

## **Sudraka's Mrichchakatika [The Little Clay Cart]**

### **A Brief Introduction to Sudraka**

Shudraka (IAST: Śūdraka) was an ancient Indian playwright, to whom three Sanskrit plays are attributed: Mrichchhakatika (The Little Clay Cart), Vinavasavadatta, and a bhana (short one-act monologue), Padmaprabhritaka.

According to the prologue of Mrichchhakatika, he was a king; according to one theory, **he may have been a third century Abhira king** or perhaps **the Brahmana king of Ujjaini as described by Dandin in *Avantisundarakathasara* or as Komati ( also known as a great trading caste in Madras Presidency and belonging to Andhrabhrytas (Officers of South), a southern race.)**

In the prologue of the play *Mrichchhakatika*, the stage manager states that its poet was a wise king renowned as "Shudraka". He had performed [Ashvamedha](#) (horse sacrifice) ritual to prove his superiority, and immolated himself at the age of 110 years, after crowning his son as the new king. The prologue describes him as a distinguished wise man, who had gained knowledge of the [Rigveda](#), the [Samaveda](#), mathematics, science, art and dance, about the life of courtesans and the art of training elephants, devotee of Lord Shiva. He performed *Ashwamedha Yajna* sacrifice and proved his supremacy in warfare.

**Mṛcchakatika (Sanskrit: Mṛcchakaṭikam), (The Little Clay Cart)** is a ten-act Sanskrit drama attributed to Śūdraka, an ancient playwright identified in the prologue as a Kshatriya king and an ardent devotee of Siva.

The play is set in the ancient city of Ujjayini during the reign of the King Pālaka, near the end of the Pradyota dynasty that made up the first quarter of the fifth century BCE. The central story is that of a noble but impoverished young Brahmin, Cārudatta, who falls in love with a wealthy courtesan or nagarvadhu, Vasantasenā. Despite their mutual affection, however, the couple's lives and love are threatened when a vulgar courtier, Samsthānaka, also known as Shakara, who also pursued Vasantasenā aggressively.

Rife with romance, comedy, intrigue and a political subplot detailing the overthrow of the city's despotic ruler by a shepherd, the play focuses on a fictional scenario rather than on a classical tale or legend. The story is thought to be derived from an earlier work called *Charudatta in Poverty* by the playwright Bhāsa, though that work survives only in fragments.

### Plot summary

Cārudatta is a generous young bramin who, through his charitable contributions to unlucky friends and the general public welfare, has severely impoverished himself and his family. Though deserted

by most of his friends and embarrassed by deteriorating living conditions, he has maintained his reputation in Ujjayini as an honest and upright man with a rare gift of wisdom and many important men continue to seek his counsel.

Though happily married and the recent father of a young son, Rohasena, Cārudatta is enamored of Vasantasenā, a courtesan of great wealth and reputation. At a chance encounter at the temple of Kāma she returns his affection, though the matter is complicated when Vasantasenā finds herself pursued by Samsthānaka, a half-mad brother-in-law of King Pālaka, and his retinue. When the men threaten violence, Vasantasenā flees, seeking safety with Cārudatta. Their love blossoms following the clandestine meeting, and the courtesan entrusts her new lover with a casket of jewelry in an attempt to ensure a future meeting.

Her plan is thwarted, however, when a thief, Sarvilaka, enters Cārudatta's home and steals the jewels in an elaborate scheme to buy the freedom of his lover, Madanikā, who is Vasantasenā's slave and confidante. The courtesan recognizes the jewelry, but she accepts the payment anyway and frees Madanikā to marry. She then attempts to contact Cārudatta and inform him of the situation, but before she can make contact he panics and sends Vasantasenā a rare pearl necklace that had belonged to his wife, a gift in great excess of the value of the stolen jewelry. In recognition of this, Cārudatta's friend, Maitreya, cautions the Brahmin against further association, fearing that Vasantasenā is, at worst, scheming to take from Cārudatta the few possessions he still has and, at best, a good-intentioned bastion of bad luck and disaster.

