



CONCEPTION OF PSYCHOLOGICAL THEORY OF BEHAVIORAL COMMUNICATION IN “SUDRAKA: THE LITTLE CLAY CART”

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ABSTRACT

The contemporary paper concentrates on the Behavioural Communication and its three various forms interconnected with the Drama “The Little Clay Cart aka Mrcchakatika”. Every person has different categories of the process to communicate and multiple patterns of behaviours they possess in them, and they are being judged by the audience who makes a conversation with them. In an equivalent manner throughout the drama, it is noticed that the three major characters of the drama are behaving in their retain personality, and it comes out to be noticed that their behaviour and communication skills are evolved with the three utmost forms of the Behavioural Communications which are mentioned in the paper. It shows how a human’s reciprocation towards other people is only responsible for his own complications or righteous deeds. And what caliber of communication forms he/she adapts in their own temperament.

Keywords: Behavioral Communication, Psychological, The little clay cart,

Introduction

“The Little Clay Cart aka” (Mrcchakatika) is a Sanskrit drama written by king Sudraka. It is a ten-act play attributed to Sudraka. This drama was originally written in Sanskrit language only. This paper talks about Behavioural Communication and its three various forms and how fascinating the forms of Behavioural Communication perfectly fits into the life scenarios and situations of the characters named Charudatta, Vasantasena, and Sansthanaka are shown. By merging the character’s situations of the drama with the quotations of Behavioural Communication it appears how person behaviour is only responsible for his actions and, it displays that the three traits of Communication are human behavioural characteristics.

Summary of The Little Clay Cart (Mrcchakatika) :

This novel “The Little Clay Cart aka Mrcchakatika” is written by Sudraka who was an Indian king and a playwright this play was originally written in the Sanskrit language. The drama is a ten-act play. The setting of the drama was done in the ancient city of ujjayini in the fifth century BC.

The play starts with Act-1 named as The Gems Are Left Behind In which a character named Maitreya is having some conversation with his close friend named Charudatta who is the famous noble merchant in the city of ujjayini, but currently his financial condition was poor from previous months. Suddenly the voices stop, Vasantsena, stop are heard. It appears that Sansthanaka who is the brother-in-law of the king of ujjayini was running after to catch Vasantasena who is a famous courtesan in the city of ujjayini and, he was running

after her to fulfil his physical desires and, somehow escaping from Sansthanaka Vasantasena entered into the house of merchant Charudatta. Sansthanaka met Maitreya and told him that Vasantsena adores and likes Charudatta and she escapes from me and goes into Charudatta house and you must give her to me and, if you do so we will become allies and, if Maitreya you and Charudatta tried to protect that courtesan from me then there will be a fight till death. When Vasantsena went into the residence of Charudatta she was carrying a casket of jewels with her and she had landed that casket of jewels into Charudatta house by trusting Charudatta and Maitreya and, later at night Charudatta accompanied Vasantsena to her home. The Act-2 starts with a colloquy that was going on between Vasantsena and, her maid named Madanika in which Madanika was telling all the glorious deeds and actions done by Charudatta for other peoples regarding which the thoughts of Vasantsena clearly speaks out that she has deeply fallen towards Charudatta due to his adorable nature, and kind heart and, magnanimous personality. Act-3 opens up with the hole in the wall done at Charudatta house and, which is done by a thief who comes to steal the gems casket well the thief is none other than Sharvilaka a Brahman who is in love with Madanika, and by offering those gems to Vasantasena he will ask for a favour of the freedom of Madanika who is serving Vasantasena as her maid. As the gems casket is stolen by the thief, Charudatta wife gives her own precious heavy pearl necklace to Charudatta and tells him that he should bestow it to Vasantasena as she has trusted you and Maitreya for the assurance of the gems casket, and now it is stolen by a thief so it is now our duty towards her to repay Vasantasena back. Act-4 begins with Vasantasena who is painting a portrait of a man and asks Madanika that does this picture looks like Charudatta and they went on a discussion with their own views regarding the canvas. Suddenly Sharvilaka enters into the room of Vasantasena without making any noise and tells Madanika that he had brought some jewels to buy her freedom, but those jewels are theft from Charudatta house and, Madanika was annoyed hearing that statement she says to Sharvilaka that give all those stolen gems to

