

**A CRITICAL STUDY OF FEMALE SEXUALITY IN CLASSICAL  
SANSKRIT DRAMAS**

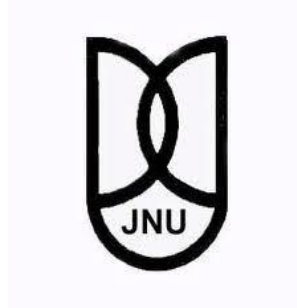
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**DOCTOR OF PHILOSOPHY**

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संस्कृत एवं प्राच्यविद्या अध्ययन संस्थान  
जवाहर लाल नेहरु विश्वविद्यालय  
नई दिल्ली-११००६७



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DECLARATION

I Shaminaj Khan hereby declare that this thesis entitled, "A Critical Study of female Sexuality in Classical Sanskrit dramas" submitted in the Jawaharlal Nehru University, New Delhi, 110067, for the award of the degree of Doctor Of philosophy, is my original work, and has been not submitted so far, in part or full or any other degree or diploma in another university/ Institution.

(Shaminaj Khan)

संस्कृत एवं प्राच्यविद्या अध्ययन संस्थान  
जवाहर लाल नेहरू विश्वविद्यालय  
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CERTIFICATE

This thesis entitled, "A Critical Study of Female Sexuality in Classical Sanskrit Dramas" submitted by **Shaminaj Khan** to School of Sanskrit and Indic studies, Jawaharlal Nehru University for the award of degree of **Doctor of philosophy** is an original research work and has not been submitted so far in part or full for any other degree or diploma in any university/ institute. Thus, it may be placed before the examiners for evaluation.

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## ***Abbreviation***

Abh- Abhijñānaśākuṃtalam

AS- Arthaśāstra

AV-Atharvavēda

Avi-Avimāraka

Bg-Bhagavadgītā

BP-Bhāgavatapurāṇa

Br-Bṛhadāraṇyakopaniṣad

Ccha-Chāndogyopaniṣada

KS-Kāmasūtra

KU-Kenopaniṣada

Mb-Mahābhārata

MS-Manusmṛti

Me-Meghadūtam

Mrc-Mṛcchakaṭikā

NS-Nāṭyaśāstra

Ram-Rāmāyaṇa

Rgh-Raghuvansāma

Rg-R̥gvēda

SP-Skandapurāṇa

Tait S-Taittirīye Samhitā

Tait U-Taittirīyopaniṣada

## Introduction

“When the beloved came to the couch, the knot of my garment dissolved of its own accord, and, checked for a while by my loosened girdle, it slipped on to my hips. All this I remember clearly: but at his intimate touch, dear friend, I swear if I have the faintest recollection of myself, or of him, or what he did to me.” (de, 47) The translated verse from Sanskrit is attributed to Vikāṭānītibā, in the love poetry, the female or heroine shares her sexual experience with the hero to her girlfriend.

Koestler, exploring the culture and tradition of India, claims that Indians are more concerned about the loss of their vital fluid. Hence, they firmly believe in the practice of the celibacy and avoid sex. According to the writer In India, there appears two different culture. Therefore, Indian’s attitude towards sex is paradoxical and ambivalence. In support of his argument, the author cites the examples of, on the one hand, the cult of the lingam and the erotic sculptures of the temple which display erotic pose of the Kāmasūtra.

On the other hand, the emphasis on continence and arranged marriage where the conjugal couple is, in the presence of elders, prohibited from talking to each other, it is considered disrespect of the elders. Koestler states that, “the cause of this evidently the traditional beliefs, which I mentioned before, in the vital fluid as a kind of attar distilled from the blood, every loss of which, even for the legitimate purpose of procreation, is an impoverishment of body and spirit. Hence the extreme value set on continence... the axiomatic belief that sex is both physically and spiritually debilitating must, of course, create open or unconscious resentment against women, the temptress, who cause the deplorable expenditure of vital forces. It is reflected in the classic Hindu precept for the four stages, or seasons, of life... three out of four seasons stand for in the sign of celibacy, and the second appears as merely a transitory station in the pilgrim’s progress from one form of brahmacharya to the next”.

Bhattacharya rebuts Koestler’s argument and claims that Koestler’s conclusion is wrong about the Indian attitude towards sex. The contradiction is due to the crude and the violence form of the patriarchal system of higher class, which is only twenty percent of the entire population of India. The patriarchal system which they called “the Indian way of Life”. Bhattacharya states that, “Koestler and other sophisticated scholars of India and outside have no idea of the less-patriarchal societies of the simpler peoples. They are eighty percent of the



total population of India, and yet they are excluded from the scene of Indian history. Among the simpler people of India, there is no ambivalence and paradoxical attitude towards sex, because women in their societies enjoy considerable freedom". (1974, pg. 4)

The writer's argument suggests that the vast population of India has not held the confusing view about sexual affairs but, he accepts that higher class had some contradictions for which he condemns the patriarchy system. The work will suggest that even the upper class and cast had been more liberal than the contemporary Indian society and women had possessed more freedom in terms of their sexual desires.

Some scholars such as Nath and Chandra, insist on the existence of agricultural sexual ritual and female dominated society of the ancient era. Chandra statements support his argument. He claims that natural productivity was the replica of human productivity and the believe prevailed the sex rite in the entire world. The sex rituals performed to enhance the fertility of the field and the ritual methods includes female nudity and sexual union. In some parts of India such as, Orissa, Chotanagpur and Nirgiri, during the spring festival sexual freedom is given to Tribal girls. "Thus, when natural productivity came to be viewed in terms of human productivity, earth-mother in terms of human mother, the agricultural ritual rested on the assumption that the productivity of nature or mother-earth could be enhanced by the imitation of human reproduction and this gave rise to the sex rites all over the world including the cults of *liṅga* and *yoni* (male and female organs), the fruit -bearing earth".

The anomalous position of the male principal of the *Sāṅkhya* and the tantra can presumably be traced to the anomalous position of the male in the primitive female dominated societies, in which the male had something to do in the matter of procreation but in the family he is insignificant and a passive spectator, exactly like the *puruṣa* of the *Sāṅkhya*".(Ibid.7)

Sanskrit literature is tremendous and the most ancient literature in the world and comprises every aspect of literature. There is no literature in the entire world as rich as the Sanskrit, and there is no genre has left that could not be found in this literature. It includes *Mahākāvya*, *khaṇḍakāvya*, *campūkāvya*, *gītikāvya*, *vyākaraṇa*, *kōśa*, *chanda śāstra*, *śikṣāśāstra*, *vidhi sāhitya* *āyurvēda* , *gaṇita*, *khagola śāstra* , *phalita jyotiṣa* , *saṃgīta* , *nāṭya śāstra* , *vijñāna*, *kāvya śāstra* , *vāstu*, *mūrti sāhitya* as well as *rājaśāstra* , *arthaśāstra* ,and *kāmaśāstra* . It could be asserted that it covers all the aspect of literature, and the Sanskrit scholars have made every genre the theme of their writings.

The tradition of the Sanskrit literature has been continuously developed from the Vedic period to the twentieth century. (Tripathi, 2001, 1) This is the period in which the seeds of the literature can be discovered, and the writing has started growing. The Sanskrit literature, based on its development, has been divided into four stages. The four steps are the period of origin, the period of establishment, the period of prosperity, and the period of expansion.

(1) The period of origin -The tenure starts from the early time in history to 1st century B.C. In the early period, the seers have been introduced to the Vedic mantras. Moreover, the Saṃhitā and brāhmaṇa text have been composed. Furthermore, the *upaniṣdic* literature also came into existence and has developed. At the same period, the folk literature has been accumulated in the form of saga and legends.

(2) The period of the establishment- The period starts from 1st century B.C. and lasts for one thousand years. At the time the Sanskrit literature has established its highest place in the world and became the renewed literature. The *upaniṣadas* and the two most famous epics, the Mahābhārata, and the Rāmāyaṇa have strengthened their roots. The Indian six *darśanas* and Jain, Buddhist and cārvāka philosophy, have reached to its maturity level, and in the period the ancient Sanskrit tradition received the two priceless gifts in the form of Bhāsa and Kālidāsa.

(3) The period of prosperity- The period has its inception from 1st century A.D. and lasts for twelve years. In the time science and arts have acquired considerable attention and reached the peak of its development. The scholars have started thoughtful discussions in the field of *jyotiṣa*, *āyurvēda*, *gaṇita*, *khagola śāstra*, and *rasāyana śāstra*. The renewed texts such as Rājataranṅinī Kirātārjunīyam Śiśupālavadhā and Naiṣadhīyacaritam have been composed in the same period and *mahākāvya*, *rāgakāvya*, and *śāstrakāvya* came into existence moreover, Jayadeva and Kalhaṇa have started a new era of literature. The scholars such as, Diṅganāga, Vasubandhu, Dharmakīrti, Jyanta Bhaṭṭa, Maṇḍan Mīśra, Vcaspati Mīśra, Śankarācārya, Udyanācārya, also have a considerable influence of the development of the Sanskrit literature.

(4) The period of expansion- The period has its commencement since the twelve century A.D. until today. During this period, a connection between the Sanskrit literature and folk literature was been established and newer languages were introduced to the world. In the field of the *vyākaraṇa* and the *nyāya* philosophy, *navya vyākaraṇa* and *navya nyāya* have come into existence that was the great accomplishment of the Sanskrit literature. Some most distinguished Acāryas, Mammaṭa, Ruyyaka, Mankha, Viśvanātha, Appaya Dīkṣita, Paṇḍita Jagannātha, Parvatīya Viśveśvara Pandey Revā Prasāda dwivedī, and Govinda Candra Pandey existed in the period.

This is the entire journey of the development of the Sanskrit literature which started from the thousands of years before and continuously has been developed furthermore, the form of the literature the contemporary tradition has it the full-fledged form of the Sanskrit literature.

Dramas are the tremendous treasure of the ancient Indian tradition. The certain period of the origin of the genre is difficult to assert, but Sanskrit scholars have tried to speculate the period in which the tradition of drama existed. The dramas have a close connection with the sacred vēdas. The dialogues of the Ṛgvēda were taken as the theme by the several writers for their drama and reasoning with the fact it could be speculated that the tradition of the genre came into inexistence after the Vedic period.

At the time of the Mahābhāṣya, there was some evidence such as stage and musical instrument like drub, which shows the existence of drama. “We cannot absolutely prove that in Patañjali’s time the drama in its full form of action allied to speech was present, but we know that all its elements existed and we may legitimately and properly accept its existence in a primitive form.” (Keith, 1998, 37) It could be suggested that the tradition of the drama can be traced from the period of the Mahābhāṣya.

Some scholars also claim to the existence of the ritual dramas. The Vedic rituals include dramas, as every primitive form of worship. The ritual contains dancing and singing to the gods. Moreover, it has ceremonies in some of which have the existence of the elements of dramatic representation. “Oldenburg admits, in fact, the great significance of the epic on the development of drama but it may be more accurate to state that without epic recitation there would and could have been no drama at all” (Ibid, 27).

Drama and theater present eroticism, *Śṛṅgāra* or love as a major theme, and therefore a theoretician discussing theater, drama or performing arts has to enter the arena of the Kāmasūtra so does Bharata and ancient Sanskrit playwrights.

### **The Kāmasūtra**

Kāmasūtra is the most sublime and oldest text composed of erotica or erotic love moreover it is the first available book on kāmāśāstra, which shows the awareness of Indian erotic culture. Kāmasūtra is the book of recognition and is a unique text in the classical Sanskrit literature. The version is known as a *śāstra* in the Indian tradition and makes the reader attentive to the practices and cultures prevailing in the ancient era. Vātsyāyana in the invocation of the text pays his tribute to the *dharma*, *artha* and *kāma Puruṣārthas* because these are the subject of the book. The valid information about the life of Kāmasūtra’s author is not available; the only available information scholars have, the name and the approximate period of the author. Hēmchandra in *Abhidhānacintāmaṇi* has mentioned several names of Vātsyāyana, and

according to him Vātsyāyana, Kauṭilya, and Chanakya are the same person who has composed Nyāyabhāṣya, Arthaśāstra, and Kāmasūtra.

Subandhu in his text Vāsavadattā attributed Mallanāga the authorship of the book. The other author named Yaśōdhara inscribed the comprehensive commentary, in the thirteenth century, on the Kāmasūtra called Jayamaṅgalā. Jayamaṅgalā is the most authentic and famous commentary on the Kāmasūtra, which refers to Vātsyāyana Mallanāga as the author of the Kāmasūtra. Viṣṇu Sharma at the beginning of Panchatantra, the collection of the famous Sanskrit stories, mentions Vātsyāyana as the author of the text. All the evidence suggested that Mallanāga Vātsyāyana is the complete name of the author who has composed the world's famous Kāmasūtra.

Vātsyāyana discusses the history of Kāmaśāstra and his predecessors, who have composed other texts on the same topic. The culture of the kāmāśāstra commences with Prajāpati who creates the universe, and after producing the all human being, to achieve the three aims of human life, Prajāpati formed a śāstra with one lakh chapters, which is the means of social goals, *dharma*, *artha*, and *kāma*. Manu has carried the *dharma* segment, and the text he has created is called Manavadharmaśāstra. A sage Bṛhaspati has accepted the *artha* part and inscribed Bṛhaspati Arthaśāstra. Moreover, Nandi, the attendant of the Lord Mahādeva, has embraced the third and the last portion of the śāstra and composed a Kāmasutra. Nandi's Kāmasutra has five thousand chapters hence a sage Svetaketu, the son of the sage Uddālaka, reduced the volume of the book and composed a new Kāmasūtra which has five hundred episodes. Similarly, after Svetaketu, Babhravya Pancala has created a Kāmaśāstra of one hundred and fifty chapters. Following the same tradition *Dattak*, at the request of the courtesans of the town of Patliputra, has written another book on the same topic.

Vātsyāyana carefully observes and analyzes the costumes and shows them in *his* śāstra. It has seven books, thirty-six chapter, and twelve hundred and fifty topics. It has been composed in both verse and prose style moreover is prescriptive and descriptive.

Before the Kāmasūtra, there have been several kāmāśāstras. Vātsyāyana in his Kāmasūtra has mentioned ten kāmācharya and their work, unfortunately, most of them are not available for the contemporary reader. Every *kāma* ācārya has written on a different topic independently; hence, the Kāmasutra has dissipated in many segments. Vātsyāyana analyses and consolidate his processor's views and composed an aggregate and subordinate Kāmasūtra, which is miniature and accessible for all people.

In term of the structure of the text, Vātsyāyana follows the contemporary Sastric tradition. The entire Kāmasūtra has been divided into seven *adhikaraṇas* or books, sixty-four sections, thirty-six chapters, and 1250 passages.

When Vātsyāyana enumerates the name of his predecessors or *kāmācāryās* in the Kāmasūtra, Vātsyāyana mentions Shevteku who is the third Ācārya, and he also got mentions in ancient Upaniṣada and the Mahābhārata epic. The texts depict svetketu as the tremendous Vedic sage. Bṛhadāraṇyakopaniṣada presents the union of a man and a woman for creation or procreation. The process of the production is considered as a ceremony which is identical with *yajña* or scarifies. It could be stated that the tradition of the *kāmaśāstra* is an extremely ancient tradition and coming to the contemporary trader from the Vedic period.

Kāmasūtra does not discuss the science of eroticism solely, it has seven books and only the second book discusses foreplay such as kisses, embracing, and the acts which could be done before and after the intercourse. The rest of the books is about the four goals of human life, sixty-four art, the routine of the *nāgarka*, the hero of the Kāmasūtra, finding a partner, the duties of a housewife, committing adultery, and the presence of prostitutes, etc.

Doniger agrees with the fact and states that " The real Kāmasūtra is a book about the art of living...and also about the position in sexual intercourse"(20) similarly, Tripathi states that " According to Vātsyāyana the *kāma* is the lifestyle which makes, by all means, the life elegant." (247) It shows that the text not only suggest how human sexual life should be rather, it indicates the ways to live a perfect life.

The Kāmasūtra was composed for the seeker of the pleasure who wishes to be a master in the art of lovemaking. Vātsyāyana suggests that "One should know this *kāma* from a text like *kāma sutra* or the gathering of the connoisseurs." (KS.1.2.13) The author suggests that a person can acquire sufficient knowledge from the *kāmasūtra* furthermore a man can also discuss the *kāma* in the gathering of *kāma* chary. It shows that in the ancient period, there used to be the gathering of the scholars of the topic, and in the group, people openly inquired about their sexual quarries. *kāma sutra* discusses the pleasure of making love and the ideal couple who enjoys the process of love making. It enlists twenty-seven kind of intercourse or *sambhoga* or *surat*, including *sam* and *viṣama* (Even and odd), the former type of sex fully satisfied a man and a woman.

Masters doubt the matter of women's attainment of orgasm, but Vātsyāyana resolves the confusion and provides a place to woman's orgasm in his *śāstra*. Vātsyāyana states that a man and a woman engage in the same sexual activity and enjoy in the same way.<sup>1</sup> The author

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<sup>1</sup> तेनोभयोरपि सदृशी सुखप्रतिपत्तिरिति (KS, 2.1.29).

discusses it in detail and says that the continuous friction of man's genitalia consoles the itch of woman's vagina and which gives pleasure to her. The author clearly states that during love-making, a man should use the method that a woman achieves the ultimate sexual satisfaction or orgasm at first.<sup>2</sup> The Kāmācharyas agree that women are quickly excited by the physical touch, such as kissing and embracing. Moreover, because of the tender nature of woman she experiences sexual love more quickly than a man.

Vātsyāyana has an extremely liberal attitude towards women's education and their sexual freedom. He suggests that a woman must be treated with great care and tenderness. He is a great advocate for women's sexual pleasure and indicates that a woman should respond to her male partner with the same sexual method. In the same way, kissing should be acknowledged by kissing and strokes by stocks.

According to the Sastra, the progeny is not the primary purpose of the sexual act. Vātsyāyana himself in one or two sentences discusses fertility and in the rest of the treatise talks about pleasure wherein progeny is not a necessary condition.

The Kāmasutra is not solely for a married woman it instructs to virgins also. The text suggests Twelve types of embracing and even lovers talking about all these types a desire of lovemaking is generated in them.

The author in the entire treatise does not only talk about men's sexual pleasure. He also pays full attention to women's desire. He mentions the G-spots of the woman's body, and pressing the spots gives her pleasure. Vātsyāyana is an advocate of variety according to the author variety in lovemaking enhances the love between the lovers. Moreover, the seeker of the variety in intercourse desires for prostitutes.

Vātsyāyana connects sex with spirituality, and it binds body and soul together. The author has a new approach to sex and love. Sex is a fundamental part of human life, and unlike Manu, Vātsyāyana does not consider sex as a sin whereas he upholds it as a real feeling of happiness and affection. Intercourse is a way wherein the lovers enhance their love and develop mutual understanding. Vātsyāyana wishes that his reader should discuss sex openly or unobstructed. Vātsyāyana states that the pleasure of the lovemaking or the union depends on the proper performance. Hence both men and women should know the way of the appropriate return.<sup>3</sup> This statement of the author suggests that women as men play a crucial and active role

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<sup>2</sup> जातेरभेदाद् दम्पत्योः सदृशं सुखमिष्यते। तस्मात् तथोपचर्या स्त्री यथाग्रे प्राप्नुयाद् रतिम् (KS 2.1.30)

<sup>3</sup> सम्प्रयोगपराधीनत्वात् स्त्रीपुंसयोरुपायमपेक्षते । (1.2.18)

in the lovemaking. They are not just an object to appease the men's sexual desire quite contrary they also perform and sometimes dominate their male partners.

Vātsyāyana discusses the conditions in which a man may have a relationship with a married woman though there are the reasons, it seems that it was prudent to have sexual intercourse for men's benefits. Furthermore, the author warns that one should never dare to make such relationships just because of infatuation.

It raises the question that a man has his political purposes for creating the kind of connections or committing adultery, but what about the women? What is the reason that a married woman is being engaged in extra-marital affairs? It could be assumed that the cause of women being adulterous is her lust or unfulfilled sexual desires.

Vātsyāyana's Kāmasūtra is an outstanding and an exclusive sastra in the classical *Sanskrit* literature because no especial Varna has the copyright on the text of Kāmasūtra. The author considers all *varnas* and composes his treatise for all the *varnas*. According to the Kāmasūtra, the lover must possess money because wealth is a necessary condition to enjoy the pleasure; hence, the seeker of the desire must be luxurious, not necessarily upper-caste or *jāti*.

### **The tradition of the Kāmaśāstras**

Several competent authors have produced their considerable commentaries on Vātsyāyana's Kāmasūtra in Sanskrit and their colloquial language. In Sanskrit tradition, the implication of the five significant explanations could be obtained they are: (1) *Jayammaṅgalā* by Yaśōdhara, Indrapāla- It is supposed to be the most authoritative and studious work, (2) *Pradhāpriyā* Bhāskara Nṛsiṃha (3) commentary by Malladeva, (4) *Kandarpacūḍāmaṇi* by Virabhadra, (5) commentary by anonymous author.

### **The Kāmaśāstras after Vātsyāyana**

**Anonymous Kāmasūtra-Kōkkōka** and Yjōtirīśa, as well as Yaśōdhara in his masterpiece *Jayammaṅgalā*, have mentioned an author named Mūladēva or karṇisutra who seems to be an ancient author in the field of eroticism. Moreover, Kṣemendra, the author of the *Kalāvīlāsa*, also introduces Mūladēva as a specialist in arts. Despite the several references by the several authentic authors, it is unfortunate that nothing is identified about the work and its author.

**Ratirahasyam**- The author of the *Ratirahasyam* is Kōkkōka, who is one of the most celebrated authors after Vātsyāyana in the tradition of the Kāmaśāstras. Kōkkōka *Rati* or the secrets of love is a unique text which has its authenticity and popularity till this day. Kōkkōka has eliminated some topics discussed in the Kāmasūtra and introduced the readers from some new themes, which are Kōkkōka innovations. This is the text, after the Kāmasūtra several scholars have written their commentary on it.

There is no particular evident found about the period, and the work of the author and whatever is asserted is based on the assumption made by some scholars about the author. Kōkkōka's father was Pāribadra who were recognized as Gadyavidyādhara Kavi, and his grandfather was Tejoka. Ratirahasyam tells that the text has been composed to satisfy the curiosity of Vainya or Vaiśya Datta about the science of love. There is no information about Vaiśya Datta and his time, but the tradition has considered him a Kashmiri Brahmin. (Sharma, 2009, G) But this is also speculation which does not have any certain prove. Kōkkōka calls the text kāmakēlirahasya, and it is also identified as Kōkkōkaśāstra after the author's name.

Yaśodhara cites a verse from the Ratirahasyam, and the author exists before the 14th century. It appears that at the time of Yaśodhara, Kōkkōka was quite famous, and the author of the erotic field have started studying and citing the Ratirahasyam. Subsequently, it can be asserted that Yaśodhara determines the lower boundary of the period of Kōkkōka. King Kumbha and Śaṅkaramiśra have mentioned Kōkkōka and his Ratirahasyam in their commentary on Gītagōvinda of Jayadēva moreover, one of the most distinguished commentators on Sanskrit Kāvya, Mallināth also recites from Ratirahasyam. Reasoning with the facts A.B. Keith places Kōkkōka approximately 1200 AD. (Tripathi, 2005, Introduction 43) Sharma tries to fix an accurate date of the author and sets the text between the seventh to the tenth century. (2009, pg., G)

The book has been divided into fifteen chapters. Kōkkōka has great regard towards Vātsyāyana, and he has attempted to compose the essential compendium of Vātsyāyana's Kāmasūtra by taking the essence of the Śāstra from the earlier works. Kōkkōka mentions several new Ācāryas in the field of the *Kāmaśāstras*. The Ācāryas are Nandikeśawer, Goṇikaputra, Karṇisuta, Mūladēva, and Nāgārjuna.

Kōkkōka has dealt with the subsequent topics in the fifteen chapters of his Ratirahasyam; (1) Jātyadhikāra- wherein the author discusses the purpose of the Kāmaśāstra and the four-fold of a woman- *padminī*, *citriṇī*, *śaṅkhinī*, and *hastinī*, as well as their characteristics. Moreover, cast a spell to win the women. (2) Candrakalādhikāra- within the chapter erogenous zones and days according to the lunar calendar on which women concerning a particular group can be sexuality passionate. (3) Suratabheda- kind of man and woman based on their size of the sexual organs and nine varieties of a sexual association, nine types of the duration of time in sexual intercourse and nine types of based on their sexual energy. (4) Sāmānyadharmādhikāra- classification of women based on their age, nature, and rational attitude. (5) Deśajñānādhikāra- Female of different provisions and their corresponding characteristics. (6) Āliṅganadhikāra – varieties of embracing - (7) Cubanādhikāra varieties of kisses (8) Nakhādhikāra- varieties of



scratching made by nails, (9)Bāhyaratādhikāra- virtues of bites, (10)Suratādhikāra-postures of sexual union, strokes and incoherent sounds, etc. (11) Kanyāviśrambhāṇa- selection of a bride and obtaining her confidence, (12)Bhāryādhikāra- conducts of a housewife, behavior of cowife etc. (13)Pāradārikādhikāra- stages of love, extramarital relationships, characteristics of ladies who can easily be corrupted, use of messenger for enticing women etc., (14) Vaśīkaraṇādhikāra-Mantras and rites to be practiced for laying a magic on the beloved and, (15) Sakalayogādhikaraṇa – aphrodisiacs and particular applications for intensifying sexual pleasure.

In the way, Ratirahasyam is a unique text in the tradition of the Kāmasāstras. Kōkkōka has invented new topics such as the treatment of erogenous zones and congenial days for sexual union, are the author's own innovation. Rest of the *Ratirahasyam* fellows Vātsyāyana and made his treatise the source text of the Ratirahasyam.

**Pañcasāyaka-** The Pañcasāyaka is the composition of Jyōtirīśa kavīśekhara Bhūpati and possesses an essential place in the tradition of the Kāmasāstra. The literary means of the *Pañcasāyaka* is five arrows or the deity, Kāmadeva who holds the five different kinds of the arrow of flowers to inflict the lovers with wounds.

Jyōtirīśa mentions Kṣemendra in the first chapter of his Pañcasāyaka and Śankara Miśrā, one of the famous commentators of Gītagovinda, mentions Jyōtirīśa in the commentary. There is another book named Rāgaśekhara is attributed to the same author; but the work is not obtainable. A king name Arisimha has encountered a fight with Gyasuddin Tughlaq in 1320-24 and said to have patronaged Jyōtirīśa. (Tripathi, introduction pg. 2005, 44) Reasoning with the facts Jyōtirīśa can be placed in the 14<sup>th</sup> century A.D.

The Pañcasāyaka contains seven *sāyakas* or sections which deal with the Sāmprayogika, Kanyā-Samprayuktaka, Pāradārika and Upaniṣadika adhikaraṇa of the Kāmasūtra. The seven *sāyakas* of the Pañcasāyaka are: (1) Upoddhāta-Prakaraṇa, (2) Sūrata- bheda- samuddeśa, (3) Vājīkaraṇauśadhi samuddeśa, (4) Vaśīkaraṇa mantra samuddeśa, and (5) Keśasanskāka-samuddeśa (6) Kanyā lakṣaṇa dūṣaṇa samuddeśa (7) Nāḍī jñāna samuddeśa.

It seems that Jyōtirīśa must has been one of the famous authors who worked in the field of the *kāmasāstra*. The author has analyzed the works of his prior kāmācārayās, such as Vātsyāyana, Goṇikāputra, Mūladeva Brābhavya Nandikeśvara, Rantideva, and kṣemendra and composed his valuable treatise.

Jyōtirīśa, provides a detailed account of, *nāyikā* (heroines) *nāyaka* (heroes) and *pīṭhamarda* (the companion of a hero). The author has discussed heroines based on their *Jāti*, and the proper time to sexually excite them. Jyōtirīśa, similar to Vātsyāyana, gives place to woman's orgasm

in his work and discusses the G-spots and their application to provide women the pleasure of sexual intercourse.

The second section deals with the classification of males and females according to the size of their sex organs, their characteristics, and the kinds of sexual union. Moreover, the section, in great detail, describes the characteristics of women from different age and region. Explains the ingredients of beautifiers, aphrodisiacs, collyrium, medicines, cosmetic, and religious chant or mantra, along with the iconography of the goddess to be meditated upon for fascinating and exciting the female companion. Furthermore, the prescription for elevating the sagging bosom or strengthening the free ones, contracting vagina, menstruation, fertilization, sterility, depilation

The fourth deals with the youthful ladies and arranging a marriage with them. The remedy for growing hair is discussed in the section. Moreover, it discusses the position for sexual union, and then the converse poses for women to take up as a man. The chapter discusses the eight kinds of weddings, extramarital affairs, the works of a female messenger, the women who are accessible to corrupt, and the accurate time and place to have a delightful meeting with the ladies.

Furthermore, the author describes the fourplay during sex, such as kissing, embracing, nail scratching, biting by teeth, and other sexual acts. In the last section, the author presents the views of his prior acharyas about the sexual union. It discusses the sex organ of a woman and positions which gives her sexual delight, strokes, and beatings. The chapter closes with the eight-fold classification of heroines.

**Nāgarasarvasva-** Nāgarasarvasva, 1000 A.D. or the treasure for the man of taste is one of the authoritative manuals in the realm of the Kāmaśāstras. Jagajjyotimall, a 1617-1633 author, has written his commentary on the text. The author of the text is Padmaśrī or Padmaśrījñāna who seems to be a Buddhist because he at the beginning of his book offers his salutation to the Buddhist goddess. Dāmodara in Kuṭṭanīmatam has mentioned Padmaśrī moreover, he is quoted in Śāraṅgadharaṇadadhātī.

The text includes thirty-eight chapters wherein the author discusses various topics such as the gestures of the beloved, types of heroines, g-spots, kissing, scratching, biting, licking, and sucking. Padmaśrī describes gemology in a separate chapter. Chapter V to XI has various topics related to customers and the behaviors of the lovers. Chapter twenty-eight depicts sexual positions or *karaṇas*, and the prescriptions for curing infertility of women.

**Ratimañjarī-** Ratimañjarī is a small work in the field of the kāmaśāstras. The author of the text is Jayadeva, who seems different from the author of the Gītagovindam, a lyric poem of

world literature. Ratimañjarī included sixty verses and briefly discusses several topics of the Kāmasāstras moreover, Jayadeva has followed Padmaśrī and composed his text. The text contains the following themes: the classification of hero and heroines, erogenous zones, the lips should be kissed of a female body. The book describes the sixty sexual positions, sexual organs of men and women and its deformities the procedure to performing sexual intercourse, fourplay, scratching, biting, squeezing, sucking, catching hold of locks.

**Ratiratnapradīpikā-** Ratiratnapradīpikā is a kāmasāstra composed by Devarāja or Praudhadevarāja Mahārājā, who has borrowed heavily from his prior kāmācāryās and composed his text in the 15<sup>th</sup> century A.D. (Tripathi, 2011, Introduction pg., VII). The author mentions Nandīśā, Kōvinda, Gauṇikaputra, Vātsyāyana, Mallangā, Kōkkōka, and Guṇapatāka. The book has been divided into seven sections and has a close connection with the *Ratirahasyam*. In the classification of the heroine, the author follows Nandīśā and Gauṇikaputra and discusses the several types of heroines, such as Padminī and Śaṅkhinī. The author also classifies women according to their nature such as, Gaja, Rākṣasa, etc. it seems that the text is the accumulation of the other books of the authors who have composed their writing on the same realms.

**Sahṛadayalīlā** - Sahṛadayalīlā or sports of a connoisseur is the Kāmasāstra composed by Rājānaka Ruyyaka, a well-known author in the field of Alaṅkāraśāstra. Ruyyaka has written six texts, and Alaṅkārasarvasya is one of the most famous amongst them. Sahṛadayalīlā does not contain the conversational themes discussed by the other Kāmasāstrīs in their books. Instead, it explains the concept of *utkarṣa* or excellence of the body. One who acquires the knowledge of this excellence can attain the Nāgariktā and becomes the connoisseur. According to the author, qualities, ornaments, youth, and expression of beauty can generate the *utkarṣa* or excellence.

Ruyyak enumerates ten guṇas or qualities they are; *rūpa* (explicitness if lining in the limbs) *varṇa* (colour) *prabhā* (luster) *rāga* (liveliness) *ābhijātya* (delicacy) *vilāsītā* (luxury or sportive gesture) *lāvanya* (exuberance or delightful beauty) *lakṣaṇa* (proportion) *chāyā* (subtle reflection of beauty) *saubhāgya* (charmingness) No other Kāmasāstras discusses the sources of the excellence before hence it is this the original contribution of the author in this field.

**Śārṅgadharapaddhati-** Śārṅgadharapaddhati, 1300 AD. is written by Śīdhara, on the eroticism. The text comprises verse wherein the classification of women has been discussed.

**Anaṅgaraṅga-** Anaṅgaraṅga possesses a higher place after Kāmasūtra and Ratirahasyam in the realm of the kāmasāstras. It is said that the author of the text, Kalyāṇamalla in 16<sup>th</sup> century has composed his kāmasāstra for his patronage Lād Khan who belongs to the Lodhi dynasty.

(Tripathi, 2011, introduction pg., VIII) Kalyāṇamalla was a minister to Lādkhan Lodhi and written his text to please his master. The text has been translated in urdu, arabic, and Persian languages and the vast majority of the Muslim country have studies it. Anaṅgaraṅga has sāmāprayogika, as its main theme and *kānyā sāmāprayogika*, *pāradārika* and *upaniṣadika adhikaraṇa* as the secondary theme.

The text includes ten *sthalas* or sections which deal with the following topics, first to fives *sthalas* discuss the classification of hero and heroines according to their nature, size of the sexual organs and the different provinces — the accurate time for excitement for sexual intercourse, and the types of sexual unions.

The sixth *sthalas* prescribes the means to give a woman orgasm, oil to grow hairs, and herbs for stiffening loose and sagging bosom. Next section suggests the ways for laying charms on women by marks and use of powers, pills, incense, scared incantation. The eighth section discusses the female messenger, bride, and bridegroom, the woman with whom sexual intercourse is prohibited, ladies challenging to subdue, etc. Next segment talks about kissing, embracing, biting by teeth, scratching with nails, etc. The final *sthalas* discusses the different coitus positions and closes with the description of the eight types of heroines.

**Kandarpa cūḍāmaṇi-** Vīrabhadradeva has composed the Kandarpa cūḍāmaṇi in 16<sup>th</sup> century A.D. The author was the king of Vaghela dynasty and his father was Rāmacandra. The author has written his treatise in the verse form and it is based on the Vātsyāyana's Kāmasūtra. It includes seven books and the all sections appear to be a commentary on the Kāmasūtra.

### **Other Kāmaśāstras**

There are several renowned authors who have composed their Kāmaśāstras and commentaries on the Kāmaśāstras. Kṣemendra and Dāmodara are two well-known names in the history of the classical Sanskrit poetry whose names are liked continuously to the studies on the Kāmaśāstras. Though there is no available text is found by the authors on Kāmaśāstras nevertheless both have great respect in the realm of the poetic world.

Kṣemendra has composed a gist of the Kāmasūtra which is not available for the contemporary readers. His Caturvarga-saṃgraha lit means the collection of the four goals of life, deals with the four *Puruṣārthas* (*dharma*, *artha*, *kāma*, and *mokṣa*). The third section of the text entitled, Kāmaprasaṅga, wherein the author deals with *kāma* and presents its value in human life. Another book is attributed to the author is Darpadalanam, which educates its reader about the evil produced by the pride and excessiveness of the *kāma*.

Dāmodara wrote an extraordinary text named *kuṭṭanīmatam* (advise from a bawd) which deals with the life and behavior of courtesans. The author has followed Vātsyāyana, who provides a detailed account of courtesans in his *Kāmasūtra*. Dāmodara similar to Vātsyāyana suggests that how a courtesan should consider behavior to please his lover, the methods to obtaining wealth from them, the indication to become detachment, knowing an indifference lover, techniques to avert a lover, rapprochements, particular earnings, calculating profits and losses, successiveness and doubles.

Furthermore, (1) *Smaradīpikā* by Mīnanātha, (2) *Kāmakalā-vilāsa* by Puṇyānanda, (3) *Bābhavya-kārikā* by Bābhavya muni, (4) *Paururava-samanasija-sūtrama* by Jāyākṛṣṇa Dīkṣita (5) *kādambarī-svīkaraṇa-kārikā* by Bharata, (5) *Narmakeli-kautuka-saṃvāda* by Kavirājamukuṭa Daṇḍita. (6) *Ratiratna pradīpikā* by Prauḍhadeva, 7) *Ratikallolinī* by dīkṣitasāmarāja (8) *Śrngāra-rasa prabandha-dīpikā* by Kumārahari Nāmāṃkana (9) *kāmatantra kāvyama* by Daivajña sūrya ect.

All the authors hold Vātsyāyana as a foremost authority for their treatise and either has prepared a gist of the *Kāmasūtra* or commentary on it. Some of them has invented a few new themes but the core motivation of their texts is the *Kāmasūtra*.

The long list of the compositions on the erotic themes recommends the richness of the Indian erotic culture furthermore the essentiality of the erotic literature. It appears that in every period, the authors have chosen eroticism as a theme of their writings, which was a common and a crucial part of the Indian tradition.

*Kāma* has been divided into two categories -*sāmānya*, general and *viśeṣha*, particular. The *sāmānya* is born of sympathetic feeling and understanding, and the *viśeṣha* type, where sensory organs are concerned, consists of sexual embraces, kissing and other forms of love-making. The work focuses on the *viśeṣha* categories of the *kāma*.

The Ph.D. work, “A Critical Study of Female Sexuality in Classical Sanskrit Dramas, (from Bhāsa to Bhavabhūti)” studies selected classical Sanskrit plays from Bhāsa (2nd century B.C.) to Bhavabhūti (8th century) and focuses on the female sexual desire demonstrated in the plays. The work analyses nine Sanskrit plays of the five playwrights’ and argues that women in the ancient *kāma* period were vocal about their sexual feelings. Most people, particularly women, do not openly talk about their sexual desire. Moreover, it is a taboo. Hence the work mainly focuses on women sexuality.

The work will suggest through the Vedic texts, śāstras, that women had the same sexual rights as men, and they enjoyed sexual freedom. The thesis takes, Sanskrit word, *kāma* as sexuality,

which is mentioned in several Sanskrit text such as Ṛgvēda, *upaniṣada purāṇas*, Kāmasāstra, Arthasāstra, Manusmṛti, and the Sanskrit plays.

The *kāma* does not stand solely for the pleasure or fulfillment, quite contrary the term has a vast scope of meaning. According to the Ṛgvēda, *kāma* is a desire in general and lust in particular. Kāma is sometimes viewed ‘pleasure,’ ‘desire,’ sometimes ‘a sexual affair,’ ‘sexual pleasure,’ and sometimes just ‘sex.’ The thesis mainly focuses on the sexual meaning of the term Kāma, because it is one of the most extended prevailing sense in the contemporary period for the word.

The Kāmasāstras such as Kāmasūtra, Ratirahsyam, and Anaṅgraṅ, discuss female sexuality in detail and argue that women experience an orgasm the way men do. According to the Kāmasūtra, the progeny is not the primary purpose of the sexual act. Vātsyāyana himself in one or two sentences discusses fertility and in the rest of the treatise talks about pleasure wherein progeny is not a necessary condition. There are many similar topics in the Vedic literature, the Kāmasūtra, and the Nāṭyaśāstra.

Vātsyāyana does not suggest the woman suppress their sexual feelings and be mere an object or a passive object during coitus; quite contrary, the author indicates the couple should equally participate in sexual activity.

The Ph.D. work comprises seven sections. The introductory section parents a general study of the history of Sanskrit literature and dramas. Furthermore, it presents a brief introduction of some *Kāmasāstras* and enumerates the list of the books on the erotic theme.

The first chapter of the thesis talks about the meaning and the concept of the *kāma*. It discusses the several meanings of the term is discovered in the Vedic literature, *upaniṣad*, and *purāṇas*, epics, poetry and in the *subhāṣita* (the quotable Sanskrit saying). Moreover, the section illustrates several examples from the literature, which shows the openness of the society in the field of erotic tradition.

The analysis of the Vēdas, *Purāṇas*, and *upaniṣada*, suggest that female is vocal in expressing their passionate love towards a man. For an instant, the Yam-Yami dialogue, (Rig 10.10) and Purūrava-Urvaśī (Rig 10.95) dialogue frankly, reveal the directness of the passion of the lovers. Atharvavēda has the mantras to gain power over a lover, and it suggests the way to a male and a female to control their lover’s mind and heart.

There is a story in Chāndogyopaniṣad about the famous sage, Jabāli or Satyakāma, who even do not know the name of his father. The brāhmaṇa texts openly discuss the female organ, and the process of coitus moreover consider it a righteous act.

In the second chapter, a brief introduction of the Nāṭyaśāstra has been provided. Nāṭyaśāstra and the Kāmasūtra has a close connection in term of the several themes such as dealing with courtesans, female messenger, types of women, and rendezvous of lovers, etc.

The third chapter of the thesis deals with his three erotic plays of the most ancient playwright Bhāsa, namely: Avimārika Madhyama-vyāyoga and Cārudattam. The section suggests that the playwright has a thorough knowledge of the Kāmasāstras and applies it in his erotic plays. Furthermore, the female's characters of the plays freely express their sexual desire towards their male partners.

In the fourth chapter, the three plays by one of the most celebrated poets, and playwright, Kālidāsa has been analyzed. The section discusses the Sanskrit plays, AbhijñānaŚākuntalam, Mālvikāgnimitram, and Vikramorvaśīyam and the three different types of the heroines who are an active agent and enjoy considerable sexual freedom.

The fifth chapter discusses Harṣa's Ratnāvalī-Nāṭika, which has its title on the heroine's name. The play presents the court culture of India, king's extra marital affairs, behavior of co-wife, and female messenger which are the themes of the Kāmasāstras.

The sixth chapter analyses Mṛccakaṭikam of Śūdraka. The heroine of the dramas is a prostitute (*gāṇikā*), Vasantasenā, and enjoys a considerable sexual freedom than any other heroine in the Sanskrit plays. Courtesans has a long history and majority of the Kāmasāstras discusses the life and the conduct of courtesans.

Bharata's Nāṭyaśāstra has a separate chapter deals with *gāṇikās*. They have been considered promiscuous women in the Indian society though respected women.

Lastly, the seventh chapter focuses on Bhavabhūti who is a modern playwright in Sanskrit literature. His heroine, Mālatī, is a daughter of a minister and skilled in all arts. Discussed by Vātsyāyana. Mālatī passionate for the hero Mādhava and her female friends work to unite her with her lover Mālatī. the section is a clear reflection of the Vātsyāyana's *dūti- prakaraṇam*.

The final ninth chapter concludes that ancient Indian culture possesses the treasure of erotic literature wherein women have an essential place. The women never excluded from the representation of eroticism, and they have not suppressed their sexuality or sexual feelings.

Vātsyāyana in his Kāmasutra clearly emphasis on the reconciliation of the trio, *dharma*, *artha* and *kāma*. Earlier of these texts, the Vedas and *upanishads* have the several evidences of the existence of *kāma* tradition. Atharvavēda was even the main source of *rasa*, described in the Nāṭyaśāstra and literature. Several hymns can be found in the Ṛgvēda and Atharvavēda dealing

with the *kāma*. It seems that the previous author of Kāmasāstra have considered the concept of Kāma of the Rigveda and the Atharvaveda and created their Kāmasāstra.





## **CHAPTER TWO**

### **THE MEANING AND CONCEPT OF *KĀMA***



## THE MEANING OF KĀMA

*Kāma* word does not stand solely for the pleasure or fulfillment of desires. Quite contrary the term has a vast scope of meanings, as many Sanskrit texts, dictionaries, and lexicons assign the several different meanings, definitions and connotations for the term *kāma*. The term *kāma* means intense desire. Similarly, the Vedic literature has the broad meaning of *Kāma*, the *Ṛgveda* presents *kāma* as a "desire" generally. In the famous *Nasadiye Sūkta* (10.129) the creation of the world and the narrative of the birth of the *Kāma* has been discussed, here the *Kāma* has been the first action that occurred in the one after it had come to existence. In the *Atharvaveda*, the *Kāma* is described as tremendous cosmical energy higher to all the deities and seldom distinguished with fire. Moreover, it establishes the *kāma* as a deity of Love or cupid. Sāyaṇa (14th A.D.) defines the *kāma* as the God's desire to create. (Tripathi, 2014, 220)

The concept of the *kāma* has its broad meaning, and over the period it has extended its domain. As de states that, " The concept of *kāma*, later on, was not confined mainly to poetry and art but he became the center of an actual cult, and festivals were held in his honor(de,6). The *Kāma* is the principal reason for the attraction and attachment between two persons; hence it is called the source for the creation.

According to Doniger and Kakar, *kāma* sometimes signifies 'pleasure', sometimes 'desire', sometimes 'a sexual affair', sometimes 'sexual pleasure', and sometimes just 'sex'. (2002, Introduction, LXIV)

Vātsyāyana in the second chapter, *trivargapratipatti-prakaraṇam* (acquisitions of three ends of life) of the *Kāmasūtra* explains the *kāma* and states that, the experiences of joy by touch (of the beloved's body parts such as breast) which bears fruit is mainly *kāma*.<sup>4</sup>

When the five sense organs-the ear, the skin, the eyes, the tongue, and the nose-presided over by the mind which is enjoyed with the soul, are inclined towards the objects suited to each, the *pravriti* or inclination is called *kāma*.<sup>5</sup>

Desires are the conscience of the *kāma* and influence all the activities of the human being. The *kāma* is the cause of all the events, and no human action happens without the power of the *kāma*. The desires want their satisfaction, and in the way, the *kāma* is expressed.

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<sup>4</sup> स्पर्शविशेषविषयात्त्वस्याभिमानिकसुखानुबिद्धा फलवत्यर्थप्रतीतिः प्राधान्यत्कामः। (KS, 1/2/12)

<sup>5</sup> श्रोत्रत्वक्चक्षुर्जिह्वाघ्राणनामात्म संयोगेन मनसा अधिष्ठितानां स्वेषु स्वेषु विषयेष्वानुकूल्यतः प्रवृत्तिः कामः। (Ibid, 11)

Khan describes the meaning of the *kāma* and states that "The *kāma* in its narrow sense means sexual pleasure, whereas in its broader sense it covers all the pleasure of the body." (1983, 67) furthermore, the author considers *kāma* as one of the goals of human life and asserts that "The Indian sages have never denounced pleasure-seeking, they consider it a necessary element in the growth of human personality and therefore declared it as one of the moral goals of human life on this earth."

Singh tries to cover all the meanings of *Kāma*

कम -णिच्-अच्=इष्टानतिक्रमे निकामे च।

कम -यञ्।काम्ये अनुमतौ,

इच्छायामभीष्टे विषयाभिलाषे, पुंसो य विषयापेक्षा स काम इति भण्यते, व्युक्त लक्षणे विषयापेक्षणे कन्दर्प (Shabda. Maha, 1967, 116)

पु. काम्यन्ते अभिलषयन्त एव न तु विशिष्टरीरसंस्पर्शद्वारेणोपयुज्यन्ते येते: कामाः। (Abhiraje, 1914, 431)

Wish, longing, Mahādeva, literally mean the great God, *kāma deva*, the God of love, Trend towards desirable objects, sexual intercourse, desire of copulation, one of the four goals of life.<sup>6</sup>

### ***Kāma* as wish or desire and passion**

Apte Sanskrit dictionary provides several meanings for the term *kāma*, according to the dictionary, the *kāma* word has the root 'kam' along with 'ghañ' suffix. Moreover, it connotes several different meanings of the *kāma*, such as wish or desire, acting at will, acting as one desire, grating and fulfilling a desire, going of one's according, able to act or move as one like. The other literally Indian texts connotes the same meanings for the *kāma*, संतानकामाय् desire for children (R.2.65., 3.67), संगत्संजायते कामः from attachment is born desire (Bg.2.62), न जातु कामः कामानामुपभोगेन शाम्यति, desire is never reduced by the enjoyment of the desired object (MS. 2.94). desire ह वै कमानां भवति (ccha. 1.1.8, 1.2.14)

Monier Williams Sanskrit English dictionary also echoes the same meaning, wish, desire, longing, कामो मे भुञ्जीत् भवान् my wish is that you should eat (paln2 3.3.153). love or desire personified (Av-ix,xii,xix, Vs, Pa1rGr2). According to desire, agreeably to the wish of, out of love for (Rv, Av, Ts, S3Br, CCh.Up), for one's own pleasure, of one's freewill. Of one's own accord, willingly, intentionally (Ms, Ram), wishing, desiring (Rg ix,113, 11). Absolute desire, एषः मे परमः कामोः दत्तमेव वरं वृणे (Ram 2.11.28), desire, influence of desire, आयुक्तः कामकारेण फले सक्तो निबध्यते (Bg 5.12). कामःकार acting at will, indulging one's desire, कामः उपहत affected by or overcome with passion. कामिन् Following the dictates of love or passion, गतागतं कामकामा लभन्ते Bg(9.21) स शान्तिमाप्नोति

<sup>6</sup> स० हि० शब्द०, पृ०-२२५ नागरी प्राचारिणी सभा, काशी।

न कामकामी (Bg 2.7) unrestrained motion. Moving unrestrained ( Me 65) कामः अनशनम् eating at will. The Śabda kalpadrumh dictionary quotes Manusmṛti and defines *kāma* as wish न जातु कामः कामानामुपभोगेन शाम्यति( Ms.2.94), desire for children सन्तानकामाय तथेति कामं राजे प्रतिश्रुत्य पयस्विनी सा(Rgh. 2.65) गणकर्ता गणपतिर्दिग्वासाः काम एव च (Mb 13, 17, 41). When all the desires which dwell in the heart entirely given up. यदा सर्वे प्रमुच्यन्ते कामा येऽस्य हृदि स्थिताः (Kath, 2/6/14) He fulfills all the desires, र्यदनुज्ञा समर्धयिता ह वै कामानां भवति (cch, 1/1/8)

the term *kāma* is used in the Ṛgveda as to mean desire in general. The following mantras of the Ṛgveda shows *kāma* as desire the meaning.

1/16/9, 17/3, 30/15, 36/17, 54/9,79/2, 82/8, 85/11, 86/8, 158/2, 168/1, 2/3/9, 14/1, 22/3, 3/14/5, 30/19,20, 39/17, 48/1, 49/1, 50/1,4, 55/3, 4/25/1, 43/7, 45/7, 5/33/12, 53/16, 61/16, 6/16/8. 7/2/9, 8/3, 20/9, 32/2, 42/6, 44/2, 59/3, 62/3, 96/4, 8/2/39.

### ***Kāma* as pleasure or enjoyment**

In the Kathōpaniśada the seers have used the word *kāma* as a pleasure or enjoyment of mundane life. Sage Nachiketa, in his young age, goes to the god of death, Yama, the god of death, and without having any food and water waits for him at his palace's gate for three days and nights. When Yama comes, he apologies to Nachiketa, and promises him to grant three boons as apology. Yama asks Naciketa that what would he like.

Nciketā asks Yama that Naciketā's father, sage Gautama, should be calm and free from anxiety regarding Nachiketa, moreover, lovingly and affectionately recognize him as his son this is the first of the three boons. Yama grants Naciketa his wish and says that his father will be as affectionate towards him as he was before.

Secondly, he asks that the heavenly gods are free from death and old age and only birth, childhood, and youth exist here. Yama's realm is free from all the fear which the mortals have. Kindly grant me the art of sacrifice, *agnī vidyā*, this is the second boon Naciketa asked for and Yama agrees to give Naciketa the knowledge of the heavenly fire.

Finally, Naciketa asked his for the last boon and requests Yama to, teach him the secret of death, which Yama hesitates to grant and asks Naciketa to ask for something else. But Naciketa repeatedly asks for the same boon and says to Yama that no other boon is that you give me will be equal to this. Subsequently, the god of death lures Naciketa through offering him most luxurious objects of enjoyment in the world.

Yama says to Naciketa that, if, is any other boon equal to this, choose that also, wish for wealth and long life. O Naciketa be you the great king of the entire world. I shall make you the consumer of all enjoyment.

कामानां त्वा कामभाजं करोमि, 1/ 1/24

Yama continues to lure Naciketa saying that you can ask for all the pleasure which no man on earth can get.

ये ये कामाः दुर्लभा मर्त्यलोके सर्वान्कामाश्छन्दतः प्रार्थयस्व। 1/1/25

Naciketa rejects all the offers of Yama consequently Yama pleases by him and admires Naciketa. Yama says to Naciketa that you are a good student because you did not accept all the sensory enjoyment which I have offered to you.

स त्वा प्रियान्प्रियरूपाश्च कामानभिध्यायन्नचिकेतोऽत्यस्त्रक्षीः। 1/2/3

Furthermore, Yama says that you are a sincere seeker of knowledge, not wealth for all the greatest of pleasure have not been capable of tempting you.

विद्याभीप्सितं नचिकेतसं मन्ये न त्वा कामा बहवोऽलोलुपन्तः (2/4)

Yama tells Naciketa that you are a wise one because you have rejected the grant and greatest pleasure which no one would do and which is the state of the fulfillment of all the joy.

कामस्याप्तिं जगतः प्रतिष्ठां क्रतोरनन्त्यमभयस्य पारम् । (Ibid,11)

The ignorant people go after the pleasures of sense object. Subsequently, they fall into the decoy of Yama. On the other hand, the wise people do not seek for the permanent attainment of divinity through any means which are perishable and impermanent.

पराचः कामाननुयन्ति बालास्ते मृत्योर्यन्ति विततस्य पाशम्

अथ धीरा अमृतत्वं विदित्वा ध्रुवमधुवेष्विह न प्रार्थयन्ते (2/4/2)

This *puruṣa* who is awake in those who sleep. He Builds all the pleasure according to the person's deeds.

य एष सुप्तेषु जागर्ति कामं कामं पुरुषो निर्माणः (5/8)

In the dialogues between Yama and Naciketa the *kāma* refers to the pleasure and enjoyment which Naciketa does not accepts

### ***Kāma* as the fire**

The dictionary also denotes the *Kāma* as fire. A fire of love, fire love, violent or ardent love, violent desire, the fire of passion-inflaming fire of love, an aphrodisiac. Monier Williams quotes many secret texts which has considered the *kāma* अग्निः fire. (Avii 8,2,19,3. Av, Ts, KaltyS3r.S3a1n3khS3r).

