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**Kamalini Panda**

Lecture. In Sanskrit,  
Meghasan college,  
Nudadiha, MBJ, Odisha

### A Works On mudrārākṣasa of Analytical Research...

**Kamalini Panda**

#### Abstract

#### Analytical Research -:

The distinction between descriptive and analytical research is based on the question it asks. **Descriptive research** attempts to determine, describe or identify what is, while analytical research attempts to establish why it is that way or how it came to be. Descriptive research classifies, describes, compares, and measures data. Meanwhile **analytical research** focuses on cause and effect. For example, take numbers on the changing trade deficits between the United States and the rest of the world in 2015-2018. This is descriptive research. The Analytical method is a generic process combining the power of the Scientific method with the use of Formal process to solve any type of problem. The Analytical methods help in developing reasoning power of the students. The **Mudrārākṣasa** Drama in Sanskrit origin very powerful poet in **vishakhadatta**.

#### Introduction of Vishakhadatta

Vishakhadatta was an Indian Sanskrit poet and playwright. Although Vishakhadatta furnishes the names of his father and grandfather as a maharaja Bhaskaradatta and maharaja Vateshvaradatta in his political drama mudrārākṣasa, we know little else about him. Only two of his plays the mudrārākṣasa and the Devi Chandraguptam are known to us. His period is not certain but he probably flourished in or after the 6<sup>th</sup> century CE. Some scholars such as A.S. Altekar, K. P. Jayaswal and Sten Konow theorized that Vishakhadatta was a contemporary of Chandragupta II, and lived in late 4<sup>th</sup> century to early 5<sup>th</sup> century. But this view has been challenged by other scholars including. My thought the poet Vishakhadatta was very knowledgeable person. And this book mudrārākṣasa, are big political book. The Analytical Research in this drama such as a good opinion and rule methods to dedicate our political community.

#### Mudrārākṣasa

Rakshasa's Ring is Vishakhadatta's only surviving play, although there exist fragments of another work ascribed to him. Vishakhadatta has stressed upon historical facts in the mudrārākṣasa has a play dealing with the time of the Maurya Dynasty. The titles of Vishakhadatta's father and grandfather do indicate one point of interest that they came from a princely family, certain to have been involved in political administration at least at a local level. It seems very possible in fact, that Vishakhadatta came to literature from the world of affairs.

**Correspondence:**

**Kamalini Panda**

Lecture. In Sanskrit,  
Meghasan college,  
Nudadiha, MBJ, Odisha

Stylistically he stands a little apart from other Dramatists. A person literary education is clearly no way lacking, and formal terms, he operates within the normal conventions of **Sanskrit literature**, but one does not feel that he cultivates these conventions very enthusiastically for their own sake. It would be a travesty to suggest that one can defect in his writing a clipped, quasimilitaristic diction as it would be to think of **Kālidāsa** as an untutored child of nature simply because he shows himself less steeped than **Bhavabhuti** in Philosophical erudition. But it is fair to say that Vishakhadatta's prose passages in particular often have a certain stiffness compared to the supple idiom of both **Kālidāsa** and **Bhavabhuti**. In relative, rather than absolute, terms his style includes towards the principle of " **more matter and last art** ."

There have been other cases of contributions to **Sanskrit literature** by men of action-for instance, the three plays ascribed to the celebrated monarch, **Harsha**. The ascription is plausible, and the plays are talented and worthy pieces. But unlike the **Mudrārākṣasa**, they adhere closely to conventional literary ideals. **Harsha** no doubt wished to show that he could write as well as he could rule: yet in the last resort, one suspects that he would have been more interesting to know as a man than as a dramatist. we do not know whether Vishakhadatta, on the other hand, if he was some kind of politician, was as such either Original or Successful; but as a playwright, he is both.

