

PSYCHOLOGY AND SOCIOLOGY
AS
REVEALED IN THE PLAYS OF BHĀSA

*Thesis Submitted to the University of Calicut
for the Degree of*

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By
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DECLARATION

I hereby declare that this thesis "Psychology and Sociology As revealed in the plays of Bhāsa" has not previously formed the basis for the award of any degree, Diploma, Associateship, Fellowship or other similar title or recognition.

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This is to certify that this thesis “Psychology and Sociology as revealed in the plays of Bhāsa” Submitted to the award of the degree of Doctor of philosophy in the faculty of sanskrit is a record of bonafied research carriedout by Sri. K.Rajagopalan , under my supervision.



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PREFACE

Among the sanskrit dramatist Bhāsa stands at the top. He is rightly considered as the founder of sanskrit drama. We have references about some other dramas and dramatists, but all of them are still in obscurity. From the statement of Kālidāsa in his opening lines of Mālavikāgnimithra we hear the names of three renowned dramatists - Bhāsa, Saumilla and Kaviputra. Among these three we have no other information about Kaviputra and Saumilla. About the plays of Bhāsa we have continuous references in our rhetorics. But after twelfth century A.D for unknown reasons the works of Bhāsa were in darkness. During the first decade of the 20th century the manuscripts of Bhāsa's works were found out from Thiruvananthapuram. With regard to Sanskrit literature it was an epoch making event. All the lovers of literature especially Sanskrit are highly indebted to Mahā Mahōpadyāya T .Gaṇapati śāstri who propounded the Bhāsa theory, published the 13 plays from the Thiruvananthapuram sanskrit series.

Bhāsa has been studied and the greatness of his works has been brought out to a great extent . There are also certain disputes regarding the authenticity of a few dramas in the Bhāsanātakacacram. It is of no use in discussing these problems again and again without proper evidences . The 13 plays of Bhāsa have been accepted by great scholars without any reservation . Further, most of these plays are even now found most suitable for stage representation .

In this work a humble attempt is made to evaluate plays of Bhāsa in sociological and psychological point of views . These two branches of learning came into existance after the 15th century. Literature is a mirror of the period during which the work was created, so historiance depend upon the literature for a vivid picture of the society. Approaching the literature from the psychological view point got immense popularity during the 19th century. It is interesting to study Bhāsa from this angle as envisaged in his works.

In the first chapter a short discription of the origin and development of Sanskrit drama as recorded by Indian and Western thinkers has been summorised in the preface. In the second chapter Bhāsa and

his works are discussed in detail. The third chapter gives a critical appreciation of the works of Bhāsa. Bhasa's characters, major and minor are subjected to a psychological analysis, in three chapters and the picture of society is brought out in yet another chapter. The Apāṇinīyaprayōgās and subhāṣithās are appended.

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ABBREVIATIONS

ADP	- A.D.Puzalker.
Avi	- Avimāraka.
As	- Arthaśāstra.
Abhi	- AbhiṣekaNātakam.
Bal	- Bālacaritam.
B.B	- BhāsaBhāratam.
B.N.C	- Bhāsa Nātika Cakram.
C.D	- Cārudattam.
C.R.D	- C.R. devdhar.
D.V	- Dūtavākyam.
Dugh	- Dūtaghatōtkacam.
Int	- Introduction.
K.N.P	- Kāvalam Nārāyaṇa Panicker.
Kaut	- Kautilya.
K.B.H	- Karṇabhāram.
M.M.T.G.Sastri	- MahāmahōPādhyāya.T. GaṇapatiŚāstri.
Mrc	- Mrccakatikam.
P	- Page.
Prat	- PratimāNātakam.
SP	- SrṅgāraPrakāśam.
Svapna	- Svapna Vāsavadattam.
U.B	- Ūrubhangam.
V	- Verse.

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APPENDIX

APĀNINĪYA PRAYŪGAS

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ĀTMANEPADASTHĀNE PARASMAI PADI

SUBHĀṢITĀNI

CHAPTER I

INDIAN THEATRE AND SANSKRIT DRĀMA

- * ORIGIN OF SANSKRIT DRĀMA
- * GREEK INFLUENCE IN INDIAN DRĀMA

INDIAN THEATRE AND SANSKRIT DRAMA

ORIGIN OF SANSKRIT DRAMA :-

No one can say with authority about the origin of Indian theatre. But it is quite certain that dramatic performance of some kind existed even in the early vedic period. Passing references can be seen about this in early epics. It can be seen that during festivals, enactments of religious legends there in the form of dance and mime. The existence of some common elements in the Indian and classical greek theatre have been found out by some writers.

The existing sanskrit dramas are very many and varied, ranging from one act plays to very lengthy ones. Sanskrit dramas are normally performed to a select audience in the palaces or privately in the homes of rich or in temples on festival days. Al-Bhāṣam thus

sums up his discussion about the Indian Theatre “whatever the theorists, beginning with Bharatha may have said, the sentiments of the Indian drama was warm and living, sometimes a little reminiscent of that of more, popular english authors of the last century” ¹.

About the origin of sanskrit drama, opinions are varied. Drama can be said to be the best type of poetical composition. “Every primitive story is a drama” Wrote E. Grosse ². Recitation of Ballads was originally always combined with music and dramatic dance, this proves the statement by an American scholar³, that popular drama developed from such dance and music appears to be correct.

The terminology of the drama also reveals that its very root is derived from dance. The common word for drama in sanskrit is Nāṭaka, Nata means the actor, Nāṭya means mimic. The root Nart means to dance. In Ṛgveda mañtras are seen in dialogue frames. According to Bharata’s Nāṭyasatra, Brāhmaṇ used the same elements from vēdas and created new one (Nāṭyaśāstra) for Śūdras since they were prohibited from using the vēdas. This is called drama. As per the direction of the Dēvas, Brāhma taught this to Bharata, who in turn then taught this to his hundred sons. And for making it exhaustive and

complete added Kaiṣiki Vṛatti, which were enacted by the Apsaras. In order to overcome the obstacles posed by the Asuras, they built the Nātyagrha and then added the Raṅgapooja⁴.

In Ṛgveda we can see many such examples in dialogue frames, the conversation between Indra and Māruthi. While performing yāga, the priests, act like Dēvas. Dialogues of Agastya and lōpa Mudra are other examples⁵.

In the veda there are several conversations between Viswāmithra and Vipāṣa⁶, Indra Adithi and Vāmadeva⁷, Indra and varuna⁸, Vasista and Sudāsa⁹, Yama with Yami¹⁰, Pūrūravas and Urvāsi¹¹. The dialogue songs found in the Ṛgveda are the first type of drama and some hints are also found in the Aitharēyabrāhmaṇa Śunahṣepha's story and in Śatapatha brāhmaṇa.

GREEK INFLUANCE IN INDIAN DRAMA :-

Some writers have expressed their opinion that the Indian Drama originated and developed from the Greek. A webber express the same view when he says "Perhaps the representantion of the Greek plays in the court of Greek kings in Bactria, had given great inputus

to the creation of the imitative art in India, in Panjab and Gujarat and has been the root of the origin of Indian drama¹²”

E. Windish is yet another writer who tried to advocate through his essays, that Indian drama, developed under the influence of Greek comedy¹³.

But men like Jacobi and Pichel do not agree with this view. They say that there is no evidence to prove that Greek dramas were actively staged in India. Chronology too does not support the view that the Greek comedy influenced the development of Indian drama. Herman Richi traces the origin of mime, the secular Greek drama not only in the classical antiquities, but also through the entire world literature. He therefore advances his theory that Greek mime reached India through the wandering folk. He shows a large number of correspondance between Greek mimes and Indian Prakaraṇa pertaining to the theatre curtain”.

It is now evident neither the Indian nor the Greek knew of the theatre curtain in the modern sense that which differentiated the stage from the auditorium. The curtain in those days formed the back ground for the stage and also separated it from the dressing room (Nēpathya). The Indian Nēpathya corresponds to the Greek post scene and the Indian curtain to the siparum of the mimus.

This curtain is called yavanika in Sanskrit. Similarly also exist between the “ Sannio” of the mimus and the Indian Vidūṣaka. The only difference is that the latter(Vidūṣaka) is always a Brāhmaṇa, while the jocker in the mimus is either a slave or a farmer. From Italy it is said, that mimus came to the court of queen Elizabeth of England and there it influenced the dramatic art of Shakespear. The striking similarities and often noticed correspondances between the Shakespearan and Indian drama are attributed to this influence of Greek mimus.

But whereas the Indian drama has in it, throughout a strong National or swedeshi character and this disproves the hypothesis of any foreign influences on it. The rustic Indian life and thos can be met through in the Indian drama.

Pischal says that it is for the Indian to refute the hypothesis that Greek mimus has some influences on the orient. In case the influence was reciprocative, then the Greek were the borrower, 15 in Pischels’s opinion, the Indian drama devoloped from the puppet plays and that the origin of the comic character, the Vidūṣaka too is to be found in the puppet plays. The expression Sūtradhāra and stāpaka (in decate) according to him originally was the strigholdar or eractor. The fool of the Greek mimus is not seen Indian puppet play.

NOTES:-

1. The wonder that was India . P.434 LS. 24.28.
2. E.Grosse. 1 bid Anfange der Kunst. Freiburg 1894-253f.
3. M.Morcymiller. The dramatic elements in the popular ballards.1905.
4. Jagrāha Pātyamṛgvēdāt
Sāmabhyō gīthamēva ca
Yajurveda dabhinayam
Rasānātharvaṇādapi
--- NāṭyaŚāstram. I.10.
5. Ṛgvēda. 1.1.179.
6. Ṛgvēda.2.3.33.
7. Ṛgvēda.3.4.18.
8. Ṛgvēda.4.4.41.
9. Ṛgvēda.5.7.83.
10. Ṛgvēda.6.10.10.
11. Ṛgvēda.10.10.95.
12. Ind: Literature. Geschichate. Berlin. 1876.P.24.
13. Dergrie. Chyche. Einfluss. In Indian Drama in OLV —

Berlin. 1882.

14. History of Indian Literature. P.103. Vol.III.
--Maurice. Winternitz.
15. In R.Pischel's rectorial address on "Die Heimat Des Puppenspiels".(Halle 1900). History of Indian literature-
Winternitz. Page.195, he tried to prove that the Indian
drama developed from the puppet-plays.

CHAPTER II

BHĀSA AND HIS WORKS

- * BHĀSA AND HIS WORKS
- * BĀṆA'S TRIBUTES
- * ANTHOLOGIES
- * DATE OF BHĀSA
- * BHĀSA'S PLAYS
- * AUTHENTICITY OF BHĀSA

BHĀSA AND HIS WORKES

The name of Bhāsa shines like a star among the Indian dramatists . The oldest and complete plays are said to be his, though there is lack of unanimity on this score. Kālidāsa the poet laureate of India has paid glorious tributes to Bhāsa when he said “Prathitayaśasām Bhāsa Saumillakaviputrādīnām prabandhānatikramya vartamānakavēḥ kālīdāsasya kriyāyām katham pariśadosyah bahumānah’”

Now a days sanskrit students are introduced to dramatic literature through Bhāsa's plays. As a dramatist Bhāsa has been a guiding star to the sanskrit dramatist of later years, including the great Kālidāsa. His portrayal of sentiments and individualisation of characters is par excellence . None of the dramatists have surpassed him in the above field .

A short summary of Bhāsa's thirteen dramas are appended below in chapter three. In the Indian drama Bhāsa's name shines as a great star. When we talk about Indian drama especially the sanskrit drama , the first name that comes to our mind is that of Bhāsa . He is considered as the great father of Indian theatre. This precious gem was lying buried deep in the mud till 1909, when Mahamahōpadhyāya T.Gaṇapathi Śastri chanced to come across his great works and introduced them to the world .

The world at large instantaneously acclaimed the plays and its author ,even though a lot of controvercy is still raging on the issue even now .

Yet another most vexed question in the Indian chronology is about the period when lived one is surprised to find that there is a very huge difference of 1500years in the earliest and later dates ascribed to him by different scholars. His dramas are neither compilations nor adaptations and that the earliest reference to them by name is from Bāṇa² (Seventh centuary AD.) Therefore all other dates later then the seventh centuary assigned to Bhāsa can be said to the incorrect or baseless. Coming to the source of the plays, we can sufely conclude that majority of the plays of Bhāsa are based on the lines of the two great Indian epics. The Udayana plays are drawn from historical characters or traditions . The Avimāraka from popular folklore(or even preferably from a Jāthaka story) and Cārudatta is possible of the poets own creation.

Udayana Pradyōta , Darśaka are all historical characters and their period has been generally accepted to be not later than the 6 th centuary B.C³. the epics were certainly known before the period even though some contravercy is still there on the issue Avimāraka may be a legendary hero who can be placed before this period Cārudatta also can be traced to an earlier period and not later on any account Bhāsa was a famous dramatist as per Kālidāsa's own admission . If you go through Kālidāsa's Mālavikāgnimitra it is clearly evident that the plot of this play was copied from Bhāsa's Swapnavāśavadatta . Further

Kālidāsa has referred to Bhāsa, Saumila and Kaviputhra as glorious poets of the past and in his Śākuntalam refers to his own works as new Saumila and his brother Ramila (or Kaviputhra) is said to have lived in the 1st century AD. Bhāsa is stated to have lived before Soumila.

Aśvaghōṣa the famous poet and dramatist at the court of Kaniska in his play Budha Carita has clearly referred to Act one of Pratiññayougandharāyaṇa in verse 18⁴. This is ample proof to show that Bhāsa lived not later than 1st century AD. Since it is proved that Aśvaghōṣa also have not later than 2nd century Śūdraka who too lived in the 1st century AD has based his famous play Mrcchakadika on Bhāsa's Cārudatta.

Bāṇas tribute :-

Bāṇa refers to Bhāsa in his Harṣa carita as follows- “ Bhāsa gamed as much fame by his plays beginning with benedictory verses spoken by the stage director, and containing numerous and varying characters and stirring episodes as he would have done by the erection of samples constructed by famous architects with several stones and banners⁵. This is ample proof that Bhāsa wrote many plays with several acts and that these plays commence with verses spoken by stage directors and were banners and were full of holy and religious themes, like the Abhiṣēka, Pratima, Bālacarita, Dūtavākya etc. The comparison of Bhāsa's plays to temples and not to palaces or dance halls is made

with the sole purpose to bring out the holy and religious atmosphere found in Bhāsa's plays. These plays were famous even in Bāṇas days and they had numerous characters. This will in effect disprove the version of some critics that no Sanskrit dramatist was allowed to write more than three plays, a rule which evidently came into force only much later than the days of Bhāsa.

Anthologies :-

Ancient anthologies have fifteen verses quoted from Bhāsa's play without mentioning the play from which they are extracted. References to Bhāsa and his works have been made by writers coming from Kashmir, Nepal, Malwa, Magadha, Bengal, Gujarat, Kathiawar, Maharashtra and Madras. They all describe him as an immortal poet and dramatist of the greatest Calibre.

Date of Bhāsa :-

According to Ayyar, Bhāsa lived late in the fourth century B.C. and wrote his plays during the reign of Chandragupta Maurya⁶. New evidence, however, has a bearing on the date of Bhāsa's life or his plays has been brought out by Kriṣṇadās and Dēvadhar, which may be called the domain of Sculpture. Kriṣṇadās draws attention to three terracotta plaques from Kausambi, definitely assignable to the "Śuṅga period" portraying a scene closely agreeing with the story of the

Pratijnayaugandharayana which supports Jayaswal's view placing Bhāsa in the I century B.C.⁷. According to Dikshitar Bhāsa was the predecessor of Kautilya . The possibility of Bhāsa and Kautilya having derived their Arthaśāstra doctrines from a Common source perhaps the Bārhaspatya Arthaśāstras cannot be ruled out . Kautilya cites two verses as exhortation to soldiers (X3) with the words “ Apīha Ślokaṃ Bhavatoḥ” the second which reads ‘ Navam Śarāvam is found in Bhāsa's Pratijiñayaugandharāyaṇa (IV.2) Keith observes that in the Arthaśātra(X3) also two verses cited therein appears to have been taken from Bhāsa . So Also MMTG śatri states that the sloka Navam Śarāvam quoted by Cāṇakya are taken from Bhāsa's own Pratijñayaugadharāyaṇa⁸ Rāmavatāra suggested Bhāsa's period as 10 th century A.D. on a flimsy and baseless ground⁹ that Cārudattam was a bad abridgement of Śudrakas' Mrcchakatilka (The relation of Mrcchakatika and Cārudatham is so close that it precludes all possibility of independent origin)

Dr. Barnett suggested 7 th century A.D on the ground that those dramas bear affinity to Mattavilāsa . Dr Winternitz and Stan konow assigned between 2 nd and 4 th century A.D to there plays on the ground that the prakrit of these plays fit in an intermediate place between the prakrit of Āsvaghōṣa and that of Kālidāsa.

The prakrit that is used in Bhāsa's play may not be so old as that of the 4th or 5 th century B.C. but anyone who had studied dramatic prakrit carefully will be aware of the fact that all copyists without exception changed the prakrit of their authors transit into

prakrit of their own time and that explain the reason why Bhāsa's prakrit has a modern outlook. There is yet another pointer which is found only in old pali works written by old poets and the word is "Ama" for "yes" . This words which shows its antiquity was never used by any of the later poets.

The evidences from these dramas lead us to the conclusion that "The Bharatavākya" was still in its primitive stage. Yavanika mentioned in the play is to donate the 'Veil 'and not the curtain . The expression Āryaputra is used in the sense of a prince, Similar to that used in the Sidhāpur inscription of Aśoka. The drama Pañcarātram is based on version which was totally unknown to our present Mahābhārata". With all these proof . We still cannot arrive at a definite conclusion on the issue of chronological date on Bhāsās. But from the proof advised in the foregoing para's it could be safely assumed that Bhāsa lived between 4th century B.C. to 1st century A.D. The conclusive proof from this can be drawn from Kālidāsa from referece about Bhāsa.

Bhāsa's plays :-

According to one tradition Bhāsa wrote twentythree plays. Yet another says he wrote thirty plays. The thirteen plays that was discovered by Mahāmahōpādya T. Gaṇapathy śāstri , are from the thirteen plays ascribed to Bhāsa; and they are Dūtavākya, Karnabhāra, Dūtaghadōtkaca, Ūrubhaṅga, Madhyamavyāyōga, Pañacarātra,

Pañacarātra, Abhiṣēka Nāṭaka, Bālacarita, Avimāraka, Pratima Nāṭaka, Pratjñā, Yaugandharāyaṇa, Swapnavāsavadatta and Cārudatta. Pandit Kālidāsa śāstri brought out a play called Yajña Phalam in 1941 from Condal in Kathiavar claiming it to be a genuine play of Bhāsa . According to him this play was based on two manuscripts in Dēvanagari, which were the copies made by Swami Sudhānanda tīrta in 1727 VS 1670 AD and another by Dēvaprasada Śarma at Hastinapura in 1859 VS (1802AD)¹² which is said to be based on the Bālakānda of Rāmayaṇa. But later it was proved that this play was not of Bhāsa. The points enumerated below will help to authenticate the plays written by Bhāsa.

1. One of the most striking feature of Bhāsa plays is the position of the stage direction Nāndyante tatali praviṣati Sūtradhārah . In other plays of sanskrit litereture, the stage directions follows the benidictory stanza or stanzas.
2. In Bhāsa's plays the community of Technique used is also different from other plays. The term stāpana is used instead of the usual prastāvana for prologue. Even through some plays by other authors also use the same technique¹³ used by Bhāsa , these thirteen drama's form a seperate group by themselves in as much as they contain no prarōcana i e they chose not to mention anything about the title nor the poet.
3. The nāndi of atleast four plays contain mudrālankara i.e. the

names of the prominent Characters in the plays.

4. These plays are mutually related to one another in so many ways.

a) Swapnavāsavadatta is similar to Pratijñayaugundha rāyaṇam and this bears the same relation to it as the Uttara rāma Caritam does to the Mahāvira Ceritam of Bavabhūti. The characters are the same. The diction, style and even the depiction of the characters are remarkably alike in both. In Swapna vāsavadatta it contains certain allusions of pratijñā Yaugandharyanam.

b) The scene in Avimāraka (Act.I) where the king is anxious to choose a worthy husband for his daughter, this closely resembles the scene in pratijñayaugan dharāyaṇam where Mahāsēna is anxious to select a good, noble and brave husband for his daughter Vāsavadatta.

c) In Bālacharitham (Act III Scen I) the cowherd scene is almost identical to Pañcarātram Act II scene I.

d) Certain passages are common in Abhiṣēkha and Swapana Vāsavadatta (e.g. kim. Vakṣyati ite hrdayam pariṣankitam mē) Like wise certain passages are common in Bālacaritam and Cārudattam. The last words uttered by Valin in Abhiṣēkha are identical to those of Duryōdhana in Ūrubhaṅgam.

5) a) The some of the imaginative background scenes of these plays

are also common e.g. a flash of lighting and cloud covered sky in Avimāraka, Cārudattam Abhiṣēka and Dūtavākyaṃ.

b) The silvery moon shinning through the mouth of Rāhu in Prathima, Bālacharitam, Dūtavākayam, Madyamavyāyōga and Prathijñayaugandharāyaṇam.

c) The comparison of the almighty Kṛṣṇa with Maṇdhara mountain in Bālacaritham, Dūtavākayam, Abhiṣēkha and Prathijñayaugandharāyaṇam .

d) The adversaries act of Kārtikeya's mounting the kraunca is often seen repeated in many plays.

e) Of adversaries - the stronger is always compared to a lion , while the weaker to an elephant.

f) The wrath of an enemy is generally compared to conflagration in these plays

g) The loud sound is always seen compared to the roaring sound of the ocean at the time of deluge. e.g. Sankha Dhṛwanih. Pralayasāgaraghōṣa tulyaḥ (Karnabhāram) yasya Svanam Pralaya sāgaraghōṣatulyaṃ - Dūtavakyam).

- 6) Certain ideas are noticeably repeated in these plays eg.
- a) Śapami satyeṇa Bhayamnajane (Madhyamavyāyōgam)
kimēted bhō bhayam nāma Bhavatōdya mayasruttam (Bālacaritam)
- b) To the beautiful everything lends Beauty.(Athava Sarvamanalaṅkāro bhavati sarūpānām¹⁵ is repeated in many plays.
- c) The idea that one own arm is the most appropriate weapon for the brave is also seen repeated innumerable time in these plays.
- 7) There is agreement to a large extend the vocabulary and expression of terms used in these plays.
e.g. the term Yavanika, and the expression akarunā khalu īsvara .
- 8) In these drama's one can find repetition of certain dramatic devices and dramatic situations
e.g. Swapnavāsavadattam Act.VI Abhiṣēkha Act.III.
- 9) The dying man's pleading for water āpastāvad is repeated about six times .
- 10) The names of even the secondary characters in these plays are repeated . e.g. the female door keeper vijayi, the chamerlain Bādarāyaṇa and the cowheards Vṛṣabhadatta and kumbhadatta.
- 11) Another aspect which helps in distinguishing some of these from other plays is the use of metonymics e.g. Yādavīmātaḥ, Śaurasēnimātaḥ Sumitrāmātaḥ.
- 12) Another decernible feature is that these plays have short pro-

logues .

13) Another quite common feature of these plays is that they do not go by Pāṇiniś rules .

e.g. Āpraccha is used in Parasmai padi , and the word Rājna is used in compounds (The use of Kāsiraḥ, Sarvarājñah etc.) .

14) Last but not the least is the similarity of the Bharata vākya (the benedictory stanza of the play) imāmapimahim krisnam Rāja Simhaḥ Praśastunaḥ which is common to several plays¹⁵ . From the points enumerated above, one can easily conclude that these thirteen dramas belong to one and the same author . Bāṇa the court poet of Harṣa (AD 606 , 648) has referred to the dramas of Bhāsa in his introduction to Harṣa caritam as follows.

“ Sūtradhāraḥ kṛtāmbhairnadakair bahubhūmikaitḥ .
Sapatākairyaśobhāt Bhāso Dēvakulairiva”¹⁶

All these three characteristics sūtradhāra kṛtāmbhatva bahubhūmikāṭva and Sapatākaitva which Bāṇa points out as the special features of Bhāsās plays are found in those thirteen dramas .

Some critics regards some of the plays like Kaṇabhāraṃ, Cārudattam , Ūrubhaṅgaṃ etc. as the creation of Chakyars , the actors on the kereala stages . This claim is put forth by these critics only on the ground that these plays were enacted by the Chakyars too frequently and here is no other proof to authenticate these authorship

It is these true that Chakyars were stage actors and indeed had acted in many dramas , but there is nothing to prove that they are authors of the plays mentioned above.

If these plays were actually written by Chakyars as claimed by some critics , then one should find atleast some mention about the places in kerala , its culture and about its people in any of these dramas. On the otherhand all these plays deal with countries like Aṅga, Avanthi, Uttarakuru , Kamboja, Kasi, Kuru, Kosala, Matsya, Gāndhara Vaṅga Valsa, Mithila and cities like Ayōdhya, Kauśāmbi, Rajagrha Ujjani etc. There is no mention of any places in the south nor about the great rivers of the south like Kriṣṇa, Kaveri etc. In most of these plays there is refer about kings, kingdoms lives, lifestyles and culture of north India . These are conclusive proof that these plays were not written by Chakyars as claimed by these critics .

AUTHENTICITY OF BHĀSA :-

About Bhāsa plays three main schools are referred-viz the supporters of Bhāsa, the antagonists and others. According to the antagonists and others only two plays are said to be Bhāsa's and they hold that other plays are doubtful.

About the authenticity of Bhāsa it can be briefly stated as under. According to Dr. Sarup that “ the community of technique, language style , ideas treatment and identity of names of dramatic persons, prose and metrical passages and scene are so remarkable that the conclusion

of their common authership is inevitable ¹⁷

These plays have indeed much in common. They are all much shorter than all the classical plays known to us. Especially the prologue is always very short and in the prologue the author and title of the play are never mentioned as is invariably done in all the other plays of Indian literature. We find also in the introductory verses (Mangala Śloka) of four plays—Pañcaratra, Swapnavāsavadatta, and pratijñayaugandharāyaṇa—the same device of the mudrālaṅkara (i.e. allusion to the names of the principal persons of the play by means of pars). Two of the plays—Dūtavākya and Madhyama Vyāyoga, show verbal agreements in this verse. The Bharatavākya is almost identical in several of these plays (Pañcaratra, Abhiṣēka, Svapna, Pratijñā, Avimārika—Imāmapi mahīmkr̥ṣṇaṃ Rājasimhaḥ Praśasturāḥ”- may our god like king rule this whole earth.

These peculiarities are common to the two groups of plays. The Mahābharata plays, the Kṛṣṇa drama Bālacarita and the two Rama plays the first group, and the four prakaraṇās the second groups.

The two Rama dramas show so many literal agreements, that it cannot be doubted that they are works of the same author. In both dramas Rama is always addressed as ‘The Ārya’ and Sita always addressed him by ‘Āryaputhra’. Bharata says that Ārya is the usual address in the Ikṣvāku family.¹⁸

In the Dūtavākya and in the Bālacarita the weapons of Kṛṣṇa appears on the stage in a similar manner. The Madhyamavyāyoga has its title from Bhīma being called the middlemost (Madhyama) of

the Pāṇḍava brothers. In the Pañcarātra Bhīma is called by the same name. In both these plays Bhīma calls his arms his weapon.

The name of person of secondary importance in several of the plays agree with one another. Vijaya is the name of the female doorkeeper in the Svapnavāsavaśvadatta in the pratijnayaugandharāyaṇa and in the two Rama dramas, And the Chamblain both of Mahāsēna in the prathijñayaugandharāyaṇa and of Duryōdhana is called Bādarayaṇa.

The other remarkable thing is the beautiful description of the darkness of the night in the first act of the Bālacarita in the third act of Avimāraka and in the first act of the Daridracārudatta.

In Bālacarita and in the Daridracārudatta we find the verse which is also found in the Mṛcchakatika. this has also been quoted by Dandin in his Kāvyaadarśa.

‘Limpativātamōṅgāni
Varṣatīvānācanam nabhaḥ
Asatpuruṣasēvēva
Dr. Śtirniṣpalatāṅgataḥ

The prākṛita in all these plays is more archaic than that of the classical plays, that it has retained the forms of the ‘old prakrit which is formed in the fragments of Buddhist dramas of Aśvaghoṣa and his time.

The verse of Rājaśekhara”

“Bhāsanātaka cakrēpi chekai kṣptē perikṣitum
Svapnavāsavadattasya dāhakōṅna pāvakaḥ”

Clearly proclaimed that the Svapnavāsavadatta is Bhāsa's own. Almost all the pandits admit that svapna and pratijna were of the great poet Bhāsa.

From the above verse we may safely conclude that the playe belongs to Bhāsa.

Rājaśekhara know Bhāsa as the author of a great number of plays of which Svapnavāsavadatta was most highly appreciated by the critics who found faults in all the other plays . It is said that even Agni didnot succeed in burning Svapnavāsadatta

Almost all the classic dramas are more or less book dramas . while this plays are

one and all the works of a born dramatist , wounderfully adopted to the stage . We have it on good authorily , that Bhāsa was the author of the drama with the title Svapnavāsavadatta¹⁹ . With the supporting evidences adduced in the foregoing paras we may safely conclude that the other twelve plays are composed by the same author - Bhāsa .

The intetion of the present writer is not to prove the authership of the thirteen plays of Bhāsa here.

A short summary of the works of Bhāsa is followed in the coming pages .

Notes :-

1. Mālavikāgnimitram. Kālidāsa .
2. “Sūtradharakṛtārambhairnātakairbahu bhūmikaiḥ
Sapatākairyaśolēbhē Bhāso Dēvakulairiva”
3. Bhāsa - a study P.64-ADP 1968.
4. Mālavikāgnimitram. Kālidāsa .
5. Kāṣṭādagnirjāyatē mathyamānād bhūmistōyam
khanyamānadadati Sotsahānām nāstyaśādhyam narānām
mārgarabdāḥ Sarvayatnā Phalānti-
Pratijna Act. I. V .18.
6. Harṣacarita . Trans. Cowell and F.W. Thomas , London ,
1897 - P.3.
~~See~~ Bhāsa a study P.39 . A.D.P.
7. P-6 Bhāsa A.S.P. - Ayyar - 1957
8. P.481 - Bhāsa a study . A.D.P. 1968.
9. Svapna - P.XXiii . M.M.T. G.Śastry .
10. A short history of sanskrit Literature - P-58 Agharwal .
H.R.M.M.T.Lal- Delhi - 1963 .
11. Bhāsa’s plays - P-80. M.M.T.G.Śastry
Bhāratīya Vidya Prakāśan. Vāranasi . 1985.
Bhāsa A.S.P. AYYAR - P.8.
12. In Pañcarātram - Duryodhana is known to have promised to
share the territories with the Pāṇdavās if they were found in

five nights. Besides Abhimanyu is mentioned as fighting on the side of Duryōdana against Virāta by whose party he was seized.