## ***Kāma* as object of desire (L)**

तस्माषु तेषु वरं वृणीत यं कामयेत तम् the Sacrificer ask for a boon: anything that he desires (Br.Up 1.3.28)

The law of Manu also shows the same meaning सर्वान् कामान् समश्नुते, all the desired objects are accomplished (M.S.2.5), कामः संयोगः attachment of desired object. object of love, or pleasure, or desire (Rv, Vs, Ts, s3Br, Mb, R). Rg 3/58/1, 4/23/5, 5/19/4, 6/49/8

## ***Kāma* as sexual desire**

Love, especially sexual love, enjoyment and pleasure(L47939-40), *kāma* as copulation, amorous behavior, satiety, a kind of coitus, perfect enjoyment, affection, love, desire of carnal gratification, lust प्रमदा ह्युत्पथं नेतु क्रोधवशानुगम् (Ms 2.214), न मय्यावेशितधियां कामः कमाय कल्पते (Bg. 1.22.26). Libidinous, lustful, enamored by *Kāma* काममोहित्, (Ram 2.11.23). मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः । यत्क्रौंचमिथुनादेकमवधी काममोहितम् ॥ (Ram,1/2/15) one should enjoy sexual intercourse at night. धर्म पूर्व धनं मध्ये जघन्ये काममाचरेत् । (Mb. XII/ 123/39)

कामः रसिकः lustful, libidinous, क्षणमपि युवा कामरसिकः (Bh.3.112) Monier Williams cites several different meanings of *Kāma* from the different Indian text. love, affection, object of desire or of love or of pleasure (Rv, Vs, Ts, S3Br, Mbh, Ram). Lustful, dalliance of love, कामः क्रीडा amorous sport, कामः रसः seminal discharge, semen virile (L.).कामशास्त्रम् the science of love, erotic science. Unrestraint enjoyment आख्या, आक्षी of *Durga*, काम आतुर Love sick, affected by love कामातुराणां न भयं न लज्जा (*subhās*) libidinous, enamored कामात्मान् स्वर्गफलाः (Bg.2.42. Mb.1.119, 3-4, Ms, &.27) कामः गा an unchaste or libidinous woman (Y.3.6.) कामी, कामुकः, रतिप्रियः, उन्मत्तोन्मत्तकः, विलासः<sup>7</sup>, काम कला the art of love, काम क्रीडा the love sport<sup>8</sup>.

## ***Kāma* as sensuality**

काम भोगाः Sensual gratifications प्रसक्ताः काम भोगेषु,(Bg 16.16) sensuality, कामवृत्त, कामभाज् partaking of sensual enjoyment . मोहः,(n.) मोहकः (ad.) Infatuation, मोहवर्धकः (one who enhance the infatuation)<sup>9</sup>.

## ***Kāma* as God**

In Indian mythology, there is the concept of *kāmadeva*, the god of *kāma* or desire (Aviii 25,1 Mb. Lalit), who stimulates love and passion in all the living being. In ancient Indian literature,

<sup>7</sup> Dev, shabdakalpadruma, 1988, vol. II, pg.83.

<sup>8</sup> Bohtlingk and Roth, Sanskrit wörterbuch, Vol II 1955, Pg. 219.

<sup>9</sup> Dev, shabdakalpadruma, 1988, vol. II, pg.83



*kāma deva* has been portrayed as a quite attractive and a charming deity. In the context, the *kāma*, stands for desire or passion and *deva* for God or deity, who can arise lust in anyone using his five arrows, arrow of the god of love.

Pradyumna, the incarnation of Kāmadeva, the son of lord Kṛiṣṇa. Semen virile. According to Hindu mythology *Kāma* is the Cupid of the son of Kṛiṣṇa and Rukmiṇī. His wife is Rati. When the gods wanted a head for their forces in their war with Tāraka, they asked the aid of *Kāma* in bringing the mind of the lord Śiva towards his wife Pārvatī, whose issue alone could defeat the demon. *Kāma* agreed to help the gods; but Śiva, being offended at the interruption of his penance, burnt *Kāma* down with the fire of his third eye. Consequently, Śiva grants him a boon to be born again in the form of Pradyumna at the request of Rati. Vasanta is his close friend, and his son is Aniruddha. He is armed with a bow and arrows [bow-string being a line of bees, and arrows of flowers of five different plants]. An epithet of lord Siva and Vishnu.

The Apte dictionary extents the meanings of the term such as कामः ईशः ईश्वरः an epithet of Kuber. कामः अरिः An epithet of Siva ते समेत्य तु कमारिं त्रिपुरारिं त्रिलोचनम्, (R. 7.6.3) an epithet of Garuna and Skanda, बलरामः The brother of Kṛiṣṇa. Represented as son of *dharma* (Mb.) son of brahmā (vp)<sup>10</sup> The Śabdakalpadruma dictionary provides several synonyms to the term *Kāma* such as the son of the lord Kṛiṣṇa, Madanah, Manmathah, Mara, Pradyumna, Minketanh, Kandarpah, Darpakha, Anaṅg, panchashrh, etc. जनार्दन, the God who resides in the entire humankind, in the form of *Kāma*, and grants all the wishes. An epithet of Prajāpati.

De quotes Bhartṛhari, who discusses Kāmadeva or the love of God and his deeds. De states that, “He figures the love-God as a fisher who casts women as a bait on the ocean of the world, catches men by the line of red lips and bakes them on the fire of desire.” (34)

### ***Kāma* as spirituality**

A kind of yogic power, self-control, कामः केलि the supreme soul. The supreme being प्रवेदनम्.

### ***Kāma* as living thing**

कामधेनुः The cow of plenty, a heavenly cow yielding all desires, कलतिवलती कामधेनुः, कलिवली कामधेनु (Vyakaranasubhasita). a kind of mango tree, a species of mango tree (L), कामः वृन्तम् the trumpet flower, काम वृक्षम् parasitical plant, कामः ला the plantain tree, a pole cat, a boar. a kind of beans.

### ***Kāma* as one of the goals of life, the *Puruṣārthas*.**

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<sup>10</sup> cf. M.W.

There are three objects of human life namely *dharma*, *artha*, and *kāma*. These three objects are called the *Puruṣārthas*, or *trivarga* or the triple set, literally meaning 'the objects of a human being,' which, every person supposed to accomplish to have a complete life. Wendy Doniger translates the *dharma*, *artha*, and *kāma* as piety, profit, and pleasure or society, success, and sex, or duty, domination, and desire. The author states that " More precisely, *dharma* included duty, religion, religious merit, morality, social obligations, justice, righteousness and the law-the good life. *Artha* is money, political power, profit and success-the high life. The *kāma* represents love, desire, and pleasure (what the Germans call Wollust and lust), not merely sexual but more broadly sensual-music, good food, perfume- the fine life." (Doniger, page, 38). Sometimes these three also translated as religion, power and pleasure.

At the benediction of the *Kāmasūtra*, Vātsyāyana pays his regards to *dharma*, *artha*, and the *kāma* respectably.<sup>11</sup> It is noticeable here that the author chooses the three *Puruṣārthas* as a deity for his text because the *Kāmasūtra* is related to these goals. Vātsyāyana states that, *kāma* is as essential as food for the sustaining the body. Also, it is consequential of *dharma* and *artha*. Gradually *mokṣa* or salvation also added in the *trivarga*, and it became *Puruṣārthas chatushya* or a quadruple set.

### ***Dharma***

The *śruti* predetermines that man shall not step away from *dharma*. *Dharma* is the regulator of *artha* and *kāma* and the source to obtain the salvation. Moreover, *artha* and *kāma* is the source of *dharma* and *mokṣa*. *Dharma* is the way to accomplish *artha* and *kāma* hence, there is a strong dependency between them. *dharma śāstras* is the scripture on the science of *dharma*, attributed to Manu. The text deals with the all aspect of *dharma* and is the most famous sastra in the Hindu tradition.

*Dharma* equates with every aspect of the human being. There are several meanings and definitions of the word *dharma* as accepted in the scriptures. Furthermore, many texts have explained the meaning of the *dharma* according to their understanding of the term. Hence, it is difficult to limit the meaning of the *dharma*. *Dharma* is used to communicate a variety of sense from abstract ideas to a practical code of demeanor.

The word *dharma* has emerged from the Sanskrit root धृ धरणे, to bear or the power to bear, following by the suffix मन्. The origin of the word renders three meaning for the term. One who bear, one who nurtures and one who provides the protection is called *dharma*. Since it sustains

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<sup>11</sup> धर्मार्थकामेभ्यो नमः (KS, 1/1/1)

it is called *dharma*. These are the three meanings have been assigned by the Indian sages for the *dharma* . (Kane, 1930, Part III, 3) It is related to the power of retention.

To comprehend the meaning of *dharma*, one should have to understand the concept of *ṛta*, which has been explained by the Vedic seers. *dharma* is considered the synonym of *ṛta*. The *ṛta* word has been derived from the Sanskrit root *Ṛ* to go, to change. *Ṛta* means the indwelling dynamic order or inner balance of the cosmic manifestation themselves. Khan explains the principal of *ṛta* thus

"The principle of *ṛta* was the inner balance of the cosmic and the things thereof as well as beyond and above the cosmic and the things thereof. It is, the transcendental and the immanent principle of the universe." (1983, 25) and this *ṛta*, " is responsible for the mechanical regularity in the universe, such as the uniform succession of day and night, of four seasons, the periodic movements of the sun and Moon, of the other heavenly bodies, of the water flowing downward. (Ibid, 24) It seems that *ṛta* and *dharma* has a secure connection and Vedic sages have discussed it in great detail.

In the Mahābhārat epic discusses the *dharma* and states that *dharma* has the power to bear hence it is called *dharma*; it protects and preserves the people. One which possesses the quality to uplift is *dharma*.<sup>12</sup>

Vaiśeṣika philosophy explains the term and states, through which the *abhyudaya*, the elevation, and the release from rebirth, *niḥśreyasa*, is accomplished, called *dharma*. यतोऽभ्युदयनिः श्रेयससिद्धिः स धर्मः।

Manu and Yājñavalkya consider the value of *dharma* and suggest that *artha* and *kāma* must be acquired by following the path of *dharma*. The *dharma* is the greatest in the world.

धनानि स्र्त्रोति इति धर्मः<sup>13</sup> The energy which creates the resources for the desirable objects for the prosperity of all humankind. According to *Cāṇakya* the one who bears all the entire earth is called *dharma*.<sup>14</sup> The Pūrva Mīmāṃsā philosophy describes the *dharma* as a ritual hence the first sutra of Jaiminīsūtra starts investigating about the *dharma*. The author states that a desire to know *dharma* should be commenced अथातो धर्मजिज्ञासा. Laugākṣibhāskara explaining *dharma* and its characteristics states that sacrifice and the like alone is *dharma*, and its definition, a

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<sup>12</sup> धारणाधर्म इत्याहुर्धर्मो धारयति प्रजाः। यत् स्याद्धरणसंयुक्तं स धर्म इति धर्म इति निश्चयः॥(Mb, Karn varva, 69/58)

<sup>13</sup> Tripathi,1970 pg. 42.

<sup>14</sup> धर्मेण धार्यते लोकः (चा० सूत्राणि १, सूत्र 234, pg. 213)

desirable mater, *artha*, or end, which is expounded or enjoyed by the *Vēda* and which has a purpose is *dharma*. यागदिरेव धर्मः। तल्लक्षणं वेदप्रतिपाद्यः प्रयोजनवदर्थो धर्म इति।

In the *Viṣṇu Purāṇa* a conversation between the king Sagar and Aurarva about morality it has been explained that a wise person must wake up in the early morning and contemplate about *dharma* and the irresistible *artha*. Moreover, must consider the *Kāma* which beneficial for the both *Puruṣārthas*.

The same thought has been shared in the Bhīṣma parva of the Mahābhārata epic in which the author states that I proclaim with my hands up that *artha* and *Kāma* are profitable when they are acquired using *dharma*. All the desires are fulfilled by following the path of *dharma*, but no one serves the *dharma*.

उर्ध्ववाहुर्विरौम्येष नहि कश्चित् शृणोति माम्। धर्मादर्थश्च कामश्च सः धर्मः किन्न सेव्यते॥

According to Manu, the entire *Vēda* is the principal source of *dharma*.<sup>15</sup> Next comes the *smṛti* works. But when there is a difference of opinion between *Śruti* and *Smṛti*, the word of the *Śruti* prevails. Then *Ācāra*, the behavior of the good, is proclaimed to be the source of *dharma*. When there is no evidence in the *śruti* or *smṛti* about something, and there be a dilemma, the ways of the good are to have adhered.<sup>16</sup> But if there be no precedent for an action, one is to be guided by his self. This is called self-satisfaction. Sometimes a desire born of goodwill or due deliberation becomes the source of *dharma*.

On flowing the pathway of *dharma*, the inscriptions believe that one has to follow his *dharma* - duties ascribed to him according to his *Varṇa* and *Āśrama*. It is more beneficial to die following one's *dharma* than endeavoring another person's *dharma*, however great may resemble.<sup>17</sup>

It appears that man is asked to follow the *dharma* to relish life here and after. By accurately monitoring the way of *dharma* as shown by the *Śruti* and *Smṛti*, man can obtain heaven also get salvation. The *dharma* is crucial amongst all *Puruṣārthas* and the person who desires the supreme life must not violate it. Moreover, the person supposed to accomplish the *artha* and *kāma* following the path of *dharma*.

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<sup>15</sup> वेदो अखिलो धर्ममूलं स्मृति- शीले च तद्विदाम्। आचारश् च साधूनाम् आत्मनस् तुष्टिर् एव च (MS, 2/6)

<sup>16</sup> यद्यदाचरति श्रेष्ठस्तत्तदेवेतरो जनः।

स यत्प्रमाणं कुरुते लोकस्तदनुवर्तते (Bg, 3/21)

<sup>17</sup> श्रेयान्स्वधर्मानुगुणः परधर्मास्त्वनुषिठतात्।

स्वधर्मे निधनं श्रेयः परधर्मो भयावहः (Bg, 3/35)

## **Artha**

*Artha* stands for the acquisition of material wealth in all its forms. It is the second *Puruṣārthas* and plays an integral part in human life. *Artha* is the means of subsistence for human being furthermore; without the *artha*, no one can survive or practice *dharma* and *kāma* because *artha* is necessary for accumulating *dharma* and enjoyment of *kāma*. Nevertheless, Indian philosopher considered *artha* as a means not an object of human life. According to the Indian philosophers, the only aim to enquire *artha* is, to perform *dharma*. Similarly, like *dharma*, *artha* also has a long list of meaning.

Vātsyāyana explains *artha* as the acquisition of learning, land, gold, cattle, friends, cereals, commodities, and various artistic accomplishments to lead a comfortable and happy life is *artha*.<sup>18</sup> Kauṭilya, in his masterpiece “*Arthaśāstra*,” discusses *artha* in great detail and says that *artha* indicates the land.<sup>19</sup> According to the author, *artha* is the most essential amongst the *trivarga* because *dharma* and *kāma* depend on *artha*.<sup>20</sup> Kauṭilya’s treatise deals with the various aspects of *artha*. The etymological meaning of the word *artha* is that which is sought after. One which accomplishes all the aims of both earth and heaven is *artha*.<sup>21</sup>

Moreover, the *Cārvāka* philosophy states that the accomplishment of *artha* is the only aim of life because it fulfills *kāma*, the philosophy considers that *artha* is the solely *Puruṣārthas*. In the *Bhagavata gītā* the lord Kṛṣṇa describes the four types of devotees and states that, “O best of the, Bharatas, four types of pious person render devotional service unto me, the distressed, the seeker of knowledge, desires of wealth, and men of wisdom”.<sup>22</sup> In the *Kāmasūtra* on courtesans the author advises to whores that they should not thwarted by love because gain is the primary concern for them. (6.1.19)

The production of *dāna*, *Vrata*, *yajña*, and etc., which are the sources to heaven is plausible only with the sustenance of wealth. So *artha* is said to be the source of *dharma*. The pleasure in the material world in the form of art, theatre, performance, etc. depends on wealth. Hence the *kāma* is said to be having *artha* as its source. Moreover, the sustenance of the physical

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<sup>18</sup> विद्याभूमिहिरण्यपशुधान्यभाण्डोपस्करमित्रादीनामर्जनमर्जितस्य विवर्धनमर्थः । (KS, 1/2/9)

<sup>19</sup> मनुष्याणां वृत्तिरर्थः, मनुष्यवती भूमिरित्यर्थः।(AS, 15/180/1)

<sup>20</sup> अर्थमूलौ हि धर्मकामाविति। (Ibid, 91)

<sup>21</sup> यतः सर्वप्रयोजन सिद्धिः स अर्थः । (Tripathi, 1970, pg.221)

<sup>22</sup> चतुर्विधा भजन्ते मां जनाः सुकृतिनोऽर्जुन। आर्तो जिज्ञासुरर्थार्थी ज्ञानी च भरतर्षभ॥(Bg. 7/16)

body, the primary means of all *dharma*, is directly connected with food, which is a form of *artha*.

Manu discusses the seven lawful mood to acquiring the property or *artha* they are: Inheritance, finding or friendly donation, sales, conquest, Usury, Investment in trade or agriculture, and taking gifts from the worthy.<sup>23</sup> Manu also provides a list of earning which may be adopted in case of crises as *āpathdharma*. Education, mechanical arts, work for wages, service, cattle-breeding, business, cultivation, contentment (with little), alms, and receiving interest on money.<sup>24</sup>

The author enumerates the ten moods of substances, permitted to all at the time of distress. Manu also discusses some prohibitions, such as neither *Brahmins*, nor a *Kṣatriya* must lend money at interest, but at his pleasure, either of them may, in time of distress when he requires wealth for a sacred purpose, lend to a very sinful man at a small interest.<sup>25</sup>

Thus, *artha* displays the only thing in the material world that govern the social and personal requirements of a man. The association of a person with the other segments of the community, improvement of business, ways of agriculture, etc. all developed under the purview of *artha*. Hence is treated as a *Puruṣārthas*.

### ***Kāma***

The *Kāma* possesses an essential place in Indian culture; hence, it has a place in the *Puruṣārthas*. The meaning of the *kāma* has been limited to its sexual feelings, in the contemporary era, whereas, the *Kāma* is the desire for all three, *dharma*, *artha*, and *mokṣa*. The *kāma* always possess a changeable object; hence, there is no end to human desires. Desire is the cause of creation. This desire is present in the human kingdom in various forms such as the desire for wealth, pleasure, wife, husband, son, etc. all these belong to *kāma*.

According to *Śaiva* philosophy, the universe is the consequence of the copulation between Lord Śiva and goddess Śakti. The sexual intercourse between these two is called lust and attention which is the *Kāma*. The *kāma* is a human tendency, and the *Kāmasūtra* suggests the way to enjoy it.

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<sup>23</sup> सप्त वित्तागमा धर्म्या दायो लाभः क्रयो जयः । प्रयोगः कर्मयोगश् च सत्प्रतिग्रह एव च ॥ (MS, 10/115)

<sup>24</sup> विद्या शिल्पं भृतिः सेवा गोरक्ष्यं विपणिः कृषि । धृतिर् भैक्षं कुसीदं च दश जीवनहेतवः (Ibid, 116)

<sup>25</sup> ब्राह्मणः क्षत्रियो वा-अपि वृद्धिं न- एव प्रयोजयेत्। कामं तु खलु धर्मार्थं दद्यात् पापियसे स्लिपकाम् (MS, 117)

According to the Manusmṛti, the text on *dharma*, not a single act here (below) appears ever to be done by a man free from desire; for whatever (man) does, it is (the result of) the impulse of desire.<sup>26</sup>

Moreover, it asserts that desires are the reason for sorrow hence a person should control his urges. He who desires happiness must strive after a perfectly contented disposition and control himself; for happiness has contentment for its root, the root of unhappiness is the contrary (disposition).<sup>27</sup>

The Mahābhārata contemplates the *kāma* is superior and without desire, there is neither *dharma* nor *artha* moreover, and the person who does not have a desire not wish for anything.<sup>28</sup>

According to the epic Rati or amorous enjoyment is the result of the *kāma*.<sup>29</sup>

The Mahābhārata considers that the Puruṣārthas is the result of the enlightenment and should be practiced at one's interest. The text suggests that one should never abandon the Trivarga even in his thoughts.<sup>30</sup>

On the other hand, the Bhagavad-Gita explains that how can *kāma* be called two-fold, the highest and the lowest?<sup>31</sup> The lower desire leads man to the evil of smapramoha which is said to be the bane of *kāma*.<sup>32</sup> The man should not engage in any deed for only fulfilling his personal desire. The *kāma* is always the action performed for the sake of only desire is not admirable because according to sculptures, the man who controlled by desire is reduced.<sup>33</sup> One who only practices *kāma* and neglects *dharma* and *artha* is called a fool.<sup>34</sup>

It seems that the *kāma* is as dangerous as it is beneficial on the one hand it is the source of creation, and on the other hand, it is destructive. Hence the Indian sages prohibit the

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<sup>26</sup> अकामस्य क्रिया क चिद् दृश्यते न-इह कर्हिचित्। यद् यद् हि कुरुते किम् चित् तत् तत् कामस्य चेष्टितम्॥(MS, 2/4)

<sup>27</sup> संतोष परम् आस्थाय सुखार्थी संयतो भवेत्। संतोष-मूल हि सुखं दुःख-मूलं विपर्ययः॥ (Ibid, 4/12)

<sup>28</sup> नाकामः कामयत्यर्थं नाकामो धर्ममिच्छति।

नाकामः कामयानोऽस्ति तस्मात्कामो विशिष्यते (Bh. १२/१६१/२८)

<sup>29</sup> कामो रतिफलश्चात्र सर्वे चैते रजस्वलाः (Ibid,123/ 6)

<sup>30</sup> संनिकृष्टाश्चरेदेतान्न चैनान्मनसा त्यजेत् ।

विमुक्तस्तमसा सर्वान्धर्मादीकामनैष्ठिकान् ॥(Ibid, 12/123/9)

<sup>31</sup> ध्यायतो विषयान्पुंसः सङ्गस्तेषूपजायते ।

सङ्गात्सञ्जायते कामः कामात्क्रोधोऽभिजायते (Bg, 2/61)

<sup>32</sup> अपध्यानमलो धर्मो मलोऽर्थस्य निगूहनम्

सम्प्रमोदमलः कामो भूयः स्वगुणवर्जितः (Mb, 12/ 123/9)

<sup>33</sup> कामात्मता न प्रशस्ता न च एव अस्त्यकामता (Ibid, 2/2)

<sup>34</sup> यो धर्मार्थौ समुत्सृज्य कामेववानुवर्तते ।

स धर्मार्थपरित्यागात्प्रज्ञानाशमिहार्छति । (Mb, 12/123/14)

excessiveness of the indulgence of *kāma*. Moreover, it can be recognized that when *kāma* is identified as one on the *Puruṣārthas*, though it means any desire and indulgence in objects of senses in general. It refers, in particular, to the physical temptation between a man and a woman. Consequently, the ancient law texts determine rigid rules concerning the sexual life of a man making it more a means to progeny, than mere satisfaction of bodily urges.

## **Mokṣa**

Vātsyāyana discuss only three *Puruṣārthas* because the Kāmasūtra is related with the three goals. These are the values of Indian principals, is called the values of morality is *dharma*, values of creation are *kāma*, political or economic values is *artha* and religious and spiritual value is the salvation. All three *Puruṣārthas* equally play their crucial role in making the human life perfect. According to the Indian sastras the seeker of the *mokṣa* has to renounced his all desires and continuously search for the ultimate goal which is the free from rebirth and delight. In the state of the salvation the person has no connection with *dharma*, *artha* and *kāma*. Hence Vātsyāyana has not included the salvation in his kāmasutra.

*Mokṣa* is above the preview of the *trivarga*. A man who seeks liberation and knowledge has nothing to do with wealth or desire. The notion is very well explained in the *Kathōpaniṣada* when Naciketa chooses as his third boon as the inquiry into the state after death. Yama tries to lure Naciketa by offering him wealth and longevity, but Naciketa promptly rejects by saying that enjoyment is not permanent life itself is short. The Chāndogyopaniṣad clearly states that as the fruit of actions becomes exhausted in this world, so do the fruits of virtues in the other world. (CCh. 8/1/6)

According to *Bhagavatagītā*, the means to be free from this misery can be said to be two-fold in general, namely *jñāna* and *karma* path.<sup>35</sup> Two more ways to the liberation are mentioned in Bhakti yoga and Raj yoga. Manu says that there are two-fold of the path of action of Veda.<sup>36</sup> *Pravṛttakarma* is that action where desire is present, and the *nivṛttakarma* is, action free from desire.<sup>37</sup> whereas the *pravṛttakarma* guides to heaven and the *nivṛttakarma* is, in result in the complete liberation.<sup>38</sup>

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<sup>35</sup> लोकेऽस्मिन् द्विविधा निष्ठा पुर प्रोक्ता मयानघ।

ज्ञानयोगेन साङ्ख्यानां कर्मयोगेन योगिनाम् ॥Bg. 3/3)

<sup>36</sup> सुखाभ्युदयिकं च-एव नैःश्रेयसिकम् एव च। प्रवृत्तं च निवृत्तं च द्विविधं वैदिकम् ( MS, 12/88)

<sup>37</sup> एह च -अमुत्र वा काम्यं प्रवृत्तं कर्म कीर्त्यते। निष्-कामं ज्ञात पूर्वं तु निवृत्तम् उपदिश्यते॥ (MS, 12/ 89)

<sup>38</sup> प्रवृत्तं कर्म संसेव्यं देवानाम् एति साम्यताम्। निवृत्तं सेवमानस् तु भूतान्यत्येति पञ्च वै (Ibid, 90)



Lord Kṛṣṇa advises that one must be without attachment or desire for the fruits in his actions, and only then a man can attain the eternal and the highest.<sup>39</sup> Thus *karma* yoga is the path where an is required to perform his duty or *svadharma* but not desiring the fruit of the action. This is otherwise called *niṣkāma karma*. The Bhagavadgītā says that there is nothing as pure as the *jñānayoga* or wisdom.<sup>40</sup> because the fire of knowledge reduces all actions to ashes.<sup>41</sup>

Regarding the nature of the *mokṣa*, it satisfies to say that it means the actual consciousness of the immortal being that is described as the infinite bliss, great night and the indescribable. In the state of the *mokṣa*, all the action of human is free from desire or fruit, and the man has no connection to *dharma*, *artha*, and *kāma*. It is the final state where the human soul unites with the almighty.

It could be concluded that the *kāma*, as one of the four goals of life, along with *dharma*, *artha*, and *mokṣa*, holds a primary place in Indian tradition and literature. These four goals of life or the *Puruṣārthas* are the foundation of the Indian culture and the Indian law. The Indian Sages have analyzed the four goals and envision an ideal society in which they have determined that the sole purpose of human life is to obtain these four goals for a perfect life. All the successes can be accomplished by means of the *Puruṣārthas*. The *Puruṣārthas* includes all the aspects of human life and contemplates that how the life supposed to be. Hence, these goals must to be given similar respect and none of them can be leave aside.

Apte gives a long list of meaning which denotes *kāma* as a free will or desire, unrestrained motion, independent or willful action, wantonness. अव्यपवृक्ते कामचारः one's will or pleasure, free will, (Mb., on Śiva Sūkta 3.4) moving unrestrained (Me 65), कामनिष्कामरूपी taking any form at will (TU 3.1.5) freedom of will, कामवृद्धि increase of passion. जानामि त्वां प्रकृतिपुरुषं कामरूपं मघोनः taking any form at will (Me 6)

The Śabda Sāgara dictionary has many meanings for *kāma*, the Hindu cupid or deity of love, wish, desire, Balarāma the brother of Kṛṣṇa, the mango tree, love, desire, semen virile, an object of desire, willingly, voluntarily. कामम् Following one's own desire, कामवद् speaking what one lists, कामभक्ष eating whatever one likes, कामचार doing whatever one chose.

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<sup>39</sup> यस्य सर्वे समारम्भाः कामसङ्कल्पवर्जिताः।

ज्ञानाग्निदग्धकर्माणं तमाहयः पण्डितं बुधाः (Bg, 4/19)

<sup>40</sup> न हि ज्ञानेन सदृशं पवित्रमिह विद्यते।

तत्स्वयं योगसंसिद्धः कालेनात्मनि विन्दति (Ibid, 38)

<sup>41</sup> यथैधांसि समिद्धोऽग्निर्भस्मसात्कुरुतेऽर्जुन।

ज्ञानाग्निः सर्वकर्माणि भस्मसात्कुरुते तथा (Ibid, 37)

Vātsyāyana has the broad concept of the Kāma, and among the several meanings of the term sexual pleasures is a primary meaning.

Devarajan, establishes *kāma*, as the deity of love and cites the fifty synonyms of the god from Sāradātilakā by Rāghabhaṭṭa, the synonyms are following:

कामदः- One who provides or satisfies desires

कान्तः- - Handsome

कान्तिमान् - lustrous or famous

कामगः- Moving as per pleases or going behind a woman for satisfying passion

कामाचारः- Wanton or following one's own desires

कामुकः- lover, enamored or lustful

कामवर्धनः- Exciter of love or desire

रमा- Beautiful, goddess of fortune

रामः- Handsome

रमणः Lover

रतिप्रियः- Kāmadēva, the lord of Rati

रतिनाथः- Kāmadēva. One interested in coitus pleasures

रत्रिनाथः- The husband or lord of Rati or the Moon

रमाकान्तः- The lover or husband or Rama, Vishnu

रममाणः- One who is amorous, engaged in sexual union.

निशाचरः- Lover

नन्दकः - One who rejoices, takes delight.

नन्दनः - Gladdening or rejoicing.

नन्दी- A happy one. An attendant of Śiva

नन्दयिता- One who makes joyous or of joyful form.

पञ्चबाणः- One having five arrows, Kāmadēva.

रतिसखः - The friend of Rati, Kāmadēva

पुष्पधन्वा- One having a flower bow

महाधनुः - One having a huge bow

भ्रमणः- Wandering about, turning around.

भ्रमणः- One who roams about.

भ्रममाणः - One who wanders in all directions.

भ्रान्तः- Wanton, mad (of love), wandering

भ्रमुकः- Wanderer  
 भृङ्गः- Black bee, a lover of loose morals  
 भ्रान्तचारः- Wanton, restless or a lover of confused mind  
 भ्रमावहः- Roaming about restlessly  
 मोहनः- Fascinating, perplexing, deluding, infatuation  
 मोहकः- Infatuating. One who deludes or fascinates  
 मोहः- Desires  
 मोह वर्धनः- Excitor of passion  
 मातङ्गः- A tribal man  
 भृङ्गनायकः - A leader of lover, Viṭa. A leader of a swam of bees  
 गायनः- Singer  
 नर्तनः- Dancer or actor  
 खेलकः- Player  
 उन्मत्तः- Mad  
 उन्मत्तकः- Little mad. An idealist  
 लोभवर्धनः- One who increases desire, alluring  
 कामः- Love or lust, The third *Puruṣārthas*, the god of love; one of thousand name of Śiva or Viṣṇu.  
 कामम्- At will passion lust or a coital desire  
 कामकला- Rati, the wife of kāmādēva. The sixteen *kalās* of the moon are considered as the *kāmakalās*  
 कामकूटः- One who is fond of a harlot  
 कामक्रोधौ- The opposing twins love and hatred. One of the 1000 names of Śiva  
 कामकृत्- He who rouses kāma love or lust. One of the 1000 names of Viṣṇu  
 कामकेलिः -Coition; he who rejoices in conjugal love; amorous delight  
 कामगामी- Who moves on one's own will; one of loose morals; wanton.  
 कामगुणः- The virtuous or qualities of kāma; amour  
 कामाङ्गनाशः- He who destroyed the physical form of kāma, Śiva; one of the 1000 names of Śiva  
 कामघ्नः- The destroyer of *kāma*.  
 कामाचारी- A lover. One who moves freely  
 कामजनः- Licentious one. Cuckoo, one who rouses *kāma*.

कामताळः- Cuckoo

कामदः- One who bestows desire. He who destroys *kāma*

कामदा- She who bestows desire.

कामदूतिका- The messenger of love. The cuckoo

कामदेव- God of love; the preceding deity of the third Puruṣārthas; one of the 1000 name of Viṣṇu.

कामधरः - One who wears the form or the name of *kāma*

कामध्वंसी- The destroyer of *kāma*; one of the 1000 name sod Śiva

कामना- Desire; passion

कामनाशकः- One who has killed *kāma*. one of the 1000 name of Śiva

कामपत्नी- The wife of *kāma*; Rati

कामपालः- One who protects or presides *kāma*. Baladeva; one of the 1000 name of Viṣṇu

कामप्रदः- One who facilitates *kāma*. one of the 1000 name of Viṣṇu; one of the coital poses.

काममहः- A festival in the name of *kāma* in which *kāma* is worshiped

कामयिता- She who excites desire, passion

कामरूपः- One of handsome appearance. One who convert his form according to will

कामरूपिणी- A voluptuous female. A female capable of adopting form freely

कामरूपी- Of handsome appearance. One who can appear freely

कामरेखा- Courtesan. She who wears marks of amorous pleasures

कामलः- Vasnta season. Paramor

कामलता- Name of a creeper. Tip of male genital organ

कामवती- A voluptuous woman

कामवल्लभः- A Paramor of lovable qualities. Vasanta. One loved by *kāma*

कामवृद्धिः- Waxing lust. Increasing love

कामशरः- The dart of *kāma*. That which loses passion

कामसखः- *Kāma* 's friend, Vasanta

कामसुतः- Aniruddha. The son of *kāma*

कामहन्- The destroyer of *kāma*. Śiva

कामाङ्कुश- The shaft of *kāma*

कामाङ्गः- The friends of *kāma*. the favorable conditions of love

कामात्मन्- He who has *kāma* as his soul; Kṛṣṇā

कामातुरः- Love sick

कामान्धः- One blind of love

कामान्धाः- She who is blind of love

कामायुः- One who's life depends upon his will, vulture.

कामायुधः- Mango sprout...the arrow of *kāma*

कामार्तः- Suffering from pangs of separation

कामार्थिन्- Desirous of love making

कामारण्यम्- Beautiful forest. The garden of *kāma*. a pleasure garden of forest

कामारिः- The enemy of *kāma*. one of the 1000 names of Śiva

कामावसायिन्- Self-controlled. One who controls passion

कामाश्रमः- The hermitage of *kāma*

कामी- Lover

कामिन्- Amorous. A gallant. One of 1000 names of Viṣṇu

कामिनी- Amorous women. Beloved

कामिनीशः- The lord of the beloved

कामुकः- Lover. Gallant

कामेश्वरी- Name of Goddess

कामोदकम्- Oblation of water to a deceased friend

कामोन्मत्तः- Mad of love

कामगुणः- The virtues of *kāma*. quality of desire, affection, passion, satiety. Object of sense, perfect enjoyment, an object of sense, sensual enjoyment.

कामचक्रः- The mystical cycle

कामचरः- Moving freely, following one's own pleasure, unrestricted

मदनः- One who excites passion

मदनमनः- The subduer of *kāmadēva*

मदनदहनः- *Kāma*'s burner or consumer, Rudraśiva

मदनद्वादशी- Secret festival to *kāmadēva*

मदनध्वजः- The fifteenth day in the light half of the month *caitra*

मदनपाठका- The announcer of love or spring; Indian cuckoo

मदनबाधा- The pain or disquietude of love

मदनभवनः- Abode of love or matrimony (in astrology)

मदनमयः- Under the influence of the god of love  
 मदनमहः- A festival in honor of kāmādēva  
 मदनमोहनः- The infatuater of god of love  
 मदनललिता- Amorous sporting or dalliance  
 मदनलेखा- Love letter  
 मदनवेशा- A house for love sports  
 मदनवह्नी- The fire of love  
 मदनशलाका- An Indian aphrodisiac  
 मदनसन्देशः- A message of love  
 मदनहरा- A house for love sports  
 मदनाङ्कुशः- The female member  
 मदनातपत्रः- The female organ  
 मदनातुरः- Love sick  
 मदनान्तकः- The destroyer of kāmādēva  
 मदनायुधः- Pudendum muliebre.  
 मदनालयः-- Pudendum muliebre, love dwelling  
 मदनावस्था- In a state of love  
 मदनाशयः- Sexual desire  
 मदनोत्सवः- A festival of kāmādēva  
 मदनमहः- The vernal or holy festival  
 मदनोत्सुकः- Pining or languid with love  
 मदनोद्यानः- A garden for lover to meet, a pleasure garden  
 मदयित्तुः- The god of love, intoxicating  
 मदिन्- intoxicating

### **Miscellaneous meaning of *Kāma***

The *kāma* a fingernail (which plays an integral part in the erotic act), The male organ of generation. -अधकारः the influence of love or desire. -अधत्त a. overcome by love. -अन्तः see कामान्.- अन्ध a. Blinded  
 by love or passion. (-ईः) the (Indian) cuckoo. -अथा musk. -अन् a. getting food at will. -अरयम् a pleasant grove. कामः कूटः The paramour of a harlot. There are also some other meanings of *kāma*

such as, voluntary action, spontaneous deed (Ram 2.11.18), (Ms 11.41.45, कामः उदकम् voluntary liberation of water, कामः दानम् A gift to one's satisfaction, कामः वल्लभः the spring, कामः गुणः the quality of passion, the moon. कामः चरिन् Selfishness. A stake in gambling (Na 1rxvi, 9) a particular form of temple (Hcat).

Haripal considers thirteen *Rasa* and according to the writer, *sambhoga* or lovemaking, and *śringara*, romantic love, are two of the different *rasa* and *sambhoga* is not a subdivision of the *śringara* *rasa*. It is observed that all human beings possess this inherent character of *sambhoga* hence it is considered perpetual.

According to Vaiṣṇava, *kāma* is a synonym for a desire without which; no action is produced. (Singh, 1986, 12) *Kāma* deva was born from the heart hence called Manoj, which creates Rati, a sthai bhav for the *śringāra*, in the person does not have control over his or her soul. Moreover, it is the only sthai bhāv which every living being possess. The *kāma* is a desire which always possess a subject, and without a subject, a desire cannot exist. The meaning of *kāma* has been limited in the word manoja.

*Kāma* is Ādideva who was born at the beginning of the creation as he was the firstborn hence no one possesses the same higher status as the *kāma*, and in the current period, the *kāma* is used solely as a synonym for sexual pleasure.

The ancient ācāryas state that, there are two types of *śringāra*, *sambhog*, and *vipralambh*. The resort of the Rati is male and female. Gradually it became many folded, and *sambhoga* or lovemaking is one of the prominent meaning for it, which requires two people.

After analyzing all the meanings of the *kāma*, it seems that including the vast meanings of the term *kāma* such as Wish, desire, the love of God, etc. the lovemaking between a man and a woman or the desire of intercourse is one of the prominent meaning assigned for the *kāma*. When the *kāma* is considered as a wish, it consists of all the passion or desire exist on the earth and intercourse is one of them.

The *kāma* cannot be limited to solely sexual pleasure or desire. It's a way of life and suggests the means through which a person can make their life perfect and pleasant. Kāmasutra presents a comprehensive view of life and helps a person to make it better and enjoyable. Vātsyāyana is a progressive kāmācāryas and supporters of variety and choices in life.

Vātsyāyana has the wide concept of *kāma*, which does not stand for only sexual pleasure and fulfillment. According to him the trio is interrelated and interdependent, excessiveness of any destroy the harmony of human life. Vātsyāyana suggests that the acquisition of a one goal must

be the way of acquiring the other one, but the acquisition of a one goal must not come in the way as an obstacle to another.

The work focuses only on the *kāma* as the attraction to alternative sex and analyzes it in the classical Sanskrit dramas. The work concentrates only on female *kāma* because the female *kāma* has been not given a proper attention by the scholar.

## CONCEPT OF *KĀMA*

The Vēdas are the holiest scriptures of Hinduism. They develop its most foundational work, which every Hindu tradition and sect demands as its source. They also comprise the earliest ritual and spiritual traditions of the world. Hidden within them are several mysteries which are yet to be fully explained and understood. No human has composed the Vēdas. Instead, they are revelatory scriptures, which survive eternally in the highest world created by *brahman*. The Vēdas are exhaustive inscriptions that have not been transformed or updated since they were revealed and sang thousands of years ago. Many forefathers have assured *vēda's* sanctity and purity of *brahmana* families and teacher customs. According to *hindu* notions, the *vēdas* recommend a ritual model used by God to produce the worlds and individuals. Since the *vēdas* are essential to maintain and preserve the order and regularity of the universe, at the beginning of creation, he reveals them to gods and humans for the welfare of the worlds. At the end of production, he eliminates them repeatedly. Some people say that all human understanding, apprehended and yet to be acknowledged, is protected in the Vedic sculpture in symbolic form, including all scientific findings and inventions. Indeed, the Vēdas are not insignificant works of mysterious chants. They are loaded with spiritual awareness, which exhibits itself to the degree we are spiritually advanced. Considering the Vēdas provide a great significance in the study, the Vedic literature needs excellent attention because they contain several stories about sexual awareness and discusses the concept of *kāma*.

The thoroughly acknowledged and earliest *vēdas* namely, Ṛgvēda, Atharvavēda Yajurvēda, and Samvēda illustrations a vibrant picture of the culture and the tradition prevailed in the contemporary Vēdic period. "The tradition of *kāma* therefore as old as the *vēdas* and the *upaniṣadas* in India, and the Vēdic seers frankly talked about the themes of sex and did not view it as a taboo, rather an essential and pious activity." (Tripathi, 2005, introduction, pp.12)

The Ṛgvēda is the most magnificent and most famous of the *vēdas*, and richly contributed to other *vēdas*. Its hymns are called *riks*. The Ṛgvēda is also an essential source of vedic history



and contains many original hymns, such as the *puruṣa sukta*, and Creation Hymns. According to the Ṛgveda, the human possesses tremendous desires or *kāma*.<sup>42</sup> And the desire could be for anything, wealth, long life, health, or sex. The tradition of the *kāma* has been extending since the Vedic period. Vedic literature has several examples of sexual relationship or erotic activities.

The veda seems liberal in the discussion of male and even female sexual desire. The Vedic literature flexibly and without restrictions discuss the issue associated with human sexual attraction and organs. It reveals the complete awareness of sexual pleasure and union. There are several dialogs which provide a precise image of the female form and erotic understanding. The sage says to Uṣā that o! Immortal Uṣā who is the human worthy of having intercourse with you. Who will obtain you?<sup>43</sup> Uṣā is like a woman who adorns herself with elegant clothes and smiles for having coitus with her husband.<sup>44</sup> As a person who has the desire for a woman goes to in front of her, you also come to my eulogies.<sup>45</sup> She has also been called *abhisārikā* (a heroine goes to her lover). She frequently comes amongst the women who go to meet her lover.<sup>46</sup> It is noticeable

that the Ṛgveda discusses *abhisaraṇ* and reasoning with the fact it could be argued that the concept of the *abhisaraṇ* is as old as the veda.

The sage praises *agni* and says that as a man goes to a woman in the same way fire enters into the earth and heaven.<sup>47</sup>

In the Ṛgveda, the daughter of Bṛhaspati embraces her husband and enjoys permanent pleasure and repeatedly gives sexual pleasure to her husband. She invites her husband Bhāvavyaya to have intercourse with her. She says I am *rōmaśā*, young, do not mistake me a lake of youth I

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<sup>42</sup> इमं नुसोममन्तितोहत्सुपीतमुपब्रुवे।

यत्सीमागश्चकृमातत्सुमृत्तुपुलुकामोहिमर्त्यः (Rg. 1/179/5)

<sup>43</sup> कस्तउषः कधप्रियेश्रुजेमर्तोअमर्त्ये। कंनक्षसेविश्रावरि । (Rg, 1/30/20)

<sup>44</sup> अभातेवपुंसएतिप्रतीचीगर्तारुगिवसनयेधनानाम्।

जायेवपत्य उशतीसुवासाउषाहस्त्रेवनिरिणीतेअप्सः (Ibid, 1/124/7)

<sup>45</sup> तांजुषस्वगिरंममवाजयन्तीमवाधियम्। वधूयुरिवयोषनाम् (Ibid,3/62/8)

<sup>46</sup> अपोअदर्शिशुन्ध्युवोनवक्षोनोधाइवाविरकृतप्रियाणी।

अदमसन्नससतोबोधयन्तीशश्वत्तमागात्पुनरेयुषीणाम् (Ibid. 1/124/4)

<sup>47</sup> महित्वष्टमूर्जयन्तीरजुंर्यस्तश्रूयमानंवहतोवहन्ति।

व्यङ्गेश्रिर्दिद्युतानः सघस्थएकामिवरोदसीआविवेश (Ibid, 3/7/4)

am worthy of enjoyable.<sup>48</sup> The hymn is an example of awareness of the female body and desire for sex.

The hymns on the dialogue between Agastya and lōpāmudrāas well as Yama-Yami and Purūrava-Urvaśī are the complete evidence to erotic pleasure and sexual intimacy.

The dialog (1/179/1) between sage Agastya and his wife lōpāmudrā shows the erotic pleasure and sexual union. In the dialog lōpāmudrā expresses her emotions and says to her husband that I have served you well for an extended period, and my limbs languished now, I am old and the charm of my body was destroyed. The accurate time for intercourse is the young age. Now I grow old, why should a man go to a woman in such an old age? Agastya says the protector of the truth from the ancient period who would speak the truth to the deities. They also have not practiced celibacy and saved their sperm. A man should have coitus with his wife.<sup>49</sup> The conversation between husband and his wife shows that the ancient sages had they chose if they want to engage with sexual activity and to be a seer does not mean to absolutely abandon sexual pleasure.

Furthermore, the sage Agastya says to lōpāmudrā that our penance has not been in vain because Gods protects us. We can enjoy all the pleasure of the earth and can accomplish all sources of satisfaction. I have triumphed over my all sense, yet I experience sexual love. May lōpāmudrā be with her husband. May the impatient woman have sexual intercourse with the patient man.<sup>50</sup> It appears in the hymn that lōpāmudrā is represented as inviting the caresses of her aged husband Agastya and complaining of his coldness and neglect. They want to fulfill her desire the discuss it.

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<sup>48</sup>आगधितापरिगधितायाकशीकेवजङ्गहे,

ददातिमहयम्यादुरीयाशूनांश्रोज्याशता (Ibid, 1/126/6)

उपोममेपरमृशमामेदभ्रणिमन्याथाः,

सर्वाहमस्मिरोमशागन्धारीणामिवाविका (Ibid, 7)

<sup>49</sup>येचिद्धिपूर्वऋतसापआसन्त्साकंदेवेभिरवन्नृतानि।

तेचिदवासुर्नहयन्तमापुःसमूनुपत्नीर्वृषभिर्जगम्युः॥ (Rg.,1/169/2)

<sup>50</sup>नमृषान्तंयदवन्तिदेवाविश्वाइत्स्पृधोअभ्यश्नवाव।

जयावेदत्रशतनीथमार्जियत्सम्यञ्चामिथुनावभ्यजाव

नदस्यमारुधतःकामआगन्नितआजातोअमुतःकुतश्चित।

लोपामुद्रावृषणंनीरिणातिधीरमधीरधयतिश्वसन्तम् (Ibid,1/179/3-4)

Mitra and Varuna who are dexterous in the sacrifice, having pleased by their eulogy they have discharged their semen in the midst of the pitcher and then from the midst rose up *Mana*, and also was born the sage *Vaśiṣṭha*.<sup>51</sup>

Protect us in these deeds of ours, O Asvins. May we have genial semen and capable of producing a son. So, may we give wealth to our children and descendants, and await you.<sup>52</sup> Your morning light rise before the sun and you are viewed as a woman who goes to meet her husband not an unchaste woman.<sup>53</sup> The seer prays to the god Aswin and says that like a woman on her husband's imploring gives him pleasure. Father has praised you and obtained salvation. (R, 5/78/4) In the next *mantra* the seer shows an image of a woman's sexual organ at the time of child birth. He says in the way the vagina of a woman stretches when she gives birth, you also expand yourself and come to liberate me. (Ibid, 5)

In the *Ṛgvēda* a clear picture of a man's sexual organ has been depicted and the organ has been said to be an excellent tool for pleasure. a man possesses a strong penis which is long. His wife having seen her genital praises it and says to him that you possess the best resource of sexual pleasure.<sup>54</sup>

In the well-known Yama-Yami dialogue of the *Ṛgvēda* (10.10), a sister, Yami, compels, through fruitlessly, her brother, Yama, to accept her as a lover and produce a boy child with her. In the conversation consanguineous relationship has been discussed by the siblings. Yama and Yami are the twins like day and night. Yami says to her brother that, having come amidst the air's vast ocean, I want to have sexual intercourse with you because you are my partner from the womb of our mother. In ardent word the sister endeavors to win the brother's love, persuading him that the gods themselves desire that he should unite himself with her so the human race may not die. Yami says that God desires that the son we will obtain would be the superior of our father.

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<sup>51</sup> सत्रेह जाताविषितानमोश्रिः कुम्भोरेतःसिषिचतुःसमानम्।  
ततोहमान उदियायमध्यात्ततोजातमृषिमाहुर्वसिष्ठम् (Ibid.,7/33/13)

<sup>52</sup> अविष्टंधीष्वश्विनानामुप्रजावद्रेतोअहयम्नोअस्तु।  
आवांतोकेतनयेतुतुजानाःसुरन्तासोदेववीतिंगमेम॥ (Rg. 7/67/6)

<sup>53</sup> तानीदहानिबहुलान्यासन्याप्रचीनमुदितासूर्यस्य ।  
यतःपरिजार इवचरन्त्युषोददक्षेनपुनर्यतीव (Ibid, 7/76/3)

<sup>54</sup> अन्वस्यस्थूरं ददशेपुरस्तादनस्थऊरुर्वरं बमाणः ।  
शश्वतीनार्यश्रिचक्ष्याहसुश्रद्रमर्यश्रोजनंभिश्चरिषि ॥ (Rg, 8/1/34)

Yama refusing her proposal replies to her that your brother does not want the kind of relationship because you are my twin sister. This is not the isolated place sons of the mighty *asura*, the Heroes, supporters of the heavens, see us from far.<sup>55</sup>

Yami again says that if the kind of sexual relationship is prohibited for mortals, yet the immortals willingly engage in the sexual connection. Hence do as I suggest and let our soul and mine be knit together, and as a loving husband take me as your spouse and have sexual intercourse with me.

Yami says that even in the womb God Prajāpati, Creator, who shapes all forms made us companions in womb. None violates his holy ordinances. The heavens and earth acknowledge the relationship of ours. I, Yami, am possessed by the love of Yama, that I may rest on the same couch beside him and as a wife reveal her body to her husband, I will show mine in front of you. Moreover, you desire me, lets sleep together on a one bed Like car-wheels made us speed to meet each other.<sup>56</sup>

Yama answers to Yami that, the Gods do not stand. Still, they never close their eyelids, the sentinels of Gods who roam around us. Not with me instead quickly, wander, with different, and run like a chariot wheel to unite with the man. After that, Yama prays that may the host endow the part of the days and nights to Yama, and ever may the light of the Sun scatter out in front of Yama. Heaven and earth are the kinsman of Yama, May, Yami engage with another man as her partner instead of her brother.<sup>57</sup> Yama never resists Yami not to have sexual relations with another man even he encourages her to seek a man who can satisfy her unfulfilled sexual desire.

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<sup>55</sup>ओ चित्सखायं सख्या ववृत्यां तिरः पुरु चिदर्णवं जगन्वान् ।  
पितुर्नपातमा दधीत वेधा अधि क्षमि प्रतरं दीध्यानः ॥  
न ते सखा सख्यं वष्ट्येतत्सलक्ष्मा यद्विषुरूपा भवाति ।  
महस्पुत्रासो असुरस्य वीरा दिवो धर्तार उर्विया परि ख्यन् ॥ (Ibid, 1-2)

<sup>56</sup>उशन्ति घा ते अमृतास एतदेकस्य चित्त्यजसं मर्त्यस्य ।  
नि ते मनो मनसि धाय्यस्मे जन्युः पतिस्तन्वमा विविश्याः ॥  
गर्भे नु नौ जनिता दम्पती कर्देवस्त्वष्टा सविता विश्वरूपः ।  
नकिरस्य प्र मिनन्ति व्रतानि वेद नावस्य पृथिवी उत द्यौः ॥  
यमस्य मा यम्यं काम आगन्समाने योनौ सहशेय्याय ।  
जायेव पत्ये तन्वं रिरिच्यां वि चिद्वृहेव रथ्येव चक्रा ॥(Rg,3,5,7)

<sup>57</sup>रात्रीभिरस्मा अहभिर्दशस्येत्सूर्यस्य चक्षुर्मुहुरुन्मिमीयात् ।  
दिवा पृथिव्या मिथुना सबन्धू यमीर्यमस्य विभृयादजामि ॥(Rg, 9)

Yama says that I do not wish to unite my limbs with yours. The brother who has a sexual relationship with her sister is called a sinner by the people. Not me, enjoy with another man: your brother does not want to copulate with you.<sup>58</sup>

Yama says that Indeed, the time will come in the future, while sisters will choose their brother as their spouses. O beautiful lady, endeavor another husband. Embrace him when he discharges his semen in you. Yami continues to pursue Yama for sexual intercourse and tells him that, what kind of brother leave his sister without a lord. and what kind of sister who cannot remove his brother's misery. Forced by my passion, I pled you embrace me and have coitus with me.<sup>59</sup> Yami provokes Yama by saying that he is impotent. She is not able to decipher his mind. Several girls embrace him like a vine embraces a tree but he does not desire me. Yama replies; you also seek another and hug him. Yami; let another, embrace you like a vine embraces thee. He will win your heart and have sexual intercourse with you.<sup>60</sup> The embracing is mentioned in the mantra is similar to the Kāmasūtra discusses. It appears that Vātsyāyana has borrowed the idea of the embracing from the *Ṛgvēda*.

In the conversation, a female openly expresses her sexual desire towards a male, and it seems that, in the dialogue, the problem is incest rather than the female showing her passion. Gadkari discuss the Yama-Yami dialogue and concludes that, “It appears that in the very ancient period, that is, prehistoric period, and most probably in the matriarchal clans, all men and women born of the same mother, that is, brother and sister, at the same time were considered to be husband and wives of each other”. (1996, pg. 23). It seems that in the entire conversation, the sexual desire of a man or a woman is not a problem; instead, the real question is the incest. The dialogue unquestionably shows that in the ancient Vedic period, there is no prohibition if a woman enjoys sexual pleasure with her husband or lover.

The story of Purūrava and Urvaśī is discovered in the hymn 95 of the *Ṛgvēda* book X. The poem of eighteen stanzas supposed to consist of a dialogue between Purūrava and Urvaśī. In the hymn the couple has been separated. The king Purūrava finds Urvaśī having a long search

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<sup>58</sup> न वा उ ते तन्वा तन्वं सं पृच्यं पापमाहुर्यः स्वसारं निगच्छात् ।  
अन्येन मत्प्रमुदः कल्पयस्व न ते भ्राता सुभगे वष्ट्येतत् (Ibid,12)

<sup>59</sup> किं भ्रातासद्यदनाथं भवति किमु स्वसा यन्निरृतिर्निगच्छात् ।  
काममूता बह्वेतद्रपामि तन्वा मे तन्वं सं पिपृग्धि (Ibid, 11)

<sup>60</sup> बतो बतासि यम नैव ते मनो हृदयं चाविदाम ।  
अन्या किल त्वां कक्ष्येव युक्तं परि श्वजाते लिबुजेव वृक्षम् ॥  
अन्यमू षु त्वं यम्यन्य उ त्वां परि श्वजाते लिबुजेव वृक्षम् ।  
तस्य वा त्वं मन इच्छा स वा तवाधा कृणुष्व संविदं सुभद्राम् ॥ (Ibid, 13-14)

pleads her in vain that she might return to him. Purūrava recalls in vivid language the days of pleasure they had passed together.