**Keynote: online pdf in Mudrarakshasa.**

**Analysis on Mudrārākṣasa, all Act**

**Act 1. (Acquiring of Signet Ring)**

By means of a Prastāvanā, wherein the Stage manager (Sūtradhāra) converses with his wife, the author hints succinctly at the plot of the play, and prepares the way for the entrance of Chānakya. Chānakya in a long motorboat succinctly outlines his plan of action, affirming what has been done and what residue to be carry off. He has employed spies everywhere, for detection out what is going on in the megalopolis, one of these, Nipunaka by name, enters and responds his location during the tack of his wanderings. Adelaide as a Dominican he had gone to the house of the vendor Chandanadāsa, with whom the wife and son of Rakshasa's were staying; there he happened to pick up a ring belonging to Rākshasa, which the plot of the story hangs. In implementation of his plans Chānakya gets a certain letter written by Shakatadāsa

then seals it with Rākṣasa's ring, and gives both the letter and the ring to Siddhārthaka, one of his trusted emissaries, with certain secret instructions. He next tries to induce Chandanadāsa to deliver over the family of Rākṣasa but Chandanadāsa declines and remains firm in his loyalty, even though threatened with capital punishment. For the present Chānakya orders him to be kept under arrest.

**ACT II ( What Rakshasa Thought)**

Rākṣasa is introduced and is shown as plotting variously for the overthrow of Chandragupta: he, too, has employed spies to wander about in Pātulliputra and collect information. One of these, Virādhagupta by name, who was disguised as a snake-charmer, comes in and narrates how all the plans of Rākshasa had gone wrong, how all his schemes to kill Chandragupta had been invariably foiled by the vigilance of Chānakya, and how all his allies and friends, including Shakatadāsa, had been arrested by Chānakya on a suspicion of being involved in the attempts on the life of Chandragupta. In the meanwhile, Shakatadāsa has been rescued by Siddhārthaka acting upon Chānakya's private instructions and brought to Rākshasa takes off some ornaments from his person and gives them as a reward to Siddhārthaka, Malayaketu, and will be referred to further in drama V. Siddhārthaka takes out a ring- Rākṣasa's signet-ring – for sealing up the ornaments in a box, and being questioned about it states that he found it near the house of Chandanadāsa, and then restores it at his desire to Rākshasa who gives it in Shakatadāsa's keeping. Siddhārthaka outwardly takes service under Rākshasa while inwardly he remains takes service Chānakya's spy.

**ACT III (The Concocted Quarrel)**

Chānakya secretly arranges a sham quarrel with Chandragupta, meant as a ruse to mislead Rākshasa, Chandragupta was to order the celebration of the Kaumudi festival, Chānakya was to forbid it. This being done, Chandragupta sends for Chānakya to know why the festivities were forbidden. A fine scene ensues between them in which the monarch reproves Chānakya and the latter taunts him as being ungrateful and insolent. Chānakya resigns office and leaves the king in high dudgeon, and the king also proclaims that he would rule independently of him- thus to all appearance that they are thoroughly estranged.

**ACT IV (Rakshasa's Activities)**

The news of the quarrel is brought by Rākshasa's

agent to his master who is highly pleased at it and believes that it would be easier to overthrow Chandragupta now that he has no longer Chānakya to advise him. In the meantime Malayaketu, accompanied to create a suspicion about Rākshasa's sincerity in his master's mind by telling him that the deserters from Chandragupta came to him wishing directly to deal with him and not through Rākshasa; the latter, he further suggests, is not so much the foe of Chandragupta; and in case Chānakya were somehow dismissed, there would be nothing to prevent him from allying himself with Chandragupta. Malayaketu overhears the conversation between Rākshasa and his agent to see Rākshasa, who advises him to lead an expedition against pātuliputra at once.

