



# International Journal of Sanskrit Research

अनन्ता

ISSN: 2394-7519

IJSR 2017; 4(2): 07-11

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www.anantaajournal.com

Received: 03-05-2017

Accepted: 04-06-2017

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## Most of the child characters of Sanskrit drama are heroic

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### Abstract

Drama is an affluent part of Sanskrit literature. The Centre characters of Sanskrit Drama are basically Hero and Heroine. All the dramatic events are rotate depending upon Hero and Heroine. Usually the other characters remain unimportant and secondary. In the Dramas like Abhijnanasakuntalam, Swapnavasavadattam, Vikramorvosiyam etc. heroines are the main characters. The other characters remain secondary. Sometimes, the other characters play important role to bring motion in Drama. Their short presences make drama dignified and shining. Like such secondary characters an important mentioning character is child character. Sometimes the child characters seem unimportant. But sometimes we find all the events of drama rotate on child characters. For example – Bhasa's drama 'Valacharitam' presents the childish behaviors and heroic activities of Sri Krishna. Again in Kalidasa's 'Abhijnanasakuntalam' the short present of Sarvadamana or Varata plays a very important role and also this child character works as 'Abhijnana' to reconcile Dusyanta and Sakuntala. Thereafter, in the drama 'Vikramorvosiyam' we see very little presence of Ayu, the son of Pururava. But his sort presence reveals his bravery and childlike activities. As example, we see his deep concern when he utters – 'if, I find myself happy to hear that he is my father and I am his son, they who brought up by their parents, are so lucky and will feel deep attachment to their parents. Again Vavabhuti's drama 'Uttaramacharita' displays – bravery, heroic acts, ego, self-confidence and also childlike innocence of Lava and Kusa. They become very important in this drama. In the sixth act of Sudraka's 'Mricchakatikam', Charudatta's child son Rohasena becomes shining by the keen intelligence of the writer and takes important role to name the drama. Rajasekhara painted the childhood days and many important brave childhood events of Rama and Laksmana in his drama 'ValaRamayanam'. Beside these we can mention Dingnaga's Kundamala etc. There are so many child characters here and there in Sanskrit dramas.

**Key words:** Drama, Hero, Heroine, Abhijnanasakuntalam, Swapnavasavadattam, Vikramorvosiyam, child character, Bhasa, Valacharita, Sri Krishna, Sarvadamana, Ayu, Vavabhuti, Uttaramacharita, Lava, Kusa, Sudraka, Mricchakatika, Rohasena, Rajasekhara, Rama, Laksmana, ValaRamayana, Chandraketu, Dandayana, Soudhataki

### Introduction

Sanskrit 'Kavya' is divided into two classes mainly. One is 'Drsvya Kavya' and the other is 'Srvya Kavya'. 'Acarya' Vishwanath Kabiraj in the 6<sup>th</sup> chapter of his 'Sahitya Darpana' explained- 'दृश्यश्रव्यत्वभेदेन पुनः काव्यं द्विधा मतम्'. Actable Kavya is called 'Drsvya Kavya' दृश्यम् तत्राभिनेयम्<sup>[1]</sup>. So, naturally Drama is called 'Drsvya Kavya'. According to allegorical definition this is called 'Rupaka. Rama, Laksmana etc. dramatic characters are imputed on the Actors. So, 'Drsvya Kavya' is known by the name 'Rupaka' - 'रूपारोपानु रूपकम्'<sup>[2]</sup>. Also 'Drsvya Kavya' has two parts – 'Rupaka' and 'Uparupaka'. There are ten types In the Rupaka number – Nataka, Prakarana, Bhana, Vyayoga, 'Prahasana', 'Dima', 'Samabakara', 'Bithi', 'Anka' and 'Ihamrga'. In 'Uparupaka' number there are eighteen – 'Natika', 'Trotaka', 'Gosthi', 'Natyarasaka', 'Prasthana' etc. 'Sanskrit 'Drsvya Kavya' or 'Natyasahitya' is the combination of ten types of 'Rupaka' and eighteen types of 'Uparupaka'. We will see all the division of 'Rupaka' and 'Uparupaka' by the word 'Sanskrit Drama'. 'Mahamuni' (sage) Bharat's 'Natyasastra' is an ancient volume of 'Natyakala'. According to Bharata, God Brahma created 'Natyasastra' (Dramaturgy) - जग्राह पाठ्यमृवेदाद् सामेभ्यो गीतमेव च, यजुर्वेदादभिनयान् रसानाथर्वणादपि<sup>[3]</sup>. According to 'Natyasastra' Brahma takes dialogues from the Rk Veda, 'Samgita' (singing) from SamaVeda, 'Abhinaya' (acting) from yajurveda, and 'Rasa' (humour, flavor, appreciation) from

