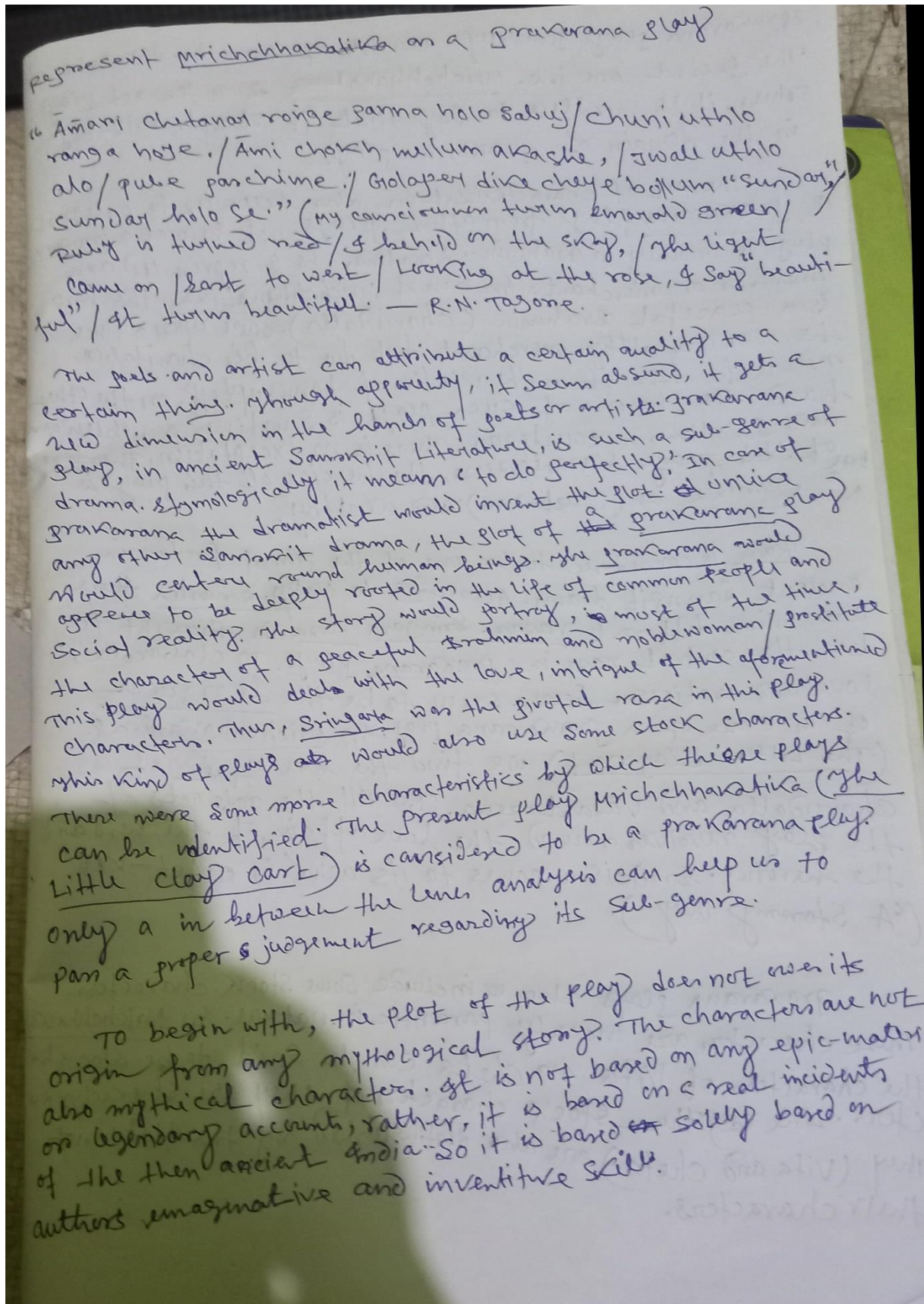


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ENGLISH (CC); SEM-VI: PAPER- C13T (*MURICHCHHAKATIKA*)

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Prakarana play generally consists of two to ten acts. The present one i.e. Mrichchhakatika is a ten act play. Thus, it is needless to say that it stands brightly in the domain of Prakarana play.

The art of characterization also helps us to categorise a prakarana play from other plays. The hero of a prakarana play is mainly a Brahmin. Sometimes he is represented as a minister or merchant. In case of Mrichchhakatika the hero is a peaceful Brahmin (Charudatta). Once upon a time he was a wealthy merchant but due to his charitable nature he has been the victim of bankruptcy. On the other hand the heroine of such plays is sometimes a noble woman and sometimes a courtesan. There is no exception. ~~The heroine of this play~~ Vasantasena, the heroine of this play is both a ganika (courtesan) and wealthy.

Rasa is considered to be one of the primal factors in ancient Sanskrit drama. According to Natya Shastra there are nine different rasas. Stringara rasa is thought to be the central rasa in prakarana plays. To elaborate, love and eroticism ~~seem~~ seem to be the de rigueur of in case of a prakarana play. In Mrichchhakatika (The Little Clay Cart) we find the love affairs of Charudatta and Vasantasena. ~~The~~ All the acts of the play revolves round the love affair of the hero and the heroine. Eroticness comes to its acme in Act-V (‘A Stormy Day’).

Prakarana plays also include some stock characters. These characters are mainly parasitic in nature. In Mrichchhakatika the character of Vita or Cheta can be said to be stock character. Like other stock characters of they are stereotypical they (Vita and Cheta) are also distinguished by the flatness of their characters.

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Use of jester is also an important feature of a prakara play. Apparently these characters are shown as a buffoon. But in the course of the play we can understand that these characters are not 'fool' in its true sense. They are just like 'foote' in Twelfth Night or Fool in King Lear. Here, in this play Maitreya (Vidushaka) is such a character.

The plot of a prakara play also includes intrigue of a ~~villain~~ villain. Here in Mrichchhakatika the villainous plot of Sakara or Samsthanaka created a ~~kind~~ tension in the minds of the audience/readers. Ultimately the plot of Sakara ~~is~~ is unrolled and the play ends in the happy reunion of the hero and the heroine.

Apart from all the above features a good prakara play also encompasses minor characters like gamblers, drunkards, jesters etc. Mrichchhakatika is not free from all these characters.

To draw the curtain, it can safely be asserted that Mrichchhakatika is a ne plus ultra specimen of prakarana play like that of Bhavabhuti's Malatimadhava, ~~being~~ bearing all the characteristics of a prakarana play as per Natyashastra of Bharat Muni.