Refusing to take this advice, Cārudatta makes Vasantasenā his mistress and she eventually meets his young son. During the encounter, the boy is distressed because he has recently enjoyed playing with a friend's toy cart of solid gold and no longer wants his own clay cart that his nurse has made for him. Taking pity on him in his sadness, Vasantasenā fills his little clay cart with her own jewelry, heaping his humble toy with a mound of gold before departing to meet Cārudatta in a park outside the city for a day's outing. There she enters a fine carriage, but soon discovers that she is in a gharri belonging to Samsthānaka, who remains enraged by her previous affront and is madly jealous of the love and favor she shows to Cārudatta. Unable to persuade his henchmen to kill her, Samsthānaka sends his retinue away and proceeds to strangle Vasantasenā and hide her body beneath a pile of leaves. Still seeking vengeance, he promptly accuses Cārudatta of the crime.

Though Cārudatta proclaims his innocence, his presence in the park along with his son's possession of Vasantasenā's jewels implicate the poverty-stricken man, and he is found guilty and condemned to death by King Pālaka. Unbeknownst to all, however, the body identified as Vasantasenā's was actually another woman. Vasantasenā had been revived and befriended by a Buddhist monk who nursed her back to health in a nearby village.

Just as Cārudatta faces execution, Vasantasenā appears and, seeing the excited crowd, intervenes in time to save him from execution and his wife from throwing herself onto the funeral pyre. Together the three declare themselves a family. Reaching the courts, Vasantasenā tells the story of her near death and, following her testimony, Samsthānaka is arrested and the good Prince Āryaka deposes the wicked King Pālaka. His first acts as the newly declared sovereign is to restore Cārudatta's fortune and make him the king of Kusavati. Following this good will, Cārudatta demonstrates in the final act his enduring virtue and charity, appealing to the King for pardon on behalf of Samsthānaka who is subsequently declared free. And the Buddhist monk who saved the life of Vasantasenā is made the chief of all Vihars. Vasantasena is given the title of a wife. Everybody is happy, nobody has any grouse.

## Characters

- Cārudatta, *an impoverished young Brahmin*
- Vasantsena, *a courtesan in love with Cārudatta*
- Maitreya, *a poor Brahmin, Cārudatta's friend*
- Vardhamānaka, *a servant in Cārudatta's house*
- Radanikā, *a maid in Cārudatta's house*
- Dhuta, *wife of Cārudatta*
- Rohasena, *Cārudatta's son*
- Viṭa, *a courtier in service of Vasantasenā*
- Madanikā, *Vasantasenā's maidservant and confidant*
- Mother of Vasantasenā
- Karnapūraka and Kumbhīlaka, *Vasantasenā's servants*
- Bastard pages in Vasantasenā's house
- King Pālaka
- Samsthānaka, *Brother to one of the King's concubines/paramours also called sakaara*
- Vita, *a courtier in service of Samsthānaka*
- Sthāvaraka, *Samsthānaka's servant*
- Āryaka, *a herdsman and prince in exile who becomes king*
- Sarvilaka, *a Brahmin who became a thief to free his love Madanikā*
- Māthura, *a gambling-master*
- Darduraka, *a gambler, friend to Sarvilaka*
- Vīraka and Chandanaka, *captains of the civil guard, friends to Sarvilaka*
- Gōha and Ahīnta, *executioners*
- Former masseur of Cārudatta who becomes a Buddhist monk
- Judge
- Scribe
- Citizens, slaves, and attendants

## Summary

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### Thematic Elements in the Play

- Love
- Infidelity
- Poverty
- Jealousy
- Friendship
- Loyalty
- Injustice
- Hope

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### Character of Vasantsena:-

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**Introduction:-**  
Dr. Ryder rightly remarks, "*Mrichchakatikam displays admirably three characteristic of its author, his variety, his skill in drawing to characters and his humour.*"

Sudraka was well versed in the art of Characterization. Here he has given all sorts of chapters, high and low and they are undoubted living men and women. They represent different walks of life. They belonged to different classes and profession of the society. The real interest of this poetic drama lives in its very varied world of characters. We find people of different caste, colour and creed. We have a wide range of characters such as the Brahmin hero like Charudatta, Vadusaka like Maltreya, Villain like Sakara, revolutionary like Sharvilaka, Cultured men like the two Vitas and the three Ceteas as against the grumblers and drunkards like Methusa, Barduraka, Dutakars and Samvahaka, loyal and diligent officers like Viraka and Candanaka and also the life like portraits of the heroines, Vasantsena, Madanika and Dhuta.