mistress saying that you are Charudatta servant. Now whatever conversation Sharvilaka and Madanika had privately are all overheard by Vasantasena and she grants the freedom of Madanika to Sharvilaka saying a lie that Charudatta told me that I was to give Madanika to the man who should return these jewels you are therefore to understand that he makes you a present of her. Now later Maitreya visited Vasantasena palace with a request which is related to the stolen gems and, instead of the price of those stolen jewels Charudatta has given the necklace of pearls to Vasantasena. What happened earlier was that Sharvilaka was the one who theft the jewels from Charudatta house and he had already given those jewels to Vasantasena for freeing Madanika, but Vasantasena while having a conversation with Maitreya didn't mention him that she already has the gems with her only and, in reply she told Maitreya that give my message to Charudaatta that I am going to visit his residence at the evening today. Act-5 starts with the storm that was blowing heavily and, Vasantasena maid tells her that we can't afford to go to Charudatta house because of the heavy storm, but Vasantasena without bothering about the storm went into a cart to Charudatta house and, there she tells everyone that she is having the casket of jewels with her only and she offers back the necklace to Charudatta that she had taken from Maitreya. On that particular evening, Vasantasena and her maid had been holed up at Charudatta house due to the stormy night. Act-6 starts when Vasantasena was awakened in the morning and was about to leave at a pushpakaranda garden to meet Charudatta before leaving his house Vasantasena saw that Charudatta very younger son was extremely pissed and, annoyed while playing with the little clay cart because Charudatta son wanted to play with the little golden cart which he is not having due to the financial problems. So Vasantasena removing all her golden ornaments at that current moment tied it into the little clay cart of Charudatta son. When Vasantasena was ready to leave there came a cart of Sharvilaka who was the theft as well as the servant of Sansthanaka and he was standing with the cart at the side door of Charudatta house, and Vasantasena thought that it is the cart of

Vardhamanaka that Charudatta has sent and sits in it. At the same time, Aryaka a herdsman escapes from kings prison and sits into the Charudatta Cart for escaping while Chandanaka and Viraka both the policemen were inspecting the city by kings order but Chandanaka was even Aryaka friend so Chandanaka saved Aryaka from Viraka by saying some very tawdry things due to which Chandanaka and Viraka got extremely indulged into a huge quarrel. Taking advantage of the situation which was knowingly created by Chandanaka he gave the order to cart driver that yes you are allowed to carry on with your travelling route with the permission given by Viraka and Chandanaka. Act-7 is Aryaka's escape in which as the Vardhamanaka cart enters the pushpakaranda garden Charudatta sees that it is Aryaka who was there in the cart and then stepping out of the cart Aryaka asks help from Charudatta he helps Aryaka in removing the chains from his body and allows to escape him by providing his own bullock cart. Act-8 named as Strangling of Vasantasena this act starts with Sansthanaka he meets a monk at the pushpakaranda garden and, Sansthanaka was teasing and making fun of the monk just to entertain himself only. At the present moment enters the servant Stharvaka with the bullock cart in which Vasantasena is inside it. When Sansthanaka gets to know that Vasantasena is there he makes her step out of the cart in a very ridiculous manner and during both of their conversations when Vasantasena was giving some kind and adorable statements regarding Charudatta, Sansthanaka got offended and he tried to kill her at that particular moment. A courtier was there to secure Vasantasena but Sansthanaka played a wicked game of being nice to Vasantasena in front of the Courtier. As soon as the courtier went away from the garden Sansthanaka choked her and murdered Vasantasena in a hazardous manner and Sansthanaka even covered her dead body with the heap of dry leaves. After some time the Monk enters the garden and sits on the heap of dry leaves (grass). Suddenly the monk sees a hand of the female popping out of the heap of the grass and, when he uncovers the heap the monk sees that it was Vasantasena he somehow helped her by making her conscious again gave her some water to drink and gave her some support to