Purūrava says to Urvaśī that O! cruel one we need to discuss our relationship if we do not, we would not be able to obtain delight. Urvaśī rejects Purūrava's proposal and says to him that what should I do with this your saying? I have gone away from you like the first of dawns. O! Purūrava, return home: I, am like the wind and challenging to capture.<sup>61</sup>

Urvaśī, explains how happy she was with her husband Purūrava, and says that I would have sexual intercourse with my husband day and night in the bedroom. She says to him that, O! Purūrava, when you craved me, I found my pleasure, accepting thrice in the day you use to have sexual intercourse with me, and there was no competition of me with your co-wives. I was fully satisfied with you; you were the delight giver of all the happiness.<sup>62</sup>

Purūrava says to Urvaśī that since you departed the women or nymphs did not come to me and refuse to go to my house in the unsatisfied voice.<sup>63</sup> Purūrava discharges his semen in Urvaśī's womb, and they have a son together. Urvaśī warns him that after we have a son, I would not be able to live with you. Purūrava makes every effort to pursue Urvaśī to not to leave him, but lastly, Urvaśī says to him that the love of women and their companionship is not long lasting because women possess the heart of vixens.<sup>64</sup>

The hymn is a dialogue between a mortal and a nymph who is a celestial courtesan moreover, the balled agrees with the *kāmasūtra* in describing the nature of a courtesan as a faithless whore. Later on, the love story wherein the love of a mortal for nymph has been retold in Indian literature and the great poet Kālidāsa has composed his finest drama *Vikramorvaśīyam* based on the same theme. In the drama of Kālidāsa the story of the curse of Urvaśī has been depicted in which a sage puts a curse that when the couple has a son together, she has to abandon her

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<sup>61</sup> हये जाये मनसा तिष्ठ घोरे वचांसि मिश्रा कृणवावहै नु ।  
न नौ मन्त्रा अनुदितास एते मयस्करन्परतरे चनाहन् ॥  
किमेता वाचा कृणवा तवाहं प्राक्रमिषमुषसामग्रियेव ।  
पुरूरवः पुनरस्तं परेहि दुरापना वात इवाहमस्मि ॥ (Rg. 10/19/1-2)

<sup>62</sup> सा वसु दधती श्वशुराय वय उषो यदि वष्ट्यन्तिगृहात् ।  
अस्तं ननक्षे यस्मिञ्चाकन्दिवा नक्तं शनथिता वैतसेन ॥  
त्रिः स्म माहनः शनथयो वैतसेनोत स्म मेऽव्यत्यै पृणासि ।  
पुरूरवोऽनु ते केतमायं राजा मे वीर तन्वस्तदासीः ॥ (Ibid., 4-5)

<sup>63</sup> या सुजूर्णिः श्रेणिः सुम्नआपिर्हदेचक्षुर्न ग्रन्थिनी चरण्युः ।  
ता अञ्जयोऽरुणयो न ससुः श्रिये गावो न धेनवोऽनवन्त ॥ (Rg. 10/19, 6)

<sup>64</sup> पुरूरवो मा मृथा मा प्र पप्तो मा त्वा वृकासो अशिवास उ क्षन् ।  
न वै स्त्रैणानि सख्यानि सन्ति सालावृकाणां हृदयान्येता ॥ (Ibid, 15)

husband and the earth. It could be possible that Kālidāsa has woven the story of the curse because the author does not want to establish the female character as a faithless whore.

Next is the dialog between Apālā and her husband sage Apālā, considered as a *brahmavādinī*, is a character mentioned in the Ṛgvēda. The hymn 8.91, which is a strange mix of reality and fantasy, has been ascribed to her. It is assumed that her husband abandoned her, as she was tormented with a skin disease that interrupted her hair from growing. In the hymn, she narrates how she met and worshipped Indra and how his blessing released her of her illness. Knowing soma juice to be Indra's favorite drink, Apālā collected the soma flower and crushed it between her teeth to extract the juice. Attracted by the sound, Indra arrived at her and swallowed the liquid from Apālā's lips. In return, he blessed Apālā with three boons: that her father's head, his fields, and her skin would be 'fruitful'.<sup>65</sup>

The verse also declares that Indra releases Apālā from the disease so that she became beautiful and her skin radiantly fair. It is not clear what this means, except to indicate some purification ritual.

The sage in the Vēda eulogizes the god Indra and says to him that, O! Indra eat the *purōdāśa* by us. Consume our praising in the way a desirous man who is a devotee to a young woman consumes her.<sup>66</sup>

The tradition of *kāma* begins with the consideration of creation. Consequently, the Vedic literature discusses the origin of the universe in great detail. In the discussion, the *Nāsdīya Sūkta* of the Ṛgvēda has its great importance by describing the processes of the generation.

“There was neither existent nor non-existent; there was no field of air, no sky beyond it. What covered in, and where? And what gave shelter? Was water there, unfathomed depth of water?

There was not Death, nor was there aught immortal: no sign was there, the day's and night's divider. That One Thing, breathless, breathed by its nature: apart from it was nothing whatsoever. There was only darkness at first, which concealed with the dark, and this all was chaotic. All the existence was void and formless: by the high power of Warmth was born that Unit. At first, *kāma* was taken, which was the prior roots, and germ of mind. Sages who

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<sup>65</sup>कन्याऽवारवायतीसोममपिस्त्रुत्।

अस्तंश्रन्त्यब्रवीदिन्द्रायसुनवैत्वाशकायसुनवैत्वा

असौयएषिवीरकोगृहंगृहंविचाकशत्।

इमंजम्भसुतंपिबधानावन्तकरम्श्रणमपूपवन्तमुक्थिनम् (Ibid, 8/91/1-2)

<sup>66</sup>पुरोळाशंचनोघसोजोषयासेगिरश्चनः ।

वधूयुरिवयोषणाम् (Rg.. 3/52/3)

searched with their heart's thought discovered the existent's kinship in the non-existent". (10.129)

Vātsyāyana discusses his prior Kāmasāstrīs and the Kāmasāstrīs he mentions Svetketu is on third in the list of the Kāmasāstrīs. Svetketu is a Vedic sage, and several references of the sage can be found in Vedic texts. Chāndogyopaniṣad, Bṛhadāraṇyakopaniṣad, Gōpathbraman and Śāṅkhāyana Brāhmaṇa have stories about the sage and his anti-deeds. The Mahābhārata epic presents Svetketu.

as the first sage who stood against the crime of rape. According to a story in the same saga at his young age of Svetketu, he saw that a *brahman* man was forcefully taking Svetketu's mother by her hand to have intercourse with her against her will. The man openly shouted that he needs a woman to have sex with her. The sage asked his mother to make the man stop taking her mother. The father replies that he cannot prevent the man because there is a rule in the society that if a man has the desire to have sexual intercourse with a woman, he is entitled to fulfill his desire even against the woman's wish.

Svetketu has opposed the rule and made a new rule that no one can have a sexual relationship with a woman against her will. This incident shows that Svetketu was a progressive sage who was not only supporter of female consent for sex, rather he gave the right to a woman that she can have coitus if she wants. The same view Vātsyāyana in the chapter *kanyāvīstrambhaṇa-prakaraṇam* of the Kāmasūtra presents about women. The author advises that a man should never do anything against a woman's wish, and he should approach her by her consent to have a sexual relationship.

In the hymn, the *kāma* is described as the first-born unit, and after its birth, the generation begins. According to Tripathi, the *nāsdīya sūkta* is the base for the tradition of *Kāmasāstras* and the Kāmasūtra of Vātsyāyana. The scholar states that "The consideration of the creation of the universe in the Ṛgvēda is the conceptual base of the Kāmasāstras." (2014, 240)

The Atharvavēda is the most contemporary of the *Vēda* quartet. For an additional period, it was not even considered a *Vēda*. It contains mostly magical rituals to cast charms, spells, seeks protection against death and disease, attracts lovers, or to cause or prevent harm.

Atharvavēda has several hymns dealing with *kāma*. Atharvavēda has the mantras to gain power over a lover, and it suggests the way to a male and a female to control their lover's mind and heart. There are many similar topics in the Vedic literature and the Kāmasūtra. There are several verses in the Vēda consisting of magic spells and songs, which refer to marriage, love intrigues and producing children. The form of the poem is straightforward but not disguised in the expression of its meaning.



The Atharvavēda seers look for the graces of the *kāma* and symbolize him as a god of desire. In the *kāmasukta* of the ninth *kaṇḍa* of the Vēda, the sages glorify the *kāma* as God of the excitement of all that is good. The hymns are sung as a tribute to *kāma* in the agniṣṭōma yajya. According to the sages, *kāma* is the destructive god of foes, and they offer him the sacrifices to destroy their enemies.<sup>67</sup>

The Vedic sage eulogy the *kāma* as a god to banish their nightmares, poverty and send it to their enemies.<sup>68</sup> The *kāma* is fierce god and destructive as fire. The *kāma* is praised as the mighty hero who slays the adversaries and frees his devotee from his foes. *Kāma* possesses the divine power equal in strength to god Indra, Agni, and Viṣṇu. The Agni *kāma* has been praised for burning the enemies and for sinking them into the deepest darkness (hell). Ruin them and their friends and consumes their kin moreover, let them not exist a single day.<sup>69</sup>

On the one hand, *kāma* is praised as a destroyer of enemies, and on the other hand, he is a grantor of prosperity. The devotee says that *kāma* has slain those who were my opponents, and given me ample room to grow and prosper.<sup>70</sup> The *kāma* was first born before Gods, fathers, mortal, and a great one no one equal to his generosity and greatness.<sup>71</sup>

He is stronger and superior to all and is excellent forever. With his flourishing and preferred form, *Kāma* becomes what he desires, and he enters ultimately into the soul of all believers and dissipates away all negative things and feelings.

<sup>67</sup> सपत्नहनमृषमं घृतेन कामं शिक्षामि हविषाज्येन।

नीचैः सपत्नान् मम पादय त्वमिष्टु तो महता वीर्येण ॥(AV.9/2/1)

<sup>68</sup> येन्मे मनसो न चक्षुषो यन्मे बभ्रस्तिनाभिनन्दति।

तद् दुःस्वप्न्यं प्रति मिञ्चामि सपत्ने काम स्तुत्वोदहं भिदेयम्॥

दुःस्वज्यं काम दुरितं च कामाप्रजस्तातस्वगतामवर्तिम्।

उग्र ईशानः प्रति मुञ्च तस्मिन् यो अस्मम्यमंहूरणा चिकित्सात्॥

निदस्व काम प्रदुदस्व कामावर्ति यन्तु मम ये सपत्नाः।

तेषां नुत्तानामधमा तमांस्यग्ने वास्तुनि निर्दह त्वम् ॥ (Ibid, 2-4)

<sup>69</sup> इन्द्राग्नी काम सरथं हि भूत्वा नीचैह सपत्नान् मम पादयाथः।

तेषां पन्नानामधमा तमांस्यग्ने सास्तून्यनुनिर्दह त्वम् (AV, 9)

<sup>70</sup> अवधीत् कामो मम ये सपत्ना उरुं लोकमकरन्महयमेधतुम्।

महयम् नमन्ता प्रदिशश्चतस्त्रो महयम् षडुर्वीर्घृतमा वहन्तु । (Ibid, 11)

<sup>71</sup> कामो जज्ञे प्रथमो नैनं देवा आपुह पितरो न मर्त्याः।

ततस्त्वमसि ज्यायान् विश्वहा महाण्स्तस्मै ते काम मन् इत् कृणूमि (Ibid, 19)

The triple image of the *kāma* has been establishing in the Atharvavēda, the seers of the Vēda conjectures *kāma* as a destroyer of the opponents of his believers, a grantor of wealth and pleasure and a lord savior.

In the Atharvavēda, the relationship between husband and wife has been discuses. The husband desires that his wife never will depart and go anywhere. The husband wishes that she always pervades in him like sugar cane.<sup>72</sup>

The man wishes to steady his wife's distracted heart towards him as an eagle make his wings immobile when he comes to the ground. He says I do strike your spirit down that you must be in love with me, and never to depart.<sup>73</sup>

The husband says to his wife that, as the wind shakes the grass on the ground. I do stir your heart. Be in love with me; my dear does not leave me.<sup>74</sup> In one of the hymns of the same Vēda, the man asks the woman to embrace him as a creeper completely entwines the tree. The embracing mention in the Vēda is similar to described by Vātsyāyana in his text.<sup>75</sup>

The man says to her wife that, as in his rapid course, the Sun encompasses heaven and: earth, So I compass around your mind that you must be in love with Me, my dear and never leave me. The man desires that so the woman only be his beloved and love him.<sup>76</sup>

There are detailed examples of the other intimate activity besides embraces as well as sign and expression throughout intercourse. The CXXXIX hymns *saubhāgyavardhan*, (Enchantment of felicity) of the sixth *kāṇḍa* of the Atharvavēda discusses the herbs which make a woman and man blessed in love-making. The herb or plant increases the potency of a person who uses it and enhances their pleasure of intercourse. The seers of the Vēda use the word *subhāṅkaraṇī* or *subhāṅkarṇa*, which makes one lucky in love-making, is one of the dominant themes of the Vātsyāyana's Kāmasūtra. On the other hand, the seer also hints upon the herb, which makes a

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<sup>72</sup> परित्वा परितत्नुनेक्षुणागाम विद्वेषे ।

यथा मां कामिन्यसो यथा मन्नपगा असः (Ibid.6/34/5)

<sup>73</sup> यथा सुपर्णः प्रपतन् पक्षौ निहन्ति भूम्याम् ।

एवा निहन्ति ते मनो मां कामिन्यसो यथामन्नापगा असः (Ibid, 6/8/2)

<sup>74</sup> यथेदं भूम्या अधि तृणं वातो मथायति ।

एवा मथ्नामि ते मनो यथा मां कामिन्यसो यथा मन्नापगा असः (Ibid, 2/30/1)

<sup>75</sup> यथा वृक्षम् लिबुजा समन्तं परिष्वजे ।

एवा परि ष्वजस्व मां यथा मां कामिन्यसोयथा मन्नापगा असः (AV.6/4/1)

<sup>76</sup> यथे मे द्यावापृथिवी सदयः पर्येति सूर्यः ।

एवा पर्येमि ते मनोयथा मा कामिन्यसो यथा मन्नपगा असः । (Ibid, 6/8/3)

man unproductive. The sage pleads to make his enmities powerless and destroy their sexual organ to dust. Moreover, grow long hair on their head like a woman.

Vātsyāyana in VII book, on secret prescriptions, suggests a man take recourse to secret recipes of the book to enhance the attractiveness and make himself lucky in love.

The man asks his wife to have the desire for my body, love my feet, love mine eyes, and Legs. You are fond of a man who is capable of his sperm pollination. Your hair and beautiful eyes generate desire and satisfy me through love.<sup>77</sup> The man wants to embrace his wife and desire the woman would give him delight. He says that I make you hang upon mine arm; I make you lie upon my heart.<sup>78</sup> The poet prays to increase his excitement and wishes that his beloved be attracted towards him and be one heart.<sup>79</sup>

The author of the Vēda metaphorically describes the process of love-making through a *śamī* and *Aśvattha* tree. The *Aśvattha* tree mounts over *śamī* tree to produce a son like the fire. Here in the hymn, *śamī* is a woman, and *Aśvattha* is a man. It seems that the author imaginatively changes the metaphor of a creeper entwining the tree, and describes the embrace as a *śamī* creeper ascent upon an *Aśvattha* tree.<sup>80</sup>

Twining vine is a particular kind of embracing described by Vātsyāyana before the intercourse. Vātsyāyana explicitly suggests the lovers use the four type of embracing because the purpose of embracing is to get more excited and obtain the pleasure of sexual activities.

There are many hymns shows the awareness of for recovery of potency and hints the energy of a bull and horse to make love. The author wants her gentile as strong as an elephant's and a house's.<sup>81</sup> The sages prayed to gods to make their sexual organs straight like an arrow and to provide the man with the vigor of the house, the mule, the goat, and ram.<sup>82</sup> Man's sex organ is

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<sup>77</sup> वाञ्छ मे तन्वं पादौ वाञ्छात्क्षयै वाञ्छ सक्थ्यौ।  
अत्क्षयौ वृषणयन्त्याः केशा मां ते कमेन शुष्यन्तु (Ibid,6/9/1)

<sup>78</sup> ममत्वा दोषणिश्रिषं कृणोमि हृदयश्रिषम्।  
यथा मम क्रतावासो कमचित्तमुपायसि (Ibid,6/9/2)

<sup>79</sup> संवननी समुष्पला बभ्रु कल्याणि सं नुद ।  
अमूं च मां च सं नुद समानं हृदयम् कृधि Ibid,(6/139)

<sup>80</sup> शमीमश्वत्य आरुढस्त्र पुंसुवनं कृतम्।  
तद् वै पुत्रस्य वेदनं तत् स्त्रीष्वा भ्रामसि। (AV.6/11/1)

<sup>81</sup> यावदङ्गिनं पारस्वतं हास्तितं गार्दभं च यत्।  
यावदआवस्य वाजिनस्तावत् ते वर्धताम् पसः (Ibid,.6/62/3)

<sup>82</sup> अद्याग्ने अद्य सवितरद्य देवि सरस्वति ।  
अद्यास्य ब्रह्मणस्पते धनुरिवा तान्या पसः।

defined as a keeper of the semen in the woman's boon and the procedure of sexual activity is depicted by the metaphor of a leaf going in the water flow.<sup>83</sup>

Plenty of hymns from the Atharvavēda discuss the procedure of reproduction. Prajāpati says that the man is supposed to be the possessor of semen. He releases the sperm in the womb of a woman to create an embryo then a son is born.<sup>84</sup> The fourteenth hymn of the same Vēda intends to describe the wedding ceremony and as well as the first union of the bride with her newlywed husband. The psalm discusses the lovemaking and the coitus position of the couples. (xiv, 2, 14, 37-40)

Vāka is the daughter of kāma. (9/2/5) It is also addressed as the fire of Indra who climbs on his chariot and destroys enemies. kāma possesses a higher rank than Wind, *agni*, the Sun, and the Moon. and has equal status to Indra, Vishnu, Varuṇ, and Soma. (9/2/24-25)

The *kānavāṇ sukta* of the Vēda depicts the effects of the arrow of *kāma*. The shafts of *kāma* are acute and pierce through the woman's heart and make her anguish. Consequently, she won't rest in peace upon her bed.<sup>85</sup> Longing is the feathers of the arrows; desire for sex is the stem the god of *kāma* with these arrows pierces the heart of the woman.<sup>86</sup> The man says to the woman that your face got faded because of the bolts that increase sorrow; hence, you should come to me. Abandon the anger caused by the *kāma* and speak soft words moreover behave according to me.<sup>87</sup> Longing, loss of sleep are the stages of love discussed by Bharara and Vātsyāyana, and the person who has been wounded by the *kāma* experiences the steps.

Analyzing the Vedic literature, it seems that eroticism is the prominent part of the literature but never been the main theme of the Vedic literature. Although the Vedic literature has a sexually

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आहं तनोमि ते पसो अधि ज्यामिव धन्वरि।

क्रमस्वर्श इव रोहितमनवग्लायता सदा ॥

अश्वस्याश्वतरस्याजस्य पत्वस्य च।

अथ ऋषभस्य ये वाजास्तानस्मिन् धेहि तनूवशिन् (Ibid.4/4/6-8)

<sup>83</sup> पर्वताद् दिवो योनेरङ्गादङ्गात् समाभृतम्।

शेषो गर्भस्य रेतोधाः सरौ पर्णमिवा दधत् (Ibid, 5/25/1)

<sup>84</sup> पुंसि वै रेतो भवति तत् स्त्रियामनु षिच्यते।

तद् वै पुत्रस्य वेदनं तत् प्रजापतिरब्रवीत् (Ibid, 6/11/2)

<sup>85</sup> उत्तुदस्त्वोत् तुदतु मा वृथाः शयने स्वे।

इषुः कामस्य या भीमा तथा विध्यामि त्वा हृदि। (AV. 3/25/1)

<sup>86</sup> आधीपर्णा कामशल्यामिषुं सङ्कलपकुल्मलाम्।

तां सुसन्नतां कृत्वा कामो विध्यतु त्वा हृदि (Ibid. 2)

<sup>87</sup> शुचा विद्धा व्योषया शुष्कास्यामि सर्प मा ।

मृदुर्निमन्यु केवली प्रियवादिन्यनुव्रता (Ibid.4)

moral image of the gods, seldom their sensual image can be noticed in the *Vēdas*. For example, an instance of the practice of widow married is recognized in *Asvins Sukta*, in which a woman is driving a man to the bed. Though the widow marriage is described as a social system, the purpose of the alliance is to show the sexual union of the lovers. De states that " Levirate marriage, in which is found the germs of the later practice of *Niyoga*, was allowed in the case of the widow; but the imagery used in this connexion suggests that it was more often a form of love-union than the fulfillment of a social practice." (1929,7)

The question arises that what a contemporary reader can make of the erotic literature of the Vedic period. According to De the erotic poetry is only a style of the writing of the ancient period. But it seems that it is not just a style of the literature writing it shows the custom, the expressiveness and the openness of the society on the sexual affair.

The *brahmaṇa* texts also have discussed *kāma* and sexual activities. Though *brahmaṇa* is the oldest sources from which a comprehensive view of the sacrificial ceremonial can be obtained, they also have thrown a great deal of light on the sexual relationship of a man and woman. Śatapatha Brāhmaṇa several times, uses the term *kāma* and *maithuna*, copulation. The text says not to disturb the sexual intercourse of a man and a woman. śatapatha brāhmaṇa in the discussion between Vidagdha-Shakalya and Yājñavalkya says the *kāma* is as the abode of Brahman.

According to the text, two people produce children, and the process of creating children is a ritual moreover, as secret as a sacrifice; therefore, *yajñá* is called reproducible. The text presents a simile of a man and a woman to fire and the sacrificial altar respectively. The two arms of the sacrificial altar she carries along both sides of the fire. The book states that a woman is a sacrificial altar and a man is a fire. The woman lies embracing the man: thereby sexual intercourse fertile of offspring is achieved. Since his reason, he brings the two shoulders (of the altar) beside both sides of the flam. (1/2.5.15) In the other *kaṇḍa*, a woman is named, water and fire is a man, and they together engage in the process of making children.

The *Brahman* discusses the body of a woman and states that the structure of a sacrificial alter should be as the woman described by the text. It (the altar) should be more broad on the west side, narrow in the midst, and wide again on the east side; and the same thus shape of a woman is appreciable of a woman: 'broad about the hips, somewhat narrower between the shoulders, and contracted in the middle (or, about the waist).' Thereby he makes it (the altar) pleasing to the gods. 1/2/5/16

The text also talks about sex and sperm. It says that the semen is discharged in the womb as similar to the process *yajñá* is released in a fire, and from it, the sacrifice is born. 1, 5,2,11. In

the next chapter, the text says that a man should make the offering either simultaneously with the Vashat or after. If the offering is made before Vasata, it would be lost, as the seed is poured into the womb to produce the progeny would not have discharged into the womb. 1/7/2/14

As the other Vedic text and *purana*, the Śatapatha brāhmaṇa also depicts a story of incest. Once Prajāpati developed a passion for his daughter. He has a desire to have sexual intercourse with her and thinking that he united with her. The act of Prajāpati, to have a sexual relationship with her daughter, certainly, was a sin in the eyes of the gods. They thought that 'He who acts thus towards his daughter, our sister, sinned.

All gods then spoke to the god Rudra that, 'This one, surely, commits a sin who acts thus towards his child, our sister. The Gods ask Rudra to pierce Prajāpati with the arrow!' Rudra, aiming, pierced Prajāpati for his evil deed. Subsequently, half of his semen falls to the ground. And thus, it came to pass (1/7/4/1-3) In the story, the insect, as in the Rig Vēda is considered as immoral and condemned, but the existence of it cannot be denied.

Once the fire has seen the water and desire to have sexual intercourse with her, and they have copulation. The semen of the fair which discharged from, making love turned into gold; hence, the gold possesses the brightness of fire. (2/1/1/5)

It could be concluded that the brahmin texts also have not hesitated to discuss sex and the female body openly. Sometimes the sexual intercourse has been performed for progeny, and sometimes it's only a desire as in the case of Prajāpati. Though Incest is a sin of sexual copulation between a man and a woman does not seem to be a crime or a dirty act without even marriage.

The *Upanishads* are the end part of the Vēdas. They comprise treasures of spiritual wisdom and establish the heart of Indian philosophical inquiry and exploration of existential truths.

The seers of the *upaniṣads* discuss the importance of *kāma* and viewed it as a fundamental principle of human life and creation. According to the sages *kāma* is an essential desire and important for the creation. Brhadāraṇyakopaniṣad openly describes the female sexual organ and the sexual pleasure here is the highest bliss.

In the kathopaniṣd the principle has been established that desire is the reason for man's action and effort. In the kathopaniṣd, Yama lures Naciketa by offering him several pleasures of mundane life. He says to Naciketa that I can grant you the all objects of the pleasure. You can take these heavenly women or nymphs, along with chariots and musical instruments with you. No human can obtain these maidens, who will serve you well. 1/1/25 It appears that Yama is

talking about sexual pleasure because the world Rāmā refers to a woman, the delight giver, charmers.<sup>88</sup>

The same *upanishad* says that, with the grace of whose human, experience the pleasure of form, taste, smell, sound, touch, and sex, that is Brahma about whom you have asked. The statement of the Up shows that the intimate relationship with a woman was not necessarily for progeny; it includes pleasure also.<sup>89</sup>

The Bṛhadāraṇyakopaniṣad states that desire is instinctual. The *upaniṣad* recommends that Prajāpati produced a woman as a companion because he did not relish being alone.

In the beginning, there was the *ātmā* self in the human form. He answered and found nothing else but himself. He first uttered, 'I am he.' Therefore, he was called *Aham*. Hence, from this day, when a person is addressed, the first says, 'It is I,' and then tells the other name that he may have. The *Ātmā* was afraid. Therefore people (still) are scared to be alone. He thought, 'Then he remembered- since there is nothing else other than me, of what I am so scared? From that single, his nervousness was gone, for what was there to fear? It is from a second object that fear begins — thinking that his fear ceased.

Then he was not happy at all, hence people who are not delighted if they are alone. He desired for a second or a mate and expanded himself as big as a couple of a man and woman embracing each other. He caused himself to split his very body into two parts. Thus, came husband and wife. Hence Yājñvalkya used to say; this (body) is one-half of oneself, like one of the two halves of a split pea. Therefore, this space is indeed filled by the wife. He was united with her and from that human being were born. (Bṛ. 1/4/1-3)

The woman conceived, 'How can he be intimated with me after generating me from himself? thinking the same she, hide.' She turns into a cow, the other also became a bull and was united with her; from that cows were born. The one became a mare, the other a stallion; the one became a she-ass, the other became a he-ass and was united with her; from that one-hoofed animals were born. The one became a she-goat, the other a he-goat; the one became an ewe, the other became a ram and was united with her; from that goats and sheep were born. Thus, did he project everything that exists in pairs, down to the ants. In the way, she fulfilled what he

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<sup>88</sup> इमा रामाः सरथाः सतूर्या न हीदृशा लम्भनीया मनुष्यै ।

आभिर्मत्प्रताभिः परिचारयस्व नचिकेतो मरणं मानुप्राक्षीः ॥(kath. 1/1/25)

<sup>89</sup> येन रूपं रसं गन्धं शब्दान्स्पर्शाश्च मैथुनान् ।

एतेनैव विजानाति किमत्र परिशिष्यते । एतद्वै तत् ॥ (Ibid. 2.4.3)

was lacking. And he engaged in sexual activity with the woman and from the love-making the entire race of human was born.

Again, the same *upaniṣad* describes a clear picture of a female sexual organ. It says that, then he rubbed back and forth the vagina which looks like a mouth and produced fire from its cause. Hence, the mouth, and the hands have no hair. Therefore, vagina is without hair at the inside.<sup>90</sup> The Bṛhadāraṇyakopaniṣad (6.2.13 and 6.4.2-3) and Chāndogyopaniṣad, also indicate sexual intercourse as a sacrifice. The sexual organs are compared to certain parts of the sacrifice; semen is the oblation poured into the fire in the female sexual organ. The woman is fire; the reproduction organ is fuel; the hair around is smoke, the vagina is the blaze; the act of penetration is the coal; the feeling of pleasure is the spark. In a flash, the god offers his semen, and from this, the man is born.<sup>91</sup> The *upaniṣad* states a view that sexual pleasure is the culmination to the highest bliss.<sup>92</sup> The same *mantra* is found in the Chāndogyopaniṣad. (5/8/1-2)

The following verses in the Chāndogyopaniṣad compares a woman's bodily parts to a sacrifice and how a fetus is born from that sacrifice. "The woman, O Gautama, is undoubtedly the sacrificial fire; of that, the middle part is the fuel, the hair is the smoke, the vagina is the flame, penetration is the coals and the pleasure the sparks. "In that fire, the gods pour semen as their libation. From this libation arises the fetus.

In the entire procedure of the creation, no marriage rituals have been mentioned. And the man and woman are not husband and wife even he produced her, and she is his daughter. The example suggests that it is not necessary for a man and a woman to be husband and wife to have intercourse or produce children.

A supportive example can be discovered in the story of sage Satyakāma from the Chāndogyopaniṣad. Satyakāma, the son of Jabālā once addressed his mother saying that mother, I wish to become a *brahmacharin* or celibate. Thus, could you please tell me of which family I belong to? She said to her son: "I do not know, my child, of what lineage you are. In my youth, I went about much as a servant and preoccupied with many household duties moreover, attended several visitors when I conceived you. I do not know of what family you

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<sup>90</sup> अथेत्यभ्यमन्थत्स मुखाच्च योनेर्हस्ताभ्यां चाग्निमसृजत तस्मादेतदुभयमलोमकमन्तरतोऽलोमका हि योनिरन्तरतः (Kath.1/4/6)

<sup>91</sup> योषा वा अग्निर्गौतम तस्या उपस्थ एव समिल्लोमानि धुमो योनिरर्चिर्य दन्तः करोति तेऽङ्गारा अभिनन्दा विस्फुलिङ्गास्तस्मिन्नेतस्मिन्नग्नौ देवा रेतो जुहवति तस्या आहुत्यै पुरुषः संभवति। (Br.6/2/13)

<sup>92</sup> सर्वेषामानन्दानामुपस्थ एकायनमेव (Ibid, 2/4/11)



are. My name is Jabālā, and you are son Satyakāma . Hence, you may call yourself Satyakāma Jabālā (the son of Jabālā).

He came to Gautama the son of Haridrumata and told him: "Respected Sir, I wish to live with you as a celebrate and seek wisdom from you as I take you as my Guru. May I address you, as a pupil?"

Gautama replies to Satyakāma: "Of what family are you, loved friend?" Satyakāma answered: "I do not know, Sir, of what family I belong to. I questioned my mother about it, and she replied: 'In my youth, I was preoccupied with many household duties and with attending on guests when I

conceived you. I do not know of what family you are. I am Jabālā by name, and you are Satyakāma. I am, therefore, Sir, Satyakāma Jabālā ."Gautama said: "None but a true *brahmin* would thus speak out. Fetch the fuel, dear friend; I shall initiate you. You have not departed from the truth."

The story of the sage Satyakāma and his mother Jabālā suggests that some women at the period had chosen to be mother even without marriage. Moreover, the women in Vedic society had sexual freedom and often lived single with their children and without a partner. Thought Jabālā does not seem to belong from a well-off family and her cast is not clearly mentioned. The *brahmin* sage Gautama takes Satyakāma as his pupil knowing the true about his birth suggests that it was not considered as a sin for a woman to be a single mother. Although they might have encountered some social disadvantages, they were not censured by society, and their children had admittance to higher education.

The *upaniṣada* also throw light on the importance of male sexual energy, *upaniṣadas* reaffirm the Vedic beliefs regarding the nature of semen. In the rebirth of human beings, the sperm plays a predominant role, while little is considered about the female eggs. In the male body, the semen represents the highest form of energy. Its source is food. Food becomes semen after it circulates in the human body for several days. Therefore, loss of semen was considered the same as loss of energy, even more so if the person happened to be a celibate or an ascetic. The souls become part of the semen through food only. The path by which souls return to the earth and take birth is also well explained.

They fall to the earth through rains. From the ground, they enter the bodies of plants and animals. When humans consume them, they become part of the semen in male organs. From there, through sexual intercourse, they enter the womb. In producing children, no such importance was given to the eggs produced by women. Women were considered mere

receptacles who played a passive role in the rebirth of the soul, acting as small receptacles to receive semen and host the souls in their wombs until they were born.

The Brhadāranyakopaniṣad continues to discuss a woman's sexual organ and the sexual activity further openly and contemplates the action as a sacrifice. Prajāpati considered, "Let me create a place where he can establish himself. So, he created a woman. He placed her sexual organ on the lower side. Therefore, one should perform service to a woman on the lower side. He stretched out for himself that which projects, undoubtedly, with pleasure. With that, he impregnated her. (Br, 6/4/2) The verses suggest that men are supposed to know the divine nature of sexual intercourse.

There are verses in the Chāndogyopaniṣad related to Vāmadeva Sama. The following verses ( 2.13.1-1) compare the Chanting of Vamadeva Sama to sexual intercourse and recommend that he who knows the Sama should not resist having sex with any woman who desires offspring. He invites, that is the syllable HIM; he proposes, that is the *prastava*; he lies down along with the woman, that is the *udgitha*; man lies upon the woman, that is the *pratihara*; time goes by, it comes to an end, and he enters supreme (blissful) state, that is *nidhana*. This is Vamadeva Saman woven in the coitus.

In the following mantra the *upaniṣad* says that He who thus knows this Vāmadeva woven in the coitus becomes able for coitus, procreates from coitus to copulation, lives his full life, lives gloriously, attains greatness with progeny and cattle, and earns an excellent name for himself. He (who sings the Vāmadeva Sāma) should not avoid any woman (who desires coitus for the sake of procreation). That is the rule.

The *upanishads* also consider Sexual intercourse as a duty and advises a household should perform it to obtain salvation. According to the *upniṣdās*, the goal of sexual intercourse is primary duty (*dharma*), then pleasure (*kāma*), and finally liberation (*mokṣa*). Through sexual intercourse, householders are expected to produce children and fulfill their obligations towards their families, ancestors, gods, society, the world, and God himself. A man may depart from this world, but he continues to live through his son, who partakes his qualities, family name, identity, and knowledge. By bringing up his children, educating them, and helping them to settle in life, he ensures the continuity of his family, and the order and regularity of society and the world. It is considered that in the Upanishadic world, *kāma* is essential as in Kāmasūtra.

In the Chāndogyopaniṣad the sexual organs are compared to certain parts of the sacrifice, sexual intercourse itself is compared to Vajapeya sacrifice. Her sexual organ is the sacrificial pit, the hair around it the grass, skin the soma-press, the labia are the kindling fire in the middle. The world of him who practices intercourse knowing this is as good as that of he who performs

Vajapeya sacrifice. He, who practices inter-course knowing it secures for himself the merit of the woman's good deeds, while he who indulges in the intercourse without knowing it passes on the quality of his good deeds to the women. (5.8.1-2)

According to the Vedic seers, the semen of a man has its great importance, and men were supposed to preserve their sperm since it carried souls who were expecting to be born. The seers advise the procedure to be supplanted when there is a waste of semen.

If one discharges semen, a little or a lot, awake or asleep... One should touch it and utter this mantra, "Whatever semen that has fallen on the earth, whatever has gone into the plants or the water, I reclaim it; let my masculinity, my vigor, my passion, come to me again, radiance and shine come to me back. Let the fire and the altar coming to their usual place. Saying this, he should elevate the semen with his hands and spread it in between his breasts or eyebrows. (Br. 6/4/5)

The *Upaniṣad* advises how to approach a man for sexual intercourse. Although semen plays an essential role in the rebirth of souls, women were nevertheless viewed as necessary for their opinion. Hence, men had to seek their cooperation to facilitate the resurgence. The verses describe how to engage a woman and approach her for sexual intercourse. Consensual sex was the norm. However, it appears in the *upaniṣad* that men had the liberty to use perseverance if the woman refuses to contribute to sexual intercourse.

Now, if the semen discharges in the water and he happens to see his reflection in the water, he should recite the hymn, "Mine is the luster of the semen, fame, wealth, and the result of good works." There, indeed, is loveliness in women when they discard the dirty clothes (worn during menstruation). Therefore, when she has removed her stained clothes and glowing with vigor, he after three nights should approach her and consult with her.

If she is not willing to engage in coitus and grant his desire, he should purchase gifts and tries to persuade her. If she nevertheless agrees, he should intimidate her through the fear of punishment and overpowering her should engage in coitus. Furthermore, he should utter the following mantra, "I take away your body, vigor." Then she becomes weak without strength.

If she consents, he should say, "Through my semen, I spread my radiance into you." Then the man and the woman shine with vitality. (Ibid, 6-8)

The *upaniṣad* does not make any simile to depict the sexual activity instead suggests how a husband to make -love with his wife. If a man desires that the woman should be genuinely in love with him, he should during lovemaking, recite mantras to put a spell upon his partner and engage her in intense sex.

The *upaniṣad* says that If one desires to have sex with a woman thinking that she may experience pleasure with him, inserting his penis in her, pressing his mouth against her, caressing her lower part, he should chant, "You, who are born from every limb of mine, which is generated from my heart, you are my body's essence. May my wife become infatuated with me as if she has been hit by a poisonous arrow. (Ibid, 9)

Next, the *upaniṣad* discusses the processes to prevent pregnancy. If he wants not to pregnant a wife, he should follow the procedure during sexual intercourse.

The *upaniṣad* says that, if he desires, "She should not become pregnant," after inserting his organ into her, pressing his mouth against her, and breathing, he should say, "With my strength and semen, I rehabilitate the semen from you." definitely then she will not be pregnant.

On the other hand, if he wants her to become pregnant, after entering his penis into her, pushing his mouth against her, and breathing, he should state, "With my power and with my sperm I transfer the semen in you. Indeed, then she will become pregnant. (Br. 6.4.10-11)

After analyzing the hymn, the question arises that If, the primary purpose of the intercourse is procreation, then why the man desires that his wife should be genuinely in love with him and obtain pleasure. Moreover, what is the need for the procedure of birth control? Reasoning with the fact it appears that pregnancy was not the only purpose for the people engaging in sexual intercourse the people also have sought sexual pleasure from the coitus.

The next verses suggest how a husband who is miserable because his wife has a secret lover may ruin his wife's lover using a secret ritual.

The *upaniṣad* instructs that if a man's wife has an illicit relationship, and the husband finds out about it and subsequently, he wants to harm the man out of hatred, he should put fire in a clay vessel, scattered arrows made of reed and Kusa grass in a converse order and offer the bolts, with their tips dipped in purified butter, in the fire in a converse order, saying, "You have discharged your semen in my young wife like one offers sacrifice in fire, I take away your incoming breath, and your outgoing breath, you so and so. You have been sacrificed in my fire. I catch away your sons and cattle, you so and so. You have been sacrificed in my fire. I take away your sacrifices and good actions, you so and so. You have been sacrificed in my fire; I take away your hopes and expectations, you so and so." He, admittedly, leaves from this world without power and without virtue, whom a *brahmana* who knows this, curses. Therefore, one supposed not even to wish to make fun of the wife of a person who recites the Vēdas. because if the woman's husband finds out about the relationship indeed, he devolves the feelings of hostility for the person (Ibid, 12)

The verse indicates that in the period, even *brahmin* women have committed adultery. Hence her husband has to perform such rituals to prevent his wife from involving in such kind of action. After the *Upaniṣad*, the other texts such as the *Manusmṛti* and the *Arthaśāstra* have also pay considerable attention to the topic such as adultery and fix punishment for the woman and his lover who have committed adultery. In ancient Indian, various texts have a different view of sexual activity. The two texts have their indebtedness from each other the all borrowed heavily with each other.

According to the *Arthaśāstra*, that men and women often engaged in sex outside their marriage for which the book prescribed punishments. The ancient law books recognized the role of sex in organizing the worlds and people but appointed a strict code of conduct to ensure that it did not lead to disorder, evil, and degeneration of castes and classes.

Manu considers adultery as a legal crime and determines severe punishment for the adulterous couples. Kautilya *Arthaśāstra* also holds the same view as *Manusmṛti* about infidelity though both texts differ about the sentence supposed to given to the pair. According to Manu If a woman, who is arrogant of her merit and her families or (her own) superiority, tricks her husband for another man, the king should have her swallowed by dogs in a place frequented by many. Moreover, he should have the man sinner to be consumed on a red-hot iron bed; and they should place logs under it until the sinner is burned to death. (Manu, 8/371-72)

In Chapter XII, “Sexual Intercourse with Immature Girls,” in Book IV, “The Removal of Thorns” of the *Arthaśāstra* of Kautilya considers more several crimes to have intercourse with a unmatured girl than a mature woman and he fixes the more rigorous punishment who defiles an unmatured maiden. According to Kautilya's *Arthaśāstra*, against a woman's will, no man shall have sexual intercourse with any woman.

According to the *Arthaśāstra* he who corrupts a maiden of the same class before she has got her maturity shall have his hand chopped off or pay a fine of four hundred Panas as the penalty for his crime; if the girl dies in the outcome, the sinner shall be sentenced to death. If a person defiles a maiden, who has accomplished adulthood shall have his middle finger chopped off or give a fine of two hundred Panas, besides providing adequate compensation to her father. (A. 4/12)

*Kautilya* continues that It is no offense for a man of equal caste and rank to have a connection with a maiden who has been unmarried three years after her first menses. Nor is it an offense for a man, even of different caste, to have a relationship with a maiden who has consumed more than three years after her first menses and has no jewelry on her person; for taking possession of the fatherly wealth (under such conditions) shall be considered as a crime.

A person who, while representing to secure a bride to a particular man, eventually gets her for a third person should be punished 200 *Panas*. A man should not have coitus with a woman against her wish. If a person replaces in marriage another girl for the one, he has before promised, he should, if the substitute is of the same rank, be punished 100 *Panas*, and 200 *Panas* if she is of a lower level.

It appears that Kauṭilya is somehow more sympathetic, though less original. The author says that if the husband of the woman willing to forgive her wife's crime, then both the woman and her lover should be set free. But if, the husband does not forgive her. The woman's ears and nose should be chop off and, her paramour should be put to death. (A, 4/12) Apposite to Manu and Kauṭilya, Vātsyāyana has a different view about adultery. The author devotes the whole fifth book, *Pāradārīka*, relationship with other woman, to minute and psychology acute interactions to a man to commit adultery, dealing hundreds of tactics by which he may sleep with the wife of another man. Even the author suggests the man to assign a female messenger to complete the task and attracts the target lady towards the man. According to the author if a man finds the passion rising to an uncontrollable stage, then to save his body from a fatal blow, he should make a move to get the other women, the married woman for whom he feels such passion. (1/3)

But Vātsyāyana at the end of the book backs off and previses the man not to commit adultery moreover to guide his wife from trapping in such tracts. Vātsyāyana says, A man knowing the methods for making the relationship with the women from the *Sastra*, never gets deceived in respect of his wives being adept as he in the *Sastras*. As there are alternatives to maintaining illicit relationship with the other women (by lawfully obtaining women), and as there is danger in making illegal, such relationship, and also such a correlation leads to the loss of *dharma* and *artha*, (property) a man should not establish illicit relations with other women is initiated for the welfare of men. The methods described here should not be exercised to corrupt people. (6/46-48)

In the Purāṇic world *Kāma* is an essential deity and several *Purāṇas* has stories related to the god.

The *Śiva Purāṇa* tells the story of the destruction of *kāma* by Śiva in great detail. A demon name Tārakā performs steady penance of God *Brahma* and receives a boon from the God. Afterward, Tārakā, having become stronger, drives the gods out with force and takes possession of their position. The Gods tormented by Tārakā go to Brahma and tell him that being tormented by the demon, they are in piteous plight. God says to Brahma that Tārakā torments us whenever we happen to stay by day or night. Whenever we flee, we see Tārakā. O

Lord, we are extremely harassed and agitated due to Tārakā. The Gods request Brahma to dispel their misery quickly and seek refuge in Brahma.

Brahmā replies to the gods that, the demon Tārakā has flourished by Brahma's words of blessings; hence, his destruction through Brahmā does not seem appropriate. Brahma advises them that Śiva is the most suitable agent to carry out their task; therefore, they should go to the god. The son born from Śiva is alone can kill the demon Tārakā.

Moreover, Brahmā says that Sati is the daughter of Dakṣa is an only capable woman who can make Śiva discharge his semen downward, out of his body. There is no other woman able of it. Make such an arrangement as to ensure the discharge of semen into Pārvatī,

On hearing the words of Brahmā, the gods went to Indra and asked him to carry the suggestion of Brahma. After explaining everything to Indra, they all went to Kāmadeva and ask for his help.

Indra says to the God, O, *Kāma*; you shall certainly do everything necessary to bring about an interest in her in the mind of Śiva who has self-control.

*Kāma* then explains Indra about his capacity and says that you shall engage me in a task that accords with his ability. *Kāma* tells that I have only five arrows that are soft and flowery. My bow is of three types. That too is flowery. The bowstring contains bees. My support and strength are my beloved wife, Rati. Spring is my minister. O God, I have five forces. The moon, the storehouse, of nectar, is my friend. The sentiment of love is my commander-in-chief. The coquettish gestures and emotions are my soldiers. All these are soft and gentle. O Indra, I too am of that sort.

Indra describes his plight to *kāma* and pleads to help the gods. Eventually, *Kāma* agrees to help him and says that I shall undoubtedly do and he went to the place where Śiva, the *Yogin*, was performing penance.

After going there, *kāma* first assigned himself, spreading the enchanting power of spring all around. The diffusion of spring causes the display of emotion of love; the tit was intolerable to the forest-dwelling sages. On seeing the unexpected appearance of spring, Śiva the lord, who had assumed a physical body indulging in divine sports, though it is surprising but continues his penance. When spring spread everywhere, the *Kāma* accompanied by Rati reached on his left side, with a shaft of mango blossom bring out and kept eagerness.

Meanwhile, Pārvati also comes there to worship Śiva and to make Śiva take an interest in her *kāma* drew his bow carefully and discharges his powerful arrow on him. Consequently, Śiva sees Pārvati and attracts towards her beauty and starts describing her charming body again and again. He puts his hand within her garment and moves it. Pārvati smiles and cast glances at

him with great pleasure. On seeing the moments and gestures of Pārvati, Śiva becomes fascinated and indulges in a great sport. He thinks that “I feel great pleasure on merely seeing her. What pleasure shall I derive by embracing her?”

Śiva has the sexual thoughts for a moment, but the next moment, the enlightened Śiva becomes detached and thinks that how is it that I have been deluded and fascinated. How is it that obstacles have cropped up while I am performing the great penance? Who can be that wicked person who has made my mind highly perturbed?

Knowing kāma the reason for his distraction, a great flame of fire sprang up from the third eye of the infuriated Śiva. The fire originating instantaneously from the eye in the middle of his forehead blazed with flame and reduced *kāma* to ashes.

Seeing the destruction of her husband Rati falls down unconscious, and when she gets conscious, she laments in grief. Śiva seeing Rati’s lamentation asks her to preserve some ashes of Kāma. He tells Rati that she will regain her lover. The lord kāma shall remain bodiless till Vishnu incarnates as Kṛiṣṇa on the earth and marry Rukmaṇi. They will have son name Pradyumna and Rati will regain Kāma in the form of Pradyumna.

In the puranic world, several stories have been described wherein even the Gods could not rescue themselves from the attack of the *Kāma*. On the occasion of Shiv’s wedding, the creator of the universe, God Brahma, looked on Siva’s bride, Sati and filled with the feelings of lust. As he became excited and desired for her, his seed fell upon the earth and turned into thundering clouds which covered the sky, releasing their water. Siva looking at Sati’s face and was fiercely excited by Kāma, but he raised his trident to kill Brahma (Kalika Puran, 11.27).

The same elaborated story *Siva Purna* describes. The god Brahma reveals the veil from Sati’s face and overwhelms with passion, and the four drops of his semen have fallen upon the ground. Brahma fears with the panacea of Siva and tries to conceal the fallen drops of the sperm with his feet. Shiva comes to know everything with the help of his spiritual sight and gets furious with Brahma. Shiva says to him that evil one, you have committed a guilty crime by staring with passion upon the face of my bride at my wedding. Do you consider that you can deceive me? And at first, he lifts his trident to kill Brahma for his crime, but Visnu and other gods plead Shiva, who furiously attempts to kill Brahma, and calm him. Visnu says to Brahma to wander on earth in human form as reparation.

Then Shiva says that the seeds of your semen will become the cloud of doomsday in the sky. Instantly the seed changed into the four doomsday clouds, roaring, and discharging rain, covering the sky than Shiva was convinced,



Indra, the king of all God, is one of the prominent and powerful God in the *Ṛgvēda*. The *Ṛgvēda* devotes two hundred verses in the prayer of the god.

The other abusive example can be noticed in the case of Brahma. Brahma to create the universe practiced religious austerities and created his *mānasa Putras*, but Brahma was not satisfied with his work and invoked Gāyatri. Gāyatri appeared in the form of a girl from the half portion of Brahma's body. When Brahma saw the exquisite beauty of the girl, he became passionate for her and repeatedly chanted, "What an enchanting form." His *mānasa* sons who took Savitri for their sister express their anger and condemned his father's act. Brahma didn't listen to his sons and continued to utter, "O what an enchanting form" and gaze at her beautiful face. Brahma sprouted his face so he can see Gayatri without turning his face each time. All the tapas he accumulated to the crate was destroyed because of his lust for his daughter. After losing his power, Brahma instructed his sons to create the universe. While the sons were creating Brahma married to Savitri and inside a lotus, he enjoyed her company for a hundred years, and after a long time, Manu was born. (Matsya 3,30-44)

Though Brahma married his daughter, but the act of incest was never supported or appreciated instead condemned, and the lord *Kāma* has punished for his very act. It is noticeable that in the incident, Passion is not a problem, but the action of the incest is. Brahma's sons condemned him for his desire for his daughter, not for being passionate.

In spite of all this Brahmā was ashamed of not being able to control his excessive desire for his daughter and hence he got vexed with the love of god, *Kāma*, and cursed him, "The object with which you made me the target of your arrows will ere long lead you to be reduced to ashes by Śiva, when you similarly behave with him". *Kāma* feared and argued with Brahmā, "O Lord, you created me with the object of captivating the mind of men and women and kindling amorous feelings with them. You never instructed me to make an exception in your case". Whatever I have done was merely your command, not a sin. On the plea of *Kāma*, Brahma melted and promised him that he would become incarnate again as a son of Lord Kṛiṣṇa. The God of *Kāma* departed with the sadness of the curse and happiness of being embodied (Matsya 4, 11-21).

In the example, it clearly shows that Brahmā created *Kāma* to fill men and women's heart with sexual feelings. Brahma included women also in his boon he wished that they should also feel the same passion and engagement in the sexual act. It suggests that women's sexual desire is as essential as men.

In the other Purana Brahmā has the reversal nature and he refuse the proposal of Mohini, an enchanted celestial nymph. Hence, she put a curse on Brahmā. When Mohini sees Brahmā,

her heart fills with lust, but Brahmā engaged in tapas does not sight at her. Mohini becomes agitated and day and night thinking about her lover, who is Brahma. Rambhā her girlfriend observes her miserable condition and advises her that, “Particularly considering that everyone desires sexual pleasure. Why should a person feel ashamed of her passion when her heart always inclines to her lover?... we love him as a woman loves her husband, so long as the body and the soil live together”.

Furthermore, Rambhā suggests to her that, “A woman ought not to reveal her desire for sexual intercourse to anybody else. But there is no harm in revealing it to your dear and simple-minded female associated or your gallant”. Having heard Rambhā's motivated words Mohini confronts Brahmā and expresses her sensual desire and displayed her body to him, but Brahma refuses her, saying that all men ought to avoid women. Mohini repeatedly begs Brahma to fulfill her passion, but he refuses. Mohini says that “O spiritual leader of those who knows the Vēdas, discuss in your mind how a person who is attached to his daughter can ridicule a dancing girl.” Mohini eventually out of rage put curse on him that no one would worship you in the future.

Brahmā then goes to Lord Hari to seek his protection, but Hari said to Brahmā that having rejected a woman's sexual desire, he has committed a serious crime. Hari advised him and said that “ If a woman excited with passion accidentally appears before a man and desires his company, the later, even if dispassionate, should not reject her offer... a man is not contaminated by sexual intercourse, if a woman desiring his society to be a prostitute or the woman, though she belongs to a certain household, seeks his society voluntarily”. (Br. P, 4.31.22-65, 4.32, 1-20, 4.33, 1-76)

Though Mohini is a celestial nymph throughout the entire story, she does not act like a whore quite contrary, she behaves like a lover or wife; even Hari does not refer to her like a whore. The Purana describes the beauty of her buttock and breast as a heroin's limb is described in the Sanskrit literature.

Mohini initiates and requests Brahmā to fulfill her sexual desire, and when Brahma refuses, he has to compensate for it. Moreover, the sermons of Lord Hari and the counsel of Rambhā show the value of the passion of women. It seems that it is acceptable for a woman at the time to express her sexual feelings. The need of the *Kāma* can be understood through the example of the *Skanda Purana* wherein the conversation with Lord Siva the Gods discuss the value and the mighty of the *Kāma*. All the Gods express their profound sorrow on the burning of *Kāma* by Siva and recognize the importance of him to Siva. The gods say that “Without him (*kāma*), O Śankara, the entire universe will be ruined how can you also be the devoid *kāma*. Let this be pondered over by your own intellect” Furthermore, the four aims of life have been given a

united form because of *kāma*; it is the Kāma who connects nature of every being together. It protects the universe and is extremely powerful. The gods say that *Kāma* is the whole of the world and is not killed. The appreciation of the *kāma* though the Gods suggest the value of the *kāma* in human nature and society. The gods repeatedly remark that "the *kāma* is not killed" could be translated that one should not suppress his or her desires. (Sk. P, 1.1.21, 82-96)

Although, over the period in some texts a negative meaning of *kāma* has been evolved, and the *kāma* sometimes viewed as an obstacle on the path of penance and *mokṣa* attainment but Vēda has paid great attention to *kāma*. In the primary *upaniṣads*, and especially in the earliest and most enormous of them, namely the Bṛhadāraṇyakopaniṣad and Chāndogyopaniṣad, we do not encounter any negativity being associated with sexual acts. The verses of the *upaniṣad* contained detail and precise information about sexual activities. They explain the sexual mores of the period in which they were composed and showed no restraint in asserting the facts or detailing the sexual organs. Without the *kāma*, the concept of society is incomplete, and the importance of the community cannot be imagined.

After analyzing the Vedic literature, it could be argued that for a householder, the fulfillment of sexual desire or *kāma* is one of the chief aims of human life. In ancient India, even ascetic people were permitted to involve in sexual intercourse and sex was not taboo for them. According to some Vedic literature its primary purpose is reproduction and preservation of the humankind. Therefore, in old India, women often took the aid of men outside their marriage for procreation. Men considered it an essential duty to assist them. The Vedic sages followed celibacy, but they were also householders with wives and children.

## **CHAPTER THREE**

# **COMPREHENSIVE REFERENCES OF THE *KĀMA* IN THE NĀṬYAŚĀSTRA OF BHARATA**



Nāṭyaśāstra is a copious compendium on aesthetics, dance, music, drama, theater, and performing arts. It appears that the author of the Nāṭyaśāstra was exceptionally aware of the *kāmasāstric* tradition. Bharata and Vātsyāyana have borrowed terminology from each other for their treatises. Therefore, there is a strong connection between the two *Sastras*. But it could not be assertively stated that whether the author of the Nāṭyaśāstra has studied the Kāmasūtra or Vātsyāyana had considered the Nāṭyaśāstra. The chapters XII, *vṛtti* and XXIII, *nepathya*, of the Nāṭyaśāstra has some of the similar topics of the Kāmasūtra.