13. Page . 509 . Bhāsa a study - A.D.P.
Bhāsa A.S.P.AYYAR. P.8
14. Kimivahi madhurānām mandanam nā kṛtīnām
Śākuthalam - Kālidasa - I -18.
15. A short History of skt.Lit. P.46-48
by H.R. Agarwal -MLBD - Delhi.
16. Bhāsa a study P.39 - A.D.P.
17. Bhāsa plays - M.M.T.G. Śastri intro- P.8.
Bhāratiya vidya prakāśam . Varanasi 1985.
18. “Bharatha - Arya !
Devakulika - Aryeti Ikṣvākukulālapah
Khalvayam Kvacitkaikeyiputra
Bharato Bhavam nanu”
Pratima Act. III P.30 BNC Devdhar.
19. Some problems of Indian Literature . P.129 M.Winternitz.
Bharatiya book corporation- 1977.

CHAPTER III

A CRITICAL STUDY OF THE PLAYS OF BHĀSA

- * DŪTAVĀKYA
- * KARṆA BHĀRA
- * MADHYAMA VYĀYŪGA
- * DŪTAGHATŌTKACA
- * ŪRUBHAṄGA
- * PAṄCARĀTRA
- * ABHIṢĒKA
- * PRATIMA
- * PRATIJŅAYAUGANDHARĀYAṆA
- * SVAPNA VĀSAVADATTA
- * CĀRUDATTA
- * CĀRUDATTA AND MRCCA KATIKA
- * AVIMĀRAKA
- * BĀLACARITA
- * YAJŅAPHALAṀ

A CRITICAL STUDY OF THE PLAYS OF BHĀSA

DŪTAVĀKYA:-

Dūtavākya is a one act play which clearly shows the divinity of God Kṛṣṇa. The famous Bhagavadhūt changes as a drama with many of the specialities of Bhāsa. (When Kṛṣṇa entered the council hall Duryōdhana was pretending to look at the portrait of Pāñchālivastrākṣēpa to avoid Kṛṣṇa.)

The play starts with reciting maṅgala ślōkas in praise of Upēndra. The stage manager makes noise by beating the drum and proclaims about the meeting of prince's council for appointing a Commander in Chief of Kaurava's Army in the ensuing war for which all preparations were ready, all assembled and took their seats. The king Duryōdhana asks a question as to who should lead Kauravas Army. His uncle Śakuni gave his suggestion that the veteran Bhiṣma should be the Commander in Chief. Duryōdhana admits it and in the meantime the chamberlain enters and says "victory to king! Nārāyaṇa the least of men has come as an ambassador of the Pāṇḍavās."

Duryōdhana gets into a rage and says "Bōdhayana, don't say nonsense, is Dāmōdara the cow-herd and Kaṁsa's servant your best of men? Kṛṣṇa driven by Jarāsandha and robbed cell of his lands,

wealth and reputation is your best of men? what conduct in this for a servant of mine? What inviolent words, men? The hell with you.”

The chamberlain falls on his feet and begs for his mercy seeing that in his confusion he has forgotten the proper etiquette

Ah! that’s better all men are liable to confusion. Rise up now who is this envoy. asks Duryòdhana- “One Kēśava” replies the chamberlain.

Duryòdhana says to this council men that prison is in the proper place for the men. If Kṛṣṇa is imprisoned the Pāṇḍavās will be like blindmen and can be easily conquered, and no one should stand up to receive Kēśava otherwise I will fine him to be gold pieces. He finds a way to insult Kṛṣṇa by engaging himself in looking at a picture of Pāñchālī Vastrākshēpa and exclaims what a splendid picture!. On seeing Kēśava all the councillors rise up in confusion and Kṛṣṇa on happy over this and says Hello! Duryòdhana, how are you? Duryòdhana falls of his seat in confusion by the magic power of the ambassador. Then he says to Kēśava to take his seat.

Kṛṣṇa asks councillors to take their seats and then he sits down and says to Duryòdhana to give up the foolishness of exposing his even crime in a public assembly and remove the picture. Duryòdhana accepts this.

After the conveyance of goodness of all family elders and friends Kṛṣṇa calls Duryòdhana about the message from Pāṇḍavas as to their share in the kingdom .In later criticize them severely and Duryòdhana fell in worldly war and personal insult. Duryòdhana

ordered to arrest Kṛṣṇa but no one dare to come near by Kṛṣṇa at last Duryōdhana himself tried to that but all attempts failed. Kṛṣṇa assuming cosmic forms all his efforts prove futile and impotent, and he walks away kṛṣṇa calls Sudarṣana his chief missile, it appeared on the stage in human form pays homage to his master and sets out to kill Duryōdhana, but remember the great divine cause of killing a host of sinners and tyrants and thus to lighten the burden of the earth to be served by Krishna and tells the latter about it. Krishna is pacified and asks Sudarṣana to go to his abode. Meanwhile all the other missiles of Kṛṣṇa like Sāraṅga, Kaumodaki, Pāñcajanya and Nandaka also appear on the stage and are told by Sudarṣana to return to their respective places. After their departure Garuda appears on the stage, but returns on being told of the pacification of Kṛṣṇa's anger. Sudarṣan also follows Garuda. After that Kṛṣṇa also sets out to go, but as detained by the old king Dhṛtarāstra falls at his feet and thus honoured the Lord. The play comes to its close.

Deaviation from the original :-

Durryodhana is the real emperor in this drama, but Dhṛtarāstra was the emperor in the epic. The picture and the appearances of the devine weapons are invented by the poet for stage effect Kṛṣṇa and Duryōdhana in the epic engage in long monotonous dialogues, as where their change in the drama are more personal. Dhuryōdhana is presented in the drama as a mighty warrior, a dignified emperor , thus quite in

contrast to the epic where he is merely a wicked man.

Type of drama : -

In this drama there is no real fighting and very feeble attempts by Duryōdhana to bind Kṛṣṇa which are to failed by Kṛṣṇa. and there is no chance of sringāra. We are inclined in to class the Dūtavākya under a Vyāyōga.

Veera is the main sentiment. The appearance of then divine weapons supplies with Adbutha . There is no heroine in this play nor any female character nor any prākṛit used. The play is complete as it fulfils its purpose in the single act.

A stanza in the Dūtavakya gives the political philosophy and message of Bhāsa which deserves to be carved in letters of gold. The message of freedom to countries in bondage, stating the kingdoms are earned and enjoyed by the strength of one's own arms and not by begging.²

KARNABHĀRA

Karṇabhāra is a one act play. The title means as Karṇa's task or responsibility referring to the generalship of Karṇa in the great Kuru war. We however take the play to be complete in itself and interpret the title as Karṇayōh. Bhārabhūte Kundale datva Karṇenapurva dānaśurata tamadhikṛtya kṛtṁ Nātakam. During the interval time that

elapsed between the verbal gift of the kuṇḍalas and their actual delivery those Kuṇḍalas were felt as if a burdan (Bhāra) to his ears (Karna) by Karna. His selflessness, generosity and magnanimities rose to such an extent that the very moment he offered by word of mouth anything in gift to another. It became the property of the latter and its presence with Karna was unbearable to him.

Instead of an asset became of three reasons, the first being the curse of his teacher Paraśurām useless be the weapons in the time of need, the second being the promise he gave his mother Kunthi not to kill any of her sons except Arjuna, and the third being his parting with his invaluable body armour and auspicious ear-rings in favouring Indra, who comes in the disguise of a Brahmin. An atmosphere of tragedy therefore, broods over this play, though it is not a tragedy in the technical sense of the term.

After Drōṇa the general ship of Kaurava army falls on the shoulders of Karna. The play opens as Karna coming on his chariot driven by Śalya. A soldier came to him and gave a message from Duryōdhana that the battle is growing more dreadful. Karna is in a gloomy mood, he says to Śalya to lead his chariot to nearby Arjuna but he held by the memory of the fact of Pāṇḍavās being his younger brothers. Then he tells Śalya the story of learning, various weapons from Paraśurama pretending as a Brahmin and so the curse from Guru that a stras would fail him at the time of need. He asks Śalya to drive his vehicle (Chariot) to the battle field. But that time a Brahmin (Indra) came near him begging for a big boon from him. He offered cows,

elephants, gold, kingship of the earth etc. But Brahmin demands karna's Kavachakundalās. Śalya tries to defend karna from giving those but karna does not accept his words. He says that.

“Sikṣā kṣyam gucchathikālaparyayāt
Sugandhamūlāḥ nipathandi pādapaḥ
Jalam jalastāna gutham ca śuśyati
Hutham ca dattaṃca thathaiva thiṣṭati”³

Everything else, even good, learning, firmly rooted trees and fountain of water vanishes but sacrifices and charities live to the end is finally expressed. He gives Kavachakundalam without any hesitation. Indra makes his exit after receiving the armour but in return sends Vimala, a śakthi through his servant to Karna, who accept it only because it proceeds from Brahmana. Then Karna asks Śalya to lead his chariot to the battle field and the play ends.

DEVIATIONS.

In the epic the Incident of Indra getting the armour from Karna occurs before the Pāndavas were in the forest. The poet has transferred the incident to the battle-field to make it more heartfelt.

Karna demands nothing in return from Indra. Śalya is sympathetic towards Karna. Karnabhāra may be classed under Utsrṣṭikāṇika. There is no fight and no Virarasa.

There is a pathetic stream providing the whole play.

There is no female character in this play . The fragrance of Brahman superiority is found Pervading this drama also.

MADHYAMA VYĀYŌGA

This one act play is Bhāsa's own creation . It clearly shows us the ability of creating various kinds of actors and plots.

The title of Madhyama Vyāyoga can be interpreted in three ways. Madhyaman adhiḥkṛtya kṛtovyāyōga Madhyama vyāyoga, Madhyamasya vyāyoga, Madhayama (Bhīmas, Brahmana kumārascha) Vyāyujyate asmin iti Nātakam etc⁴. The work where two Madhyama are brought together.

In the opening of the play we can hear the speech of an old Brāhmin with his wife and sons, who also are being harassed by the demon Ghatolkaca. The old Brahmins and his three sons surprised and alarmed at their pursuit describe the half-human, half demonic Ghatōkaca. Ghatōkaca speaks about his speciality and awkward position his respect for the Brahmanas and the command of his mother to bring a person for her dinner. He decides to carry out the command of his mother. The old Brahmana feared like a bull persuaded by a tiger when peacefully grassing with its cows and calves. How any he asks Ghatōkaca to let them go in peace. The demand is agreed to do so on condition that one of the three sons surrendered to him for taking him to his mother for breakfast. Then follows a discussion among the members of the family as to who should sacrifice himself

for the sake of the family. The old man wants eldest, the mother wants the youngest; so the token falls on the middle one. He is very glad to be able to serve the family with the permission of the demon the middle one goes to take some water from the pond nearby. But he does not return them. Ghatōtkaca gets impatient and calls Madhyama, Madhyama, come quickly! Bhima (who was also a Madhyama) is nearby engaged in physical exercises and he hears his name being called and wonders and comes near Ghatōtkaca. The Brahmana youth Madhyama also appeared. The old Brahmana requests Bhīma to protect him. Bhīma promises his help. After his talk with the old Brahmana and the demon Bhīma recognises the demon as his own son. He ordered to release the Brahmana youth. But Gatōtkaca refused it so he offered himself. Bhīma agrees to be taken by force it Gatōtkaca. Otherwise he expresses his willingness to follow the latter peacefully. Gatōtkaca throws a big tree and a mountain top at Bhīma but no effect. Then they engage in a hand to hand fight in which Gatōtkaca has got own defeat. Further he tries to bind Bhīma by the magic noose given by his mother, it also failed. So at last Gatōtkaca falls back on Bhīma's offer to accompany him of his own accord. All go to Hidimba's residence and she appears on the stage on being called by her son, Hidimba at once recognises her husband and asks her son to fall at the feet of his father Bhīma, Ghatōtkaca begs Bhīma for his forgiveness for his rashness. He promises to the fire of their forest of the Kauravas- Bhīma embraces him and says, your rashness delighted my heart, salute this old Brahman my boy. Gatōtkaca salutes

the Brahmanas. Old Brahman conveys his thanks to Bhīma for saving his son and then leave for their further journey, Bhīma, Hidimba and Ghatōtkaca entered Hidimba's house. There the play ends.

The whole story is practically the poet's invention. The epic does not speak of Bhīma's meeting with Hidimba. All the Pāṇḍavās are sent by the poet to attend a sacrifice. Then the main story of Bhīma, Hidimba is tagged the subsidiary episode of the Brahmin family with three sons lying with each other for getting the chance to make a sacrifice for the whole family. The play is bound to impress on the spectators the important of Mātrbhakti, Brahmanabhakti and of the principles of self sacrifice. There is always an under current of Viṣṇu worship and Brahmanā superiority in the play.

DŪTAGHATŌTKACA.

This one act play speaks of Ghatōtkaca as a duta carrying the message of Srikrṣṇa to the Kauravas. Some Critics say that it is not a work by Bhāsa. So it is a fail one of Bhāsa 'according to Dr.G.Śastri, the play is neither a comedy nor a tragedy and ends abruptly ⁶.

Bhāsa receives here a special view that he took Ghatōtkaca here a character in Mahabhāratha kurukṣētrayudha. He wants to see Pāṇḍavās at the battle-field, without any business going to the battle field is not easy. So make a good event as a role of messenger. Message is not important to him that in the irony, the speciality of this drama.

The play open with the announcement by a soldier of the Kurus, that Abhimanyu was killed by Kauravas, and that Jayadratha was the cheif culprit Dṛtarāṣṭra, Gāndhāri and Duḥśāla come and hear it. Dṛtarāṣṭra exclaims oh!. who utters this fateful news, Gāndhāri says it is absolutely clear that this horrible war will only ends in the distruction of all our children. Dṛtarāṣṭra tells Gāndhāri to make ready to go to the sacred Gaṅga to offer funerals to their sons, who were sure meet their death at the hand of Pāṇdavaś. Duḥśāla weeps at it and prepare to wear widow's dress. Then enter Duryōdhana, Duḥāśasana and Śakuni overjoyed and delighted at the death of Abhimanyu and thier victory. Dhuryōdhana goes with Duḥāśasana to pay respects to father but he does not bless them and says you left off all hopes of their lives and sarcastically speaks of the gift of widowhood by hundred brothers to their only sister. That time a loud noise is heard from Pāṇdavaś camp that the Arjuna's oath to kill Jayadratha. Duryōdhana says that he would cover Jayadratha under his mighty forces led by Drōṇa and make the enemies enter the flames of fire in their dissappointment. Dṛtarāṣṭra retorts that even if he enters the entrials of the earth or ascents the aerial regions, the arrows guided by Kṛṣṇa follow him every where.

Then enters Ghatōtkaca as a duta from Kṛṣṇa unminded full of the insulting words of Duryōdhana, the envoy approch Dṛtarāṣṭra, conveys to him the respect of Pāṇdava's and of himself and begin to deliver the message of Kṛṣṇa. In view of the exercise grief to which

Arjuna was subject owing to the death of his single son, the lord asks Dṛtarāṣṭra to prepare himself and make his mind strong and firm to bear calmly the impending deaths of his hundred sons.

Śakuni and Duḥśasana speak with disrespect of Kṛṣṇa and Ghatōtkaca and call themselves as cruel and as hard-hearted at the Rākṣasa's to which Ghatōtkaca retorts that they are more cruel than the Rākṣasa's. (3) Ghatōtkaca throws out a challenge to all and prepare to fight them all single-handed, Dṛtarāṣṭra prevents him. Asked about the reply to be carried to Kṛṣṇa. Duryōdhana says that his arrows would serve as the reply. Then Ghatōtkaca sets out to go back after saying good-bye to Dṛtarāṣṭra.

There is no Bharatavākya in this play. The message of Ghatōtkaca is invented by the poet.

The main sentiment is Karuṇa, which is evidenced by the speeches of Dṛtarāṣṭra, Gāndhāri and Duḥśāla. The entry of Ghatōtkaca and connected events are the martial spirit-vira.

ŪRUBHAṄGA

The bhunga of the uru of Duryōdhana in the club fight is described in this drama.

Three warriors enter the stage and give a detailed description of the battle field as the eighteenth day of great kuru war themselves. The whole battle ground was full of corpses and of jackals and vultures gathered to eat flesh from the dead bodies. Some noise is

heard behind the curtain which is identified later the terrible gadâyudha between Bhima and Duryōdhana. The club fight is going on in the presence of Vyāsa, Vidura, Balarāma and Kṛṣṇa. Bhima was physically stronger while Duryōdhana was more adept with clubfight⁸. In the fight Bhīma gets a terrible blow on his head and falls down and Duryōdhana insults him by words that Bhīma's life was under his mercy. By the inspiration of Kṛṣṇa's secret sign Bhīma rises up and energetically smashed on the thigh of Duryōdhana contrary to the rules of the club fight. Duryōdhana fell down with broken thighs. When saw this Balarama turn against Bhīma to kill him. But on Vyāsa's advice Bhīma is led elsewhere by Pāṇḍavās helped by Kṛṣṇa. Hearing the loud shouting of Balarama, Duryōdhana crawls in with great effort as his thighs are broken and tries to specify Balarāma by saying, "Let the offer of funeral occasions - live and let strifs and enimities vanish⁹.

But Balarāma becomes more enraged and talk of killing all the Pāṇḍavās, Duryōdhana says to Balarāma no use fighting in the circumstances¹⁰ and that it was not Bhīma, but the great Lord Kṛṣṇa who had deceived him. Kṛṣṇa had entered as it were Bhīma's mace and made present of his life of Duryōdhanas to the God of death.

Then entering Dṛtarāṣṭra, Gāndhāri, the queen of Duryōdhana and his son Durjaya and searching for him on the battle- field is more pains, Duryōdhana than the physical injuries. The sight of his queens crying aloud walking own foot and bare headed without their usual viels, striked a serious blow to Duryōdhana¹².

When Dṛtarāṣṭra and Gāndhari came near him Duryōdhana tries to get up to fall at the feet of his father but falls down again. Dṛtarāṣṭra says “ēhi putra abhivādayaswa mām”¹³. Duryōdhana then also tries to stand but falls down and says this is my second beat hala¹⁴.

The scene between Duryōdhana and Durjaya is the most pathatic is the whole range of Sanskrit literature. The dialouge between father and the son are most touching and heart-rending.

Dṛtarāṣṭra falls down unconsious. That time Duryōdhana tells his mother that her son died in the war without showing back.¹⁵ and that he is dying in the same dignity in which he was born.¹⁶ His love for his mother is brilliantly shown by his prayer to be her son in all his future lives if there be any slight merrit to his credit.¹⁷

Duryōdhana’s message to his queens also is not to lament for him as he is meeting with the heros death having performed in all earnest his duties of the King. And he is dying heroically. His parting advice to his son also a worthy of great hero. He preaches reconciliation his enimity with the Pāṇdavās gives place to a sort of repentance and purification of the soul¹⁸.

Then Aśwathama enters the stage and takes an oath to kill all Pāṇdavās and crown.Durjaya as the emperor. Duryōdhana silences him by saying that mana is the life of the king and it was for mana alone that he fought. The evils wrought by the Pāṇdavās are nothing as compared to his treatment of the Pāṇdavās. All this fail to convince and satisfy Aśwathaman who takes the vow.Duryōdhana feels satisfied

at this and then get a vision of his ancestors at his death. His body is covered with a piece of cloth after his death. Then Dṛtarāṣṭra in his grief declares his intention of going to the forest for penance and Aśwathaman too departs in order to attack and kill the sleeping Pāṇḍavās. There the play ends.

DEVIATION:-

Bhāsa has changed the whole conception of Duryōdhana's character. Dṛtarāṣṭra Gāndhāri, the queens of Duryōdhana and Durjaya his son who were Hastinapura are brought as the battlefield to enhance the pathos and for dramatic effect.

Balarāma was not present at the club fight according to the epic. And Arjuna made the secret sign to Bhīma¹⁹. The coronation of Durjaya is also invention of the poet.

PAÑCHARĀTRA:-

This is a three act play. The play derives its name five nights during which Drōṇa brings the news of the Pāṇḍavās to entitle them to their share of the kingdom according to Duryōdhana's stipulation²⁰.

After the successful termination of the sacrifice, Duryōdhana offers to give Dakshina to Achārya Drōṇa. But Drōṇa express his wish that he should get a share in the kingdom for Pāṇḍavās. Śakuni objects to any such gift and says that it is a deceit. practiced by Drōṇa on his sisya at which Drōṇa rightly feels indignant and an altercation follows in which, Bhīṣma and Duryōdhana also take part. When it turns

to be serious, Bhīṣma tries to pacify both Duryōdhana and Drōṇa. Duryōdhana consults with his uncle Śakuni and then offers to give the share in the Kingdom for Pāṇḍavās meanwhile with a prince Uttaraḥ has already proceeded to the battle-field with Brhannaḷa. Abhimanyu has been captured by hand from his own chariot by the unarmed cook serving in the royal kitchen. Virāta orders Abhimanyu to be properly honoured and Brhannaḷa is asked to bring him in. Abhimanyu has not recognised his father and uncle. He is presented before Virata and the later feels pleaded with Abhimanyu's proud, wrathful and truly royal behaviour. Then enters Uttara and he reveals the identity of the Pāṇḍavās whereby Abhimanyu pays proper respect to his elders and Virata. Virata feels much concerned about the story of Brhannaḷa (Arjun in disguise) in his harem and offers the hand of Uttara in marriage to Arjuna. Arjuna accepts Uttara as the bride for his son Abhimanyu. Uttara is asked to approach grandfather, Bhīṣma, with an invitation to all the Kauravas to attend the marriage.

The next scene opens in the Kaurava camp. They make ready to fight for Abhimnyu's release. Duryōdhana readies himself to lead the army ²¹. Bhīṣma and Drōṇa from the details of the capture told by Abhimanyu's charioteer infer that it must be Bhīma who was responsible for taking Abhimanyu as a prisoner of war. Śakuni says that Uttara also must in reality have been Arjuna. Further proof of identity of Arjuna is just then brought in by Bhīṣma's charioteer. He brings an arrow, with the name of the owner inscribed, to Śakuni to read the name. Śakuni throws it away after reading the name Arjuna. The

arrow falls at the feet of Drōṇa, who takes it as the homage paid by his disciple. Śakuni says that might be another Arjuna, but the entry of Uttaraḥ as a messenger from Yudhiṣṭira sets all doubts at rest.

Drōṇa then approaches Duryōdhana and claims the fulfilment of his part of the promise as he had satisfied the condition precedent. Duryōdhana agrees to part with half the kingdom for the sake of the Pāṇḍavās. The play comes to an end.

The cattle raid is found in the epic, but Bhāsa made it motivated, as helping Drōṇa to get news of the Pāṇḍavās within the stipulated period. The Sacrifice performed by Duryōdhana, his agreement with Drōṇa, Abhimanyu's siding with the Kauravas, the pastoral life of the cowherds. The scene between Abimanyu and Bṛhamnaḷa, Duryōdhana's division of kingdom with the Pāṇḍavās, all these are invented by the poet. And they help to bring out the good factors in Duryōdhana's character. Through this the poet emphasises the nobility of Duryōdhana's character.

We learn from this play much about the sociological conditions of the period about the pastoral life, the relation between the two premier castes, the proportions for war etc. which will be dealt with at their proper places later on ²¹ heavy responsibilities of a teacher are thus brought out by Drōṇa ²². He says that through his deeds Duryōdhana blessed him because disciples evils affect a teacher instead of relations or parents.

The main sentiment underlying the whole play is veera. In various aspects Dharmaveera in Duryōdhana, Dayaveera in Drōṇa and Yudha vira in all the characters, are reflected.

ABHIṢĒKA :-

The title Abhiṣēka means coronation, and as such the title is significant for this play as it refers to three coronations in all. Sugreevās abhiṣekah kalpyatam²³ Act. I.P.16) Vibhiṣana ! Madvacanāt Lankeṣwarō bhava (Act.IV.P.51)²⁴ Prāptabiṣekah ,Kṛtaḥ²⁵.

After reciting the benedictory śloka in praise of Rama the Sūtradhara hears the words adressed by Lakṣmaṇa to Sugrīva and inform the audiance of the compact between Rāma and Sugriva for mutual help. The main scene opens at Kiṣkinda where Hanuman and Sugrīva, after being convinced of the skill and might of Rama in archery, load both Rama and Lakṣmaṇa. Sugrīva then roars loudly and challenges his elder brother Vālin for a fight, Vālin's wife Tāra tries to go back but he neglect and starts to fight, and when Sugrīva goes to fail Hanumān remains Rama of his vow. Rama by his arrow nearly kills Vālin, who drops down unconcious. After recovery Vālin learns from the arrow the name that it was Rama who had struck him and he charges that latter with unrighteousness- in striking from behind an ambush. Rama justifies himself on the ground that Vālin was a mere animal and further he deserves punishment, there being a suitable distinction between the wrongs committed by Vālin and Sugrīva.

Vālin says that he was freed of his sin by meeting his death at the hands of Rama. Sugrīva feels grieved at Vālin's death. Then Aṅgada enters and falls to the ground. Vālin, however, consoles him and places him under the care of Sugriva. He also gives Sugriva his golden wealth, the family treasure. Then after sipping the water brought by Hanuman, Valin dies. Rama then orders Sugrīva offer to funeral obsequies to Vālin and asks Lakṣmaṇa to get ready for Sugrīva's coronation.

The interlude the different batches of Vānaras are sent in directions in search of Sita and Hanuman made a flight to Laṅka and discovered Sita at Aśōkavana. The scene opens in a garden in Laṅka with Sita surrounded by Rākṣasās at the approach of Rāvaṇa with his royal suit, Hanuman hides himself behind the branches of a tree. Rāvaṇa proudly addresses Sita contemptuous words about Rama, and tries to win over her. Sita avoids Rāvaṇa. Hanuman knows of the identity of Sita from these conversations and Rāvaṇa's insolence makes him angry; but he controls his anger. When Rāvaṇa went out to take bath, Hanuman gets down from the trunk of the tree and informs Sita that he was sent by Rama to learn news of her. Sita does not believe him at first, but due to the mention of Rama's name and same identification, Sita believes him. She learns of Vālin's death and Rama's proposed invasion of Laṅka. Hanuman gives her a message of hope. Sita finally asks him to inform Rama of her condition in such a manner that he may not be grieved. Then Hanuman decides to ravage the garden to inform Rāvaṇa of his arrival.

In the third scene Śankaraṣaṇa, a servant of Rāvāṇa, informs him of the destruction of Aśōkavanika by a monkey. Rāvāṇa ordered to capture the monkey. But Hanuman killed all attempters and destroyed all the trees and gardens. Then Rāvāṇa orders his son Akṣa to capture the monkey. But news is again received that not only Akṣa but five more commanders who followed him have been killed by the monkey. Then Rāvāṇa proposes to meet the monkey himself but is told that Indrajith has rushed against the enemy. He captures the monkey with a rope and bring him before Rāvāṇa. Bibhiṣaṇa gives advice to Rāvāṇa but he is thrown out by Rāvāṇa. Rāvāṇa contemptuously asks Hanuman his name and the reason why he entered the private quarters. Hanuman delivers the commands of Rama. Rāvāṇa gets angry and orders to kill Hanuman. On being told that messengers are never to be killed, Rāvāṇa prepares to hear the message that under any circumstances Rama is going to kill him. Rāvāṇa laugh at this and boasts of his strength; but Hanuman asks him, why it was them that Sita was stealthily carried away. Bibhiṣaṇa advises Rāvāṇa to return Sita. Rāvāṇa abuses him and speaks slightly of Rama, when Hanuman pays him back in the same coin, he orders Hanuman to be sent any way after setting fire to his tail. Rāvāṇa asks Hanuman to tell Rama to offer him a great battle. Hanuman retors that Rama will destroy the whole city and kill Rāvāṇa. After Hanuman is gone Bibhiṣaṇa tells Rāvāṇa to suppress his anger and passion, and sets out to go to Rama and try to save the race of the Rākṣasās.

In the next scene we can see Rama, Lakṣmaṇa, Sugrīva, and

Hanuman with Vānara Army at the sea shore. Immediately Bibhiṣaṇa comes to the scene. Hanuman introduces Bibhiṣaṇa to Rama and opted mutual greetings, Rama accepts him as a King of Lāṅka. Bibhiṣaṇa advises Rama to hurl a divine missile at the ocean when his council was sought as to how to cross the ocean. The God of ocean, the divine Varuṇa, however appears in Hanuman form, praises Rama and offers a passage for crossing the ocean by being divided into two. Rama and his army crosses the ocean and camp at Suvela, near Lāṅka. Śuka and Śarana, the favourites ministers of Rāvāṇa, disguised themselves as the servants of Kumudaka in the army, are placed before Rama. Bibhiṣaṇa recognize them and suggest condign punishment for the spies. But Rama orders their release and tells them to inform Rāvāṇa of his arrival in Lāṅka for battle. After their exit Rama with Bibhiṣaṇa and others start to review the army

5th scene opens in the Aśoka Vanika where Śīta surrounded by Rākṣasis as Rāvāṇa tries to approach Śīta with threats. Rāvāṇa is followed by his servant carrying the replicas of the heads, he informs his master of Indrajith's killing of Rama and Lakṣmaṇa in the battle. This makes Śīta fall down and faint, but she recovers soon and requests Rāvāṇa to kill her. In the meantime Rāvāṇa got a message about the death of Indrajith in the battlefield. Rāvāṇa had great sorrow and gets out to kill Śīta as the sole cause of his misery, but he was prevented by his servants. Finally Rāvāṇa enters his chariot brought there and starts for the battle field. Śīta pray to the gods for the victory of her lord.

In the next scene introduces Rama as entering Lañka to console Sita. As desired by Rama Sita enters the fire and comes out triumphantly from the fire. Agni guarantees the purity of Sita who is but Goddess Lakshmi in human form. Divine Gandharvās and Vidhyādharaṅ sing behind the curtain and Rama and Sita go in for their coronation, Agni showing them the way while Bibhiṣaṅa and Lakṣmaṅa sing the praise of Rama. Finally the crowneds Rama enters with Sita and informs all of his coronation through Gods will at the hands of his father through long dead. Agni tells Rama of the approach of Bharata and Śatrugna and the subjects of Rama as well as Mahēndra and other gods to greet Rama. The play comes to the end.