make her stand properly and supported her during walking also. Act-9 the trial scene in which Charudatta was placed as a victim in everyone eyes which is blamed by Sansthanaka that Charudatta was the one who slaughtered and killed Vasantasena, and by blaming Charudatta making him the victim of the murder in everyone eye Sansthanaka was feeling very superior and relaxed in his own zone. Act-10 starts with the headsman in which Charudatta was in a situation to be executed from his head any sudden time. At the edge of the execution, moment entered Vasantasena with the monk and, both of them told the truth to the judge that Sansthanaka was the one who murdered Vasantasena and Charudatta was blamed knowingly by Sansthanaka so that he can remain secured from the punishment given to him by the king and the judge in the city. As now Charudatta was secured from the punishment the King gave the reward to Charudatta because Aryaka was the new king of the city and because of Charudatta help he becomes the king so the king says that Charudatta can have the access to punish all those people who annoyed him and tangled him into worst things but Charudatta gave permission to everyone desires that they can do what they want to do happily and even including Sansthanaka desire that he wanted to leave the city and wanted to live anywhere else without any of the punishment orders given by judge or the king. Although knowing that Sansthanaka was the one who made him indulged in such a disgusting situation Charudatta does all the good to him.

Behavioural Communication :

“Behavioral Communication is defined as a psychological construct that influences individual differences in the expression of feelings, needs, and thoughts as a substitute for more direct and open communication. In other words, (any behaviour or its absence when one is expected) may be judged when one is communicative if it has the intent to convey a message. Example- like every good speaker

has a different way of communication with his audience to gain attention.”¹

Three Styles of Communication :

I. Aggressive Communication:

“Aggressive communication displays a lack of regard for other people and assumes that others are inferior. Someone whose communication behaviours are aggressive interrupts others frequently, disregards what others say and has no qualms about literally taking over someone else’s space. An aggressive communicator attacks, verbally or physically, and thinks that all problems are someone else’s fault and also believes that everyone else is obligated to provide whatever he or she wants.”

II. Assertive Communication :

“Assertive behaviours are those that firmly demonstrate a person’s desires and sense of self without overstepping boundaries. People with an assertive style of communication speak clearly and confidently, control their emotions and respect the needs of others while still getting their own needs met. This person strikes others as a good listener, a fair person, and someone who feels content with his or her life.”²

III. Passive Communication :

“Passive Communication involves putting your needs last. You don’t express your thoughts or feelings, or ask for what you want. When you use passive communication it feels like others are walking all over you because you don’t assert your own needs. So you bottle things up and might feel resentful. The assumption behind passive communication is ‘my needs don’t matter’ (you win/I lose – and I resent you for that).”³

Incidents From The Drama: The Little Clay Cart (Mrchakatika) In Which Behavioural

¹ "Behavioural Communication For Personal and Professional" 28 Oct. 2015, <https://www.slideshare.net/iammunish/behavioural-communication-for-personal-and-professional-development-by-munish>. Accessed 3 Sep. 2019.

² "Types of Communication Behavior - Our Everyday Life." [https://oureverydaylife.com/types-](https://oureverydaylife.com/types-communication-behavior-8075513.html)

Communication & Its Three Styles of Communication Are Reflected :

I. Aggressive Communication Situation Reflected In The Drama :

Vasantasena. [In amazement. Aside.] Oh, oh! It is that thorn in my eye, the king’s brother in law. Alas! The danger is great. Poor woman! My coming hither prove as fruitless as the sowing of a handful of seeds on salty soil. What shall I do now?

Courtier. [Aside.] It is hard to convert poison into medicine. So be it, then. [Aloud] jackass, this is Vasantasena, come to visit you.