According to Bharata, the *kāma* lay almost at the root of all earthly things and invested with desire the *kāma* appears in several forms. Bharata and Vātsyāyana discuss a similar *upacāra* for the same purport. Bharata discusses the treatment of lover and beloved for each other. He says that this *upacaravidhi* or the lover's giving treats to each other arises out of *kāmatantra* (XXII. 146-151) the author describes the three types of sexual relationship and their treatment accordingly. The relationships are internal, external, and external cum internal.

There is substantial similarity in the tradition of Nāṭyaśāstra and Kāmasūtra with regards to the treatment of the types of heroines. It seems that Bharata has initiated the tradition of categorizing the heroines. Vātsyāyana discusses three kinds of heroines' virgin, a married lady, and courtesan. The later tradition of erotic and *Sahitya* also accepts the three kind of the heroines. Moreover, both Nāṭyaśāstra and Kāmasūtra enumerate the ten states of love with a slight difference of terms. Bharata's observations on extramarital love affairs and life in seraglio are similar to those of Vātsyāyana. The authors discuss the six kinds of the appointment, and eight types of heroines in the context.

The Nāṭyaśāstra has its twenty-three-chapter named *Vaisika* which discusses about courtesan and VI book of the Kāmasūtra also deals with the same issue and has same name. Kāmasūtra's *vaisika* is the science or *Śāstra* which discusses courtesans and the teaching or training for them. Bharata under the section postulates theories on courtesans which have much in common with the tradition of *Kāma*. Bharata in a great detail discusses the female messenger, their work, qualities, and their importance in lover affairs. Most of them function and conditions are similar to the messenger the Kāmasūtra explains.

After analyzing both great treatises from the ancient Indian tradition, it could be concluded that Bharata was fully aware of a culture of the *Kāmasāstras*. The successor of Vātsyāyana is indebted to Nāṭyaśāstra for their treatment of several topics of erotism, particularly the classification of hero and heroine. The classification of the characters is the great gift of Bharata to the Indian *Sahitya śāstra*.

## The origin of the Nāṭyaśāstra

The Nāṭyaśāstra has been composed by sage Bharata who is considered a mythological personality in the Indian literary tradition. (Chaturvedi, 2014, 23) The Nāṭyaśāstra has been produced to educate the actors and the poets of the dramas. According to the scholars Bharata has composed the Nāṭyaśāstra before the *upaniṣds*, the ancient Indian source of knowledge. (Tripathi, 2014, 511) Bharata and Abhinavgupta, (a famous commentator of the treatise), have considered Nāṭyaśāstra a Vēda because it comprises the infinitive knowledge of ancient Indian dramatic tradition moreover, the text it mentions to be *Vēda*. (Chaturvedi. 2014, 86)

On the prevailing structure of the treatises at the time, scholars assume that in an ancient period when the seers would have some curiosity about a subject, they would approach to a wise man to seek for the answers, and the continuation of the questions and answers has composed the *upaniṣad*. Nāṭyaśāstra has the same origin, some seers have the curiosity to know about the *nāṭya* consequently, they approach the sage Bharata, and the conversation between the sages and Bharata has created the Nāṭyaśāstra. The N its self says that "It would be not an exaggeration to say that the Nāṭyaśāstra is the composition which is the treasure of the world." *Bharata* at the beginning of the Nāṭyaśāstra pays his tribute to the god Brahma and Siva, and after the salutation, the text itself narrates the story of its origin. According to the examples once in the ancient time, highly-respected seers such as, Ātreya and his companions who had to subdue their senses, approached the pious sage Bharata, the ācārya of *nāṭya* or the one who is skilled in dramatic art during an intermission of studies. The sages having paid high regard to Bharata, who was surrounded by his sons, speak the highly regarded seers that "O Brahmin, how the *Nāṭyavēda* (similar to the Vēdas) originated, or what is the history of the origin of the *Nāṭyavēda* which you have properly composed? And for who is it meant, how many limbs does it possess, what is its extent, and how is it to be applied? Please explain to us in detail about it all". (NS,2-5)

Hearing the words of the sages, Thus, Bharata answers the questions about the *Nāṭyavēda*. Bharata speaks about the origin of the *Nāṭyavēda* and says that "O Brahmins, in the ancient era when the Golden Age has departed with the reign of Manu, and the Silver age, began with the career of Manu, and at that time people became addicted to sensual pleasures". They were subdued by the ambition and selfishness, started getting affected with resentment and rage and obtained their happiness mixed with sadness, and *Jambudvīpā*, preserved by the protectors of the world was full of gods, *Dānavas*, etc. The deities with the god Indra approach Brahmā and requests him, "We wish for an object alteration, which must be audible as well as visual. The

Vēdas are not to be attended to by the people who born as Śūdras, be gratified to create another *Vēda* which will be the source of delight equally to all the *Varnas*. Brahma replies to Indra that Let it be so,” and after Indra’s departure, Brahma reminisce about the four Vēdas.

Brahma then contemplates that “I will produce the fifth *Vēda* on the *Nāṭya* with the half-historical Tales (Itihāsa), which will be accord to *dharma* moreover, will provide *artha* along with glory”. *Nāṭya* utilizes all arts and develops them furthermore; it is the new form of the arts. Brahma with the resolve, memorizes all the Vēdas, and formed this *Nāṭyavēda* collected from the four of the Vēdas.

The recitative (*pāṭhya*) he received from the *Ṛgvēda*, the song from the *Sāmavēda*, the Dramatic Description (*abhinaya*) from the *Yajurveda* and Emotions (*rasa*) from the *Atharvavēda*, and thus was produced the *Nāṭyavēda* combined with the Vēdas main and supplementary by the holy Brahmā.

After the invention of the *Nāṭyavēda*, Brahmā tells Indra, “that I have composed the Semi-historical tales now you should get them [dramatized and] acted by gods and grant on this *Nāṭyavēda* to those of the deities who are skillful, learned, bold in speech, and accustomed to the difficult task.” At these words of Brahmā, Indra replies, gods are not in position to accept it and to sustain it neither are they suitable to it and to make application of it; they are unable to utilize the drama properly. The seers who comprehend the secret of the Vēdas and have accomplished their pledges are proficient of managing this (*Nāṭyavēda*) and place it into practice.” Subsequently, on these words of Indra, Brahmā commands to Bharata; to put the use of the *nāṭyavēda* with his one hundred sons. Therefore, Bharata learns the *Nāṭyavēda* from Brahmā and teaches his able sons to learn it and also discover its appropriate implementation. (NS, 2-25)

The N itself says that "There is no wise maxim, no learning, no art or craft, no device, no action that is not found in the drama."1.116 It explains the greatness and requirement of the N in the literary world. It appears that in ancient period the knowledge of drama was a highly respected art and the great sages would regularly teach it like the Vēdas and *upaniṣads* moreover, the old masters were curious to know about the knowledge of the art. According to scholars, the entire *Nāṭyaśāstra* does not comprise of only Bharata’s views instead, the pupils of Bharata also presented their opinion about *nāṭya*. At the time of the conversation, the hundred sons or disciple were there, and there is a strong possibility that they also have expressed their views and the *Nāṭyaśāstra* is the result of the conversation and questionaries’ between the sages. (Tripathi, 2014, 512)



## The structure and the period of the Nāṭyaśāstra

Nāṭyaśāstra is divided into thirty-six chapters and has five thousand verses. (Chaturvedi, 2014, 24) Several immigrant scholars have tried to fix the period of the treatise and presented their speculations about the chronology of the text.

McDonald, based on the verse of the text, speculates that the Nāṭyaśāstra has been composed in the sixth century B.C., *Shastri* argues that it has been produced before two hundred B.C. According to Yudhishtira Mimāṃsaka, the Nāṭyaśāstra has been written before five hundred B.C, (Ibid, 26) Moreover, Damodar, Abhinava Gupta, Bāṇa, and Kālidāsa several times have mentioned Bharata in their text. Chaturvedi says that the treatise was compiled from the third century B.C. (Ibid, 29) according to Tripathi it has been composed approximately in second century BC. (2005, Introduction, 39) Eventually, based on the analysis it could be assumed that Nāṭyaśāstra has been written at the same time when Vātsyāyana wrote his Kāmasūtra.

## The types of Nāṭya

It will be beneficial to contemplate first of all the *Nāṭaka* to understand the literary structure of the Indian *Sanskrit* drama, *Nāṭaka* is the most prominent of the ten kinds of play depicted in the Nāṭyaśāstra. There are ten classes of an Indian play. *Nāṭaka* is one among all, and the rest are *prakaraṇa*, *samavakāra*, *ihāmṛga*, *ḍima*, *vyāyoga*, *aṅka*, *prahasana*, *bhāṇa*, and *vīthī*.

According to the Nāṭyaśāstra, the *nāṭaka* should have an appropriate number of Act, from five to ten. *Śṛṅgāra* and *vīrathe rasa* should be a prominent one. A play should have its content as a famous legend and for its protagonist, a well-known individual of elevated conduct. It represents the nature of a person decrescent from a noble sage, the supernatural assurance for him, and his several superhuman capabilities and achievements, such as accomplishments in various experiments and amorous hobbies; (XX.10-12).

There are two-fold of the plot or the subject-matter (*Vastu*) of a *nāṭaka*: “The chief” (*ādhikārika*) and the “accidental” (*prāsaṅgika*), The first plot is the main plot of the play, and an incidental storyline is that wherein the actors perform as per their interest subordinately further the mission of the Hero of the principal Plot (XXI.2-5).

There are five stages through which the effort of the actor for the to achieve his goal is presented. (XXI. 8): *ārm̄bha*, (Beginning), *Prayatna* (Effort), *prāpti-Sambhava* (Possibility of Completion), *Niyatapti* (Conviction of Attainment), and *phalaprāpti* (Attainment of the Result). These five steps of the Plot have five identical Components of the Plot (XXI.20-21) Such as *bīja* (Seed), *Bindu* (the Leading Point), *pātakā* (the Chapter), *prakarī*, (the Episodical Event) and *kārya* (the Dénouement). Besides these aspects of the action and the Plot of the

*Nāṭaka*, the elaboration of the latter has been viewed as depending on its division into the following five Junctions which are as follows: *Mukha* (the Opening), *Pratimukha* (the Progression), *Garbha* (the Development), *vimarśa* (the Pause) and *nirahaṇa* (the Conclusion).

***Prakaraṇa***: The following class of Indian play is the *Prakaraṇa* which echoes the *Nāṭaka* in all regards besides that “it takes a rather less exalted range.” Its Plot is to be real and extracted from real life, and the most prominent theme should be love. A Brahmin, trader, statesman, priest, an officer of the king or a commander of the army may be the hero of the play (XX.49-51). The play includes the courtesan or a depraved woman of a noble family as its female characters include (XX.53). The courtesan is instructed not to meet the hero when he is in the companionship of a woman or nobleman of high class, and if the courtesans and honorable ladies must appear on any account, they should keep their language and behaviors straight (XX.55-56).

***Samavakāra***: The *Samavakāra* includes some mythological or imaginary story that associates to gods and some popular *Asura*, who supposed to be its lead hero. The *Samavakāra* should comprise of three Acts, and the content of the *Samavakāra* should depict betrayal, enthusiasm, or passion, and the number of characters permitted in it is twelve and besides this, meters used in it should be of the sophisticated type.

The *Nāṭyaśāstra* has no example of this type of drama based on the description provided in the treatise, but later on, a play named *Samuṃdra-maṃthanama* is called the *Samavakāra*. It could be argued *Samavakāra* was not a full fledged drama, instead, a dramatic performance on the basis (basis?) of a fantastic tale at the time of the *Nāṭyaśāstra*. It naturally got flourished and became full fledged.

***Īhāmṛga***: The *Īhāmṛga* includes the four Acts in which spiritual men are involved in a war over godly women. It must be a drama with well-organized establishment wherein the basis of passion should be on creating disharmony between women, abducting them and suppressing the opponents, and the impending war should be shunned by some ability (XX.78-82). *Kusumaśekhara* is an example of this type of play. It appears that the *Īhāmṛga* is a drama of tactics, in which gods and goddesses only perform.

***Ḍima***: The *Ḍima* is a drama with a well-established Plot, and it has a Hero who is celebrated and of the elevated kind. It is to include all the Sentiments or *Rasa*, besides the Comic or *Hasya*, and the Sensual. It comprises of four Acts only moreover the Occurrences represented in it are mostly earthquake, fall of stars, obliteration, conflict, personal conflict, trial, and agitated conflict. It should thrive in deception, jugglery, and vigorous movement of several types. *Ḍima*

must contain the sixteen types of characters such as gods, *Nāgas*, *Rākṣasas Yakṣas*, and *Pisācas* (XX.84-88).

**Vyāyoga:** The *Vyāyoga* is a type of play including a popular Hero and a few numbers of female characters. It should have one Act only, and to comprise conflict, personal battle, trial, and bitter conflict, and It has the story of one day's duration. (XX.90-92).

**Aṅka:** The *Aṅka* or *Utsrṣṭikāṅka* has a one-act, including a great plot, and it involves only mortal characters. Its Plot should associate to the collapse of one of the controversial actors. It should bountiful in the Pathetic Emotion and to handle women's mourning and depressed expressions when war and brutal fighting had finished.

**Prahasana:** The *Prahasana* is a comedy or a play wherein the Comic Sentiment, or *Hasya rasa* dominates; It includes only one ac.

The objective of humour here is, principally by the inappropriate demeanor of several denominational teachers as well as courtesans and the crooked men (XX.102-106).

**Bhāṇa:** The *Bhāṇa* is a one Act play, including an individual character who talks after answering to his questions supposed to be provided by an individual who stays obscure, ultimately. This drama in monologue links to it own or another's an adventure. It should everytime include many actions which are to be performed by a criminal or a *Parasite* (XX.108-110). The *Bhāṇas* included in the collection published under the title *Caturbhāṇī* seems to be old examples of this type of play.

**Vīthī:** The *Vīthī* should be acted by one or two persons. It may comprise any of the three kinds of characters superior, mediocre, and inferior. It appears to be a kind of a small play which has only one Act play.

## **The *Rasa* or sentiments**

It seems that the tradition of Nāṭyaśāstra has granted the ten enjoyable means for the world, and amongst all the means the drama is the most favorite and famous.

The Nāṭyaśāstra recognizes the existence of eight *sthāyibhāva*, emotion or prominent feeling in drama which are: *Rati*, (love), *Hāsyā* (*mirth*), *Śoka* (sadness), *Krodha* (rage), *utsāha* (zeal), *Bhaya* (fear), *jugupsā* (disgust) and *Vismaya* (surprising), and corresponding to these eight sentiments there are eight forms of emotion. *śṛṅgāra* (erotic), *hāsyā* (comic), *karuṇa* (pathetic), *Raudra* (furious), *vīra* (heroic), *bhayānaka* (terrible), *bībhatsa* (Odious) and *Adbhuta* (marvelous).

The Sentiment is the consequence (*rasa-niṣpattiḥ*) of a amalgamation of variables (*vibhāva*), Consequents (*anubhāva*) and Compatible Psychological situation (*vyabhicāri-bhāva*). The thirty-three Compatible Psychological Situation (*vyabhicāribhāva*) are enumerated below: “discouragement, weakness, apprehension, envy, intoxication, weariness, indolence, depression, anxiety, distraction, recollection, contentment, shame, inconstancy, joy, agitation, stupor, arrogance, despair, impatience, sleep, epilepsy, dreaming, awakening, indignation, dissimulation, cruelty, assurance, sickness, insanity, death, fright and deliberation”.

Moreover, there is eight *Sāttvika* States described in the Nāṭyaśāstra: “Paralysis, Perspiration, Horripilation, Change of Voice, Trembling, change of color, Weeping, and Fainting are the eight *Sāttvika* States”.

The Erotic sentiment is plentiful in pleasure, linked with desired objects, the delight of seasons, garlands and related other things, and it is relevant to the union between a man and a woman. Erotic sentiment is depicted by the light green color (*śyāma*), and Viṣṇu is the god of the *rasa*. The Erotic Sentiment arises in connection with favorable periods, wreaths, adornments, the pleasure of the togetherness with lover, music, and poetry, and roaming in the garden. It should be shown on the stage using composure of the eyes and the face, sweet and smiling words, satisfaction and delight, and elegant motions of limbs.

According to the Nāṭyaśāstra and grandmas of theories, the erotic sentiment is of two kinds, the *sambhōga* (union), and *vipralambha* (separation) between the two lovers, but the Daśrūpakam differs itself discussing the three folds of the sentiment. According to the Daśrūpakam, the erotic feeling has three folds, *ayoga*, (privation) *viprayoga*, (sundering) and *sanyoga* (Union)<sup>93</sup>.

The privation represents the inability of two young lovers to secure their union,<sup>94</sup> because of obstacles to their marriage; such love passes through ten stages, longing, anxiety, recollection, enumeration of the loved one’s merits, distress, raving, insanity, fever, stupor, and death.<sup>95</sup>

<sup>93</sup>अयोगो विप्रयोगश्च सम्भोगश्चेति स त्रिधा (DR, 4/49)

<sup>94</sup>तत्रायोगोऽनुरागेऽपि नवयोरेकचित्तयोः (DR, 50)

<sup>95</sup>दशावस्थः स तत्रादावभिलाषोऽथ चिन्तनम्।

स्मृतिर्गुणकथोद्वेगप्रलापोन्मादसंज्वराः।

जडता मरणं चेति दुरवस्थं यथोत्तरम्।

अभिलाषः स्पृहा तत्र कान्ते सर्वाङ्गसुन्दरे।

दृष्टे श्रुते वा तत्रापि विस्मयानन्दसाध्वसाः।

साक्षात्प्रतिकृतिस्वप्नच्छायामायासु दर्शनम्।

श्रुतिव्याजात्सखीगीतमागधादिगुणस्तुतेः (Ibid, 51-54)

Every stage of separation is more intense than its succeeding stage. The separation may be due to absence or resentment, and this in its turn may be caused by a quarrel between two determined lovers, or anger at finding out, by sight, hearing or inference, that one's lover is devoted to another. The hero may counteract aggravation by conciliation, by winning over her friends, by gifts, by humility, by indifference, and by distracting her attention. Absence again may be due to business, to accident, or a curse; if the reason is death the love sentiment cannot, in Dhanamāyā's view, be present, though other allow of pathetic variety of this sentiment.

The *śṛṅgāra* or the erotic sentiment is the result of the permanent psychological state of love (*Rati*). The erotic feeling has its source, as a radiant attire; signifying whatever exist in this world in white, unmixed, colorful, and alluring is admired in terms of the long-lasting Psychological State of love. The *śṛṅgāra*, the *sthāyibhāva*, and other objects related to the drama are provided titles to carry on the practice and the high authority. Subsequently, the Erotic emotion has been so identified because it's generally being correlated with a brilliant and sophisticated costume. Erotic emotions have its beginning to male and females and associates to the abundance of youth.

there is a debate in the literary tradition that "If the Erotic Sentiment has its inception in passion, why does it [sometimes] display itself within pitiful circumstances?" In response to this question, it is being said, "It has been mentioned before that the Erotic Sentiment has its basis in the meeting along with in departure". Authorities on amorous feeling (*vaiśikaśāstra*) have said ten situations [of an individual who got separated from his/her lover], which are pathetic. Consequently, the Pathetic Sentiment and the Erotic Sentiment have tendency to be contrasting with each other and this is the cause why the Erotic Sentiment incorporates situations that exist in all various Sentiments.

In the Nāṭyaśāstra sage, Bharata discusses ten types of natural graces of women. These are: *līlā* (sportive mimicry), *vilāsa* (amorous gesture), *vicchitti* (Dishabille), *vibhrama* (confusion), *kilakincita*, (hysterical mood), *moṭṭāyita* (manifestation of affection), *kuṭṭamita* (pretended anger), *bibboka* (affected coldness), *lalita* (Lolling), *vibrta* (want to response).

Relevant changes of the particular kind relating to the standing and sitting postures as well as to gait and the movements of hands, eyebrows, and eyes, (which occur at the sight of the beloved) are called Amorous Gestures. (XXIV 11). The verse of the Nāṭyaśāstra suggests that women in the ancient period have shown their sexual feelings; hence, the author in the text provides a unique place to them. Moreover, pretended anger or *kuṭṭamita* arises on account of

the joy and perplexity in love's touching the hair, the breast, the lip and like, and it is feigning distress when there is a delight. (XXIV, 20) Here the author seems to support that women experience orgasm from the intimate touch of their partner.

Furthermore, discussing the involuntary graces of women, the author states that, the involuntary blessings of women are: *śobhā* (Beauty), *kānti* (Charm), *mādhurya* (Delicacy), *dīpti* (Radiance), *dhairya* (self-control), *prāgalbhya* (Courage) and *andārya* (Dignity). According to the author, passion is called *kānti* or charm, and the extreme enhancement of attractiveness is named *dīpti*. The author states that "Beauty, which is full of lover's passion, is called appeal. A significant degree of charm is called radiance. All the grace is a prominent part of the Nāṭyaśāstra and interconnected to each other. The beauty shows that women as their male partners experience extreme passion.

Bharata discusses *kāma* and its forms in the Nāṭyaśāstra; the author defines *kāma* as passion, which has three folds. According to the sage almost all the *bhāva* or psychological states generate from *kāma* and which combined with desire will be considered as having many forms such as *dharma-kāma*, passion for virtues *artha-kāma* passion for wealth, and *mokṣa-kāma* passion for salvation. It could be said that all the *bhāva* which has desire is called *kāma* and the *kāma* occupies the entire universe. Bharata asserts the meaning of the word and says that the sexual union between a man and a woman is called *kāma*. The author states that "The union of a man and a woman is called sensual passion (*kāma*). The love which may end in joy or sorrow for all people is called mostly to be recognized as commencing to happiness even in unhappy situations.

Furthermore, the author defines *śṛṅgāra* or erotic affair. The meeting of man and woman, which unites them sexually is recognized as an erotic affair (*śṛṅgāra*). This serves the two and brings them happiness." (NS, 24, 94-97) Desire, love, and *śṛṅgāra* are the different words which are the form of *Kāma*, and then *Kāma* is the root for all the attractions. It seems that the Nāṭyaśāstra discusses sexual *Kāma* for both man and woman.

Bharata discusses women in great detail, according to the author, every human being wants an extra delight, and the source of the delight are women. Some feminist scholars could consider the statement as the objectification of women. Although in the further explanation, Bharata discusses the etiquette towards a woman and advises men to approach a woman according to her nature because it pleases a woman. If in the context the purpose of the writer led to the objectification of women, he would not have divulged about their pleasure. Furthermore, Bharata argues that proper behavior generates sexual feelings in a woman." an external love will occur in a lady while she has been wooed and won over properly. And certain etiquette

has been prescribed for the *Rati* or sexual enjoyment of man and woman”. and the man who misconducts towards her will not be able to satisfy her.

In the *Nāṭyaśāstra*, *Bharata* accepts the importance of *Kāma*, and as *Vātsyāyana*, the author gives place to woman's enjoyment in his text.

### **The class and the types of women**

In chapter five of the *Kāma sutra*, *Vātsyāyana* discusses the kinds of heroines. According to the author, the heroines are the three types, *virgin (kanyā)*, a remarried woman (*Punarbhū*) and, a courtesan (*veśyā*). *Gōṇikāputra* suggests a fourth category of the heroine, a wife of another man (*parakīya*) which *Vātsyāyana* also accepts. *Gōṇikāputra* discusses the conditions under which a man can have intercourse with another's wife. *Vātsyāyana* provides his approval to the reasons and states that the requirements may be applied to have sex with a *parakīya Nayika*. But a man should never apply to scratch with nails and biting by teeth to women married to other men it may cause quarrel in her marital life.

The *Nāṭyaśāstra* generally, suggests the three class for the woman. Homely (*ābhayantra*), public (*bāhya*), and mixed (*bāyābhayantra*). The woman who belongs to a royal or a higher family such as a princess, and a daughter of a minister is named a homely woman. Furthermore, courtesans are kept in the category of public woman, and a virgin daughter of a courtesan and a maiden of a royal family who lives in Sergio comes under the category of mixed women. *Bharata* makes a great effort in categorizing women, but in the case of love affairs or love-making, all the three types of women conducted in the same way. It seems that according to the author, women cannot be differentiated in terms of sexual feelings, and all women, homely, courtesan, and mixed, have the same sexual desire.

Moreover, in the social and political context, the hierarchy of women cannot be refused. *Nāṭyaśāstra* suggests that a king can have a love affair with a homely woman as well as with a celestial nymph or a heavenly courtesan only. In the context, the homely woman or *kulstrī* and a mermaid possess the same social status.

Analyzing the categories of women suggested by *Vātsyāyana* and *Bharata* It is noteworthy that the classifications do not apply for men. There is no classification for men according to their marital status, age, and family name in the entire *Sanskrit* literature. The reason lies in male domination treatment of woman, wherein woman is viewed as an object and can be analyzed and classified. Moreover, a man seems to be the subject, and he presents his view of woman in all the classifications.

*Nāṭyaśāstra* discusses various types of women. On account of the different nature they possess women are several types: the kind of god, *Asuras*, *Gandharvas*, *Rākṣasas*, *Nāgas*,

birds, *Piśācas*, *Yakṣas*, tigers, human, monkeys, elephants, deer, fish, camel, *Makara*, asses, horse, buffaloes, canine, cows, and the like.

***Devatā***: The woman of divine type has delicate limbs, steady and luster, generosity, truth, and simplicity and subtle looks from the corner of her eyes. She is free from any disease, takes average food loves the sweet scent, and is fond of vocal and instrumental music. She hardly ever perspired and possesses the ordinary sexual desire, is known to possess the nature of a goddess.

***Asura***: The woman who infringes rules and uses trickery, has short temper and very stubborn, affectionate of wine and meat, perpetually irascible (in temper), very proud, fickle-minded, very covetous, harsh, fond of quarrel, jealous, and inconstant in affection, is addressed to possess the nature of an *asura*.

***Gandharva***: The *Gandharva* type of woman is stern and possesses a slow gait. She speaks with a smile on her face and has beautiful nails and teeth, soft skin, glossy hair, and charming eyes. She loves to roam in the gardens and always immersed in listening to music or witnessing the movements of the dance. She is careful about the cleanliness of the body and loves sexual pleasure.

***Rākṣasa***: A *rākṣasa* possesses large and broad limbs, wide red eyes, coarse hair, and speaks loudly. She loves to sleep at day time and to roam during the night. She is an ill-tempered, jealous, and quarrelsome woman who likes to hurt people by using her nails and teeth.

***Nāga***: She has a pointed nose, sharp teeth, slender body, reddish eyes, an oblique gait, and unsteady efforts. Moreover, she possesses the complexion of a blue lotus; she is very irritable and fond of sleeping and loves scent, garland, and similar other objects. She takes pleasure in the company of several men, is called *Nāga* woman.

***Patatri***: The woman has a huge mouth and many progeny. She is energetic, talkative, and fickle minded. She loves streams, gardens and forests and fruits. She enjoys spirituous liquor and milk.

***Piśāca***: A bird woman is a treacherous woman who speaks loudly with the full of an ambiguous expression. She knows no boundaries during engaged in sexual activity and often is perverse in her sexual behavior. She loves liquor and meat moreover likes to roam in the garden and woods and terrifying children.

***Yakṣa***: She possesses excellent qualities such as intelligence and fearlessness and fond of beautiful clothes, perfume, and sweet scent. She loves to rest on a bed or a seat and sweats in sleep. She feels extremely delightful meeting her lover after a long separation. She feels



grateful to her lover when he comes to see her and could not get any sleep because of the excitement.

**Vyāla:** A woman of tiger type has a rough skin, harsh voice and brown eyes, and indifference in honor or dishonor. She is an expert in the art of falsehood and speaks arrogantly.

**Nara:** *Nara* or a human female is always intelligent, conscientious, and very virtuous furthermore possesses good habits. She has regular feathers and fount of a friend. She is aware of her duties and still fulfill them and engaged in the worship of her elders and gods. The woman is always careful about *dharma* and well as *artha* and is modest.

**Vānara:** The woman of monkey type has a small compact body and brown hair. She is proud, talkative, fickle, and energetic like money. She loves trees, gardens, woods, and fond of eating all kind of fruits. A small type of activities done to her can cheer her up high. She possesses an intense desire for sex.

**Hasti:** The woman of an elephant kind possesses a long chin and forehead, brown eyes, and hairy body and has quick-temperament. She is bulky though energetic and fond of the sweet scent, garland, and wine. She prefers an outside life and enjoys the rivers and lakes, water sports and groves. She is fond of sexual activities.

**Mṛiga:** A migrant or a woman of a deer type is thin and possess delicate limbs, flat nose, and large red eyes. She is fickle, skeptical, timid, and frights even in the day time. She has quick gait and is irascible in a temper, and unsteady in her endeavors. She is fond of songs, instrumental music and coitus.

**Mīna:** a woman who has long, broad, and high breasts, a steadfast glance, and is fickle minded. She possesses a large family and employs plenty of servants, moreover, who is remarkably fount of water sports (*Jal Kīrā*), is addressed *Mīna* or a fish woman.

**Uṣṭra:** A woman who loves flowers, fruits, salt, sour and spicy tastes, and sweated profusely. Whose neck is high and rough, and limbs are protruding. The woman has a slender abdomen, and loosely bound waist and sides. She utters cruel and harsh words and has a slightly awkward gait, is said to have the nature of a camel.

**Makara:** A woman who is cruel and has a loud and harsh voice. The woman possesses all the habits, and the characteristics of a fish such as a large head, a wide-open mouth, and a steady neck are called a woman of fish type.

**Gardabha:** A woman who possesses a tick tongue, and limbs, rough skin and harsh words and have several offspring. She is a jealous woman who hates her co-wives. Moreover, she is not fickle and has a slow gait. The woman is cunning, impudent, short-tempered, and profoundly

violence during sex. She loves nail scratching, and likes to bite her lover in sexual activities, possesses the nature of an ass.

**Sūkara:** A woman who has a broad back, belly, and mouth, hairy, and robust body. She seems an ugly woman because of her big teeth, gigantic thighs, black skin, and a very narrow forehead. She loves ordinary and bulbous roots and fruits. She possesses thick hairs, many offspring and means habits, is said to have the nature of a swine.

**Vāji:** A gorgeous woman who has a symmetrical body and straight and thick hair. She is a generous, faithful, and mysterious woman who has a fickle mind, quick-tempered, and sharp tongue. The woman moved very quickly and disposed to anger, and sexual passion is addressed as a horse.

**Mahisha:** A woman who has broad backbone, teeth, sides, and belly moreover possesses a full mouth. She possesses a broad forehead and hips and gold hair. She is illustrated as a faithless, turbulent woman who hates men or is hated by them. She loves to roam in the forests and found of water sports, has the nature of a buffalo.

**Aja:** A woman who has a slender body, and small arms, breast, and feet. She is described as a timid, foolish, mad, and restless woman who moves swiftly. She possesses motionless red eyes and many offspring. The woman loves to roam in the forest and is called a goat.

**Svāna:** A woman who has a long face, a loud voice, and a little hand and feet. Who is talkative and grateful moreover short-tempered and manner. The woman tends to yawn often and is alert in eyes and limbs is said to have the nature of a dog.

**Gau:** The cow type of woman is described one who has broad, plump and high hips, thin legs and shorthand and feet. She is a clean or pure heart and kind to her friends and children love her. She is faithful, patient, and determines in her endeavors. She always engaged in the worshipping her ancestors, and god and respectful to superiors is called a cow.

In the Nāṭyaśāstra, Bharata discusses around twenty-three kind of women in great detail. It is noticeable that the women have been categorized by their nature, including sexual behavior. In the list of the women in the treatise, several women have their active sexual desire as their characteristics. The women of *devata* type, *gandharvas*, *nāgas*, *piśācas*, *yakṣas*, monkeys, elephants, deer, horse, ass, and so on have enjoyed their sexual freedom in ancient time.



**CHAPTER FOUR**  
**FEMALE SEXUALITY IN EROTIC**  
**DRAMAS OF BHĀSA**



Bhāsa is one amongst the most celebrated and ancient playwrights in the world of Sanskrit literature. Perhaps the author is the most ancient in the extensive line of *Sanskrit* dramatists. Unfortunately, the author owns the complete absence of historical evidence. Though several Sanskrit scholars carefully investigated Bhāsa's chronology however they could not reach an accurate or affirmative conclusion about the author's life and creations. Some scholars such as pandit Ganapati Shastri, Keith, Jacobi, and Kane, tried to determine the precise period of Bhāsa but they could also attain the approximate date solely. Some scholars place Bhāsa at 5th century B.C. (Menon, 2003, introduction, xxxviii). Although it is not possible to arrive at the precise determination of the date of the author, the Sanskrit scholars have articulated that the author has lived later than Aśvaghōṣa and earlier than Kālidāsa (Mishra, 2012,1).

Bhāsa is an excellent dramatist that even the master- poet of Sanskrit, Kālidāsa, Śūdraka, Viśākhadatta, and Bhavabhūti have emittted his arts of writing. Kālidāsa mentions Bhāsa in his play named *Mālvikāgnimitram* and pays his tribute to him. Kālidāsa included Bhāsa among his distinguished forerunners and, probably, the author picked his inspiration and knowledge from Bhāsa. Bhāsa's way of describing the intensity of Rasa and nature in his work is incredibly average. By his writing style and the follower poets, Bhāsa might have placed two or three centuries earlier to Kālidāsa, between 3<sup>rd</sup> to 4<sup>th</sup> century B.C. (Menon, 1996, xxii)

Pandit Ganapati Shastri discovered a collection of anonymous dramatic composition whose authorship is attributed to Bhāsa. It is supposed that Bhāsa composed thirteen plays, and Shastri has edited all the drama in the Trivandrum series. Most of dramas have been derived from the great epics the *Rāmāyaṇa* and the *Mahābhārata*. The dramas attributed to Bhāsa are Pratiñāyugandharāyaṇa, Avimāraka, Svapnavāsavadattam, Pratiñāyātaka, Madhyamavyāyoga, Pañcarātra, Abhiṣeka-nāṭaka, Dūtavākyaṃ, Dūtaghaṭotkaca, Karṇabhāra, Ūrubhaṅga, Bālcaritam, and Cārudattam.

As per some scholars, *svapnavāsavadattam* is the best play of Bhāsa and the only one amongst the thirteen plays, which could survive the fire. Venkatachalam, having analyzed the plays of Bhāsa and after observing the author's dramatic excellence, concludes that, " It will be quite safe to say that Bhāsa ranks higher than even Kālidāsa."(1986, 5).

There are some scholars also who vehemently oppose the authorship of the plays, (Mishra, 1995,10, Mishra, 2012, 1) but Ganapati Shastri claimed that the same author had composed all the thirteen plays because they all have the close resemblance to each other regarding the use of the language and ideas. Bhāsa has followed the custom of that period and had not mentioned

his name in the dramas. Eventually, several scholars conceded that Bhāsa has lived long before Christ. (Menon, 2003, xxxvi, Mishra, 1995, 9).

The plays of Bhāsa have an essential place in the history of *Sanskrit* drama and are incredibly fascinating to read. Moreover, it seems that Bhāsa's tone of writing is quite modern and easily understandable. It is a highly hapless fact that no detailed account of Bhāsa's life has yet been discovered, and whatever we have is only controversial speculations.

The section analyses the three plays of Bhāsa namely, *Avimārika*, *Cārudattam* and *Madhyama-vyāyoga*, the previous two plays drive their stories from the famous legend, the *Vruhatkathā* and the later play based on the *Mahābhārata* epic. The section searches for the answer to how do women react towards their sexual feelings or desires. Are they free to express their sexual feelings towards their male partners or lovers? What is the playwright's attitude towards sexually active women? And How the author has portrayed these women in the dramas? Is women's sexual behavior matter of criticism in ancient society? These are the questions the present section tries to answer.

## **Avimārika**

*Avimārika* is a successful six acts play attributed to Bhāsa, and does not comprises any historical elements. It is perhaps the oldest drama attributed to love in India. The play seems to be a local story of love, which the author has articulated through his imaginations.

In the first act, after the benedictory verse of the God Vishnu, the audience is informed, that the king Kuntibhoja is anxious for her young and gorgeous daughter, Kuraṅgī's marriage and wants a virtuous groom for his daughter. Although, the king of *Banaras* and the king of *Sauvīra*, have sent a marriage proposal for Kuraṅgī for their sons. Kuraṅgī is strolling in the garden where common people are not allowed because of her presence. Haplessly an accident takes place in the garden and the prime-Minister *Kaunjayana*, informs the king about the accident. He tells the king that a ferocious elephant attacked on Kuraṅgī and a handsome and brave man saved her. The man distracted the elephant and rescued Kuraṅgī at the risk of his own life. After getting inquired by the minister about his identity the strong man only mentioned that he is an untouchable hence the other Minister *Bhūtika* has stayed back in the garden in order to verify the fact. Meanwhile the minister *Bhūtika*, after making the inquiries, comes to the king and reports that the person is a young unmarried man bearing all the royal virtues, although he

is mentioning himself as untouchable which is hard to believe as his virtues do not indicate that he is an outcast. Out of his curiosity the king orders the minister to make further investigation about the man.

In the second act, the jester comes and informs that because of the curse of a sage, Avimāraka, (literally mean the Sheep killer), has lost his cast and as the consequence of the curse he is living in a low-born family along with his parents. The jester further tells about Avimāraka that he has fallen in love with Kuraṅgī the moment he saw her in the garden. He is so much indulged in the love of Kuraṅgī and the *Kāma* has overpowered him. That's why he seems to be a changed person.

On the other hand, in the palace, Kuraṅgī experiences the same feelings for Avimāraka and is lost in his thoughts. She tells about her passionate condition to her maid, Nalinikā and the maid tells the nurse about it. Subsequently, the nurse and the maid plan to unite Avimāraka to Kuraṅgī. They enter into Avimāraka's house and discover him in a melancholy state, pondering over his meeting and the thoughts of making love to Kuraṅgī. The nurse tells Avimāraka about Kuraṅgī's feelings for him and that she wants to meet him, listening to which Avimāraka feels immense happiness. The nurse asks Avimāraka that he should secretly enter the palace in the mid-night. Hearing the idea of the nurse Avimāraka agrees to do the same.

In the third act, two maids tell Kuraṅgī that she has been promised to the son of the king of *Banaras*, prince Jayavarman. Meanwhile, Nalinikā enters to convey the good news to Kuraṅgī about the arrival of Avimāraka, hearing to which Kuraṅgī looks very happy and passionate. She tells Nalinikā that she is not able to understand what is happening to her as Kuraṅgī is having the bittersweet feeling of both pain and pleasure and thinking about the same she becomes restless and sleeps. At midnight Avimāraka enters the palace, and the maid leads him to Kuraṅgī's bedroom where Avimāraka praises the immense beauty of sleeping Kuraṅgī. After some time, the nurse comes to the room and asks both Avimāraka and Kuraṅgī to go to the main bedroom which has been prepared specially for them.

In the fourth act, a year has passed, and two maids discuss that since a year Avimāraka and Kuraṅgī have been enjoying continual and enchanted love-making secretly and now the king has known all about it. The people who helped Kuraṅgī in this union are distressed and not able to face the king, Kuraṅgī is a bit slacken that at least the Avimāraka has managed to escape safely from the palace although she is devastated by the separation from the Avimāraka which leads to her fainting.

Here Avimāraka, unable to endorse the pain of the separation from Kuraṅgī, laments and decides to commit suicide. When he was trying to kill himself in the mountains, he meets



Vidyādhara, a celestial being, who is enjoying the time of his youth with his wife. Vidyādhara knows everything about Avimāraka's love affair and wants to help him. He bestows Avimāraka a magic ring which had the capacity of making him invisible, if he wears it on his right-hand finger. Avimāraka, with the help of the magic ring re-enters the palace.

In the fifth act Avimāraka re-enters the palace and sees that Kuraṅgī is drenched in the sorrow of separation and all the sources of nature such as flowers, lightning, and clouds, are enhancing her sexual desire which is difficult for her to control. She wants to end her life but Avimāraka, stops her from committing suicide. Finally, the lovers reunite.

In the final act, the Nurse informs that prince Jayavarman and his mother, Sudarśanā, the wife of the king of *Varanasi*, have come to the kingdom. Moreover, the king of Sauvira along with the minister Bhūtika comes to meet the *king Kuntibhoja*. By the conversation between the two kings, the audience began to know about the circumstances under which the king of Sauvira and his son transformed into an outcast. The king Sauvira was hunting in a forest when a lion attacks and kills a disciple of a short-tempered sage *Chandabhargava* in the same forest. Seeing the king, the sage bursts into anger, he without telling the reason started shouting at the king, as the king is the protector of the entire realm the sage blames him for the pupil's death. The king also loses his temper and in rage replies him in highly derogatory words and calls him *Chandala*. Following which the sage curses him to be an outcast along with his family. The king apologizes to the sage and begs for mercy; hence the sage reduces the duration of the curse to one year. Subsequently, the king was hiding for a year, and now that the tenure of the evil is over, he comes to meet the *king Kuntibhoja*.

The king of *Sauvira* laments that his son Vishnugupta is missing for a year. The king tells the story of Vishnugupta that he kills a giant name Dhumketu, who had taken the guise of as sheep and was troubling the people of Sauvira, and after shooting the giant Vishnugupta earns the nickname Avimāraka. At that moment the celestial sage Nārada appears and reveals all the secrets about Avimāraka. The sage tells that using the magic ring Avimāraka enters the palace and got married to Kuraṅgī using *Gandharva* or consent marriage. He is living in the castle and enjoying the married life happily with Kuraṅgī.

Furthermore, the sage tells that Avimāraka is the son of Sudarśanā and the god of fire. Sudarśanā entrusted her first-born child to her sister Sucetanā, the wife of Sauvira king, and they are the foster parent of Avimāraka. The sage commands that Kuraṅgī must be given for marriage to Avimāraka. Kuraṅgī wedded Avimāraka; furthermore, couples receive several blessings, and thus the play ends happily.

## Analysis of Avimāraka

The Avimāraka has a lot of romantic themes; therefore, it is unique play itself. It seems that at the time of Bhāsa, *Gandharva Vivāha* or marriage by mutual consent had a social acceptance. It is an admirable and prevailing form of marriage among the warrior caste and everyone approves moreover, grants their blessings to the bride and the bridegroom. In the same way Avimāraka and Kuraṅgī's marriage has been supported and accepted by all the people in the drama.

A definition of marriage is given as, "Take a girl from her father's home to her husband's house in a particular manner is called marriage."<sup>96</sup> When a man accepts a woman is named *Vivāha*. (Rustagi, 2006, 77)

According to Manu a student who has studied in due order the three *Vēda*, or two or one only without breaking his *Brahmacharya* or the rules of studentship, shall enter in the *Gṛahastha-Āśrama* or the life of householders.<sup>97</sup> The author continues that a brahmin man, after completing his study and the tenure of his *Brahmacarya*, having bathed, with the permission of his guru and finished the rules of the *Samavartana* (the rite on returning home), shall marry a wife of equal *Varṇa* who possesses the auspicious marks.<sup>98</sup>

The *Manusmṛti* generally translated as the law of Manu, suggests the merits and demerits of the eight-fold of marriages for the well-being and evil of four *Varaṇa*. The marriages are, *Brāhma*, *Daiva*, *Ārśa*, *Prajāpatya*, *Āsura*, *Gāndharva*, *Rākṣasa*, and *Paiśāca*<sup>99</sup> which the *Arthaśāstra* also enumerates.<sup>100</sup> The *Dharmaśāstras* discuss marriage in great detail.

***Brāhma Vivāha***- When the father himself invites a groom, who is learned of the *Vēdas* and ethical conduct, and after worshiping the man bestows the daughter, decorated her with the precious garment and honoring her by gifts of jewels is called *the Brāhma Vivāha*.

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<sup>96</sup> विवाहः विशिष्टं वहनम् (Dwivedi, 2014, pg.276)

<sup>97</sup> वेदानधीत्य वेदो वा वेदं वाऽपि यथाक्रमम्।

अविप्लुतब्रह्मचर्यो गृहस्थाश्रममावसेत् (MS 3/2)

<sup>98</sup> गुरुणाऽनुमतः स्नात्वा समावृत्तो यथाविधि।

उद्वहेत् द्विजो भार्यां सवर्णां लक्षणान्विताम् (Ibid pg. 4)

<sup>99</sup> ब्रह्मो देवस्तथैवार्षः प्राजापत्यस्तथासुरः।

गान्धर्वो राक्षसश्चैव पैशाचश्चाष्टमोऽधमः (Ibid, 3/21)

<sup>100</sup> कन्यादानं कन्यामङ्कृत्य ब्राम्हो विवाहः। सहधर्मचर्या प्राजापत्यः। गोमुथुनादानादार्षः। अन्तर्वेद्यामृत्विजे दानात् दैवः। मिथस्समवायाद् गान्धर्वः। शुक्लादानादासुरः। प्रसहयदानाद् राक्षसः। सुप्तादानात् पैशाचः। (AS. Pg.261)

**Daiva Vivāha** - Bestowing the daughter who has been decorated with embellishments, to a priest who duly officiates at a sacrifice, during its performance, the scholars call the *Daiva Vivāha*.

**Ārśha Vivāha** - When the father bestows his daughter, after obtaining a cow, and a bull or two pairs, from the bridegroom to the fulfillment of the divine law that is named the *Arsha Vivāha*.

**Prājāpatya Vivāha** - The father bestows his daughter after he has addressed the couple with the words that, 'May both of you perform together with your *dharmā*,' and has shown honor (to the bridegroom), is called the *Prajāpatya* rite.

**Āsura Vivāha** - When the bridegroom, according to his capacity, present with the wealth, to the bride as well as her relatives, and according to his own will, take the bride with him, is called the *Asura* rite.

**Gāndharva Vivāha** - The deliberate union of a maiden and her lover is known as to be the *Gandharva* marriage, which springs from desire and has sexual copulation for its purpose.

**Rākṣasa Vivāha** - The violent abduction of a maiden from her house, while she screams out and mourns after her family has been slaughtered or injured and their homes broken open is named the *Rākṣasa* marriage.

**Paiśāca Vivāha** - When a man has intercourse in isolation, with a girl who is sleeping, screwed, or disordered in intelligence, the most sinful and inferior in all eighth types of marriages, is called the *Paiśāca* marriage.

The sages pronounce that the first four marriages, *Brāhma*, *Daiva*, *Ārśha*, *Prājāpatya*, are allowed for a *Brahmana*, but if the four marriages are impossible to perform than a *brahmana* can choose the next two rites *Āsura* and *Gāndharva*.<sup>101</sup> The *Rakshasa* for a *Kṣatriya*, and the *Asura* marriage for a *Vaiśya* and a *Śūdra* are declared. Moreover, the three marriages, *Prājāpatya*, *Āsura*, and *Gāndharva* are said to be valid, and *Rākshasa* and *Paiśāca* are forbidden in the Śāstras and must never be practiced.<sup>102</sup> According to *the Arthaśāstra*, *Brāhma*, *Daiva*, *Ārśha*, and *Prājāpatya*, are the lawful rites.<sup>103</sup>

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<sup>101</sup> षडानुपूर्व्या विप्रस्य क्षत्रस्य चतुरोऽवरान्।

विट्शूद्रयोस्तु तानेव विद्याध्दर्म्यानराक्षसान्॥

चतुरो ब्रह्मणस्याद्यान्प्रशस्तान्कवयोः विदुः ।

राक्षसं क्षत्रियस्यैकमासुरं वैश्यशूद्रयोः (MS, 3/ 23-24)

<sup>102</sup> पञ्चानां तु त्रयो द्वावधर्म्यौ स्मृताविह ।

पैशाचश्चासुरश्चैव न कर्तव्यौ कदाचन (Ibid, 25)

<sup>103</sup> पितृ प्रामाणाश्चवाराः पूर्वं धर्म्याः। (AS.3/3)

*Āsura marriage* can be used by *Śūdra*, and *Vaiśya* but *Brahman*, and *Kṣatriya* never should use it. (Rustagi, 2006,72) The sacred tradition allowed, two marriages, the *Gandharva* and the *Rakshasa*, For *Kshatriyas*.<sup>104</sup> Amongst all the marriage rites *Brāhma* marriage is the superior marriages. (Ibid,71)

According to the *Dharmaśāstras*, there are three purposes of marriage, rigorousness, progeny, and sexual pleasure. (Dwivedi, 2014,278) Moreover, it can be observed that *Bhāsa* gives extreme regard to *Kāma* among the three goals of life. In the entire play, the author does not talk about *dharma* or *artha* his main focus is on *kāma*. Moreover, some resemblance can be noticed in the *Avimāraka*, and *Kāmasūtra* such as Doniger discusses the cast or *jāti* of *nāgaraka*, the hero in the *Kāmasūtra*, and says that it is not necessary that the hero would belong to upper caste to enjoy the pleasure of love-making. The author claims that *Vātsyāyana* had not composed the *Kāmasūtra* for a specific cast.

Doniger states that “The world of the *Kāmasūtra* is a world of privilege; the lovers must be rich. Much of the *Kāmasūtra* is about culture, which belonged to those who had leisure and means, time and money, none of which in short supply for the text’s primary intended audience...the *Kāmasūtra* is almost unique in classical Sanskrit literature in its near total disregard of class(*Varṇa*) and cast(*Jāti*)...But wealth is what counts most. The lovers must be rich not necessarily upper-cast. (2015, 21). The statement of the author suggests that the *Kāmasūtra* has not composed for the specific cast and no *varna* has the particular claim on it quite contrary every human including women, can make their sexual life perfect and enjoyable through following the prescriptions described by *Vātsyāyana*.

Same can be noticed in the case of *Avimāraka* who, though belongs to warrior cast, *Kṣatriya*, has been presented as an outcast in the entire play though according to the author it is *Avimāraka*’s misfortune that he turns into a lower cast but the heroine does not care if he is an outcast, rather she loves him dearly. It seems that in the selection of the hero *Bhāsa* follows the *Kāmasūtra*’s ideology.

The playwright does not treat his characters differently on the basis of their gender. The readers can notice here that the women characters of the play seem quite active. It is observed that the heroine has the same feelings for the hero, as he has for her and the both characters

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<sup>104</sup> पृथक्पृथग्वा मिश्रौ वा विवाहौ पूर्वचोदितौ।

गान्धर्वो राक्षसश्चैव धर्म्यो क्षत्रस्य तौ स्मृतौ ॥ (MS 3/26)

behave in the same way in terms of their sexual feelings. Kuraṅgī seems extremely passionate to hear about her beloved.

The Nurse discusses Kuraṅgī's condition with the maid and says that, if the nurse does not do the job, to reunite Avimāraka and Kuraṅgī, Kuraṅgī no doubt will perish. Moreover, she suggests that Kuraṅgī, by all means, should be united with the Avimāraka. At this point, Bhāsa describes the love condition of the Kuraṅgī through her nurse. The nurse says that Kuraṅgī is as eager as Avimāraka and wants to meet him. She adds that Kuraṅgī hides her condition from me, but the maid refuses the statements and says that, Kuraṅgī shares everything with her.<sup>105</sup> Therefore, it can be inferred that women are also explicit in their sexual desires.

In the third act, Kuraṅgī states her situation to her maid and says, “what is this malady I had never experienced before. When I ponder over it, it makes me mad. I no longer care for jasmine paste nor have I any delight in chatting with my friends. It is indeed dreadful and at the same time delightful. (Sighing) O, Nalinikā what is this?”<sup>106</sup> Avimāraka is the only remedy for her extreme agony. It seems that Kuraṅgī experiences the sexual desire which she is unable to endorse. Hence, she shares it with her maid.

The nurse explains Kuraṅgī's love symptoms and says that, as for her, she still tries to hide her feelings even from me. Though she is not very successful, from that day on, she has not been interested in flowers or cosmetics, would not touch her food, does not enjoy the company of her friends, sighs loudly, babbles incoherently, does not understand what is said to her, laughs to herself, cries when she is alone, pretends she is sick, and getting thinner and looking paler. The description of the state of Kuraṅgī suggests her being passionate because she shows the symptoms of an enamored woman.

Vātsyāyana describes ten stages and symptoms of the person who experiences *Kāma*. They are called “Kāmadaśā,” the stages are, *cakṣuḥprīti* (Love at first sight) *manaḥsaṅga* (attachment of heart) *saṅkalpōtpatti* (birth of resolve) *nidrācchēda* (loss of sleep) *tanutā*, (loss of weight) *viṣayavyāvṛtti*, (revulsion against sensuous pleasure) *lajjāpraṇāśa* (loss of all sense of shame) *unmāda*, (hysteria) *mūrcchā*, (fainting) *maraṇa* (death).<sup>107</sup>

The Nāṭyaśāstra discusses the several reasons which cause feelings of love in both a man and

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<sup>105</sup> कस्मान्न मन्त्रयते। मम सर्वं कथयति (Mishra, 2015, 36)

<sup>106</sup> को नु खल्वभूतपूर्वो रोगश्चिन्त्यमानो मामुन्मादयति । सुमनोवर्णकं नेच्छति । न तुष्यति गोष्ट्या । इदमत्र दारुणं मनोहरं च।नलनिके ! किमेतत् ।(Ibid,62)

<sup>107</sup> चक्षुः प्रीतिर्मनः सङ्गः सङ्कल्पोत्पत्तिर्निद्राच्छेदस्तनुता विषयोभ्यो व्यावृत्तिर्लज्जप्रणाश उन्मादो मूर्च्छा मरणमिति तेषां लिङ्गानि (KS. 5/1/5)।

a woman. The reasons are called the *Kāmajaceśatā*, the characteristic or gestures born from *Kāma* and the couple possesses the gestures want to unite with each other. Bharata accepts that women gazing at a handsome, young and virtuous man develop the feelings of sexual love and become excited.<sup>108</sup>

Bharata enumerates the different sign of passion or sexual love and advises that the masters in this matter should then recognize the various signs of love in men and women who want one another's companionship. The different women such as highborn lady, maiden and a courtesan, indicate their love in different way. A courtesan expresses her love by casting a side-long glance. She touches her ornaments, itches her ears, scratches the ground with her toes. She shows her body parts like breasts and navel. Moreover, cleans her nails and gathers her hairs. A noblewoman indicates her passion by looking continuously with blooming eyes. She conceals her smile and speaks slowly with a downcast face. She speaks with a smile on her face and hides her sweats and appearance, and her lips tremble.

The love signs of the woman who never had the experience of the pleasure of intercourse are ten.

The Nāṭyaśāstra primarily discusses the love sign of a woman. According to the treatise, *ābhilāṣa* (longing), *cintā* (anxiety), *anusmṛti* (recollection), *guṇakīrtana* (enumeration of the beloved's merits), *udvega* (distress), *vilāpa* (lamentation), *unmāda* (insanity), *vyādhi* (sickness), *jaḍatā* (stupor), and eventually *maraṇa* (death) is the sign of a passionate woman.

<sup>109</sup> The ten stages of *Kāma* can be seen in all human being.

If we consider the love signs suggested by Bharata, most of the heroines of the Sanskrit dramas appear to fall in the third category and are maiden who never had to have the experience of sexual love. Hence, they indicate their love as maiden expresses in the text. Though the treatises share some different love symptoms, the *Sanskrit* playwrights apply all the signs in the erotic plays of the time.