PRATIMA:-

This seven act play is one among the best dramas written by Bhāsa. It is based on the Ramāyaṅa Ayōdhyakāṅda. But none would be able to come at any particular incident that the name signifies in the epic. It is wholly invented by the Poet. Bharata incidentally entered the pratimagṛha when he comes from uncle's court to Ayōdhya. there an image of Daśaratha is placed along with three ancestors. It is said that the statues of only dead kings were erected. Bharata thus learns of the sad event without being directly told about it, and also comes to know the important part played by his mother in that incident. The play is called the Pratima Nāṭaka or the statue Drama because of the important part played by the statues ²⁶.

Bhāsa has deviated from the original story in many places to suit his main purpose of changing the motive of kaikeyi in demanding the throne to her son and sending Rama to the forest and presenting all the main characters in a better light . The first four acts are drawn from the Ayodhya Kāṇḍa. The Whole of the third act is an innovation from which the play derives its name. The fifth act and the interludes at the beginning of sixth are drawn from Ayodhyakanda while the sixth act proper and seventh are deviations though they refer to same incidents of kiṣkindhākāṇḍa and Yudhakāṇḍa ²⁷

In act-I Daśaratha has decided to instal Rama on throne and has ordered the materials for the coronation to be kept ready. After the benedictory stanza the mistress sings a song of the autumn . Behind the curtain heard the words about the preparations of the coronation. The chemberlain goes to inform his majesty that everything was arranged . Then enters Avadātika carrying a valkala (barkgarments) which she had just removed from Ārya Revatho mistress of the concert room, in order to punish her for refusing her request.

Sīta then appears with her maids and learns of Avadātikas mischief. Sīta takes the garments and wears it for morefun. A maid comes with the good news of Rama's coronation and receives some jewels from Sīta for the happy news.

By a strange incident , the coronation is cancelled as a result of

kaikeyi's servant Manthara's whispering hurriedly something in to Daśaratha's ears. Then Rama enter the stage . Seeing Sīta wearing a valkala garment, Rama expresses his desire to have one for himself, but Sīta prevents him as it was ominous in view of the recently cancelled coronation. At this time the cry of people in palace is heard chamberlain comes with the news that the king had fainted because of the distressing demands of Kaikeyi that Bharatha should rule the kingdom and Rama should be sent to forest for fourteen years. Even then Rama remains calm and cool . Lakṣmaṇa makes his entry with bow and arrows in hand, intent on ridding the world of womankind. His anger outbursts; it was the forest exile for fourteen years that causes his anger. Anyhow Rama made Lakṣmaṇa calm. Rama decides to go to the forest. Sīta as the ideal wife is determined to accompany her husband. Lakṣmaṇa also prays to Rama to allow him to share the forest life with Rama .

Then they wear the forest dress valkala and start to the forest . The chamberlain enter with the news of the coming of the broken hearted king to prevent them from entering the forest . But they, however, avoid him and proceed on their way.

In the Act. II the whole Ayodhya is plunged into a gloom. Daśaratha lying in the summer palace (Samudragrha) attendend by Kausalaya and Sumitra ; he rises and falls down is continuously waiting and gazing in the direction which Rama and others went. The king calling their names loudly some times loses his senses and

cannot recognize the persons near him. In reply his queen Kausalya says that Rama would return soon to console Daśaratha, but he asks her who she was. He deplors his own fate and curses Kaikeyi for her cruelty.

The chamberlain brings the news of the return of the minister Sumantra, on knowing that Sumantra come back without Rama, Daśaratha falls uncouncios. He recovers but partly from it and leaves a message full of irony and sarcasm for Kaikeyi, after a short while he drinks a few drops of water carried by the chamberlain. Then he gets a vision of his ancestors, Dileepa, Raghu and Aja,²⁸ who come to console him. with the names of Rama, Vaidehi and Lakṣmaṇa on his lips, breathes his last with a broken heart.

Act III- the statue house cleaned and decorated for the visit of queens. Bharata happens to wait for some time here till the auspicious time for entering the city. He decided to take rest in the temple (which was the statue house) which he sees in the avenue of the trees. On seeing the special preparations which he finds in the temple such as the anointing of the walls by sandal paste, garlands, sand and parched grain etc. Bharata suggest that it is the day of some temple festivity. But not any outward sign, such as the banner or weapons of the deity. Entering the temple he finds four stone statues beautifully decorated. When Bharata starts to offer obeisances to the statues, the priest Devakulika prevents him and tells him that the images were not iodls of any deities but the statues of the Kings of the IKṢVAKU family. Bharata is glad at learning it and praises his ancestors. Then he asks

the priest about each of the statues and is told in turn Dilīpa, the embodiment of Dharma; Raghu, the embodiment of charity; and Aja, the embodiment of love. The fourth statue Bharata recognizes that of his father, but is afraid of the worst, feels agonized, coming again to last statue he wavers a little, and asks the priest whether the statue of living kings are also erected. The latter replies in the negative; truth dawns upon Bharata's mind, his suspense is over, and he bids advice to the priest. The priest asks Bharata why he does not inquire about the statue of Daśarata, who parted with the life and kingdom for the sake of the dowry contract. The information proves a veritable shock to Bharata and he falls fainting to the ground but recovers again. By the pressing of Bharata and the exile of Rama with Sita and Lakṣmaṇa. And he knows everything including the part played by his mother. Priest concludes by referring to the heaping of abuse which might have naturally been showered on him by the subjects. This is too much for Bharata and he falls down unconscious. Meanwhile announced the entry of the queens lead by Sumantra. Sumantra without recognising Bharata, asks the queens not to enter. From the priest he knows that the stranger is Bharata. Bharata recovers and infers the identify of Sumantra from the latter's good manners. On being told by Sumantra to pay respects to Kausalya and Sumitra, Bharata offers his obeisance to them and is suitably blessed by them. Sumantra then announces Kaikeyi but refuses it and rises up and states that she does not deserve to stand between his two mothers. To Kaikey's question as to her evil deeds in favour of him, bark garments to Rama, death

of father, incessant tears to the whole Ayodhya, forest life to Lakṣmaṇa, sorrow to mother, fatigue of travel to Sita, and the severest scorn to her own self²⁹. Kausalya points to Bharata, the prince of formalities and decorum, his inconsistency is not honouring his own mother. But Bharata disowns his mother and pronounces a new dictum that a mother forfeits the mother's claim by her treachery to husband³⁰ (Bhartr̥, drohādastu mātā pyamātha). Kaikeyi, justifies herself on the ground of the fulfilment of the dowry contract, but Bharata is not satisfied and passes cruel remarks against her. Kaikeyi says that he would clear her position at the proper place and occasion. Sumantra then announces that Vasiṣṭha, Vāmadeva, and others, have come for Bharata's coronation. But Bharata remarks that her ladyship Kaikeyi deserves the honour of coronation and declares his intention of going to Rama, "As Ayodhya without Rama was no Ayodhya and that real Ayodhya was where there was Rāghava³¹."

Act.IV. Bharata comes to hermitage of Rama with sumantra, Bharata announces himself as an ungrateful but devoted person. Rama sends Sita to receive him. Bharata pays respect to her and noting the similarity in the voice of the brothers, she blesses him. Then Bharata enters the hermitage led by Sita, Sumantra waiting outside. Bharata embraces Rāma and gladdens him. Sumantra's entry at this time reminds Rama of Daśaratha and he feels sad.

Rama's eyes are full of tears and he asks Lakṣmaṇa to bring some water to wash his face. Instead of Lakṣmaṇa Bharata brings the water. Rama sips it and remarks that Lakṣmaṇa's right to serve him

was impeded, to which Sita replies that Bharata could as well wait up on Rama . He admits the right both , but desires that Lakṣmaṇa should serve him in the forest and Bharata in the city. Bharata expressed his desire to remain in the forest and serve Rama but he is told of his duty to carry out the wishes of their father's and keep true his word. Bharata got an agreement from Rama that after fourteen years of exile Rama would accept the kingdom and Bharatha brings Ram's sandals pāduka and places them on the throne and carry the admiminstration of the kingdom as their servant and he returned to Ayōdhya.

The act 5 th opens with Sita engaged in watering the trees in Janastāna . Rama thinking about making worthy offering to his departed ancestors in the Srādha of his father which falls the next day . Sita suggests that the ceremony may be performed as befits the circumstances, Bharata would celebrate it in a right royal fashion, While Rama may perform it with fruits and water available in the forest. Rama replies that the main reason of his enxeity was how to ensure the happiness of his father ; his father would be reminded of his forest like by seeing the fruits on the Kuśagrass and would shed tear in heaven. Now Rāvāna , enters in the disguise of a Brahmin Sanyāsin claiming high proficiency in vedas, śastras including the laws relating to the performance of Srādha. Rama desires to know about the special offerings, and Rāvāna mentions various offering among different objects, such as darbha among grass, Sesame amongst the herbs, Kalaya among the vegetables etc. and stops at 'Va' indicating

thereby that there was something else in addition also . Rama desires to know what that and resolves to perform the ceremony by that object alone , and Rāvaṇa after stating that it could be procured by prowess mentions the object as goldendeer, which generally as found in the Himalayas . By the advices of sanyas in (Rāvaṇa) Rama start to catch the golden deer which just came there. Sītā being left alone starts to go to inside the cottage, when Rāvaṇa stops her and resumes his original form. Rāvaṇa tells here of himself and of his intention to carry her off. Helpless Sītā shouts for help. Rāvaṇa states that nothing would avail able to her and he asks her to look upon him as her Lord. She curses him . The mere words (Sathosi) burn Rāvaṇa . He takes hold of her in his hands and goes away. Very soon he is met by Jadāyu on the way. Rāvaṇa proceeds against the Jadāyu with drawn sword.

In the sixth act the scene shifts from the forest to Ayōdhya, Sumantra returned from forest with the sad news of Sītā's abduction and Rama's alliance with Sugrīva and killing Vālin in kiṣkinda.

Hearing this Bharata gets angry with Kaikeyi who is the root cause of all evils, he goes to her with Sumantra. Kaikēyi asks Bharatha whether Sumantra had come from Rama . But Bharata replies that he had some good news for her. Asked whether Kausalya and sumitra be called to hear it Bharata says that they are not to hear it- “ Your wishes have been fulfilled. (Paryāptastē manōrathah)³² and the noble I kṣvāku family have the misfortune to find its daughter -in-law (Sita)

out ranged by having Kaikeyi for daughter -in-law “.. Kaikeyi then feels that the time was now ripe to explain everything and asks Bharatha whether he knew of Daśaratha’s curse . Bharata knows nothing about it. And at Kaikēy’s behest Sumantra tells the story of Daśaratha’s curse. Kaikēy discloses her motives on sending Rama to the forest . Further she says that she wishes to stay only 14 (Fourteen) days but in her confusion , she said 14 years. By support of Vasiṣṭa and Vāmadeva, Bharatha is convinced of the purity of his mother’s motive and begs her pardon for all that he said and did to wound her feelings owing to misunderstanding .

She readily forgives him, as “ what mother will not forgive her son for his faults.”³³. Then he resolves to raise a big army and march to help Rama in his fight against Rāvaṇa.

Act.VII. Rama came to Janastāna on his way back to Ayōdhya accompanied by Sītā and Lakṣmaṇa. He speaks of the fulfilment of his vow³⁴. He is waiting for Sita who has gone inside to pay her homage to the hermit women. Sītā enters with a hermit woman. They both cast a glance at their former residence. In janastāna. Sages greet them with great joy . They recalled some familiar incidents, and visit the familiar scenes., and the memory of the Golden deer frightens Sītā . Lakṣmaṇa enters and announces the approach of eager and devoted Bharatha with the mothers and preceptors Vasiṣṭa, Vāmadeva, Brahmins and accompanied by a huge army, with their advice of Rama takes bath in holy waters and is crowned and all get into the aerial car

and start for Ayodhya. The story and the efforts of Kaikeyi and Bharata are all brought to a very happy ending.

The valkya incident in the first act and the presence of Śatrughna at the coronation are the poet's innovations³⁵. Daśaratha's Vision of his ancestors on his death bed. Third Act dealing with the statue houses is fully the creation of the poet. Thus bringing Rama and Ravana together and making the golden deer necessary for the Srādha ceremony of Daśaratha and the scene between Kaikeyi and Bharata after hearing the news and Kaikeyi's explanation of the curse and her slip of tongue. Saying fourteen years instead of 14 days and making hunt for the golden deer for the sake of Srādha instead of in obedience and more devoted to the father. By such deviations the poet draws a more fascinating story.

PRATIJÑA YAUGANDHARĀYANA

The title pratijña is so named on account of the vows of the hero of the play, Yaugandharāyana. He undertakes to fulfil his vow to set free his master along with Vaśavadatta.

Udayana legend is the most popular subject in Indian literature equalled only by the epics, and reference to the legend are found in Buddhist and Jain works as also in the technical works such as Kautilya's, Arthaśāstra, Patañjali's mahābhāṣya etc.

Vatsarāja Udayana was ruling Kauśambi. He was an eminent hunter and was found of capturing wild elephants. Pradyōta the

king of Avanti, known as Mahāsēna Vatsarāja's formidable neighbour, had a daughter, Vāsavadatta, whom he intended to give in marriage to Vatsarāja. Pradhyōta had recourse to machiavillian methods. He placed a large blue artificial elephant in the forest adjoining the border of his kingdom and kept a concealed a body of armed soldiers and nearby and thus proposed the capture of Vatsarāja. Vatsarāja was out of his capital on a hunting trip in the Vēṇuvana. The elephant was placed at Nāgavana nearby Vēṇuvana. Arrangements had been made by Pradhyōta to inform Vatsarāja of this blue elephant. Yaugandharāyaṇa, the faithful minister of Vatsarāja. was anxious to send a warning to his master about the trap laid by Pradhyōda. At this point the play begins.

After the benedictory stanza, the stage manager calls out to his mistress to sing a song. She is anxious about the safety of her king, and request the stagemanager to send a messenger to get news about her relatives. The stagemanager agrees. Behind the curtain, heard the words adressed by Yagundharāyaṇa to Salaka, whom he is about to despatch to warn Vatsarāja of the danger, before the king had left for Nāgavana. Yagundharāyaṇa and Salaka entered the stage. Haṃsaka, Vatsarāja's body-guard, brought news to Yaugandharāyaṇa about the danger of Vatsarāja. In reply to Yaugandharāyaṇa's questions, Haṃsaka supplies him with detailed particulars of the capture of Vatsarāja: how after learning of Pradhyōda's trick the king threw aside his celebrated lute Ghosvati, and alone faced the soldiers that came out of the thicket nearby; how

he fought alone with the army and how he was captured and brought to Ujjaini. Haṃsaka talk Yaugandharāyaṇa that Salāṅkāyana, the commander-in chief of Pradhyōda; had sent him to inform Yaugandharāyaṇa. Yaugandharāyaṇa feels delighted at the confidence in him shown by his master. Meanwhile a female door keeper brought a message from queen mother to Yaugandharāyaṇa that he is also her son, and that her one son Yaugandharāyaṇa should now go out to free the other son. Yaugandharāyaṇa is much composed and in his enthusiasm pronounces his vow; “ If I do not release my master , I am not Yangadharāyaṇa”. Then enters his servant with a madman’s apparel and informs him of a curious happening of the Santi festival . A Brahmin had appeared there as a madman declaring that the royal family was to prosper; then he vanished leaving his clothes . Yaugadharāyaṇa dons those clothes and finds his , outward form transformed. So he decides to work for the release of his king in that guise. Then Yaugadharāyaṇa goes to see the queen mother.

The second scene opens with the entry of Pradyōta Mahāsena with his routine , obviously worried at the scant courtesy shown to him by Vatsarāja. He explains to the chamberlain his reasons for not arriving at a definite choice of a bridegrooms as he wishes to have many qualities in the prospective son-in-law ³⁷.

Then Pradyōta consults the queen the matter of marriage problem . The queen asks him to engage a music teacher for Vāsavadatta, who had roused in her and interest for music and who was then in the concert hall taking her lessons from Uttara. Mahāsēna

replies that Vāsavadatta's husband would teach her all that, and this brings from the queen her query as to Mahāsēna's choice of the bridegroom. Mahāsēna tells her that he has not yet made up this mind and appreciates the peculiarity awkward position of the kind of the Indian mother at the prospect of her daughter's marriage³⁸. and says that a number of kings had so far sent their envoys. She replies by saying , "give her to such a person as would never cause us rue the day³⁹. The king then enumerates the various royal suitors and asks the queen about her choice . No sooner the question is put than enters a chamberlain with the words Vatsarāja. Mahāsēna orders the captive to be treated in a right royal fasion. On hearing about Vatsarāja from her husband , queen indicates her preference for the young hero as he possessed all the noble qualities required in a bridegroom. After that enters the chamberlain to deliver the celebrated lute. Ghoṣavati as the emblem of victory. The Royal couple decides to make a present of that lute it Vāsavadatta . Mahāsēna further orders to remove Vatsarāja to more suitable jewel house and respectful .

In the third act. Yaugandharāyaṇa planned for releasing Vatsarāja without war. Yaugandharāyaṇa, Vasantaka, Rumanvān stay in Ujjaini in disguise and a deserted Fireshrine is their meeting place. Vasantaka's task is to see the king and to carry mutual messages. Many of their accompanies also have become residents of Ujjaini under different disguises in the employment of Mahāsēna and their plot is to infuriate his famous elephant so that Udayana's help might be sought to pacify it , and then he was to mount the elephant and ride away to his capital.

Yaugandharāyaṇa then enters in the guise of a madman, and Vidūṣaka's out ward talk concerned with sugar -balls Indra's elephant and similar non - sensial matter tries to suggest Yaugandharāyaṇa of the necessity of the modification of their original plan . When he heard about the deep love of Udayana with Vāsavadatta , Yaugandharāyaṇa modifies his orginal plan and decides to carry Vatsaraja along with Vāsavadatta and accordingly makes a second vow for the release of both . The last act presents a humerous scene between an intoxicated page , who in reality is a spy of Vatsaraja . Then came about the news about the escape of Vatsaraja with Vāsavadatta. Soon after a war was started and Yaugandharāyaṇa was captured by Pradhyōta's soldiers. But he is neither afraid nor down-hearted, and feels victorious now that his talk is accomplished. Then Pradyōda's minister Bharatarohaka enters after ordering the untying of the nooses that bound Yaugandharāyaṇa and ask Yaugandharāyaṇa what his plans were about returning to Kauśambi after this insulting Mahasēna, Yaugandharāyaṇa laughs at the question, stating that in view of the accomplishment of a major work of cutting down the whole tree, lopping the branches was a very minor affair⁴⁰. Just then a chamberlain enters and brings the present of a gold chalice from Mahasēna to Yaugandharāyaṇa. He refused it first but soon after he learns about the performance of the marriage ceremony of the effigies of the gift and accepts it. The play thus comes to close.

In this drama there are only two female charactors. 'Pratijñā' bringsout the poet's power of narrating incidents outside the action

of drama very vividly and impressively. So as to conjure, as it were, a realistic picture before the audience. The narration of the capture of Vatsarāja in the first act is an instant in point. The domestic atmosphere in the second act is pleasantly realistic. The first part of the third act is at once humorous and suggestive. Another speciality of the play is the fact that both the rival parties are satisfied. These types of features are very rare in the dramatic literature.

SVAPNAVĀSAVADATTA

This is a play in six acts and to a continuation of Pratijñā Yaugandharāyaṇa. The play receives its name from the vision of Vāsavadatta which king Udayana gets in his semi-drowsy state described in the fifth act (dream scene). Svapnapradhānam Nāṭakam; Svapna dr̥ṣṭā Vāsavadatta-svapnavāsavadatta etc. The subject matter of the drama is the dream and Vāsavadatta as it emphasises both the incidents referred to in the title.⁴¹

After the marriage of Udayana and Vāsavadatta, they began to enjoy life and neglected his state affairs which enabled his enemies to march against him. One Āruni had invaded the Vāṣa kingdom and had conquered a portion of it. The ever watchful minister Yaugandharāyaṇa saw that political alliance with the powerful Magadha king by way of marriage was the only effective remedy to set matters right and drive out Aruni. But the king was deeply attached with Vāsavadatta who also would not like to get her husband married

to another woman; the Magadha king further would not have consented to the marriage of his sister with a married person. So Yaugandharāyana hits upon plot and takes Vāsavadatta in his confidence and she agrees solely for the sake of the good of her husband. The plan was to send the king away to Lāvaṇaka for hunting, and in his absence, to burn the royal pavilion. Yaugandharāyana and Vāsavadatta were to get away secretly from the pavilion and the king was to be told of the death of the two in the fire. Yaugandharāyana and Vāsavadatta then left the Vatsa kingdom in the guise of a Brahmin and his sister and started for Rajagrīha, the capital of the Magadha kingdom. The play opens with Vāsavadatta and Yaugandharāyana in disguise nearing the Asrama outside Rajagrīha.

After the exile of the stage manager, enters Yaugandharāyana and Vāsavadatta, dressed as a mendicant and his sister respectively. To Yaugandharāyana it appears quite strange that people are driven away even from the holy hermitage. The chamberlain however orders the guard not to drive the people away. On enquiries Yaugandharāyana comes to know from the chamberlain that the princess Padmāvathi is to visit the hermitage the queen mother and she is to stay there for a night. Yaugandharāyana however presents himself as a supplicant (Ārathi) and expresses his wish to his sister under the care of Padmāvathi for a time, till her husband returns. From a Brahmin student who comes from Lāvaṇaka they learn about the death of Yaugandharāyana and Vāsavadatta in fire; and so the king tried to end his life. Somehow ministers prevent him from this. Padmāvati

expressed her own feelings. The Brahmin student then leaves as it was becoming dark and Yaugandharāyana follows suit, after bidding adieu to Padmāvati and his sister. The chamberlain then announces it is the time for retiring with in, and the curtain falls.

Padmāvati is enjoying the game of ball. Vāsavadatta Jocularly refers to her red hands as being due to raga. (red colours or love). Then by various questions, she tries to explore Padmāvathi's mind and learns that the latter is not well disposed towards Mahasena's son and has a regard for Udayana owing to his genuine love for Vāsavadatta. This is a disconcerting news for Vāsavadatta and unwillingly she refers to the handsome features of Udayana, and explains her knowledge as due to the impression of the residents of Ujjain. That time chamberlain declares Padmāvathi's wish to marry Udayana. Padmāvati's nurse enters to announce the news of the betrothal of the princes to Udayana. Another maiden of the queen informs Padmāvathi that the queen had sent for her as the kautukamaṅgalavidhi was to be celebrated that very day. Vāsavadatta felt that her heart covered with darkness.

The next scene opens in the pleasure garden of Padmāvati the same day. Vāsavadatta lonely comes there to ease her grieved heart when the royal household was engaged in preparations for the marriage. The thought that her husband is to become another's is the poisoned arrow in her heart. A maid approaches her with flowers and requests her on behalf of the queen to plait the nuptial garland for Padmāvati's wedding as she was of a noble family affectionate and

clever. Then Vāsavadatta sorrowly begins her work employing profusely the herbs called avidhavākaraṇa but excludes sapatnīmardana as it was unnecessary, she says, since Padmāvati's co-wife was no more. Vāsavadatta finished her work and handed over the garland to maiden. She leaves there with full of sorrow and goes to bed.

The next act begins a few days after the marriage of Udayana and Padmāvati. The scene opens with the entrance of Padmāvati and Vāsavadatta in the pleasure garden to witness whether the Śēphālika clusters blossomed. They find the plants and creepers in full bloom and offer collecting flowers, Sits down on a stone slab and talks about Udayana. The maid then asks Padmāvati to request her husband to be taught to play on the Lute; Padmāvati says she had already spoken to him, but hearing a deep sign, he had turned away his face. She had not repeated her request, and her inference from the king's conduct was that his memory of Vāsavadatta was still fresh. Vāsavadatta feels blessed that her husband still cherished her love.

The king and Vidūṣaka entered the garden. Padmāvati and Vāsavadatta flung behind the Lathākūṅjum. Vidūṣaka and Udayana talks about Padmāvati and Vāsavadatta. Vidūṣaka asks the king who is his sweet heart, Vāsavadatta or Padmāvati. The king tries to put him off by saying that the question was very awkward and that he was a chatterbox. But Vidūṣaka forces him to replay. The king replied that-"No doubt. I have a very high regard for Padmāvati on account of the sweetness of her figure and temper; but she has not yet won over my heart which is still captivated by Vāsavadatta". On hearing

this, Vāsavadatta feels amply rewarded for her trouble. To the maid's remark that the king is cruel, Padmāvati retorts by saying that her Lord is sympathetic and kind as his still dotes on Vāsavadatta. The king is reminded of Vāsavadatta and his eyes filled with tears. The jester then leaves to bring water for washing the face of his master. Vāsavadatta and the maids left their unseen by the king. Padmāvati nears her Lord to console him. Vidūṣaka enters with water and handed it over to Padmāvati saying that the pollens of Kāśa flowers had fallen in to his master's eyes and hence they were streaming with tears. Padmāvati washed his face. Vidūṣaka announces it is time for the visit of the Magadhaking and all makes their exit.

In the interlude to the next act we are informed that Padmāvati is suffering from headache and that her bed has been prepared in the sea room. The palace maid tells Vaśantaka to convey this news to his master and then goes to render medical aid to Padmāvati. On being told of Padmāvati's illness he atonce starts for the sea room to comefort her. They find the sea room without Padmāvati. The king awaits her arrival on the same bed, and his thoughts return to Vāsavadatta and falls to sleep with sweet memory. In the same time Vāsavadatta is informed about Padmāvati's illness by a maid and she starts for sea room. In the dimlight she takes the person sleeping on the bed to be Padmāvati and lies down on the same bed and embraces its occupant. The king however calls out her name in sleep and tries to catch her. Vāsavadatta at once realizes her mistake and is afraid lest her Lord should see her. He again speaks in sleep and this con-

vinces her that he was not awake. He asks her to speak something and unknowingly she replies to him. The king preffers his hands to ask forgiveness Vāsavadatta who thinks of leaving him, lest she be recognised. She however, keeps in position his hands that was hanging loose from the bed stand and goes away. The touch of her hand slightly revives the king who, at once, follows her saying, “stop Vāsavadatta stop “ . But strikes against the door and becomes perfectly wide awake. Vāsantaka who comes just then, disbelieves him and dismisses it all being a mere dream, an empty nothing. Brought there a news from the chamberlain of king Darśaka that Rumaṅvān, the commander in-chief of the Vatsa forces has come with a large and well equipped army, and the vast army of the Magadha king is also is ready to help him; and that the king has requested Udayana to make preparations for advancing against the rebel Aruni. Udayana then leaves to take charge of the attack.

The next act opens after the successful terminations of the war with Ārani and the regaining of the Vatsa kingdom. The king recalls all the blissful memories of the past and addresses the lute in touching tones. Udayana honour the Ambassadors from his father-in-law and Raibhya, the messenger, offers him the felicitations of Mahāsēna on his great victory. Udayana is pleased at the paternal attitude of Mahāsēna. The nurse of Vāsavadatta tells that queen Angaravati has inquired if all was well there. She further uncover the portrait of Udayana and Vāsavadatta sent by queen Aṅgaravati which were used in celebrating the marriage ceremony of both after their elopment. The

queen has requested Udayana to forget his grief by looking at Vāsavadatta's picture. Padmāvati wishes to pay homage to Vāsavadatta, has a view of the portrait and finds that her new friend Avantika has features remarkable similar to Vāsavadatta. Padmāvati observes that Udayana's portrait also wonderful likeness and concludes Vāsavadatta's picture to be also similarly excited just then enters the portress to say that the Brāhmin from Ujjayini has come reclaim his deposit. The Brahmin is asked to be ushered in, and Padmāvati is sent to bring in Avantika. The nurse of Vāsavadatta however recognises her, and Yaugandharāyaṇa also entered there and revealed all story and asks for pardon of his master for his treason in concealing the queen. Padmāvati pays her homage to Vāsavadatta. Yaugandharāyaṇa explains of his main object in the whole scheme to be "the saving of Kauśūmbi", and also tells that Rumaṇvān and all know of this. The king then decided to go with Padmāvati to convey the happy tidings of the recovery of Vāsavadatta to Mahāsēna and queen Aṅgāravati. With the usual Bharatavākya the play comes to a happy ending.

CĀRUDATTA

This is an incomplete play containing four acts. It was left unfinished owing to the death of Bhāsa, it may be assumed. The famous play Mr̥ccakadika, of Śūdraka, is a further development of this play. It completes the story upto the reprieve of Cārudatta who

had been condemned to death on a triumphed-upcharge of the murder of Vasanthasēna.

The play begins abruptly without any sort of benedictory stanzas.

The place of action is Ujjain. The stage manager is tired and hungry due to his morning walk. But his wife jestingly said that every thing was ready in the market. And then tells him of her new Vrata called 'Abhirūpapati' and asks him to invite a Brahmin for dinner. He goes out and sees Maitrēya the friend of the hero and invites him to a dinner. But Maitrēya declines the invitation and goes to Cārudatta's house, who is now reduced to poverty and alone.

From the other side of the stage is introduced the courtesan Vasantasēna, pursued by Śakara the brother in-law of the king, and Vita, his attendant. It is night and pitch dark, the street is deserted, and both the men declare their intention of kidnapping her. She protects herself along the wall in darkness for the door of the Cārudatta's house. At this movement the hero sends out his maid Radhinaka to offer oblations to the mother goddesses at the cross roads, and Maitrēya accompanies her with a lamp. No sooner do they open the door than the courtesan puts out the lamp, effects her entry into the house and stands in a corner in the front of the hero. Cārudatta takes Vasantasēna for his maid and asks her to carry his garment inside, Maitrēya delivers the message of Śakara, and Vasantasena comes forward and claims protection. Mutual apologies follow between lovers. Starting that she was persuaded for the sake of her ornaments, Vasantasēna deposits

them with the hero. The hero then asks Maitrēya to escort the courtesan home without any lamp as the moon had by then flooded the street with her light.

Vasantasēna talks to a maid about her deep love with poor Brahmin Cārudatta. And that in order to make him easy of approach to her without impairing his self-respect, she has deposited her ornaments with him. Suddenly a shampooer rushes in and asks for protection from his creditor. He tells Vasantasēna that he was born at Pātālīputra and had to earn his livelihood at Ujjain as a shampooer. He served with a rich man, but was at the time unemployed owing to the changed circumstances of his master. Then he took gambling for his living. He had lost ten gold coins therein, and was being pursued by the master of the gambling house. It transpires that his master was none else than the courtesan's lover, Cārudatta. she then pays off the dues of the shampooer who requests her to keep him in employment; but she cleverly puts him off.