Vasantasena. Heaven forbid !

Sansthanaka. [Gleefully] Oh, oh an aristocrat, a man, a regular Vasudeva. ?

Sansthanaka. Oho! She mistook my cart for another ? and didn't come to see me ? Get out of my cart, get out! You're going to visit your poor merchant's shon, are you? Those are my bullocks you're driving. Get out, get out, you slave! Get out, get out !

vasantasena. Truly, you honor when you say that I came to see Charudatta. Now what must be, must be.

Sansthanaka. [Aside.] The flame of wrath was kindled when she despised my proposition, and now it blazes up because she kicked me. So now I'll murder her. Good! This way. [Aloud] Well, sir, what do you want?

Sansthanaka. [girds up his lions] Wait a minute, Vasantasena, wait a minute, I want to Murder you.

Sansthanaka. Wench , you make that poor little Charudatta into a mango-tree, and me you call a locust-tree, not even an acacia! That's the way you abuse me, and even yet you remember Charudatta.

Vasantasena. Why should I not remember him who dwells in my heart?

[communication-behavior-8075513.html](https://oureverydaylife.com/types-communication-behavior-8075513.html). Accessed 3 Sep. 2019.

³ "Styles of communication – ReachOut.com | ReachOut.com." <https://ie.reachout.com/communication/communication-styles/>. Accessed 3 Sep. 2019.

Sansthanaka. Thish. Very minute I'm going to strangle "him who dwells in your heart", and you too. Stand still, you poor-merchant-man's lover!

Vasantasena. Mother! Where are you ? OH, charudatta! My heart's longing's unfulfilled, and now I die! I shall scream for help. No! It will bring shame on Vasantasena, should she scream for help.

Heaven bless Charudatta!

Sansthanaka. Does the wench speak that rascal's name even yet! [*He seizes her by the throat.*] Remember him, wench, remember him!

Vasantasena. Heaven bless Charudatta.

Sansthanaka. Die , wench! [*He strangles her. Vasantasena loses consciousness, and falls motionless.*]

Sansthanaka. [*Gleefully*]

This basketful of sin, this wench,
This foul abode of impudence---
She came to love, she stayed to branch,
For Death's embrace took every sense.
But why boast I of valorous arms and shout?
She simply died because her breath gave out.
Like Sita in the Bharata, she lies.
Ah , mother mine! How prettily she dies.
She would not love me, though I loved the wench;
I saw the empty garden, set the snare,
And frightened her, and made the poor girl blench.
My brother! Oh , my father! This is where
You missed the sight of heroism shout;
Your brother and your son here blossomed out
Into a man; like Mother Draupadi
You were not there, my bravery to see.

(Page no. 116,118,119,122,124,125,126)

Aggressive Communication : "It displays a lack of regard for other people and assumes that others are inferior. Someone whose communication behaviours are aggressive interrupts others frequently, disregards what others say and has no qualms about literally taking over someone else's space. An aggressive communicator attacks, verbally or physically, and thinks that all problems are someone else's fault and also believes that everyone else is obligated to provide whatever he or she wants."

How Aggressive Communication Perfectly Fits In The Situation Of The Drama "The Little Clay Cart" :

As the situation in the novel starts where Vasantasena is agitated of Sansthanaka because unknowingly she sits into the cart of Sansthanaka Servant instead of sitting into the Charudatta cart. When Sansthanaka got to know that Vasantasena is their inside the cart his first reaction was very exhilarating he thought that Vasantasena has come to the garden to meet him, but when he got to know that she came to look for Charudatta he was terribly displeased with Vasantasena. And then he recalls his memories how Vasantasena denied his love regarding her and how she chases Charudatta. He was so much in frustration that he decided to kill Vasantasena on the spot. In his uncontrollable anger and disparagement that he felt by Vasantasena behaviour regarding him, his inner anger regarding her was on the verge and at that present moment he seizes Vasantasena by her throat and strangles her by saying Die, you wench Die. this way he killed her by murdering her and makes Vasantasena unconscious.