#### **ACT V. (The Cunning Letter)**

The scene now shifts to the camp of Malayaketu near Chandragupta's capital. One Jivasiddhi, who was known as a friend of Rākshasa but was in reality a spy of Chānakya, enters into the presence of Bhāgurāyana, Mala. Minister ostensibly with a request for a permit to leave the camp. When pressed to give the reason for doing so, he says he is disgusted with the conduct of Rākshasa and wants to leave him before it is too late. Malayaketu is overhearing Jivasiddhi's speech, and the latter succeeds in poisoning the mind of the prince against Rākshasa by his allegation that it was Rākshasa and not Chānakya, who employed the poison-maid against Malayaketu's father and killed him. After he has left, the guards bring in Siddārthaka, whom they had caught leaving the camp without a permit on the plea that he was a servant of Rākshasa. On his person are found that old letter which Chānakya had given him in act I and a box of ornaments, both sealed with Rākshasa's seal. The letter is couched in such terms as incriminate Rākshasa while the ornaments are easily recognized by Malayaketu to be same that he had formerly given to Rākshasa. So it was apparently clear that Rākshasa, was in secret communication with Chandragupta. Which deduction is further corroborated by the oral testimony of Siddārthaka. When charge treachery, Rākshasa denies it in to as being the fabrication of the enemy. But he is at a loss to explain the fact of the letter being in the handwriting of his friend shakatdāda. Further, he happened to be wearing at that time an ornaments which he had bought unsuspectingly from a person who was in reality an agent of Chānakya; that ornament had originally belonged to Malayaketu's deceased father and was later in the possession of

Chandragupta. Malayaketu's recognizes the ornament, and Rākshasa finds himself in a fix; he cannot well say that he bought it, since Chandragupta was hardly likely to sell it. Finally, Malayaketu taxes him with having murdered his father by means of the poison-maid. All this circumstantial evidence completely overwhelms Rākshasa, whom Malayaketu now disowns and who thus finds himself without an ally. Mala. Has also the indiscretion to order five kings under him to be put to death.

#### **ACT VI. (The Fake Noose)**

Malayaketu's expedition proves a failure owing to dissensions among his own followers, and he is taken captive by Bhagurāyana, Bhadrabata and others. Rākshasa, goes to pātuliputra to save his friend Chandanadāsa who was ordered to be impaled by Chānakya for sheltering his Rākshasa family.

#### **ACT VII (The Reconliation)**

Chandanadāsa is being lead to the place of execution by the Chandālas who take him into the presence of Chānakya. The latter explains to him how all his plans, including the forged letter, were intended to bring matters to that particular culmination, it being his desire to induce Rākshasa to take up the post of the chief minister of Chandragupta. After some hesitation Rākshasa accepts it, the life of his friend Chandanadāsa is saved; and all ends happily as originally designed by Chānakya.

The student will note that the chief points in the development of the plot are 1. The fortuitous acquisition of Rākshasa's ring by Chānakya; 2. The forged letter and the verbal message; 3. The imprisonment of Chandanadāsa; 4. The successful flight of shakatdāsa to Rākshasa's camp with Siddhārthaka, Chānakya's spy and the admission of the latter into the service of Rākshasa; 5. The bestowal of the newly received ornament from Malayaketu on Siddhārthaka by Rākshasa; and the restoration of the signet-ring by Siddhārthaka to Rākshasa; 6. The palming off of the ornaments of Parvataka on Rākshasa; 7. The feigned quarrel between Chānakya and Chandragupta; 8. The arousing of suspicion in the mind of Malayaketu against Rākshasa, and the final rupture between the princes; and that statesman; 9. The unjust murder of the five princes; 10. Malayaketu's precipitate resolve on war and his consequent defeat; 11. The resolve of Rākshasa to surrender himself up to Chandragupta for the sake of his friend; and 12. The final consent of Rākshasa, though given with reluctance, to become the minister of Chandragupta.

**Keynote: Mudrarakshasa book of m.r kale.**

### Presentation of Sanskrit Drama-

In Rigveda we find the various forms of music, dance and poetry, but we donot have any certain proof of the art of drama included in above mentioned forms. In Rigveda Pururava and Urvashi romance is significant. Sanskrit drama got inspiration from these romantic verses.