Some noise is then heard from outside and Karṇapūraka, a page of Vasantasēna, rushes with the story of his Valour, in saving a monk from the clutches of a mad elephant, and says that his mistress had missed the sight. The whole crowd cheered him, but none save a noble person thought of rewarding him. The noble man felt for his ornaments, but finding none leaved a sigh, and presented his upper garment to him in appreciation of his bravery. The page did not know the name of the person. The courtesan and her maid go to the balcony

of the house to have a glimpse of the benefactor who proves to be Cārudatta.

Sujjalaka a Brahmin thief stole the ornaments from Cārudatta's house. On knowing the theft his wife sacrifices her pearl-necklace in order that it may be used as compensation for the loss suffered by the courtesan, under the guise of a gift to a Brahmin. The hero is deeply touched. feels much grieved to accept such a help from his wife but seeing that his refusal, will pain her a good deal, he accepts it and says that the necklace is not the value of the ornaments but of the trust with which the courtesan had deposited her valuables despatches Maitrēya to Vasantasēna with the pearl necklace.

The next scene opens with the love-lorn Vasantasēna and her maid with a picture board and engaged in painting the figure of Cārudatta. The maid finds the picture quite life-like and compliments her lady's lover as occupied incarnate. Sajjalaka the thief, then makes his entry and states that he needs money to buy freedom for his beloved Madanika. He places his stolen ornaments which both the ladies recognise as belonging to Vasantasēna. He further tells Madanika about his crime . She advises him to approach Vasantasēna and return the jewellery in the name of Cārudatta.

He is wonder-struck at the royal mansion of Vasantasēna who greets him and pays him all respects. Then he delivers the pearl necklace to Vasantasēna. Madanika then enters saying that a messenger from Cārudatta has arrived. The messenger is duly received and he gives the ornaments to Vasantasēna stating that Cārudatta returned

them as his house was unsafe. She asks Sujjalaka to give them back to Cārudatta, which he declines to do; so Vasantasēna says he must have stolen them from Cārudatta. This greatly unnerves the burglar.

Then Vasantasēna orders a carriage to be made ready and calls her maid Madanika. The maid is loaded with ornaments from Vasantasēna. Vasantasēna lovingly embraces Madanika and places her hand in that of her burglar lover, asking him to marry his beloved as she was now rendered Ārya.

After the couple had left, Vasantasēna calls another maid and tells her everything wondering as if all that was a day-dream. The maid replies that an AmrtāṅkaNāṭaka had been staged as it were. Vasantasēna then prepares to visit to Cārudatta with the necklace. But finds the sky overcast with clouds threatening a storm. This makes her impatient and she at once proceeds to her lover. The play abruptly ends here.

CĀRUDATTA AND MRCCAKATIKA

A lot of articles and books are available about the connection of Cārudatta with Mrccakatika. According to Pāṇday, Bhāsa was the Court poet of Śudraka; he started composing the play but died before its completion. After his death his patron Pulumāyi; completed the play adding the political episode and a romantic theme¹.

Bhaktisudha Mukhopādhyāya says that the Mrccakatika fulfils almost all conditions of a prakaraṇa and adds, “ if the Mrccakatika is a prakarana it cannot be assumed to have borrowed its plot and text from the Cārudatta; and Indian literary tradition has all along characterised it as a prakaraṇa. Hence the Bhāsīte theory of amplifications cannot stand²

According to Sharma Mrccakatika is an enlargement of the Cārudatta³

The relation of Mrccakatika with Carudatta is so close that it precludes all possibility of independent origin. The two logical hypotheses can there for be that either one of the plays has directly formed the basis of the other, or both of them are to be traced to a common source. All regards the first, whether Cārudatta which is adimtedly an incomplete play in four acts in an abridgement of

Mr. Chakaika for stage purpose or it is an elaborate amplification of Cārudatta. Following are in support of the first view.

Earlier rhetoricians like Vāmanan and Abhinavagupta were acquainted with Mrccakatika, rather than with Cārudatta. The citation of Vamana, “Daivamhi nāma puruṣasya Shimhāsanam Rājyam” occurs in Mrccakatika, Similarly while speaking of Ślēsā Vāmana says that it is to be greatly found in the works composed by Śudraka and others.⁴

Several verses and sentences in Cārudattam are either literally transcribed, or are made to undergo but slight alteration in Mrccakatika.

A verse in the first act of Cārudatta runs thus-

“Yāsam bahirbhavati madgrhadēhalīnam
hamsaiśca sārāsaganaiśca vibhaktapuṣpaḥ
tasyēvapūrvabalirudhaya vānkurāsu
bījanjalih patatikītamukhāvalīdhah”

In Mrccakatika

Yāsam balih sapadimathgrahadehalīnam
hamsaiśca sārāsaganaiścaviluptapūrvah
tasyēva samprati virudha trnāngurāsu
bījanjalih patatikiśamukhāvalīdhah”

In the third act of Cārudattam the śloka.

Mārjarah plavanē Vr̥kopaśaranēnesvenagr̥halokane.
Nidrāsuptamanuṣyavīryatulanē samsarpanē pannagah.

Māyavarnasarīrabhedakarāṇe vāgdjesa bhāsantharē
dīpōratriṣu śaṅkatē ca timiraṃ vayahsthatē naurjalē.

The third act of Mrccakatika also contains a śloka corresponding to it.

Mārjaraḥ kiramanemṛgaḥ prasaraṅ Śvenōgrhālunčanē.
“Suptāsuptamanuṣyasviryatulanē’ Svatarpane pannagaḥ,
Mayarūpaisarīraveṣaracanēvāgdesā-bhasantarē
Dīpōratriṣu śaṅkateṣu dudumo sthale naurjale”.

Several verses and sentences like these can be easily pointed out. Again, the plot in both the plays centres round Cārudatta, It thus follows that one should be the basis of the other. The simile “Asatpuruṣaśēvēva” is more appropriate and natural in its context in the Mrccakatika, while it is merely a rhetorical in Cārudatta. The theory fails account for the following facts, that there are certain passages in Cārudatta which do not occur in Mrccakatika, the author of Cārudatta makes no reference to the political revolution at Ujjaini. If the author of Cārudatta were later, he could not avoid all references to this important by - plot.

The main differences are in technique, Prakṛta, versification and dramatic incidents technique. The two main differences are that the usual nandi is missing in both the M.S.S. of the Cārudatta and the name of the play wright is not given in the sthāpana, The Mrccakatika has both nandi as well as the name of the playwright in its prologue.

The versification of Mrccakatika is generally better than the Cārudatta as in Cārudatta - “Yathāndakārādivadīpadarśanam.”

Mr̥chakatika - Ghanāndhakāra-divaiparsanam⁵

Cārudattam - 'Klīnnakharjurapāṇdu'

Mr̥chakatika - "Kāminigandapāṇdu"

These instances can be multiplied.

They show that Mr̥chakatika must have been composed later.

Dramatic incident - The above conclusion is again corroborated by difference in dramatic incident. The plot of Mr̥chakatika is for more skilful.

The chief point to be noticed is that some of the discrepancies of Cārudattam have been avoided in Mr̥chakatika. Cārudattam mentions the late rising of moon in the evening of the 6th of a fortnight two days after it mention the setting of moon at midnight . This is an erroneous discription which Mr̥chakatika has rightly corrected. It would be difficult to believe that an accurate discription was changed into an erroneous one as a result of an abridgement for dramatic purpose.

The conclusion therefore is that Mr̥chakatika is a deliberate amplification of Cārudattam.

AVIMĀRAKA:-

The play gets its name from hero who is called Avimāra though his name was Viṣṇusēna, because of his being the killer of the demon who had assumed the form of a goat¹

The stage manager recites the benedictory stanza in praise of

Nārāyaṇa and calls his wife, expresses a desire to go with him to the public garden for some religious functions. That very moment it is learnt that the princess was in the garden that the elephant was in rut. So the stage manager tells his wife to wait there till the princess left the garden as sentries were placed all around. Then they both leave the stage.

The main scene opens with the king Kuntibhoṣja entering with his retinue. He has always in search of a suitable match for his daughter. Some noise is heard behind the Curtain and the queen feel anxious about her daughter who had gone to the public park. Kaunjayana, the minister enters the stage dilating on the worries and dangers of his king and queen. He tells about the incident that mad elephant rushing towards the charriot of the princess and of her rescue at the hands of some unknown youth. Who is then attacked by the elephant. He tells the Bhūtika arrived on the spot in the meanwhile and the princess was immediately rushed out to the palace, On enquiries, Kunjayana learns that the unknown youth proclaims himself to be a low caste person, at which the queen remarks that a low born person cannot have such a compassionate nature. The person is cancelling his identity, After rescuing the princess. The youth at once left the place. Bhūtika managed to tie down the elephant in its stable and proceeded to the residence of the youth. He informs the king that he learnt also was quite noble and royal in appearance.

The king was informed by Būtika about the disappearance of Sauvīrarāja and his son from their kingdom. The ministers rule there

and no one is granted to enter the royal palace the king order further investigations in this matter also and asks what message should be sent to the ambassoder from kāśiraja. Kaunjayana says that the ambassador should be honoured and the decision should be postponed. The king has further to console kuraṅgi and meet his subjects²

At first sight Avimāraka fall in deep love with kurangi. Kurangi also is in similar plight and her nurse and the maid Nalinika after knowing her love lorn condition decide to visit the young man's residence. On their way a divine voice tells them of the youth being of high noble birth, and that encourages them in their mission. They informed kuraṅgi's pitiable condition and invited him to Kanyāpura in disguise at night, to save the life of the princes. He learns the details of the Kanyāpura, the guard placed there etc. from them. They give him a ring to convince him of their bonafides. He asks them to wait for him at midnight. Avimāraka tells all to his friend Vidūṣaka and asks for his consent. Anyhow he allows Avimāraka to go with the help of Nalinika. Avimāraka entered in the kanyāpura and stayed in the apartment of the princes for a year. The king came to know of the presence of the same youth in the kanyāpura prāsāda. The king stiffened the guard and restricted and prohibited the entrances to the apartments of the princess goes out to kanyāpura and tries to commit suicide. On that time escaped by a Vidhyādhara. Vidhyādhara gave a magnificent ring to him, which helps to make him invisible when the ring is worn. by the help of that Avimāraka entered into the palace of khuraṅgi; and lived with her secretly.

Kuntibhoja likes to give kurangi in marriage to Viṣṇusēna, the son of Sauvraraja who was the brother in law of Kuntibhoja. But there were no reports about them for a year. So he makes arrangements for kurangi's marriage with kasiraja's son and the marriage party arrived in the capital of Kuntibhoja. On the day this arrival Kuntibhoja learns from the ministers of king Sauviraraja that their master with his family had been staying secret in Vairantya for the last one year. Kuntibhoja makes investigations through the secret service and get last successful in finding him out. Sauviraraja tells them the details of the curse which the great sage Candabhārgava had pronounced on him and loss of their son. Sauviraraja was to live like a Cāndāla for one year according to the curse. Then the story is told how prince Viṣṇusēna came to be called Avimāraka. On this time Nārada entered and said them that Avimāraka staying in the same palace with Kurangi. So accept it as a Gandharva and for the sake of king's words with Kāśiraja given in marriage the younger daughter Sumitra with Jayavarman and explain about the divine origin of Avimāraka. The king accepts Nārada's words and thus ends the drama with happiness. The main story has been taken by the poet from the folklore of his days which was after words recorded in the Kathasarit Sāgara. We find that the poet has affected some changes and added some particulars. The ring incidents is of course the creation of poet and it enables him to make a popular appeal by recourse to magic in which the public believe in these days³.

We get much information about the courtlife, the duties of the

king and the heavy responsibilities of the ministers. The lying out of the cities as also of the market place, residence etc. in different quarters, gaming house, the cityguard etc. tell us about the life of those days ⁴.

BĀLACARITA:-

This is a five act play regarding the early life of Kṛṣṇa who was born to kill kamsa. The prelude begins with the fall of showers of blossomes and the sound celestial instrument at the birth of Kṛṣṇa in kamasa's prison Mathura. The first act begins with Nārada coming and proclaiming that he finds no jog in heaven which is without any quarrels, the last fight between gods and demons having ended long ago. He says that he has therefore come to the world to see Nārayaṇa, the Loard of the universe, born as a child by his own inherent power magic, to kill Kaṃsa.

When the child is born, every body in Mathura is asleep. Vāsudeva decided to take the child to a safety place at once. He takes it and goes away with it, the prison door opening it self and the centries remaining fast asleep. He came out of Mathura, the darkness is terrible. Suddenly he sees a powerful light coming from the baby and he proceeds with the help of that light. He arrives at the banks of Yamuna. The river makes way for him by parting of the water. He cross the river and goes under a banyan tree. mean while his friend Nandagōpa came there with a dead body of a baby girl. At the

sound of his voice, Vasudeva calls out to his friend Nandagōpa by name, but the latter feels afraid lest some Rākṣasa or ghost be calling him Nandagōpa later recognises Vāsudeva and formal greeting pass between the two. On Vasudēva pressing Nānda to tell them truth, he informs Vasudeva of the death of his new born child and his coming along with the child without the knowledge of his wife Yeśoda in order not to worry his tribesmen, in view of the Indra Yajña festival the next day, After some persuasion and reminding of the previous obligations Nāndagōpa agrees to keep Vasudev's child with him. The five divine weapons and Gaṛḍḥa appears on the stage, pay their homage to the Lord, and decided to be born in Gokul in the guise of herdsmen. Nāndagōpa sets out to go back. Vasudeva also thinks of returning to Mathura when he hears a cry which later proves to be that of the baby which was not really dead. So he takes up the baby, he enters the prison walls with the intension of telling everything to Devaki and consoling her.

The act IInd opens in the palaces of Kaṁsa, he having a bad terrible dream. Kaṁsa consult with astrologer through Balāki and understood from that the dream signifies the birth of a divine being. Then Kaṁsa brings the baby from Devaki and dashes the girl against the Kaṁsa stone. The child burst in to two. One half falls to the ground and the other rises in to the sky, transformed into Goddess, Kartyāyani with her weapons and proclaims, "beware Kaṁsa! tyrant, your days are numbered". Kaṁsa goes into his palace. Kaṁsa then to proposes to perform Śanti on a grand scale in order to drive away the evil ef-

fects of bad omens, vision, etc.

The interlude informs us of some of the feats of Kṛṣṇa since his stay in Gokul. Which signalled an increase in the happiness of the herdsman; freedom from disease in the cattle, and the appearance of flowers and fruits everywhere. The killing of Pūthana by sucking her blood; killing Śakata by a single kick, thanking of the demons Yamala and Arjuna standing in the form of trees by passing the mortar to which he was tied by his mother between them and thus smashing the trees to pieces. Killing Dhanuka, Kēṣi, etc. The scene appears with the aged cow hard and a number of Gopās and maidens. When Dāmōdara enter, Śaṅkarṣaṇa and young Gopis engage in Hallīsaka, the oldman being content with witnessing the frolic. Same time offer it, it is learnt that demon named Ariṣṭarṣabha has entered the palace. Dāmōdara killed the demon . On that time Kṛṣṇa informed that Śaṅkarṣaṇa has gone to Yamuna on hearing that Kālīya has came up there Dāmōdera replied that he himself is going to suppress pride of the Kālīya.

Dāmōdara plays the Hallīsaka dance on Kālīya's body and collect flowers from the trees. Kālīya tries to resist but comes to know the divinity of Dāmōdara when he finds the fiery poison emitted by him quite impotent to kill the boy (Dāmōdara) Kālīya then craves for the mercy of the Lord. Dāmōdara orders him to leave the waters of them Yamuna saying that Garuda would no longer trouble him an account of the divine foot prints on Kālīya's body. Kālīya withdraws his poison and retires from the pool with his retinue. Dāmōdara offers

the flowers to the Gopis. A message from kamsa comes with news of the celebration of the Dhanurmas festival at Mathura and asks Dāmōdara to attend the ceremony with his followers. In the view of the Kamsavaadhah Damōdara and Sankarṣaṇa agree to start for Mathura.

Kamsa is waiting for the arrival of Dāmōdara and Sankarṣaṇa and arranged wrestlers to kill them and to see this he seated on the balcony. Dāmōdara attacked the washerman and got clothes and killed the elephant utpalāpīda sent against him. After entering the main streets, Dāmōdara took the scents and perfumes from the hand of the hunch-backed Madanika, anointed his body with them and then made her body straight by massaging. He further got flowers from the florist and decorated himself with them. Then proceeded towards the armoury, killed the keeper and broke the bow kept there. Then Dāmōdara and Sankarṣaṇa killed the Canura and Muṣṭika. Then Dāmōdara ascends the mansion, catches Kamsa by the head and strikes him down dead. Kamsa's army get ready to fight with Dāmōdara and Sankarṣaṇa. Sankarṣaṇa goes out to meet the army. But Vasudeva enters and informs the citizens of Mathura that both the youths are his own sons. Dāmōdara and Sankarṣaṇa make their salutations to their father and he blesses them. The old king Ugrasēna is ordered to be released from prison and is crowned the king of Mathura. At the end Narada appears there and identifies Damōdara with Nārayaṇa, pays his respects to the Lord and goes back to heavens. Thus the play ends.

YAJÑAPHALAM:-

An anonymous drāma named Yajñaphalam published in July 1941 by Raja Vaidya Jīvarāma Kālidāsa Śāstri known as Ācārya Sri. Caranatīrtha Mahārāja, is ascribed to Bhāsa. The text of the Yajñaphalam was based on two MSS in Dēvanāgarī, which formed part of the collection acquired by the Rajavaidya in about 1924, from Banaras, Surat and some places in the Panjab. The MSS did not mention the name of the author either in the prologue or at the end.

The title of the play Yajñaphalam. A refers to as many as three different Yajñaphalas. The first is the Yajñaphala of Daśaratha in the form of the birth of sons. The second is that of Visvāmītra in the form of peace to all living being in the hermitage consequent on Rama's killing Subāhu and Marīca's flight in fright. The third is that of Janaka in the form of the marriages of the Ayōdhya princes Rama, Lakṣmaṇa etc. respectively with Sītā, Ūrmilā etc. It may be observed in this connection that the Abhiṣēka also refers to three coronations of Rama, Sugrīva, and Bibhīṣaṇa.

The play is divided in to seven acts and deals with the early life of Rama upto his marriage with Sita. In the first act, the Vidūṣaka supplies some humour, offer which enters Daśarata who has obtained sons by the efficacious performance of sacrifice, worrying over the education of his princes, despite his victories, performance of sacrifices and protection of the subjects and the Brahmanās. He holds conference with Sumantra. Messages come from the three queens desir-

ous of seeing the king, seeking priority, to which the king replies that he would accord the same treatment to all and receive them all simultaneously. The king then rises to retire as it was evening.

The next act tells us that conference is to take place in the Griṣmōdyāna for discussion of installing Rāma as crown prince. The king opens the topic of coronation with the queens, in the course of which, we are referred to different view points regarding inheritance according to seniority of age or greatness of merit. The king tactfully handles the subject by first speaking of equal division of the kingdom, and finally the queens give their consent to the coronation of Rama. Kaikēyi displays nobility of character. The queens then depart, Sumāntra speaks of Vasistā's message to arrange for the education of Rāma. A spy informs that Rāvaṇa has made for Ayōdhya in disguise. Daśaratha then leaves thinking about the steps to be taken to thwart Rāvaṇa.

In the interlude to the next act, we are told that two Gandharvās have been sent by Indra to save Rāma from Rāvaṇa in disguise. Then enter Rāvaṇa and Viśvāmitra, both invisible by maya. The intention of taking Rāma for the protection of his sacrifice. Both however, see each other, and find that the other also has been seen. Then enter the four princes and try to test their knowledge of archery, Bharata, Lakṣmaṇa and Śatrughna have shown their skills, watched by Rāvaṇa and Viśvāmitra, but Rama's attempts spoiled (interrupted) twice by Rāvaṇa and Viśvāmitra. Rāma then declares that he would use Āgnēyāstra, at which the terrified Rāvaṇa goes away followed by

Viśvamitra. Rāma again aims his bow, but is prevented by the entry of Vaśistha, who tells all of the arrival of Viśvamitra and Rāvaṇa, and advises them to pay respects to Viśvamitra when they see him the next day.

in Act IV Viśvamitra entered the palace and all pay their respects to him, and he enquires about the adventure of the princes and tests their knowledge. Then Viśvamitra taught Rama about the Jṛm bhakāstra and the Brahmāstra, which are known to Viśvamitra only. And also for the protection of the sacrifice from the Rākṣasās, Viśvamitra asks that Rama be sent with him. After consulting with Vasīṣṭa Daśaratha agrees to send Rama and Lakshmaṇa with Viśvamitra.

The interlude to act Vth informs us of the successful termination of Viśvamitra's sacrifice. As the consequences of the death of Subahu and the flight of Mārīca at Rama's hands, people could move about freely in the hermitage. Then enters Viśvamitra along with Rama and Lakṣmaṇa. In their talk Viśvamitra states that Rama would win the battle with Rāvaṇa. Viśvamitra intends to give them a first hand knowledge of pastoral life by taking them out for a walk. At the suggestion of Viśvamitra, Rama and Lakṣmaṇa decided to attend Janaka's sacrifice.

In Act VI Rama has fallen in love with Sita. Rama is overjoyed at overhearing that Sīta has also fallen in love with Rama, and later comes to know that she was to be given in marriage to him who would bend the bow of Siva. Janaka speaks to Sīta about her approach-

ing marriage, and then leaves to meet Viśvamitra.

The last act opens with the completion of Janaka's sacrifices at the court of Janaka, with Daśaratha and his sons, Viśvamitra, Vasistta, Satānanda and others. Janaka tells the assembly that he has given Sita in marriage to Rama, and his nieces to the other princes and asks for the sanction of the assembly which they readily give. Daśaratha, Viśvamitra, Vasistha and Satānada express their joy and happiness at the marriages. Then enters angry Paraśurama and all pay respects to him. Paraśurama gives his bow to Rama for bending, but sees the divinity in him, feels gratified, and offers him his bow respectfully, Gods come to felicitate the princes and their brides.

The prayers for the protection of the earth by Rājasimha comes at the end.

Considering the Yajñaphalam in the context of Bhāsa, we find that Bāṇa's statement " Sūtradhāraḥkṛtārambhairḥ" etc. can shown to be applicable to the former; for it is begun by the Sūtradhāra; it has a large number of character viz 45 and they come from various walks of life; there are many pataka's such as as Daśarathas conference with the queens, Rāvanās foiling the astras of Rama, Viśvamisra's sacrifice etc. and there is pure, holy atmosphere in the Yajna comparable to temples. Jayadevas description of Bhāsa as the laughter of poetry" (Bhaso hāsaḥ) can also be suitably applied to the Yajna as there is humour supplied by the Vidūṣaka and the palace singers.

The Yajna has the same structure features as the Bhāsa plays in that it opens with the stage direction 'Nāndyande' etc. After which

the Sūtradhāra recites the maṅḡala ślōka containing the mudrālankāra (as in the svapna, pratijñā, pañcarātra and pratima); the prologue is brief, with no reference to the name of the author or the works. The epilogue contains the main events of the normal Bhāsa epilogue.

The other similarities, so far as dramatic technique, ideas and expression etc. are concerned, are the following.

Niṣkramya Praviśya, which has been observed as a feature of Bhāsa, is found also in the Yajna (P.31,55)

Karṇa (ēvamiva) which occurs in the Yajñā (P.193) finds its parallels in the svapna P.89, Pratijñā. P.17.71 and Cārudatta P.38.76.

There is almost an identity of expression in stating the principle duties of kings as told Yajñā, and Pañcarātra, Avimāraka, and Karṇabhāra, with the utterance of Daśaratha in the Yajñā may be compared the Pratijñā and Avimāraka. The statement Ēvamavirjñānti Daivatānyabhi bhīyante (Yaj. P.94) finds its parallel in the svapna (p.10).

Ēvamavirjñānti Devatānyabhihūyantē. The similes wherein are brought dvīpa, keśari and the vedicleore in the Yajna, as also the expression that age has nothing to do with valour, are reminiscent of similar ones from the Bhāsa plays.

Vijaya is the name of Pratihari in the Yajñā, in common with the Svapna. Pratima, Pratijñā and Abhiṣeka.

After a careful study of the prakrits of the Svapna and Yajñā on the basis of Vararuci's grammar, 'Rahurkar' finds that "the Prakrita in both these drāmas came from the same pen, and he makes out a

prima facie case for Bhāsa's authorship of the Yajña. Kavi, however, states that in contrast to the thirteen dramas which employ pure 'Sauraseni and occasionally Māghadi, the Yajña has its 'Sauraseni some what un naturel and mostly mixed with Māghadi. Further the only prākrit verse in the Yajña which may be a new mātrāvṛtta unknown to Piṅgala, Virahāṅga, and Svayambhu, does not fit in any class of prākrit prosody.

But in the conclusion the present writer believe that it is not the work of Bhāsa. After the time of kālīdāsa, and prehaps after Dandin and 'Śaktibhadra. In Yajña Dāsaratha makes the Rama's coronation with queens' consent including kaikey's but in pratijina kaikeyi stopped coronation by demand for śulka. And most of the histories of sanskrit literature and works on sanskrit drama are silent about the Yajñaphalam.

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1. Bhāsa a study .P.190. ADP.
 2. D. V. Act. I. V. 24. P.448. BNC.CRD.
 3. M.M.T.G.Śastri, TSS.NO.22 Preface woolner and sarup, Thirteen Tvm. Plays. Volume.2.P.32
 4. Bhāsa P.24, A.S.P. Ayyar.
 5. Karnabhāram. V.22. P.485. BNC.CRD.
 6. Bhāsa a study P.204. ADP.
 7. B.B. P.16 (Kavalam). K.N.P.
 8. TSS.No. 22 Preface. M.M.T.G.Śastri.

P.197 Bhāsa a study ADP.

9. Ghatòtkaca-Śāntaṃ pāpaṃ-Rāksasēbhyōpibhavantaḥ, eva
krūratarah. Kutah-

Natu Jatugrhe suptanbhratrñ dahanti niṣā caraḥ
Sirasinatatha bhrātuh patnīm spr̥santniṣācaraḥ
na ca sutavadham sakhye kartum smarānti niṣaca raḥ
vikṛta vapusopyugracara ghr̥na na tu varjita
Dugh V.47. P.472 - 473. BNC. CRD.

10. Bhīmaṃ gadāṃ kṣipati garjati valgamānaḥ
śighram bhujam harati tasya kṛtam bhinatti
caringatiṃ pracarati praharatyabhikṣṇaṃ
siksānvito (Samsikṣito) narapatir balavāmstu Bhīmaḥ.
Ūb-v.19.p.494 BNC. CRD

11. Duryōdhana-

Tvat pādāyornipatitaṃ patitasya bhuma-

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vairam ca vighrahakathasca vayam ca nastah
ŪB.V.31. P.497. BNC.CRD.

12. ŪB.V.33. P.497. BNC. CRD

13. ŪB. V.33. P.498 BNC CRD

14. ŪB.V 38. P.499 BNC CRD

15. ŪB. P.500. BNC CRD.
16. ŪB.V 41. P.506 BNC CRD.
17. ŪB. P. 503 BNC. CRD.
18. ŪB. V. 47. P.503. BNC CRD.
19. Namaskṛtya vadami tvam̐ yādi puṇyam mayākr̥tam.
Anyāsyamapi Jatyam me tvam̐eva janani bhava
ŪB.V. 50
20. Baladēvaḥ - Aho vairam paścattāpaḥ samvṛttaḥ Ayesabda iva.
Sannahadundubhininādaviyōgamūke

----- gaganam̐ karoti.
ŪB. V. 54. P. 505 BNC. CRD.
21. P.203. Bhāsa a study. ADP.
22. P.208 Bhāsa a study ADP.
23. Mamāhi pitṛbhirasya prastuto jñati bhēda-
stadiha mayi tu dōso vakṛbhiḥ pātaniyah-
Atha ca mama sa putraḥ pāṇḍavānām tu paścāt
sati ca kulavirōdhē nāparādhyanti bālah
Pañc. V. 4. Act. III
24. Atitya a bandhūnavalanīghya mitrā
nyacāryamāgacchati śiṣyadoṣaḥ
bālam̐ hyapatyam̐ guravē pradātu-
rnaivā parādhōsti piturnamātush.

Pañc. V.19. Act. I.

25. Ramah - Lakṣmaṇa! Sugrīvasyabhiṣekah kalpya tam.
Abhi - Act. I. L.15. P.329 BNC. CRD.
26. Rāmah - Adyaprabrti madvacanāllāṅgēśvarō bhava. Abhi. P. 350
BNC. CRD.
27. P. 215. Bhāsa a study ADP.
28. Bhagnā mayaikēna parah sasainya
.....
..... Bhaujabhyāmavirūpadhari
Avi. V. 9. Act. II
29. Dharmah Nāvēksitavyah
Avi. V. 12. Act I P.117. BNC. CRD
30. Bhāsa a study P. 239 ADP.
31. Avi -preface P. I Bhāsa a study P. 240. ADP.
32. Prathima - intro P. XI. poona 1930. Prof. Devdhar.
Bhāsa a study p. 243. ADP.
33. Prathima intro. P.8. T.K.R. Ayyar. 1990. RS. Vadhyar & sons.
Palghat.
34. Prathima Act. II V.21. BNC. CRD.
35. Prathima Act. III. V. 17.
36. Tyaktvā snēharn śilasankrānta dōṣaih
putrasta vananvaputraḥ kriyante
Lōkepurvam sthapayamyesa dharmam

bhartrdrôhadatu matapyamata.

Pratima Act. II. V.18.