What Aggressive Communication states in the same appropriate manner Sansthanaka has behaved in this situation. He considers himself superior and Vasantasena inferior by saying that a courtesan has come to visit an aristocrat. He was abusing Vasantasena verbally and even physically and he makes Vasantasena assume that because of not loving him she was in that particular situation to die and he believes that Vasantasena is a courtesan and so it is her duty to make love with any of the market man who has those desire's and she should provide and fulfill those demands of the public. So seeing the behaviour of Sansthanaka regarding Vasantasena it shows how his behaviour fits impeccably into the trait of Behavioural Aggressive Communication.

II. Assertive Communication Situation Reflected In The Drama :

Maitreya. [*Talking in his sleep*] Look, man. I see something like a hole in the wall. I see something like a thief. You had better take this golden casket.

Charudatta. It might have been. [*He searched about. Joyfully.*] My friend, I have something pleasant to tell you.

Maitreya. What? Wasn't it stolen?

Charudatta. Yes

Maitreya. What is the pleasant news, then?

Charudatta. The fact that he did not go away disappointed.

Maitreya. But it was only entrusted to our care.

Charudatta. What! Entrusted to our care? [*He swoons*]

Maitreya. Come to yourself, man. Is the fact that a thief stole what was entrusted to you, any reason why you should swoon?

Charudatta. [*Coming to himself.*] Ah, my friend,

Radanika. I will go and tell his good wife. [*She goes out, returning with Charudatta's wife*]

Wife. [*Anxiously*] Oh! It is true that my lord is uninjured, and Maitreya too?

Radanika. It is true, mistress. But the gems which belong to the courtesan have been stolen. [*Charudatta's wife swoons.*] O my good mistress! Come to yourself!

Madanika. [*Approaches Vasantasena*] Mistress, a brahman has come from Charudatta?

Madanika. Should I not know my own, mistress?

Vasantasena. [*Shaking her head and smiling. Aside.*] Splendid!

[*Aloud*] Bid him enter.

Madanika. Yes, mistress. [*Approaching Sharvilaka*] Enter, Sharvilaka.

Sharvilaka. [*Approaches. With some embarrassment.*] My greetings to you.

Vasantasena. Charudatta told me that I was given Madanika to the man who should return these jewels. You are therefore to understand that he makes you a present for her.

Sharvilaka. [*Aside*] Ah, she sees through me. [*Aloud*] Good, Charudatta, good!

On virtue only set your heart's desire;

The righteous poor attain to heights whereto

The wicked wealthy never may aspire.

Maid. [*Entering*] Mistress, I congratulate you. A brahman has come with a message from Charudatta.

Vasantasena. Ah, this is a joyful day. Show him every mark of respect, girl, and have him conducted hither by one of the pages.

Maid. yes, mistress.

Vasantasena. [*Speaking in Sanskrit.*] Ah, Maitreya! [*Rising*] You are very welcome. Here is a seat. Pray be seated.

Vasantasena. Tell me, what is the purpose of your coming?

Maitreya. Listen, madam. The excellent Charudatta folds his hands and requests

Vasantasena. [*Folding her hands*] And Commands

Maitreya. He says he imagined that the golden casket was his own and gambled it away. And nobody knows where the gambling master has gone, for he is employed in the king's business.

Vasantasena. [*Aside*] It was stolen by a thief, and he's so proud that he says he gambled it away. I love him for that.

Vasantasena. [*Laughs and looks at her friend*] Why should I not take the necklace, Maitreya? [*She takes it and lays it away. Aside*]

How is it possible that drops of honey fall from the mango-tree, even after its blossoms are gone? [*Aloud*] Sir, pray tell the worthy gambler Charudatta in my name that I shall pay him a visit this evening.

Maitreya. [*Aside*] What else does she expect to get out of a visit to our house? [*Aloud*] Madam, I will tell him--[*aside*] to have nothing more to do with this courtesan.