**Vasantsena; Different from other heroine:-**  
No other heroine in Sanskrit literature can produce such a lasting effect on the mind of the reader as does this beautiful young jewel of a courtesan. Sakuntala, Sita, Parvati and others are undoubtedly ideal women and worthy partners for woman-kind, but their self-sacrifice and self denial do not produce any sensational wonder. Everyone expects them to behave nobly. But here the case is quite different. She is the most beautiful courtesan and also the wealthiest one. A host of young handsome men woo her with presents of ornaments and gold coins. Even Sakara, the king's brother-in-laws falls madly in love with her. We rub our eyes in wonder when every calls her Kulstree we ask ourselves a question whether such a thing could really happen. For his reason, no one can ever forget Vasantsena and her hearty love for a poor Brahman like Charudatta. He is a man whose only wealth is his nobility of soul.

**Her immortal love for Charudatta:-**  
Vasantsena has all the qualities of an ideal lay, nobility of heart and fondness for children. Here love for Charudatta is a sort religion to her. She worships him as a God. She has nothings to do with kings or ministers or Brahmana scholars or rich traders who are always away from their homes. She prefers a poor Brahmana who has nobility of mind and should so that one

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**Her presence of mind:-**  
She never loses her balance of mind in the time of difficult. She is wise and cunning enough to find her own way out of any difficult when Sakara, along with his companions, Vita and Ceta chase her in this late evening, she uses the presence of mind, puts off the flame which her garment and enters Charudatta's house safely. Thus she overcomes a great risk by using her resourcefulness. This incident also shows the intensity of her love for him. No other heroine in Sanskrit literature except Sita has passed through such physical tortures. I do not agree with Dr. Ryder who says, "She can not be called a great character." Really he fails to give justice to her character.

**An ideal woman and full of humour:-**  
Though she is a courtesan, she has all the qualities of an ideal woman. She always yearns to be an ideal wife of a gentleman. She hates to be at the end call of the rich. She never hankers after money. She does not want to sell her body for money only. If so, she might have married a rich prince, but She says that she wants love, not slavery. For this reason only, she falls head over the heels in love with Charudatta. The following ones of an English poet are fully applicable to her.  
"Love is a part of a man's life,  
But for a woman it is her whole life."  
She loves him eagerly and whole-heartedly. She loves everything that is associated with him. She is full humour and playfulness which make her all the more attractive. For example, while returning the same ornaments to her given to him by Sharvilaka, she humorously repeats Charudatta's own words, "Please accept these ornaments as substitute to those which I have lost in gambling." Both Charudatta and Vidusaka are put to shame when they hear these words. Vidusak hesitatingly says, "Yes. I have seen such ornaments" before". Do we ever find such a smart and life like heroine anywhere else

**Vasantsena's frank nature**  
Vasantsena's frank nature wins the hearts of the almost all the charters in this play. She receives laudatory opinions of Charudatta's household. She tries to win the hart of Charudatta's wife also with sweet and charming words. She says, she also gives her the necklace which Charudatta's wife Dhula returns to her. She readily gives her ornaments Rhohasena, Charudatta's son, to get a goldens toy-cart made out them. She introduced Madanika to Sharvilaka in a very jolly fashion. Vita offers the following tribute when he mistakes Vasantsena to be dead, "Alas ! Vasantsena! The river of courtesy ahs dwindled away, Rati has gone back to her country, The ornament of ornaments, possessing a charming face, river of noble nature poele lie, the storehouse of charm, the market of love ahs disappeared ! Alas! oh! Alas!"

**Conclusion (Immortal Character)**  
Thus Vasantsena is beyond comparison in the midst of the sighing and languishing young heroines of Sanskrit play. She is not a beautiful doll like Bhavbhuta's Malati. One possesses the initiative force and strength of character that Vasantsena display. There is a strong of beautiful young women whose patient endurance is matchless, but here is no one whose life blazes into heroic glory in the face of death. Really, Sudraka has immortalized Vasantsena on account of her noble nature and intense love on which even Gods themselves ought to throw incense.

Posted by S.N. Hingu at 12:15 AM

Labels: Sudraka

1 comment:

Shalini Iugun September 25, 2019 at 9:25 PM  
It's really helpful notes..!  
Well represented!