Thus Sanskrit drama got origins in Rigveda. All the Vedas were Written in Sanskrit. Some critics believes that Sanskrit was the dialect as well as the authentic language of india **Bharat Varsha** in ancient times. So as the beginning of the traditional ancient theatre of India is in Sanskrit language. It is also a belief that the Sanskrit Drama has its origins in the folk arts of the ancient period. Sanskrit drama and its tradition was faded by the folk traditions continued undertrained.

**Keynote: The MA syllabus in ranchi university.**

### Rasa or Sentiment on mudrārākṣhasa

This is the main theory of Natya Shastra . Nine rasas signifies the nine emotion of human nature. Bharat Muni had mentioned only eight rasas . 1. Shringara(love), 2.Hasyam(mirth), 3.Raudram (fury), 4.Karunyam (compassion), 5.Bibhatsam(disgust) 6. Bhayanakam (horror) 7.Viram (courage) 8. Adbhutam (Surprised) Anand Vardhanam added the Ninth rasa that is Santam (peace) but tenth rasa is added Viswanatha Kaviraja is Vatsalyam (dearest).

Key note: The Sanskrit book of Natya Shastra.

### Eight Sthayi bhavas

Chapter vii of The Natya Shastra goes into great details about the bhavas, which are broken down into three categories . Bharata mentions eight **Durable** , **permanent**, or **Constant** emotional conditions called Sthayi bhavas:

These emotional states are inherent to humans. They are basic as they inborn, understandable without explanation . On the stage Sthayi bhavas are represented by certain Anubhavas, explained in Natya Shastra proved.

- 1.Rati (pleasure)** – Smiling face, sweet words , contraction of eye-brows , sidelong glances and the like .
- 2.Hasa (joy)** - Smile and the like, laughter, excessive laughter.
- 3.Shoka (Sorrow)** –Shedding tears, lamentation, bewailing, change of color, loss of voice, looseness of limbs, falling on the ground. Crying , deep breathing, paralysis, insanity, death and the like.
- 4.Krodha (Malice)** – Extended nostrils, unturned eyes, bitten lips, throbbing cheeks and the like.
- 5.Utsaha (Courage)** – Steadiness, munificence, boldness

of undertaking and the like.

**6.Bhaya (Fear)** – Trembling of the hands and feet, palpitation of the heart , paralysis, dryness of the mouth, licking lips, perspiration , tremor, apprehension of danger, seeking for safety, running away, loud crying and the like .

**7.Jugupsa (Disgust)**- Contracting all the limbs, spitting , narrowing down of the mouth, heartache and the like .

**8.Vismaya (Sunrise)**- wide opening the eyes , looking without winking of the eyes and movement of the eye-brows , horriplilation , moving the head to and fro, the cry of well done and the like .

**Keynote: The Sanskrit book of sahyia darpanam .**

### Temperamental states – Sattvika bhavas

Temperamental states are expressed on the stage using Sattvika abhinaya. In fact, all the gesticulation of vmental states may be designated as the Sattvika abhinaya. But the prominence given to the gesticulation of the temperamental states is due to the peculiar mental effort which is necessary for their presentation .

Keynote: The Sanskrit book of Natya Shastra.

Vira is the chief Rasa of the Mudrārākṣhasa . it is of three kinds,1. As it is characterised by mercy as in the case of Jimutavahana in the Nagananda ; 2. Valour as in the case of Rama in the Mahaveercharitam ; 3. Generosity as in the case of Chandragupta, the hero of this play.

चीयते बालिशस्यापि सत्क्षेत्रपतिता कृषिः ।

न शालेः स्तम्बकरिता वसुर्गुणमपेक्षते ॥ (मुद्राराक्षसः १/३)

वीररसस्य उदाहरणम्

इष्टात्मजः सदपि सान्वय एव देव

शार्दूलपोतमिव यं परिपोष्य नष्टः।

तस्यैव बुद्धिविशिस्वेन भिनद्धि मर्म

वर्मीभवेद्यदि न दैवमदृश्यरूपम् ॥ (तत्रैव २/८)

### The Characters of Principal On Mudrārākṣhasa

The play of the characters represented, Chānakya and Chandragupta are real historical persons . Rākṣhasa , too, must important in the play in this Drama . The Drama of Mudrārākṣhas very danger Political high quality Drama this Drama in related is Nanda dysteny . Chandragupta the king of Gupta capital . Rākṣhasa Malayaketu may also be a historical person.