37. Tatra yāsyāmi yatrā sau vartatē Lakṣmaṇa priyaḥ
Nāyōdhya taṁ vināyodhyā sāyōdhyā yatre Rāghavaḥ.
Pratima. Act III V. 24. P. 282. BNC. CRD.
38. Pratima. Act. VI V 13. P.308 BNC CRD.
39. Kaikeyi - Jada! ka nāma māda putta asya
Avaraham na marisedi. uttehi uttehi
ko eva doso.
prathima Act. VI. P. 309. BNC CRD.
40. Pratima Act. VII. V. I P 311. BNC. CRD.
41. P.255. Bhāsa a study ADP. &
Pratima. F.Notes P- 91.Poona 1927 Prof. Paranjape.
42. Vision of Vāsavadatta. intr. P.P.41.42
Arth IX. 7.P.360. Mahābhāṣya IV. 3.87. B.S.P.265. ADP
43. Kulam tāvatccakyaṁ.....
..... na hi na paripālya yuvatayah
Pratyjna Act. II. V. 4.
44. Pratijñā Act. II. V .7.
45. Devi - kim dani vithareṇa jahim da ia
na sandappamo, tahim di a du.
[kim idanim vistarēṇa. yatra datva na sandāpya mahe, tatra
diyatam.]

Pratijñā Act. II.P. 76. BNC. CRD

46. Bhavatām..... Śākhācchēttum kutah sramah
Pratjñā Act. IV V. 20. P. 105. BNC. CRD.
47. Bhāsa a study P. 278. ADP.
48. Vāśavadatta - i am gumhami.
ano hi dava. (iyam gumphami - anaya tāvat.)
Svapna Act III P. 19. BNC. CRD.
49. Bhāsa. P. 484. A..D. P.
50. J.G.JRI. IX.P.P.101. 110.
51. Bhāsa. P.486. 487. A..D.P.
52. A Short History of sanskrit literature. P. 52.
Agarwal . H. R. M.M.Lal. Delhi. 1963.
53. A. short History of sanskrit Literature.
P. 53. Agarwal . H.R.M.M.Lal. Delhi. 1963.
54. Bhāsa a study P. 525. AD.P.
55. Bhāsa a study P. 527 AD.P.

CHAPTER IV

SOCIETY AS DIIPICTED IN BHĀSA'S WORKS.

- * BRĀHMINŚ
- * KṢATRIYĀŚ
- * VAIŚYAS
- * ŚUDRAS
- * CANDĀLĀŚ
- * MARRIAGE LAWS AND CUSTOMS
- * POSITION OF WOMEN
- * CITY AND VILLAGE LIFE
- * ROYAL LIFE
- * THE ART AND SCULPTURE
- * FAMILY LIFE.

SOCIETY AS DEPICTED IN BHĀSA'S WORKS

If we examine the literary history of India from then vedic time onwards we can find out the various aspects of the gradual and continuous social changes. This aspects can be more traced out from the dramatic literature since drama is a reconstruction our life itself. When the themes of drama are more related to the folklore literature, sociological developments and the structure of the society can be explored. In each of the parvas of great epic Mahābharata the picture of the social life is capable to giving us an insight even in to the nature of the society of back centuries.

Bhāsa has given a varried picture of the then prevailing society in in his drama, Kings, queens, chamberlaines, Bhramins, Attenders, Ministers, Common men etc; have been characterised by this great dramatist in his various plays. Village life as well as city life is seen portraited by him.

A detailed cross examination of the sociological aspects in the plays of Bhāsa is highly necessary and that will open new eras in the ancient Indian society, cultural etc. As pointed out by Hippolyte Taine¹, a great scholar and critic of drama. "Beneath the shell was an animal

and behind the document was a man". was his famous diction. "If the theatre causes me to think about certain problems, a habit is formed which is extremely useful in life if these problems closely concern humanity. The theatre which stimulates thought not only leads us to sympathise with the weak and unfortunate but also to consider the ways and means of helping them, and such a reflection is step towards participating in human affairs.

Here the present writer is trying to explore the details.

The sociological conditions of different epochs in India present many striking similarities; on the contrary, India being a vast expanse of land containing peoples of various races and religions since the ancient times, diversities are found in the sociological conditions in a single period between different provinces. It cannot be denied, nevertheless, that there are some peculiar characteristics of a particular period that are not to be found in subsequent or earlier epochs, and which, therefore, may rightly be called the distinguishing features of that period.

We get some information from Bhāsa's drama about the varnasramadharmas Brahma, Katriya, Vaiśya and Śūdras and Caridālas. All were intent entering their own duties. Most of the persons followed the scriptures in connection with the specific professions or trades to be followed by them, and also a very few number contravened the rules.²

The different classes are known according to their occupations, such as the clergy, the nobles, the laborer etc.

Brāhmins were the superior class, Kāṣṭriya ruler, Vaiśya traders and agriculturists, Śūdras were the working class, Candāla's were not subject to the rules of the caste system. They lived outside the city beyond the cremation grounds³. Man's position in later days was determined by the caste in which he was born and not by his intrinsic merit or character⁴

With regard to the occupation of these different castes, they were more or less fixed. It was the duty of the Brahmanas to study and teach the vedas, to perform sacrifices and officiate at sacrifices, to give charity and receive gifts. The kāṣṭriya took to himself the protection of the people, charity, perform of sacrifices, study and non attachment to pleasure. The Vaiśya's engaged themselves in cattle rearing, agriculture, charity, performances of sacrifices, study, trade and money lending. The only duty of Sudras was to serve the people of the three higher castes⁵ under no circumstances were the lower orders to do the functions of the higher ones. It was taken to be the prime duty of the king to see the four castes engaged themselves in their respective occupations as prescribed for them at the period of Arthāśāstra⁶

The four castes are distinctly mentioned in Bhāsa's plays⁷.

Castes seem to have been based only on birth at the time, and not on occupations or qualities as in the early vedic age. Those that were born of the Brāhmaṇās were known as such, while those of the kṣatriya parentage were known as the kṣatriya⁸.

The Brāhmaṇa's deserve to be treated first on account of the importance attached to them and also as account of the numerous references attached to them in the plays. The sacred thread, is badge and a distinguishing mark of the Brāhmaṇas⁹. Yatiṅpavīta in those days was not a merely a thread but a piece of cloth¹⁰. The utterance of a Brahmana received immense weight, even untrue statements emanating from him were regarded as true, and he was never to be contradicted¹¹. The speech or request of a Brahmana commanded implicit obedience¹². The Brāhmaṇa's also were equally confident of having never uttered false hood¹³. The curse of a Brāhmaṇa was sure to bring calamity. The king of the Sauvīras voluntarily underwent exile and Candālahood with his family, to bring about the fulfillment of the curse that a Brahmana pronounced. Kaikēyi in the Pratima shared all the disgrace and misery simply to cause the curse to her husband to fruitify¹⁵. To save the life of a Brahmana by giving up one's body was very highly thought of¹⁶.

That Brahmanas were exempt from the capital punishment in spite of any offence committed by them raises an interesting point¹⁷. In the days of the poet, the Brahmanas were proficient in all vēdas

and vĕdāṅgās, the dharmaśāstra, Arthaśāstra, Yōgaśāstra, Nyāyaśāstra, Srādhakalpa etc¹⁸. In spite of an allround spread of education in traditional lore among the Brāhmanas, the custodians of vedic learning, a thoroughly ignorant Brahmana was not a rarity.

KSATRIYĀS

Kṣatriya occupied a very high position next to the Brāhmanas. They held the Brāhmanas in high esteem, and the protection of their subject was the main duty assigned to them,¹⁹. The king, who generally came from the Kṣatriyas, was to see that the subjects followed the rules according to their castes and orders. He was not to introduce any violent changes in the rules, and simply upheld the old laws and customs²⁰. The kṣatriyas looked upon all persons or their own sons²¹. their wealth depended on their bravery.²²

VAIŚYĀS

Vaiśyas were travelling in foreign countries for trade and taking a circuitous way for fear of thieves ²³. a glimpse into the life of the hardsman who tended cattle is to be had from the Balacarita and the Pañcarātra ²⁴ Cows to them were as mothers and Goddesses, their

first duty on getting up was to bow to those cow-mothers. Among persons following different trades we find references to florists, painters, washermen, shampooers, etc.

ŚŪDRĀS

The Śūdrās were referred to in the Pratima and the Pañcarātra un-touchability was observed in those days atleast in so far as religious functions were concerned. It was illegal for a Śūdra to study the vēdas and to offer the mantras; hence the Sundras worshiped the deit'es and made their obeicance to them without chanting any mantras ²⁵ . Inter caste marriage were not prohibited in ancient India , and hence in course of time, mixed castes a rose as the result of anuloma and pratiloma marrriages²⁶.

CANĀLĀS

Even the sight of a Caṇḍāla's polluted the caste people. Their residences were outside the city. beyond the cremation grounds ²⁷ . They were looked upon as incapable of having feelings of sympathy , mercy, good speech , fine form, valour and strength.

MARRIAGE LAWS AND CUSTOMS

In Bhāsa's plays we find the marriages exemplifying the following forms, Brahma, Kṣātra, Gandharva, Rākṣasa, and Āsura. The marriage between Padmāvati and Vatsarāja in the *Swapnavāsava datta* was in the most form Brahma, since king Darśaka, brother of Padmāvati himself offered the hand of his sister to Vatsarāja²⁸. The marriage between prince Jayavarman and Sumitra belongs to the Kṣātra form²⁹. Between Avimāraka and kuraṅgi, the gāndharva form. Udayana with Vāsavadatta under the Gāndharva³⁰. It may however also be taken to come under the Rākṣasa form as Vāsavadatta was forcibly captured by Udayana. The marriage between Daśaratha and kaikeyi in the form of Āsura³¹, The relation between Sajjalaka and Madanika, Cārudatta and Vāsantasena, suggests Anulōma marriages.

BRAHMA AND KṢĀTRA MARRIAGE:-

For a regular marriage between the Kṣatriyās envoys and preists used to be sent to the father of the bride. Marriages were contracted after considering and examining the problems, from various aspects. The main factor in the view of the brides father was the family of the bridegroom evidently for the sake of according with the rules of endogomy

The bride's father desired a celebrated family for the bridegroom. The next considerations were the qualities of the head and heart of the bridegroom. Preferences were given to one with a sympathetic and soft heart. Then the beauty of physical form, not from any inherent merit in it, but that the bride's father was required to look to the features of the bridegroom to save himself from the criticism of the womanfolk on the bride's side. Strength and valour in a bridegroom also counted on much, as he was required to be sufficiently powerful to protect his bride³². In addition to the consideration of merits in bridegroom, the surrounding circumstances, political expediency and other eventualities were also taken into account³³. One golden rule about the selection of a bridegroom is stated to be marry your daughter where there would be no cause for repentance³⁴.

Bride's parents consulted with each other in regard to the selection of a son-in-law and not only did the mother exercise her right in the affair, but her view carried weight with her husband. The marriage of Vāsavadatta and Kuraṅgi were postponed in deference to the wishes of their mothers³⁵. It appears that the brides had some voice in the selection of their husbands³⁶.

The marriage ceremony used to be celebrated at the house of the bride's father³⁷. A garland named *kautūkamāla* was put round her neck by the bridegroom on an auspicious day. There was also another

here to be employed in the garland reputed to ruin the co-wives³⁸. The female relatives of the bride went to receive the bridgroom who came in a specially fashioned car³⁹. Young women who were not windows, escorted the bridgroom to the sacred fire for the marriage ceremony⁴⁰.

There does not appear any reference to the influence of horoscopes and other astrological fads of which much was made in later times in setting a marriage. The priests only looked for an auspicious consultation on the day of marriage. The marriage ceremony was performed in right royal fashion with all the pomp and glory of decorations, ornaments, festivities and feasts⁴¹.

Husband and wife respect each other. The Husband was the Lord and protector of the wife. And the wife was half of the body to the husband⁴².

There were no child marriage in these days⁴³. Polygamy was then, a fashion among king and rich persons. Monogamy seems to be generally prevalent among the commoners.

There is no reference to remarriages of widows and about divorce. High ideals of the life of a husband and a wife can be seen in the characters of Swapnavāsavadatta, Prathima, and Cārudatta. Attendance of elders, especially the parents of the husband, also comprised one of the duties of his wife⁴⁴. Her sole aim was the happiness

of the husband and for the sake of ensuring it she scarifice her personal likes and dislikes. She even consented to his marriage with another lady if that contributed to his good in the end⁴⁵. To a faithful, chaste and devoted wife her husband was her all, in all and his wish or desire was her sacred code of conduct⁴⁶. From the characters of these plays a reader gets a good picture of perfect husband and wives.

POSITION OF WOMEN

The culture and civilization of a period can be guaged from the treatment accorded to women generally. In the period of Bhasa, women were held in high respect. They wielded a considerable influence in social and political matters. The birth of a female child was an honor and an occation for great joy⁴⁷. They received instructions during the childhood from women. They enjoyed perfect freedom at their parent's house. They passed their time in the company of their friends in playing the game of ball and similar jolly pastimes. They also grow different kinds of shrubs in their gardens, and had birds etc. as their playmatters⁴⁸. The girls of high families received training in dance and music maidens moved freely in the public without pardah, which elderly women generally were⁴⁹.

The married women lived in the inner apartments of the house (antahīpura and no stranger got entry inside. Even women of questionable character ⁵⁰. Married women took under a number of fasts, religious observances (Vratās) and penance (Niyamās) and gave dakṣiṇās to the Brahmanas for the welfare of their husbands⁵¹.

The widows dressed themselves differently from women whose husband were living⁵². And they were not allowed to attend auspicious occasions. There is no reference about the custom of sati in this period. Only an incidentally mention can be seen in Dūtāghatōtkaca, of this queen Pouravi of Duryōdana expressing a desire to follow her lord to the funeral pyre. The wearing of white garmets by the windows was a custom, which continues to this day too. Women were very fond of ornaments made of gold, jewels, diamonds and pearls. The middle class people used silver and gold. Some women used sprout of the Tali tree to grace the car, similar to the use of Sirisa⁵³. The dress of women appears to have been two pieces of clothes, one an upper garment(Uttariya) and the other lower garment. The upper garment practically covered the whole body of women, and was usually taken over the head so as to be used as a veil when necessary ⁵⁴. There is no other indication of the pardha systems. The royal ladies and courtesans also put a veil when they passed in carriages. Women received a fair and honorable treatment in those days.

CITY AND VILLAGE LIFE

The Bhāsa plays mention some of the well-known big cities of ancient India, and gives a fair description of Mathura, Ujjayini, Vairantya, Kauṣāmbi etc. The enlightenment on the village life is available from the Bālacarita, Pañcārātra and from such other plays. High towns Royal houses, parks, grounds, big buildings, gardens good drainage systems, and rest houses for travellers etc. were there at that time.

After entry in to Mathura, the capital of Kamsa, described in Bālacarita, one came across city guards mounted on elephants and then there were the quarters of washermen. Then after a short distance along the main road, which used to be decorated by flags, banners and floral garlands and scented by agaru and sandal smoke on festive occasions, were to be seen garland makers, florists, perfumers etc. Armoury was the next important place and then the court. In the interior of the city was a stadium where wrestling competition and prize fights were staged. The royalty witnessed the scene from the royal balcony built high upon one side of the arena.

In the second act of Abhiṣēka, the descriptions of the palace in Lañka, with its mansions turrets of gold parks, adorned with coral

trees were wonderful. Each house had an inner apartment and a hall. There were also public baths and drinking houses and a fleet of aerial cars ⁵⁶. Lañka had also a number of artificial lakes, containing water, animals, mountains with wonderful rivulets and gold mines, and public and private gardens with trees and ever green and full of flowers and fruits. Trikuta was one of the royal gardens among the promadavanas. Aśokavanika was another pleasure garden, a special favorite queens Mandōdari.

The description of Vairantya the capital city of kunti Bhōja has been in the Avimāraka ⁵⁷. The city had political building in the market place with snow white colours on both sides of the roads. The varāndhās on the ground floor were used as shops for selling country sugar, honey and other commodities.

The upper stories were the residential quarters, where the fashionable city bred beaux and courtesans vied with each other in showing themselves in their best attire, and they were to be seen walking to and fro in the balconies of their respective quarters with a view to see and to be seen. The courtesans followed their trade in the business quarters of the city, possibly in the centre of the town, but they had to reside outside⁵⁸. The public gaming house was situated at a prominent place in the city with its own gaming laws and regulations,

paying some revenue out of the proceeds to the states⁵⁹. There were also public squares in the cities called nagaracatuaras where bulls dedicated to duties round about freely after being symptomously fed, and none dared touch them⁶⁰. The city had also a public park where citizens could go with their wives and make merry, but strictly guarded and entry restricted when some royal princess visited the place with her retinue⁶¹. There were public rest houses where travellers could put up for some time. And liquorshops and public drinking houses were in some cities⁶².

The Caṇḍālas had to reside outside the city. The countesans also resided outside the city, cowherds cottages were also outside⁶³.

There were beating of the drum and proclamation to mark the beginning and the close of the night with a view to warning the citizens against moving outside during the period⁶⁴.

There were also night guards and watchmen to patrol the streets⁶⁵. In spite of these precautions, thieves were not uncommon. Thieves knew the art of house breaking very well⁶⁶.

The City was completely plunged in darkness during the night. There where no lamp posts and arrangements were made for lighting the streets. Those wandering during the night used to take lamp with them. There were held singing and music conferences during night which continued till very later, and men of the states of Cārudatta felt

no hesitation in attending them.⁶⁸

The residences of persons of the upper middle class, like Cārudatta were built of bricks and were surrounded by gardens⁶⁹. There were quadrangular courtyards in the house, and different apartments, each containing a number of rooms, were built, of which one was reserved for ladies. In the quadrangular courtyards men used to meditate or meet the visitors, and the passage to the inner apartments lay through the courtyard⁷⁰. The inner apartments were quite accessible to strangers, and persons of questionable character such as courtesans, were not admitted inside.

The cowherds in the Pañcarātra and the Bālacarita convey to us same idea of the pastoral life of those days. Ascribing divinity to cows and worshipping them on special occasions has been in vogue in India since long, and was current at the time of those plays. Cows are goddesses to the herdsmen, and the first question of their greetings relates to the well-being of the cows; that of the relatives is asked later on⁷¹. The cowherds are taken to be pure by nature on account of their life in the ghōṣa. It is interesting to note that of the various methods of purification to discard pollution, only two methods, by application of dust, and by plunging into water are referred to the Bālacarita, and the application of dust is mentioned as the usual purificatory form for the cowherds⁷³. Hallīsaka was their special dance on the occasion

of special festivities. They had plenty of milk and its products, fruits, routs etc. Their prayers are for peace and blessings and freedom from harm to devine cows and to their own families⁷⁵.

ROYAL LIFE

We get some glimpses of the palace of a king in the Avimaraka and the Abhiṣēka⁷⁶. The palace was fortified on all sides by strong and high walls and kapistraśakas were placed on the walls at different points⁷⁷. These walls, in reality long big chambers, were to contain various rooms with secret passages and exists to in under ground chambers or out side the ditch. There were also many hidden staircases and mechanical devices calculated to pull down the whole structure in no time. Within the fort were the elephant stables, horse stables, guest houses, artificial mountains, music halls, summer house etc⁷⁸. The consultations chamber (Mañtraśāla) where the king met his ministers and advisers to discuss important affairs of the state. The court room (upstānagrha) where the queen also sat with the king was near the harem (Añtalpura) and was thought as always easy for approach by the ministers⁷⁹. There was also an armoury (Āyudhāgāra) where in addition to various defensive and offensive weapons, armors, and other war materials arrangements were made for keeping

royal prisoners. There was a *śāntigraha* attached to the palace for the performance of rites ⁸¹.

A theatre also was housed in a separate room in the palace where suitable dramatic pieces were staged on special occasions⁸². The princes resided in a specially guarded part of the palace known as *kanyāpuraprāsāda*⁸³. Well tested persons were appointed in the harem to supervise the inmates and guard the harem. *Kāncukīya* or *kāncuki*, an officer in the harem is always a male. Princesses had their own establishment of servants.

The king was generally conscious of his heavy responsibilities⁸⁴. All the actions of the king were to be on Dharma. He was defender of the faith; he was himself to weigh the ability of his ministers. He was to conceal his favour and frown, was to act safely or harshly as dictated by circumstances. Preservation of peace and security in the realm were the prime concern of the king. State affairs, therefore, were not to be neglected even for a moment.⁸⁵ Kings were remembered through the sacrifices they performed. ⁸⁶ Sovereignty was held to be won by sheer valour and strength of arms, not by begging. Heroism, however, required to be tempered by time and space ⁸⁸. King, who were

commanders in chief of their forces, generally participated personally in wars. War was a pleasure to them. Wounds received in war were looked upon as ornaments ⁸⁹. Mañtraśāla was the consultation chamber and different personages occupied different seats according to their ranks ⁹⁰. Whenever occasion arose, the opinion of the whole assembly was taken. There were no legislative bodies of elected representatives as at present. The king was to follow the rules of the sastras. (Dharmaśātra and Nītiśāstra) Ministers occupied a high position in those days. They wielded a considerable influence even in the private life of the king and were consulted in such personal matters as the selection of suitable bridegrooms for the princesses. They took part also in war and did not care for their lives while serving their masters cause⁹¹. Foreign policy also fell under the control of the ministers.

THE ART AND SCULPTURE

In one of Bhāsa's play entitled "Pratimānātaka", there is an important reference to a building of a semi-religious character the pratimāgrha. The statue house was a magnificent structure, taller than even palaces, a monument of architectural skill⁹². It was situated in the suburban area amidst the trees⁹². It resembled a temple the only point of difference being that the statue house exhibited no external of weapons or flags of the dieties and it was looked on as a shrine⁹⁴. The statue house bear ample testimony to the advanced stage of architecture in those days. Sculpture seems to have attained a very high degree of perfection in the period. The statues of dead kings used to be carved on stone or granite. They were pieces of exquisite workmanship, and were not mere symbol, but bore human expressions and had remarkable similarities with the original subject⁹⁵. Each statue emphasized, through some symbol, the peculiar characteristic of the king whose statue it was⁹⁶.

Another specimen of fine craftsmanship in statuary is supplied by the artificial elephant manufactured by king Pradyota Mahāsēna of Avānti to capture Udayanavatsarāja. There are many reference of painting works in our poets's works, and there are significant similes describing pictures on a canvas⁹⁷. Pictures were drawn on walls as

well as on panels or boards. The details about the picture depicting the denuating of Draupadi in the Dūtavākya shows that the painter looked to many particulars and minor details⁹⁸. The portraits of Udayana and Vāṣavadatta are said to be quite life-like and to show a remarkable resemblance to the original⁹⁹. Vīṇa was the most popular instrument used in that time. It was considered as a ratna obtained without charming the ocean, while the well known fourteen jewels were extracted from the ocean by charming it¹⁰⁰. The lute contained seven strings and much resembled the modern sitar. Among wind instruments were used flutes made of reed. (Vaṃṣa). Vocal music was also much popular. The art of weaving also well progressed. Florists, performers, garland makers, jewellers and goldsmiths are the other artisans and craftsman mentioned in Bhāsa's plays.

The poet was a follower of orthodox Hinduism, and all principal characters owe allegiance to that faith. In Bhāsa's plays, we find that the following deities were worshipped Vishnu, Śiva, Kartyāyani, Skānda, Balarama, Lakṣimi etc. Vaiṣṇavism was more common. There was no enmity between Vaiṣṇavism and śaivism. The period of Bhāsa Buddhism was in its infancy stage, and vigorous propaganda in its favour was in full swing, there were people who denied divinity to kṛṣṇa and lightly treated him as a mere cowherd¹⁰¹.

In the period represented by Bhāsa's plays we find idol worship was in a developed stage. Regular temples dedicated to various deities were built in the hearts of the cities, there was a bull or a trident to denote a Siva temple, an eagle or a monkey to denote a visnu temple and so on. There were daily festiuities in same temple while in others the full moon day was observed as a festive occasion¹⁰².

Srādha or offering to the dead ancestors was then, as it is even now, an important duty of the Hindus. Everyone rich or poor tried to execute it to the best of his ability and means.

LANGUAGE :-

The cultured class or Brāhmaṇās and ksatryas used sanskrit as their spoken language. And prakrit was that of women and low peoples. People used both vegetables and animal food and some were to part in drinking festival and gambling in those days. Indra maha and Dhanurmaha were the main festivals on these days, wrestling is the main sports. Bullocks, Camels and Chariots were the main conveyances. We find that there were male as well as well as female

slaves in the plays. They could be purchased from their masters on payment of money or the masters could set them free on receiving the ransom ¹⁰⁴. In the plays we come across a cultured courtesan with a sterling character who was proficient in song, music dance and painting. Courtesans were generally more educated and better skilled in five arts than married women, like Cārudatta and Śarvilaka who were attracted to them on account of their exceptional qualities ¹⁰⁵.

FAMILY LIFE:-

Married women resided with the parents of their husbands. Looking to the comforts of the father in-law and mother in-law was one of the main duties of a wife¹⁰⁶. The atmosphere of cordiality, respect and affection prevailing in the family, and the ideals of the relationship between husband and wife (Svapna, pratima) between father and son(pratima) and between brothers (pratima); Everybody valued their own so that it was thought unbecoming to cancel one's words after announcing a particular thing¹⁰⁷. It was considered improper to hear the secrets of others¹⁰⁸. The fact that a high moral standards of conduct was ingrained in the minds of all would appear from the remarks of Avimāraka.

NOTES :-

1. Ramaro.P.S. The makers of modern theatre, Lalitha Pub. 1975.P.15.
2. Cārudatta and Sajjalaka, in Cārudatta.
3. Avi.P.14.Panc.P.52.Bhāsa.
Arthāśāstra, of 1.25.P.56. Kautilya.
4. Bhāsa a study. P.353. AD. Puzalkar.
5. Manusmriti.1.88.91; of also Śāntiparva. 72.
6. Tasmatswadharma bhootēna Raja na
Vyabhicaraya.” Arthāśāstra. 1.3
7. Vanik as distinct from Brahmana and kṣatriya.
mentioned in Cārdudatta. P.45.and Vrsala (Sudra) is refered in
the pratima (III-5) and Pañc.(1.6)
- 8.“Divjabhavan Kṣatriya Vamsajo Vayam” panc. I. 25.
“Asti Khala tatra bhavatah kstriya vamsaha poorvavairam. Karna.
P.75
Daivam Roopam. Brahmajam tasy Vākyam ;AVI. I.7. also P.14.
Pnatima. III. 5 (P.60)P.61.
9. “Jaranopavecdēna Brahmano” Avi. P.85.
- 10.Jannaopavedamattapavarao. “Car.P.63.
- 11.Brahmanavacanamanr̥tampi Satyam Paśyami”Bāla.P.27.
12. Brahmanavacanamithi na maya atikrāntamPoorvam’.Karna.p.84

13. Amṛtam Nābhihitapoorvam mayā “.Bal.P.27.
14. Avi.I.11;p.96.
15. Prat.pp.118.119.Apariharaniyio Maharsi Sapo.
16. Maccarīreṇa Brahmanasariram. Vinirmatumicani “M. V;p.30.
17. Sarvaparadhevadhyannucyatam
dhavijasattamah “M. V.st.34.P.27.
18. Brahmanabamudacaramanustasyami
Sāngôpāngam Vedamadhiye, Mānaveeyam
Dharmāsastram. Māhēswarem Yōgaśastaram
Bhārāspatya arthasastram, Medhāteternyaya
śāstram, Pracatasām Srādhakalpanca.
Part.P.99.
19. Tasmātprajāpālanamātrabudhya”.Karna St.47.
20. Arthāśāstra, Adhyaya.3.P.stanza 1&2
21. Sarvāḥ Prajāḥ
22. “Bānādhīna Kṣatriyanam Samrhih”
pañc. I. 24.
23. Car. P. 45. Vanijadara O Kocci. a antha o 1
24. Bal. Act. III
Panc Act.III
25. Varṣalastu Pranamah Syadantrarcita dwivataḥ “ III. 5.

- Duja iva Vṛṣalam Parsva na snhate” Pañc. I.6.
26. Cār. PP. 44-45.
27. Avi. P. 14. Pañch. P.56.
ala . II.5.
“Papakandalanam Smasanantervasah”
Artaśāstra. II. 25.P.56.
28. Svapna. P.48.
29. Avi.PP. 10.11,106,107.
30. Pratijna. P. 72. Swapana. P.133
31. ‘Sulke vipanithan Rajyam”. Pratima. I.15.
32. Pratijna. II.4.
33. Avi. P.P. 10,11.
34. Pratijna P.38. Avi. PP. 38. 39
36. Swapna. P. 43. Avi.P.38
37. The marriages of padmavati, Sumitra, and Khuraṅgi, with
Udayana, Jayavarman and Avimaraka
38. Svapna. P.P.53-57.
39. Ūru, St. 9. “Jamatarran Prava hanadiva bandhuaryah.”
40. Svapna. P.57. Avihavahi”
41. Svapna. P. 59. 60.
42. Arthaśātra. 11-3
43. C.F.Vaṣavadatta, Kurangi and Padmavati.

44. Prat. P.33. Pratijna. P.9.
45. CF. Vāsavadatta in swapna.
46. M. V. P.13.
47. Kanyāpitrutham bahu vañdaniyam “ Avi. I.9.
48. cf.Padmāvati and vāsavadatta in the swapna and pratijna.
kurangi in the Avi.
49. Pratijna .P.50. Avancedakancu. a.a
50. Caru. P.36.P.70. Bahyajanadharitamalon.
Karamgrhyajanona drakṣyati.
51. Car. P.5.Abhirupapathi. P.84. Sastiupasa.
Avi. P.2..Niyamakarya, M. V.P.11.etc.
52. Dgh. P.52.
53. CF. Car. P.82. “Tatipattam Khu e dam”
54. Prat. P.36. Apaniyatama avaguntaniam
Ūru. St.38. “Prakaseetartamordhajani.
55. Car. P..80. Gahedavaundana.
55. Abhi. II.4.
56. Abhi. II.4.
57. Avi. P.27.-28.
58. Avi.P.44.and III. Nagarapanalinde and P.29.
59. Avi.P.45. “Sṛigātakastham Vitasabham.

60. Car.P.P.10.Caccarabahuso via”
61. Avi.P.2.
62. Pratijña.P.56,57.
63. Avi.p.29.Bal.p.39. pan P.52.
64. Car P.P.65.78. “Nepathya pataha” sabdah”
65. Avi. P.45. “Aya, Raksinah, Khalvete.
66. Cāru. Act.III.
67. Cār. P.P. 27.28. 41. Deepika taved.
68. Car .P.P.64. 66.
69. Car.III. 8&PP. 71, 78 “ Viksavatika”
70. Avi.P.P. 23. 24,42,86.
- Cāru.P.P.28.36. 71.
71. Bal.p.11. “Api. Bhagavatibhyo gophyah kuslam.
72. Bāl. P.14. “GhōṣavasatPrakṛtyā Sucirēva Bhavan.”
72. Bāl. P.14. “GhōṣavasatPrakṛtya Sucireva Bhavan.”
73. Bāl. P.P.14.15.
74. Pañc. P.48.
75. Pañc. P.52. MM.T.G.Sastri.
- 76.Avi. Act. III. P.46-48. Abh. II. 2.
77. Avi. P.46. Kapisrsaka”
78. Avi. P.47. 48.