### Character sketch of Charudatta from Sudraka's Mrichchhakatika

Charudatta is the lead hero of Sudraka's play Mrichchhakatika. He is a poor Brahmana who is also a merchant by profession. By following the rules of an ideal Prakarana, the hero, i.e. Charudatta is a nobleman. Charudatta is a generous man, who loves to help others with anything he has. In fact, his name Charudatta means the one whose manner of giving charity always accompanies nobility. Because of this habit of charity, Charudatta has turned into a poor Brahmana from a rich merchant. His wealth has been used up in charity and now he is sunk deep beneath poverty. At the beginning of the play, Charudatta is seen lamenting about his problems and blaming poverty as the sole

reason. Poverty has taken a negative effect on his mind, as he puts the blame of all his problems on poverty. Even in this state of destitute poverty, Charudatta wishes to help those in need. This shows his selfless nature.

Charudatta is respected by everybody in the kingdom. Him being a Brahmana assures him respect even from the thief Sarvilaka, who refuses to steal in the house of a Brahmana. Charudatta is a handsome man, who has attracted the attention of a courtesan. Vasantasena, a ganika has fallen in love with Charudatta, and desires to be with him. Charudatta too, has developed equal feelings towards her. However, it is not considered noble for a man to desire for another woman outside marriage. Therefore, the character of Charudatta is being criticized by many.

Charudatta is also considered as a passive character by many. In his relationship with Vasantasena, he doesn't get involved actively. He just accepts what's written in his fate and doesn't try to get much involved in it. It is Vasantasena, who proceeds to show her affection towards Charudatta. But, if we analyze properly, Charudatta turns out to be the center of all events in the play. He plays a role in both the plots of the play. It is the romance between him and Vasantasena, that the chief plot of the play is based on. Again, he also plays a part in the sub-plot of the play. The security guards let go of the rebel Aryaka only because he is accompanied with Charudatta. This gives us a glance at the amount of respect the people in the kingdom have for Charudatta.

Even though Charudatta acts passively in the love affair, his affection for Vasantasena is boundless. He is ready to take risks for his love. When the jewelry that Vasantasena gives him gets stolen, he gives away his wife's necklace to Vasantasena as a repayment. When Charudatta learns that Vasantasena is no more, he goes into deep shock. He is being convicted of her murder falsely, which completely wrecks him. He is in a state where he cannot even cry or express for the loss. When Vasantasena returns back alive, he is the happiest person at the moment.

Therefore, the character of Charudatta is rightly considered as the hero of the play. He has all the qualities that the nayaka must possess in a Prakarana.

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Friday, May 17, 2013

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**A hero of the 'Dhrodatt' type:-**  
Charudatta is a hero of the 'Dhrodatt' type. He is very handsome. He loses almost the whole of his fortune by giving away vast sums in charity, he is fond of music and extremely sympathetic towards other, even to the thief who breaks into his house. He cares for his good name above everything else and is prepared to stand by truth at any cost. He broods over his poverty every now and then because he can not help others now. He is always against the terrorism of him except Sakara who always calls him 'dairidraChudratta'. Madanika compares him to the moon. Candanaka describes him as 'Gunarvinda'. The judge treats him with great respect. For Candanaka, he is 'gunratnanidhi'. And last, Vasantsena the most beautiful courtesan in Ujjayni fall deeply in love with him. Though he is very poor, she speaks volumes in his favour.

Vasantsena:-  
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**Incarnation of nobility**  
The word Charudatta means the one whose manner of giving charity is always beset with nobility. Charudatta is the incarnation of nobility. He bows down before the courtesan's mother with nobility, welcomes the smallest officer of the court with nobility and also offers his necklace to Vasantsena in the place of her stolen ornaments with nobility.

**Excess of charity**  
Excess of charity makes him poor. On account of his poverty, his house has lost its former beauty and luster, but his own personality is as integral as before. The proverb 'Proverb is a crime' has proved to be true in his case. Sakara feels jealous of him and says, "*Poor Charudatta can attract Vasantsena, Why not!*" If Charudatta were rich, Sakara might not have become his rival. Poverty has not made Varudatta a cynic. We do not find any distortions in his personality.

**a passive character**  
Some critics find Charudatta a passive character. They ask, "Does Charudatta deserve to be the hero of this play?" They are justified. At first sight, it seems that he fails to control the situation. He becomes a fatalist and helplessly accepts the authority of the ruthless 'Fate upon' him. But When we go deeper in this character, he proves himself in the centre of all events in the play.