Chānakya was the name of the sage Chānakya. His own name was Vishnugupta. And he is kutanitingya thus name is Kautilya because he is crooked policy owing then his nick name Kautilya.

कौटिल्यः कुटिलमितिः स एष येन

त्रोधाग्नी प्रसभमदाहि नन्दवंशः।

चन्द्रस्य ग्रहणमिति श्रुतेः सनाभ्नो

मौर्येन्दोर्द्विषदभियोग इत्यवैति॥ (मुद्राराक्षसः १/७)

*This is that Kautilya of crooked intellect, by whom the race of the Nandas was, perforce, burnt up in the fire of his wrath. Having heard the words चन्द्रस्य ग्रहणं he understand by them an attack by the enemy on the noble Maurya who bears the same name Chandragupta.*

**Analysis on Dhovni –Alankara-Guna**

धन्या केयं स्थिता ते शिरसि शशिकला किं नु नामैतदस्या

नामैवास्यास्तदेतत्परिचितमपि ते विस्मृतं कस्य हेतोः।

नारीं पृच्छामि नेन्दुं कथयतु विजया न प्रमाणं यदीन्दु

देव्यानिहोतुमिच्छोरिति सुरसरितं शाद्यमव्याद्विभोर्वः॥

(मुद्राराक्षसः १/१)

*Who is the blessed one throned on your head ? Shasikala (moon) what ? Is that her name ? That indeed , is her name . How did you forget it, though it was familiar to you? I ask the woman and not the Moon . If you do not believe in the Moon let Vijaya tell you . May the skill in equivocation of the Lord Shiva, displayed in thus concealing the celestial river(ganga) from his consort, protect you. The prologue शाद्यं छलोक्तिव्यात्पायादिति इति वाच्यार्थः। अत्र वत्रोत्तरलङ्कारः। नाटकीयं वस्तु व्यज्यते अतोलङ्कारेण इति वस्तुध्वनिः।*

पादस्याविर्भवन्तीमवनतिमवने रक्षतः स्वैरपातैः

सङ्कोचेनैव दोष्णां मुहुरभिनयतः सर्वलोकातिगानाम्।

दृष्टिं लक्ष्येषु नोग्रज्वलनकणमुचं बध्नतो दाहभीते

रित्याधारानुरोधात्रिपुरविजायिनः पातु वो दुःखनृत्तम्।

(तत्रैव १/२)

*The 2<sup>nd</sup> Prologue this Drama the poet Vishakhadatta pray in God . May the dance of the Conqueror of Tripura, rendered uneasy on account of his regard for the place protect you ! The Conqueror of Tripura who avoided the bending of the earth which would have manifested itself by the willful fall of the foot; who every now and then gesticulated by the mere contraction of his arms stretching beyond all worlds, and who did not fix on objects his gaze emitting fierce sparks of fire, lest they be scorched . अत्र उग्रज्वलनकणमुचं तीव्रविस्फुलिङ्गकिरं दृष्टिं भाललोचनं लक्ष्येषुदृग्भिनयदर्शनीयेषु वस्तुषु दाहभीतर्दधानि मा भूवन्निति न बध्नतः न निक्षिपतः। अत्र वाच्यार्थः नृत्तं वः पातु इति । लक्ष्यार्थः भवति लोचनाभ्यां सुकरत्वादिति। अत्र त्रिपुरविजयिन इति पदेन मया त्रिपुरविजयिना विशिखवह्निना त्रिपुरं दग्धं एवं त्रोधामिना नन्दवंशवत्सराक्षसं मलयकेतुं दग्धुं समर्थस्यापि त्रिपुरं दग्धं एवं सञ्जिघृक्षानुरोधात्कृच्छ्रेण*