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'Atharva Veda'. According to Bharata's direction 'Amrtamanthana' and 'Tripuradaha' named dramas were played in 'Swargaloka' (Heaven). There are twenty 'Samvada Suktas' in 'RkVeda'. Like – 'Agasta – Lopamudra' (1/179), 'Pururava-Urvashi' (19/15), 'yama – yami' (10/10), 'Pani-Sarama' (10/108) etc. The seed of acting has lain among this 'Samvada Suktas'. Beside this, there are some ritualistic occasions in Vedic 'Karmakanda', where we find dramatic acts clearly. Like – in 'Somayaga,' there are two actors who act as the roles of buyer and seller. In Mahabharata there we observe the fight between white 'Vaisya's and black 'Sudra's' for a piece of cloth (Bastra). This event is full of dramatic elements.

The names of Bhasa and Asvaghosa are mentionable as the earlier or previous of Kalidasa. Asvaghosa composed 'Saripturaprakaranam' named drama. We get thirteen dramas from 'Mahakavi' 'Bhasa'. Like- 1. Pratima, 2. Abhisekam, 3. Dutavakyam, 4. Karnabharam, 5. DutaGhatotkacam, 6. Madhyamabyayogam, 7. Pancaratram, 8. Urubhangam, 9. Balacaritam, 10. Swapnavasavadattam, 11. Pratijnayaugandharayanam, 12. Avimarakam, and 13. Carudattam. The great Kalidasa created three dramas – 1. Malabikagnimitram, 2. Vikramorvasiyam and 3. Abhijnana Sakuntalam. After the age ( time) of Kalidasa, we get the Dramas like – 'Mrcchakatikam' by Sudraka, 'Ratnavali', 'Priyadarsika' and 'Naganandam' by Sri Harsha, 'Benisamharam' by Bhattanarayana, 'Mudraraksasam' by Bisakhadatta, 'Prabodhacandrodayam' by Krishnamishra, 'Ubhaya Sarika' by Bararuchi, 'Malati Madhavam', 'Mahabiracaritam' and 'Uttara Ramacaritam' by Bhababhuti, Padmaprabhrtakam by Shudraka, 'Padataritakam' by Shyamilaka. There we find four dramas from Rajshekhara – 1. Bala Ramayanam, 2. Bala Bharatam, 3. Biddhasalabhanjika, 4. Karpuramanjari. Beside these the other mentionable dramas are – 'Candakausikam' by Khemiswara, 'Karnasundari' by Bilhana, 'Mahanatakam' or 'Hanumannatakam' by Damodarmishra, 'Prasannaraghavam' by Jayadeba, 'Caitanyacandrodayam' by Karnapura 'Ascarjya curamani' by Shaktibhadra etc.

'Acarjya' Vishvanath Kabiraj mentioned in his 'Sahityadarpana' about the naming of drama – 'नामकार्यं नाटकस्य गर्भितार्थप्रकाशकम्।

नायिका-नायकाख्यानं सजा-प्रकरणादिषु।।<sup>[4]</sup> That means, the hero and the heroine are the important matters for the naming of the drama. Like Bhavabhuti does name his drama 'Uttararamacaritam' depending on the later life of Sri Ramachandra. Bhavabhuti again named the drama 'Malatimadhabam' according to the names of the hero Madhaba and the heroine Malati. Generally, Sanskrit dramas are basically hero-heroine centric. Hero and the heroine are the main characters. The story of the drama is controlled by the hero and the heroine normally. The other characters remain secondary. But sometimes, these secondary characters play an important role for the desired end of the drama. Like - In Kalidasa's 'Abhijnanasakuntalam', the hero Dusyanta and the heroine Shakuntala are the main characters. But there are two secondary characters Anasuya and Priyambada, who played important roles to conclude the drama. They helped and played important part to unite Dusyanta and Shakuntala. Again, we find they played very important part to mitigate or restrain Durvasa's curse. Durvasa cursed Shakuntala that, Dusyanta will forget Shakuntala forever. By Anasuya's intelligency, Priyambada prayed to Durvasa to forgive Shakuntala. Rabindranath Tagore says – 'The presence of Shakuntala is one third in the drama. But Anasuya and

Priyambada appear more than Shakuntala<sup>[5]</sup>. In this way, in the drama there is a secondary or subordinate child character in the drama. The name of the character is Sarvadamana. This child character also takes an important part in this drama.