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<sup>108</sup> रूपगुणादिसमेतं कलादिविजानयौवनोपेतम्।

दृष्ट्वा पुरुषविशेषं नारी मदनातुरा भवति॥ (NS. xxiv, 158)

<sup>109</sup> प्रथमे त्वभिलाषाः स्याद् द्वितीये चिन्तनं भवेत्।

अनुस्मृतितृतीये तु चतुर्थे गुणकीर्तनम्॥

उद्वेगः पञ्चमे प्रोक्तो विलापः षष्ठ उच्यते।

उन्मादः सप्तमे ज्ञेयो भवेद् व्याधिस्तथाष्टमे॥

नवमे जडता प्रोक्तो दशमे मरणं भवेत्।

स्त्रीपुंसयोरेष विधिर्लक्षणं च निबोधत॥ (NS. 23/ 169,70, 71)

Some of the stages can be seen in Kuraṅgī, such as loss of weight, lamentation, sickness, and insanity which shows that she has strong feelings for sexual desires. When Avimāraka enters the palace, the maid informs him about the trouble of Kuraṅgī and says that Kuraṅgī is not accustomed to sleep in separation from him but as soon as she hears the news that Avimāraka is coming tonight she has some relief and she sleeps. In the play, the reader observes that Kuraṅgī is waiting for her beloved and repeatedly asks the maid about him that, “what did the cruel one say.” She has lost her senses and is in much infatuation. She is extremely aroused that she asks her maid to embrace her quickly. Kuraṅgī says to Nalinikā that, I am so, tired come and embrace me.<sup>110</sup> she pulls Avimāraka, considering him Nalinikā, forcefully towards herself and embraces him.

According to the Kāmasūtra embracing is the most integral part of love-making, it is the primary action by which the lovers communicate with each other to express their mutual feelings of love. The second chapter of the Kāmasūtra has a particular topic on embrace, named *ālīṅganavicāra-prakaraṇam*, which deals with the significance and types of embrace because it causes the peak of intimate love. According to the author, embracing makes love delightful and pleasant. The primary purpose of these embracing is to obtain stimulation and pleasure during intercourse.

Vātsyāyana discusses twelve types of embraces and divides them into the two groups, first is for the espoused and the second type is for unwedded couples. Vātsyāyana designates four types of embracing, mild contact, stabbing, rubbing and pressing for the lovers who are getting acquainted with each other and have not yet experienced the pleasure of the physical attachment. The second four types of embraces, twining vine, tree climbing, sesame and rice embrace, and water and milk embrace, relate to couples who have experienced sexual intercourse.

Along with the eight folds, there are four other types of embracing which the author discusses. The types of embraces are practiced at the time of passionate love-making. According to Vātsyāyana, even hearing of the embraces arouses intense sexual feelings in a lover. The author states that " Even if the lovers are asking the entire method of embracing. Or talking about it or narrating it, the desire for love-making is generated by this".<sup>111</sup>

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<sup>110</sup> तेन हि परिश्रान्तासि। एहि परिष्वजस्व माम्।(Mishra, 2016, 81)

<sup>111</sup> पृच्छतां शृण्वतां वापि तथा कथतयामपि।  
उपगूहविधिं कृत्स्नं रिरंसा जायते नृणाम्॥ (KS, 2.2,29)

The embrace of Avimāraka and Kuraṅgī falls in the first category of the Kāmasūtra, and this is the commencement of physical love. Bhāsa seems to have excellent knowledge of the Kāmasūtra hence the author could illustrate it in his creations. It appears that the Kuraṅgī is not able to control her sexual desire and wants human touch to console herself.

The reader observes that Kuraṅgī is burning from the feeling of sexual love. The maid says in her mind that, “here is the God of love tormenting both of them as the flood water does both banks of the river.”<sup>112</sup> Though the maid states in her mind but the author publicly reveals a woman’s sexual feelings. Moreover, the god of love is one of the meanings of *Kāma*.

Furthermore, the reader notices that the nurse or the foster mother, which is an old and respected woman in the *Sanskrit* plays, arranges the lover’s meeting furthermore decorates the bedroom for them. In the play, the nurse commands the maid that, O, Nalinikā, there is the couch prepared in the inner chamber. Please conduct the princess there along with Avimāraka.<sup>113</sup> (Menon, 312). Vātsyāyana in the Kāmasūtra’s chapter, *ratārambhāvasānikaparakaraṇam*, the start and finish of sex, mentions a separate room decorated by flowers, for sexual activity. The place is called ‘*ratisadana* or *ratikrīḍā sadhana*’ where lovers engage in coitus. In the same way here, the separate bedroom is decorated for the lovers where they enjoy the pleasure of love-making for a year. It seems that it was not a sin to make love even without marriage.

In the fourth act, the author communicates through a maid that, here is a year already gone since the princess started finding unbroken delight in her union.<sup>114</sup> In the example, the reader can notice that the author is talking about a woman’s pleasure from the love-making, which is a controversial topic in the Kāmasūtra that women get pleasure from love-making or not.

It seems that Bhāsa holds the same view as Vātsyāyana in his Kāmasūtra, and the author in the play shows that a woman enjoys the pleasure of sexual activity. Though Kuraṅgī is embarrassed when her father learns about her sexual relationship the author does not describe it as a crime. In the *Jayamangalā* commentary of the Kāmasūtra, *Yaśodhara* states that humans are ashamed of being engaged in love-making, hence their performance depends on the sastra such as Kāmasūtra. It seems that Kuraṅgī’s shyness is natural.

Avimāraka contemplates about his beloved’s agony caused by their separation and decides to put an end to his miserable life. He says, “At night when she cannot find me, blinded by tears

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<sup>112</sup> एष खलु भगवान् कामदेवा ओघ इवोभयपक्षं पीडयति । भर्तृदारक! अलंक्रियतां शयनतलम् । (Mishra, 2015, 79)

<sup>113</sup> नलनिके! अभ्ययन्तरमण्डपे खलु रचितं शयनम्। भर्तृदारिकां भर्तृदारकं च तत्रैव प्रवेशय । (Mishra, 83)

<sup>114</sup> एष खलु संवत्सरोऽतिक्रान्तो भर्तृदारिकाया अविच्छिन्नसुखसंभोगेन रतिं कृत्वा (Ibid, 88)



she will swoon away. Alas, what can I do?<sup>115</sup> Vātsyāyana in the chapter *ekpuruabhiyoga-prakaraṇam*, (the advances to be made by a man on his own,) instructs about the appropriate time of love-making for a woman. According to the author, women fearlessly engage in coitus in the evening, night and dark. Women have the sexual desire at night, and they never refuse the men who approach them, for love-making, at the time.<sup>116</sup> In the same way, Kuraṅgī also feels the desire of love-making to Avimāraka, but he is not with her. Hence in the absence of Avimāraka, she faces difficulties at night and becomes unconscious.

In the fifth act, the reader can observe that Kuraṅgī is herself explaining her unbearable sexual desire to the maid. All the natural sources such as flowers, rainy season and lighting, are enhancing her passion. She says to the maid, Dear friend, are you able to divine my thoughts? Here you see, my attendants who are unable to understand, and they are bringing the most fragrant flowers...such flowers as go with the intention of giving me delight, but they only excite me.<sup>117</sup> Furthermore, in the same act when Avimāraka reenters in the palace, with the help of the magic ring, sees Kuraṅgī's amorous condition and says to his friend that, My friend, here is my beloved seated on a slab along with Nalinikā, leaning her unhappy face on her left hand, she cannot endure this season with its passionate association. Absorbed in thought, she gazes upwards with eyes almost still and seeks to restrain her tears.<sup>118</sup>

Here the world insanity has been used to express Kuraṅgī's condition moreover, she laments for her lover. *Vilāpa* and *unmāda* are the signs enumerated in the treatises to reveal the women who are experiencing the Kāma.

In the final act, the sage Nārada authenticates the love affair and the lovemaking of the lovers by his intervention. The explanations of Nārada and his approval of the marriage should leave no shadow of doubt in our mind as to the righteousness of the love affairs (Pusalker, 1968,

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<sup>115</sup> वाष्पविला मामनवेक्षमाणा मोहं व्रजेद् रात्रिषु किं करिष्ये। (Ibid. 91)

<sup>116</sup> प्रादोषे निशि तमसि च योषितो मन्दसाध्वसाः सुरतव्यवसायिन्यो रागवत्यश्च भवन्ति । न च पुरुषं प्रत्याचक्षते । तस्मात्कालं प्रयोजयितव्या इति प्रयोगवादः ।  
(KS. 3.4.31)

<sup>117</sup> हला ! किं त्वया मम हृदयं परिज्ञातम्। अत्र हयाजानता परिजनेन मम परितोषनिमित्तं बकुलसरलसर्जार्जुनकदम्बनीपनिचुलप्रभृतीनि मेघकालवल्लभानि परमसुरभीण्यानीयमानानि मामुन्मादयन्ति (Mishra, 2015, 122)

<sup>118</sup> सव्ये करे समुपवेश्य मुखं सुदीनं। कालं मनोभवसहायममृष्यमाणा। व्यग्रा विचिन्तयति किञ्चिदलोलदृष्टिर्बाष्पं निवारयितुमूर्ध्ववेक्षमाणा ॥ (Ibid, 127)

241). In all examples, it seems that Kuraṅgī is more passionate than Avimāraka. And Bhāsa quite naturally portrays the love condition and sexual desire of a woman.

### **Madhyama-vyāyoga**

The Madhyama-vyāyoga or the middle Pāṇḍava is a one-act play and is organized on an incident in the *Mahābhārata* epic. In the ninth section of the first book of the *Mahābhārata*, we found a giant name Hidimba. The author takes the characters from the *Mahābhārata* legend, *Hidimbavadhparva* and by his imagination creates the one-act play. It is an excellent composition of Bhāsa in which the author presents old characters in a modern way. Bhīma is the main actor in the drama who is shown as a loving husband.

In the *Mahābhārata* epic story, the five Pāṇḍava s in their exile live in the forest. A *Rāṣasa* name Hidimba sends her sister, Hidimbā to bring the *Pāṇḍava* to him. She finds Bhīma, the middle *Pāṇḍava* and falls in love with him. The brother having seen these two engaged in the conversation threatens Hidimbā to kill her, but Bhīma fights to Hidimba and kills him. Bhīma and Hidimbā get married, and Hidimbā begets a giant son name Ghaṭotkaca who fights for Pāṇḍava s in the great Mahābhārata war.

At the beginning of the play, a Brahmin with his wife and three children are chased by a giant name Ghaṭotkaca, who obeys his mother's orders. The mother commands the son to find one human in the jungle and take him for meal at the end of her ritual fast. Each *brahmin* wants to be the victim of the giant and save the life of others, but eventually, the giant chooses the middle son of the family to take with him. At the time of leaving to the hermitage, Ghaṭotkaca permits the *brahmin's* son to go and satisfy his thirst in the pond of the forest. Ghaṭotkaca, having realized that the son has gone for a longer than expected time and he is getting late for his mother's fast. He shouts the name of the *Brahmin's* son.

The middle Pāṇḍava, Bhīma, who was exercising nearby, hearing the name assumes that someone is calling him. Bhīma is astonished by the appearance of Ghaṭotkaca and believes that he is the son of a *Rakṣasī* with an admixture of a great warrior. Ghaṭotkaca also gets impressed with the appearance of Bhīma, though he does not recognize him. When Bhīma discovers that Ghaṭotkaca is following his mother's order, he has sympathy for him, but simultaneously he got angry with him because Ghaṭotkaca troubles the Brahmin's family. He challenges Ghaṭotkaca to stop bothering the brahmin family and take himself along with him. Without having recognized Ghaṭotkaca as his son, they fight and Ghaṭotkaca being agitated uses magic

to tie Bhīma though in vain. Eventually, Ghaṭotkaca goes to his mother, Hidimbā and informs her of the human he brought.

Bhīma recognizes Hidimbā, and she introduces Bhīma and Ghaṭotkaca to each other. Bhīma asks Hidimbā "what is this" she whispers in his ear; "it is like this." and the play ends at peace.

### **Analysis of Madhyama-vyāyoga**

*Madhyama-vyāyoga* has created the theme within the *Mahābhārata*, but there is no fragrance of the original epic in the play, except the life of Pāṇdava s in the forest. The epic does not mention the meeting of Bhīma to his wife Hidimbā in a particular context. Some scholars observe its resemblance with the *śunaḥśepa-ākhyāna* of *aitareya brāhmaṇa* from the Ṛgveda (Venkatachalam,1986, and Menon, 2003) The drama is a result of Bhāsa's inventive genius wherein the author tried to a new invention of playwriting. The union of Ghaṭotkaca to his father Bhīma and the battle between father and son is the primary theme of the drama.

It seems that the society of the play is matriarchal and a mother is regarded as the great authority. Bhīma encounters Ghaṭotkaca and asks him that why he is troubling the Brahmins and commends him to reseat the family. Ghaṭotkaca refuses Bhīma's command and says that " If my father were to pronounce, his release with the great love and faith. Caught by me at mother's behest, he will not be released by me. (Menon, 2003, 131). In the *Mahābhārata* period also can be noticed that all the Pāṇdava s always follow their mother's command, Bhīma is also an obedient son, and there is nothing he would not have done for his mother. Hence Bhīma has sympathy for Ghaṭotkaca. Bhīma understands that Ghaṭotkaca is taking his mother's will and things of him that this poor fellow seems to be devoted to his mother.

The heroine of the play is a *Rakṣasī*, Hidimbā who possesses human virtues. Scholars claim that Hidimbā does not want to eat a human; she knows that Bhīma is in the forest and wants to meet him. After their marriage, Bhīma leaves her and never returns hence Hidimbā by the pretext of having a human meal, summons him. Bhīma reaches Hidimbā and asks her that "what is this " she whispers in his ear that " It is like this."

No one hears the words of Hidimbā which she utters in Bhīma 's ear. The scholars such as Menon, Mishra, and Upadhyaya, do not explicitly state the purpose of her summons to Bhīma. According to the scholars Hidimbā wants to meet Bhīma, but what was the goal of the meeting no scholars mention in their writings. It seems that Hidimbā desires to enjoy the conjugal love

with her husband, Bhīma. It may be possible that the time she learns that her husband is in the same forest, she could not resist to meet him and fulfill her sexual desire. Hence, she creates the intrigue and when her husband asks the reason for all this she has to utter the words that no one can understand what her heart desires.

*Vyāyoga* is one of a type of *Rūpaka*, which have been discussed by the *Nāṭyaśāstra* and *Daśarūpaka*, and according to the norms of *Vyāyoga*, it has very few women characters than men characters. The other folds of the *Rūpaka* such as *Nāṭaka* and *Prakaraṇa*, wherein the heroines reveal their desire in the conversation with their girlfriends or the women characters speak of the heroine's mind. In the present work of Bhāsa in the presence of several male characters, makes the heroine to express her desire for love-making to her husband in a secret way. The whispering of Hidimbā shows that her purpose of calling Bhīma is different from it appears. Bhīma having heard Hidimbā's intention says that " You are *Rakśasī* by birth only, not in your conduct." (Menon, 142) Hidimbā has a passionate desire, and she acts on it even she with the help of her son stages the entire scene.

The statement of Bhīma suggests that the women in ancient period would behave as Hidimbā and would not conceal or suppress their sexual feelings. It is Bhāsa's dramatic excellence that he makes the audience to decipher the character's mind without even listening to the conversation between the spouse. The play is an exceptional example of the author's dramatic skills and imagination. It is Bhāsa's dramaturgy genius that he could successfully present the Epic's characters in the play.

### **Cārudattam**

Cārudattam or sometimes it is called Daridracārudattam, or Cārudatta in poverty, is a romantic play by Bhāsa and it is considered the last play of the author. Unlike the other plays of the author, Cārudattam neither is a historical play nor has a mythological background. The characters of the play are real to the life and culture of the contemporary period. The play is a love story of Cārudatta, the hero of the play and a noble *Brahmin* who because of his excessive generosity earns poverty, and Vasantasenā, the heroine of the drama and a respected courtesan. It has another heroine, Dhūtā, the virtuous wife of the hero Cārudatta. Dhūtā is a virtuous wife and happily accepts the extramarital affair of her husband. The drama has only four acts and later Śūdraka to complete it, has extended the play to ten acts and named it *Mṛccakaṭikam*. It is a fabulous play of the author, Venkatachalam observes the value of the play and states that "The play even in its present fragmentary form, is full of a humorous situation and can be said

to be the crown of Bhāsa's satire and wit."(84). The statement of the author shows the universality and the uniqueness of the Cārudattam.

In the prologue of the play, the audience learns through the conversation between the actress and the stage - manager, that the actress wishes to invite a poor *brahmin* for a feast to complete her fast. Hence the stage-manager searches for a poor *brahmin* and he encounters Maitreya, the buffoon or Vidūṣaka, and the boon-companion of Cārudatta. The stage-manager pleads Maitreya to come along with him and share a meal but he refuses the invitation.

In the first act, it is informed by Maitreya, that the noble and young merchant Cārudatta has fallen on bad days due to the poverty caused by his generosity. The audience is introduced to Cārudatta who enters the stage with his maid Radanikā. Moreover, through a long conversation between Cārudatta and his friend Maitreya, the audience discovers about prosperous circumstances and the immediate difficult situation of the hero. Cārudatta grieves about the ungratefulness of the people who became distant as he befalls on poor economic condition.

In the third scene of the act, Vasantasenā has been chased by Śakāra, the villain, who is the brother-in-law of the king, and vita, an attendant of Śakāra. Vasantasenā deceives them in the darkness and enters Cārudatta's house, and the hero mistakenly considers her the maid though soon he realizes it's not his maid. Vasantasenā requests him protection and leaves her all jewelry at his custody at his home. Moreover, Maitreya escorts Vasantasenā her home.

In the second act, the audience discovers from the conversation between Vasantasenā and her maid, Madanika that Vasantasenā is profoundly in love with the hero Cārudatta. The maid mentions his poverty, but Vasantasenā does not care about that he is poor. While the conversation a shampooer, who is a previous attendant of Cārudatta enters and seeks for her protection. The shampooer is being chased by his creditor because he could not pay his debt. Vasantasenā learns that the shampooer has been at her lover's service, hence she has an affinity for him and pays his debt.

In the third act, Radanikā at night entrusts Maitreya the casket containing Vasantasenā's ornaments to protect it. Sajjalaka, an expert burglar and the lover of Madanikā, one of the Vasantasenā's maid, breaks into Cārudatta's house. The sleepy jester, Maitreya, hands over the casket to Sajjalaka, thinking he is handing over to Cārudatta. When Dhūtā, the devoted wife of Cārudatta, discovers the bad news of the theft, she sacrifices her only pearl necklace to recompense Vasantasenā.

In the final act of the play, Vasantasenā draws a portrait of her lover. Meanwhile a maid enters, and hand over Vasantasenā the precious ornaments as a gift from Śakāra. The maid informs Vasantasenā that her mother commands her to embellish and aboard the carriage sent by Śakāra

but Vasantasenā refuses the proposal. At the moment Sajjalaka comes, and secretly tells his lover Madanikā that he has acquired the manumission fess and shows her the ornaments he steals from the house of Cārudatta. Madanikā recognizes her mistress' ornaments and asks Sajjalaka to return the jewelry to her mistress, whereas Vasantasenā overhears the conversation.

Meanwhile, a maid informs Vasantasenā that a *brahmin* has come from Cārudatta. Maitreya tells Vasantasenā that Cārudatta has lost her jewelry in gambling; moreover, he hands over Vasantasenā the pearl neckless and takes his leave. Vasantasenā who knows the love affairs of Madanikā frees her to marry Sajjalaka and bestows the jewelry upon her. After the departure of the couple, Vasantasenā calls another maid and decides to pay a visit to her lover Cārudatta. And the play ends.

### **Analysis of Cārudattam**

*Cārudattam* is one of the excellent examples of the expression of women's sexual freedom wherein the heroine of the play, Vasantasenā, is an active woman regarding expressing her sexual feelings towards the hero. Shah analyses some works related to the issue, such as the Nāṭyaśāstra, the Kāmasūtra and Kuttanimatam, and interprets that, "as compared to the circumscribed sexuality of the women in patriarchy, the prostitute enjoyed greater freedom of sexual expression." (2009,149) Though professionally, the heroine is a courtesan Bhāsa keeps her in the category of a noblewoman. Śakāra chase her to have intercourse with her, but she says that "Noble sir, I am a courtesan who makes her living on the fair satisfaction of the scion of noble families." (Menon, 421). She chooses Cārudatta instead Śakāra who is a high-browed official of the government and basking in the glory of his family ties with the ruler of the state. Yśodhara in Jayamangalā commentary enumerates nine types of prostitutes *kumbhadāsi*, a harlot or a slave woman assigned the duty of fetching water who makes love in return of money. *Paricārikā*, a female attendant who secretly make love at male's houses. *kulṭā*, a whore, or an unchaste woman who commit adultery. *Svairiṇī*, a wanton or sexually promiscuous woman. *Naṭī*, a dancing girl or an actress. *Śilpakārikā*, wife of an artisan, washman, dyer, weaver etc. who commit adultery. *Prakāśavinaṣṭā*, a woman who leaves her family either when the husband dies or during his lifetime to become someone else mistress. *Rūpājīvā*, a prostitute or a woman living on her beauty. and *Gaṇikā*, a courtesan deluxe. According to Vātsyāyana on the basis of their work and conduct, there are three categories of prostitutes, *gaṇikā*, *rūpājīvā*

and, *kumbhadāsi* wherein a *gaṇikā* is the superior, a *rūpājīvā* is the middle one and, a *kumbhadāsi* is the inferior.

A general definition to the term prostitute can be provide that “Those who accept payment in exchange of sexual favors.”(Shah, 2009, 129 ) According to Otis prostitutions is an institution in which ‘society identified group of women earn their living principally or exclusively from the commerce of their bodies.’”(Otis,1987, 2-3) In the patriarchal society a courtesan is considered as bald, cunning and mercenary woman but all the characteristics cannot be applied on Bhāsa’s heroine. She is one of the most accomplished women of the city and, though a courtesan she is not one who yields herself for money. When the maid says that unfortunately, the hero is fortuneless, she replies that, for the reason, I long for him. A courtesan who is in love with a very poor man is beyond reproach. The statement is rear from a courtesan whose mere aim, according to the society, is considered to deceit a man for only material gain. The shampooer himself says that she is a courtesan by birth, not by character.

Vasantasenā is addressed as *gaṇikā* in the play, who is a respectful and powerful authority. Vasantasenā's freedom regarding her affection and love affair can be noticed in the entire play. In the first act, it is learned that at the festival of Kāmadeva at first sight of the hero, she has been lured by Cārudatta’s handsomeness and has fallen in love with him. Having heard about the virtues of the hero her love for him increases day by day, and she waits for the accurate time to meet and express her feelings to him.

Vātsyāyana discuss the courtesan heroine bestowed with all the great qualities, which are she should be beautiful, young, should have all the auspicious marks, and sweetness, she should love the qualities of her suitor and not his money, she should be inclined to love and sex by nature, having a steady mind; unassuming, should like to possess something special only; she should always be earning her livelihood by honest means; she loves social circle and arts. All these qualities can be found in Vasantasenā, it seems that she possesses all the great virtues which a heroine of Sanskrit literature can possess.

In the second act, Vasantasenā is genuinely in love with the hero and an intimate conversation with her maid, Vasantasenā expresses her passion for Cārudatta. The maid Madanikā assumes that her mistress is in love she says that, quite futile for a person in the profession of a courtesan. My dear mistress is in love with someone. In the other translation of the play the maid says that, I believe that contrary to the need of her profession my mistress is in love with someone. In the period also within which the playwright has lived, there was one of the perspectives about the prostitutes that, prostitution and love are considered as antonyms of each other. Even

in the contemporary time society has the same notion about the prostitutes. For patriarchy the non-marital non-productive and libidinous female body was perceived as dangerous.

The maid speculates that who is Vasantasenā's lover and asks her does she love a prince? Vasantasenā replies that "I seek enjoyment, not service." (m445) रन्तुमिच्छामि, न सेवितुम्. The verb रन्ते comes from the root word रन् क्रीडायाम् in Panini's *Dhatupath* which means sexual enjoyment. On the one hand, Bhāsa's heroine is a courtesan whom the author portrays as a noblewoman. Moreover, she behaves quite contrary to her profession, which is her livelihood, and quite contrary, she is seeking pleasure not money. It seems that pleasure and nobleness can live together in a woman and according to the author it is acceptable. She even entrusts her entire ornaments to Cārudatta so that she has a pretext to come and meet her lover again.

In the final act, Vasantasenā enters in a very romantic mood and draws a portrait of her lover. Painting is one of the arts amongst the sixty-four arts described in the Kāmasūtra and the mastery of the arts make a common prostitute a courtesan. Jayamangalā states that, "she becomes worthy of respect from even the king". (KS, 1.3,17-18) Generally prostitutes are viewed as mere sexual object to pacify male desire in the society but a courtesan has a high status among the prostitutes and are praised for her cultured accomplishment. Vasantasenā is one of them who possesses power, respect and sexual freedom.

Her mother, as her profession, commends her to put on the ornament and board the carriage sent by Śakāra. Here the heroine has to have intercourse with the villain in return of the jewelry, but she denies to go and says to the maid that, "Tell the mother that when I go out seeking the noble Cārudatta, I shall adorn myself with ornament." (Menon, 492) The statement suggests that even a courtesan has the right to choose whom she wants to make love and they are not dominated by their senior courtesans for material gain. The rainy weather increases her sexual feeling, and she decides to pay a visit to Cārudatta for *Abhisaraṇ*. According to Monier Williams dictionary the meaning of the word *Abhisaraṇ* is meeting or rendezvous for lovers. In the Daśrūpakam, *abhisarikā* is one of a type of heroine along with *svadhinpatikā*, *vāsakasajjā*, *virahokanthitā*, *khanditā*, *vipralabdhā*, and *prośhitapriyā*. According to the Daśrūpakam, "The heroine who having excited either goes to meet a hero or invites him to her is called *abhisarikā*." (2.27) the Kāmasūtra also discusses the women who come to the hero for *abhisaraṇ*, though Vātsyāyana does not mention the cast and class of the women but they are not courtesans and the author addresses them as beloved.

Bhāsa shows the peak of Vasantasenā's longing for Cārudatta by combining it with the rainy season. The maid says, that, as you desire my lady! But here is a storm coming up. It is a friend



to ladies who seek out their lovers. Which Vasantasenā replies that you wretched one. Don't make me more sexual. She goes to Cārudatta's home to make love with him, and the play ends. Cārudatta is a female-centric play because the heroine of the play is more active than the hero, which is rare in *Sanskrit* plays. She possesses all the virtues that a hero could possess in an erotic drama. It seems that according to Bhāsa there is no harm if a woman was initiating for love-making. She has a space of her own, she has her own domain over which she has complete control.

## The courtesan as a heroine

The study of Indian history could be terminated only with the study of the courtesan and her way of life, her social status and relations, her cunning nature and all that she possesses and stood for. Courtesans were the self-governing women who gained a high regard for their physical appearance, intelligent and artistic achievements. The second chapter of the *Arthaśāstra* discusses in a great length the mode of protection and collection of revenue from the courtesans by the state. The state has determined the punishment to the person who has intercourse with a courtesan against her will. The life and training and their code of conduct have been discussed in the *Nāṭyaśāstra* and the *Kāmasūtra*.

In ancient India courtesans have not only contributed to fulfilling the ignoble need of the patriarchal society. Moreover, they were also the representative of the Indian culture and tradition hence they became an essential component of the Indian society. In the former ages, the merchant princes spent the enormous amount of wealth in patronizing courtesans who were known for their mastery in arts and were a significant factor in contemporary social life (Chandra, 1973, 57)

The tradition of the courtesans can be traced in the Vedic period wherein the *Ṛgvēda Uṣā* has been analogized as a dancing girl. Chandra argues that “The *Ṛgvēda*, however, refers clearly to a dancing girl. For instance, *Uṣā* is like a dancing girl wearing embroidered garments (*adhipeśāmsi*) and baring her bosom.<sup>119</sup> Moreover, the *Pururavā-Urvaśī* dialogue also mentions the dancing girl.<sup>120</sup>

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<sup>119</sup> अधिपेशांसिवपेतेनृतूरिवापोर्णतेवक्षउस्त्रेवबर्जहम्।

ज्योतिर्विश्वस्मैश्रुवनायककृण्वतीगावोनव्रजंज्व्यूषाआवर्तमः॥(Rig.1.92.4)

<sup>120</sup> यद् आसु मर्तो अमृनासु निस्पृक् सं क्षोणीभिः क्रतुभिर् पृडक्ते ।

ता आतयो न तन्वः शुम्भत स्वा अश्वानो न क्रीयोः दन्दशानाः॥(Rg, 10.95.9)

Urvaśī says to his husband that the affection and companionship of a woman for the sake of pleasure is transitory.<sup>121</sup> The kind of nature Urvaśī mentions is similar to the nature the Kāmasūtra describes for the courtesans. It seems that the woman mentioned in the dialogue of the *Vēda* is a courtesan.

The Vedic Index on the basis of the Vedic sources assigns some words for the prostitute. According to the index in the Vedic literature, the word Rāmā denotes a modest gāṇikā or prostitute (248), *Hastrā* indicate a dancing girl (555) and the word *Puṃśchalī*, a woman who chases men, (609) is for an unchaste woman. *Chandra* cites Hauer's view who considers *Puṃśchalī*, as different from an ordinary whore moreover *Puṃśchalī* is a sacred prostitute and *Dēvadāsī* of the later period. (1973, 2).

The kings and feudal lords most lavishly patronized the *Dēvadāsī* (temple courtesans). In the beginning, the practice of the *devadasis* was intended at religious services to Gods. They would serve gods with dance, music, dramatic performance, and other skills which were contracted and preserved in temples, the most distinguished centers of the culture of the time. (*Devarajan*, 2011, 183) The charming and skilled ladies in art and musical performance have been designated for the service. They accumulate the funds to maintain the temples by attracting devotees by their achievements and earned respect for it.

Even the women from the noble-families and *brahman* widows have joined the temple and would devote their life at the service of God and complete the very religious purpose. Over the period the system has lost its real meaning, and the post of the *Dēvadāsīs* became hereditary, and their duty to serve the god diminished to give sexual satisfaction to the chieftains, foundation, and priests.

In the higher cast family of the period the uneducated women have considered, or they forced to believe that the sexual relationship of their husband with the devadasi was something pious and good for the well-being of the household. Their sight was viewed as a good indication as this *Dēvadāsī* never experienced widowhood.

It could be argued from the above discussion that the concept of the *Dēvadāsī* defamed over the time and the chief and rich priests from the upper class and cast under the guise of the devotion has fulfilled their sexual satisfaction. And for them, the *Dēvadāsī* system moved from the service of God to serve human sexual needs.

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<sup>121</sup> पुरुरवो मा मृथा मा प्र पप्तो मा त्वा वृकासो अशिवास उ क्षन्।  
न वै स्त्रैणानि सख्यानि सन्ति सालावृकाणां हृदयान्येता ॥ (Ibid, 15)

As *Kāmasūtra* describes the skilled courtesans enjoyed a luxurious life and participate in *Gōṣṭhīs* or convivial parties. According to the text the gathering should be organized at the place of courtesans, or men of equal learning, wisdom, character, property and age. In the parties, riddle poetry and art were discussed moreover, skilled and brilliant artist were honored. The courtesans in the gathering were highly cultured and skilled in sixty-four arts which were also necessary to learn for, high priestesses of the temple of love, young princesses, the daughter of the ministers and, girls of wealthy and respectable families.

According to the *Kāmasūtra* prostitute enhanced her fame by acquisition of the arts, imbued with politeness, beauty, and virtues earned the name *gāṇikā* an honorable mention in the assembly of the people.<sup>122</sup> Senior government officers, prosperous merchants, bankers frequently visited courtesans not only for the sexual pleasure but to enjoy their cultured and civilized companionship. Moreover, some religious sect such as Jain monk admitted them as their pupils. It seems that India has a great history of courtesans and at the time there was no shame in the profession.

Bharata divides the courtesans into three categories, first, those who belong to God, second, those who belong to a king and third, those who belonging to any man who pays them.

Courtesans except when they belong to gods or the king is always available for material gain, to a man whether they like him or hate. To the courtesan, a man giving money becomes loved even if they disliked him before, becomes more precious than ever if she already was beloved to them, is accepted as well-behaved even if he is corrupt, and as an owner of many good qualities also if he possesses none. When they see him, their eyeballs dance in joy, and they smile as it were with eyes, and due to the simulation of [proper] feeling their faces feel a pleasant color. Desire arises in them after they have been treated with proper means or have been separated even for a moment, just as fire comes out of wood. (NS xxv, 74-77)

In the puranic period the courtesans were treated as respect and owner as wife. The *Nārada purāṇa* discusses that courtesans were kept as mistress and intercourse with them by a strange man was considered as a crime as intercourse with another's wife. The same view has been supported by *Chandra*. The author states that, "A *gāṇikā*'s position was respected by the king to such an extent that she was considered a jewel of his capital, and almost all big town had a chief courtesan." (Ibid, 33) the courtesan as a virtuous wife lived with single man and over the

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<sup>122</sup> आभिरभ्युच्छिता वेश्या शीलरूपगुणान्विता ।

लभते गणिकाशब्दं स्थानं च जनसंसदि॥ (KS, 1/3/17)

period the manner of these courtesans has changed and without leaving the previous lover they have started to go to their other lover.

Sarkar discussing the social position of women and describes the term *Gandharva-grihītā* or the married to the *Gandharva*. According to the author, “This epithet is significant, and thrown some light on the later practice of formal or nominal marriage of courtesans to some deity or woodland spirit.” (1928,111) The author anticipates that, the same *Gandharva-grihītā*, in the Vedic and puranic period are referred as the *Apsarāses* and later on designated as courtesans. The author in the footnote mention that, in the Atharva Vēda women are believed to have been possessed or enjoyed by the *Gandharvas* apparently in the course of village dances and music. (ibid)

It is not definitely stated in Vedic literature whether slave women were in the prostitution as such, but there are instances where slave girls were forced to lead a life of shame and did not mind offering love in exchange for money. In a sense, some of them could be indicated a low class of prostitutes. (Chandra, 1973, 4) According to the *Kāmasūtra Paricharika* or female attendant is one of the types of prostitute and *Paricharika* and *dāsī* are synonymous word. It seems that the *dāsī* or slave mention in the Vedic literature is called prostitutes in the later period.

An ancient festival named *samana* is found in the Ṛgvēda and Atharvavēda, where freedom of love can observe. According to the scholars such as Chanda and Sarkar, in the gathering’s women enjoyed a free love and courtesans attended the festival for material gain. According to Pischel, *Samana* was a festival in which women use to go for their enjoyment. young and elderly women endeavor to find a husband and the dancing girl to make profit of the occasion (Vedic index 473-474) Chandra considers the dancing girl as courtesans (1973, 4). Vātsyāyana mentions a festival named *Samaja* which seems the same as *samana* in the Vēdas. In the *samaja* festival the people from the all cast and class together worship the Śiva, Saraswati, Kāmadeva and Yakṣa. It seems that courtesans participated in the ancient Indian festivals and they increased the gracefulness of the festivals.

In the Mahābhārata period also, the courtesans were considered as a crucial part of the urban culture. At the Mahābhārata battle the *Kuaravas*’ army was accompanied by courtesans.<sup>123</sup> Moreover, In the *Rāmāyaṇa* Rāma returns from his fourteen years exile and his subject

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<sup>123</sup> वणिजो गणिकाश्चारा ये चैव प्रेक्षका जनाः।

सर्वोस्तान् कौरवो राजा विधिवत् प्रत्यवैक्षत॥ (Mb, v.195, 19)

welcomes him including courtesans.<sup>124</sup> At the time of smritis the position of courtesans has been stated to criticize and she has been considered as a public woman. Manu says that, “Nor food at which a cow has smelt, nor particularly that which has been offered by an invitation to all comers, nor that (given) by a multitude or by, courtesans to be had by a learned (man)<sup>125</sup>. A courtesan preferred normally the love of a young and wealthy man with a secure livelihood.

The place and the importance of the prostitutes can be understood that Vātsyāyana has to dedicate an entire book, *Vaiśikam*, of the *Kāmasūtra* to them. Wherein in six chapters of *Kāmasūtra*, the author subtly discusses them and their behavior towards their men clients or lover. Moreover, *Dattaka*, at the instance of the courtesans of *Pāṭaliputra*, wrote his *VaiśiKāma dhikaraṇam* According to Vātsyāyana “The courtesans have an in-born tendency to get pleasure by acquiring men and making their living by this acquisition”.<sup>126</sup> They engage in sexual activity for pleasure which is natural and for wealth their engagement is artificial. They should pretend to be attached with the lover and this is the conduct of a courtesan. The text also talks about the courtesans who conduct as a virtuous wife and possess all the great qualities a woman could possess, but the most of the *Kāmasūtra* presents a prostitute as a commercial woman who sells her sexuality, because according to the text wealth is prominent for prostitutes.

The conclusion could be drawn that the journey of the courtesans starts from a social agent and a power holder to an ordinary perfidious whore, whose business remain to sell *kāma* for material gain. Courtesans have been holding a powerful place in the Indian culture and society for centuries. One cannot write a history of Indian erotic culture without including the institute of courtesans.

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<sup>124</sup> सूताः स्तुतिपुराण सर्वे वैतलिकस्तथा। सर्वे वदित्त्रकुशला गणिकाश्चपि सङ्घशः॥

अभिनिर्यान्तु रामस्य द्रष्टुं शशिनिभं मुखम्। भरतस्य वचः श्रुत्वा शत्रुघ्नः परवीरहा॥ (Ram. Vi, 127,3)

<sup>125</sup> गवा चान्नमुपाघ्रातं घुष्टान्नं च विशेषतः।

गणान्नं गणिकान्नं च विदुषा च जुगुप्सितम्॥(MS, iv.209)

<sup>126</sup> वेश्यानां पुरुषाधिगमे रतिर्वृत्तिश्च सर्गात् ( KS. 6.1.1)

## **CHAPTER FIVE**

# **FEMALE SEXUALITY IN THE PLAYS OF KĀLIDĀSA**



Kālidāsa is one of the most celebrated poet and playwright of the *Sanskrit* literature; that a writer has called Kālidāsa the national poet of India. Raghavan states that, “The Kālidāsa has passed into mythology, that legends have grown around him, that another Kālidāsa has appeared and a mass of literature is fathered on him, are proofs of the greatness of Kālidāsa”. (1980, 1)

As Bhāsa, there is no definite evidence about Kālidāsa's birth and place. The reason behind the absence of the supporting evidences is that the author has not provided such information in his any compositions. Subsequently, amongst the scholars the chronological issue of the author's life is controversial, and they have to depend only on the speculations. Though, some western scholars acknowledge that the author has related to the Gupta empire, and associate him specifically with the reign of the Chandra Gupta II, A.D. 376-415. Moreover, Dwivedi after analyzing the evidences provided by some scholars suggests that the author must have lived in the first century B.C. (2015, 37) and *Meghadūtam*, one of his composition, suggests that the author's birthplace was *Ujjain*. Miller speculates that *Ujjain* is the birthplace of Kālidāsa and states that “The exquisite detail with which he describes the city of *Ujjayanī* and the hills and rivers of *Mālwā* in the *Meghadūta* points to his attachment to the region”. (1984, 5)

According to a legend, the author is described as an illiterate person whom the goddess Kālī blessed with her graciousness. Kālidāsa got married to an extremely learned princess who has humiliated him for his foolishness and ignorance. The author has worshiped the goddess Kālī, and as a boon, the goddess has transformed Kālidāsa into an incomparable talented poet and playwright. The author has earned the designation, Kālidāsa, the servant of the goddess Kālī. The time of the author was prosperous, and there was empirical prominence in the country, for the reason the period was acknowledged as the golden era of India. Furthermore, the period represents the apex of *Sanskrit* literary accomplishments. The author has composed his work in the three different genres, dramas, narrative poem, and lyrics. The seven compositions attributed to the great poet are; *Ṛtusamhāra*, *Meghadūtam*, *kumārasambhava*, *Raghuvamśam* and the three plays, *AbhijñānaŚākuntalam*, *Mālvikāgnimitram*, and *Vikramorvaśīyam*. Kālidāsa's fame is worldwide that scholars have translated Kālidāsa's work almost in every languages of the west. The work shows that the author possesses the vast knowledge of several fields such as epic, philosophy, *upanishad*, *Purana*, *Vēda* and *Vedāᅅg*.

One can undoubtedly observe Kālidāsa's in-depth geographical knowledge by his great compositions such as *Raghuvamśam* and *Meghadūtam*, the cloud -messenger which is his lyrical masterpiece. The passages of his work explicate how closely the author has



acknowledged the towns and countryside of Indian landscape. Moreover, in the world of literature, there is no comparison of Kālidāsa in similes, rather the author is exceptionally rich in analogies.

Kālidāsa has included the three goals of life in his writings, *dharma* (righteousness), *artha* (material gain), *kāma* (pleasure). The work, through its characters, shows that one can elevate his or her life and can achieve harmony between *dharma* on the one hand and *artha* and *kāma* on the other hand and accomplish salvation. Raghavan states that, "It is significant that while the Buddhist poet calls love, *māra*, that is death, Kālidāsa calls him the *kāma*, the desirable love. Indeed, to Kālidāsa, we do owe an idea of a desirable love". (1980, 4)

It can be remarked that the author has shown the conflict between duty and desire in his work and has particular regard for the responsibility that a king must fulfill his obligations first, but he has not ignored the other human goals of life rather they all three have their specific place in Kālidāsa's work.

Amongst the three plays of Kālidāsa, *Abhijñānaśākuntalam* received an outstanding appreciation all over the world. *Abhijñānaśākuntalam* is the most significant achievement and priceless contribution of the author to the dramatic tradition. Miller discusses the popularity of the play in the entire world and states that, "The Śākuntala has had many enthusiastic admirers in the West as well as in India, where from the time of its composition in the fifth century A.D., it has been considered a masterpiece of classical Indian literature". (1984, Introduction, x) The play in its abbreviated form is titled Śākuntala or Śākuntalā, after the heroine's name and is the masterpiece of Kālidāsa. It is also called as Śākuntalā and the ring of recollection or Śākuntalā recognized, or the recognition of Śākuntalā. The plot of the play has been derived from the Ādiparva of the great Mahābhārata epic and comprises seven acts.

### **AbhijñānaŚākuntalam**

After offering regards to the god Śiva, *Abhijñānaśākuntalam* begins. In the first act, the Purūrava

king Duśyanta and the hero of the play, enters on his chariot. He has a bow, and arrow, in his hand and pursues an antelope, with his charioteer. The king wants to hunt a deer, but at the moment two ascetics enter and request the king not to kill him. The king agrees and stops subsequently the two monks bless the king to beget an emperor son. Furthermore, they ask the king to enter into the hermitage, on the bank of the Mālīni river and accept their hospitality.

The hermits say that their teacher, the great sage Kaṇva has assigned his daughter, Śākuntalā, with the duty of hospitality and gone on a pilgrimage. The king commands his charioteer to stay behind and in an ordinary costume enters into the hermit.

In the hermitage, king Duṣyanta sees the three young female ascetics, Anusūyā, Priyamvadā and Śākuntalā, with watering pots water the young plants. The girls mock each other, particularly on Śākuntalā, the adopted daughter of the sage Kaṇva and the lead role of the play. The king enchanted by the incompatible charm of Śākuntalā and hides in the shade to gaze her. At the moment a bee hovered around Śākuntalā's face and frightened her. Śākuntalā asks for help, and Duṣyanta considers it as an excellent opportunity to show himself. They all have a conversation, and Śākuntalā falls in love with Duṣyanta. The king out of his curiosity asks about Śākuntalā's birth to her girlfriends, and he came to know that she is the sage Vishwamitra and nymph Menakā's daughter. At the moment it is announced from the offstage that the king Duṣyanta is hunting nearby the hermitage, therefore, protect the creatures of our forest grove. Duṣyanta thinks that his soldiers are invading the grove to search him, hence now he should go back. Moreover, a distraught elephant enters the territory of the Hermitage. Subsequently, the girls become worried and leave to their cottage with the king's permission.

In the second act, the king stays in his army tent and thinks about Śākuntalā and shares his feelings with his companion Mādhavya, the jester. The king asks his friend that some of the monks recognize him as a king thus seek the pretext to reenter in the Hermitage. Fortunately, at the moment a servant enters and informs the king that the two ascetics came from sage Kaṇva's monastery to see him. The puritans request to the king that the demons are taking advantage of the absence of the respected head of their community and are hindering the practice of austerities. They ask that the king must come with his charioteer and take charge of the hermitage for a few days. The king happily agrees to obey the ascetics' command.

At the time an assistant comes from the palace and requests the king that the queen mother's fast is coming to an end after four days and she wishes that, on the celebration, the king should present at the castle and honor the mother. Duṣyanta in his place sends Mādhavya to the palace; moreover, he thinks that Mādhavya can tell all the ladies in haram about his affair. Hence Duṣyanta tells his friend that he was joking about falling in love with Śākuntalā. They all go to their destinations, and the act ends.

In the third act, a pupil of Kaṇva informs that the king Duṣyanta has ended all the hazards created by demons at the hermitage and the rituals have completed without difficulty. On the other hand, Śākuntalā, after the first meeting the king, suffers from passionate desire and is quite ill. She sleeps on the bed made of flowers and is surrounded by her girlfriends. The

girlfriends assume that Śākuntalā is suffering from feelings of sexual love. Subsequently, they ask her the reason for her illness. Śākuntalā explains that her passion for the king causes her disease; further, the only remedy is to unite with him. The king overhears the conversation and decides to marry Śākuntalā. The two female ascetics think to convey Śākuntalā's message to the king and write a love letter on her behalf.

Meanwhile, the king, who hides behind the tree, reveals himself, therefore, the ascetics leave the lovers alone. The king proposes Śākuntalā for the marriage with mutual consent and wants to kiss her. At the time a voice comes from the off-stage that a nun, Gautamī, enters to inquire about Śākuntalā 's health; hence Śākuntalā asks the king to hide. The nun takes Śākuntalā along with her and the king also leave the place. Here ends the third act.

In the fourth act, the audience learned through the conversation between the female ascetics that Duṣyanta and Śākuntalā got married through mutual consent. Moreover, after a few days of their marriage, the king leaves for his kingdom and promises Śākuntalā that soon he would send a worthy person to take her to the country. Anusūyā is worried that what if the king after reaching his kingdom forgets their friend, but Priyamvadā is positive about the king and assures Anusūyā that he will never betray his nobility. On the other hand, Śākuntalā is sitting in her cottage lost in reverie and ignores the short-tempered eccentric sage Durvāsā. The easily irritated sage receiving no response from Śākuntalā put a curse on her that the man on whom her thoughts are fixed with will not remember her. Hearing the curse, Priyamvadā runs after the sage and begs for his forgiveness. Somehow the sage modifies the curse and promises that when the king will see his signet or the souvenir the curse will end. The girls consider that Śākuntalā has an incredibly tender heart; hence they decided to keep the secret about the evil. It has been a long time, and Śākuntalā becomes pregnant, but the king has not sent even a message by now. The sage Kaṇva returned from his pilgrimage and knows everything about Śākuntalā marriage and pregnancy. The sage tells that he will send Śākuntalā to her husband today with an escort of sages. The girlfriends decorate Śākuntalā with the ornaments and miserably give her farewell. Śākuntalā with the two monks and the nun Gautamī leaves for the kingdom, and the act ends.

In the fifth act, a chamberlain informs the king that some ascetics, with a woman, came to see him. The Chamberlain, with the king's permission, present them at the court and the monks deliver the sage Kaṇva message to the king. Dushyant has forgotten about meeting Śākuntalā because of the sage Durvasā's curse and refuses to recognize her. He says that who are you, wicket ascetic woman I do not remember making any marriage alliance with you.

Gautamī reveals Śākuntalā's veil, but Duṣyanta denies to acknowledge her. Śākuntalā tries to show the ring; the king has given her on his final depart, but she realizes that the ring has gone from her finger. The king accuses Śākuntalā of being cunning and calls her liar; therefore, Śākuntalā becomes angry and reprimands the king that he disgraced himself. The king asks his priest to instruct him that what should he do in the situation? And the priest recommends that let the lady stay in our house until her confinement. If her child bears, as the great seers predicted, the marks of being the emperor of both worlds, then she is welcome into the king's palace. After the sages left a ray of light in the shape of a woman comes and carry away Śākuntalā, and the act closes.

In the sixth act, of the play, a fisherman finds the ring which Śākuntalā has lost on the bank of the Śchītīrth. The fisherman goes to sell the ring, and two polish men arrest him in charge of thievery. The man tells the polish men that he found the ring in the river, but they do not believe in him moreover, present him in front of their superintendent. The superintendent discovered the truth of the ring and on the king's command, compensates a considerable reward to the fisherman and releases him. As soon as the king sees the ring, he regains his memory and remembers Śākuntalā and their marriage. Since then the king becomes gloomy and, says to his companion that he wishes to draw a picture of Śākuntalā.

A servant brings a letter of a minister that says in an accident a trader has lost his life and since he has no son; his wealth will be comprised into the royal treasury. The king laments that after his death his wealth will also go into another hand. At the time Mātali, the charioteer of the god Indra comes to the king and delivers master's message. Indra asks the king to arrive in heaven and destroy the demons. King Duṣyanta obeys the god's command and departs with Mātali, and the act ends.

In the final act, the king destroys all the demons and after receiving great esteem from Indra returns towards the earth on the chariot. Meanwhile, Duṣyanta sees the Hemakūta mountain where the sage Mārīcha with his wife performs authority. Duṣyanta decided to pay his regards to the sage and stops on the hill. There on the mountain Duṣyanta sees a child, guarded by the two female ascetics. Duṣyanta feels affection for the child as if his son moreover; his appearance seems equivalent to the king. The child acts more like a man, and Duṣyanta because of his love for the boy could not control and approach him. The king learns that the child is Sarvadamana and belongs to Puru dynasty and his mother is Śākuntalā. Eventually, it is determined that the boy is his and Śākuntalā's son and Duṣyanta embraces him. The king goes to Śākuntalā and asks for her forgiveness. He mourns and repents for the great mistake he made by not recognizing her. Śākuntalā pardon Duṣyanta and both go to visit the sage Kashyapa. The

sage narrates everything about the curse, Durvāsā puts on Śākuntalā. After that, they all take their leave and return to their kingdom, and the play ends.

### **The analysis of abhijñānśākuntalam**

The theme of the AbhijñānaŚākuntalam was derived from the Śākuntalopākhyāna of the *Mahābhārata* epic. This is a love story between Śākuntalā and Duṣyanta who falls in love with the unique beauty and youngness of Śākuntalā and they get married by using the *Gandharva* form of marriage. AbhijñānaŚākuntalam is an erotic play of Kālidāsa and an excellent example of female passion even in a foster daughter of an ascetic Kaṇva. In the first act, the author presents an erotic image of heroin, Śākuntalā. She feels uncomfortable because of her tight bark. She says to her girlfriend, that Anusūyā! Our friend, Priyamvadā, tied my bark dress too tightly! Loosen it a bit! And Priyamvadā replies that you should Blame your youth for swelling your breasts. Why blame me? <sup>127</sup>.

The conversation amongst the forest girls sets an erotic image of the heroine in the readers mind and they have a transparent picture of the youth of the heroine, in their mind.

Śākuntalā has the feelings of passionate love for Duṣyanta, at first sight. She speaks in her mind that, oh dear, why does the sight of this man fill me with feelings so much at odds with religious life? <sup>128</sup> It seems that even a woman who grows amongst sages also may have feelings of passionate love. Śākuntalā has a desire for the hero, whereas; she has developed around the ascetic seers. The example suggests that Śākuntalā's culture could not change her human nature, and as an ordinary human being, seeing the handsomeness of the hero, she gets excited for him. The conclusion can be drawn that according to the playwright, sexual desire is natural. The Indian tradition generally, considers that when one chooses an ascetic life, he or she has to renounce all the pleasure of the mundane world, particularly sexual desire. Duṣyanta also makes the kind of statement about Śākuntalā, when he thinks that the jester may tell the palace women about the king's passion for Śākuntalā. Hence, he conceals his true feeling towards Śākuntalā and deceits his companion by telling that, what he has in common with a girl brought up with fawns and is away from the feelings of lust. The statement of Duṣyanta for Śākuntalā shows the general perception of the ascetic women that they are not as active as an ordinary woman in terms of expressing their sexual feelings.

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<sup>127</sup> अत्र पयोधरविस्तारयितृआत्मनो यौवनमुपालभस्व। मां किमुपालभसे । (Dwivedi, 2015, Pg. 45)

<sup>128</sup> किं नु खल्विमं प्रेक्ष्य तपोवनविरोधिनो विकारस्य गमनीयाऽस्मि संवृत्ता ( (Dwivedi, 2015, Pg. 65)

According to Khan, the ascetics have not entirely abandoned the practice of *kāma*. Instead, they considered it as one of the goals of human life. The author asserts that "The Indian sages have never denounced pleasure-seeking; they consider it a necessary element in the growth of human personality and therefore declared it as one of the moral goals of human life on this earth."(1983, 67) It appears that over the period the perception has been developed that one who embraces the life of an ascetic has to resist the *kāma*.

The Nāṭyaśāstra discusses the *Kāmaja Ceśatā*, the characteristic or gestures born from *kāma* and accepts that a woman develops the feelings of sexual love for a handsome man and become excited moreover, all the women express their sexual desire by means of their signs.

The same situation seems with Śākuntalā, the hero's handsomeness attracted her that even the religious environment of the monastery was unable to stop the emergence of the sexual feelings in her heart.

Anusūyā and Priyamvadā observe that their friend Śākuntalā has the feelings for a strange man, but they support and feel happy for her. They even say that "Śākuntalā, think if father Kaṇva were here! ...He would insist on giving this distinguished guest what he wanted, even if it is his dearest treasure!"<sup>129</sup> The sage Kaṇva, through his divine sight, is aware of the fact that Śākuntalā is in love with Duṣyanta and yearning for him. Moreover, get marriage through mutual consent. Kaṇva never criticizes the couples for any of these acts moreover, he seems extremely pleased for them. It could be concluded that the example suggests *Gandharva* marriage has approved by even ascetics. Moreover, relinquishment does not necessarily mean to renounce sexual pleasure.

Duṣyanta understands the love sign of Śākuntalā and says that, (Gazing at Śākuntalā, to himself) can she feel towards me as I feel towards her? But yes, I am sure I have a chance: although she does not return any world of mine, she carefully listens whenever I speak, and though Śākuntalā will not face me, she doesn't look very much at anything else".<sup>130</sup> Śākuntalā repeatedly looks at Duṣyanta on some pretext and expresses her love for him.<sup>131</sup> Its

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<sup>129</sup>यद्यत्राद्य तातः संनिहितो भवेत्। इमं जिवितसर्वस्वेनाप्यतिथिविशेषं कृतार्थं करिष्यति (Ibid, 89)

<sup>130</sup>वाचं न मिश्रयति यद्यपि मद्वचोभिः

कर्णं ददात्यभिमुखं मयि भाषमाणे।

कामं न तिष्ठति मदाननसम्मुखीना

भूतिष्ठमन्यविषया न तु दृष्टिरस्याः ॥ ((Dwivedi, 2015, Pg, 83)

<sup>131</sup>दर्भाङ्कुतेण चरणः क्षत इत्यकाण्डे

तन्वी स्थिता कतिचिदेव पदानि गत्वा।

आसीद् विवृत्तवदना च विमोचयन्ती

demonstrations that women at the time would indicate their love towards their male partners and people were aware of the love signs which enamored women show.

When the jester asks the Duṣyanta about Śākuntalā's feeling towards Duṣyanta, he answers that because of being a hermit girl, she is exceptionally simple-hearted and does not tell everything her feelings but gives positive indications. Duṣyanta says, when I looked at her, she withdrew her gaze, and she smiled while talking about other things. Being restrained by modesty, she neither revealed not exactly hid her love.<sup>132</sup> In the example the playwright uses the word, 'Madana' one of the synonyms for *kāma* or sexual pleasure. The heroine expresses the *Madana* or desire for sexual love.