**His important role in the political revolution:-**  
Most of the important events develop round his character. For example, He indirectly plays a very important part in the political revolution. Most of the political leaders have high regard for him. Sakara strangles Vasantsena Sakara's companion. Vita is so much confused than he ultimately joins the party of Sharvilaka. Sharvilaka comes into contact with Charudatta and Vasantsena through Madanika. He is deeply impressed by Charudatta's generosity. His companion Vita has also might regard for him. The political leader, Aryaka also firmly believes that Charudatta has played an important party in saving his life. Candanaka, a military officer is so much impressed Charudatta that he does not arrest Aryaka because he feels that it may offend Charudatta's feelings. This sows that Charudatta plays a very important part in the political revolution indirectly. Charudatta's death sentence works as a spark to the fuel and it resulted in to political revolution. Thus Charudatta plays as a nucleus. such is the characteristic feature of his personality.

**His passiveness in love**  
His passiveness in love is also illusive. Though he himself does not go too see his beloved as Vasantsena does, yet he is always ready to undergo any risk for the sake of his love. Maitreya, the Vadusaka, tries to divert him from a courtesan's

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 Phonetics

**v His passiveness in love**  
 His passiveness in love is also illusive. Though he himself does not go to see his beloved as Vasantsena does, yet he is always ready to undergo any risk for the sake of his love. Maitreya, the Vadusaka, tries to divert him from a courtesan's love. At this time Charudatta's answer to him is very significant., He tells him, "*Friend, stop all your comment. I am bound to my age. A horse tires to run fast, but his physical weakness does not help him to do so. In the same way, man's restless mind may move here and there, but at last it will return to the heart. This woman could be won with money only. She is deserted by me because money has deserted me.*" He uses these devices only to deceive Maitreya.

**v A man of strong self-confidence**  
 Charudatta is a man of strong self-confidence. Maitreya tells him that Vasantsena is going to demand from him something more than her ornaments. He coolly replies, "*Let her come. She will return fully satisfied.*" Now his love for her is beyond control. When she comes, he hugs her as the (tightening does the cloud. When Maitreya convey him Sakara's treat, he simple says, "*He is a fool.*" He is ready to face any danger for the sake of her love. Dr. De rightly remarks, "The most outstanding feature of his character his deep love for Vasantsena." Keith also observes, "*He loves Vasantsena with affection free from all mere passion.*"

**v His tragic End:-**  
 When Charudatta comes to know that he has lost Vasantsena for ever he is not in a condition to she a tear or two recollecting her eager love for her. He finds in himself in very critical condition. The present days of his life are full of noise and fury. When he is informed about her the court, Sakara is quarreling with him. The process of taking statements of the doubtful personas is going. Different people express their own doubts about Vasantsena's murder. Really, it is the climax of Charudatta's pitiable and pathetic condition. Naturally, there is no scope of him to express his heartfelt sorrow after he sad demise. At this time, the people may take him as a hypocrite. Here purely introvert man finds himself in the midst of tortuous physical event. *What an irony! He can only say, "Why should I exist without Vasantsena?"*

**v Conclusion:-**  
 It is said about Kalidasa's character, "His heroines are more attractive and charming then the heroes. The opposite is the case with Sudraka. His heroes are most pleasant and charming the heroines. Dr. Ryder says, "*In the case of Charudatta, his character lives in a sen win which Dushnata or even Ram can hardly be said to live.*"

### Significance of the Title of The Mricchakatika

The title of the play The Mricchakatika is not based on the protagonist Charudatta. The heroine of the play Vasantasena is the attraction of the play. The dramatist has not used the name of hero Charudatta and heroine Vasantasena for the title of the play. The play is fine love story. Charudatta was poor Brahmana and Vasantasena was a rich courtesan. The play presents the struggle of Charudatta and Vasantasena in securing their love. Their love was opposed by Sakara. Sakara's sister was married to king Palaka, the king of Ujjayini. He enjoyed massive power but he failed to secure Vasantasena's consent for love.

The title of the play is not based on the villain of the play Sakara. The play illustrates deep Indian ethos. The Hindu philosophy is amply highlighted in the play. It gives importance to birth, rebirth, and divine punishment. The characters spoke the importance of ancient Indian civilization. The importance of fast and real nature of Brahmanahood have been also given importance. The game of dice and gambling was prevalent among the people. The polygamy was also practiced by the people. The play speaks the social condition during the time of Sudraka.