### The process of research

In this stage of an article it's very important to choose a perfect topic. So, I also select a topic for my writing. My selective topic is "Most of the child characters of Sanskrit drama are heroic". I think, it's a new topic and it will helpful for the interested future readers. The next stage was Data collection and Data preservation. But in this stage, there I faced some difficulties. The main problem was the shortage of needed books. But I tried to collect data from here and there, as much as possible for me. Thereafter, I analyzed about the child characters in Sanskrit drama which I got from the collected data.

And I arranged the mentionable data in serial order. I arranged the data according to the dramatist. So, I discussed first about 'Valacaritam' by Bhasa. After the age of Bhasa there was the famous dramatist, Kalidasa. So, after the discussion of Bhasa, I mentioned about the writings of Kalidasa – (1) Abhijnanasakuntalam and (2) Vikramorvasiyam. After the discussion, next I discussed about Sudraka's 'Mrcchakatikam', Bhavabhuti's 'Uttararamacaritam' and Rajashekhara's 'Balaramayanam'. I have tried to discuss the importance of these child characters by following the child psychology.

### Sri Krishna

Mahakavi Bhasa was a great dramatist of the pre Kalidasa age. Bhasa composed the famous 'Balacaritam', the word 'Bala' refers to Sri Krishna and carita' refers his characters and his lifelong activities. Here dramatist has shown Sri Krishna's heroic acts, divine powers, childlike imagery etc. very skillfully. In the third Act of the drama there is the salvation of 'Putana' by Sri Krishna, killing of Aristasura etc. Later we see a girl forbids him to get down into the river 'Kalindi' as there was 'Kalianaga' named a poisonous snake. But little boy Sri Krishna ignores her and takes it lightly and finally he got down into the river 'Kalindi'. He brings him under control and dances on the head of the 'Kalianaga'. Through this event of 'Kaliadamana' we see his bravery and divine power. There after he ordered 'Kalianaga' with the family to go to the sea.

In this way, he gives relieve to the people from the fear of 'Kalianaga'. Here, Bhasa has painted very skillfully the diving glory of Sri Krishna. For example, Sri Krishna beautifies Madanika who was very ugly. Entering into the 'Dhanusala' 'he killed the warriors. Again, there he killed Chanura and finally, we see Sri Krishna killed the cruel 'Kangsha'.

### Sarvadamana

'Mahakavi' Kalidasa's 'Abhijnanasakuntalam' is one of the famous dramas in Sanskrit Literature. The narrative portion of this drama has been derived from Mahabharata. But here, Kalidasa has included new ideas which are the strokes of a genius. Like in the fourth Act of his famous creation 'Abhijnanasakuntalam' we find Maharsi Durvasa's curse and in the fifth Act we find Dusyanta refused Shakuntala and various later events. In the drama we see, in the seventh Act, Kalidasa introduces with a secondary child character. The name of the character is Sarvadamana.

There is the companionate marriage (Gandharva Vivaha) of Dusyanta and Shakuntala in third Act and in fourth Act Shakuntala becomes pregnant. In the fifth Act, after the

rejection of Shakuntala, we see the birth of Sarvadamana and his growing up. But there is no mention of his age. Seeing his childlike activities, we can suppose his time as late infancy or early childhood, which may be of three to five years old.

We find, in seventh Act Sarvadamana was playing with the mane of a Lion's cub. Sarvadamana remarks "जृम्भस्व सिंह, दन्तान् ते गणयिष्ये" [6]. It means – 'Oh Lion – Open your Mouth - I shall count your teeth' from his words his fearlessness, bravery, childlike restlessness has shown. These behaviors may surprise us but this is not impossible for a child, because, till then there was no fear, no differences, no manners and customs in him. He is too little to understand all these. When a 'Tapasi' told him 'एषा खलु केशरिणी त्वां लघयिष्ये यदि तस्याः पुत्रकं न मुञ्चसि' [7]. - that means, - if you don't leave this lion's cub, his mother will attack you. Then he smiled and remarked- 'अहो वलीयः खलु भीतः अस्मि' [8]. - that means 'I got much fear'. It expresses his childlike restlessness or fecklessness.