After meeting Duṣyanta, Śākuntalā is unable to control her sexual feelings and becomes severely ill. Priyamvadā in the conversation with Anusūyā says that Śākuntalā has been restless and anxious ever since she first saw the good king there could no cause for her illness. Śākuntalā is lying on the bed of flowers on top of a slab of stone, being attendant by her two girlfriends. Moreover, her friends make every effort to ease pain and make Śākuntalā feel better. The friends assume that Śākuntalā is suffering from uncontrolled sexual desire and confirms from Śākuntalā. Anusūyā tells that her, though we don't know what it is to be in a passion, your condition reminds us of passionate lovers we have heard in ancient stories, and we seem that you are in the same stage...<sup>133</sup> It is noticeable here that though the girls have not experienced erotic love, they have been narrated about it in the stories.

Duṣyanta describes Śākuntalā's erotic condition and says that ... Her gorgeous body burns in agony because Kāmadeva or love burns youthful women like summertime heat, but its weakness makes them more charming. Moreover, ...tormented by sexual desire, she (Śākuntalā) is sad but beautiful to see like a jasmine creeper when hot wind shrinks its leaves.

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शाखासु वल्कलमसक्तमपि द्रुमाणाम् (Ibid, Pg. 118)

<sup>132</sup>निसर्गादेवाप्रगल्भस्तपस्विकन्याजनः-

अभिमुखे मयि संहतमीक्षितं  
हसितमन्यनिमित्तकृतोदयम्।  
विनयवारितवृत्तिरतस्तया  
न विवृतो मदनो न च संवृतः (Ibid, 116)

<sup>133</sup>हला शकुन्तले, अनभ्यन्तरे खल्वावां मदनगतस्य वृत्तान्तस्य। किन्तु यादृशीतिहासनिबन्धेषुकामयमानानामवस्था श्रूयते तादृशीं तव पश्यामि। कथय किंनिमित्तं ते सन्तापः। विकारं खलु परमार्थतोऽज्ञात्वाऽनारम्भः प्रतीकारस्य। ((Dwivedi, 2015, Pg, 144)

<sup>134</sup> All the examples describe that Kālidāsa was an expert of a woman's actions and behavior in her sexual stage which the author applies in his female character.

Śākuntalā also accepts that her longing for the king is so intense. She states that Friend ever since my eyes saw the guardian of the hermits' retreat, I have felt such a strong desire for him! Moreover, she says, if you permit, then help me to win the king's pity. Otherwise, you will soon pour sesame oil, and water on my corpse (perform the ritual of my death).<sup>135</sup> Priyamvadā also observes Śākuntalā's miserable condition caused by her desire and says that Śākuntalā is dangerously in love that there is no time to lose. Furthermore, Śākuntalā expresses her sexual feelings towards Duṣyanta and writes a letter to him. Before sending the letter to her lover, Śākuntalā reads it for her girlfriends and sings, I don't know your heart, but day and night for wanting you, love violently tortures my limbs, o! Cruel man.<sup>136</sup>

Priyamvadā observes that Śākuntalā also has the same desire as Duṣyanta and says that, The passion of two young lovers is clear.<sup>137</sup> Priyamvadā requests the king to that give Śākuntalā what her heart desires. She says that "Since she first saw you, our dear friend has been reduced to this sad condition. You must protect her and save her life."<sup>138</sup> After saying that the both friends leave the lovers alone. Here the reader can assume that what is the heroine's desire and why her girlfriends leave the room, moreover, why Śākuntalā asks Duṣyanta to hide in the shade on the arrival of the nun.

Bharata enumerates the different sign of a passionate woman. As the author discusses the love signs of the woman who never had the experience of the pleasure of intercourse most of the signs can be seen in Śākuntalā, such as love at first sight, sickness and lamentation.

Duṣyanta wants to kiss Śākuntalā, but she says that "Puru king, control yourself! Though I am burning with love, how can I give myself to you?"<sup>139</sup> It seems that Śākuntalā also wants to

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<sup>134</sup> शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्षयते

पत्राणामिव शोषणेन मरुता स्पृष्टा लता माधवी ॥ (Ibid, 146)

<sup>135</sup> सखि, यतः प्रभृति मम दर्शनपथमागतः स तपोवनरक्षिता राजर्षिः, तत आरभ्य तदगतेनाभिलाषेणैतदवस्थाऽस्मि संवृता। तद्यदि वामनुमतं, तथा वर्तेथां यथा तस्य राजर्षिरनुकम्पनीया भवामि। अन्यथाऽवश्यं सिञ्चतं मे तिलोदकम्। (Ibid, 150)

<sup>136</sup> तव न जाने हृदयं मम पुनः कामो दिवाऽपि रात्रावपि।

निर्घण, तपति बलीयस्त्वयि वृत्तमनोरथाया अङ्गानि ॥ (Dwivedi, 2015, Pg. 159)

<sup>137</sup> द्वयोरपि युवयोरन्योन्यानुरागः प्रत्यक्षः (Ibid, 162)

<sup>138</sup> तेन हीयमावयोः प्रियसखी त्वामुद्दिश्येदमवस्थान्तरं भगवता मदनेनारोपिता । तदर्हस्यभ्युपपत्त्या जीवितमस्या अवलम्बितुम् ((Dwivedi, 2015, Pg, 163)

<sup>139</sup> मदनसंतप्ताऽपि न खल्वात्मनः प्रभवामि (Ibid, 170)



engage in an intimate relationship with Duṣyanta. She firstly denies Duṣyanta for kissing her but when because of nun's arrival Duṣyanta stops, Śākuntalā repents. She says, my heart when your desire was within reach, you were bound by fear. Now you will suffer the torment of separation and regret.<sup>140</sup> Śākuntalā indicates the king and tells him to wait for the appropriate time for their meeting. She says that “Bower of wines that soothed my fever, goodbye until some future time for pleasure.”<sup>141</sup>

It is clear from the description that Śākuntalā is a noblewoman because she belongs to an upper class and caste. Moreover, she has been nurtured an ascetic ambiance. The Nāṭyaśāstra suggests that women had the freedom to express their sexual desires and they represent it according to their class such as a noblewoman, maiden, and a courtesan. Śākuntalā being an upper-class show some shyness and modesty before being intimate with the hero and for a time her culture dominates her nature, but she repents for being modest at the time. It seems that the play suggests that Śākuntalā who is one of the ideal female characters in Sanskrit literature experiences the passionate love furthermore, possesses the right to express it and indulge in it. Reasoning with the analysis, the argument can be built that though ascetics were not as expressive as the ordinary people, but they have not suppressed or concealed their erotic feelings. Moreover, they have not criticized sexual excitement. It appears that over the period, has considered the obstacle in the path of ascetic life.

## Vikramorvaśīyam

Vikramorvaśīyam is the second popular drama of Kālidāsa, which has its origin from the Ṛgvēda (10.95). The dialogue between an immortal nymph Urvaśī and a mortal king Purūrava. In the first act, the heroine of the play, Urvaśī after worshipping the lord Śiva is returning to heaven with her friends from Kubera's palace. Meanwhile, some demons attack them and capture Urvaśī and Citralekhā, one of her close friends. Her friends started seeking help, and fortunately, the king Purūrava, the hero of the play, who was returning after worshipping the sun comes to help them. He consoles the nymphs and promises them that he would save their friends from the demons. The king on his chariot chases the beast and rescue the celestial

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<sup>140</sup> हृदय, प्रथममेव सुखोपनते मनोरथे कातरभावं न मुञ्चसि। सानुशयविघटितस्य सुखोपनते कथं ते सांप्रतं सन्तापः । (Ibid, 175)

<sup>141</sup> लतावलय सन्तापहारक, आमन्त्रये त्वा भूयोऽपि परिभोगाय (Ibid, 175)

nymphs. The incident develops love at first sight between the hero and the heroine. The fairies reunite with their friends and express their gratitude towards the king. After that, the nymphs departed to heaven with the Gandharva King who came to take them on behalf of the God Indra.

In the second act, the king is passionate for Urvaśī and shares his feelings with his companion Mādhavya and asks him to keep his affair a secret. The queen and wife of the king Purūrava, Auśīnarī feels that after returning from the worship, her husband seems isolated. Hence the queen assigns her loyal maid to know the secret of the king's isolation. The maid using her cunningness, deceits the jester and discovers the king's secret love for the divine damsel Urvaśī.

On the other hand, the king, with his friend visits the pleasure grove to ease the distress. At the same time, Urvaśī along with Citralekhā comes to the same garden, searching the king. The nymphs using magic make themselves invisible and eavesdrop the conversation between the king and his companion. The king and his friend talk about king's longing for Urvaśī and how to meet her. Meanwhile, Urvaśī writes a love letter to the king explaining that she also feels the same as king. The king is delighted to read the message, and afterward, the nymphs reveal themselves to the king. Meanwhile their conversation, a divine voice comes from heaven and summon the spiritess; hence nymphs immediately have to leave. The jester realizes that he has lost the love letter and the jester along with the king search for it.

After Urvaśī' leave, the queen, with her maid, comes to the garden to inquire about the king's love affair. Coincidentally she finds the love letter and discovers the king desires for Urvaśī and she gets angry. The king tries to console her, but she does not listen to him and out of anger leaves from the garden. Here ends the second act of the play.

In the third act, sage Bharata has put a curse on Urvaśī that she would not have the place in heaven anymore. Urvaśī performs a play under the sage's direction, and she forgets a word. In the play, Urvaśī was playing the goddess Lakshmi's role and asked by nymph Menakā, who was acting as the God Varun's wife, that amongst the God of the three worlds, who has Urvaśī's affection and devotion. Urvaśī supposed to answer "Puruṣottama", but since she in love with Purūrava, instead of Puruṣottama she utters 'Purūrava.' Subsequently; the sage becomes angry and curses her to leave heaven.

The god Indra moderates the curse and says to Urvaśī that since Purūrava has helped him to win the war against his enemies, Urvaśī may go and stay with Purūrava in the mortal world until Purūrava sees his progeny with Urvaśī. Urvaśī in the company of Citralekhā leaves heaven and in the trysting attire, goes to unite with Purūrava.

In the palace Auśīnarī requests to Purūrava to be present on the terrace because she wishes to spend the time with Purūrava on the roof. Moreover, Auśīnarī wants to watch the union of the moon with his wife, Rohini. On the terrace, Auśīnarī worships the moonlight and takes a vow that henceforth she shall have affection with the woman who seeks union with her husband, and the woman Purūrava longs for, Auśīnarī shall have no ill feeling for her. Urvaśī eyedrops all the conversation and appreciate the queen. After Auśīnarī left, Urvaśī presents herself, and Purūrava is happy by her presence. Citralekhā left for heaven, and the lovers unite and go to the bedroom. In this way the third act completes.

In the fourth act, it is being seen that Purūrava has entrusted the state affairs to his ministers and has gone to the Kālidāsa mountain with Urvaśī to enjoy his marital life. There on the bank of the Mandākinī river, Purūrava sees a daughter of a celestial being, (Vidyādharakanya) who was building sand castles. Purūrava watches the gorgeous girl for a long time; subsequently; Urvaśī gets enraged. Out of her rage, she leaves Purūrava behind and mistakenly, enters into the grove of the son of Siva. Since the forest is forbidden to womankind Urvaśī metamorphoses into a vine. Now Purūrava mourns and madly searches for Urvaśī in the entire jungle moreover, he dreams of her everywhere and asks about Urvaśī to the creatures of the forest. Eventually, Purūrava obtains a gem of reunion, and by the touch of the pearl, Urvaśī revert into her real form. They both return to their capital, and the act ends.

In the final act, a vulture picks up the reunion gem considering it a piece of flesh and flies away. Subsequently, the king commands his servants to search for the jewel. Meanwhile, a Chamberlain comes to the king and informs that the vulture has been killed and he shows the gem and the arrow to the king. Purūrava reads the name on the shaft and becomes astonished to know that the arrow belongs to his son, Āyush, with Urvaśī. Purūrava is ignorant about the birth of the son and wonders why Urvaśī had to conceal the truth about their being parent. Meanwhile, a nun, along with a boy comes to Purūrava and tells him that the boy is Āyush. Urvaśī after giving birth has left him in the custody of the sage Cyavana. Today the boy has Killed a vulture and violated the rules of the hermitage; consequently, the sage asks me to entrust Āyush to Urvaśī. Urvaśī comes and tells Purūrava the reason because of that she has to hide their son and explains everything about the curse Sage Bharata puts on her. Urvaśī and Purūrava lament that now she has to leave the earth and Purūrava. Purūrava resolves to entrust the kingdom to his son and to be celibate. At the moment the sage Narada appears and convey the God Indra's message that Urvaśī will stay with Purūrava as long as he lives. God Indra needs Purūrava in the great war against the demons and commands him not to abandon his

weapons. Purūrava is delighted with the news that his lover always will be with him. They perform the coronation ceremony of Āyus, and the play ends.

## **Analysis of Vikramorvaśīyam**

Vikramorvaśīyam comprises six-acts and demonstrates the dramatic excellence of the playwright. The heroine of the play Urvaśī is a celestial nymph or a heavenly courtesan. According to the *Kāmasūtra* and the *Nāṭyaśāstra*, a courtesan enjoys sexual freedom and entirely open for choosing her lovers. Urvaśī is a jewel of the god Indra's court and is more beautiful than the goddess Lakshmi. Her friend says to Purūrava that, 'Urvaśī is heaven's ornament' the statement corresponds with Chandra's view about a courtesan which states that in ancient period Gāṇikā was the jewel of the kingdom.

In the first sight, Urvaśī and Purūrava develop a passionate love for each other and Urvaśī expresses her feelings to Purūrava by smiling and gazing on him. While leaving for heaven, Urvaśī pretends that her pearl necklace is caught in the branches to delay her going, and she on the pretext to free it goes closer to Purūrava and casts a stolen glance at him. The incidence reminds Śakuntalā from the *Abhijñānaśākuntalam* who on the excuse to release her garment from branches, gazes on Duṣyanta.

The *Nāṭyaśāstra* enumerates the love signs that a passionate woman, according to their classification gives in the text. Urvaśī's indication does not correspond with the love signs discussed in the texts such as, showing her body parts and touching her jewelry. It seems that though she is a courtesan, she expresses her love as a noblewoman.

According to the playwright, Urvaśī and Purūrava experience the same sexual feelings for each other. After their first meeting, Urvaśī flies to heaven and Purūrava says to his friend that "I have a desire for the unattainable."<sup>142</sup> Here the word 'Madana' denotes the sexual desire, Purūrava has for Urvaśī. Moreover, In the second act, Citralekhā asks Urvaśī that without telling her where Urvaśī is going? Urvaśī feels shy because she is passionate and goes to meet Purūrava. According to treatises shyness is a merit for a noblewoman but here Urvaśī's shyness is contrary to her nature as a courtesan. Moreover, loss of all sense of shame, is one of the *Kāmaśāstra* enumerated by the Vātsyāyana. In the play, the playwright does not present Urvaśī merely as a courtesan, Urvaśī expresses her passionate love towards her lover and behaves like a noblewoman.

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<sup>142</sup> दुर्लभाभिनिवेशी खलु मदनः (Pandey, 2012, pg. 36)

Citralkhā asks Urvaśī that, is Urvaśī on her way to meet Purūrava? Urvaśī answers that this is my purpose and I have put aside my modesty”.<sup>143</sup> Since a gāṇikā is entirely free to act on her sexual needs or desire and the behavior of a courtesan is acceptable in society. Kālidāsa tries to present Urvaśī as similar to the other female characters discussed in the thesis, such as a princess and the forest girl. Urvaśī directly does not appear in front of the king. Instead, she writes a love letter to Purūrava in the way Śākuntalā writes to Duṣyanta. It seems that Urvaśī possesses modesty, but when her desire arouses, she does not care for the modesty.

Urvaśī expresses her sexual desire in a conversation with her friend. Citralkhā asks to Urvaśī that who is encouraging Urvaśī to go to the king, Urvaśī replies that "the *Kāma* motivates me.”<sup>144</sup> after listing Urvaśī’s answer, Citralkhā says that "then there is nothing more I can say against it.”<sup>145</sup> It appears that the playwright wants to show that the feeling of the passionate love is uncontrollable and it is human nature to act on it.

Urvaśī falls in love with the bravery, and the handsomeness of Purūrava, which is according to the Nāṭyaśāstra is usual for women. Urvaśī goes to meet Purūrava for the second time, and after seeing him, she says to her friend that, “the great king looks even more handsome to me than when I first saw him”.<sup>146</sup> Bharata admits that women develop sexual love when they look at an attractive, young and virtuous man develop the feelings of sexual desire and become excited. The same can be noticed in *Abhijñānaśākuntalam*.

Chitralkha becomes a female messenger for Urvaśī and conveys Urvaśī’s message to Purūrava. Chitralkha says to Purūrava that Urvaśī says, “the great king was my protector in the crises with the demons. Now afflicted by Kāmadeva, who attacked me at the sight of you, I am in need of your compassion”.<sup>147</sup> In *Abhijñānaśākuntalam Anusūyā*, and *Priyamvadā* to explain Śākuntalā’s condition, say the same to Duṣyanta. The *Kāmasūtra* and the *Nāṭyaśāstra* discuss *dūtī* or a female messenger; her type and the task she has to complete, in detail. According to the texts, royal or noble people have assigned female messengers for their love intrigues such as to subdue a married or an unmarried woman or to convey love messages. It seems that because of her sexual promiscuousness a courtesan has not required the female messenger to express her feelings, but Urvaśī seems to be an exception.

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<sup>143</sup> एष ममापहस्तितलज्जो व्यवसायः (Ibid, pg. 61)

<sup>144</sup> मदनः खलु मां नियोजति (Ibid, pg. 62)

<sup>145</sup> अतः अपरं नास्ति मे वचनम् (Ibid, pg. 62)

<sup>146</sup> इदानीं प्रथमदर्शनादपि सविशेषं प्रियदर्शनो मे महाराजः प्रतिभाति (Pandey, 2012, pg.65)

<sup>147</sup> मम तस्मिन् सुरारिसम्भवे दुर्नये महाराज एव शरणमासीत्। साम्प्रतं साहं तव दर्शनसमुत्थेनायासिना बलवद् बाध्यमाना मदनेन पुनरपि महाराजस्यानुकम्पनीया भवामि (Ibid, pg.78)

In the third act, Urvaśī goes to meet Purūrava in the form of *abhisārikā* (a heroine goes to her lover). Sage Bharata mentions the three types of *abhisaraṇ* (rendezvous) for the three different kinds of *Nāyikās*: a courtesan along with a highborn lady and a handmaiden. The ladies have a particular manner when they go to her lover, and they will follow the producers to move to him. The treatise discusses that a courtesan lavishly adorns herself with the jewelry and slowly walk in the company of her retinues with and shows her passion and joy.

In the case of a high-born lady or a noble-woman when she goes to her love, she will cover her face with a veil and walk timorously. Moreover, repeatedly will look back. On the other hand, when a maid will move to her lover, she will walk haughtily with irregular steps, and with glary eyes and sexual joy and will talk wickedly due to intoxication. The form of *abhisārikā* of Urvaśī as a courtesan is little different from the way described in the treatise. It seems that the playwright has modified the typical style of the courtesan who goes for *abhisaraṇ*.

The king stares at the Vdyadhar's daughter; consequently, and Urvaśī feels jealous and gets angry. It reminds the other noble-women from the Sanskrit plays who act on the same way when they find out about their husband's erotic love for another woman. For instance, Auśīnarī from the second act of the play when she finds out about Purūrava's love affair with celestial nymph Urvaśī. Auśīnarī and Urvaśī behaves in the same way in the same situation. The actions of the women are similar to *khaṇḍitā Nāyikā* (an enraged heroine with her lover) described in the *Nāṭyaśāstra* and *Daśrūpakam*. The *khaṇḍitā Nāyikā* is a married woman, and as mentioned in the thesis that the name is assigned to a woman by her relationship with her husband. The author places Urvaśī in the category of the married *Nāyikās* rather merely a courtesan.

Purūrava talks about his heart's longing and in the precise words explains his desire for sex. Purūrava says that as night advances so do my anguish for love-making. Moreover, Purūrava says that "No flowers or moonbeams will cool me, or sandal paste smeared on my body, or garlands or gems: only that girl of heaven can relieve love's pain, but our private talk about her might somewhat recuse the pain."<sup>148</sup> Urvaśī eavesdrops the conversation, and it pleases her because she also wants to be intimate with the king. Urvaśī says that "I am unable to bear, bring

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<sup>148</sup> कुसुमशयनं न प्रत्यगं, न चन्द्रामरीचयो  
न च मलयजं सर्वाङ्गीणं, न वा मणियष्टयः।  
मनसिजरुजं सा वा दिव्या ममालमपोहितुं  
रहसि लघयेदारब्धा वा तदाश्रयिणी कथा॥(Pandey, 2012, 120)

the king to me or take me to him.”<sup>149</sup> Kālidāsa gives Urvaśī the liberty to express her sexual feelings, but her freedom does not come from being her a courtesan.

Urvaśī marries to Purūrava, and she fears that because of the sage Bharata's curse her union with Purūrava will cease. Urvaśī conceals the fact about the childbirth so she can enjoy her love's company while her son is brought up and educated in the Ashrama. Urvaśī chooses to abandon her motherhood to stay with her husband. From the incident, it could be assumed that her desire has overpowered her motherhood.

The conclusion can be drawn that Kālidāsa gives Urvaśī the liberty to express her sexual feelings, but her freedom does not come from being her a courtesan. Through Urvaśī the playwright establishes a different type of womanhood which is rare in Sanskrit literature.

### **Mālvikāgnimitra**

After the salutation to god Shiva it is informed by the conversation between two maids, that the queen Dhāriṇī, the first wife of the King and hero, Agnimitra, commands one of the maids, Bakulāvalikā to ask the dance master, Gaṇadāsa, about the progress of Mālvikā, the lead character of the play, in the learning of the *cchalikā* dance. The dance master tells the maid that Mālvikā possesses the rare talent moreover she is as smart as intelligent. The teacher asks the maid that where did the queen find such a jewel? The maid tells the teacher that, Vīrasena, the Queen's half-brother sends Mālvikā to his sister, and asks to engages the girl in learning some artistic task.

The secret about Mālvikā opens at the end of the play that, Mādhasena, the king of Vidarbha, wants his sister, Mālvikā, to get married to Agnimitra but his cousin Yajyasena, imprisons Mādhasena. A minister of Mādhasena carries out his master's wish and takes Mālvikā to Agnimitra, but on the way, they have been attacked by some enemies who kill the minister and imprison Mālvikā who has been gifted to Vīrasena.

Mālvikā is a rare beauty for this reason the queen cleverly keeps her out of Agnimitra's sight, but the king by chance sees Mālvikā in a painting of the queen and her entourage.

Since then the king lures by the incompatible beauty of Mālvikā and entrusts Gautama, the king's friend, and the jester, the task to devise some means whereby he may behold Mālvikā. Gautama creates a dispute between the two dance masters regarding their mastery in dance and asks the king, the queen and the nun to decide that who is the superior of them by their pupil's

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<sup>149</sup> असमर्था खल्वहं । त्वमानय तं शीघ्रम् । नय मां तस्य वा सुभगस्य वस्तिम्। (Ibid, pg.116)

dance performance. Everybody is agreed on it, and the preparation of the dance competition begins. Here ends the first act.

In the second act, it is decided that Gaṇadāsa is elder among the dance masters; therefore, his student, Mālvikā will perform first. Agnimitra was extremely eager to see Mālvikā's charming face. Mālvikā enters on the stage and gives her dance performance in front of everyone. The king was astonished by the unrivaled beauty of Mālvikā and started craving to obtain her. He thinks that Mālvikā is more beautiful than her picture and the painter could not portray her incompatible beauty in the painting. The other performance has been averted, and everyone exits from the place.

Agnimitra's anguish caused by the separation from Mālvikā increases every day, and he continuously thinks to meet her. Gautama, with the consent of the king, tells Bakulāvalikā who is the girlfriend of Mālvikā, about the king's longing for Mālvikā. Here the third act completes.

In the third act through the conversation of two maids it is informed that the king is exceptionally eager to unite with Mālvikā, but out of respect for the queen Dhāriṇī's feelings, he does not express his love for Mālvikā. After that, both maids go to the queen to tell about the golden aśoka tree which is blooming so late. According to the belief, a young woman supposes to hit the aśoka tree with her feet to make it blossom. The queen because of the injury in her feet was unable to perform the convention; subsequently, she assigns Mālvikā to go to the garden name Pramadavana and complete the task. The queen promises Mālvikā if the tree flowers in five days she would grant her any wish; therefore, Mālvikā with Bakulāvalikā goes to the garden to fulfill the queen's command.

On the other hand, the king after seeing the first glance of Mālvikā on the dance stage is suffering from his unsatisfied desire that is to love her. The king shares his anxiety with his friend and addresses the god of love. The buffoon consoles the king and says that through Bakulāvalikā he has conveyed the king's love message to Mālvikā.

Gautama suggests the king that queen Irāvati, the second wife of Agnimitra, has requested that she wants to enjoy the spring season with the king. Therefore, we should go to the grove.

Mālvikā, in the restless condition, enters in the grove and laments her fate. She says that how long the love of god will make her suffer and give the agony which has no remedy. The king sees her from behind a tree and admires her limbs. He knows that Mālvikā has the same feeling of love for him and the *kāma* is troubling her. The king reveals himself in front of Mālvikā and expresses his love for her. At the moment Irāvati comes with a maid and catch the king red-handed. The king tries to console Irāvati and asks for forgiveness, but she out of rage refuses his pardon and leave the woods.



In the fourth act, the buffoon having inquired about Mālvikā comes to the king and informs him that Iravati has told the queen Dhāriṇī about his love affair with Mālvikā. Subsequently, the queen red-eyes with anger have imprisoned Mālvikā, along with her girlfriend into the underground storeroom. Dhāriṇī commands the female guards to never release the both without seeing her ring as a signet, but Gautama using his cunningness obtains the queen's ring and releases Mālvikā and her friend.

In the final act it is learned that Vīrasena attacks on Vidharbha king, captures him and frees Mādhavasena. Moreover, it is informed that Vasumitra the son of the queen and Agnimitra, has been appointed by the commander of chief to protect the sacrificial horse hence the queen is extremely happy and makes an offering to the learned brahmins for her son's protection. The queen wants to reward Mālvikā for performing the ritual and make the aśoka tree blossom, hence She asks the nun to decorate Mālvikā as a bride with the ornaments later they all together go to the garden to meet the king.

The king sees Mālvikā in the garden and the both seems extremely eager to unite with each other. The jester advises the king that he can now gaze confidently upon Mālvikā's youthfulness. At the moment a chamberlain enters and requests the king Agnimitra that the king Mādhavasena, as a tribute, has sent two girls skilled in the art. Now the girls are ready to meet the king and the audience. The girls present in the courts and as soon as they gaze on Mālvikā, recognize her as their princess. They reveal Mālvikā's and Kaushikī's true identity moreover, Kaushikī' also accepts that truth and tells the entire story from Mādhavasena being captured to keep Mālvikā under the queen's service.

The queen regrets that unknowingly she has treated Mālvikā as a maid and asks Kaushikī' that why did she conceal the true about Mālvikā's noble birth? Kaushikī replies to the queen that a holy man has predicted that Mālvikā would find a worthy husband only after living as a servant for a year hence, she has to keep the secret. At the end of the play the queen with the permission of Irāvati and Kaushikī gives Mālvikā in marriage to the king and the play ends.

### ***Analysis of Mālvikāgnimitra***

Mālavikāgnimitram is a romantic courtly drama and comprises historical characters. It is considered the earliest drama of Kālidāsa however more liberal towards love affair and enjoyment sexual freedom. The central theme of the drama is love between the king Agnimitra and a princess Mālavikā who is presented as a maid in the entire drama.

Mālavikā is one of the most attracted maidens portrayed by Kālidāsa and skilled in almost all the sixty-four arts enumerated in the Kāmasūtra. Mālavikā is so young and gorgeous that Agnimitra falls in love with her portray and becomes anxious to see her in person. Despite the queen's efforts to ward off the moment, Agnimitra somehow manages to gaze on Malavika's youth and beauty. He is mesmerized by Malavika's attractiveness and things that, when I saw her picture I doubted in my heart, if indeed such beauty could exist; but now I feel that her beauty destroyed the concentration of him who painted her.<sup>150</sup> the statement of Agnimitra shows the incomparable charm of the heroine who can attract anyone. The playwright presents an erotic image of Mālavikā such as she possesses broad hips, slender waist, and enlarged bosom.

Malavika is a maiden who never had experienced sexual pleasure. She seems to possess a little more freedom in terms of her love affair than her counterpart in other dramas of Kālidāsa. Malavika indicates her love for Agnimitra, and during her dance performance she expresses her feelings and sings the song, my beloved is beyond reach, abandon hope, you! foolish heart! The left eye palpitates in vain. An age ago I saw him. Who will bring him again to me? I am depended. However, know my love, that I long for you".<sup>151</sup> Agnimitra and Gautama through the lyrics comprehended Malavika's feelings towards Agnimitra and delighted that he will soon have the fruit of his love.

The rumor of Angimitra's affair with Malavika spreads in the palace, and the people start to talk about it. A maid in the conversation with the other maid explains Malavika's condition in love and says that, ... poor Mālavikā these days looks wither like a Mālatī garland, plucked and then abandoned.<sup>152</sup> The statement presents the miserable condition of Mālavikā because of her desire for Agnimitra, and subsequently, her limbs are weakening. While Bakulāvalikā decorates Mālavikā's feet for performing the Dohada ritual, Mālavikā's longing continues, and she speaks in her mind, How can I get myself out of this? Otherwise, this ornament will be for

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<sup>150</sup> चित्रगतायामस्यां कान्तिविसंवादशङ्कि में हृदयम्।

संप्रति शिथिलसमाधि मन्ये येनेयमालिखिता ॥ (Pandey, 2014, pg.43)

<sup>151</sup> दुर्लभः प्रियो में तस्मिन् भव हृदय निराश-

महो अपाङ्गो मे परिस्फुरति किमपि वामः।

एष स चिरदृष्टः कथं पुनरुपनेतव्यो

नाथ मां पराधीनां त्वयि परिगणय सतृष्णाम् ॥ (Pandey, 2014, Pg.45)

<sup>152</sup> मालविकाप्येषु दिवसेष्वनुभूतमुक्तेव मालतीमाला म्लाना लक्ष्यते। अतः परं न जाने | (Ibid, pg. 62)

my funeral.<sup>153</sup> The condition of Mālavikā corresponds with the love stages discussed in the Kāmasūtra, such as weakening of the body and death. It seems that Mālavikā after seeing Agnimitra is exceptionally passionate for him and suffering from the uncontrollable sexual desire.

Mālavikā in front of the audience expresses her love for the king and says that “I feel ashamed to admit even to myself this yearning for one of whose feeling for me I am not aware. How shall I have the strength to talk about this affair to my companions? How long the god of love make me bear this pain which has no remedy?”<sup>154</sup> The jester assumes Mālavikā’s condition and says to Agnimitra that Mālavikā is also afflicted by this love disease. Mālavikā is in the garden and waits for the time to come when she will unite with Agnimitra and assumes that nature is in the same situation as she is. Malavika things that, “this aśoka imitates my longing, and yearns for the spring flowering.”<sup>155</sup> The jester repeatedly tells Agnimitra that Mālavikā yearns for Agnimitra. The king pretended to be little skeptical about Mālavikā ’s love for him and wants to hear more of her passion from her and along with the jester hides in the grove to eavesdrops on Mālavikā’s self-conversation. Mālavikā talks to herself that, O heart give up the pointless passion! Why do you torment me?<sup>156</sup>

Bakulāvalikā becomes a messenger of the secret love affair between Agnimitra and Mālavikā and plays a crucial role in uniting the lovers. Vātsyāyana states that a woman who has revealed her love signs, but hesitate to meet, should be approached by a female messenger. (5.4.1) Mālavikā is the woman who has given her love signs. The author gives a list who can be a messenger in secret love affairs; a wife of a washer man, a maid, and a friend etc. The messenger should generous to both partners especially to a lady and possesses cleverness, audacity, ability to comprehend signals and gestures. Bakulāvalikā is a cunning woman and possesses most of the characteristic of an excellent female messenger described in the treatises. She conveys the love message of Agnimitra and makes Mālavikā believe that the king longs for her. Agnimitra praises Bakulāvalikā and says that “Frist she probes her feelings, then suggests, gives a quick reply to every shy denial, and at the end puts her firmly under guidance. How

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<sup>153</sup> हृदय, अलं सुखितया, उपस्थितोऽयं विभवः । कथं वेदानीमात्मानं मोचयेयम् । अथवा एतदेव मे मृत्यमण्डनं भविष्यति । (Ibid, pg.79)

<sup>154</sup> अविज्ञातहृदयं भर्तारमभिलषन्त्यात्मनोऽपि तावल्लज्जे । कुतो विभवः स्निग्धस्य सखीजनस्येमं वृत्तान्तमाख्यातुम् । न जानेऽप्रतिकारगुरुकां वेदनां कियन्तं कालं मदनो मां नेष्यति।(Ibid, 79)

<sup>155</sup> अयं स ललितसुकुमारदोहदापेक्षी अगृहीतकुसुननेपथ्य उत्कण्ठितास्मीति ममाऽनुकरोत्यशोकः। (Pandey, 2014, Pg.76)

<sup>156</sup> हृदय, निरवलम्बनादतिभूमिलङ्घनो ते मनोरथाद्विरम। किं मामास्य। (Ibid, pg.77)

true it is that the lives of lovers depend upon their messengers.<sup>157</sup> Mālvikā accepts her feelings for the king but is afraid of the queen subsequently seeks for Bakulāvalikā's help in her love affair. Mālvikā says to Bakulāvalikā that she is the only hope for Mālavikā in her love crises.

Agnimitra also pleases by hearing about Mālavikā's passion for him and says that "It is enough for the people who are passionate".<sup>158</sup> Here the word ' *Kāmijana* ' seems to denote the person who is in the state of sexual love. Agnimitra uses the word for both Mālavikā and Agnimitra because he is aware that Mālavikā is as passionate for him as he is for her. The king says, "how charming the amorous vexation of young women?"<sup>159</sup> At the time of the Dohad ritual, Bakulāvalikā says to Mālavikā that, "Look! Standing before you, the first bloom of passion ready for your enjoyment."<sup>160</sup> Mālavikā joyously asks, "The King." In the conversation the friend uses the word 'Upbhoga' it seems that the word is used for the fulfillment of the sexual desire.

Irāvati catches Malavika and Agnimitra red-handed and becomes furious moreover she complains about the affair and provokes the queen who imprisons Mālavikā. Though Mālvikā is feared from the queens; however, she repeats the same action and meets Agnimitra. Furthermore, her longing for him increases.

In the lake house, Mālavikā along with Bakulāvalikā waits for Agnimitra and Bakulāvalikā show his picture to Mālavikā. Mālavikā gazes on Agnimitra's portray and says that "My longing for the king was not satisfied in the commotion of our meeting. However, now at least his perfect form appears in the picture. Mālavikā wants to see Agnimitra at their first meeting since she is a noble-woman she feels shy to see him in the presence of the people. Agnimitra says that "though anxious, females are shy by nature."<sup>161</sup> As it is mentioned that shyness is the merit for a noblewoman and Mālvikā follows the same convention.

Agnimitra yearning so long for Mālvikā and asks her to come and embrace him as a creeper, entwine a tree. Vātsyāyana discusses the twelve types of embracing, and according to the author, the embrace is the primary action through which the partners communicate with each other to express their feelings. The text mentions two gropes of embracing in which the first is for the unmarried and the second is for married couples who have already experienced sexual

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<sup>157</sup> भावाज्ञानानन्तरं प्रस्तुतेन प्रत्याख्याने दत्तयुक्तोत्तरेण ।

वाक्येनेयं स्थापिता स्वे निदेशे स्थाने प्राणाः कामिनां दूत्यधीनाः॥ (Pandey, 2014, pg. 91)

<sup>158</sup> सखे, पर्याप्तमेतावत्कामिनाम् (Ibid, pg. 93)

<sup>159</sup> रमनीयः खलु नवाङ्गनाना मदनविषयवतारः । (Ibid, 134)

<sup>160</sup> एष उपारूढराग उपभोगक्षमः पुरतस्ते वर्तते। (Ibid, pg.92)

<sup>161</sup> सखे, कुतुहलवानपि निसर्गशालीनः स्त्रीजनः। (Pandey, 2014, pg.125)

intercourse. Agnimitra desires for the embrace called Latāvēṣṭitaka, the twining vine, and the embracing to be used at the time of intercourse. It suggests that the couples want to engage in the sexual relationship. Irāvati sees the love union of Agnimitra and Mālavikā and sneers Agnimitra that, “does the royal couple find their daytime tryst propitious for love-making? (140) as discussed in the treatises that Abhisaraṇ is the secret meeting of the lovers for coitus. Mālavikā is afraid of the queen, and when Agnimitra wants to be intimate with her, she stops him. she says that “for fear of the queen I dare not to do what I would love to do.”<sup>162</sup>

Agnimitra says that, “Trembling she stops my hand that tries to loosen the girdle of her dress; arms become a shield for breast pressed in my hot embrace, she, who possesses the long-lash eyes, turns her face away when I lift it to kiss, even in seeming to deny me what I want she gives me pleasure.”<sup>163</sup> It is clear that she wants to engage in the sexual relationship with Agnimitra, but because of the queen's fear that she has to control her sexual feelings. It could be said that the second wife of Agnimitra who prevents the union, is the only obstacle in the love affair. The queen Dhāriṇī seems to be accustomed to the tradition that is the replacement of the wives. She imprisons Mālavikā for only to please Irāvati but eventually even without knowing Mālavikā's true identity, gives her to Agnimitra for marriage.

Bharata discusses the female Inmates of the seraglio based on the women's' class and their functions. According to the author the women who have to deal with the king. They are the principal queen (mahādevī), another queens (devī), other noble wives (svāminī), common wives (sthāyinī),[11] mistresses (bhoginī), crafts-women (śilpakāriṇī), actors (nātakīyā), actresses (nartakī), chambermaids in constant attendance (anucārikā), maids of individual work (paricārikā), maids under continuous evolution (sañcārikā), servants for running errands (preṣaṇa-cārikā), Mahattarīs (matrons), Pratihārīs (ushers) and virgin women (kumārī) and Sthavirās (aged ladies) and Āyuktikās (female overseers).( NS, 34/31-34

The chief queen is the queen who is the head of all the other queens in the harem, and has a noble lineage and character, owned of achievements; higher in age, cold [to her rivals] has controlled her anger and hatred, and who understands the king's behavior. She equally shares his delight and sorrows, and is always engaged in propitiatory rituals for the welfare of the

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<sup>162</sup> यो न बिभेति स मया भट्टिनीदर्शने दुष्टसामर्थो भर्ता (Ibid, pg. 133)

<sup>163</sup> हस्तं कम्पयते रुणद्धि रशनाव्यापारलोलाङ्गुलीः

स्वहास्तौ नयति स्तनाधरणतामालिङ्ग्यमाना बलात् ।

पातुं पक्षमलनेत्रमुन्नमयतः साचीकरोत्याननम्

व्याजेनाप्यभिलाषपूरणसुखं निर्वर्तयत्येव मे॥ (Pandey, 2014, pg. 134)

royal husband, and is patient, devoted, reliable, and benevolent to the inmates of the harem 35-37. The queen Dhāriṇī possesses the similar nature as the Nāṭyaśāstra depicts of the senior queen. Dhāriṇī understands the sexual behavior of the king and never gets furious of his character moreover, she imprisons Malavika merely to keep Irāvati happy.

The next type of woman is the wife of the king who possesses all these characteristics of a chief queen except that the woman is denied proper consecration, and who is arrogant and of royal lineage. The woman is excited for enjoying the passion, are pure and always radiantly dressed, jealous of their rivals, and maddened on account of her young age and [many other] qualities, is called queen or devī. 38-39.

Irāvati is jealous of the love affair of Agnimitra with Mālavikā because Irāvati not very long ago was Agnimitra's beloved but now has replaced in Agnimitra's heart by Mālavikā. Irāvati says that what can I do by being angry with the King. She plunges herself in alcohol because she has neither the power nor the sexual interest of the king. Agnimitra continuously things of Mālavikā and says to the jester that, "How can I possibly relax? My heart has turned away from all the women in the seraglio, and my love concentrates only on the girl with gentle eyes".<sup>164</sup> The statement shows that the king does not have sexual relations with the women of the seraglio anymore and the women have to compromise with their sexual needs and pleasure. The condition of the women explains an appropriate reason for them to have an intimate relationship out of their marriage. Vātsyāyana in the chapter Āntahpurikāvrataprakāṣaṇam, the conduct of a ladies of the seraglio, discusses the women who have lost the sexual interest of the king either establish a sexual relationship with other men or use dildoes to satisfied their unfulfilled sexual desire. Vātsyāyana and Gōṇikāputra discuss the reasons for a woman to have an intimate relationship with another man; however, the primary cause seems to be an unfulfilled sexual desire of the abandoned women of the seraglio.

A daughter of generals, or ministers or of other employees when they are promoted by the king through the bestowal of affection and respect and become his favorite due to excellent manners and natural charm, and attain importance through their own merits, are known as highborn wives.

Average wives of a king are those who have physical charm and young age. The woman is violent [in sexual acts], full of sentimental gestures and movements, an expert in the enjoyment

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<sup>164</sup>कथमनातुरो भविष्यामि ।

सर्वान्तः पुरवनिता व्यापारप्रतिनिवृत्तहृदयस्य ।

सा वामलोचना मे स्नेहस्यैकायनीभूता ॥ (Pandey, 2014, pg.59)

of love, jealous of rivals, [always] alert and ready [to act], free from laziness and cruelty, and capable of showing honors to person according to their status.

Next is the concubines of the king who are honest women (dakṣā) and bright [in their dealings], exalted, always brilliant with their scents and garlands, and who follow the wishes of the king and are still devoid of jealousy, are well-behaved, demand no honor, are gentle [in manners] and not very vain, and are sober, humble, and forbearing.

The crafts-women are the woman who is conversant with different arts and skillful in various crafts moreover, know different art of making perfume. Furthermore, they are experienced in different modes of painting, know all about the comfort of beds, etc., and are friendly, intelligent, honest, pleasant, transparent in their dealings, kind, and gentle.

Furthermore, the women who possess the sweetness of manners, are skilled in playing musical instruments, have knowledge of notes, and are associated with the master [of the] dramatic art, intelligent, skilled in acting. The women have natural beauty, good qualities, generosity, feminine charm, patience, and good manners, and who possess soft, sweet and pleasant voice, and varying notes in her throat, and who are masters in the description of Passion (helā), and feeling, know well of description of the temperament. Capable of using reasoning, positive and negative, and have a young age with beauty, are known as actresses.

Women who possess charming limbs, and are acquainted with the sixty-four arts and crafts (kalā). They are intelligent, courteous in behaviour, free from female diseases, always bold, free from indolence, inured to hard work, capable of practising various arts and crafts, skilled in dancing and songs, who excel by their beauty, youthfulness, brilliance and other qualities all other women standing by, are known as female dancers.

Next, the Natyasastra discusses the women who do not under any circumstance leave the king, are servants in constant attendance.

Those women who are hired for attending after the umbrella, bed, and seat as well as for fanning and massaging him, and applying scent to his body and assisting him in his toilet, and his wearing of embellishments, and garlands, are known as maids of extraordinary work. This could be a similar paricārikā as described in the Kāma sutra and placed under the category of a ganika.

Next, the ladies who all the time roaming about in various parts (of the castle, grove, temples, pleasure pavilions, and strike the bell indicating the Yāmas, and the women who possess these attributes are precluded by the playwrights from sexual pleasure, are called maids in a permanent move).

The women who are assigned by the king in secret mission combined with his love-affairs, and are usually to be appointed [in some such work], are to be recognized as errand-girls (*preṣaṇa-cārikā*).

Women who, for the sake of the security of the entire seraglio and the king's accomplishment and prosperity, feel pleasure in singing hymns to gods and praise them. The lady has a preference in offering propitious ceremonies, are identified as *Mahattarīs* (matrons).

The Women who lay before the king any business related to various affairs of the state such as a compact, battle, and the like, are identified *pratihārīs* (usher) A virgin who has had not experienced the pleasure of sexual love (*Rati-sambhoga*), and are calm, lacking recklessness, humble, and modest, are said to be maidens (*kumārī*).

The women who know the manners of departed kings, and have been honored by them, moreover, who see the character of all the members of the seraglio are supposed to be aged ladies.

The next females who are the custodian of buildings, weaponry and roots, tubers, and seeds, who check the food preparation for the monarch, and are in the administration of lit. Intellectuals of perfumes, ornaments, and garlands, and clothes [he is to use], and who are applied for various [other] goals, are addressed as *Āyuktikās* female overseer. These, in brief, are the diverse group's women of the royal seraglio.

All the women in the seraglio are appointed for only king's work and benefits, and some of the women are for the sake of the sexual pleasure of the king. Most of the kinds of women are not seen in the Sanskrit dramas but analyzing all characters and the work they do; it could be concluded that the women were an essential part of the royal palaces.

*Mālavikā* and *Agnimitra* express their longing for each other, reproach the god of love for tormenting them, and they meet to satisfy their sexual desire. In the entire play, except at the end, the couple does not talk about getting married. *Agnimitra*, unlike *Duṣyanta* and *Purūrava*, is never shown to eager to get married with *Mālvikā*. It seems that the primary intention of the playwright is to demonstrate the court culture of India and to show that even before their marriage the kings and princesses enjoyed considerable sexual freedom.





## **CHAPTER SIX**

### ***FEMALE SEXUALITY IN THE RATNĀVALĪ OF HARṢA***



Harṣa, also called, Harṣavardhana, Harṣa, and Harṣadeva was a king of Kanauj kingdom. Fortunately, a piece of great information about the author's life is available in the Sanskrit literature. The two most famous poets, Bāṇabhaṭṭa and Mayūra, were Harṣa's court poet and composed *Kādambarī* and *Sūryastaka* respectably. Bāṇa in another famous creation *Harṣacaritam* or 'the deeds of Harṣa' provides a piece of detailed information about Harṣa's life and family.

According to *Harṣacaritam*, Harṣa comes from a powerful ruling family, his father, the king Pabhākaravardhana ruled the city of Thanesar near Kuru-Kshetra, in the sixth century. (Kale, 2002, xxi). Pabhākaravardhana had two sons, the elder, Rājyavardhana and the younger, Harṣavardhana, and a daughter Rājyashri. Rājyashrī was married to the Māukhari king at Kanauj. According to Bāṇa after Pabhākaravardhana's death, his wife Yaśomati throws herself on her husband's funeral pyre. The king of Mālwa, taking advantage of the sorrowful incidents, attacks on Kanauj kingdom and killed the Māukhari king moreover, took Rājyashrī as his hostage. Rājyavardhana seeks for revenge and killed Mālwa king but deceitfully assassinated by the king of Bengal. Rājyashrī somehow manages to escape from the prison and about to burn herself on her husband's pyre, but Harṣa saves her. Then Harṣa killed the king of Bengal and ruled over the kingdom of the Kanauj, and without leaving an heir, the author died between 646 or 647. (Ibid, xxii).

The reign of Harṣa's tenure was prosperous, and the people were pleased. Kale demonstrates Harṣa's kingdom at the time and states that "The principal source of revenue was, of course, land revenue, other taxes being light and negligible. Crime was rare, and on the whole, the people were prosperous and contented". (Ibid, xxii) The Chinese Buddhist traveler, Hsuan Tsang, visited the region in 630 and 647 and praised the reign of the author. (Doniger, 2006, 15) Harṣa was fond of the art and respected all the religions. He patronized Matānga Divākara, a critic and dramatist and himself also wrote dramas.

Harṣa is one of the great playwrights and is placed after the great poet Kālidāsa. Harṣa composed three dramas, *Ratnāvalī-Nāṭik* (The lady of the Jewel necklace), *Priyadarśikā* (The lady who shows her love) and *Nāgānanda* (How the Nāgas were pleased). However, some scholars are skeptical about Harṣa being an author of all three dramas. According to Mammatacharya acquisition of wealth is one of the subjects in composing a kavya. The commentator of the *Kāvyaaprakāśh* states that Harṣa paid a considerable amount of money to his court poet, Bhāsa or Dhāvaka and the poet formed his creation on Harṣa's name.<sup>165</sup>

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<sup>165</sup> श्रीहर्षादेधविकदीनानामिव धनम् (Kav. Pra., Ucc, 1 )

However, scholars disagree and attribute the authorship of all the plays to Harṣa. Doniger states that “Yet Harṣa is almost unique in charming that he himself, rather than his court poet (in case of, Bāṇa), wrote the three fine plays composed at his court.” (Ibid, 18) Kale emphasizes that there is no ground for arguing that Harṣa has not composed the plays; the erotic plays such as *Ratnāvalī-Nāṭikā*, and *Priyadarśikā*, and *Nāgānanda* which has a distinct theme. (2002, xxiii) Moreover, the scholar continues that an author possesses the liberty to expand his writing subjects and the same language, vocabulary and the writing style, indicate that this is the work of a single poet. Kale cites Hsuan Tsang’s view, the travel states that, “King Śīlāditya versifies the story of the Bodhisattva Jīmútavāhana who surrender himself in place of Nāga. This version was set to music; he has it performed by a hand, accompanied by dancing and acting, and thus popularized it in his time”. (xxviii) Śīlāditya was one of the titles of king Harṣa. Eventually, the scholars have been consistent in the ascribing the authorship of the plays to Harṣadeva of Kanauj.

*Ratnāvalī-Nāṭikā* and *Priyadarśikā* are the dramas based on a love story and comprise political intrigues while the *Nāgānanda* invokes the Buddha. According to Pandey *Priyadarśikā* was the first and *Nāgānanda* was the third creation of Harṣa. (2013, 6). Moreover, the previous two dramas share a similar theme and vocabulary. It is supposed that at his later life Harṣa has converted to Buddhism and composed *Nāgānanda*. The section studies *Ratnāvalī-Nāṭikā* and the females’ behavior towards their sexual feelings and the playwright’s attitude as a king towards females’ sexual desire.

### **Ratnāvalī-Nāṭikā**

After the salutation to God Shiva, the drama opens. The prime -minister, Yaugāndharāyaṇa, of the Kauśāmbi kingdom, narrates the flash back story to the audience of the play and says that the king Vikramabāhu of siṃhala kingdom has a daughter named Ratnāvalī. Yaugāndharāyaṇa hears the rumors about Ratnāvalī that a holy sage prognosticates whoever would accept her hand in marriage would be the sovereign of the entire world. Subsequently, the minister sends a marriage proposal to Ratnāvalī’s father for Udayana, the king of Kauśāmbi. Udayanayana’s first wife, the queen Vāsavadattā is happened to be Ratnāvalī’s cousin hence Vikramabāhu for fear of disrespect to Vāsavadattā refuses the marriage proposal of Udayana.

Yaugāndharāyaṇa spreads the rumor that Vāsavadattā is dead in the fire at Lāvāṇaka. Subsequently, the siṃhala king gives his consent to the marry and sends Ratnāvalī along with his minister, Vasubhūti to Kauśāmbi. On the way to Kauśāmbi, their ship destroyed in the

ocean; fortunately, Ratnāvalī survives and comes on the seashore. A trader recognizes Ratnāvalī as a princess and entrusts her to Yaugāndharāyaṇa who places her in the queen Vāsavadattā's service as a maid Sāgarikā (lit. rescued from the sea). After the flash back story, the first act beings.

The subject of the Kauśāmbi kingdom celebrate the spring festival. The two maids enter and convey a message from Vāsavadattā to Udayana that the queen requests his presence on the occasion of the worship of Madan or cupid in the Makaranda garden. Udayana along with his companion or jester, reaches the Makaranda garden and waits for the queen to come. Vāsavadattā arrives in the garden accompanied by her retinues, and Sāgarikā is one of them. Since Vāsavadattā is always afraid of Sāgarikā's extreme youth and unique beauty she keeps her away from Udayana sight. In the garden Vāsavadattā sends her away from the king's eyes on the pretext of keeping eyes on Sārikā, Vāsavadattā's pet bird.

Sāgarikā is extremely curious to see the worship of the *kāma* hence hides herself behind the tree and looks on. Vāsavadattā worships Kāmadeva and then her husband, Udayana. The moment Sāgarikā sees Udayana, he appears to Sāgarikā as handsome as the God of love and she feels love at-first- sight for him. She learns that Udayana is the same king whom she is promised for marriage. The celebration ends and all depart and the first act closes.

In the second act, Sāgarikā yearns for Udayana and miserably sits in the Kadli Graha (Banana bower). She distracts her longing by drawing the portrait of Udayana and gazes on it. At the moment her close friend Susaṅgatā comes and observes Sāgarikā's lovesickness moreover Susaṅgatā draws Sāgarikā next to Udayana. When Susaṅgatā asks, Sāgarikā accepts her feelings for the king. The pet bird of Vāsavadattā, Sārikā hears the conversation between Sāgarikā and Susaṅgatā and repeats it. At the time a monkey comes in the garden and opens the cage of Sārikā who repeating the conversation flies away. The friends to save Sāgarikā's love secret follow the bird to catch it but, in a hurry, leave the portrait behind.

Udayana along with the jester enters in the garden, and they hear the conversation the bird repeats moreover, they find the painting Sāgarikā leaves behind. Meanwhile, Sāgarikā and Susaṅgatā come back for the portrait and see Udayana and Jester there. Sāgarikā along with Susaṅgatā hide behind the tree and eavesdrop the conversation between Udayana and jester. The king gazes on the picture of the unknown maiden, Sāgarikā, and enchanted by her incompatible beauty. Udayana expresses his feelings towards the painting of Sāgarikā. Through the conversation between the king and the jester it becomes clear that the king in love with Sāgarikā hence, Susaṅgatā using her cunningness introduces Udayana to Sāgarikā.

Meanwhile, Vāsavadattā accompanied by her maid enters the garden and finds the portrait which mistakenly drops by the hand of the jester. Vāsavadattā looks at the painting and seeing her maid by the side of her husband Vāsavadattā becomes furious and immediately leaves the garden. And the second act ends here.

In the third act, Udayana is enamored of Sāgarikā and laments for her subsequently, Susaṅgatā and jester plan for a secret meeting between Udayana and Sāgarikā. According to the intrigue, Sāgarikā and Susaṅgatā in the disguise of Vāsavadattā and her maid respectively are going to meet Udayana in the pavilion of the mādHAVI vine. Vāsavadattā somehow learns about the intrigue and with her maid arrives at the arcade. Udayana considers Vāsavadattā as Sāgarikā (disguised) and addresses her by the name of Sāgarikā moreover, asks her to embrace him. Eventually, Vāsavadattā outrageously reveals herself to Udayana. Udayana tries to reconcile with her but Vāsavadattā does not listen to him and angrily leaves the pavilion. On the other side Sāgarikā in the disguise of Vāsavadattā, comes and learn about the incident between Udayana and Vāsavadattā. Then Sāgarikā about to commit suicide but Udayana recuses her. At the time Vāsavadattā also repents of her ill behavior towards Udayana and returns to reconciliation with him. When Vāsavadattā comes back to him, she finds Udayana and Sāgarikā engaged in the highly romantic courtship. She again gets angry and imprisons Sāgarikā in a secret place. Here ends the third act.