Vasantasena. Take these jewels, girl. Let us go and bring cheer to Charudatta. (Page no. 49,50,53,54,64,65,67,73,74)

Assertive Communication : "Assertive behaviors are those that firmly demonstrate a person's desires and sense of self without overstepping boundaries.

People with an assertive style of communication speak clearly and confidently, control their emotions and respect the needs of others while still getting their own needs met. This person strikes others as a good listener, a fair person, and someone who feels content with his or her life."

How Assertive Communication Perfectly Fits In The Situation Of The Drama "The Little Clay Cart" :

The situation starts where Maitreya was sleeping and there was a hole in the wall that was done by the thief and had stolen the golden casket of jewels from Charudatta house. As this jewel belongs to Vasantasena, Charudatta wife had given a pearl necklace to Maitreya saying that the courtesan had trusted upon us and had given us the jewels and now its stolen so it is our duty to repay her back. Now sharvilaka (the lover of Madanika also the thief) had already given the stolen jewels to Vasantasena and had gotten the freedom of Madanika of being a maid of Vasantasena. When Maitreya went to the courtesan bungalow with the necklace of pearls instead of telling the real truth that she has the jewels with herself Vasantasena takes the necklace from Maitreya as a repay and even gives a message to Maitreya for Charudatta that tell the merchant Vasantasena is going to make a visit at his house this evening.

What Assertive Communication states relies on Vasantasena flawlessly she is a fair person and she has no grudges with her life she feels content with her life. she was having a desire to meet Charudatta and by taking advantage of the situation she reacts correctly and made her desire fulfilled in the most well behaved manner. When Maitreya comes to her to repay her by giving Vasantasena the pearl necklace she takes the pearl necklace from Maitreya and respects his needs and tells him her own desire that she will visit Charudatta house this evening and she confronts her desires to Maitreya very clearly and confidently without overstepping any boundaries As this situation clearly shows that Vasantasena actions and intellectual ideas is a formation of Assertive Behavioural Communication in which Vasantasena behaves respectably.

III. Passive Communication Situation Reflected In The Drama :

Monk and Vasantasena. [Perceiving What is being done.] Good gentlemen! Hold, hold!

Vasantasena. Good gentlemen! I am the wreath for whose sake he is put to death.

Goha. [Perceiving her.]

Who is the woman with the streaming hair
That smites her shoulder, loosened from its
bands?

She loudly calls upon us to forbear,
And hastens hither with uplifted hands.

Vasantasena. Oh, Charudatta! What does it mean?
[She falls on his breast]

Monk. Oh, Charudatta! What does it mean? [He falls
on his feet]

Goha. [Anxiously withdrawing.] Vasantasena?--At
least, we did not kill an innocent man.

Monk. [Rising] Thank heaven! Charudatta lives.

Goha. And shall live a hundred years!

Vasantasena. [Joyfully] And I too am brought back to
life again.

Charudatta. [In amazement]

Who saves me from the uplifted weapon's
scorn,

When in Death's jaws I struggled all forlorn,
A streaming cloud above the rainless corn?
[He gazes at her.]

Is this Vasantasena's counterfeit?
Or she herself, from heaven above
descended?

Or do I but in madness see my sweet?
Or has her precious life not yet been
ended?

Or again: Did she return from heaven,
That I might rescued be?
Was her from to another given?
Is this that other she?

Vasantasena. [Rises tearfully and falls at his feet] O
noble Charudatta, I am indeed the wretch for whose
sake you are fallen upon this unworthy plight.

Voices behind the scene. A miracle. A miracle!
Vasantasena lives.

[The bystanders repeat the words]

Charudatta. [Listens, then rises suddenly, embraces Vasantasena, and closes his eyes. In a voice trembling with emotion] My love! You are Vasantasena!

Vasantasena. That same unhappy women.