We have seen, the fearless and brave child Sarvadamana has anxiety or eagerness for his mother and it has shown that he is not separate from the long since or familiar children. 'सर्वदमन, शकुन्तलावर्ण्यं प्रेक्षस्व' [9] – Hearing these, little Sarvadamana questioned – 'कुत्र वा मम माता?' [10] - Where is my mother? A mother is everything for a child. Thus, also for Sarvadamana his mother is all. Normally a child seems always curious. A child always wants to know the unknown persons. In this way Sarvadamana asked curiously- 'मातः, कः एषः?'. Thus in this drama we observe the little boy Sarvadamana plays a significant role. The role of Sarvadamana express that, sometimes, the secondary characters play an important part for the desired end of the drama.

## Ayus

'Vikramorvasiyam' is one of the mentionable dramas of 'Mahakavi' Kalidasa. In the fourth Act of the drama he introduces us with a child character. The name of the child character is 'Ayus'. We see, in this drama when Urvashi entered into the 'Nisiddhakumarvana', she transformed into 'Vasantilata'. Being separated from Urvashi, the King of moon dynasty Pururaba almost insane. But for the influence or effect of "Sangamoniya Mani", Pururaba got back Urvashi. After their re-union in the 'kumaravana', we see, a vulture supposes the "Sangamoniya mani" as a piece of flesh. The vulture suddenly comes and takes it and flies quickly. After sometimes Kanchuki informed, the 'Moni' has been safely rescued from the vulture. In later, we see, Kanchuki entered on the stage with a 'Tapasi' and her son 'Ayus'. They came from the hermitage of Sage Chyabana.

Though Ayu, the son of Pururava is too little, he is so mature and brave. From his speeches, we observe his maturity and braveness. Ayus shoots an arrow to the vulture and rescues the 'Mani'. Again we find his maturity, when he says- "He is my father and I am his son hearing this I am feeling so happy, they, who grown up in the embrace of father, feel so attraction and love to their father [11]". Again he remarked- 'You should not give much responsibility to this too little boy'. These speeches significantly express his maturity. Beside this, in his character we find also the childlike behaviors and simplicity. When the 'Tapasi' wanted to leave, he remarked- 'Are you going? - Then take me with you to the hermitage.' But when she ordered him to stay with the king, he agreed and says- Ok! Then give me my peacock, 'Manikantaka' who sleeps in the lap. Again, he breaks the rule of hermitage by his childlike restlessness. Going to collect the wood, he shoots an arrow to the vulture. Though he was too little but there we find a

feeling of admiration or respect in his character. He respects his father and the older. We find him to bow down to his father. And again, when his father says him, he bowed down to 'Maharsi' Narada. These display that he has the feeling of admiration and respect for the older.

## Rohasena

After the age of Kalidasa there we get the dramatist Shudraka. His writings are separate from the familiar traditional writings. We get from him the drama 'Mrcchatikam'. Mainly the drama is written in the 'prakrt' language, but we see the use of Sanskrit language here and there. In the drama 'Mrcchatikam' there is a child character. The name of the character is 'Rohasena'. His presence in the drama is very small. But by his small presence the dramatist has accomplished an important motive. In the drama, the dramatist introduces him with us in the 6<sup>th</sup> Act. We see, the boy Rohasena persisted for a gold made car. He wanted this gold mad car for playing. Here we find in him the child like behavior. He said to Radanika – 'रदनिके, किं ममेतया मृत्तिकया, तामेव सोवर्णशकटिकां देहि' [12]. - 'I don't need the soil made car, give me gold made car.' The heroine Vasantasena knew that Rohasena is the son of Charudatta. So, she consoled him that – 'जात, मा रूदिहि, सोवर्णशकटिकया क्रीडिष्यसि'. - Dear child, don't cry, you will play with gold- made car also. Seeing Vasantasena, Rohasena wanted to know her introduction. Then Radanika informed him that – She is his mother. Hearing this Rohasena opposed her and said that she is lying. He also expressed – 'रदनिके, अलीकं त्वं भनसि, यद्यस्माकमाय्यां जननी, तत्किमर्थमलंकृता?' - if she is his mother, why she is so ornamented. Here we have to notice that before this he has seen his mother without any ornament. For this, seeing Vasantasena with ornaments he couldn't recognize her and kept his mother separate. Again, when Vasantasena cried and wanted to open out the ornaments to give him gold-made car, he refused to take it and told her to go and also said that, 'अपेहि, न ग्रहीष्याम, रोदिषि त्वम्' - he don't want to take as she was crying. Watching these, we find maturity and kind-heartedness in his character. The Dramatist named his drama through this child character. The dramatist named his drama 'Mrcchatikam', that means a car which is made of soil. In this drama, we see Vasantasena gave her all ornaments for the gold-made car and in future she gets the place of Rohasena's mother. And finally there we see the re-union of Charudatta and Vasantasena.