79. Avi. P.5.8.
80. Prat. P. 8.
81. Pratijñā .P.23.
82. Pratima. P.8.
83. Avi.p. 26.27..
84. Page:13.Aho.Mahathararajamnama”.
85. Prat. P.92.Rājyam . Nāma Muḥṛtamapinipekṣaniyam.
86. Pañc. I.25.
87. Avi. P.62.Sadbhagugrahanamasmaka dhamam.
88. Dv.St. 24.p.18. Desakalavastapeksi. Khalu. Sauryam.
Nayanugaminam.
89. Ūru. St.51.
90. DV. P.6.
91. Prat. III 13. “Samucchrayaṇa.
92. Prat. III 13. “Samucchrayo yasyo sah
Haryadurlabhah”
93. Prat. P.59. Vr. Ksanturaviskrta Devikule”
94. Prat. P.59. 66. Neha. Kinchit. Pratharano
Dwajana bahiscinnam Drsyate.”
95. Prat. P.59.”Ahokriyamadharyainpasananam”
96. Part. P.62.63.

97. Ūru.st.3.

98. DV.P.9-12.

99. Svapna.P.134.136. "Na Sadr' SoSaiveti" Manye.

100. Ca.P,64. "Vinanamasanudrothitam Ratina".

101. DV.P. "7Sah.Gopalakah Tava"

Purushothamah.

P.26.Kathamkatham Gopalakoh iti"

102. Prat.P.59. "kinnukhalu parvanoyam visesh"

103.Prat.P.96.97

104. Car.P.91.92.Dasyathi Thvm niskreyena(6Page:92.)

105. Car. Vasantasēna and madanika.

106.Pratima.P.33.

Pratijñā.P.9.

107.Svapna.P.21.

108. Cār.P.92.

CHAPTER V

A PSYCHOLOGICAL APPROACH OF BHĀSA'S CHARACTORS MEN

- * PSYCHOLOGY
- * YAUGANDHARĀYANA
- * BHARATA
- * DURYŌDHANA
- * CĀRUDATTA
- * RĀMA
- * KARṆA
- * GHATŌTKACA
- * BHĪMA

A PSYCHOLOGICAL APPROACH TO BHĀSA'S CHARACTERS - MEN

PSYCHOLOGY :-

As in the west, the discipline psychology has not developed as a particular science in India. But the thought of our great seers, poets, Dramatists eterevealed though the various forms of literature are deeper than those of the western thinkers. We have given birth neither to a Frauid, Young, Adler, Lebin or Maslow, it is a truth.

“Mana ēvahikāraṇāni manuṣyaṅām Bandhamōkṣayōḥ” - This itself points out the great concern paid by our greatmen to the mind and its working. The human mind is the store house of great secrets, knowledge and willpower. A great writer always deals with great phenom-enon the mind. In fact psychology is to a great extend a preproduct of the literature since mind is giving birth to great literary forms.

Psychology is a recently developed science so what is the place

for this branch of learning, In the plays of a writer who lived nearly twentieth (20th) centuries back. Such a question, strictly superficial is likely. But we search for quite an another mind. A mind which the westerners were unable to see at the time when Bhāsa lived. In the western countries psychological treatments were done in the name of natural philosophy from the time of Aristotil on words. To the Indian thinkers psychology was then and even today a secret vision. It has been a part of the great Brahmavidya to us.

While speaking “Dharmārthakāma mōkṣēṣu
vaicakṣaṇyaṃ kalāsuca”

Our literary thinkers point out the same. It will be indeed a great task if we try to study our literature from the angle of psychology. We have to study deeply our literature and then bring for the psychological aspects in these works

An example may be cited here what Frauid explains about love and the erotic , has been explained more minutely by our king Bhoja in his sringara prakasa- “Savai Naiva rema tasmātēkākī na remate sadvitiyemaiccat”²

The three main arguments of of Bhōja deserve special mention while we go for a detail ed exposition of fraudiden principles . Those

three arguments are-1) Sarvātma Sampadyudayati.ya'saika hetu”

2) ”Śankarohinama...Atmaguna

Sampadamutkarsābājam”³

3) ”Anekajanmānu bhavajamitathu”⁴

“Three contributions to the theory of sex”

“Beyond the pleasure principles” etc . of

Fraud contain nothing other the above said

visions of the east . “psychological explosive

which could affect human life as profoundly

as the release of atomic energy. “the statement

by H.G.Bayes.

An Investigation into the various types of characters introduced by Bhāsa deserves a special psycho-Analysis. In psychological subtlety Bhāsa stand non-paralled characters like karna in karnabhāra, Duryōdhana in Ūrubaniga Vāsavadatta in Svapnavāśavadatta ,Kaikeyi in Pratima etc. have been given a new dimensions by the playwright. my humble attempt here is such an analysing.

YAUGANDHARĀYANA

Yaugandharāyana, Udayana's prime minister is comparable to Chāṇakiya in all aspects. He was the only minister in the world to ready to sacrifice., all for his master's good fortune . He was an eminent politician, an economist , a good warrior a good organizer , and a good leader. For the sake of saving Vatsarāja from the Usurper , he mercilessly sacrifices the happiness, for a time of Udayana and Vasavadatta , and he is himself willing to become a madman. His pride for his country is great. He is a hereditary minister's son and has read all the books and politics available in his time. He openly boasts about the victory , won by his intellect and long training . The ingenuity with which he derives the plan for the release of his king from the prison and Vāsavadatta from the inner apartments of the palace, the mastery way in which he fills Ujjaini with his spices and makes that town another Kausambi is capacity to win over Mahāsēna's men to his side ⁵ keeping himself well informed of current events through his spies, all show his mastery of the politics of those days . He is brave and does not at all request for mercy when he caught. Fearlessly he tells he tells Bharatarōhaka that he should be treated as a

foe defeated in the battle field is treated as per war rules ⁶.

Yaugandharāyana relies to Bharata rohaka that in view of accomplishment of a major work of cutting down the whole tree , loopping the branches was a very minor affair⁷. He has a high sense of duty for himself and for him others. When he heard about the prisonship of the king he takes dreadful oath to release the king. "If I don't release my master I am not Yaugandharāyana"⁸. And he was fully confident in his ability and tireless work. He thiks that every thing is possible in the world if one tries well⁹. He does not spare even the king when he devotes from this high standard . In withering words of irony, he asks his fellow ministers whether the king sees no shame in making love when chains are clanking but he would not leave the king to his fate. He modifies his plan to carry away Udayana with Vāsavadatta.

Yaugandharāyana , has the magnetic influence over his subordinates and servants. He has a high sense of friendship . The queen mother gave a message to him that he was a friend before he become a minister and so is another son to here and should restore her son to her . Those things emphasise . The beliefs of the times that friendship is a bond stronger than that of relationship and that son's friend-

ship like sons⁹. He is angry like all strong men, Bharatha rohaka describes him as an angry snake insulted and put in basket. He is angry at Mahāsēna's trick in capturing Udayana is shown by his setting fire to several houses in Ujjaini.

In the matter of astrology he seems to have been more credulous. He made all his plans basing them on the prediction of Puspaka, Bhadraka and other famous astrologer . He has great capacity for organising and has the necessary psychological insight . It reveals in all his plannings. Like ordinary man he has also deep emotion and heroic actions. When he hears from Hamsaka about Vatsarāja's calamity , he thinks of putting an end to his own life. His taking the two oaths also show his impatience nature. He is highly pleased by the queen mother refering to him as a son.

BHARATA

In Prathimānātaka Bhāsa reveals the importance of Bharatha. The development of the plot centres on his actions and it is his dominating personality that is deeply impressed in the readers mind, more

than that of the hero. The poet drew the character of Bharata with great care . Bharata is not aware of anything that is happening in Ayōdhya when he was living in the house of maternal uncle for along times. He is free from ambition or avarice , is indifferent to others. Rama himself says that Bharata has nothing to do with his mother's demand of the bride's price " Doṣēṣu bāhyamanujaṃ Bharatam hanani"¹¹.

Bharata is a strict votary of Dharma and is indignant at the demand of the throne to him by his mother in-preference to his elder brother Rama. He hates the very term sulka and feels he should purify himself if that word has any reference to him . He is angry with his mother for her avarice in demanding the bride 's price , for having sent Rama to the forest and thus causing Daśāratha to die of grief. He feels ashamed of being born as her son and disowns her saying "Dasarata putra Bharatōsmi na kai-keyyāh"¹². Bharata also said that without Rama and Daśaraathah Ayodhya became forest when he heard the news of Rama 's exile and death of Daśarathah¹³ . He refuses to salute his mother and says that he would establish a new dharma by which a son can disown his mother if she is treacherous to her husband . He further says that she is not worthy to be in the company of

his two mothers Kausalya and Sumithra like a dirty stream betwixt Gaṅga and Yamuna¹⁴. Such is his righteous indignation at the wrong done by his mother .

Bharata's sense of duty and love for his elder brother Rama reject the coronation and proceed to the forest to stay with him or making him return to Ayodhya and accept the kingdom. Reminded of his duty to carry out the wishes of his father , he accepts to govern the country as a trust till Rama's return after fourteen years of exile and begs for the sandals of Rama to be kept on the throne¹⁵ When Bharata realises that his mother's motive is pure , he begs her forgiveness which she readily gives with the memorable words. Which mother will not forgive her son's faults " 16 When Rama is crowned in Janasthāna, Bharata is the happiest man. He says that he does not reach the end of satisfaction at the sight of his elder brother just crowned as king . He loves his father dearly and his heart beats faster when he learns about the incurable state of illness . His sense of family pride is revealed in the way in which he reacts when introduced to the statues of his fathers. He feels his dignity wounded when Dēvakulika prevents him from offering worship to the statues and he asks many indignant questions.

Bharata is eager to prove that he has no hand in the cruel deeds of kaikeyi and wants to make expetation for his mother's sins. "Nigr̥ṇaṣca Kṛtag̥naṣca prākṛtaḥ priyasāhasaḥ. Bhaktimānagātaḥ Kaścītkathaṃ tiṣṭathu yātsviti¹⁷. After his return to Ayōdhya with Rama's sandals he leads a life of rigorous discipline and self denial just as his brother in the forest. When he heard the news of sita's abduction by Rāvāna and Rama's stay with the monkey in Kiskindha pains him very much , and he tries to send a huge army against Rāvāna . Bharata said that it is like the brig ht moon in autumn freed from the clouds¹⁸. When he was lead by Sita to Rama .Bharata's famous words without Rama Ayōdhya is not Ayōdhya. Ayodhya is where Rama lives. Is capable of showing his sincere to his elder brother Rama.¹⁹

DURYŌDHANA

Bhāsa's Duryōdhana is different from the epic Duryōdhana . In Ūrubhaṅga Bhāsa shows us Duryōdhana as a hero instead of Villain . Duryōdhana is a strong and powerful king conceited and crooked in Dūtavākya. He threatens to impose a fine of twelve gold coins on all

who stand up when kṛṣṇa enters. He threatened to kāncukeeya for calling kṛṣṇa as kēśava. Duryōdhana trying to avoid kṛṣṇa with listening the Draupadee vastrākṣēpa chitram. And he said karna that kṛṣṇa came here as a servant of Pandavas. Duryōdhana to says kṛṣṇa that the king should catch the kingdom by defeating the enemy. It is not by request and not by donation . Gained the kingship through the brave fight . It is for the strong warriors²⁰ .

He also questioned Kṛṣṇa's heredity and ordered to tie him. In Dūtāghatōtkaca also he tries to make fun and order to kill duta. But instead of these we can see a different Duryōdhana in Pañcarātra and Ūrubhaṅga . In Pañcarātra he keep his words to give half of the kingdom to Pāṇḍavās. He is very brave and fights with Bhīma and almost defeats him -in-single battle after the Mahābhārata war is over . In sight of kṛṣṇa's sign Bhima hit Duryōdhana's things with terrific forces for saking all the laws of war . Duryōdhana says I have not been really defeated, the trick if any that of kṛṣṇa the darling of the world , who has entered into Bhīma's mace ²¹.

Here reveals Duryōdhana's greatness more , when he approaches his parents son and wives . The sight of his queens crying loud, walking on foot and bareheaded without their usual veils, strikes

serious blow to Duryōdhana.²²

Duryōdhana asks why do you weep , my wives queens? Think of my glory with pride wives of such men should not weep. “The scene where Duryōdhana and Durjaya meet is the most pathetic. He says putrasnēhā dahatimam.²³

He asks Durjaya to obey the Pāṇḍavās like himself and to honour Draupadi and kunti-like his own mother and to join to Pāṇḍavās in giving him the last oblation . And when Aśwathāma expresses his intention to kill krsna and Pāṇḍavās Duryōdhana says , not so all the kings are dead . Karṇa has gone to heaven. Bhīṣma has fallen, My five score brothers are slain and I am in the plight . Why any more fight? Unstring the bow. It is not the mace by the recollection of the dragging of Draupadi . The slaying Abhimanyu, and the making of the Pāṇḍavās wandering in the forest with wild beasts that was unnerved me²⁵ Duryōdhana is ready to help and protect all till his last who make friendship and faith with him.

CĀRUDATTA

Cārudatta is shown as a noble merchant who has sacrificed all his wealth in the service of humanity in general and of friends in particular. He treats his body as a public trust. He lost his all riches by continues his charity and has lost him his friends. He says that the restoration of his riches to one who has fallen into poverty is like the gift of a lamp to one lost in the darkness. He makes the remark that a man without riches is like a living corpses²⁶, no man leading his words, even his megnanimity becoming rediculous. He says “Iam not thinking about my poverty only that when lose my richness my friendship in glory people lose itself²⁷. Relatives and friends neglect the word of poor man, increase the calamity, and put all other crimes on his head²⁸.

Here Bhāsa draw a very clear picture of the social system and the life styles of that time thorough Cārudatta. Always money makes the friendship and kinships and sometimes it makes unquestionable statesin the society like now a days money power make superiority for a long time. All guilty were over loaded on poor peoples very easily.

Cārudatta is a fine figure of a man charming but not conscious of his charm clever but kind able polite, respected by all calm and collected, but easy to please generous but not boasting of it, remembering even petty obligations and forgetting grievous wrongs.

He has a devoted wife who adores him. But he falls in love with a courtesan.

He subside love in his own breast as a coward does his wrath. He is fond of music. The love of magnanimous acts is an instinct with Cārudatta. He wants to give same thing to Vāsanthasena's page for his brave act in tackling the elephant, and finding no jewel or money but gives him his only uppercloth.

RĀMA :-

Bhāsa's Rama is not so different from the epic Rāma. He is a great example of the man of "sathyasandhaḥ jitha krōdha, Vimatsara, Jagatpriya, Guru Śusrūṣanayuktaḥ etc. by the Daśaratha's own words. Rāma is the darling of the world. The whole Kosala Kingdom is happy when they heard about the coronation of Rama, and every one comdemns Kaikei for obstructing his coronation . He does not want

to sit on the throne when his father is alive and healthy but accepts the coronation only when Daśaratha compels him to do so. In obedience to his father he goes to the forest and refuses to return and accept the Kingdom till the fourteen years of exile is completed. His heart overflows with grief when ever he thinks of his departed father as on seeing Sumantra and Bharata and on the previous day of his father's śrādhah. Immediately after being crowned, his mind goes to his father in heaven²⁹.

Duty is the prime consideration of Rama. When Bharata seeks his permission to stay with him in forest he reminds him of his duty to see that his father's words are carried out "Nṛpatē vacastadanṛtam Kartum na Yuktaṁ tvayā"³⁰.

In the end he is happy only because he has undertaken the protection of the world according to Dharma. Truth is the highest consideration of Rāma. He tells Bharata "Kulañca naḥ Sathya dhanam,"³¹ and hence he will not return to Ayōdhya and accept the Kingdom immediately while Bharata should not stay in the forest but go to Ayōdhya and govern the country.

Rāma is free from anger and envy. He is calm and cool when his coronation is suddenly stopped and does not get angry with Kaikeyi

or Daśarata. He is only glad that he is not burdened with the responsibility of governing the country for the present and that his father will not retire to the forest immediately. He is glad to find that Sita also agrees with his view. He brings down the anger of Lakṣmaṇa by sound reasoning. He asks how one can blame Daśarata, who is true to his word, Kaikeyi who is claiming her own property and Bharata who is quite innocent? When Lakṣmaṇa reports that he has been exiled Rāma takes it as an opportunity to perform a virtuous duty which other kings have not done.

Rāma loves all his brothers equally. He receives Bharata in his hermitage with extreme affection and kindness³². He favours Bharata by giving him his sandals and promises to accept the Kingdom after fourteen years. His personality and heroism drew the admiration of even his enemy Rāvāna who says "Rama Ityakṣarairalpaiḥ sthane vyāptamidam jagat"³³.

His heroism in killing the powerful Vālin and Rāvāna are just mentioned here. He has great faith in the Vedic rites and is eager to perform the śrāddha of his departed father in a fitting manner. By making Rama pursue the golden deer for the śrāddha and not to satisfy the childish fancy of his wife, Bhasa has portrayed Rama in better colour.

KARNA

Karṇa the hero of the Karṇabhāram has been presented here as a hero doomed by destiny and the dramatist has succeeded in drawing out the sympathy of the readers towards the great Karṇa who is driving to his death.

Karṇa, the King of Anṅga has assumed the commandership of the Kaurva army. Duryōdhana has placed all his hopes of victory on him. He is faithful to his friends and allies, the Kurus, and is eager to please them by slaying his chosen foe Arjuna in battle³⁴. He was hurried to see Arjuna. Karṇa leaves his tent and marches towards the battlefield even before the messenger of Duryodhana goes to him. He realizes his responsibility and is always ready to discharge the same. His skill in war is well known, and he is delighted in the joy of war³⁵. Yet the messenger notices a gloom in Karṇa on that particular day³⁶. Karṇa too is aware of this misery in his mind and wonders how such a black misery has crept in to his heart at the hour of fighting³⁷.

His mind is filled with sad thoughts-the request of the mother Kunti and the curse of his teacher Paraśurama³⁸. He tries to unburden his mind by narrating the story of his taking lesson under Paraśurāma.

The weapons when tested prove to be powerless. Yet Karna is not dishearted. Invoking the blessing of cows, Brahmins, etc. and relying on the skill and strength of his excellent horses he commands Śalya to drive his chariot to where Arjuna is.

Karna has great respect for Brahmins and he is delighted in giving gifts to them. There is nothing that he will not gladly give to Brahmins. By the time Karna regains his mental steadiness, Indra comes in the disguise of a Brahmin and cleverly manages to exploit his generosity and carry away his armour and ear rings, which are most essential to protect him from arrows of Arjuna. When the Brahmin accepts the offer of the Kavacha and Kundala with glee after rejecting all the previous offers, Karna suspects that it might be a trick played by Kṛṣṇa and yet he unhesitatingly cuts and gives the Kavacha and kundalas³⁹. Here we find the character of Karna rising to sublime heights. He refuses to accept anything in return to his gifts. Memorable are the words spoken by him to Śalya in support of his action of giving gifts without any consideration of the consequences⁴⁰.

He accepts the Śakti only because of his respect for the bidding of a Brahmin.

He does not repent for giving away his armour and earnings.

He rises to a mood of self examination while giving the gift and finally marches against his enemy with a firm determination to fight to the finish. His mind is filled with evil premonitions and yet he is not frightened. As a great hero he faces death open-eyed and quite unflinchingly. Tragedy broods over Karna and we know that he is driving to his death. But karna is unaffected and he continues to be the great hero. With psychological insight Bhāsa has described Karna's worrying about his mother Kunti's request and his teacher's curse. These worries have actually robbed him of his hold on life and that is perhaps the real tragedy of Karna.

GHATŌTKACA :-

Ghatōtkaca is a demon only in form and not in his conduct and behaviour. Bhīmas remark about Hidimba "she is a Rākṣasi in berth but not in conduct" is applicable Ghatōtkacha also. Seeing his form, Kēśavadāsa and family are at first terribly afraid but the moment Kēśavadāsa hears the first words uttered by him, realizes that the demon is not so bad as he thought and he tells his wife and sons that they need not fear since the Rākṣasa speaks with deliberation.

Ghatōkaca, knows that Brahmins are to be respected and to cause affliction to them is a great sin yet he says he has to do the evil act of taking away one of the sons of the Brahmin as his mother's food because his mother has ordered him to fetch a youth, and a mother's command be carried out without questioning⁴¹ Bhīma appreciates his devotion and implied obedience to his mother.

“Aho Guruṣusrūṣuḥ, Khalvayam tapasvi”⁴².

The way in which Ghatōkaca talks to the Brahmins shows that he is very kind and considerate. He plainly tells the Brahmin that his mother has asked him to fetch a youth her meal and he will liberate the Brahmin and his family, if only one of his three sons is given to him carrying out his mother's command. When Kēsavadāsa protests saying how can he have peace of mind after giving one son for being eaten away, Gatōkaca politely but firmly says “if you do not surrender one of your sons as requested by me, your whole family will be wiped off in no time”⁴³. Firm in his resolve, Ghatōkac appreciates firmness in others also. The second son of the Brahmin who resolves to sacrifice his body to save the lives of his parents and brothers is complimented by Gatōkaca for his firm resolve by addressing him as *dridha vyavasāyin*”⁴⁴. Gatōkaca is firm in his conviction that it is

duty to obey his mother under any circumstances and that is why he appears to be one with no pity for the Brahmin family. His conviction is so strong that he tells Bhīma who asked him to release the Brahmin boy that he will not release even if his father asks him to do so⁴⁵

Gatōtkaca has inherited great strength, courage, self-confidence and such other traits of character from his father. On seeing the striking personality of Bhīma, he doubts whether he is Viṣṇu himself and feels a kind of Kinship with him but he never doubts his ability to defeat him in a fight. To the demand of Bhīma to release the Brahmin boy and to his questions about the name of his mother etc, Ghatōtkaca gives direct and plain answers with no hesitation or fear. He proudly proclaims that his mother is Hidumba whose lord is the high-souled Pandava, the light of the Kaurava race. He is also proud of his father Bhīma who according to him is equal to Brahma, Viṣṇu, Śiva, Skānda, Indra and Yama, all put together. When Bhīma contradicts his claim, he takes it as insult and strikes. Bhīma that he would teach him fear. He exhibits great courage and strength In his fight with Bhīma which makes the latter address him as vira. Even he fails to defeat Bhīma in the fight and his effort to overcome him in wrestling is foiled, he does not loose his sprit and asks Bhīma to follow him remembering

the promise he had made earlier. He takes his defect from an elderly hero sportively and introduces Bhīma to his mother as a man only in form but much more than a man in his valour⁴⁶

When Gatōtkaca known that who followed him is his father Bhīma, he falls at his feet and begs pardon for his former boyish rudeness. Bhīma sees in him great hero who will be helpful to them in their future war with the Kauravas.

Bhāsa has described him as one endowed with many good qualities and great selfcontrol which make him fully qualified to be the hero of a vyāyoga. We can see such a Ghatōtkaca in the drama DūtaGhatōtkaca also.

BHĪMA

Bhīma is the middle one of the Pāṇḍavās, who are kind to these seek their protection and are capable of punishing those who cause affliction to the innocent. They take sides with the oppressed. Kēśavadaśa the old Brahmin says “if Bhīma is present, it is good as all the Pāṇḍavās are there.” Such is the fame of Bhīma for his strength and valour. He possessed the features of a lion and his hands are so

strong that he says his right hand his natural weapon ⁴⁷.

Bhīma is introduced in the play at a critical moment when the old Brahmin finds no way to save his second son and laments for his loss. In his usual pride he announces that he is madhyama in so many respects particularly among the inviolable⁴⁰. The old Brahmin is quick to recognize him as Pāṇḍavamadhyama and seeks protection saying “Paritrāyasva Bramanakulaṃ”. Bhīma has great respect for Brāhmins and he considers his duty as a Kṣatriya to protect the Brahmins. He tells Gatōtkaca that he should not offend the Brahmin family and asks him to release the Brahmin boy.

Bhīma can admire the good qualities of even his rivals. When Ghatōtkaca says that he will not release the Brahmin boy because he is executing the command of his mother, he admires the mathrbakthi of Ghatōtkaca saying “Hantaḥ guruṣursūṣuḥ Khalvayam tapasvī”. Answering Bhīma’s enquiry, when he says that his mother is Hidumba, Bhīma recognizes his son and says that he will follow him instead of the Brahmin boy.

Bhīma’s love for his wife Hidimba and son Ghatōtkaca is great. He is surprised to hear that Hidimba has asked her son to fetch a man for her morning meal. So he decided to meet her and clarify the mat-

ter. He also wants to test the strength of Ghatōtkaca and examin how he has been trained and .brought up by his mother. So he asks Gatōtkaca to take him by force if he can. In his talk and deed while dealing with Gatōtkaca, it is not the violent and haughty Bhima that we find here, but a calm and dignified hero testing his son and admiring his prowess without revealing his own identify. Bhima is delighted when Ghatōtkaca binds him firmly within his arms. But shows his ability to liberate himself with ease. As Ghatōtkaca tells his mother, Bhīma is a man in form but much more than a man in valour. It is Bhīma who brings the story to happy conclution making every one pleasing. After knowing the real motive of Hidimba, he praises her saying, "Jātya rāksasi, na samudačārēṇa. When Ghatōtkaca falls at his feet and begs pardon forhis boyish, rudeness. Bhīma express his love for his son thus the Vyatikramakṛtaṃ Kṣāntamēva. "Putrāpēksni Khalu Pitr hrdayāni"⁴⁹.

NOTES :-

- (1) Bhāmaha Kayādarsah.
- (2) Srngāraprakāśa P. 407.
- (3) Srngāraprakāśa P. 407.
- (4) Srngāraprakāśa P. 407.
- (5) Bhaṣa. AS.P.Ayyar.P.207.
- (6) Bhaṣa. AS.P.Ayyar.P.209
- (7) Pratijñā Yaugandharāyaṇa . Act.1 V.V..20 p 105 BNC.CRD
- (8) Pratijñā Yaugandharāyaṇa . Act.1.V.16.p.71.
- (9) “Yadi Śatru balagrasto Rāhuṇa Candramā iva
Mōcayāmi na Rājaṇam Nāsmi Yaugandharāyaṇah”
- (10) Kaṣṭādagnirjāyatē Mathyamānād
Bhūmisthōyam Khanyamānā dadati.
Sotsāhānām Nāstya sādhyam Narāṇam
Mārgarabdāh, Sarvayatnāh Phalenti”
Pratijñā Act.I.V.18.
- (11).“Hrdaya bhava sakāmam yatkrte sankasetvam
“Sṛṇu pitṛnidhanam tad gaccha dhairyam ca tāvat
Sprśasi tu yadi nico māmayaṁ ṣulkaśabda

stuatha ca bhavati satyaṃ tathra dēho viṣodhyaḥ.

Pratima Act. III. V.9.

Tāte dhanurnamayi Satyamavēkasamane
Muncenimātari śaram svadhanam harantyaṃ
do ṣeṣu bāhyamanujam Bharatam hanani
kiṃ rōṣanāya ruciramtriṣu pātakēsu

Pratima act 1-V-22

12. B.N.C p.278 C.R Devdhar.

13. Ayōdhyamaḥavibhōtam

pitra bratra ca varjitam
pipāsarṭonudhāvam. Kṣē natōyam nadimiva

Pratima Act.III. V.10

14. Maṭma mātuṣca mātuṣca madhyastha tvamna sōbhasē

Gaṅga Yamunayormadhyē Kunadīva pravēṣita

Prathima -Act. III. V.16.

15. Prathima Act. IV.V.25. "Pādopabhukte-vidheyah."

16. Kā nāma māta putrakasyaparādham na marṣayati

"Pratima.Act.VII.22.p.308

17. Nigraṇaṣca.....

Yātvita

Pratima Act.IV.V.5

18. Taisthaiḥ pravṛdhaviṣayairviṣamairviyuktaṃ
.....Svajananubadhah.
Pratima Act. VII. V.6
19. Dūtavākaya V.6.P.44.BNC-C.R.D
20. Rājyamnāma Nṛpātmaḥ Sahṛdayairji tvāripōnbhujyate
Tellokē natu yācyate natu punardīnāya va diyate.
Kaṅksā cenṛṇṛpatitvamāptumacirāt kurvantu tē sāhasam
svairam va praviśantu śāntamatibhirjuṣtaṃ “Samāyasramam”.
Dūtavakya-V.24.
21. Bhāsa-A.S.P AYYAR. P.60 Uru.Act.I V. 35
22. Pūrvam na jānami gadhā bhighāta
rujāmidānīm tu samarthayāmi
Yanne prakasīkṛta Mūrdhajāni
raṇam pravistānyavarōdhanāni
Ūru-V.38.
23. “Duhkkaṃnāmanabhijñō yo mamaṅka ‘Śāyanocitah’
Nirjitaṃ Durjayo drstvā kinnumamābhidasati.
Ūru.V.42.
24. Gatam dhatrayatsaṅkē
Dhanurmuñcatu Bhavān .

Ūru.V.61

25. Bhāsa.A.S.P.AYYAR

26. “Sukham hi dukhānmyanubhūya śobhata

Yathāndhakāradiva dipadaṛśanaṃ

Sukhātuyo yaṭi daśam daridradāṃ

Sthitah śerirēna mitah, sajavāti”

Caru Act.I.V.3

27. Sathyaṃ nāma.....

.....

.....Sithilavanti

Caru Act.I.V.5

28. Dāridryat.....

.....

.....lattasya sambhāvyatē

Caru Act.I.V.6

29. Tyaktvā tam guruṇa mayā ca rahitaṃ ramyamāyodhyapuri-

mudhamyapimamabhiṣekamakhilammatsannidhāvaḡataḥ

raksartaṃ Bharataḥ punargunanidha statraiva samproṣitaḥ.

Kaṣṭam bho nr patērdhuram Sumahati-me kah Samuktkarṣitaḥ

Pratima Act v V. I

30. Yatsatyam̐ paritōṣilosmi bhavataḥ khyatair

..... gunairnirjitaḥ

.....

.....

.....mithyābhidhāyi pitaḥ

Pratima Act-iv. v.23

31. Piturniyōgadahaṁgato vanam̐

.....

.....

..... nīcapathe pravartatē

Pratima Act-iv-v.20.