Charudatta. [Gazes upon her. Joyfully] Can it be? Vasantasena herself? [In utter happiness]

Her bosom bathed in streaming tears,
When in Death's power I fell,
Whence is she come to slay my fears,
Like heavenly mafic's spell?
Vasantasena! Oh, my beloved!
Unto my body, whence the life was fleeting.
And all for thee, thou knewest life to give.
Oh, magic wonderful in lover's meeting!
What power besides could make a dead man live?

Sharvilaka. Sir, king Aryaka declares that he won this kingdom through your virtues, and that you are therefore to have some benefit from it.

Charudatta. The kingdom won through my virtues?

Voices behind the scene. Come on, brother-in-law of the king, and reap the reward of your insolence. [Enter Sansthanaka, guarded, with his hands tied behind his back]

Sansthanaka. Goodness gracious!

It came to pass, I ran away
Like any ass, and had my day.
They drag me around, a prisoner,
As if they'd found a naughty cur.

[He looks about him] They crowd around me, though I'm relative of the king's. To whom shall I go for help in my helplessness? [He reflects] Good! I'll go to the man who give help and shows mercy to suppliant. [He approaches] Noble Charudatta, protect me, protect me! [He falls at his feet]

Voices behind the scene. Noble Charudatta, leave him to us! Let us kill him!

Sansthanaka. [To Charudatta.] O helper of the helpless, protect me!

Charudatta. [Mercifully] yes, yes. He who seeks protection shall be safe.

Sharvilaka. [impatiently] confound him! Take him away from Charudatta! [To Charudatta] Tell me. What shall be done with the wretch?

Shall he be bound and dragged until he dies?
Shall dogs devour the scoundrel as he lies?

If he should be impaled, 't would be no blunder,

Nor if we had the rascal sawn asunder.

Charudatta. Will you do as I say?

Sharvilaka. How can you doubt it?

Sansthanaka. Charudatta! Master! I seek your protection. Protect me, protect me! Do something worthy of yourself. I'll never do it again!

Voices of citizens behind the scenes. Kill him! Why should the wretch be allowed to live?

[Vasantasena takes the garland of death from Charudatta's neck, and throws it upon Sansthanaka.]

Sansthanaka. You slave-wench, be merciful, be merciful! I'll never murder you again. Protect me!

Sharvilaka. Come, take him away! Noble Charudatta, say what shall be done with the wretch.

Charudatta. Will you do as I say?

Sharvilaka. How can you doubt it.

Charudatta. Really?

Sharvilaka. Really.

Charudatta. Then let him be immediately--

Sharvilaka. Killed?

Charudatta. No, no! Set free.

Sharvilaka. What for?

Charud. The humbled foe who seeks thine aid,
Thou mayst not smite with steely blade--

Sharvilaka. All right, we will have the dogs eat him alive.

Charudatta. No, no!

Be cruelty with kindness paid.

Sharvilaka. Wonderful! What shall I do? Tell me, sir.

Charudatta. Why, set him free.

Sharvilaka. It shall be done.

Sansthanaka. Hooray! I breathe again.

Sharvilaka. Mistress Vasantasena, the king is pleased to bestow upon you the title "wedded wife".

Vasantasena. Sir, I desire no more.

Sharvilaka. [Places the veil upon Vasantasena. To Charudatta.]

Sir, what shall be done for this monk?

Charudatta. Monk, what do you most desire?

Monk. when I see this example of the uncertainty of all things, I am twice content to be a monk.

Charudatta. His purpose is not to be changed, my friend. Let him be appointed spiritual father over all the monasteries in the land.

Sharvilaka. It shall be done.

Monk. it is all that I desire.

Vasantasena. Now i am indeed brought back to life.

Sharvilaka. What shall be done for Sthavaraka?

Charudatta. Let the good fellow be given his freedom. Let those headsman be appointed chiefs of all the headsman. Let Chandanaka be appointed chief of all the police in the land. Let the brother-in-law of the king continue to act exactly as he acted in the past.

Sharvilaka. It shall be done. Only that man--leave him to me, and I'll kill him.

