

P.G DEPARTMENT OF ENGLISH
MAHARAJA COLLEGE ARA
B.A 1st SESSION 2023-2027
HUMOUR IN SHUDRAKA'S MRICCHAKATIKA

Humor is an authentic human emotion. It relieves tension and bestows upon people a liberated and joyous mindset. There are many things in life that irritate, annoy, and disappoint a man, but when humor is included, the individual becomes happy. Even though that person is disgusting, their contented smile makes them look really beautiful. A sense of humor lightens the mood and draws attention to unstable situations. The primary goal of human beings is satisfaction. Nowadays, humour become very powerless and lost its uniqueness. There is assortments of natural humour in the Shudraka's Mricchakatika. Sanskrit plays were prevalent in India during the ancient era. The Sanskrit plays are composed for the aristocracy and court. It served as a vehicle for the ideals and social change as well. Sanskrit plays developed and rose to prominence in part because of the Vedic tradition and puranas. These plays' fundamental inspiration was the resurgence of Hinduism following the Buddhist movement. The play's main effect was to propagate Hindu beliefs and culture. They employed poetry as a form with humorous overtones. These plays vividly capture the social, political, and economic climate of the day.

Kalidasa, Bhavabhuti and Shudraka are the greatest dramatist of the ancient Indian history. No doubt Kalidasa was the Shakespeare of India and Shudraka the master of humour. Bhavabhuti is less celebrated but magnificent dramatist of the era. The lack of humour made him less appreciated and popular dramatis than Kalidasa. There was no much information has been available about King Shudraka. His only one drama is available in the Sanskrit literature. He doesn't follow any dramatic unity and framework of characterization. They are free flow of imagination but full of bone and flesh. That's why the humour

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created by these characters is very light, tender and natural. Shudraka's humor runs the whole array, from severe to ridiculous, from satirical to appealing. Its variety and keenness are unmatched. The prologue of the play is very interesting to note that it starts with the humorous incident. The anchor and his wife are talking about the lunch. Anchor very proudly demands the sweet dish for lunch and his wife says that there are many sweet things, milk, sugar and fruits are available for lunch. The anchor was very excited to enjoy the lunch and immediately demands the dish but wife exclaims all things are available but not in home but in market. The laughter in the audience broke very easily. The humour is related to daily routine of the people. The question of daily bread and butter was very serious matter at the time of this period. It introduces the problem of hunger and poverty. The poor man had no respect and has to live shameful life. Poverty is evil than the death, death release pain but poverty gives soreness in life. The first act 'The Gems are Left Behind' is very comic. It was constructed with lack of mythological knowledge of Sansthanaka. The pursuing of Vasantasena by Sansthanaka, Courtier and Servant are interesting piece of humour. Sansthanaka uses different kind of symbols, images to express his love to Vasantasena but that was totally foolish and irrelevant images. It creates huge laughter that Sansthanaka cannot express his love in romantic way. He jumbles a lot and uses wrong mythological references to express metaphorical love. Besides, Vasantasena makes excuses and demands help from others but Sansthanaka receives this helpful expression as response to his love demand. Here, he looks like a fool, who receives wrongly and misinterprets the message. In this segment, humour becomes very enjoyable rather than the predicament of the Vasantasena. In second

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act, *The Shampooer Who Gambled* is also interesting and full of humour. When the king become lazy the table turns down that leads to anarchy in the empire. The people runs gambling centre and poor plays gambling to earn money. They have no other authentic opportunity to develop themselves. The act presents humour between the shampooer and Mathura and gambler. Shampooer loses ten gold coins in the gambling. He hasn't money to pay the owner and gambler so he ran away. They follow him with all might to catch and beat him. They ran behind him for ten gold coins. Shampooer walks backwardly and stands like statue of God. Both the master of gambler and gambler follows through footsteps but they have no guarantee so they played the dice before the stature. The shampooer cannot control his gambling fever and speaks forgetting as a statue. The scene is really outstanding and focuses on the mind set of gamblers. The height of the humour is that when the debt was paid by Vasantasena through her maidservant Madanika, Mathura and gambler again invites him to play the gambling. In fourth act Madanika and Sharvilaka has very witty and light humour. The theft is actually serious matter but it was treated as a humorous act of Sharvilaka. The theft was not actually theft but the circulation of the same casket of gems to the same person. Here, even the thief is also not the thief but the intellectual noble person doing the act for his sake of love. The height of virtue also supports to the light comedy. Everyone shows nobility and virtue to each other in the play. It keeps light and happy mood to support the light comedy. The love is at the bottom of each activity in the drama. Here, the theft of gems is not real but actually they are stealing each other's noble heart. Each one tries to convince other, it bursts the comic scene among the audience. The next and fifth act Strom has used the different element

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to produce humour that is exchange of adjectives and nouns. Maitreya and Kumbhilaka is the chief exponent of humour. They used adjective with irrelevant nouns and changes the parts of the words that makes lot of humour. When Kumbhilaka came to announce the arrival of Vasantasena, he not directly announces the name but gives the hints to Maitreya that's the master piece of the humour. In act six swapping the bullock-carts gives support to the development of the sub-plot that was the revolution of the Aryaka. The scene of the swapping bullock-carts makes delight and curiosity to the audience. Here, the exchange of objects and at the same time persons creates humour. The dialogues are also exchanged shifting male as female and female as male that's very interesting. Humour was the pearl of the incomparable Sanskrit classical plays. The entire classical dramatist used it with accomplished talents. They never lost the major sentiments of the play but developed alternative sub-plot for elevating the central theme and advancing the sensational impact. It releases the dramatic tension and creates overwhelming environment