For all of these events, the dramatist chooses this type of name for his drama. Again, in the 10<sup>th</sup> Act we get the identity of Rohasena, when two reprobate fellows (Candala) captured his father and were going to kill his father. Seeing this, little boy Rohasena bewailed. He seemed anxious for his father. He asked to the reprobate persons that – 'अरे रे चण्डालाः कुत्र मम पितरं नयत?' [13] - taking his father where they were going? One of them answered – though we are reprobate persons (Candala) by born, but we don't behave like that. They who kill honest persons are 'Candala' - 'न खलु बयं चण्डालाश्चण्डालकुले जातपूर्वा अपि, ये स भिभवन्ति साधुम् ते पापास्ते च चण्डालाः.' Rohasena is too small to understand the inner-meaning of this words. So, he felt anxious and asked them why they wanted to kill his father – 'तत् किमर्थं मारयत पितरम्?'

He prayed to them to leave his father and said to kill him instead of his father – 'व्यापारदयत माम्, मुञ्चत पितरम्'. His remarks show his open and kind-heartedness and also express deep pain for his father. This type of character of a child really surprises and enchants us.

### Lava

After the age of Kalidas, there we get Vavabhuti, one of the famous dramatists in Sanskrit literature. He gifted us three excellent dramas,-1) Uttara Ramacaritam 2) Mahaviracaritam 3) Malatimadhavam. Among these Vavabhuti's incomparable, matchless and imperishable creation is 'Uttara Ramacaritam', which will last forever in the sky of Sanskrit literature. In this drama very skillfully he painted three child characters --- Lava and Kusa, the sons of Ramachandra and Chandraketu, the son of Laxmana. Among these three princes the character of Lava attracts us much. Bravery heroism, self-confidence as a Prince of solar dynasty has clearly displayed in his character. Hearing the disrespected victory of the 'ksatriya', there we see the spirit on vigorous in him like a 'ksatriya'. He besieges the horse of oblation (yajna). He himself fights with the soldiers who were the protectors of the horse. At the time of fighting he has shown his expertness or skill fullness at the ground of discharging weapons. Chandraketu wanted to give him a chariot for fighting, but he refused his request. It expresses his ego and self-confidence.

In the way, by which Lava criticizes the bravery of Ramachandra, this really attracted us. Beside this, on the other hand he has respect for all and also for Ramachandra. When Ramachandra requested him to stop the fight, he obeyed him and stopped fighting. Again in the fourth act when Janaka, Koushalya and Arundhati invited him, he accepted their invitation and went there. It shows his respect for others. The dramatist also painted the childlike behaviors of his Character. He seems very eager to establish his intelligence to the boys who were of his age in the hermitage. Though he was interested to see the horse to 'Yajna' (oblation), he shows himself that he was not so interested and for their request he went with them 'आर्च्या पश्यत पश्यत एभिर्नीयते स्म' [14] - This childlike images really attract us.

### Kusa

'Kusa' is older among Lava and Kusa. The dramatist painted him as the symbol of the spirit and self - confident as a 'ksatriya' in the character of Kusa, We found more intelligence and maturity in him than Lava. Balmiki send the manuscript of his drama to Bharata and he directed Kusa as the protector. Kusa became anxious hearing the news that Lava was fighting with a group of soldiers but he also was delighted and proud, hearing that Lava was fighting with a king of solar dynasty. Seeing Lava and Kusa, Ramachandra supposed them as his sons. Then his eyes became full of tears. Seeing this, little Lava wanted to know the cause of his tears. But Kusa realized, being separated, from Sita, Ramachandra has become distressed. This realization displays Kusa's maturity. Also, his speeches played an important part in this drama. His words are also very significant.

### Chandraketu

The role of Chandraketu is also important enough to have an effect or to be noticed. Like a 'ksatriya' prince, he is brave, strong, vigorous and self - confident. He knows very well the 'ksatriya' conduct in the field of fight. Seeing Lava to fight in the field, he also comes down into field. Again, when Lava offered him a chariot, he also offered Lava a chariot. Chandraketu felt shame on seeing the fight between a group of soldiers with a hermitage boy (ashrama balaka) - 'मम तु कुमुदिश्य भूयसामारम्भ इति हृदयं पत्रपते' [15].