In the final act, it is informed that Vāsavadattā imprisons Sāgarikā somewhere in the palace and report a rumor that she has sent Sāgarikā to Ujjain. Susaṅgatā mourns for her friend Sāgarikā and tells the jester that at midnight Vāsavadattā has sent Sāgarikā to a secret place moreover, Susaṅgatā entrusts jester the jewel necklace of Sāgarikā. Then Jester goes to Udayana and shows him the garland and seeing the jewel Udayana becomes miserable. At the time he is informed that his minister has triumphed over the Kausala kingdom and the news gives him a little relief from his misery.

Meanwhile, a magician from Ujjain comes to Udayana's court and requests him to see his magic performance. Udayana along with Vāsavadattā watches the performance, but it is interrupted by the arrival of a chamberlain and the minister, Vasubhūti. The magician requests Udayana to see his one more performance later. Vasubhūti tells the entire story to the marriage proposal between Udayana and Sāgarikā and her drowning in the ocean while coming to Kauśāmbi. Vāsavadattā laments for her sister Ratnāvalī and Udayana consoles her.

Meanwhile, a voice comes from the backstage that a fire broke out in the royal household. Vāsavadattā becomes agitated of the through that she has imprisoned Sāgarikā in the palace and the fire might kill Sāgarikā subsequently, Vāsavadattā requests Udayana to rescue Sāgarikā

from the flame. Udayana promptly runs to rescue Sāgarikā and safely brings her at the court. It is acknowledged that the magician creates the explosion as the part of his performance. Vasubhūti sees Sāgarikā and recognizes her as his princess Ratnāvalī furthermore Yaugāndharāyaṇa comes and reveals all the secrets; Ratnāvalī's royal identity, the prediction and the plan to get marry her to Udayana.

Vāsavadattā hearing all this repents for the ill treatment she has done to Ratnāvalī who is her cousin and gives her consent to the marriage of Udayana and Sāgarikā. Everyone is pleased, and the play closes.

### **Analyses of Ratnāvalī-Nāṭikā**

Ratnāvalī is an erotic drama and full of love intrigues. The play presents the court culture of the time wherein the playwright had lived and composed his drama. Ratnāvalī-Nāṭikā is the first drama in which a noblewoman initially falls in love with the hero and is agitated for him. The heroine of the play Ratnāvalī imagine Kāmadeva in Udayana and falls in love with his handsomeness. Bharata states that handsomeness generates sexual feelings in both man and woman for each other. Ratnāvalī is so obsessed with the handsomeness of Udayana and wants to see him. She is extremely ill, but when she realizes that the king is in the same garden, she says to Susāngatā that this person is deserved to be seen, indeed.<sup>166</sup>

The lead role, Ratnāvalī has several love signs of the woman who never had the experience of the pleasure of intercourse and is unable to tolerate the sexual feelings. According to the Nāṭyaśāstra Distress, longing, anxiety, recollection, enumeration of the beloved's merits, lamentation, insanity, sickness, stupor, and eventually death is the sign of a passionate woman. Since Ratnāvalī saw Udayana in the Makaranda garden, she is distress and to ease her pain she draws his picture. Susāngatā searches for Sāgarikā and asks another maid about her, and the maid replies that she saw her dear friend Sāgarikā distressed and entering the Kadli Gruh.<sup>167</sup> Ratnāvalī's sorrow increases by talking about her passion for Udayana, and she says to her friend that what I shall do in the matter? My torment enhances yet more<sup>168</sup>. Ratnāvalī longs for Udayana and sighs, she consoles herself and says, Be happy, my heart, be happy. What's the advantage of this obsessive yearning for a person impossible to get? Nothing will come of it

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<sup>166</sup> सखि सुसङ्गते दर्शनीयः खल्वयं जनः (Pandey, 2013, p. 58)

<sup>167</sup> सखि दृष्टा मया ते प्रियासखि सागारिका गृहीतचित्रफलकवर्तिकासमुद्गका समुद्विनेव कदलीगृहं प्रविशन्ती । (Ibid, 47)

<sup>168</sup> तत्किमिदानीमत्र करिष्यामि । अतोऽत्यधिकतरं मे संतापो वर्धते, (Ibid, 53)



but wasted attempt. And further: What a silly you are. To long to see again the very people who, when you see him, makes you all the more discontented.<sup>169</sup> longing and distress are the initial symptoms of the lovesickness.

Ratnāvalī laments for Udayana and paints his picture, and while gazing on the portrait, she says that I have drawn him, but my eyes can't look at him because my tears won't stop flowing.<sup>170</sup> lamentation is one of the symptoms for an erotic woman which she shows before the audience. Moreover, Ratnāvalī gets sick because of her increasing longing and gesticulates the state of being wounded by Madana. Susaṅgatā arranges the remedy for treating Ratnāvalī's love sickness and puts her hand on Ratnāvalī bosom and asks her to have patience. Susaṅgatā quickly brings lotus leaves and stalks and preppers the bed with the leaves for Ratnāvalī moreover she places the remaining lotus leaves on Ratnāvalī bosom, but in vain Ratnāvalī only gets a little relief by seeing Udayana.

Udayana hears Sārikā's words which she has caught from the conversation between Sāgarikā and Susaṅgatā and utters in front of Udayana and Jester. Hearing the phrase Udayana understands that a female is suffering from uncontrollable sexual desire and sharing her pain with her friend. He says to jester that which is said before her friends by a love-stricken maiden, experiencing irresistible love-torment, the same repeated by children, parrots and starlings, (unexpectedly) comes within the hearing of fortuitous person only.<sup>171</sup> Then the jester sees the lotus leaves and stalks which Susaṅgatā uses to treat Sāgarikā's lovesickness and later left behind. The jester indicates the leaves and tells Udayana that, my friend, this bed seems to be a sign of her love-sickness, for it's made of lotus stalks and juicy lotus petals.<sup>172</sup> It seems that in ancient time the society was aware of the state or symptoms of the woman who is in erotic love and the lotus leaves had been used to cure the lovesickness of the woman.

Ratnāvalī is unable to control her sexual desire for Udayana, and is miserable; she thinks that death is the only remedy to put an end to her sorrow. She says to Susaṅgatā, my dear friend this love is unequal, and death is the only and the best refuse.<sup>173</sup> And then she becomes

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<sup>169</sup> हृदय प्रसीद प्रसीद । किमनेनायसमात्र फलेन दुर्लभजनप्रार्थननुबन्धेन।(Ibid, 49)

<sup>170</sup> आलिखितः खलु मयैषाः। किं पुनरनवरतनिपतद् बाष्पसलिलेन न मे दृष्टिः प्रेक्षितुं प्रभवति (Ibid, 51)

<sup>171</sup> दुर्वारां कुसुमशरव्यथां वहन्त्या

कामिन्या यदभिहितं पुरः सखीनाम्।

तद्भूयः शिशुशुकसारिकाभिरुक्तधन्यानां श्रनणपथातिथित्वमेति॥ (Ibid, 70)

<sup>172</sup> वयस्य एतत्सरसकमलिनीदलमृणालविरचितं तस्या एव मदनावस्थासूचकं शयनीयं लक्ष्यते । (Pandey, 2013, p. 78)

<sup>173</sup> सखि, दुर्लभजनानुरागो लज्जा गुर्वी परवश आत्मा ।

unconscious. Fainting and eventually, death is the symptoms of an enamored woman enumerated in the Nāṭyaśāstra .

The treatises discuss the importance of messengers in the love affairs and the qualities they must own. Susaṅgatā and jester are the messengers who play a crucial role in uniting the lovers, and they possess the qualities of a great messenger described in the *Kāmasūtra*. Susaṅgatā is very intelligent and paints in, beside Udayana's picture, a portrait of Sāgarikā as Rati *kāma*'s wife. Susaṅgatā using her cunningness takes Udayana to Sāgarikā and requests him to hold Sāgarikā's hand.

On the other hand, the Jester has the capacity for quick decision at the time of calamity, for an instant when Vāsavadattā sees the portrait and gets angry the jester consoles her by telling the lies. He said to Vāsavadattā that when he spoke to Udayana that is it difficult to draw yourself; Udayana demonstrated his skill in drawing. The jester with the help of Susaṅgatā makes the plan to unite Udayana and Sāgarikā in the pavilion of the mādhavi vine. It could be said that if there were not the characters as the messenger, the lovers could not have met in the first place. Udayana and Sāgarikā both are suffering from the love-desire for each other and met in the pavilion of the mādhavi vine to ease the pain by intimate relationship. Udayana while waiting for Sāgarikā to come, continuously thinks about making love with her and says to the jester that, the fierce heat of passion does cause so much burning at the beginning, as does when (its object is) near; in the rainy season, the day oppresses the most when the downpour of water is at hand.<sup>174</sup> It is clear that Udayana burns from the fire of sexual feelings and the feelings get intense by the thought of lovemaking with Sāgarikā. As soon as Sāgarikā arrives Udayana asks her to embrace him. As mentioned in the *Kāmasūtra* embracing is the beginning of intercourse and enhance the pleasure in the couples. It seems that the royal couples would meet for the secret love-making in the ancient period.

Sāgarikā conceals her feelings in front of Susaṅgatā, but Susaṅgatā understands that Sāgarikā is suffering from the longing for the king. She stimulates Sāgarikā's passion by saying that, do not be ashamed. Such a jewel of a girl must inevitably, long for such a bridegroom.<sup>175</sup> Susaṅgatā is aware of the fact that Sāgarikā is a maidservant, but she talks about the marriage of the king with a maid, Sāgarikā. It seems that at the time of the court culture of the playwright

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प्रियसखि विषमं प्रेम मरणं शरणं नवरमेकम् (Ibid, 45)

<sup>174</sup> तीव्रः स्मरसंतापो न तथदौ बाधते यथसन्ने।

तपति प्रवृषि नितरामभ्यर्णजलागमो दिवसः (Ibid, 116)

<sup>175</sup> सखि मा लज्जस्व। ईदृशस्य कन्यारत्नस्यावश्यमेवेदशे वरे अभिलाषेण भवितव्यम् ।(Ibid, 53)

it was common if a king gets married to a maid. In the same way, as in *Mōlvikōgnimitram* of Kālidāsa, the queen Dhāriṇī without knowing the royal identity of Mālvikā agrees to give Mālavikā's hand to Agnimitra in marriage.

The second wife of Udayana, the queen Vāsavadattā is a khaṇḍitā Nāyikā (an enraged heroine with her lover) whose husband engaged in a love affair with another woman. Vāsavadattā is aware of the romantic tendency of the king or the royal culture; hence, she always afraid of the beauty of Sāgarikā and keeps her away from Udayana's sight. She catches the king with Sāgarikā red-handed and becomes furious. Udayana does not care much about Vāsavadattā's anger and repeats the same act and continues to unite with Sāgarikā. It seems that Vāsavadattā is aware of the life of the woman in the seraglios and tries her best to prevent it for herself. And this is the same season that the king Vikramabāhu of siṃhala refuses the first marriage proposal of Udayana for Ratnāvalī because he does not want Ratnāvalī to become the co-wife for Vāsavadattā and seize her sexual right.

This play of Harṣa demonstrates a clear image of the court culture of the time wherein the women had the right to have a sexual relationship even before marriage. They feel sexual desires and express it in front of their confidential friends in the Sanskrit dramas or about the audience of the theater. The playwright, being a king describes every love intrigue and activity occurs in the royal palace. Ratnāvalī-Nāṭikā is an excellent example of the erotic court culture of Indian society.

## **CHAPTER SEVEN**

# **FEMALE SEXUALITY IN THE DRAMA OF ŚŪDRAKA**



Śūdraka similar to the other ancient Sanskrit playwrights owes the ambiguity and uncertainty of the valid information about his chronology. According to Sanskrit scholars, *Mṛccakaṭikam* or little clay cart, is Śūdraka's only work and an enlarged and completed version of Bhāsa's play, *Cārudattam*. (Mishra, 2015,10) The ground for the claim is that *Mṛccakaṭikam* bears a close resemblance to *Cārudattam* in several ways. After the strong connection between the two famous plays, the scholars have started to hypnotizing about Śūdraka's life and period (Kale, 1994, xviii). But whatever information the eminent Sanskrit scholars have provided about Śūdraka's chronology and authorship is the speculations mostly based on the prologue of *Mṛccakaṭikam*. The following detail has been presented in the preamble of the play, from verse three to seventh, about the author.

Śūdraka was a Kshatriya king; he was courageous and handsome in appearance, the author was learned of Rig Vēda, Samavēda, the mathematics, and the fine art regarding courtesans. He was proficient in the science of training and management of elephants and sixty-four arts. He was a devotee of Lord Shiva and performed Ashvamedha Yajna, and eventually, at the age of one hundred and ten days, he entered in the fire and died. (*Mṛcc*, verse, 3,4,5,7)

The prologue provides a piece of ample information about the author, and reasoning from the fact, it is supposed that Śūdraka composed *Mṛccakaṭikam*, but still several scholars refuse to acknowledge Śūdraka as the author of the play. Then commences a considerable debate about the author and his authorship.

The Sanskrit scholars such as Pischel, and Keith undoubtedly refuse the authorship of Śūdraka. According to Pischel Daṇḍin has composed the *Mṛccakaṭikam*. (Mishra, 2014, 9) The scholar gives several examples to support his arguments, such as the resemblances between the thoughts and expressions in the *Daśakumārācritam* and those of that *Mṛccakaṭikam* and the similarity of some passages in the *Kāvyaadarśa* and *Mṛccakaṭikam*. The author continues that the work with the same social situation is composed by a single author, which according to Kale is preposterous.

Karmarkar agrees with Pischel's view and attributes the authorship of *Mṛccakaṭikam* to Daṇḍin. The scholar states that "A scrutiny of all these points would, we think, establish the conclusion that after all Pischel and Macdonell were right in believing that Daṇḍin (6th century A.D.) is the real author of the *Mṛccakaṭikam*. (2002, 10) Keith did not regard Śūdraka as a historical person and denied his authorship of *Mṛccakaṭikam*. Moreover, the scholar claims that Śūdraka is an imaginary person. Nerurakar cites the compositions of the authors such as Ramila and Somila (mentioned by Rajasekar), Bhāsa and Bhatṛhari, and claims that Bhāsa in the first half of the seventh century has composed *Mṛccakaṭikam* (2000,19) Mishra rebottles the claims

and argues that the author of the play was a king and neither Daṇḍin nor Bhāsa were known as a king.

Several Śūdraka has been mentioned in the Sanskrit texts; The *Skanda Purāṇa* and *Kāvyaḍarśa* of Vāmana mention a person named Śūdraka. Moreover, *Vetālapñcviśati*, *Rājataranḡiṇī*, and *KathāŚaritsāgara* tell several narratives about Śūdraka. The famous composition of Bāṇabhatta, *Kādambarī* mentions Śūdraka as a king of the Vidiśā kingdom.

Kale rejects the views of the scholars who deny the Śūdraka as the author of the *Mṛccakaṭikam*, kale's argument has two grounds, the first is that there is no alternative author can be attributed to the authorship of the play and the second if another author composed the play why would he mention Śūdraka as the author of the *Mṛccakaṭikam*? The opinion of the scholar seems a valid cause to attribute Śūdraka the authorship of the play.

Furthermore, most of the scholars hold opinion with the fact that the author of *Mṛccakaṭikam* is a southerner because in the tenth act of his play the two cāṇḍāla offers their salutation to the goddess Durga or kāli. Eventually, Mishra speculates that Śūdraka was a historical king from south India and composed *Mṛccakaṭikam* between the end of the fifth and the beginning of the sixth century. (2015.12) After studying the several scholars, it seems that Śūdraka's life still is a mystery for the Sanskrit literature and the contemporary reader has to depend on the assumptions what has been asserted by the prior authors.

### ***Mṛccakaṭikam***

After the benediction of Lord Shiva, the play opens. In the prologue, the audience are informed that the stage manager searches for a needy brahmin to invite him over dine which is a ritual to perform the fast of the stage manager's wife. He sees Maitreya, the jester and the companion of a poor brahman Cārudatta, the hero of the play. The stage manager pleads Maitreya to accept his invitation and come with him to his house. Maitreya refuses his appeal and requests the stage manager to search for another brahmin; subsequently, the stage manager leaves and ends the prologue.

Maitreya goes to pay his visit to his friend Cārudatta who has befallen into bad days because of his excessive generosity. Cārudatta along with his maid, Radanikā enters and laments over his poverty. At the moment Cārudatta sees Maitreya, and they have a short conversation about the changing behavior of the people because of Cārudatta's evil poverty. Maitreya hands over Cārudatta the mantle, Churnavridha, Cārudatta's another friend, sends for him. Then

Cārudatta performs his evening worship and asks Maitreya to go out and offer the oblation to divine mothers. Maitreya is afraid of darkness and refuses to go alone; hence Cārudatta commands his maid to accompany Maitreya.

In the next scene Śākāra, the brother-in-law of the king and the villain of the play, and Vita, a friend of Śākāra, chase Vasantasènā, the heroine of the drama. Śākāra wants to have a sexual relationship with Vasantasènā against her will. Vasantasènā is a famous and respectful courtesan of the kingdom and enamored of the hero Cārudatta. Vasantasènā taking advantage of the darkness enters in Cārudatta's house and takes her refuge there. Śākāra in the darkness mistakenly seizes Radanikā and entrance Maitreya with a lamp makes him realize his error. Then Vita apologizes for the inappropriate behavior and he along with Śākāra departs.

Inside the house, Cārudatta considers Vasantasènā as Radanikā and asks her to take his son Rohasena inside the room but Vasantasènā hesitates to enter. Meanwhile, Maitreya along with Radanikā comes and introduces Vasantasènā to Cārudatta. Vasantasènā entrusts a casket of her ornaments to Cārudatta for safe keeping and returns home, escorted by him. Here the first act closes.

In the second act, a maid enters to convey a message to Vasantasènā from her mother who asks Vasantasènā to perform her oblations and worship. Vasantasènā refuses to say that she is not even in the mood to take a bath. Madanikā, a confidential maid of Vasantasènā, asks her mistress the reason for her gloominess? And Vasantasènā tells about her love for Cārudatta. The maid becomes surprised and mentions Cārudatta's poverty, but Cārudatta's impecuniosity does not affect Vasantasènā's love rather her love increases for him.

In the next scene, Saṃvāhaka, a previous attendant of Cārudatta, is chased by his creditor to whom he owes money at gambling. Saṃvāhaka was at Cārudatta's service but because of his master's bad days, turns into a gambler. Saṃvāhaka somehow manages to escape and take his refuge at Vasantasènā's house. Saṃvāhaka introduces himself to Vasantasènā and Vasantasènā after knowing that Saṃvāhaka is her lover's attendant gives her gold bangle to the creditor of Saṃvāhaka and releases him from the debt. Saṃvāhaka has a considerable influence on Vasantasènā's generosity, and he resolved to turn an ascetic.

In the next scene, a servant of Vasantasènā comes and tells her the story of how he has rescued a monk from the attack of an enraged elephant. Furthermore, the servant shows Vasantasènā the cloak Cārudatta rewards him for his courage. Seeing the mantle, Vasantasènā becomes eager to see Cārudatta, and she along with Madanikā goes to the terrace to see Cārudatta. Here closes the second act.



In the third act, Cārudatta and Maitreya return from attending a music concert at night. Vardhamānaka, a servant of Cārudatta entrusts the jewel casket to Maitreya to guide it. After they all sleep, Śarvilaka, a burglar breaks in Cārudatta's house and steals the golden coffin. Hearing the news of theft, Cārudatta's wife Dūtā gives her only jewel necklace to Maitreya in exchange for Vasantasènā's ornaments. Maitreya takes the jewel garland and departs for Vasantasènā's house to provide the necklet for her. And the act closes.

In the fourth act, a maid of Vasantasènā enters and observes that Vasantasènā gazes on the picture of Cārudatta. The maid tells Vasantasènā that her mother asks her to go to Śakāra who has sent the carriage with the expensive ornaments for Vasantasènā. Vasantasènā scolds the maid and refuses to go to Śakāra.

After that Vasantasènā asks Madanikā to place the painting of Cārudatta on Vasantasènā's bed and bring a fan for her, meanwhile, Śarvilaka, who is in love with Madanikā, enters with the jewelry he has stolen from Cārudatta's house. Śarvilaka brings the ornaments to pay Vasantasènā in exchange for releasing Madanikā from her service. Śarvilaka tells the entire story of theft to Madanikā at Cārudatta's house, and Vasantasènā eavesdrops it. As soon as Madanikā sees the ornaments, she recognizes her mistress's ornaments and asks Śarvilaka to return it to Vasantasènā. Vasantasènā who already knows the truth about Śarvilaka releases Madanikā and gives her hand to Śarvilaka.

In the next scene, a voice comes from the backstage that the king Pālaka has imprisoned Aryaka, a friend of Śarvilaka. According to a prophecy Aryaka, a cowherd's son, will be the king and the king Pālaka out of the fear of the prophecy arrests him. Śarvilaka asks his servant to take the Madanikā's carriage safely to a merchant's house, and Śarvilaka leaves to save his friend.

In the next scene, a maid informs Vasantasènā that a Maitreya named brahmin has arrived from Cārudatta's house to see her. Vasantasènā is delighted by the news and asks the maid to bring in Maitreya immediately. He tells Vasantasènā that Cārudatta has lost her ornament in gambling and he has sent the jewel necklace as compensation for Vasantasènā's ornaments. Vasantasènā takes that golden garland and sends the message to Cārudatta that she is coming to his house to meet him in the evening. Maitreya leaves with the word, and the act ends.

In the fifth act, Maitreya returns from Vasantasènā's house and tells Cārudatta that she has accepted the jewel necklace. Maitreya conveys Vasantasènā's message to Cārudatta that she will come to Cārudatta's home in the evening. Maitreya thinks that the garland is not enough for Vasantasènā and she wants more money for his lost ornaments casket.

In the next scene, a servant of Vasantasènā informs Cārudatta about the arrival of Vasantasènā. Vasantasènā reaches Cārudatta in the heavy rain, and her garment got wet in the shower. Vasantasènā asks Maitreya about Cārudatta, and he tells that Cārudatta is waiting for her in the garden. Maitreya asks Vasantasènā the season for her arrival. Vasantasènā's maid shows them the lost golden casket and tells the entire story of how it reaches to her. Hearing that Cārudatta gets relief and Vasantasènā spends the night with him at his house. Here ends the fifth act.

In the sixth act, a maid wakes up Vasantasènā in the morning and informs her that Cārudatta is waiting for her in the Pushpakaraṇḍaka grove for the next night. Vasantasènā gives the necklace to a maid and asks her to return it to Dūtā, but Dūtā denies to take it back saying that Cārudatta is the only ornament she has.

In the next scene, Radanikā enters with Cārudatta's son, who cries for a little golden cart. Vasantasènā takes off her ornaments and gives it to the child to buy a golden toy-cart. Then Radanikā leaves with the child.

Vardhāmanaka asks Radanikā to inform Vasantasènā that the carriage is ready to go to the Pushpakaraṇḍaka grove, where Cārudatta is waiting for her. Vardhāmanaka forgets the cushions of the carriage, and for a moment he goes to take them. At the moment Sthāvara, a servant of Śakāra, brings Śakāra's carriage at the same place and Vasantasènā mistakenly mounts on the cart, and Sthāvara drives it to Śakāra.

A voice comes from the backstage that Aryaka has broken through the prison. Aryaka hides in the empty carriage of Vardhāmanaka and Vardhāmanaka mistaken Aryaka as Vasantasènā and drives the wagon to Cārudatta. Meanwhile, two police-man, Chandanaka, and Vīraka stop the cart for the inspection. Chandanaka is the friend of Aryaka and protects him from Vīraka hence the flight breaks out between the two- police man. Here the sixth act closes.

In the seventh act, Cārudatta along with Maitreya eagerly waits for Vasantasènā in the Pushpakaraṇḍaka garden. As soon as Cārudatta hears the voice of the wagon of Vasantasènā, he comes to the carriage to receive her. Maitreya removes the curtain of Vasantasènā's wagon and sees Aryaka inside it. Aryaka introduces himself to Cārudatta and seeks for his protection. Cārudatta promises to protect him and asks Vardhāmanaka to remove Aryaka's chains and set him free. Then Cārudatta and Maitreya leave in search for Vasantasènā. And the act closes here.

In the eighth act, Saṃvāhaka, who has turned to a monk, enters in Pushpakaraṇḍaka grove and washes his saffron garment in the pond. Śakāra comes and starts beating Saṃvāhaka for

washing his clothes in the lake. Vita rescues him from Śakāra and Saṃvāhaka manage to escape from the place. Than Śakāra along with Vita waits for the carriage.

In the next scene, Sthāvara with the carriage reaches in the garden unknow from the fact that Vasantasènā seating inside it. Vasantasènā hearing the voice of Sthāvara realizes that she has mounted on the Śakāra's carriage and from the thought she becomes panic. Śakāra finds Vasantasènā in his wagon and cunningly sends the servants away on some excuse. Śakāra expresses his lust towards Vasantasènā, but she refuses moreover, kicks him out. Śakāra gets angry by the humiliation and strangles Vasantasènā subsequently, she faints and falls on the ground.

In the next scene, Vita and Sthāvara return to the garden and ask about Vasantasènā, and they learn that Śakāra has killed her. Hearing the news Vita becomes miserable and leaves in search of his friend Śarvilaka. Śakāra sends Sthāvara home and considering Vasantasènā dead, covers her body with the leaves. Then Śakāra conspires to file a murder case against Cārudatta and departs to the court.

In the next scene, Saṃvāhaka enters the garden and sees there a woman covered with leaves, and he goes to her. He recognizes Vasantasènā and gives her water moreover, takes her to the hut near the garden. Here ends the act.

In the ninth act, Śakāra goes to the court and files a murder case against Cārudatta. He tells the court that Cārudatta for the sake of ornaments killed Vasantasènā. The court summons Cārudatta moreover, the mother of Vasantasènā and Vīraka are presented as a witness at the court. Vasantasènā's mother tries to protect Cārudatta, but no one believes in her. Vīraka tells the court that he has seen the wagon of Cārudatta carrying Vasantasènā.

Meanwhile, Maitreya comes at the court to see Cārudatta and engage in a fight with Śakāra, and during the debate, he drops the jewelry, Vasantasènā gave to Rohasena to buy a golden wagon. Now the court got the proof that Cārudatta has killed Vasantasènā. Subsequently, the court sentences Cārudatta to death. And the act closes.

In the final act, two executioners take Cārudatta for execution to the place of sacrificing. Cārudatta morns that he is poor; hence no one trusts on him. Cārudatta's son comes to see him and asks the executioners to kill him instead of his father. Sthāvara, whom Śakāra tries in his palace, somehow manage to escape and reaches where Cārudatta is being executed. Sthāvara tells the executioners the truth about Vasantasènā's murder repeatedly says that Śakāra has strangled Vasantasènā, but no one listens to him. Śakāra accuses Sthāvara of stealing and cunningly removes him from the place of sacrificing.

The executioners are going to execute Cārudatta, but at the moment Vasantasenā along with Saṃvāhaka appears and saves Cārudatta from the execution. The executioners having seen Vasantasenā alive go to the king to inform about it. Śakāra having seen Vasantasenā alive panics and tries to escape.

In the next scene, Śarvilaka enters and informs that Aryaka has killed the king Pālaka and gets the sovereignty over the kingdom. Then the ordinary people capture Śakāra and want to kill him but Śakāra seeks Cārudatta's protection, and Cārudatta forgives his all crimes.

On the other side, Chandanaka informs Cārudatta that his wife Dūtā having heard the news of Cārudatta's execution, is going to enter in the pyre. Cārudatta laments for his wife and faints. Then they all go to save Dūtā from committing suicide. Dūtā sees Cārudatta and delighted moreover she and Vasantasenā embrace each other as sisters. Aryaka honored Vasantasenā with the appellation of a bride, and everyone agrees to follow Cārudatta's command.

The monk Saṃvāhaka is appointed the head of all the Buddhists monasteries on the earth. Cārudatta frees Sthāvara from his service and makes the two executioners the administrators of all executors. Chandanaka has remained as the principal commander-in-chief, and Śakāra is ordered to occupy the same post as he was once appointed. Everyone is pleased and satisfied, and thus the play ends.

### *Analysis of Mṛcchakaṭikam*

*Mṛcchakaṭikam* is a Prakaraṇa and fulfills all the criteria for being a Prakaraṇa.<sup>176</sup> It is so remarkable, so full of dramatic life, vigor and freshness and full of transcendent wit and humor. It presents a series of acts which is unusual in Sanskrit dramas. The play comprises ten acts wherein the love story of a poor brahmin Cārudatta and a respected and wealthy courtesan Vasantasenā, has been depicted. It is supposed that Bhāsa's Cārudattam is the base of the *Mṛcchakaṭikam* because the *Mṛcchakaṭikam* has first four similar acts as Cārudatta. *Mṛcchakaṭikam* includes several emotions or rasa, but the main focus is on erotism or Śṛṅgāra

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<sup>176</sup>भवेत्प्रकरणे वृत्तं लौकिकं कविकल्पितं

शृङ्गारोऽङ्गी नायकस्तु विप्रोऽमात्योऽथवा वणिक्।

सापायधर्मकामार्थपरो धीरप्रशान्तकः

नयिका कुलजा कापि वेश्या कापि द्वयं कश्चित्।

तेन् भेदास्त्रयस्तस्य त्र भेदस्तृतीयकः॥

कित्त वधूतकारादिविटचेटकसंकुलः (Sahitya Darpan, 6, 224, 25, 26)

rasa. (Mishra, 2015,16) At the beginning of the play, the stage manager says that the *Mṛccakaṭikam* is based upon the pleasure of love between Cārudatta and Vasantasēnā.<sup>177</sup>

The playwright uses the word ‘Surata’ which seems to denote the meaning of sexual relationship. Vātsyāyana in the second book on sex, sates that the intercourse with a woman in private is called Surata. The author states that, Samprayōga (coming together), Rata (coupling), Rahah (meeting in private), Śayaṇa (laying together), Mōhana (consummation) are the stages of Surata (sex act). (Tripathi, 2005, 121) According to the Manōramā commentary of the Kāmasūtra, on account of the size, endurance and, temperament, Surata has twenty-seven typology. (Dwivedi, 2014, 135) In Reasoning with the facts, it could be suggested that *Mṛccakaṭikam* is an erotic play.

After analyzing the *Mṛccakaṭikam*, it appears that the heroine of the drama, Vasantasēnā possesses absolute freedom in term of her sexual rights. Moreover, it seems that the playwright presents her as the hero instead of a heroine of the play. Vasantasēnā is enamored of Cārudatta, and since she saw him at the *Kāmadevāyatanam* garden, she falls in love with him. She initiates her love affair and goes to meet her lover at his home. On the other side, Cārudatta seems to be a passive hero who merely laments because of his poverty and does not take any initiative to move the plot forward. Though he receives a tremendous amount of respect because of his merits such as generosity, it is Vasantasēnā who acts upon her love and sexual desires and gives a new turn to the play. It will not be an exaggeration if we say that it is Vasantasēnā who leads the drama and moves the plot forward.

The XXXIV chapter of the Nāṭyaśāstra discusses the salient features of characters and depicts the four kinds of Heroes and their essential aspect. According to characters male and female in a play, are in general of three types: superior, middle, and inferior.<sup>178</sup>

A Superior male character is that who has mastered his senses is wise, skilled in various arts and crafts (śilpa), honest, expert in enjoyment, brings encouragement to the poor, is versed in different Śāstras, dissolution, generous, patient and benevolent, is to be remembered as a ‘superior’ or Uttama, male character. A middle male character is a master in the behaviors of personalities, proficient in creating and crafts along with in Śāstras, has wisdom, sweetness [of actions], is to be recognized as a ‘middling’ or Madhyama male figure. The last is the inferior

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<sup>177</sup> तयोरिदं सत्सुरतोत्सवाश्रयं, नयप्रचारं, व्यवहारदुष्टताम्।

खलस्वभावं भवितव्यतां तथा चकार सर्वं किल शूद्रको नृपः (Mishra, 2015, p. 10)

<sup>178</sup> समासतस्तु प्रकृतिस्त्रिविधा परिकीर्तिताः

स्त्रिनाशच पुतुषाणाश्च उत्तमा मध्यमाधमाः (NS, XXXIV/ 2)

male characters whose talk harshly, discourteous disappointed, criminally prone, irascible and violent, can kill friends, can kill anyone by torturing, are inclined to occupy himself in futile things, uncommunicative , are unworthy, haughty in words, selfish, lethargic, practiced in humiliating eminent personalities, avaricious of women, affectionate of quarrel, treasonable, agents of evil accomplishments, stealers of others' wealth, are to be comprehended as 'inferior' or Adhama male figures.<sup>179</sup>

These are the three groups of male character based on their nature described by the Nāṭyaśāstra

Furthermore, the author has divided the hero of the plays in the four categories. According to the Nāṭyaśāstra there are the four classes of heroes based on their conduct in the dramatic literature.

The author defining the term hero states that, In the case of many male characters in a play, one who is in misfortune or distress, ultimately attains elevation, is called the Hero. Moreover, when there are more than one of such description, one whose setback and height are prominent, should be called the Hero.

Bharata says that among these, heroes (nāyaka) are known to be of four categories, and they belong to the superior and the middle types and have different characteristics. The Hero is described as being of four kinds: the self-controlled and vehement (dhīroddhata), the self-controlled and light-hearted (dhīralalita), the self-controlled and exalted (dhīrodātta) and self-controlled and calm (dhīraprasānta). Gods are self-controlled and vehement, kings are self-controlled and light-hearted, ministers are self-controlled and exalted, and Brahmins and

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<sup>179</sup>जितेन्द्रिया ज्ञानवती नानाशिल्पविचक्षणा।

दक्षिणा भोगदक्षाऽथ दीनानां परिसान्त्विनी ।

नानाशास्त्रार्थसंपन्ना गम्भीर्योदार्यशालिनी ।

धैर्यत्यागगुणोपेता ज्ञेया प्रकृतिरुत्तमा ॥

लोकोपचारचतुरा शिल्पशास्त्रविशारदा ।

विज्ञानमधुर्ययुता मध्यमा प्रकृतिः स्मृता ॥

रूक्षा वचति दुःशीला कुसत्वा शल्यवुद्धिकाः ।

क्रोधना घातकाश्चौव मित्रघ्नाश्चित्रकाः ॥

वृथारम्भप्रसक्ताश्च यत्किञ्चद्वादिनोऽल्पकाः ।

पुशुना उद्धता वाक्यैरकृतज्ञास्तथालसाः ॥

मान्यामान्यविशेषज्ञा स्त्रीलोलाः कलहप्रियाः ।

सुचकाः पापकर्मणाह परद्रव्यापहारिणः ॥

एभिर्दोषैस्तु सम्बद्धा भवन्ति ह्यधमा नराः ।

एवञ्च शीलतो नृणां प्रकृतिस्त्रिविधा स्मृताः ॥(Ibid, 3-9)

merchants are self-controlled and calm Heroes.<sup>180</sup> Cārudatta falls in the fourth category, dhīraprasānta, of the heroes. He is quite calm and allows the heroine to make the decisions of their love affairs.

Vasantasēnā is a courtesan, and it is discussed in the previous chapter that courtesans would acknowledge as the jewel of the kingdom and received considerable respect in ancient period and being courtesans, they possess the liberty to act upon their sexual desire. In the same way, Vasantasēnā maintains a higher social status in the kingdom and is free to have a sexual relationship with any man. It seems that though the playwright presents Vasantasēnā as a courtesan; she possesses all the good qualities of a noblewoman. Vasantasēnā is worthy of worship and is addressed as a goddess. Cārudatta praises her and says that this lady is worthy of the homage that we pay to a goddess.<sup>181</sup>

Śakāra finds out that Vasantasēnā intends to have intercourse with Cārudatta. Subsequently, Śakāra becomes jealous and wants to harm her physically, but Vita praises Vasantasēnā's merits and advises him not to humiliate her. Vita says that one should not seize the hairs virtuous ladies who possess the excellent merits.<sup>182</sup> When Vita hears the news of Vasantasēnā's death, and he says to Śakāra that, you sinner has fallen down the Lakshmi of the city.<sup>183</sup> Vita laments on her grave and says that, O, beautiful one, may you never become a courtesan in your next birth; O! you possessed of the excellence of character, may you be born in a noble family.<sup>184</sup>

It seems that Vasantasēnā does not possess a single characteristic of a courtesan described in the treatises. She expresses her sexual desire; nevertheless, her reputation does not defame.

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<sup>180</sup> तत्र चत्वार एव स्युर्नायकाः परिकीर्तिताः ।

मध्योत्तम प्रकृतौ नानालक्षणलक्षिताः ॥

धीरोद्धता धीरललिता धीरोदात्तास्तथैव च ।

धीरप्रशान्तकाश्चैष्व नायकाः परिकीर्तिताः ।

देवाः धीरोद्धता ज्ञेयाः स्युर्धीरललिता नृपाः ॥

सेनापतिमात्यश्च धीरोदात्तो प्रकीर्तितौ ।

धीरप्रशान्ता विज्ञेया ब्रह्मणा वणिजस्तथा ॥ (NS, XXXIV, 17-20)

<sup>181</sup> कथं देवतोपस्थानयोग्या योवतिरियम् (Mishra, 2015, Pg. 82)

<sup>182</sup> अग्राह्या मूर्द्धजेष्वेताः स्त्रियो गुणसन्विताः

न लताः पल्लवच्छेदमर्दन्त्युपवनोद्भवाः (Ibid, 372)

<sup>183</sup> किं नु नाम भवेत् कार्यमिदं येन त्वया कृतम्

अपापा पापकल्पेन नगरश्रीर्निपातिता (Ibid, 386)

<sup>184</sup> अन्यस्यामपि जातौ मा वेश्या भूस्त्वं हि सुन्दरि ।

चारित्र्यगुणसम्पन्ने! जायेथा विमले कुले । (Mishra, 2015, Pg., 400)

The *Kāmasūtra* enumerates the love signs of a noble-woman and Vasantasēnā, as a noble-woman indicates her love sign. Vasantasēnā's mother asks Vasantasēnā to perform her ablution and worship deities, but Vasantasēnā is lost in Cārudatta's thoughts, and because of her anxiety to meet Cārudatta, she is indifference in performing her routine. Madanikā observing Vasantasēnā's condition asks her the reason for her concern. Madanikā says to Vasantasēnā that this is my love for you which encourages me to inquire, not my nature, so tell me please what it all this means? Moreover, Madanikā assumes that I can see from your ladyship's absent-mindedness that you have fallen in love with someone.<sup>185</sup>

Vasantasēnā accepts her feelings, and Madanikā guesses about Vasantasēnā's lover and says that he is a king or king's favorite, is he a young brahmin or merchant? Vasantasēnā replies that she seeks for enjoyment no service and a merchant have to go to foreign lands abandoning even his beloved whose love for him is very significant, and thus creates but intense grief that arises out of painful separation?<sup>186</sup> It seems that wives of merchants as the woman in the seraglio have to scarify their sexual pleasure because of their husband's departure. Vasantasēnā is aware of the pain of the ladies separated from their husband or lover, and she does not want the same sorrow for herself. She wants to enjoy her lover's company and have her sexual desire fulfilled.

Vasantasēnā enumerates Cārudatta's merits and says that virtues and riches are seldom found together.<sup>187</sup> She delighted by hearing the qualities of Cārudatta and have sympathy with Saṃvāhaka only because he is a servant of Cārudatta. Vasantasēnā in the conversation with Maitreya enumerates the merits of Cārudatta which is one of the signs of attached women, identified in the *Kāmasūtra*. She says about Cārudatta that, the birds in the form of friends happily resort to that tree in the way of a good man? The tree which has accomplishment for its foliage, modesty for its principal branches, (popular) trust for its root, and fame for its flowers, and which is richly endowed with fruits in the form of merits.<sup>188</sup> Vasantasēnā says that, a noble and virtuous man should be served even though he may be reduced circumstances.<sup>189</sup> She always praises his virtues which enhance her love for him.

<sup>185</sup> आर्यायाः शून्यहृदयत्वेन जानामि, हृदयगतं कमपि आर्या अभिलषतीति। (Ibid, 92)

<sup>186</sup> हृजे! उपारूढस्नेहमपि प्रणयिजनं परित्यज्य देशान्तरगमनेन वाणिगजनो महद् वियोगजं दुःखमुत्पादयति। (Ibid, 93)

<sup>187</sup> किमत्र जायते दुर्लभा गुणा विभवाश्च । अपेयेषु तडागेषु बहुतरमुद्रकं भवति (Ibid, 123)

<sup>188</sup> गुण प्रबालं विनयप्रशाखं विस्त्रभमूलं महनीयपुष्पम्।

तं साधुवृक्षं स्वगुणैः फलाढ्यं सुहृद्विहङ्गाः सुखमाश्रयन्ति (Ibid, 229)

<sup>189</sup> यत्नेन सेवितव्यः पुरुषः कुलशीलवान् दरिद्रोऽपि (Ibid, 386)



Cārudatta is a handsome man Vasantasēnā gaze on his portrait and says to Madanikā that the person is worthy of looking. This quite a faithful portrait of the noble Cārudatta. Madanikā replies that it is because your extremely affectionate glance is sticking to it. As the *Kāmasūtra* mentions that handsomeness is one of the reasons a woman attracts a man for intercourse and the same happens with Vasantasēnā.

Vasantasēnā's eagerness can be noticed when a maid delivers the news that the carriage came to take Vasantasēnā she eagerly asks the maid that, what is it the noble Cārudatta who would be taking me?<sup>190</sup> But the maid replies, the brother-in-law of the king, Śākāra, then Vasantasēnā outrageously refuses to go to Śākāra's palace. Śākāra endeavors several times to obtain Vasantasēnā, but every time she denies and expresses her love for the poor Cārudatta.

Vasantasēnā keeps her ornaments so she can meet Cārudatta again on the pretext of to take back her jewelry. Vasantasēnā intends to have intercourse with Cārudatta hence she decides to go to his house in the evening. The *Kāmasūtra* discusses the best time for coitus and states that ladies are driven by lust and become keen to make intercourse in the evening, night and in darkness, their nervousness being diminished; they do not dissuade a man at such time. (KS, 3/4/31) Therefore, it is commonly said that they should be approached for intercourse for the time like that. Though she is a courtesan and free to have fulfilled her sexual desire any time with any man she is presented as a noblewoman in the play hence possess all the tendencies of a high-class woman.

Maitreya conveys Vasantasēnā's message to Cārudatta, and as soon as Cārudatta hears the messages he delighted and says to Maitreya that let her come dear, she will be satisfied.<sup>191</sup>

Maitreya assumes that Vasantasēnā is going for more money and for Cārudatta it is difficult to find a courtesan who is not greedy. Cārudatta again says to himself that she will go away fully satisfied.<sup>192</sup> In the example, Cārudatta is more concern about Vasantasēnā's pleasure; though he does not concern about his sexual satisfaction; rather he wants to satisfy her.

The *Kāmasūtra* gives preference to a woman's sexual pleasure than that of a man. It always talks about women's sexual satisfaction and does not consider her as merely an object to satisfy men. It seems that the playwright gives place to a woman's desire in his drama even if she is a courtesan.

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<sup>190</sup> हञ्जे! किम् आर्यं चारुदत्तो मां नेष्यति ।(Ibid, 182)

<sup>191</sup> वयस्य! आगच्छतु, परितुष्टा यास्यति ! ( Mishra, 2015, p. 243)

<sup>192</sup> परितुष्टा यास्यति (Ibid, 253)

Vasantasènā takes the form of the abhisārikā Nayika and goes to meet her love Cārudatta. According to the Nāṭyaśāstra , a courtesan goes to her lover and beautifully adorn her body with the various accessories and slowly walk in the company of her escorts with the display of passion and joy. Vasantasènā's Abhisaraṇ is similar to that discussed in the treatise, but it seems that she is more like a noblewoman not only a courtesan because during the Abhisaraṇ she as a noble-woman feels shy moreover she is compared with the goddess Lakshmi.

Vasantasènā's servant describes the moment when she reaches Cārudatta's house. The servant says that she is goddess Lakshmi, without the lotus in her hand; she is the lovely weapon of the bodiless one cupid, and Vasantasènā is the cause of the grief to high-born chaste ladies, and she is the flower of the excellence tree in the form of love. Exhibiting bashfulness at the time of sexual sports, she is followed by hosts of gallants wandering after her, as she walks gracefully; over the stage in the form of love's field.<sup>193</sup> Vasantasènā is so passionate to have intercourse with Cārudatta and says to rain which seems to be an obstacle on her way to Cārudatta's house. Let the clouds pour in torrents, thunder or shoot forth lightening; women who are anxious for coitus and go to meet their lovers do not mind cold or heat.<sup>194</sup>

Vasantasènā approaches to Cārudatta with her clothes wet because of rain. The *Kāmasūtra* says that if the beloved comes for Abhisaraṇ in the night and her cloths get damp and her facial rubbed he should redress her and redesign her facials himself or get them attended by his companions. Śūdraka demonstrates the rainy season to enhance the passion of the lover and make the play erotic.

The playwright has a depth knowledge of the *Kāmasūtra* which the author shows using the characters of the play. Vita is a servant of Śākāra and seems acquaintance with the prescription of the *Kāmasūtra*. Śākāra asks Vita to leave him alone with Vasantasènā in the garden and return to the palace. Vita thinks that he should allow Śākāra to propose Vasantasènā again because the emotion of the mutual kāma enhances in private.<sup>195</sup> It could be suggested that ordinary people were aware of that how to pursues a woman for intercourse and get her excited. On the other hand, Vasantasènā's servant drives her carriage and takes her to Cārudatta. He

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<sup>193</sup> अपद्या श्रीरेषा प्रहरणमन्डगस्य ललित  
कुलस्त्रीणां शोको मदनवरवृक्षस्य कुसुमम्।  
सलीलं गच्छन्ती रतिसमयलज्जाप्रणयिनी  
रतिकेत्रे रङ्गे प्रियपथिकसार्थरनुगता (Ibid, 253)

<sup>194</sup> मेघा वर्षन्तु गर्जन्तु मुचन्त्वशनिमे व वा ।  
गणतन्ति न शीतोष्णं रमणभिमुखाः स्त्रियः (Ibid, 256)

<sup>195</sup> विविक्तविस्त्रम्भरसो हि कामः (Mishra 2015, p. 383)

advises Vasantasènā that she should not be angry with the rainy weather because anger prevents the pleasure of love-making. He says that, if you get mad, there is no scope for love but again, or without excitement could there be the pleasure of intercourse? So, you may get angry and anger him too, but at the same time, you should be pleased and also please your lover.

According to the Kāmasūtra acquisition of wealth in exchange of love is one of the most important characters of a courtesan but in contrast with the notion of the text, Vasantasènā falls in love with a poor man. Madanikā mentions Cārudatta's poverty, but Vasantasènā says that hence I love him. For a courtesan who set her heart on a poor lover is free from all blames in the eyes of the world.<sup>196</sup> Madanikā suggests Vasantasènā that if you love him this much why don't you approach him without delay? This shows that if a courtesan is attached to an upper cast or nobleman, she can reach him any time.

Cārudatta asks Maitreya to go to Vasantasènā's house and give her the jewel necklace in exchange of her ornaments. Maitreya without any second thoughts goes to Vasantasènā's house. It seems that brahmins have visited brothels in ancient time and it was acceptable in the society. *Mṛccakaṭikam*, it appears that Vasantasènā, in terms of her sexual needs is not enormously different from the other women described in the Sanskrit dramas or literature. As another courtly Sanskrit drama, heroine falls in love with the hero, longs for him and eventually gets married to him. The same incidents occur with Vasantasènā, and ultimately, she marries to Cārudatta. It could be presumed that her clear voice and acts about her sexual desire is not unconventional from the noble heroines of the Sanskrit plays.

The conclusion can be drawn that *Mṛccakaṭikam* is one of the excellent examples of female desire or sexual power. The courtesans were extremely honorable in Indian society, and they would acquire their livelihood through the sixty-four such as dancing and singing. They can be Kulabadhu, literary mean daughter-in-law of the family in ancient time. Men from the noble family, including Brahmins, would marry them, Vasantasènā and Madanikā are the examples of it who married to Cārudatta and Śarvilaka respectably.

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<sup>196</sup> दरिद्रपुरुषं क्रान्तमना खलु गणिका लोके अवचनीया भवति (Ibid, 95)

## **CHAPTER EIGHT**

# **FEMALE SEXUALITY IN EROTIC DRAMA OF BHAVABHŪTI**



Bhavabhūti is an exception on the list of the Sanskrit playwrights of the period who do not generally provide any information about themselves or the time in which they existed. Kale gives similar respect to Bhavabhūti as Kālidāsa and admires the playwrights. According to the scholar Kālidāsa and Bhavabhūti are the two most celebrated poets of classical India (1997, 13) Fortunately, Bhavabhūti discusses his family, education, and patronage in his work and reasoning with the fact the Sanskrit scholars have tried to establish Bhavabhūti's chronology, life, and creation. According to the prologue of Mālatīmādhavam, one of the famous compositions of Bhavabhūti, the author was born in a learned brahmin family at the Padmapura village of the Vidarbha country in south India.<sup>197</sup> His grandfather was Bhattagopāl, and his father was Nīlakantha, and his mother's name was Jātukarnī. Moreover, Mālatīmādhavam, tells that his guru was Gyannidhi. Bhavabhūti's ancestors were learned and pious from the Kāśyapa gotra and the followers of the Taittirīya Brahmaṇa of the Śukla Yajurveda. They were known by the name of Udumbara and have lived in Padmapura.<sup>198</sup>

Bhavabhūti and Vākpatirāj were the court poets of the king Yaśovarman of Kanauj.<sup>199</sup> Bhavabhūti's plays have first staged at the fair of the sun god at Kālapriya in the north of Padmapura, and the performance of the dramas has spread his fame far and wide. The mighty king Yaśovarman has heard the glory of Bhavabhūti and invited the author to his court and proclaimed him as his court poet. According to Kalhaṇa's Rājatarāṅgiṇī, Lalitāditya of Kashmir has defeated Yaśovarman in battle. Rājatarāṅgiṇī has been written in twelfth-century A.D. and mentions Lalitāditya's reign from 724 to 761 A.D. (Mirashi, 1996, 6)

Bhavabhūti's work has exercised considerable influence on the later poets and playwrights' works and several Sanskrit authors such as Rājaśekhara, Somadeva, and Abhinavagupta, have mentioned Bhavabhūti in their compositions. Subsequently, it is supposed that Bhavabhūti has established as a famous playwright in the Sanskrit literature by the time of Vāman (900 A.D.) and Rājaśekhara (890-950 A.D.).

Vākpatirāj was senior to Bhavabhūti and has composed his Prākṛta kavya Gaūḍavaho, or Gaūḍavadha (735 A.D.) wherein the author has praises Bhavabhūti's Kavya. Bhavabhūti was older than Vākpatirāj in age and more eminent in learning moreover when Vākpatirāj has

<sup>197</sup> अस्ति दक्षिणापथे पद्मपुर नाम नगरम्। (Rai, 2002, page, 9)

<sup>198</sup> ते श्रोत्रियास्तत्त्वविनिश्चयाय भूरि श्रुतं शाश्वतमाद्रियन्ते।

इष्टाय पूर्ताय च कर्मणोऽर्थान् दारानपत्याय तपोऽर्थमायुः ॥ (Malti, 1, 7)

<sup>199</sup> कविर्वाक्पतिराजश्रीर्भवभूत्यादित्यादिसेवितः ।

जितो ययौ यशोवर्मा तद्गुणैः स्तुतिवन्दिताम् (Raj, ४/१४४)

composed his Gaūḍavaho Bhavabhūti was not alive. Based on the evidence it is supposed that Bhavabhūti has lived between 700 to 730 A.D. (Rai, 2002,9)

Bhavabhūti has composed three plays. Namely, Mālatīmādhavam (Mālatī and Mādhava), Mahāvīracaritam (The mighty deeds of Rāma), Uttarakāmarūpīyam (The later story of Rāma) and the author depicts the sentiments, Śṛṅgāra (erotism), Vīra (heroism) and Karuṇa (pathos) in work respectably. According to Kale Mālatīmādhavam is the first play composed by the author and bears some influence of the great poet Kālidāsa's work. Moreover, the author has borrowed some ideas and expressions from Kālidāsa. Contrary to Kale, Rai considers Mālatīmādhavam is the second play composed by the author (2002, 12). There is no certain evidence that which play the author wrote first but according to the order of the rasa Śṛṅgāra comes first and on account of that it is supposed that Mālatīmādhavam is the previous play of Bhavabhūti.

Bhavabhūti was a connoisseur of art, a great dramatist and an eminent poet and has gained an excellent understanding of the sciences of dramaturgy, politics, and erotics. He has mentioned Bharata and the rules prescribed by the Nāṭyaśāstra about the Rasa, dance, music, and acting. The section of the thesis focuses on the first play Mālatīmādhavam of Bhavabhūti and carefully analyzes the females' sexual rights and freedom the author has depicts in the drama.

### **Mālatīmādhavam**

After the benediction of God Śiva, the play opens. At the beginning of the drama, the stage manager provides a brief introduction of Bhavabhūti. After that the audience learn through the conversation between Kāmandakī, a Buddhist female ascetic, and Avalokitā, a disciple of Kāmandakī, that the two best friends, Bhūriyasu and Devarāta, make a promise to each-other during the tenure of their study that in future if they have children of an opposite gender, they would mutually marry them. Kāmandakī, who is friends with Bhūriyasu and Devarāta, and Saudāminī, another disciple of Kāmandakī, were the witness of the engagement made by the friends of their children's wedlock. After a duration, Bhūriyasu and Devarāta have been appointed on the post of ministers of Padmavati and Vidarbha kingdom respectably. Bhūriyasu has a daughter named Mālatī and Devarāta has a son named Mādhava, whom Devarāta sends to Padmavati to acquire the knowledge of the Nyaya philosophy.

Kāmandakī tells Avalokitā that Nandana, a companion of the king of Padmavati, wants to marry Mālatī and he pleads the king to ask his minister Bhūriyasu for his daughter Mālatī's

hand for Nandana. Subsequently, the promise made by the friends about marrying their children, Mālatī and Mādhava seems impossible to fulfill; hence Bhūrivasu secretly assigns the task of the marriage to Kāmandakī. Kāmandakī appoints her disciple, Avalokitā and the foster-sister of Mālatī, Lavaṅgikā, to attract Mālatī and Mādhava towards each-other. Avalokitā on the command of Kāmandakī makes Mādhava commute in front of the mansion of Mālatī so that she can gaze on Mādhava and the seed of love can be planted in Mālatī's heart. Lavaṅgikā informs Kāmandakī that the love has struck root the heart of Mālatī since she often sees Mādhava passing by the street that in fronted her mansion. Mālatī sees Mādhava and longs for him, and to ease her longing Lavaṅgikā sends Mālatī a portrait of Mādhava. On the other hand, Kāmandakī to make her task more manageable, assigns Buddharakshitā, a pupil of Kāmandakī, to develop love between Makaranda, the best friend of Mādhava and Madayantikā, the sister of Nandana.