32. “Svargōpi tuṣṭimupagacca Vimūñca dainyam̐

Karmatvuyabhilaṣitamayi yātyadētāt

rajakilasmi bhuvī satkṛtabhāravāhi

dharmēṇa lōkaparirakṣṇama bhyupētam̐”

Pratima Act vii-V-II.

33. Adhyakhalvavagaccāmi,

Pitra-me-duskaramkṛtam̐

kidr̥s̥astasya sn̥h̥obhratr̥
sn̥h̥oyamidr̥śah̥

Pratima Act iv-v-12

~~Pratima~~

34. Ma tāvanmama Saramargalaksabhutah
Samprāptah Kstipatayah Sajivaśeṣah
Kartavyam raṇasirasi priyam kurūṇām
draṣṭavyō yadisa bhavedhananjay o me

B.N.C.P.478 V. 5

C.R.Devdhar.

35. Bhō; kim nukhalu Yudhōtsavapramukhasya
dr̥ṣṭraparakramasyabhutapurvo hr̥dayaparitāpah !

page 478 BNC . C. R.D

36. Atyugradiptaviśadah samarēgraganyah
Śauryē ca Samprati Saśokamupaiti dhīman
Prāpte nidāghasamayē ghanarāsirudhah
Suṛyah Svabhavarucimāniva bhatikarnah.

V.4 page 478 BNC V.4.CRD

37. Anyōnya Śāstravinipāta nīkṛtagātra -
 Yaudhasvavaranarathēsu mahāhavēsu
 Krudhāntakapratimavikramiṇo mamāpi
 Vaidhuryamāpati Cētasi Yudhakālē

page 478 v.6.BNC.CRD

38. Kṛtēvajra mukhēna nāmakṛmiṇā daivanmamūrudvayē
 Nidracchēda bhaya dasahyata gurordhairyattada vedana
 Uthayakstajaplutah sa sahasa rosanatoddhipato
 bhudvamam ca Saśapakālaviphalānyastrāṇite santniti ,

page 480 v.10.BNC. CRD.

39. Kim nu Khalvañcakakapata a budheh
 Kṛṣṇasyōpayah. so pi bhavatu.
 dhiga yuktamanuśocitum
 Nāsti samsayah (prakaśam) gr̥hyatām

40. Sikṣā Kṣayam gacchati kālaparyayāt
 Subhadharmūlānipatantipādapaḥ.
 Jalam Jalastaṇagataṃca śuśyati
 hutamṇa dattam ca tathaivatīṣṭati

v.22.page .485 BNC CRD.

41. Jānami Sarvatra Sada Canāma
 Dvijottamā pūjyamataḥ pṛthivyam
 Akāryamētacca mayadyakāryam
 Maturiyōgadapanitaśamkaṃ
 M. V. Act IV 9. S.R.Misra
42. Bhīma- katham māturajneti.....
 M. V.P 31. S.R.Misra
43. Yadyarthito dvija śreṣṭha Putramēkaṃ na muncasi
 sakutumbah kṣanenaiva vinasamupayāsyasi
 M. V.Act I. IV. 14 S.R.Misra
44. Drdhavyavasāyin Gamyatām Atikrāmati
 Māturāharakālah Śighramāgacha
 MV.P.19 Act I. S.R. Misra.
45. Mucyatāmiti visrabdhambravitiyadi mē pitā -
 namucyataha hyēsagrhitō māturajñāya .
 M. V.P. Act. I V 14. S.R.Misra
46. Bhavati rūpamatrēṇa manuṣyaḥ na vīryēna.
 M. V.Act. I. P.42 S.R.Misra
47. Kāñcanastaṃ bhasadrṣo ripūnāmni graherataḥ
 Ayam tu dakṣino bāhurāyōdham sadṛsam mama

M. V. V.42. MMT G. SASTRI.

48. Madhyamohamavadhyāna mutsiktānāmca Madhyanaḥ.
Madhyamohaṃ Kṣitērbhadra! bratr̥ nāmapi madhyamaḥ

M. V. V.28. MMT. G. Sastri.

And.....

Madhyamaḥ pañcabhūtānām Pārthivānām Ca madhyamaḥ
Bhavē Ca madhyamōlōke sarvakāryēṣu Madhyamaḥ.

M. V. V.29. MMT. G. Sastri.

49. M. V. P.437. B. N. C-C. R. D

CHAPTER VI

WOMAN CHARECTERS IN BHĀSA'S PLAYS

- * VĀSAVADATTA
- * KAIKEYI
- * SĪTA
- * PADMĀVATI
- * HIDIMBA

WOMEN CHARACTERS IN BHASA'S PLAYS

VĀSAVADATTA:-

Vāsavadatta is one of the most important character of Bhāsa and a good example of his characterisation. Vāsavadatta is a memorable character. Her readiness to sacrifice her all for husband in her highness generally a woman never allow her husband to marry another woman for saving country or even the world. Here Vāsavadatta ready to sacrifice her all for husband's goodness. It is not by outer pressure fully by don voluntary dedicately. Vāsavadatta's life in Padmāvathis palace is like an asidhārāvratam. She depressed all passions.

But sometimes exhibit her human feelings unknowingly. When she exclaims, "Oh, what an out regal even my husband has become another woman's and carefully avoids. Putting the leaf "rivel in the

wedding garland ² while liberally using the widowhood preventor. She got more pain when she hears that Udayana is betrothed to Padmāvati and is relieved only when she knows from Padmāvati's nurse that he has not come to palace for purpose but has only been made to agree to it when he arrived there on an another errand, Thus in the famous dream scene the king asks her whether she is angry, she replies, No, only sad and unhappy. She cannot be blamed for this. Vāsavadatta in the prime of her woman hood separated from her husband through with her own consent; In act II she says that Udayana is very handsome,³ and when Padmavati asks her how she knows this, cleverly she gives the reply that the people of Ujjaini were remarking so⁴. Such another event when Vāsavadatta hears about the marriage of Udayana with Padmāvati, she exclaims "What an improper thing". Asked what she means, she says that thinking of how deeply the king was said to have grieved for Vāsavadatta, and how soon he had forgotten all that.

She is fond of making sweets, and of giving them plenty of those who want them. That is why Vāsavadatta prefers her to

Padmāvati. It is obvious that the main activities of women are in the kitchen and Vāsavadatta excels in the quality also. Through bornaprincess, still she proves her quality whenever chances rise their heads⁵. Bhāsa makes Vāsavadatta one of the masterpiece characters of an ideal Indian woman.

KAIKEYI :-

Bhāsa draws a different character of Kaikeyi in the Pratimānātaka then as in the epic Kaikeyi. Here she is a virtuous woman who suffers patiently and silently in the public reproach and the worst possible treatment from her own son only to keep her husband true to his word and then prevent him from committing sin. In his old age and saving Rāma from the bad effect of the blind sag's curse⁶. Bhāsa has a partiality for women who are capable of making any sacrifice and suffer silently for a noble cause and Kaikeyi is one of them. But the extent of the sacrifice she has made and her pure motive are disclosed only towards the end of the drama. Till then she is the same in

the public eyes as in the epic Rāmāyaṇa though she does not show herself as such so prominently.

Kaikeyi demands the bride's price stipulated at her marriage, just when the consecrated water of coronation is about to be poured on Rāma's head and coronation is stopped. Every one is unhappy. The public reproach of kaikeyi is voiced by the chamber lain who accuses her of greed and tells Rāma who defends her action not attribute his own straight forwardness to the wretched mentalities of women. Her further demand of Rāma's exile makes Daśarata curse her as a sinner and speak of her as a tigress. Lakṣmaṇa is so angry that he resolves to rid the world of young woman⁶⁵. Even the maids of kaikeyi wishper about her greed for the kingdom and power which ended in her own widowhood and call her as a heartless sinner. "Nirghṛṇā khalu bhattēnu pāpakam kṛtaṃ".

She receives the worst treatment from her own son Bharata who hates her the moment he hears that his dear father died as a result of her demand of the śulka. She is disowned by him and condemned for treachery to her loard, Her explanation for demanding

the Śulka does not fully satisfy Bharata because she does not explain the reason for sending Rāma to the forest which is not stipulated in the sulka. He isolates her and taunts her whenever he gets an opportunity to do so. Without a word of protest she bears the reproach and taunts of Bharata. Her pure motive in sending Rama to the forest is revealed only in Act VI ⁷ and Bharata is immediately convinced of her noble purpose and begs her pardon. Her cool and calm disposition even when severely insulted by Bharata is really admirable⁸.

Bhāsa has achieved in bringing about the great transformation in the character of kaikeyi by making no mention of the two boons but relying on the Śulka and the curse of the sage which are also mentioned in the Rāmāyana in some other context when her purpose is achieved, she gladly asks Rāma to accept the coronation.

SĪTA:-

Bhāsa has improved the character of Sita in his drama better than the epic Sīta. Here she is a simple and guilte less woman with

tender feelings of love, devotion and pity and never swayed by world emotions. She is the embodiment of good conduct “*Śīlam vīgrahav at sthitam*” and a replica of Arundhati in Chaitanyam¹⁰. Even Rāvana is forced to speak of her chastity with astonishment “*Aho! Pativratāyāḥ tējaḥ*” At the very beginning of the drama she exhibits a high sense of right and wrong when she asks Avadātika to return the valkala to the woman in charge of the dressing room. Her desire to wear the valkala and see whether it suits her only shows her simple nature and curiosity that is common with other women. Her respect and devotion to her father in law is so great that she first asks about the health of Daśarata the moment she hears about the coronation of her husband¹¹. She welcomes the coronation only when she is told that the king is quite healthy and he himself is performing the ceremony. Again when told that Daśarata proposes to retire to the forest after installing Rama, she is not happy and remarks “*Yadyēvaṁ, na tadadhi śēkōdakam, mukhōdakam- nāme*”¹². She shares Rāma’s views regarding the coronation which make Rāma compliment her with the words “*Alpaṁ tulyasilani dvantvani srjyantē*. She feels sympathetic for Lakṣmaṇa and

pleads with Rama for granting his request to serve him in the forest. Bharata's pathetic appeals draw her sympathy and she intervenes on his behalf. Ārya putra, nanu diyate khalu pratumaya canam Bharatasya¹³ and Rama agrees to give his sandals. She treats Lakṣmaṇa and Bharata with motherly affection.

Sīta is the darling of the asexual woman of janastāna, both young and old. She is addressed by them affectionately as "Sakhiti sitēti ca Jānakī yathāvayam snignataram snuṣah¹⁴"

She is quite happy in the company of the asexual women and with them, she tenders the plants with great care, offers worship to the gods with the materials available in the forest and does other duties. She is avastākudumbini, one she shares the pleasure and woes of her husband, although her life. Her timid nature is revealed when she is alone in the presence of the mendicant when Rāma goes in pursuit of the golden deer.

Bhāsa shows Sīta in better, by omitting and changing certain incidents of the original where Sita becomes angry and accuses Rama and Lakṣmaṇa. When Rāma tries to persuade her to remain in the

palace and do not to follow him by pointing out to the dangers in the forest she, in a fit of anger calls him a woman in the form of a man-
 "Striyam puruṣavigrahaṃ and accuses him of wishing to hand her over to others like an actor. Śailōṣa iva parabhyo dātumiccāmi. Here in pratima, the dialogue between Rama and sita covers a few short crisp sentences spoken in a dignified manner and agrees to take her to the forest on the plea of Lakṣmaṇa Vrajatu caratu dharmam bhartṛnātha hināryah¹⁴. Strengthen with three beautiful examples. Again when lakṣmaṇa refuses to leave her alone in the hermitage. And go in search of Rama who had pursued the golden deers, she becomes furious and the charges him with evil intentions. This scene is avoided in pratima by sending Lakṣmaṇa away for receiving the Kulapati returning from a pilgrimage. "Sita is, as Bharata says, really adivne Iustrerisen from the lap of the earth as the fruit of Janaka's presence.

PADMĀVATI :-

Padmāvati is a beautiful innocent, highminded princess, who desires to marry Vatsarāja. She accepts the guardianship of Vāsavadatta to keep her promise which was implied in her proclamation¹⁵. Her simplicity and innocence give a charm to her character¹⁶. She is perfectly highminded and absolutely free from jealousy. When from the Jasmin bower, she hears the king tell the Vidusaka in confidence that he still loves Vāsavadatha¹⁷. She does not at all feel offended and rebukes her maid who finds fault with the king saying 4. Sadāksīnya Smarati¹⁸. When the chamberlain of Mahasēna, king of Ujjaini and the nurse of Vāsavadatta were announced, she said to the king. Aryaputra Priyam me jñātikulasya Kuisalavrttanin Srutam¹⁹. When the picture board, on which the portraits of the king and Vasavadatta were painted, is presented to the king Padmāvathi looking at the board shows her respect to the portrait of Vāsavadatta by saying Ārya putra chitragatam gurujanamdr̥ṣṭva abhivā dayitu miccāmi²⁰. Lastly when the lady entrusted to her care is discovered

to be Vāsavadatta, Padmāvati falls at her feet, begging to be paroned for having treated her as a friend, in ignorance of her true character²¹. When Vāsavadatta said “Uthiṣṭho chṣṭavidhavē. Uthiṣṭa Arthisvaṃ nāma ‘Śariramaparādhayati. “Then only she is satisfied²². These show her greatness.

HIDIMBA:-

Of all traits of Hidimba it is her love towards her husband that gives individuality. She patiently waits for him ever since they departed. She live a life of severe austerity in keeping with Indian womanhood. Though she appears to be a cruel Rākṣasi because she has asked her virtuous and obedient son to fetch a young man for her morning meal, she is really a gentle woman a chaste and loving wife of Bhīma. This is revealed only towards the end of the play and Bhīma rightly remarks Jatya Rākṣasi, Na Samudācāreṇa”²⁴ by meeting her and his son who has been very well brought up by her, Bhīma gets much relief from the dreary life in the forest and compliments her for

bringing about such a union.

“Asmākambhruṣṭarājyaṇām
 Bhramatām gahanēvane, Jatakaru
 nyaya dēvi santāpo naṣitastvaya²⁵.”

Hidimba is an affectionate and sensible mother of her son. She has taught him obedience and devotion to the parents, respect for Brahmins, pride in his noble family and in his great heroic father self confidence she has also trained him in warfare and has brought him up in such a way that he would become a great hero like his father. Hidimba's intelligence and cleverness are revealed by the way in which she has plotted to bring Bhīma to her residence on that day when other Pāṇdavās are away. She has absolute confidence in the ability of her son to bring Bhima and also the confidence that Bhima would not punish a boy-hero even if Ghatōtkaca's identity is not known, but would come to meet his mother when he says that he is fetching a man at the bidding of his mother. Her inferences and calculations have proved correct.

Notes:-

1. Bhāsa P. 200. A.S.P.Ayyar.
2. Idemnagumpitavyainṅ' Svapana Act. II L.60.
P.18.BNC CRD
3. Nahi nahi darṣaniya ēva .Svapna .Act II P.14.L.51.BNC.CRD.
4. 'Ēvam Ujjaini yō janō mantrayate'
Svapna Act II P.15 L.57. BNC. CRD.
5. Skt. Studies - Vision of Vaśavadatta
By-M.Hiriyanna
Kāvyaalaya, Mysore.
6. Yadi na sahasē Rājnomohaṃ dhanuḥ spr̥samadayaṃ.
Svajananibhṛtaḥ sarvopyēvaṃ mṛduḥ paribhūyatē
Atha na rucitam mancatvaṃ maṃahaṃ, kṛtaniścayo
yuvatirahitaṃ lōkaṃ kartuṃ yats cchalitāvayaṃ.
Pratima Act. I .V. 18.
7. Puramṛgayamgatēna mahārajēna.
.....himsitaḥPratima. Act. VI.P.308.

BNC .CRD.

8. Tēnōktam jurdita syan te munina satyabhāsina yethāham bho
styama pyēvam putra śo kat vipētsyate. Pratima Act. VI .V-

15 BNC.CRD.

9. Jataè Ka manā māta putrakasyaparādham
na marṣayati. Uttiṣṭothiṣṭa ko ātra doṣa”.

Pratima Act. VI. L-21. P.308 BNC CRD

10. Bhorach -Tāta ! Api drstastvaya tokavisrta Pitr, Snēhaḥ
Apidrṣtam dvita thutamarankhati, caritrani. Api
drṣtamtvaya.

rūṣkaranavatitavanavāsam Sanbhratrain.

Prati Act. VI. L. 6.

11. Api tātaḥ kusate” Prati Act. I.L.78.

Matarajenaiva Abhiṣayate.

12. Yadhāyam, na tadethiṣakodakam mēektodakan nama.

Pratima Act. IL.93.

13. Āryaputra, namo diyate khala prathayalanam

Bharataya “-Pratima. Act. IV. P.292, BNC. CRD.

14. “Anucarati Śāsāṅkam Rāhu do śōḥtārā
 Patati ca vanavṛikṣa yāti bhumini lataka
 tyajati na ca karēṇūba paṅkalaganamgajeṅdraṃ
 Vrajatu caratu, dharmam Bharata nātha hi nārīyaḥ”
 Pratima. Act. I.V.25. BNC. CRD.
15. “Amma parapurusadarśanam pariharatvārya
 Bhavati Suparipālaniya khalu manyasāḥ”
 Swapna act. I..L.6.P.12 BNC. C.R.D.
16. “Tātaḥ Praviśati Kantukakṛidanti Padamāvati
 Suparivara Vaśavadattaya saha”.
 Swapana, Act. II .BNC.CRD.
17. “Padmāvati buhumata mama yadyapi rūpāsīlamādhuryaḥ”
 Vaśavadattabhadhā na tu tāvanmē maṅharati
 Svapna Act. V.V.4. BNC.CRD.
18. Ceti. Bhartr̥darīka Adākṣṇyakhalubharta
 Padmāvati. “Hala! mamaivam sadākṣṇya
 ēvārīyaput rāḥ idanimapyaryayavāśavadattayāḥ guṇasmarati.
 svapana. Act.IV. P.30 BNC CRD.

19. Padmāvati. "Aryaputra!. Priyam me jnati Kulasya,
kuśalavrttantai śrotum"
Svapna Act. VI. P.47. BNC- CRD
20. Padmāvathi. Āryaputra Citrangatham Gurujanam
draṣtvabhivādayitiumicchami.
svapna. Act. VI.P.51 BNC.CRD.
21. Padmāvati. Aho.Arya Khalviyam.
Ārya! Sakhījanasamudacarēnajañantya-
tikrāntaḥ Samucaraḥ, Tacchīrṣēna
Pradasymi-Svapana Act. VI. P. 55 BNC. CRD.
22. Vaśavadatta- Uthisthothiṣṭavidhava Uthiṣṭa
Arthisvam Nāma Śarīramapāradyati. Svapna.Act. VI P. 55.
BNC.CRD.
23. Padmāvati. Anugrihtsmi
Svapna Act.VI.P.55 - BNC. CRD
24. M.V.P. 44. By S.R. Misra.
25. P.44. M. V. V.49. By S.R.Misra.

CHAPTER VII

MINOR CHARACTERS

- * VIDŪṢAKA
- * VATSARĀJA
- * LAKSMAṆA
- * MADHYAMA
- * AŚVATTHAMA
- * BALARĀMA
- * ŚALYA

MINOR CHARACTERS

VIDŪSAKA:-

In most of the sanskrit plays the Vidūṣaka is introduced as a constant, trusty companion of the king, the hero. He is a Brahman. He excites laughter by his strange, ugly appearance and funny remarks. His business is to help the king in his love intrigues. He is a glutton and always speaks of deties. In Svapnavāśavadatta however the Vidūṣaka is comparatively more serious and less comical. But he is a glutton, Since he complains that he cannot digest food, does not get sleep and is afflicted with glout¹. As the king is not engaged in any love intigue, the Vidūṣaka has not to play his usual part in any such affair. His chief duty is to console the king in his distress at the supposed loss of his be loved Vāśavadatta. He shows cleverness and presence of mind on more occasions than one. While the king and the Vidūṣaka were conversing about Vāśavadatta in the pramadavana,

the king's eyes were filled with tears, when thinks about vāsavadatta, and the Vidūṣaka went to bring water for washing the king's face. While coming back with water he met Padmāvati, who questioned him as to why he was carrying water. He replied with ready wit² that the king's face was full of tears, owing to the pollen of Kāśa flower, being wafted into his eyes by the wind,³ Again when he found that the king was in an awkward situation at the sudden appearance of Padmāvati on the scene while the king was in a sorrowful mood, he relieved the king of his embarrassment by reminding him that it was time for him to move, since he must be ready to receive the king of Magadha in the afternoon⁴.

Vidūṣaka always belongs to Brahmana community and is clever and wise.

VATSARĀJA:-

Udayana known as Vatsarāja is a prince of exalted character. He is dearly loved and highly honoured by the people. The

Brahmacārin, who comes from Lāvāṅka to the hermitage at the same time as Yaugandharāyana and Vāśavadatta, reports to them that Lāvāṅka lost all charm on the departure of the king from it and become too lonely to live in⁵. Vatsarāja is a faithful, devoted husband. When he was informed that his beloved queen and minister perished in the village conflagration he was ready to sacrifice his life in the same fire⁶. It was chiefly out of political motives that he married Padmavati, sister of the king of Magadha. His love for his beloved vāśavadatta, whom he imagines lost is as deep and constant as ever. padmāvati is now, beautiful queen who never supersedes in his heart old beloved Vāśavadatta, whose memory he cherishes with the tenderest affection⁷ He confesses this to his companion Vidūṣaka “Padmāvati bahumata...manōharati”⁸ Most touching is the manner in which he mourns for Vāśavadda. He is moved to tears when ever he talks about her. As he says to the Vidūṣaka, it is different to cast deep rooted love, grief revivis at each fresh remembrance. “It is the course of nature that on shedding tears in this world the mind obtains relief, having paid off the debt”⁹ His grief is inconsolable. He never

forget Vāsavadatta and never ceases to mourn for her. When the lute Ghōsavati is discovered, his grief reaches its climax and he falls into a swoon, when the chamberlain from the King Ujjain comes to him with a congratulatory message and tries to console him, he replies. “Mahasenasya duhita sisya devi ca me priya, Katham sa nymya sm̄rarutām Dēhamtārēṣvapi¹⁰ “Thus Vatsaraja passes through a prolonged period of sorrow and suffering, because of his deep and sincere love for Vasavadatta. The vision that he gets of Vāsavadatta while sleeping in the mansion, is the natural outcome of the state of his mind, haunted by the agonizing thought of her supposed loss; He said to Vidusaka if it is a dream I would like that dream ever lasting in my life¹¹. His love and sorrow, however, chaste and elevate his character and call forth all the innate nobility of his nature.

LAKSMANA:-

Bhāsa’s Lakṣmana is not different from the epic one. Lakṣmana is highly devoted to Rāma and his life’s ambition is to remain by the

side of his elder brother and serve him. He follows Rāma as daylight follows the sun or shadow the substance. He tells Sītā that she should not wish to serve Rāma alone but allow him to serve his left foot while she can serve the right one¹². When Rāma puts on the bark garment he too wears one and resolves to follow him. His anger knows no bounds when Kaikeyi demands the exile of Rāma in to the forest for 14 years and he is even prepared to kill not only Kaikeyi but all young women on earth who make their husbands submit to their will¹³. He even equates Rāma's patience to lack of bravery- "Kim Kṣāma Nirmanaswita". Though a man of explosive temperament, he quickly cools down when brought to reason. He never ought to accompany Rāma in forest but dedicate himself for the sake of Rāma. He never thinks of himself. He loves Sita as mother and Rāma as father. He serves them in forest and fort through-out the day and night as the same.

Lakṣmaṇa loves Bharata dearly and greets him affectionately. When he saw Bharata in the forest who came to call them to Ayōdhya, Lakṣmaṇa doubts, that if he is Rama?. He is similar to Rāma, Chest

like Daśarata he is the King! or Dēvendra! or Madhusūdana himself!¹⁴. He welcomes Bharata most affectionately¹⁵. Sumantra speaks of Lakṣmaṇa as devotion personified.

MADHYAMA:-

In Bhāsa's Madhyama Vyāyōga, of the three sons of the old Brahmin the character of the second son (Madhyama) gets well portrayed. He is in a pitiable plight. Through deserted by his father and mother¹⁶, he does not find fault with them, But at first it hurt him and remarked as "Pitroraniṣṭah Kasyēdāñīm priyah"¹⁷. Through this comment, Bhāsa shows the state of the middle one's in Indian family and the society.

Madhyama is happy that he alone gets the chance of sacrificing his life for the sake of his parents and brothers. 'dhanyōsmi' yad guruprāñāḥ syah pranaih parirakṣitah¹⁸

Ghatōtkaca is pleased with him on account of his resoluteness, and graciously grants him permission to go to the pond nearby for

offering libation on his behalf. He seldom employs any foul method to get away from the demon.

ASVATTHĀMA:-

Asvatthāma is the son of Drōṇa. He is usually referred to as Guruputhra by Duryōdhana. Although appearing only for a short while in the play when all is over practically, he plays a significant role. Even as he enters, he is raging with fury at the news of Duryōdhana's Ūrubhaṅga by a dishonest trick and takes a vow to destroy the Pāṇḍāvās by raiding their camp in the night¹⁹ Duryōdhana tries in vain to appease his anger and to dissuade him from his foolish undertaking. But Balarāma who was been a witness to the view encourages him saying- "Once uttered by the preceptor's son, it should come to pass"²⁰ So he foundly draws, Durjaya, the infant son of Dhuryōdhana, close to him and declares- "Be thou King in the father's kingdom by Brahmin's word, even without a consecration"²¹

This act of Aśvatthama pleases Duryōdhana, who exclaims "My heart's desire is released"²² and dies peacefully.

BALARĀMA

Balarāma, who is throughout called Baladēva in the play Ūrubhaṅgam, is elder brother of Kṛṣṇa and the teacher of Dhuryōdhana in mace-fight. The plough is his dreadful weapon. He is always referred to as 'Bhagavan Halāyudhō' by Duryōdhana. He watches with interest the mace duel between his pupil and Bhīma. And when the latter is hit down in the fight and all the distinguished persons witnessing are astounded it is only Balarāma who brandishes his plough with a feeling of proud satisfaction. Next when Bhīma hurls his mace at Duryōdhana's thighs against rules of war, He becomes so furious that, fearing danger from him²³ Kṛṣṇa and the Pāṇḍavās lead Bhīma away from there at Vyasas bidding. When Duryōdhana himself explains to him how any further hostility was useless, he gives out that his anger is because of Bhīma's dishonest trick²⁴ A little later, on hearing Dhuryōdhana's parting advice to his son Durjaya, he exclaims oh! enmity has turned into repentance!²⁵ Balarāma also bears witness to Aswathama's vow to destroy the Pāṇḍavās in a nocturnal fight

and encourages him saying “once uttered by the preceptor’s son, it should come to pass”. Such is his attachment to his pupil.

ŚALYA:-

Śalya though a king, has agreed to drive the chariot for Karna when he fights against Arjuna, Karna considered Śalya alone as equal to Kṛṣṇa in controlling the horses and Duryōdhana persuaded Śalya to accept that job. Having thus become the charioteer of Karna, Śalya proves to be honest and faithful to Karna. He does not discourage or criticise Karna as he does not in the original but helps him and sympathises with him. He listens to the story of Karna with sympathy²⁶ and warns him against giving away the armour²⁷ and ear-rings. Śalya is indeed a delightful character in the play.

NOTES:-

1. Vidūṣaka-Bhoh diṣṭyā tatra bhavato vatsarājasyabhiprēṭā
vivahamaṅgaḷaramaṇīyah kālō drṣṭah Bho!

Kōnamaitajjanati tadrse vyamanarthsasalilavarte

Prakṣiptah Punarunmakṣyama it; Idaim Prasadeśusyate

Antahpuradīrgikāsu Snayate, Prakṛti madhurasukumāraṇi

Modakakhadyāni khadyantē it yanapsarassamasa

uttarakuruvaso

Mayanubhuyate. ekah khalu mahani dōṣah, mamāhārah suṣṭuna

Pariṇamate, suppraccadanayani, śayyayamnidrani na labhe,

yathavata Sonitamabhintha iva vartate it; pasyami. Bhoh!

Sukham namayapuri bhutamakalyavartemca.

Swapna Act. IV. P. 20-21. BNC. CRD

2. Vidūṣaka-etatidam-idamētat. -Swapna. Act. IV. P. 33. BNC-
CRD

3. “Bhavati! Vātānītēna Kāsakusumareṇunākṣi

nipatitēna sāsru pātam Khalu tatrabhavete

Mukhamtad. grhṇātu bhavatitam mukhōdakam”

Svapna Act.IV.P.33.BNC.CRD.

4.Ucitam tatra bhavato magadharājasyaparahnakale

bhavantamagatah kṛtva surhjjanadarśanam,

Sotkārohināma Satkareṇa Pratistah.

Pritimutpadayami taduthistatu tāvatbhavan.

Svapna.Act.IV.P.34.

B.N.C-C.R.D

5.Brahmacāri.....tatah niskrante

Rajani prositanakstracandramiva nabhah

aramaniyah,samvr̥thah, sah gramah tatohamapi nirgatōsmi

Svapna.Act.I.P.11.B.N.C-C.R.D

6.Brahmacāri- Tatah pratinivr̥tho Raja-

Tadvr̥thāntam Srutva Tayorviyōgajanita-

Santapstasminevagnau Prāṇam parityaktu-

Kāmomatyairmahata pra yatnena varitah,

Svapna.Act.I.P.8.B.N.C-C.R.D

7.Raja-Kamenojjayinīm gate mayi tada

Kāmopyavastamgatē.

dr̥ṣṭva svairamavanti rājatanayam.

pancēṣavah pārtivah.

Tairadyapi Sa Salyamēva hr̥dayam

Bhuyaṣca Vidhayam.

Pancesurmadano yāda kathamayaim

Ṣastah Ṣarah patitah.

Svapna Act. IV.V.I.BNC.CRD.

8.Padmavati bahumata mama yadyapirūpasla madhuraih

Vasavadattabadham natu tāvanmē manoharati.

Svapna. Act.IV.V.4.BNC.CRD.

9.Dukham tyaktum badhamuonuragah,

Smṛtva smṛtvaati dukhamnavatvam

Yatratvēṣa yad vimucyēha baṣpam

Prāptanṛnya yāti budhiḥ prasadam.

Swapna Act.IV.V.6B.N.C C.R.D.

10.Rāja- Mahasēnasya duhita ṣisya Devīca mē priya

Kathamsa na Sakyā smartum dehaṅtarēṣvapi.