He has no hesitation to accept Lava's bravery. He praises to Ramachandra about Lava's bravery. He requested Ramachandra and told - 'you should behave with full of love to Lava then me - 'मामिव विशेषेण वा मत्तः स्निग्धेन चक्षुषा पश्यत्वमु महावीरप्रकाण्डं ततः'. It expresses the open heartedness of his character.

### Dandayana and Soudhataki

In 'Uttaramacaritam' there are other subordinate child characters - 'Dandayana and Soudhataki'. They were the pupils of hermitage (asrama). They both were also very intelligent. We see, Dandayana to control the talkativeness of Soudhataki. It displays his maturity. As a pupil Soudhataki is fond of pleasure. He loves to make fun and laugh. He becomes glad for the coming of guests. He said - 'स्वगतमनेकप्रकाराणाम्जीर्णकूर्चानामनध्यायकारणानाम्'. Soudhataki remarks about Vashistha - 'मया पुनर्जातम् व्याघ्रो वा वृको वेष इति' [16]. This type of talking expresses that he is fond of pleasure and love to make fun. We see in the drama, though he loves fun, he is also intelligent enough. Beside these, we find the mentionable child characters in Rajasekharara's 'Balaramayam. In the drama these child characters are also brave, they also play a heroic character and they (Rama, Laxmana etc.) have divine power also.

### Conclusion

Though in Sanskrit dramas the child characters remain secondary, but they always play the important roles. We find many dramatists have accomplished important motives by the child characters. For example we can mention the name of the drama 'Mrchakatikam'. Sudraka gives the name of the drama, depending on a child character. The name of the child character is Rohasena, who wanted a gold made car instead of soil made car. The name of the drama 'Mrchakatikam', 'Mrchakatika' means a car, made of soil. Thus, imperceptibly Rohasena, the child character helps to give the name of the drama. Again, in Abhijnanasakuntalam the presence of the child character, Sarvadamana is very small. But, indirectly he works as the 'Abhinana' in this drama. Though in the drama we see, Dusyanta remembered Shakuntala by seeing the ring which he gave her as 'Abhijnana'. But till then Dusyanta did not know that where Shakuntala was. But towards the end when Dusyanta was returning from the war, he noticed Sarvadamana in the hermitage of sage Marica. He watched, Sarvadamana was playing with a lion's cub. Then he tried to appease him. Through their conversation he came to know that Sarvadamana was his son. There after we see the re-union of Dusyanta and Shakuntala. Though Sarvadamana is not a 'Abhijnana' ornament directly but indirectly he works as 'Abhijnana'. Though we find in many dramas the child characters remain secondary but in Bhasa's 'Balacaritam' and Rajasekharar's 'Balaramayanam' the child characters work as the main or leading characters. There we see the childlike activities and simplicity in all the child characters. But among the character Sri Krishna in 'Balacaritam', Lava and Kusa in 'Uttaramacaritam', Rama in 'Balaramayanam' all of these characters have been shown as the ideal characters that have heroism and divine powers. So we can say this, most of the child characters in Sanskrit drama are heroic.

### Child characters in brief

<b>Drama</b>	<b>Characters</b>	<b>Characteristic features</b>
Valacaritam	Sri Krishna	Childlike restlessness and Heroism.
Abhijnanasakuntalam	Sarvadamana	Childlike simplicity and Bravery.
Vikramorvasiyam	Ayus	Childlike simplicity, Heroism And maturity.
Mrcchakatikam	Rohasena	Childlike restlessness and Kind heartedness.
UttaraRamacaritam	Lava,Kusa and candraketu	Childlike simplicity, Bravery, Self-confident and Heroism.
Valaramayanam	Ramacandra	Heroism and divine power

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9. Abhijnanasakuntalam – 7<sup>th</sup> Act.
10. Abhijnanasakuntalam – 7<sup>th</sup> Act.
11. Vikramorvasiyam – 4<sup>th</sup> Act
12. Mrcchakatikam – 6<sup>th</sup> Act
13. Mrcchakatikam – 6<sup>th</sup> Act
14. Uttararamacaritam – 4<sup>th</sup> Act
15. Uttararamacaritam – 5<sup>th</sup> Act
16. Uttararamacaritam – 6<sup>th</sup> Act