Avalokitā plans a meeting of Mālatī and Mādhava in the grove of kāma. She motivates Mādhava to go to the forest of kāma where Mālatī also comes to celebrate the festival of the god of love. Mādhava sees Mālatī in the garden and falls in love with her. Moreover, he longs for Mālatī. Makaranda comes to see Mādhava in the garden and finds out him in a miserable love condition. Makaranda asks Mādhava the cause of his desponded mood and Mādhava confesses that at first sight of the unique beauty of Mālatī, Mādhava has fallen in love with her. At the moment Mādhava's servant, Kalahamsaka, who eavesdrops the conversation between Mādhava and Makaranda, reaches them and shows the portrait Mālatī draws of Mādhava. Mādhava sees the picture and brings Mālatī by the side of his painting. After that Mandarikā, servant girl of the convent and lover of Kalahamsaka, enters and tells Mādhava that Mālatī often sees him from her mansion and longs for him. Hearing that the misery of Mādhava enhances, everyone leaves the garden, and the act closes.

The second act opens with the interlude wherein two maids discuss that Kāmandakī and Avalokitā are going to meet Mālatī in the palace. On the other hand, after meeting Mādhava in the Madana-grove Mālatī is passionate for him and her passion enhances her pain. She thinks of Mādhava, and the love-desire torments her which she is unable to endure. The interlude closes here.

Mālatī in the palace sits alone with Lavaṅgikā and continuously asks her about Mādhava. Lavaṅgikā tells Mālatī that Mādhava after her first sight has been defeated by his love for Mālatī and suffering from his longing. She also shows Mālatī the portrait Mādhava draws of her. Mālatī sees the painting, and her yearning enhances for Mādhava.



Kāmandakī along with Avalokitā comes to Mālatī and observes her sad condition. Kāmandakī tells Mālatī about her betroth to Nandana by her father and using cunning words she produces indifference in Mālatī's heart for her father moreover, hate for Nandana. Lavaṅgikā to enhances the longing of Mālatī for Mādhava asks Kāmandakī about Mādhava's birth and family. Kāmandakī tells that Mādhava belongs to a noble family and is the son of a friend with Mālatī's father. Kāmandakī narrates the saga of Śākuntalā and Duṣyanta and Purūrava and Urvaśī to motivate Mālatī for the Gandharva Vivāha or marriage by mutual consent. Here closes the second act.

In the third act, Kāmandakī makes a plan to unite Mālatī and Mādhava in the garden named Kusumākara near the temple of the God Śiva where Mālatī is going to come with her parents. Kāmandakī asks Avalokitā to motivate Mādhava also to visit the garden at the time. According to the plan, Avalokitā has to wait for Mādhava in the grove and Kāmandakī will bring Mālatī there.

On the other side, Kāmandakī assigns Buddharakshitā to produce love between Madayantikā and Makaranda. Buddharakshitā goes to Madayantikā and admires Makaranda moreover; she enumerates his virtues. Buddharakshitā succeeds in her task and generates feelings in Madayantikā's heart for Makaranda subsequently; she becomes eager to meet him. Madayantikā along with Buddharakshitā leaves for the garden where Mālatī and Mādhava are going to reach.

Kāmandakī also reaches in the grove and explains Mādhava the love condition of Mālatī in his separation, and on the other hand, Lavaṅgikā depicts Mādhava's state of longing to Mālatī. In the way, the love of Mālatī and Mādhava for each other reaches on its peak.

At the moment a voice comes from the backstage that a tiger has escaped from his cage and attacked Madayantikā. Fortunately, Makaranda comes at the time in the grove and saves Madayantikā's life. Makaranda killed the tiger but has been severely wounded by him and faints. Everyone expresses sorrow on the incident, and the act closes.

In the fourth act, it is learned that Mādhava and Makaranda are unconscious and Mālatī and Madayantikā respectably help them to gain consciousness, and after some time they recover. Buddharakshitā whispers in Madayantikā's ears that he is the same Makranda, Buddharakshitā discussed previously. Madayantikā finds that Makranda possesses the virtues that Buddharakshitā tells her. Hence Madayantikā falls in love with him. At the moment a messenger enters from Nandana and delivers the news to Madayantikā that Mālatī has been given to Nandana in marriage by the king on Mālatī's father's consent. Nandana wants her

sister, Madayantikā to come to him and celebrates the joy of Nandana's wedding with him. Madayantikā gazes on Makaranda with the glance of love and departs.

Mālatī and Mādhava hearing the news of the marriage of Mālatī plunge in the deep sorrow but Kāmandakī consoles them by telling that Mālatī's father has the right to give her in marriage, not the king. It is Bhūrivasu's devotion to the king that he agreed for the wedding, not his consent. Kāmandakī assures the lovers that she will bring about their marriage at any cost. At the time she is called upon by the queen and along with Mālatī who is quite miserable leaves the palace.

Mādhava to unite with her lover resolve to sell the human flash aloud and take a bath at the confluence of the Varadā and Sindhu rivers, and enters the city with his friend Makaranda. The act ends here.

In the fifth act, Kapālakunḍalā, a pupil of Aghoraghaṇṭa, a Kāpālika and worshipper of goddess Kāralā, comes from the temple of goddess Kāralā. She says that her guru desires a maiden to offer the goddess and the maiden will be found in the neighboring country; hence Kapālakunḍalā searches for it. She notices Mādhava holding a bilbo in his hand and calls out ghost to sell them the human flash. At the time Mādhava hears a lamentation of a woman and runs towards the voice.

Aghoraghaṇṭa and Kapālakunḍalā, prepare to scarify Mālatī and asks her to remember the most loved person by her. Mālatī expresses her love for Mādhava and hearing that Mādhava recognizes her. After that Aghoraghaṇṭa attempts to kill Mālatī but Mādhava comes and stop him from attacking Mālatī moreover, Mādhava engages in combat with Aghoraghaṇṭa. On the other hand, Kāmandakī asks the soldiers of Bhūrivasu to seize the temple and search Mālatī inside the temple, but Mādhava kills Aghoraghaṇṭa and frees Mālatī. Everyone leaves and the act ends here.

In the sixth act, it is learned that Mādhava has killed Aghoraghaṇṭa and his disciple Kapālakunḍalā becomes enraged on her guru's slay. She seeks revenge upon Mālatī and Mādhava and goes away.

Meanwhile, Kalahamsaka comes and informs that the rituals of Mālatī and Nandana's marriage are to be performed in the temple. Mālatī is miserable with the news and along with Kāmandakī and lavaṅgikā leaves for the temple. Afterword Mādhava with Makaranda, in lustful condition, reaches in the temple. They both hide behind the shade and eavesdrop the conversation between Mālatī and lavaṅgikā.

Mālatī longs for Mādhava and extremely sad, moreover she asks lavaṅgikā to embraces her to ease her sorrow. lavaṅgikā indicates Mādhava and asks him to embrace Mālatī. Mālatī is full

of grief, and because of the misery when Mādhava comes before her, she mistakes him as lavaṅgikā and hugs him. Meanwhile, Kāmandakī comes and gives Mālatī's hand to Mādhava in marriage and sends them to the nearby grove to perform the rituals of their marriage. Furthermore, Kāmandakī makes Makaranda dress as Mālatī to deceit Nandana and accompanies Makaranda disguised as Mālatī, to marry him off with Nandana. And the act ends here.

In the seventh act, Buddharakshitā informs that how using her wit Kāmandakī has tricked Nandana and makes him marry Makaranda disguised as Mālatī. Nandana goes to his bride to make love with her but is humiliated by Makaranda subsequently, Nandana also rebukes Makaranda and outrageously leaves the bedroom.

Buddharakshitā intends to get Madayantikā to marry with Makaranda and wants to unite them on some pretext. Buddharakshitā informs Madayantikā about Mālatī's behavior towards her brother Nandana and asks Madayantikā to scold Mālatī for her misconduct. Madayantikā who is unaware of the true identity of Makaranda, along with Buddharakshitā enters in the bedroom of Makaranda to rebuke him. lavaṅgikā is also in the bedroom, and when Mālatī comes, she asks Makaranda to pretend to be sleep. Buddharakshitā and lavaṅgikā cleverly lay blame on Nandana for the incident and console Madayantikā. They divert the topic by asking Madayantikā about her longing for Makaranda and Madayantikā also confess her love for Makaranda.

Makaranda throws his disguise and comes before Madayantikā and holding her hand expresses his love for her. Buddharakshitā and lavaṅgikā encourage Madayantikā for love marriage and tell her that Mālatī has already done the same. After that they all leave for the place where Mālatī and Mādhava dwell, and the act closes here.

In the eight-act Mālatī and Mādhava are seated with Avalokitā. Mālatī misses her friend lavaṅgikā badly and is sad. At the time Buddharakshitā, lavaṅgikā, and Madayantikā accompanied by Kalahamsaka enter, and Mālatī learns about the successful love affair of Madayantikā and Makaranda. The women inform Mālatī and Mādhava that Makaranda has been stopped by the state police and he single-handedly fights with them. Hearing that Mādhava gets angry and with Kalahamsaka immediately leaves to rescue his friend. Buddharakshitā and lavaṅgikā also go to inform Kāmandakī about the fight.

After that Kapālakuṇḍala comes and seeks revenge upon her guru's slay subsequently she abducts Mālatī and flies away to the mountain. At the time lavaṅgikā enters and asks Madayantikā about Mālatī, but Madayantikā has no clue of the abduction, therefore, they both search for Mālatī.

On the other hand, Mādhava and Makaranda get a victory over the army and are being horned and praised by the king for their extraordinary bravery. The friends return to their mistress to celebrate their triumph and see Madayantikā and lavaṅgikā searching for Mālatī. They assume that Mālatī has gone to Kāmandakī hence they all leave towards Kāmandakī. Here closes the act.

In the ninth act, Saudāminī, a disciple of Kāmandakī, enters and searches for Mādhava to convey him the good news that she has rescued Mālatī from the clutch of Kapāluṅḍala. On the other side, Mādhava along with Makaranda searches for Mālatī on the mountain. Mādhava is extraordinarily miserable and becomes unconscious in the separation of his beloved. Makaranda has a great affection for his friend; hence he is unable to endorse the sad state of Mādhava. Makaranda does not want to watch Mādhava die before him; therefore, Makaranda attempts to put an end to his own life. He about to throw himself in the river but Saudāminī comes and prevents him from committing suicide by telling him about Mālatī. Then they both go to Mādhava and handing him the Bakula garland of Mālatī, Saudāminī makes Mādhava believe that Mālatī is safe. Saudāminī tells them that how Kapāluṅḍala abducts Mālatī to kill her and how Saudāminī rescues her. Mādhava and Makaranda become happy and go to Kāmandakī to inform her about the incident, and the act ends.

In the final act, Kāmandakī, Madayantikā and lavaṅgikā lament on the loss of their beloved people and want to commit suicide by throwing themselves from the top of the cliff. At the moment Makaranda comes and tells them the entire story of the rescue of Mālatī, hearing which everyone becomes happy. Just at the time a voice comes from the off stage and announces that Bhūrivasu is in deep sorrow caused by the separation of Mālatī and going to enter in the fire. Everyone leaves to Bhūrivasu and seeing each other they all become happy. At the time the king sends a letter telling that he has approved the marriage of Madayantikā and Makaranda. Afterward, Kāma dankī says that the promised has been made by Bhūrivasu and Devarāta, in their study period has been fulfilled, and their children got married to each other. Hearing the news everyone becomes happy, and with the epilogue, the play ends.

### **Analysis of Mālatīmādhavam**

Mālatīmādhavam, similar to *Mṛccakaṭīkam*, is a Prakaraṇa and one of the best examples of female sexual rights and freedom. An in-depth study of the play suggests that Bhavabhūti possesses a thorough knowledge of the Kāmasūtra and gives a copious reference from the treatise in his *Mālatīmādhavam*. The author shows the Kāmaśāstric knowledge through his characters who are predominantly actresses. Kāmandakī is one of the cardinal characters of the play as she is an excellent female messenger and uses her intelligence to unite the hero and the heroine. Kāmandakī assigns her several female disciples as messengers to attract Mālatī towards Mādhava and Madayantikā towards Makaranda and succeeds in her plans.

According to the Kāmacaryas or the author of the Kāmaśāstras and the author of Nāṭyaśāstra, messengers are the soul of lovers. Therefore, the Kāmaśāstras and Nāṭyaśāstra provides a detailed account of the messengers, for instance, their types, merits, the person who can be an excellent messenger, such as a servant, and the tasks they need to complete. The Kāmacaryas enumerate the women who can be assigned as female messengers in the love intrigues. Padmaśī (1000 A.D.), and Kalyāṇamalla (16th century) in their Kāmaśāstras list several women such as female mendicant, a foster-mother, a girl-friend, and a maid who should be sent as a love messenger.<sup>200</sup>

Bharata in the fifty five chapter 'dealing with the courtesans' of the Nāṭyaśāstra suggests that, a wise woman, female story-teller, a female ascetic or a woman of the stage, an intelligent woman, a female neighbor, a female friend, a maid-servant, an unmarried girl, a crafts-woman, a foster-mother, a nun or a female fortune-teller can be employed as female a Messenger. The Nāṭyaśāstra discusses the qualities of the Messenger and articulates that, a learned person should never engage as a Messenger in any person (lit. male or female) who is absurd, attractive, prosperous, or unhealthy. Any woman should be engaged as a Messenger when she knows the art of encouraging the beloved, is sweet in her words, honest, able to act suitably to the occasion, charming in her behavior and can have secrets.

The messenger should support the beloved one by discussing numerous occasions and should tell the same words of the latter and explain his situation. Bharata advises that the female Messenger should make an extravagant statement about his birth, wealth, and capability for copulation and express spontaneously about the goal of her visit. Moreover, she should, in

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<sup>200</sup>मालाकारबद्धः सखी च विधवा धात्री नटी शिल्पिनी,  
सैरन्धी प्रतिगेहिकाऽथ रजकी दासी च संबन्धिनी।  
वाला प्रव्रजिता च भुक्षुवनिता तक्रस्य विक्रेयिता,  
मान्या करुवधूर्विदग्धपुरुषैः प्रेष्या इमा दूतिकाः (A.R. 8/16)

different ways, bring about for the man a Union with a woman who is in love for the first time or a beloved woman who has been furious with him.

The detailed about the messenger discussed by the author suggests the importance of the messenger in the love affair and provides them a central place in the romantic Sanskrit plays. The messenger to lure the woman mentions the ability of the lovemaking of a lover. It shows the significance of sexual pleasure in love between a man and a woman.

According to Vātsyāyana, a female ascetic is one of the best messengers who can develop love between hero and heroine and forgather the lovers.

Therefore, Bhavabhūti in the entire play grants the authority to Kāmandakī who herself is a Buddhist ascetic and assigns her disciples to integrate Mālatī and Mādhava at any cost.

The female ascetic can be seen in most of the ancient Sanskrit plays moreover; she plays a crucial role in the drama. The ascetic woman is considered respected being in ancient Indian society and are called Bhagavatī, a distinguished term for a woman. The puritan abandons all the pleasure of the mundane world and spends their lives by the begging bowl. Avalokitā explains about the life of Kāmandakī and feels astonish that how she has engaged in the work such as intrigues to unite the lovers. Avalokitā asks Kāmandakī that, it seems extremely strange that the minister Bhūrivasu appoints you in such hard work. You who wears tattered clothes and lives on the dole of alms only. You too, apply it to your soul that has broken through the shackles of worldly life.<sup>201</sup>

The statement appears that ascetics are the honorable being nevertheless they have willfully engaged in the love intrigues. Moreover, they encourage lover for coitus even before marriage. Consequently, it can be concluded that, if respected mendicants approve the sexual love, even for a noble-woman, certainly the sexual activity would not be considered as a shameful or sinful act moreover the women closed to the couples help them in the matter.

lavāṅgikā, as a female messenger creates the circumstances that Mālatī can have a glimpse of Mādhava and fall in love with him. Mādhava is a handsome man and Mālatī after seeing his handsomeness is enamored for him. She gazes Mādhava from the window of her palace and longs for him besides that; sexual desire generates in Mālatī's heart for Mādhava. lavāṅgikā informs Kāmandakī about the sexual desire of Mālatī and says that, whenever Mādhava passes by the city road which is nearby the palace, Mālatī, gazes Mādhava from a window high up in

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<sup>201</sup> आश्चर्यमाश्चर्यम्। यदिदानीं चीरचीवरमात्रपरिच्छदां पिण्डपातमात्रप्राणवृत्तिमपि

भगवतीमीदृशेष्वयासेष्वमात्यभूरिवसुर्नियोजयति तस्मिन्नुत्खण्डितसंसारवग्रहोयुष्याभिरप्यात्मा निक्षिप्यते ।  
(Mishra, 2015, Pg.17)

the mansion. Just like Rati confronts kāma in his new form, similarly seeing Mādhava Mālatī's longing is growing intense and she is becoming passionate about him.<sup>202</sup>

Furthermore, Lavaṅgikā to enhance Mālatī's anguish of love; tells her about Mādhava that, a glimpse of Mādhava is capable of arousing an intensely erotic feeling. She continues and tells Mālatī that, even seeing him for a moment from a window reduced you to a state where even the moon's cold rays could scorch, and this is occurring because of the relentless operation of Kāma and today the close view of him can put your very life in danger.<sup>203</sup>

As the Nāṭyaśāstra states that seeing a handsome man the sexual desire arises in the heart of a woman and in the same way Mālatī is attracted by the handsomeness of Mādhava and desires for him moreover the feelings of Mālatī is openly discussed by her foster sister lavaṅgikā.

Mālatī is so passionate for Mādhava that she draws a portrait of him and a servant of Mādhava gets the picture from Mālatī's maid and decides to show that painting to Mādhava because the portrait brings delight to the eyes of Mālatī who is tormented with passionate love.<sup>204</sup> In the example, the servant uses the word Madanavēdanā, for the pang of Mālatī and the word denotes the meaning of the agony of sexual desire, which Mālatī experiences after seeing Mādhava. Seeing the portrait, Makaranda asks the servant that why did Mālatī draw Mādhava's picture? The servant replies that, to calm her longing.<sup>205</sup> According to the Nāṭyaśāstra Longing is one of the sings a maiden who has never experienced the pleasure of sexual love, shows when she is amorous for a man.

Mādhava observes Mālatī's state and explains Makaranda that he saw Mālatī in the very grove and she looks aroused for Mādhava. He says that I have found in her a consuming passion that appeared to have been growing for many days for a fortunate man.<sup>206</sup> Moreover, Mādhava tells

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<sup>202</sup> भूयो भूयः सविधनगरीरथयया पर्यटन्तं

दृष्ट्वा दृष्ट्वा भवनवलभीतुङ्गवातायनस्था।

साक्षात्कामं नवमिव रतिर्मालती माधवं यद्-

गाढोत्कण्ठा लुलितलुलितैरङ्गकैस्ताम्यतीति ॥ (Mishra, 2002, Pg. 23)

<sup>203</sup> अपि च प्रियसखि! यस्य वातायनान्तरमुहूर्तदर्शनेनापि सुसमिद्धहुतवहायमानपूर्णचद्रोदया

निष्करुणकामव्याव्पारसंशयितजीविता ते शरीरावस्था तस्यैव साम्प्रतं सविशेषदर्शनादद्य सन्तप्यस इति किमत्र भणितव्यम् ? (Ibid, Pg.80)

<sup>204</sup> तद्दर्शयामि मदनवेदनाखिद्यमानमालतीलिचनसुखावहमात्ममनोऽस्य प्रतिच्छन्दकम् । (Ibid, Pg. 33)

<sup>205</sup> उत्कण्ठाविनोदनमिति (Ibid, Pg.58)

<sup>206</sup> परिमृदितमृणालीम्लानमङ्गं, प्रवृत्ति :

कथमपि परिवाराप्रार्थनाभिः क्रियासु।

कलयति च हिमांशोर्निष्कङ्कस्य लक्ष्मी-

मभिनवकरिदन्तच्छेदकान्तः कपोलः (Ibid, Pg. 38)

that her body was as weary as a crushed lotus-stalk; and it is becoming difficult to convince her to do daily chores and she is doing it only after lots of pleads made by her maids. Mālatī's behavior shows her passionate condition that her desire makes her body weak, and she does not take interest indulging in any work. Tanutā, (loss of weight) Viṣayavyāvṛtti, (revulsion against sensuous pleasure) are the signs of an enamored woman suggested by the *Kāmasūtra*. Mālatī's erotic condition further can be noticed by the conversation between Mādhava and Makaranda, who also agrees with Mādhava that Mālatī shows the love signs. He says to Mādhava that, it is quite clear that her love, previously grown intense and indicated by such gesture as the paleness of her cheek and other, was concerning you.<sup>207</sup>

All the examples clearly state that Mālatī has the desire for passionate love, and they are noticeable by the ordinary people around her. It seems that women would express their passions in ancient time, and people were fully aware of all the love signs they indicate during their erotic state.

The playwright shows the vigor of the God of *kāma* who is almighty and explains that no mortal or immortal can escape from the influence of the *kāma*. The *kāma* overpowers anyone who comes under its contact whether from this world or the other world.

Makaranda sees Mādhava and observes him in the unusual mental state. Makaranda says to Mādhava that, I am wondering whether you have come under the influence of the god of love.<sup>208</sup> Mādhava in front of Makaranda stares at the ground in embarrassment caused by his sexual feelings but Makaranda tells Mādhava that, the God of love affects equally the creator of the universe Brahma and the supreme lord of world, Śiva, and the ordinary creatures governed by the Rajas and Tamas qualities, therefore if you were subdued by the god of love you do not need to be ashamed and hang down your face.<sup>209</sup> It seems that it is not a matter of shame if one experiences sexual desire, moreover, the messenger must be employed to know about the same sexual feeling of the partners.

<sup>207</sup> यो हि कपोलपाण्डुतादिचिन्हः सूचितः प्रागनुरागस्तस्याः कामाभिषङ्ग सोऽपि त्वन्निबन्धन इति व्यक्तमेतत्। एतत्तु न ज्ञायते क्व दृष्टपूर्वस्तया वयस्य इति । (Ibid, Pg. 55)

<sup>208</sup> वयस्य माधव! सकलनगराङ्गनाप्रवर्तितमहोत्सवाभिरामकामदेवोद्यानयात्राप्रतिनिवृत्तमन्यादृशमिव भवन्तमवधारयाम। अपि त्वमवतीर्णोऽसि रतिरमणबाणगूचरताम् (Ibid, Pg. 34)

<sup>209</sup> अन्येषु जन्तेषु च यस्तमसावृतेषु  
विश्वस्य धातरि समः परमेश्वरेऽपि।  
सिऽयं प्रसिद्धविभावः खलु चित्तजन्मा  
मा लज्जया तव कथञ्चिदपह्नुतिर्भूत् ॥ (Ibid, Pg. 34)



Kāmandakī thinks that Mālatī possesses the delicate nature; hence, she must skillfully complete the task of uniting lovers. She thinks that she should approach Mālatī as a ‘fully authorized go-between’<sup>210</sup>.

In the Jayamaṅgalā commentary, Yaśodhara discusses three kinds of female messengers, namely Nisrushtārtha, Parimitārtha and Patrahārī.<sup>211</sup> Kokkoka in the Pāradārikādhikāra chapter of the Ratirahasyam and Vātsyāyana, in the fifth chapter, Dūtīprakaraṇam, of the Kāmasūtra discuss eight types of messenger or dūtī. The types of female messenger are- Nisrṣṭārthā (fully authorized), Parimitārthā (partially permitted), Patrahārī (letter-carrier), Svayandūtī (self-messenger), Mūḍhadūtī (messenger of a foolish wife), Bhāryādūtī (wife as messenger), Mūkadūtī (mute messenger), Vātadūtī (an indifference messenger).<sup>212</sup> According to the author, Nisrṣṭārthā dūtī is the messenger who after apprehending the desired necessities of the hero and the heroine function as a messenger on the couple’s behalf by her wit is called fully authorized messenger. The dūtī works for the acquaintance as well as for unacquaintance lovers. Kāmandakī and her disciples can be placed in the category of the Nisrṣṭārthā dūtī because they function for unacquaintance hero and heroines moreover they work considering the lover’s suitability for each other.

The analysis of the topic shows that women have complete trust in the messengers, and they would share their erotic feeling to them for the heroes. lavaṅgikā comes to see Mālatī in the palace, and the moment she arrives, Mālatī takes her by the hand, sends all the attendants away and takes lavaṅgikā up to the upper terrace. Mālatī to make herself less anxious talks about Mādhava to lavaṅgikā and eases her longing.

Kāmandakī’s statement also shows that lovers trust on messengers. Kāmandakī thinks about her success in subduing Mālatī and that, though Mālatī possesses a modest nature, yet she has worked successfully upon her, and within a few days she has taken her under confidence, and now she without any hesitation shares her heart’s desires with her friends.

Vātsyāyana discusses the duties of a female messenger and advises her that she should detect the signals from the lady who is in love. The lady reveals herself to her in private, starts liking her talk and praises her; she wants to hear the narration of the incidence like the first meeting

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<sup>210</sup> अत्युदारप्रकृतिर्मालती नाम। निपुणं निसृष्टार्थदूतीकल्पस्तन्त्रयितव्यः (Ibid, Pg. 28)

<sup>211</sup> मूलभूतास्तिस्रो दूत्यः निसृष्टार्था परिमितार्था पत्रहारी चेति (Dwivedi, 2014, pg. 416)

<sup>212</sup> निसृष्टार्था परिमितार्था पत्रहारी स्वयंदूती मूढदूती भार्यादूती मूकदूती वातदूती चेति दूतीविशेषाः (KS. 5/4/48)

with her lover and conversation with him.<sup>213</sup> In the same way, Mālatī behavior towards her messenger lavaṅgikā.

Mālatī suffers from the pang of Kāma and behaves in the way as enamored behavior and as according to the Kāmasūtra, shares her feelings with the messenger.

Kāmandakī approaches Mālatī and things that she should take Mālatī under her confidence so that both Mālatī and Mādhava can give pleasure to each other. Here Kāmandakī talks about the sexual satisfaction of both Mālatī and Mādhava.<sup>214</sup> Which shows that women's desire has also been a matter of consideration.

The playwright shows the power of kāma by the statement of Makaranda when he learns about Mādhava's condition and he states that, do not let the Kāma infatuate you; Do not let it cloud your mind with these intense passions. However, these kinds of advices are indeed of no advantage. For the god of love possesses all the great virtues and where youth and love have shown themselves in strength.<sup>215</sup>

Mālatī gazes on the portrait of Mādhava and sighs with happiness and examines it at length. The painting enhances Mālatī's passion, and she, in front of lavaṅgikā, indicating Mādhava in the picture says that seeing you is delightful for the time, it brings endless torment at the end. Fortunate are those girls who never have seen you – or who manage to keep control over their hearts.<sup>216</sup> in the example, Mālatī confesses that she does not have control over her heart and craves for Mādhava.

Lavaṅgikā informs Mālatī about the state of Mādhava in love and tells her that for the very person you became drooping like a fading Navamālikā, pine away like a tender leaf of Aśoka,

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<sup>213</sup> विविकते दर्शयत्यात्मानम्। आख्यानकानि नियुङ्क्ते चीन्तयन्ती निःश्वसिति विजृम्भते च। प्रीतिदायं च ददाति।  
इष्टेषूत्सवेषु च स्मरति (KS. 5/4/ 20-24)

<sup>214</sup> शरज्ज्योत्स्ना कान्तं कुमुदमिव तं नन्दयतु सा  
सुजातं कल्याणी भवतु कृतकृत्यः स च युवा ।  
गरीयानन्योन्यप्रगुणनिर्माणनिपुणो  
विधातुर्व्यापारः फलतु च मनोज्ञश्च भवतु (Mishra, 2002, pg. 28)

<sup>215</sup> मा मूमुहत्खलु भवन्तमनन्यजनमा  
मा ते मलीमसविकारघना मतिर्भूत्।  
इत्यादि नन्विह निरर्थकमेव यस्मिन्  
कामश्च जृम्भितगुणो नवयौवनं च (Ibid, Pg.51)

<sup>216</sup> महाभाग! सदृशं खलु ते निर्माणस्य वचनमधुरताया। दर्शनं पुनस्तत्कालमनोहरं परिणामदीर्घसन्तापसारुणं च ।  
धन्याः खलु ताः स्त्रियो यास्त्वां न प्रेक्षन्ते । प्रेक्षयात्मनो हृदयस्य वा प्रभवन्ति । (Ibid, Pg.77)

plucked off from its stem and weary by the god of love, Mādhava also feels the same torment.<sup>217</sup> Mālatī laments and accepts that she is in the enormous difficulty caused by her sexual feelings. She says to lavāṅgikā that, the passion generated by the love of god spreads and spreads through my body like the virulent poison, it burns my body as a blaze fanned into smokelessness. Like violent fever preys upon every limb from inside and outside, none can protect me, not my father, nor mother and nor you.<sup>218</sup> Mālatī says that, let the moon blaze full in the sky night after night, or let Madana burn me what harm they can do me further than death.<sup>219</sup>

According to the Kāmasūtra and the Nāṭyaśāstra, lamentation and death are the stages of Kāma. Kāmandakī also observes Mālatī's extreme amorous condition and frightens; she says that Mālatī, who possesses exceptionally emaciated limbs, is graceful like the interior of a living banana tree...and reduced to a condition lamentable on account of the burning heat of the fire of passion, this blessed one pleases our mind and also causes it to tremble.<sup>220</sup> Mālatī to ease her passion has imaginary intercourse with Mādhava and Kāmandakī aware of the behavior of the woman who is having sex in her imagination.

Kāmandakī notices the changes in Mālatī's body and acknowledges that Mālatī has sexual experience through the imaginary union with Mādhava. Kāmandakī enumerates the changes and says that the knot of her lower garment is loosened; her lower lips are (quivering); her arms are dropping; she is perspiring; her eye is glossy, pleasing in little contracted, affectionate and pretty; her limbs are motionless; her bud-like breasts are heaving hair continuously on her broad cheeks is standing erect; and there are fainting and consciousness.<sup>221</sup>

<sup>217</sup> तदेवं प्रकृत्या सुकुमारः कुमारः कदाचिदप्यन्यत्रापरिक्लिष्टपूर्वस्तपस्वी। यतः शक्यमनेन मरणमप्यनुभवितुम्  
(Mishra, 2002, Pg. 120)

<sup>218</sup> मनोरोगस्तीव्रो विषमिव विसर्पत्यविरतं  
प्रमाथी निर्धूमो ज्वलति विधुतः पावक इव।  
हिनस्ति प्रत्यङ्गं ज्वर इव गरियानित इतो  
न मां त्रातुं तातः प्रभवति च चाम्बा न भवती (Ibid, Pg. 79)

<sup>219</sup> ज्वलतु गगने रात्रौ रात्रावखण्डकलः शशी  
दहतु मदनः किं वा मृत्योः परेण विधास्यतः (Ibid, Pg. 81)

<sup>220</sup> निकामं क्षामङ्गी सरसकदलीगर्भसुभगा  
कलाशेषा मूर्तिः शशिन इव नेत्रोत्सवकरी।  
अवस्थामापन्ना मदनदहनोद्दाहविधुरा-  
मियं नः कल्याणी रमयति मनः कम्पयति च (Ibid, Pg. 85)

<sup>221</sup> नीबीबन्धोच्छ्वसनमधरस्पन्दनं दोर्विषादः  
स्वेदश्चक्षुर्मसृणमुकुलाकेकरस्निग्धमुग्धम्।

Lavaṅgikā in great detail explains Mālatī's erotic state and tells Kāmandakī on Mālatī's behalf that Mālatī spends her time gazing Mādhava from her mansion and experiences torment of love, she does not take any interest in diversions and arts passes her day by thinking about Mādhava. She obtains pleasure by seeing the amours activities of Mādhava who looks like the revered god of love. For a moment, she imagines her union with him, and she gets relief for the excessive bodily torment resulting from the still more unbearable mental anguish. She wakes with a start, and seeing at once the bed beside her is empty, she faints. Further, her long nights destroy her.<sup>222</sup> According to the Kāmasūtra Unmāda, (hysteria) Mūrccā, (fainting), are the stages of the Kāma which Mālatī shows in her behavior.

In the same way, Madayantikā dreams about love-making with Makaranda and confesses her sexual feelings for him and talks about the pleasure she obtains, seeing Makaranda in her dreams. She says, listens to my dear friend, trusting as I did Buddharakshitā's judgment, my heart was, at first, filled with anxiety, longing, and love. Then having obtained, through the will of fate, a sight of him, now my mind seethes such irresistible and terrible pangs of sexual desire that I have lost the hope for life! Never I have known such a fire of Kāma as blazes in me from head to toe, pangs so cruelly fierce...and astonished by the intoxication caused by my longings I behold that person in my imaginations and dreams...and then as my robe slips from my trembling breasts, he insults me by catching at the end of it and strikes terror in my frightened and fast-beating heart. As I abandon my garment and escape, at once covering my exposed bosom with arms...I find that my disarranged girdle has come loose and slipped down around my thighs, averting my retreat.<sup>223</sup>

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गात्रस्तम्भः स्तनमुकुलयोरुत्प्रबन्धः प्रकम्पो

गण्डाभोगे पुलकपटलं मूर्च्छना चेतना च॥ (Ibid, Pg.86)

<sup>222</sup> अस्माकमपि भर्तृदारिका भवनासन्नरथ्यामुखमुहुर्तमण्डनस्य तस्यैव बहुशोऽनुभूसदर्शना भूत्वा रविकराशिलष्टमुग्धकमलिनीकन्दसुन्दरावयवशोभावोभावितानङ्गवेदनाव्यतिकरमणीयापि परिजनं दूनयति । नाभिनन्दति कलाक्रीडाः । केवलं म्लायमानकान्तहस्तपर्यस्त गण्डमण्डला दिवसान् गमयति । अपि च विकसितारविन्दमकरन्दविष्यन्दसुन्दरेण दरदलितकुन्दमाकन्दमधुबिन्दुसन्दोहवाहिना भवनोद्यानपर्यन्तमारुतेनोत्ताम्यति (Ibid, Pg.123)

<sup>223</sup> निशामय प्रियसखि ! मम बुद्धरक्षितापक्षपातप्रत्ययेन प्रथममेव तस्मिञ्जनेऽविरलकौतुहलोत्कण्ठामनोहरं हृदयमासीत् । ततो विधिनियोजितचिरनिर्वृत्तदर्शना भूत्वा दुर्वारदारुणायासदुःखसन्तापदहयमानचित्तविघटमानजीविताशा दुरजृम्भितापूर्वसर्वाङ्गप्रज्वलनमदनहुतवहोद्दामदाहतुःसहायासदुर्मनायमानपरिजना प्रत्याशाविमोक्षमात्रसुलभमृत्युनिर्वाणप्रतिकूलबुद्धरक्षितावचनविवर्धितावेगव्यतिकरविसंस्थुलेमं

After analyzing all the example, the conclusion can be drawn that the women in the absence of their male partners would imagine them and fulfill their sexual desires. It seems similar to the women in the seraglio who dressed their maids as men believing their husbands in them, and the women satisfied their unfulfilled passionate desire. Women imagine their lovers, who are not with them at the time of their sexual stimulation, and it seems that imaginative intercourse is not a matter of embarrassment moreover, the act of the women appears natural and acceptable.

According to the texts, a messenger appears to be an influential person who can quickly generate love or hate in a woman's heart for a person. Kāmandakī and Lavaṅgikā enumerate the merits of Mādhava before Mālatī to enhance her passion for Mādhava. Moreover, they criticize Nandana and accuses him being old and ugly and develop hate for him in Mālatī's heart. Kāmandakī says to Mālatī that, how has the minister set this on foot without any regards to merits such as handsomeness and youth. Lavaṅgikā echoes Kāmandakī and means that you must be correct, how can it be that the minister did not hesitate over such an old and ugly bridegroom.<sup>224</sup>

The Kāmasūtra suggests the ways to manipulate a woman by the female messenger. Vātsyāyana indicates that a woman who has revealed her features and signals should be approached through a female messenger. After taking heroine into confidence by her conduct, a female messenger should lead her to hate for her husband. The go-between should tell the lady that, “How is it that woman like you got a husband like this (who is quite undeserving for you).<sup>225</sup> Furthermore, Vātsyāyana prescribes that she should describe at length the evils of her husband such as his dull sexual energy, jealousy, wickedness, ingratitude, inability for intercourse, stinginess, fickleness, these and other such deficiencies hidden in him”.<sup>226</sup>In the same way, Kāmandakī and Lavaṅgikā deject Mālatī against Nandana by addressing his oldness and ugliness.

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जीवलोकपरिवर्तमनुभवामि । सङ्कल्पचिन्तायां स्वप्नान्तरेषु च मनोरथोन्मादमोहिता पश्यामि तं जनम् ।... (Mishra, 2002, pg.281)

<sup>224</sup> तदेवं प्रकृत्या सुकुमारः कुमारः कदाचिदप्यन्यत्रापरिक्लिष्टपूर्वस्तपस्वी। यतः शक्यमनेन मरणमप्यनुभवितुम् । (Ibid, pg.120)

<sup>225</sup> कथमेवंविधायास्ववायमित्थम्भूतः पतिरिति सानुदयं ग्राहयेत्। न तव सुभगे दास्यम्पि कर्तुं युक्त इति ब्रूयात् । (KS. 5/4/3,4)

<sup>226</sup> मन्दवेगता-मीर्ष्यालुतां शठतामकृतज्ञतां चासम्भोगशीलतां कदर्यतां चपलतामन्यानि च यानि गुप्तान्यस्या अभ्याशे सति सद्भावेऽतिशयेन भाषेत (Ibid, pg.5)

The oldness indicates the lack of sexual pleasure, which is one of the evils suggested by the Kāmasūtra. It seems that the youngness of a man is a significant factor in obtaining sexual desire for a woman and which considered essential by Vātsyāyana and Bhavabhūti. The statement shows that a woman has the right to enjoy the youngness of herself and her male partner, and they would not hesitate to react to the right.

The women also express their right to marriage by Gandharva Vivāha, and the messenger shows them the way and encourage a woman to make their decision. Kāmandakī and Lavaṅgikā provoke Mālatī for the wedding by mutual consent and tell her the stories of Śākuntalā and Duṣyanta and Urvaśī and Purūrava. Kāmandakī says that, O simple-minded, what can my revered self-do in the matter. Generally speaking- two things have power over a girl's future, father and fate. As according to historical lore, Śākuntalā, the daughter of Kauśika, was in love with Duṣyanta, or nymph Urvaśī loved Purūrava. Vāsavadattā espoused Udayana when her father had bestowed her on king Sanjaya. All the stories look like reckless, therefore by no means to be recommended.<sup>227</sup> The love stories told by the messenger seems to encourage a woman to make a decision on her own and make a match for her.

According to Gōṇikāputra, "When she is attentive in listening, she should tell her the love-stories of Ahalyā, Avimāraka, Śākuntalā and similar other lovers about this world."<sup>228</sup> and Vātsyāyana also advises to the messenger to entertain her by narrating love stories from literature.

Kāmandakī says to herself that, excellence! Maintaining an attitude of indifference well I have lightened the burden of the entrusted go-between towards Mālatī- I have produced in her hatred for another husband, and a suspicion about her father's deed, I have shown the path she must take by narrating the historical tells, I have praised the greatness of Mādhava's dynasty, birth, and personal accomplishments; now, it remains for me to bring about an intimate acquaintance between Mālatī and Mādhava.<sup>229</sup>

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<sup>227</sup> यथा भगवत्याज्ञापयति तत्तथैव । अन्यथा तस्मिन्वरे दुर्दर्शनेऽतिक्रान्तयौवने किमिति न विचारितममात्येन (Mishra, 2002, pg.91)

<sup>228</sup> शृण्वन्त्यां चाहल्याविमारकशाकुन्तलादीन्यन्यान्यपि लौकिकानि च कथयेत् तद्युक्तानि (KS. 5/4/14)

<sup>229</sup> वरेऽन्यस्मिन्दोषः पितरि विचिकित्सा च जनिता

पुरावृत्तोद्गारैरपि च कथिता कार्यपदवी।

स्तुतं महभाग्यं यदभिजनतो यच्च गुणताः

प्रसङ्गाद्वत्सस्येत्यथ खलु विधेयः परिचयः (Mishra, 2002, pg. 102)

Buddharakshitā follows the same prescriptions to attract Madayantikā towards Makarana. Buddharakshitā says herself that, on the command of the honorable Kāmandakī I have produced an intense love for Makaranda in the heart of Madayantikā by telling her about him and his qualities, and now Madayantikā is in love with Makaranda and longs to get a glimpse of him.<sup>230</sup>

The Kāmasūtra says about an excellent female messenger that, she should describe the accomplishments of the man, his characteristics, and his suitability for her.<sup>231</sup> Vātsyāyana is a supporter of woman sexual rights and advises a lady to seek a companion who provided her a solace. Thought in this context, Vātsyāyana discusses how a hero can subdue a wife of another man with the help of a female messenger. However, it seems that the prescriptions can also be used to seduce a maiden as Bhavabhūti's female characters do in Mālatīmādhavam.

Kāmandakī explains Mālatī, the erotic state of Mādhava after seeing her in the Madana garden. She clearly states that Mālatī is the only reason for Mādhava's love-distraction and physical torment. Moreover, Kāmandakī tells that Mādhava has delicate nature and never enamored for another woman hence unacquainted until now with sufferings of this kind. By describing the sexual condition of Mādhava, Kāmandakī excites Mālatī for him. The same conversation is available in the Kāmasūtra to pursue a woman to have a love affair.

Vātsyāyana says that “When she finds that the lady has developed feelings, then the messenger should come to her point in a devious manner. She should tell her-O charming lady! Listen to this strange thing. Having seen you that man of noble family here is feelings hysterical. He is delicate by nature and never has the poor man suffered so much”.<sup>232</sup>

Kāmandakī enters during the meeting of the lovers and seeing Kāmandakī Mālatī trembles with fear, but Kāmandakī supports the lovers and encourages Mālatī to engage in love-making with Mādhava. Kāmandakī says to Mālatī, this is the youth you loved at first sight and he loved you, whose heart to you and whom your heart was attached. Whose body for the sake of you and your body for him fabled, O fair-faced, do not be cold, but let the wishes of kāma be fulfilled.<sup>233</sup>

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<sup>230</sup> मया खलु भगवत्याः समादेशेन तासु तासु विस्त्रम्भकथास्विदृशस्थादृश इति मकरन्दस्योपरि प्रियसख्या मलयन्तिकायाः परोक्षानुरागस्तथा दुरमारोपितो यथैवमस्या मनोरथोऽपि नाम तं पश्यामीति। (Ibid, Pg. 105)

<sup>231</sup> सा नायकस्य चरितमनुलोमतां कामितानि च कथयेत् (KS. 5/4/10)

<sup>232</sup> शृणु विचित्रमिदं सुभगे त्वां किल, दृष्टवामुत्रासावित्थं गोत्रपुत्रो नायकश्चित्तोन्मादमनुभवति ॥ प्रकृत्या सुकुमारः कदाचिदन्यत्रापरिक्लिष्टपूर्वं -स्तपस्वी । ततोऽधुना शक्यमनेन मरणमप्यनुभवितुमिति ।(KS. 5/4/12)

<sup>233</sup> पुरश्चक्षुरागस्तदनु मनसोऽनन्यपरता,

On the other hand, Lavaṅgikā and Buddharakshitā unite Madayantikā with Makaranda in the bedroom. Moreover, Buddharakshitā advises couples to take advantage of the solitude house and encourages them to have intercourse. She says to Madayantikā, this is the lover, your heart has a thousand times wished for, and this house of the minister has some of its inmates asleep and some are intoxicated caused by the marriage ceremony. The darkness is pitchy; do the wished-for thing just through gratitude; come silencing your anklets by drawing them up; let us go.<sup>234</sup>

The example suggests that the ascetics have their full support for noble women if they desire to engage in coitus with their male partners, even the mendicants provoke the women to have an intimate relationship.

Avalokitā arranges the first meeting of Mālatī and Mādhava in a garden where the festival of Madana is being celebrated. Garden is considered the best rendezvous for lovers in the Sanskrit plays, and the majority of the lover's meetings take place in groves.

The followers of Bābhavya discuss the places for the first meeting of lovers. According to the followers, the meeting between the lovers can be arranged while going for worship of God, when going with a procession of a temple-deity, during the sport in a park, in water sports, during a marriage, on the occasion of a sacrificial ceremony, a disaster, a festival, during outbreak of fire, during a confusion prevailing after robbery, when some township is being established and during various performances of dance, drama, etc. or similar activities.<sup>235</sup>

Most of the meeting places suggested by the author seem auspicious and public places and reasoning with the fact it could be recommended that in the ancient period the lover's rendezvous was not a matter of embarrassment or secrecy. They would unite in the public places and social gathering such as 'Samāja' festival discussed in the previous chapter where women would go to find their male partners.

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तनुग्लानिर्यस्य त्वयि समभवद्यत्र च तव।

युवा सिऽयं प्रेयानिह, सुवदने! मुञ्च जडतां

विधातुर्वैदग्ध्यं विलसतु, सकामोऽस्तु मदनः ॥ (Mishra, 2002, pg. 242)

<sup>234</sup> प्रेयान्मनोरथसहस्रवृतः स एष

सुप्तप्रमत्तजनमेतदमात्यवेश्य।

प्रौढं तमः कुरु कृतज्ञ तयैव भद्र-

मुत्क्षिप्तमूकमणिनूपुरमेहि यामः (Ibid, Pg. 287)

<sup>235</sup> एवं कृतपरस्परपरिग्रहयोश्च दूतीप्रत्ययः समागमः (KS. 5/4/42)



All the ascetic women give their approval to the lover for love-making even before their marriage. It suggests that the activity of intercourse would be considered as an act of religious activity as in the religious Hindu texts, such as Bhrahmaṇ and Upanishads.

Mālatī laments for Mādhava and asks Lavaṅgikā to embrace her to ease her sorrow. Mādhava, who is hidden in a shad, looks at Mālatī, and indicating Mālatī says to himself that, what can I say, O you causing the terrible pangs of separation? Engage in the act of Kāma with me, embrace me.<sup>236</sup> Mālatī's eyes are full of tears, and she cannot see Lavaṅgikā therefore instead of Lavaṅgikā, Mādhava embraces Mālatī, which gives a great pleasure to Mālatī. Mālatī embraces Mādhava with delight, and says, Friend the touch of your body, being as thrilling as that of a ripened lotus and uncommon, cool me today.<sup>237</sup> Mālatī and Mādhava obtain a unique pleasure of the embracing and Mādhava say, as she pressed against me, her swelling or completely grown breast, I seemed to feel a drenching of my skin.<sup>238</sup> Moreover, Madayantikā embraces Makaranda, and he discusses with Mādhava the pleasure Makaranda gets from the touch and embrace of Madayantikā. He says that the embrace of Madayantikā is making me anxious.<sup>239</sup>

As the Kāmasūtra states that, embracing is the beginning of sexual love and enhances the feeling of the lovers who want to engage in sexual activities. It suggests that Mālatī also wants to copulate with Mādhava.

The Kāmasāstras give place to the woman's consent to engage in sexual activity. Makaranda, disguised as Mālatī, insults Nandana when he after their marriage enters in Mālatī's bedroom to have intercourse with her. Madayantikā gets angry on the misbehavior of Mālatī towards Madayantikā's brother and goes to scold Mālatī in her bedroom, but Madayantikā finds Mālatī in sleep; therefore, Madayantikā discusses the incident with Buddharakshitā. Buddharakshitā

<sup>236</sup> किं वा भणामि विच्छेददारुणायासकारिणि !

कामं कुरु वरारोहे ! देहि मे परिरम्भणम् (Mishra, 2002, pg. 235)

<sup>237</sup> कथमनुगृहीतास्मि । इयमालिङ्गामि । दर्शनं पुनर्बाष्पोत्पीडनेन प्रियसख्याः प्रत्यक्षम् न लभ्यते । सखि!

कठोरकमलगर्भपक्षमलोऽन्यादृश एव तेऽद्य निर्वापयति मां शरीरस्पर्शः । किञ्च मौलिविनिवेशिताञ्जलिर्मम वचनेन विज्ञापय तं जनम्। (Ibid, Pg. 236)

<sup>238</sup> एकिकृतस्त्वचि निषिक्त इवावपीडय

निर्भुग्नपीनकुचकुड्मलयानया मे।

कर्पूरहारहरिचन्दनचन्द्रकान्त-

निष्यन्दशैवलमृणालहिमादिवर्गः । (Ibid, Pg. 239)

<sup>239</sup> तन्मे मनः क्षिपति यत्सरसप्रहारमालोक्य मामगणितस्खलदुत्तरीया ।

त्रस्तैकहायनकुरङ्गविलोलदृष्टिरश्लिष्टवत्यमृतसंवलितैरिवाङ्गै ॥ (Ibid, Pg. 162)

blames on Nandana and criticizes him for forcing himself towards Mālatī moreover, Buddharakshitā cites an example of the Kāmasūtra about the consent of a woman in love-making. She says to Madayantikā that, women who are of nature of flowers should be gently approached. But if they are forcefully contacted by the husband who has not yet gained their coincidence, they conceive a hatred for men and the act of lovemaking.

Vātsyāyana in the chapter, Kanyāvistrambhaṅprakaraṇam, winning the trust of the bride, of the Kāmasūtra, advises the newlywed couples to have patient in love-making. According to Vātsyāyana, the pair should not engage in the activity of love-making until they have a complete understanding or acquaintance of each other's nature. The author states that “The man should approach his bride, should win trust, but should not break her celibacy (for the three days of a vow). Also, while approaching her, he should not do anything forcibly. Women are like flowers they are to be enticed tenderly. When treated by force without being taken into confidence, they develop apathy towards sex with men. Therefore, a man should behave with them with gentle, persuasive manner”.<sup>240</sup>

At the beginning of the text, Vātsyāyana states that men should learn the knowledge of Kāma from the Kāmasūtra and the people who are expert of the art of Kāma.<sup>241</sup> The study of the play shows that women also have the knowledge of the erotic texts such as Kāmasūtra and they discuss it amongst themselves. Buddharakshitā is a disciple of an ascetic nun Kāmandakī, but she also has read it. Reasoning with the fact, it can be concluded that women similar to men would study the text and discussed it and learn from an expert of the art of kāma.

Mālatimādhavam is the play based on the topic Dūtīkarmāṇi of the fifth chapter of the Kāmasūtra. In the entire drama, the playwright follows the prescriptions suggested by Vātsyāyana. Mālatimādhavam is one of the best examples of female sexual rights, freedom, and follows the Kāmasūtra in terms of female sexuality.

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<sup>240</sup> उपक्रमेत विस्त्रम्भयेच्च न तु ब्रह्मचर्यमतिवर्तेत। इति वात्स्यायनः । उपक्रममाणश्च न प्रसह्य किञ्चिताचरेत् ।  
किंसुमसधर्माणि हि योषिताः सुकुमारोपक्रमाः । तास्त्वनधिगतविश्वासैः प्रसभमुपक्रम्यमाणाः संप्रयोगद्वेषिण्यो  
भवन्ति। तस्मात् साम्नेवोपचरेत् (KS. 3/2/4-6)

<sup>241</sup> तं कामसूत्रान्नागरिकजनसमवायाच्च प्रतिपद्येत (Ibid, 1/2/13)



# **CHAPTER NINE**

## **CONCLUSION**



The study of the historical texts is indicative, not absolute. The documents indicate the prevailing culture and tradition of the ancient period. Based on the review of the classical Sanskrit literature Vedic or non-Vedic, the conclusion could be formed that in the Indian culture, sexual intercourse is neither evil nor immoral or a dirty act. Sexual intercourse between a man and a woman is considered pious and the base of creation and preservation.

In the plays more or less there is the same idea of the playwrights as in the Kāmaśāstra. Bhāsa describes a princess, a demoness and a courtesan as the lead role of his erotic dramas. The author ever seems to support what the ancient world name as the living relation. In the play name Avimārika, the lovers spend one year together in the palace. After their separation, the hero demonstrates the miserable condition of his beloved and says that his beloved does not find him at night and laments for him. Vātsyāyana instructs that night is the appropriate time of love-making for a woman.

In the second play Cārudattam, the heroine is the courtesan and is an independent, powerful and sexually free woman who goes to meet her lover for sexual pleasure. In ancient India, courtesans have not only contributed to fulfilling the ignoble need of the patriarchal society. Moreover, they were also the representative of the Indian culture and tradition; hence they became an essential component of the Indian community. All the traditional treatises of Sanskrit discuss a courtesan in great detail; classification, behavior when she is passionate, and sometimes as a virtuous wife.

Demoness is described as a noblewoman whose husband never has returned after their marriage. The demoness hears the news that her husband is near in the jungle. Subsequently, she becomes passionate and calls him on a pretext.

The next poet is Kālidāsa. Kālidāsa is one the most celebrated poet and playwright of the Sanskrit literature; that even a writer has called Kālidāsa the national poet of India. Kālidāsa has included the three goals of life in his writings, *dharma* (righteousness), *artha* (material gain), *kāma* (pleasure). The author presents three distinct kinds of heroines in the three separate plays.

Śākuntalā is an image of eminence and is a forest girl, Urvaśī is a celestial nymph or heavenly courtesan, and Mālvikā is an earthy princess of exemplary beauty. What the three women have in common is their sexual desire. Śākuntalā Has the passion for the hero whereas, she has grown around the ascetic. Śākuntalā 's culture cold did not change her human nature moreover according to the playwright sexual desire is natural. Urvaśī is promiscuous in terms of her excitement; she even renounces her motherhood to live with her husband on the earth. Mālvikā

is in love with the king and longs for him. She has been presented as a maid in the entire play, and serve the queen who controls her but Mālvikā's desire overpowers her fear, and she goes to meet the king. Irāvati, the second wife of the king plunges herself in alcohol because she neither has the power nor sexual interest of the king.

Harsa's heroin is Ratnāvalī, who is presented as a maid Sagarikā and is passionate for the king. Ratnāvalī is aware of the god of love, Kāma deva, and his work, moreover, she blames the god for her pain and intense desire. Śūdraka's heroine is a prostitute (*gāṇikā*), Vasantasenā, who is an honorable woman and possesses higher social status. She is a prestigious courtesan who owns the money, power, and sexual rights. Lastly, the work focuses on Bhavabhūti who is a modern playwright in Sanskrit literature. His heroine, Mālatī, is a daughter of a minister and skilled in all arts. She always gazes on the hero as she looks on the love of God. Thought always she does not clearly express her sexual desire but all the women in her house, even an ascetic nun, aware of her feelings and they speak of her mind. The nun helps her to escape and get married to the hero with mutual consent.

By the details about the women's behavior, provided in the Nāṭyaśāstra, Kāmasāstra and the ancient classical plays the conclusion can be drawn that the Indian culture was a liberal and rich in terms of erotism and the women of ancient India has enjoyed considerable freedom of sex and love marriage. Although, it could be claimed by the texts that women had the privilege to express their sexual desires, a clear social-cultural hierarchy in their behavior was reflected in the manner in which courtesans, demoness, maiden and noble women of upper class, express their sexual desires differently.

Vātsyāyana in his Kāmasutra clearly emphasis on the reconciliation of the trio, dharma, artha and Kāma. Earlier of these texts, the Vedas and Upanishads have the several evidences of the existence of Kāma tradition. Atharvaveda was even the main source of Rasa, described in the Nāṭyaśāstra and literature. Several hymns can be found in the Ṛgvēda and Atharvavēda dealing with the *kāma*. Professor Tripathi argues that the tradition of *kāma* as old as the Vedas. In the ancient period the seers or sages have openly discussed sex and considered it as a pious or sacred activity. They have not considered sex as a taboo or a vulgar rather natural and essential. The Vedic texts show a rich Indian erotic culture and views of the Indian about sex and sexuality. Wherein men and women possess equal sexual freedom and rights, and the expression of their sexual feelings was the part of their culture.

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