Svapna Act.VI BNC.CRD

11. Raja-yadi tavadayam svapno dhanyamapratibodhanam

Athāyam vibramo vā syat vibramohyastu me ciram.

Svapna Act . V.V-9 B N C-C.R.D

12. “Gurōrme pādaśusrūṣām tvāmēkakartumicchāsi

Tavaivadakṣṇah pādo mama Sēvyobhaviṣyathi”

Pratima .Act.I .V.26. B.N.C.C.R.D .

13. Yadinasahate Rājnomohāmdhanuḥ sprṣāmadayam

svajananiḥrtah Sarvōpyēvaṃ mṛduhuparibhyate

Atha na rucitam muncatvam mamāham kṛtaniṣcayō

Yuvatirahitam lōkam kartum Yatschalitāvayam

Prat Act. I V.18.BNC CRD.

14. Mukhamanupamaṃ tvaryasyabham Śasankamanōhoram

Mamapitrṣamaṃ piṇamvaksah surarisaraksatam.

dyutiparivṛtastyorasirjagatpriyadarśano

Narapatirayam dēvēndravasvayam Madhusūdana .

Prat Act. IV.V.8. BNC CRD.

15. Asurasumaradaksairvajrasamghasthatapai-

ranupamabalavīryaiḥ svaiḥ kulaistulyavīryah

Reghuriva Sanarēndro yajna Visrāntakōṣo
 Bhavajagatigunānām Bhājanam brajitānām
 Prati . Act. IV. V .10. BNC CRD.

16. Jyestamīṣṭatamaṃ na Śaknomi

parityaktum.

Brāhmani “Yathārto Jyestamiccati
 tathāhamapi, Kanīṣṭamicchāmi”

MV . P15 M.M.T.G. Sastri.

17. Dvitiyah- Pitroraniṣṭah Kasyēdaṇim

priyah- M.V.P.15 .M.M.T. G Sastri.

18. Dhanyōsmi yad guruprānaḥ.

svaiḥ prānaiḥ parirakṣitaḥ.

Bandhūsnehāddhi mahataḥ.

Kalasnehastu durlabhah.

M.V. V.20 P.16.M.M.T.G.Sastri.

19. Bhavata catmana caiva viralokaih

Śapamyaham.

Nisasamaramudpadya rane dhakṣyāmi pāṇḍavān .

UB.V.64 Raṅgacar.

20. Baladevah - Ētadbhavisyatyudāhṛtam

Guruputrēna .

U.B.P.61. Raṅgacar.

21. Pitrvikrama dayadye rājye bhujabārajite

Vina bhiṣēkam rāja tvam viproktair vacanair bhava .

U.B.V.65 . P.61 Raṅgacar.

22. Raja - Hanta! kṛtam me hrdayanujnātam.

U.B.P.62. Raṅgacar .

23. Ākṣiptatangalamukhollikhitaih Śarirair

nirdaritamsahrdayanmusalapraharih.

dāsyami samyugahatan sarathasvanagan

svarganuyatrapurusamstava Paṇḍuputrān

U.B.V. 32.by Raṅgacar

24. Baladeva Bhīmasēna idanīm tava

Yudhavancanamutpāḍya sthāṣyati.

U.B.P.31. Raṅgacar .

25. Baladeva- Bhōkaṣṭam.

Duryodhananirasasya nityastamita cakṣuṣah.

Na sāknomyatra bhavataḥ kartumātma nivēdanam.

U.B.V.49 P.48. Raṅgacar..

26. Aho! kaṣṭamabhihitam tatrabhavataḥ !

P.480 BNC CRD

27 . “ Anḅaraja ! na dātavyam na dāta vyam”

“ Anḅarāja ! vanjitaḥ khalu Bhavān”

P.485 BNC CRD.

CONCLUSION

In the previous chapters a sincere attempt has been made to peep into Bhāsa from the sociological and psychological perspective. As any poet Bhāsa is also influenced by the society of his period. He has portrayed the King and the Brahmins enjoying the full respect in the society. But very often Bhāsa has drawn our attention to the conditions of the depressed by his characterisation of the servants, maids etc. The customs prevailing in the society have also been depicted by him. Thus a deep study of the works of Bhāsa enables us to have a vivid picture of the society during the 2nd and 3rd century. B.C.

Drama has been described as a story of human ~~human~~ conflict in conversatioin form. Bhāsa is very true to this. Without any artificiality even in portraying minor characters. The human mind is a great, strange, phenomenon. Very often Bhāsa has depicted the characters so minutely that they never disappear from the minds of the readers or spectators.

We feel Karṇa is one among us. So too Udayana, Duryōdhana, Vāsavadatta, Bharata, Hidim̐ba etc. After Bhāsa no other dramatist has succeeded in this type of characterisation. He was a great psychologist, though there was no such science of this name during that time. But we should not forget that Caraka and Śūsruta had given equal importance to the study of human mind and problems related to that.

Such an approach to our ancient works is the need of the hour. Further this approach will give higher dimensions to the great wisdom that Sanskrit language contains. Researches having this scope are also in good progress. This writer does not claim that his study is quite scientific. It is a very humble attempt or to put it in other words an opening of the gateway. It is presumed that the dissertation will give the new generation an insight into Sanskrit language and literature. Bāna has praised Bhāsa with meaningful passage which is again quoted in conclusion-

“ Sūtradhāraḥkṛtāraṁbhairnātakairbahubhūmikaiḥ

Sapataḥkairyaśōlēbhē Bhāsōdēvakulairiva”

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Bhasanatakam

1990,Oct. - Nov.

APPENDIX

APĀNINĪYA PRAYŌGĀS

PARASMAIPADASTHĀNĒ ĀTMANĒPADI

ĀTMANĒPADASTHĀNE PARASMAIPADI

SUBHAṢITĀNI :-

- ◆ PAÑCARĀTRAM
- ◆ PRATIJÑĀ YAUGANDHARĀYANA
- ◆ SVAPNAVĀSAVADATTAM
- ◆ AVIMĀRAKAM
- ◆ CĀRUDATTAM
- ◆ PRATIMĀ NĀTAKAM
- ◆ ABHIṢĒKA NATAKAM
- ◆ PAÑCARĀTRAM
- ◆ DŪTAVĀKYAM
- ◆ KARṆABHĀRAM

अपाणिनीयप्रयोगाः

स्वस्ति भवते सपत्निकाया -

" प्रकृत्याशिलि " (२।. ३. ४३)

इति सूत्रेण सह शब्दस्य प्रकृतिभाव-
त्वात् आशिलि 'सहपत्निकाया' इति साधु ।

[आविमारकम् अङ्गुः २। नारदवचनम्]

P. 900 BNS. SCV.

सुमिता प्रदीयतां काशिराज्ञा

" शजाहसस्वीभ्यष्टच (२।. ४. ११)

P. 904 BNS. SCV.

इति सूत्रेण समासान्ते अप्रत्याह

अकारान्ते काशिराजाय इत्येव रूपम् ।

[आविमारकम् अङ्गुः २। नारदवचनम्]

व्यूहोरा वज्रमध्यो -

" उरः प्रकृतिभ्यः कप् (२।. ४. १५१)

इत्यनेन कप्प्रत्यये व्यूहोरसुः इति रूपम् ।

(मध्यमव्यायोगः अङ्गुः १. २. २६)

दुःखं त्यक्तुं बद्धमूलो नुरागः -
 'समानकर्तृकेषु तुमुन्' इत्यनेनात्
 त्यक्तुं इति तुमुन्नात् प्रयोगं न साधु।
 [स्वप्नवासवदत्तं अ३. १५-५-६]

यद्येवं नलागिरिग्रहणार्थं विमुक्तश्चेत् -
 यदि शब्दः चत् शब्दस्य युगापदे
 प्रयोगं न साधु।
 [प्रतिज्ञा - अ३. १५ - १४ भरतशेखरः]

अलमुपहतासु स्त्रीबुद्धिषु स्वमार्जव-
 मुपनिक्षेप्तुम् ।
 "अलं स्वत्वोः" - (११ - ४-१४) इत्यनेन
 अलं स्वत्वं इत्येतेषां योऽग्रे क्त्वा
 प्रत्ययमेव न तु तुमुन् ।
 [प्रतिज्ञा - Act . १ . ५-१३ कञ्चुकी]

ताते धनुर्नमयि - अत्र नमय अथवा
नमत्तु इति साधु ।

[प्रतिमा - अङ्ग. - 1]

क्रमेण शुभ्रुलपिप्ये -

"आश्रुस्मृदृषा सनः" (1. 3. 57)

इत्थनेन आ, श्रु, स्मृ, दृषा धातोरा-
त्मनेपदं तु अत्र परस्मैपदमेव ।

[प्रतिमा अङ्ग. 12 - 18 - भरतः]

अक्षान् क्षिपन् सकितवम् - सकैतवं

इत्थन्न सकितवमित्युपयुज्यते ।

दूतवाक्यं - अङ्ग. 12 - 12

व्यायामोष्णं गृह्य चापम् - उपसर्गशहित-

धातोः क्त्वान्तमेव न ल्यबन्तम् ।

[दूतघटोत्कचम् अङ्ग. 12 - 20]

मा स्वयं मन्थुमुत्पाद्य -

परिहासे विशेषतः ।

प्रतिमा - अ३, १. ५. २०.

P. 14. M. R. KALE

कत्वान्तेन प्रतिषेधार्थमाशाब्दप्रयोगोऽप्याजिनीयः ।

यद्वा विशेषत इत्युत्तरार्धेन योजयितव्यम् ।

अन्तमुपहतासु स्त्रीबुद्धिषु स्वमार्जवमुप-

निक्षेप्तुम् ।

P. 15. M. R. KALE.

अन्तमिति निलेधोऽव्ययम् । तद्योगे

तुमुन्प्रत्ययो अप्याजिनीयः । "अन्तंस्वन्वो-

रिन्त्यादिना " कत्वाप्रत्ययस्यैव विहितत्वान् ।

ऋकुटिर्लक्ष्मणस्यैवानियतीव व्यवस्थिता -

V. 21. P. 18.

अत्र नियतिशब्दस्य कृदन्तत्वान्

"कृदिकारादादीनः इति इति । वस्तुतः

नियतिशब्दो ह्रस्वेकाशन्त भव ।

देवतानां प्रणामः - P. 20. Kale.

“ नमः स्वस्ति स्वाह स्वधानं वषट्काराच्च ”
 इत्यनेन देवतानां इत्यत्र षष्ठी न
 साधु देवताभिः प्रणामः इत्येव साधु ।

इमां देशस्थस्य त्वं प्रतिमां किं न
 पृच्छसि Act. III. v. 9.

P. 41. Kale.

पृच्छसि इत्यत्र पृच्छसि इति युक्तः ।

‘ शंखं चतुर्दश वर्षान्तं प्रतिग्राहीनुमित्त्वामि-
 प्रतिग्राहयितुं इत्येव साधु ।

Act. IV. P. 58.

आपृच्छ पुत्रकृतकान् हरिणान् क्रुमाख्य
 Act. VI. v. 11

आपृच्छ इत्यत्र आदिनुपृच्छयोः इति
 आपृच्छस्व इत्येव स्यात् ।

परस्मैपदस्थाने आत्मनेपदी

किं गर्जसे भुजगतो ।

Bāl . Act . ॥ v . 14 . P . 542
BNC . CRD

गमिष्ये विबुधावासम् ।

Bāl . Act . ॥ v . 19 . P . 557
BNC . CRD .

अथ च परिहृशन्ते ।

Pañc - Act . ॥ v . 15 . P . 430 BNS .
Sev .

युनरेनं रुष्यते वासुगद्रे ।

Pañc Act ॥ v . 45 . P . 442 .
BNS . Sev .

स्तीगता पृच्छसे कथाम् ।

Pañc Act . ॥ v . 48 . P . 444
BNS . Sev .

अद्वयते वर्धता वा ।

Pratijñā Act . ॥ v . 3 . P . 58
BNC . CRD .

अजापितपूर्वं द्रक्ष्यते ।

Pratijñā Act . ॥ v . 11 . P . 67
BNC . CRD .

कथमपुरुषवाक्यं श्रोष्यते ।

Pratijñā Act . ॥ v . 11 . P . 67
BNC . CRD .

न विनश्यत मे मनसि ।

Svapna. Act. I P. 3. BNC. CRD.

कालं कालं विद्यत शक्यत च ।

Svapna. Act. VI. v. 10 P. 50

BNC. CRD.

मुहूर्तं विश्रमिष्ये ।

Pratimā. Act. II. P. 112. BNS. 3EV

किं न वृत्तसे ।

Pratimā. Act. III. v. 8. P. 278

BNC. CRD.

आत्मनपदस्थाने चरमपदी

आपृच्छ पुत्रकृतकान् ।

प्रतिमा - Act. V. v. 11. P. 298
BNC. CRD.

आपृच्छामयान् भवन्तीम् ।

प्रतिमा - Act. VI P. 310 BNC. CRD.

शेषेण धूमायति ।

लाल - Act. IV. v. 9. P. 547
BNC. CRD.

क इहोऽपत्तयति ।

Dg. Act. I v. 8. P. 462. BNC
CRD.

आपृच्छामि भवन्तीम् ।

Svapna. Act. I. P. 11. BNC. CRD.

मया नोत्कण्ठयति ।

Svapna. Act. I. P. 11. BNC. CRD.

परिप्लवजतीव आङ्गम् ।

Avi. Act. III. v. 17. P. 832.
BNS. SEV.

जाढं परिप्लवज सश्वे ।

Avi. Act. VI v. 1. P. 884
BNC. SEV.

सुभाषितानि

ततया सक्तये स्कन्धे षुष्कया
वैष्टितस्तरुः ।

निविष्टो दुष्कुले साधुः स्त्रीदोषेषु
कथ्यते ॥

पञ्च - १ . १४ .

अतीत्य बन्धुन वलङ्घ्य मित्राण्याचार्यमागच्छति
शिष्यदोषः ।

बालं ह्यपत्यं गुरवे प्रकृतुर्न वापराधोऽस्ति
पितुर्नमातुः ॥

पञ्च - १ . २१

परोक्षो न स्वर्गो बहुगुणामिह वैल कल्पति
पञ्चशतं - १ . २३

बाणाधीना क्षत्रियाणां समृद्धिः ।

पञ्च - १ - २४

किं तद्द्रुं द्रुं किं कलं को विडोयः ।
क्षत्राचार्यो यत्र विप्रो दरिद्रः ॥

पञ्च-१ . ३०.

सान्त्वं हि नाम दुर्विनीतानामौषधम् ।

पञ्च- १ . ३५ . .

निधनमापि यदाः स्यान्मोक्षयित्वा तु धर्मः ।

पञ्च . १ . ५ .

अर्थित्वाद्दुपरिश्रान्तः पृच्छत्येव हि कार्यवान् ।

पञ्च-१ . ६ .

मकोदकत्वं श्वलुं नाम लोकं

मनस्विनां कम्पयते मनांसि ॥

पञ्च-१ . ९ .

अकारणं रूपमकारणं कुलं महत्सु नीचेषु

च कर्म शोभते ।

पञ्चरात्रं . १ . ३३ .

को वा युतं मर्यादच्छतुहस्तं ।

पञ्च . १ . ४६ .

मूर्तोपि हि नराः सर्वे अत्यं तिष्ठन्ति
तिष्ठन्ति ।

पञ्च - ॥ २५ .

तेजस्वि द्वाहमप्यम् । पञ्च -

प्रतिज्ञायोगनधरायण

शिन्धोपवासज्यां कर्म यद्दुःकरं श्याद्दुः
 यो वा विज्ञाता संकृतानां गुणानाम् ।
 क्रीतं सामर्थ्यं यस्य तस्य क्रमेण
 देवप्रामाण्याद्दुः श्रयते वर्धते च ॥
 १ . ३ .

व्यक्तं बलं बहु च तस्य न चैककार्यं
 संख्यातवीरपुरुषं च न चानुरक्तम् ।
 व्याजं ततः समभिनन्दति युद्धकालं
 सर्वं हि सैन्यमनुशामृतकल्पजम् ॥
 १ . ४ .

परचक्रैरनाक्रान्ता धर्मसङ्कश्रुर्जिता ।
 भूमिभर्तारमापन्नं शक्तिं परिश्रुति ॥
 १ . ९ .

पूर्वं तावद् युद्धसम्बद्धदोषाः प्रस्तोतव्या भावनाः
 संशयानां ।

सन्दिग्धोऽर्थोचिन्त्यमाने विनाशे शूढे शोकेकार्य-
 तत्त्वं निवेद्यम् ॥
 १ . १३ .

काष्ठादेजिनं जायत मन्थमानाद् भूमिस्तोयं श्वन्थमाना
ददाति ।

शौत्साहानां नास्त्यसाद्यं नराणां मार्गारब्धाः
सर्वयत्नाः फलन्ति ॥
I. 18.

अद्वैतव्याजना नज्जा दत्तेति व्याधितं मनः ।
धर्मस्नेहान्तरे न्यस्ता दुःखिताः श्वन्तु मातरः ॥
II. 7

अहः समुत्तीर्यः निष्ठा प्रतीक्ष्यते शुभे प्रभाते
दिवसोऽनु चिन्त्यते ।

अनागतार्थान्यशुभानि पश्यतां जतं जतं
कालमवेक्ष्य निर्वृतिः ॥
III - 2.

व्यवहारेष्वसाध्यानां लोके वा प्रतिरज्यताम् ।
प्रभाते दृष्टदोषाणां वैशिणां रजनी भयम् ॥
III - 3.

नवं शिरावं सलिलं: सुपूर्णं सुशंसकृतं
 कर्मकृतोत्तरीयम् ।
 तत्तस्य मा भून्नरकं स गच्छेद्योभर्तुपिउडस्य
 कृतं न युष्येत् ॥
 IV. 2.

हस्तप्राप्तो हि वो राजा शक्तिरस्तेन साधुना ।
 न ह्यनारुह्य नाजेन्द्रं वैजयन्ती निपात्यते ।
 IV. 19.

भवतां चाग्रतो यातः शेषकार्येषु का कथा ।
 समूलं वृक्षमुत्पाट्य शाखाश्छेत्तुं कुतः श्रमः ॥
 IV. 20

कृतावशयस्य हि सत्कृतिर्वधः ।
 IV. 23.

अवस्था श्वेतु नाम शत्रुमपि सुहृत्वे कल्पयति ।
 P. 28.

चाग्रतोऽपि हि बलवन्तरः कृतान्तः ।
 P. 18

मुन्यैऽपि कालविशेषे निश्चित बहुदोषा

बन्धनेषु ।

P. 87.

दुहितुः प्रदानकाले दुःखशीला हि मातरः ।

P. 50.

शैवज्ञानवासवदेवतम्

कालक्रमेण जगतः परिवर्तमाना ।
 चक्राष्टपाद्वि. क्तारिव गच्छति भाग्यपाद्वि. क्तः ॥
 I. 4

प्रद्वेषो बहुमानो वा संकल्प्यादुपजायते ।
 I. 7.

सुखमर्थो भवेद् दानुं सुखं प्राणाः सुखं तपः ।
 सुखमन्यद् भवेत् सर्वं दुःखं न्यासस्य रक्षणम् ॥
 I. 10

भर्तृस्नेहान् सा हि दग्धाप्यदग्धा ॥
 I. 13.

दुःखं त्यक्तुं बद्धमूलानुराजाः
 स्मृत्वा स्मृत्वा याति दुःखं नवत्वम् ।
 याता त्वेषा यद् विमुच्येह वाप्यं
 प्राप्तानृप्या याति बुद्धिः प्रसादम् ॥
 IV. 6

गुणानां वा विद्यात्मानां संस्काराणां च

नित्यताः ।

कर्तारः सुलभाः लोकैः विद्यातारस्तु दुर्लभाः ॥

खि . ९ .

कातरा यैर्यशक्ता वा नोत्साहस्तेषु जायते ।

प्रायेण हि नरेन्द्राः शोत्साहैरेव भुज्यते ॥

खि . ७ .

कः कं शक्तिं मृत्युकाले रज्जुच्छेदे कं घटं

धारयन्ति ।

मवं लोकस्तुल्यधर्मो जनानां काले काले

विद्यते रूढ्यते च ।

खि - १०

परस्परगता लोकैः दृश्यते तुल्यरूपता ।

खि . १४ .

AVIMĀRAKA

इष्टा मखा द्विजावशाच्च मयि प्रसन्नाः
 प्रजापिता भयस्सं समदा नरेन्द्राः ।
 मतं विदारथ च न मेऽस्ति मनः प्रहर्षः
 कन्यापितुर्हि सततं बहु चिन्तनीयम् ॥

I. 2.

कुलद्वयं हृन्मि मदेन नशि
 कुलद्वयं क्षुब्धजन्म नदीव ॥

I. 3

न तत्र कर्तव्यमिहास्ति लोके
 कन्यापितृत्वं बहुवन्दनीयम् ।
 सर्वे नरेन्द्राः हि नरेन्द्रकन्यां
 मन्त्राः पताकामिव तर्कयन्ति ॥

I. 9.

धर्मः प्रागेव चिन्त्यः सचिवमतिगतिः प्रेक्षितव्या
 स्वबुद्ध्या
 प्रच्छाद्यो शशरोयो मृदुपरुषगुणो कालयोगेन
 कायो ।

ज्ञेयं लोकानुवृत्तं परचरनयनेर्मण्डलं प्रेक्षितव्यं
 रक्षयो यन्नादिहात्मा शशिशसि पुनः शोऽपि
 नावेक्षितव्यः ॥

I. 12

यदि च विभवरूपज्ञानसत्त्वादेयः स्थु-
 र्न तु कुलविकल्पाणां वर्तते वृत्तबुद्धिः ।
 ध्रुममिह कुलमस्य शोष्यसि प्राक्तकाले
 त्यज्य कुलगतशङ्कां साध्यतां स्वान्तमेतत् ॥

श्रुत्वा तु शब्दो गृहसंविधानं
 प्रविष्टमात्मानमवैति बुद्धिः ।
 न योरुष्यं वै परदूषणीयं
 न चैद्दु विसंवादितमुपाति देवम् ॥

॥ . 8

सकः वरगृहं गच्छेद् द्वितीये न तु मन्त्रयेत् ।
 बहुभिः समरं कुर्यादित्ययं शास्त्रनिर्णयः ॥
 ॥ . 10

अबहुपुरुषपक्षमेत्या बौर्यं निश्चिचिचरन्ति
 सरागलोभमोहाः ।

इह तु पुरुषकारसारशास्त्री बहुविषमस्य
 सुखस्य शान्तिचारः ॥
 ॥ . 11

यत्नं कृतं यदि न सिध्यति कोऽन्नदोषः
 को वा न सिध्यति ममेति करोति कार्यम् ।
 यत्नैः शुभैः पुरुषता भवतीह नृणां
 देवं विधानमनुगच्छति कार्यसिद्धिः ॥
 ॥ . 12.

न तथा रत्नमासाध्य सुजनः परिनुष्यति ।
 यथा तत् तद्गताकाङ्क्षं पात्रं देत्वा प्रहृष्यति ॥
 ॥ .

प्राज्ञस्य भूर्त्तस्य च कार्ययोग
 समत्वमश्नोति तनुर्न बुद्धिः ॥
 ॥ . 5

चारुदेवताम्

शुखं हि दुःखान्धनुभूय शोभते
 यथान्धकारादिव दीपदर्शनाम् ।
 शुखात्तु यो याति दशां दरिद्रतां
 शिथलः शशिशेण मृतः स जीवति ॥

I - 3.

दारिद्र्यात् पुरुषस्य गान्धवज्जो वाक्ये न

शान्तिपठते ।

सत्त्वं हास्यमुपैति शीलशशिनः कान्तिः

परिम्लायते ।

निर्वेशं विमूर्खी भवन्ति सुहृदः स्फीता

भवन्त्यापदः ।

पापं कर्म च यत् परेशधि कृतं तत्तस्य

सम्भाव्यते ॥

I - 6.

जनयति स्वल्पु शैलं प्रश्रयोभिद्यमानः
 किमिव च शयितानां कुण्डरं मद्दिधानाम् ।
 अनुनयति समर्थः स्वकुदीर्घः कशोऽथं
 युवति तथ यूजाया मां शरीरं च रक्ष ॥
 I. 14

सुलभशरणमाश्रयो भयानां वनगहनं तिमिरं
 च तुल्यमेव ।
 उभयमपि रक्षते न्दिकारी जनयति यश्च
 भयानि यश्च भीतः ॥
 I - 20

सत्यं न मे धनविनाशगता विचिन्ता
 भाग्यक्रमेण हि धनानि पुनर्भवन्ति ।
 प्रतनु मां दहति नष्टधनश्रियो मे
 यत् सौहृदानि सुजने शिथिली भवन्ति ॥
 I. 5.

धिगस्तु खलु दारिद्र्यमनिर्वेदं च यौवनम् ।
 यदिदं दारुणं कर्म निन्दामि च करोमि च ॥
 नरः प्रत्युपकारार्थी विपत्तां लभते फलम् ।
 द्विषतामेव कालोऽस्तु योऽश्या भवतु..

तस्य वा ॥

iv. 7.

प्रतिमानाटकम्

अनुचरन्ति शशाङ्कः शहूदोषेऽपि तारा
 पतन्ति च वनवृक्षे यानि भूमिं लता च।
 त्यजन्ति न च करेणुः पङ्कलज्जं जजेन्द्रे
 व्रजन्तु चरन्तु धर्मं भर्तृनाथा हि नार्यः ॥

I. 25.

निर्दोषदृश्या हि भवन्ति नार्यो येषां विवाह
 व्यसनं वने च

I. 29.

पितुः प्राणपरित्यागं मातुरैश्वर्यलुब्धताम् ।
 ज्येष्ठभ्रातुः प्रवासं च त्रीन् दौषान्
 कोऽभिधास्यति ॥

III - 4.

हस्तस्पर्शा हि मातृणामजलस्थं जन्माञ्जलिः ॥

III - 12.

गोपाहीना यथा जावो विलयं यान्यपालिताः ।

एवं नृपतिहीना हि विलयं यान्ति वै प्रजाः ॥

III - 23.

कष्टं वनं स्त्रीजनसौकुमार्यं
 समं लताभिः कठिनी करोति ॥

श्रु. ३.

कुतः क्रोधो विनीतानां लज्जा वा कृतयेत-
 साम् ।

भया दृष्टं तु तद्वृक्षं त्रिविहीनं
 तपोवनम् ॥
 श्रु. १.

अभियेकनाटकम्

वाग्नुशच्छन्तमाश्रित्य मृगागामिष्यते वधः ।
 वेद्यत्वाच्च मृगात्वाच्च भवान्छन्तेन दक्षितः ॥
 १. १९.

मज्जमानमकार्येषु पुरुषं वियथेषु वै ।
 निवारयति यो शक्यः ! श मितं शिवुरन्थथा ॥
 १. २२.

पञ्चरात्रम्

इष्टकेणैकैकं वृक्षेण वनं पुष्पितपादपम् ।
कुलं चारित्रहीनेन पुरुषेणैव कथ्यते ॥
I. 11

अतीत्यवन्धूनवल्ङ्घ्य मित्रा -
उथाचार्यमागच्छति शिष्यदोषः ।
वानं ह्यपत्यं गुरवे प्रदोतु -
नैर्वापराधोऽस्ति वितुर्नमानुः ॥
I. 19.

बाणाधीना क्षत्रियाणां समृद्धिः
पुत्रावेक्षी वञ्च्यते सन्निधाता ।
विप्रोत्सङ्गः वित्तमावर्ज्य सर्वं
शशा दैत्यं चापमानं सुतेभ्यः ॥
I. 22.

पीतः सोमा वाग्धाकेतोऽनियोगा -
 च्छुत्तदाया सेव्यते श्यातिरस्ति ।
 किं तद्रव्यं किं कलं को विबीजः
 क्षेत्ताचार्यो यत्र विप्रोदरिद्रः ॥
 I . 28 .

उद्योगः प्रस्तुतः कस्मादद्भिर्न सन्तोष -
 मित्त्वति ।

पीडयिष्यति शोत्सेकान् पीडितान् मोक्षयिष्यति ॥
 II . 8 .

मकोदकत्वं श्वत्सु नाम नगेके मनश्चिनां
 कम्पयते मनांसि ।

वैश्विथ्यस्तर्हि कृतोऽपिराधो यत्सत्यमस्माभि-
 रिवापराधम् ॥
 II . 9 .

अगणितगुणदोषो युद्धतीक्ष्णश्च वाग्धा -
 न्न च दहति न कश्चित् सान्निक्वृष्टो रणाग्निः ।
 अथ च परिहृशन्ते धार्तराष्ट्रा न किञ्चि -
 न्न श्वत्सु परिभ्रवान् ते युद्धदोषान् व्रवीमि ॥
 II . 15

नाडितस्य हि योदास्य स्नायनीयेन कर्मणा ।
 अकालान्तरिता लूजा नाशयत्येव वेदनाम् ॥
 ॥. 28

मिश्याप्रशंसा स्वल्पु नाम कण्ठा येषां तु
 मिश्या वचनेषु भक्तिः ।
 अहं तु युद्धाश्रयागुच्छगानो वाचानुवर्ती
 हृदयेन लज्जे ॥
 ॥. 60.

दूतवाक्यम्

शय्यं नाम नृपात्मजैः सहैदयैजित्वा
रिपून् मुज्यते ।

तल्लोकं न तु याच्यत न तु पुनर्दीनाय
वा दीयते ॥

१. 24.

पुण्यसञ्चयसम्प्राप्तमधिगम्य नृपश्रियम् ।

वञ्चयेद् यः सुहृद्वन्धून् स भवेद्
विफलश्रमः ॥

१. 25.

कर्तव्या आनृप्य स्नेहो विस्मर्तव्या गुणेशः ।
सम्बन्धो बन्धुभिः श्रेयान् लोकयोरुभयोरपि ॥

१. 29.

कर्णभारम्

हतोऽपि लगते स्वर्गं जित्वा तु लगते
यदाः ।

उभे बहुमते लोकं नास्ति निष्फलता
शुभा ॥

I. 12

धर्मो हि धर्मः पुरुषेण साध्यो भुजङ्गः-
जिह्वाचपला नृपश्रियः ।

तस्मात्प्रजापालनमात्रं बुद्ध्या हतेषु देहेषु

गुणं धरन्ते ॥

I. 17.

शिक्षा क्षयं गच्छति कालपर्यायात्

सुवङ्कमूला निपतन्ति पादपाः ।

जलं जलस्थानगतं च बुध्यति

दुतं च दत्तं च तथैव तिष्ठति ॥

I. 22.