कुटिलनीतिप्रयोगाभिनवेश इति ध्वनितः। अत्र अतिशयोत्तरलङ्कारः योगकल्पनात्संबन्धात् कारणम्। त्रिपुरविजयिन इति विशेषणात्परिकरालङ्कारः। अत्र कौटिल्यनीतिरूप इति वस्तुध्वनिः।

*The very important line Kautilya kutaniti. The 4<sup>th</sup> verse dedicate to in this Drama first go home, and having called my wife, will commence singing with the inmates of the house. Here is our house. I will at once enter. Holla, what do I see here ! There seems to be a festival in it .the attendants are unusually engaged in their respective duties.*

*Here is a woman fetching water; here is one pounding aromatic herbs; and here is another stringing together charming garlands; while this lady here is often accompanying the pestle, as it descends, with a soft indistinct . The fourth verse in Savavokti Alankaras. The verse one word वहति जलमिति इति प्रस्तावनारूपकार्यसिद्धे खलगनादवलगितं नाम आमुखाङ्गम् Bharat Muni says the fourth vriti 1, Shashati 2, Bharati 3, Manushi 4, Arobhati . This verse is Bharati Vriti . अल्पसमासदा ऋजुपदा भारती वृत्तिः ।*

*The fifth verse asked who are meritorious , who are an abode of expedients , who bring about the three objects which are the cause of the stability of worldly life, who are the science of morals of my house, and who are my instructor in dutied, come here quickly. The verse are all means the Lakshyana Shastra in Sanskrit language Guna-Ritiḥ-Dhovni-Rasaḥ all the main are Alankarika said the first Alankarika Bharat Muni says this verse is Bharati Vriti and Prāsada Guna and Veer Rasas and this verse Alankara was Selsha . That is Dhovni is Alankara Dhovni .*

गुणवत्युपायनिलये स्थितिहेतोः साधिके त्रिवर्गस्य ।

मद्भवन्नीतिविधे कार्याचार्ये द्रुतमुपेहि ॥ (मुद्राराक्षसः १/५)

*The Eight verse completely Alankara Dhovni because there meaning Chanakya told who is that wishes to snatch away, with force, from the mouth of the lion, with his mouth wide open in the act of yawning , his bright jaw, the colour of which is reddened with the blood of the elephants tasted , and which appears like a digit of the moon tinted red by the twilight ? That is Mukha Sandhi . Nanda Dystny very Powerful .*

*नन्दकुलप्रतिज्ञावसरे मुक्ता शिखा न बद्धा चन्द्रगुप्तलक्ष्मीस्थैर्यस्याद्याप्यनिष्पन्नत्वात्। अत्र सिंहवदतित्रूमपि मां परिभूय मया महता संरम्भेण साधितां मौर्यलक्ष्मीं राक्षसो हर्तुमिच्छामिति रूपकातिशयोक्त्या ध्वनितम्। अत्र अलंकारः ध्वनिः धन्यते ।*

आस्वादितद्विरदशोणितशोणशोभां

सन्ध्यारुणामिव कलां शशलाञ्छनस्या

जुम्भाविदारितमुखस्य मुखात्स्फुरन्तीं

को हर्षमिच्छात हरेः परिभूय दंष्ट्राम् ॥ (मुद्राराक्षसः १/८)

The 2<sup>nd</sup> Chapter 2<sup>nd</sup> verse are Alankara is Utprekheya . What is the meaning who am I? I am a serpent catcher, Jirnavisha by name . These three person assuredly meet with rain . he has vanished from my sight the moment he was seen . Chandragupta guided by the intellect of Chānakya I consider the attempt of Rākshasa as futile; considering again Malayaketu aided by the counsel of Rākshasa, I look upon Chandragupta as almost deposed from his Supreme power .