Charudatta. He who seeks protection shall be safe,

The humbled foe who seeks thine aid,
Thou mayst not smite with steely blade.
Be cruelty with kindness paid.

Sharvilaka. Then tell me what I may yet o for you.

Charudatta. Can there be more than this?

I kept unstained my virtue's even worth.
Granted my enemy his abject suit;
Friend Aryaka destroyed his foeman's root,
And rules a king o'er all the steadfast earth.
This dear-loved maiden is at last mine own,
And you united with me as a friend.
And shall I ask for further mercies, shown
To me, who cannot sound these mercies' end?
Fate plays with us like buckets at the well,
Where one is filled, and one an empty shell,
Where one is rising, while another falls;
And shows how life is change--now heaven,
hell. (Page.no 168,169,172,173,174,175)

Passive Communication :“Passive Communication involves putting your needs last. You don't express your thoughts or feelings, or ask for what you want. When you use passive communication it feels like others are walking all over you because you don't assert your own needs. So you bottle things up and might feel resentful. The assumption behind passive communication is 'my needs don't matter' (you win/I lose – and I resent you for that).”

How Passive Communication Perfectly Fits In The Situation Of The Drama “The Little Clay Cart” :

In this situation Charudatta was on the verge of being executed. At that present moment Vasantasena and the monk came and expressed all the scenario of Vasantasena being dead and how Sansthanaka killed her how he was blaming Charudatta by giving the false claims that Charudatta was the one who tried to murder her. And when the judge heard the verdict he stopped the custody of Charudatta and made him free. Aryaka was the one who became the new king because of Charudatta help. So Aryaka the king gave the orders that he won the kingdom through Charudatta virtues. And therefore he must have some benefit from it so Charudatta was the one to give permission to the public demands or take any decisions regarding then including Sansthanaka. When people are expressing their desires to Charudatta he assist everyone granted everyone everything what they wished for. In which Sansthanaka expressed to go away from the city of Ujjayini and to settle somewhere else without being punished for the hideous crime and act of inhumanity that he has done with Charudatta. Instead of punishing Sansthanaka for his brash act of immorality and when the people of ujjayini are also roaring to punish Sansthanaka, Charudatta granted him his requested wish and allowed him to go from ujjayini. And the monk wished again to twice be a monk , and Chandanaka was appointed as the chief of the police in the land. And the last statement given by Charudatta regarding Sansthanaka was : let the brother-in-law of the king continue to act exactly as he acted in the past.

Passive Communication defines that a person involves putting his needs last. Charudatta in this situation behaved exactly the same. He did not express his feelings, desires or any type of wants that he needed when he was given access to rule over the city by the king. He fulfilled the needs and wants of all those people who tells him what they wanted or desired for but Charudatta did not assert his own needs. He showed the audience that 'my needs don't matter' even though when he was free from the charges and by granting permission to Sansthanaka as per Sansthanaka own desire. It

seemed by the act of Charudatta that Sansthanka wins/Charudatta loses-- and Charudatta resents Sansthanaka for that. Although if Charudatta wanted he would have been totally right at his place to give punishment to Sansthanaka regarding the pathetic act done by him towards Charudatta. But Charudatta didn't do anything like that and made him free by not giving him any charges. In this way, the act done by Charudatta clearly states that what he did was totally the representation of Passive Behavioural Communication.

Conclusion

As the above manuscript tells us that how Behavioural Communication plays a huge role in human life and in what manner the three different forms of communication are unknowingly a part of a person's behavioural characteristics. As it is properly shown in the palimpsest by presenting the various situations of the drama "The Little Clay Cart". In what ways the three major characters of the drama named Charudatta, Vasantasena, Sansthanaka has the trait of behaving in the three different forms of communication which were the Aggressive Behavioural Communication, Assertive Behavioural Communication, Passive Behavioural Communication. How they responded and reacted towards their life scenarios and problems respectfully shows that they possess the three specific forms of Behavioural Communication in their own personalities.

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