The caste and class were not followed rigidly. Vasantasena and Madanika, the courtesans of Ujjayini were married to Brahmanas. Charudatta was a worthy Brahmana of Ujjayini. His ancestors had glorious past. Vasantasena and Charudatta enjoyed the union of love and later it culminated into marriage. She was given the status of wife by king Aryaka. Sarvilaka another Brahmana married to Madanika. She was in the service of Vasantasena. The richness of Vasantasena was well known. The poverty of Charudatta has been depicted in the play in the opening Act. The class division was not prevalent during the period of Sudraka. The rich and poor had the liberty to get married.

Charudatta was too much obsessed with his poverty. He expressed pessimistic words to his friend Maitreya. His friend Maitreya had visited Vasantasena's mansion. He was surprised by the richness of Vasantasena. When Vasantasena had come to meet her lover Charudatta at his home, she was described as goddess Laxmi by her attendant Vita.

The dramatist has shown the success of love of Charudatta and Vasantasena. Sakara failed to entice Vasantasena by his power and wealth. The poor Charudatta won the love of rich Vasantasena.

The caste distinction did not get importance during the time of dramatist. The merit was the yardstick to get success. By the virtue of his merit the cowherd Aryaka dethroned king Palaka. The cowherd Aryaka deserved the merit to become the king. King Aryaka gave due regard to the merit of Sarvilaka. He became the advisor of king Arvaka. He was a poor Brahmana. Charudatta was bestowed Kusavati kingdom by king Aryaka. King Aryaka also delivered the title of wedded wife to Vasantasena. Because of her extraordinary merit and beauty Vasantasena crossed the boundary of a courtesan and given the status of wedded wife of worthy Charudatta by king Aryaka.

The dramatist has overlooked all these important incidents and gave a title on one incident which has been extracted from Act-VI. Vasantasena had come to the home of Charudatta to meet him. She tried to return the gold necklace of Dhuta, the wife of Charudatta. The necklace was given to Vasantasena by Charudatta. The casket of Vasantasena which was kept by Charudatta was stolen by a thief. The thief was none the else but the lover of Madanika. The necklace was given as a return token to Vasantasena for the rest of the ornaments. In fact, the ornaments were returned to Vasantasena by Sarvilaka and she had come to Charudatta to tell the truth. She wanted to return the necklace. Vasantasena tried to return the necklace to Dhuta through Radanika. But Dhuta politely refused to take it. She told that her greatest ornament is her husband. After this incident another incident took place.

Vasantasena was attached to the son of Charudatta. Rohasen the son of Charudatta resembled with his father in physical appearance. Radanika took Rohasen to Vasantasena. The child was crying continuously. He was demanding the golden cart. Barlier the boy was playing with the golden cart which belonged to the son of Charudatta's neighbour. The golden cart was a toy; when Vasantasena saw the boy she was attracted towards him in his first appearance.

Vasantasena opened her both arms to take him in her lap. The boy got seated on her lap. He did not stop crying. Vasantasena asked the reason for his crying. Radanika told that he was crying for the golden cart. He did not want to play with clay cart. The title speaks about the clay cart which was not liked by Rohasena.

The word Mricchakatika is the combination of two Sanskrit words. The first word is Mrid which means soil (Mitti) and Saktika (small cart). The boy felt dissatisfied with the clay cart or Mricchakatika. He wanted to play with golden cart or Suranakatika. Vasantasena felt sorry for the boy for his unfulfilled desire. The boy wanted to know about Vasantasena from Radanika. Vasantasena told that she happened to be the slayer of his father. Radanika told that she was your mother. The boy replied that her mother never wore ornaments. This sentence of the boy touched Vasantasena's heart.

The boy declined to take the ornaments because Vasantasena was crying. Vasantasena stopped crying and requested the boy to take the ornaments. She further promised that she will never cry.

The title The Mricchakatika is pregnant with deep meaning. It speaks about the dissatisfaction from life. The boy was dissatisfied because he wanted to play with golden cart. Charudatta was dissatisfied because of his poverty. Vasantasena was dissatisfied because of her social position. Sakara was dissatisfied because he failed to get Vasantasena. The play ends with happy note. Vasantasena became the wife of worthy Brahmana Charudatta. The lost glory of Charudatta was restored. Though at the surface the title The Mricchakatika simply speaks the clay cart. But at the larger canvas it illustrates the dissatisfaction because of the unfulfilled desires of life.

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