I consider the Royalty of king Maurya as stable, with her form held fast by the cord, in the form of the talent of Kautilya; but that very Royalty I look upon as being snatched away by Rākshasa with his hands, in the form of plans. दंष्ट्राम् कौटिल्यस्य धीरवे रतज्जुस्तया निबद्धावृद्धं बद्धा मूर्तिर्यस्यास्तादृशीम्। कौटिल्यधीरज्जुनिबद्धमूर्तिं इति अत्र रूपक अनुप्राणिता उत्प्रेक्षालंकारः।

कौटिल्यधीरज्जुनिबद्धमूर्तिं

मन्ये स्थिरां मौर्यनृपस्य लक्ष्मीम्।

उपायहस्तैरपि राक्षसेन

निकृष्यमाणामिव लक्ष्यामि ॥ (मुद्राराक्षसः २/२)

The 2<sup>nd</sup> chapter seventh verse is Arthantaranyasa Alankara. The meaning of this verse all sovereigns of illustrious descent on earth dead that you , should have chosen Maurya, of low extraction, for our lord ? the mind of woman, which by nature is as fickle as the edge of shirisa flower is averse to the appreciation of the merits of the men . पुरन्धीणां इति अर्थान्तरन्यासोलङ्कारः। अत्र उक्ति अर्थान्तरन्यासः स्यात्। सामान्य विशेषः इति भगवति कमलालय इत्यादि राक्षसस्य वितर्कप्रतिपादनं वाक्यरूपं।

पृथिव्यां किं दग्धाः प्रथितकुलजा भूमिपतयः

पतिं पापे मौर्यं यदसि कुलहीनं वृतवती ।

प्रकृत्यां वा काशप्रभवकुसुमप्रान्तचपला

पुरन्धीणां प्रज्ञा पुरुषगुणविज्ञानविमुखी । (तत्रैव २/७)

The 2<sup>nd</sup> act eleven verse are Dhovni releted. Prakriti Dhovni the poet explain that . The meaning of this verse Rākshasa said the verse purports to say that he is my spy and is acquainted with the state of affairs in Kusumapura. I forgot it on account of my mind being engrossed in my work, and of the large number of my spies. Now remembrance comes back to me. He is evidently Virādha Gupta, disguised as a snakecharmer. P[riyamvadaka, usher him in he is a fine poet I will hear from him good saying . The very political issued this

character. That is reteted in Rasa Dhovni . अत्र प्राकृतकविः प्राकृते प्राकृतो वा कविः। प्रकृतिभ्यो यल्लब्धं तत्र कविः पण्डितः। कुसुमपुरवासिजनकृते इति अत्र रसध्वनिः।

पीत्वा निरवशेषं कुसुमरसमात्मनः कुशलतया।

यदुद्गति भ्रमरः अन्येषां करोति तत्कार्यम् ॥ (तत्रैव २/११)

### Historical Analysis of Mudrārākṣha

Mudrārākṣha is a political as well as historical play by Vishakhadatta. Original script of the play is written in Sanskrit . The play in this Drama in background of the three had given the same history .

326 B.C Alexander the great invaded India. He defeated the small Kaingdom of Punjab and Sindha. Chandragupta Maurya Dhanananda was the king of Patliputra 322 B.C . Alexander the great return he was attacked by the same Kingdom which were defeated by him previously. Alexander is known as a Sikander also. Many historians wrote that Alexander did not return alivey it is said so .

Which the return of Alexander the rise of Chandragupta and Chanakya prominently occupied the history of India . The established the Magadha empire over the ruin of patliputra. King Dhanananda was cruel he hurt Chanakya. Furious Chanakya a brilliant Brahmine took an oath ti destroy Dhanananda. Chandragupta was illegal son of Nanda and was the student of Chanakya. He trained Chandragupta by all dimensions. He made Chandragupta perfect in warfare . Politics and Social affairs. He has collected all the kings which were troubled by Nanda and formed the army .Nanda was defeated and was escaped. Later on Magadha empire was devlopted and spreaded all over India . Even Afaganistan and Baluchistan were under the control of Magadha .

Thus the historical background mentioned by various historians of his age or of previous age Vishakhadatta employed or incuse in this play and made a play legendary.

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