

CHAPTER-II

General Characteristics of Sanskrit Drama and the Place of Venīsamhāra

In relishing aesthetics of Indian literature, readers place Dramas in a higher order. Without dramas, the Sanskrit literature would not be accomplished. According to Indian thinkers, the best poets are dramatists. Sanskrit drama evolved in all its aspects in a particularly Indian atmosphere. Poetry in Sanskrit, from its inherent nature, as part from its intrinsic merit is divided into two kinds – *Dṛśya* and *Śravya*. Amongst these two, the first one viz. the *Dṛśya* is that sort of *Kāvya* which is put to the stage for enaction – *Dṛśyam tatrabhineyam*.¹ The drama falls under the first division. The aforesaid *Dṛśya Kāvya* passed by the general denomination '*Rupaka*' because in it the actor and actresses appear on the theatrical stage and the original characters of the plays are imposed on them- *tadrupāro pāttu rupakam*.²

Rupaka is the general term in Sanskrit for all dramatic compositions, which also comprises subordinate class called *Upa-rupaka*. The *Rupaka* which is divided into ten classes viz.- *Nāṭaka*,

¹ cf. *S.D* by K.M.Śāstrī, 6th ch, sl-1, p-319

² cf. *ibid*

Prakaraṇa, Bhāṇa, Vyāyoga, Samavakāra, Dima, Ihāmr̥ga, Anka, Vīthi and *Prahasana* are dealt in the *Sāhityadarpaṇa* elaborately.³

Over and above the said ten varieties of *Rupaka*, there are also eighteen kinds of *Upa-rupakas*. Such as –*Nāṭika, Troṭaka, Gosṭhī, Saṭṭaka, Nāṭya-rāsaka, Prasthāna, Ullapya, Kāvya, Prenkhaṇa, Rāsaka, Samlāpaka, Srīgadita, Śilpaka, Vilāsika, Dur-mallikā, Prakaraṇa, Halliśa* and *Bhaṇika*. Amongst these eighteen *Upa-rupakas*, the most important is *Nāṭika* and brilliant examples of *Nāṭika* are– *Ratnāvalī, Vidhyāṣalabhañjika* etc. An example of *Troṭaka* is *Vikramorvaśīya* etc.

Nāṭaka or a drama is a variety of *Rupaka*, which is defined by *Viśvanātha* in his *Sāhityadarpaṇa*-

nāṭakam khyātavṛttam syātpañcasandhisamanvitam
vilasaddharyadigunavadyuktaṃ nānāvibhūtibhiḥ
sukhadukhasamudbhuti nānārasanirantaram
pañcādikā daśaparāstatrāṅkāḥ parikīrtitāḥ
prakhyātavaṃso rajarṣirdhīrodāttaḥ pratāpavān
divyo 'tha divyādivyo vā gunavānnāyako mataḥ
eka eva bhavedaṅgī śṛṅgāro vīra eva vā
*angamanye rasāḥ sārve karyo nirvahane 'dbhūtaḥ*⁴

³.cf.nāṭakamatha prakaraṇam bhāṇavyāyogasamavakāradimam
ihāmr̥gāṅkavithyaḥ prahasanamiti rupakāṇi daśa- S.D, by K.M.Sastri,ch-vi, sl-3,p-320

In a *nāṭaka*, the subject matter must be a well known one, which should be derived from either history or mythology or some folk-lore, rather one should say that the story of the plot should be derived from either *Rāmāyana* or *Mahābhārata* or from other *Purāṇas*. There are three kinds of subject matter as in the *Daśarupaka-*

*Prakhyātotpādyamiśratvabhedāttattrividham mataṁ.*⁵

The subject matter of a *nāṭaka* includes fine stages or *Avasthās*. Such as – *Ārambha* (beginning), *Jatna* (effort) *Prāptyāśā* (proposal of success), *Niyatāpti* (certain attainment through elimination of obstacles), *phalāgama* (attainment of the derived object). It also comprises five *Sandhis* or junctures and five *Arthaprakṛtis*. The five junctures are— *Mukha*, *Pratimukha*, *Garbha*, *Vimarśa* and *Nirvahana*. The *Arthaprakṛtis* are the discernible points of story line and are – *Bīja*, *Bindu*, *Patākā*, *Prakarī* and *Kārya*. The language of the *nāṭaka* should be energetic as well as graceful and be rich in various merits enumerated by the ancient rhetoricians. The dramas will present prosperous condition of the hero as well as of the theme and exhibit a variety of sentiments. In regard to number of Acts, i.e., chapters five to ten are the desired numbers. Besides these the rhetoricians mentioned about rules and position of *Nāndī*, *Prastāvanā*, *Bharatavākya*, *Arthopakṣepaka* etc.

⁴ .cf. *S.D* by *K.M.Śāstrī*, ch-vi ,p-321

⁵ .cf. *V.S*, by *C.Sankara* Intro-vi

The drama *Veṅṅisamhāra* technically falls under the category of a *nāṭaka* proper, hence it features all the important aspects of *nāṭaka* like – *vastu*, the plot etc.

Vastu i.e. the subject matter of the play, *Veṅṅisamhāra* which has been taken from the great epic *Mahābhārata* is well known to all. It conforms with the characteristics of *Nāṭaka* following the Indian *alamkāraśāstra*. According to it the theme is the backbone of a *Nāṭaka* and it is considered as a principal category amongst the three principles of a *Nāṭaka*. The *vastu* of a drama is of two kinds i.e. one is *Adhikārika* and the other one is *Prāsaṅgika*. *Adhikārika* is related to the success or attainment of final goal of the hero. The *prāsaṅgika* matters in the drama on the other hand are subsidiary matters which help the hero realizing the ultimate goal of the drama. In the Drama under scrutiny all the incidents related to *Bhīmasena*, the hero are *Adhikārika* while the happenings like the quarrel between *Aśvatthāmā* and *Karṇa*, the conversation between *Rākṣasa* and *Rākṣasī*, the depiction of *Cārvāka* in the guise of an ascetic etc are *Prāsaṅgikas*. To understand the matters related to the *adhikārika* and *prāsaṅgika* stories one may put forward the illustrations of three magnificent dramas of *Kālidāsa*. The principal stories depicting the love of heroes and heroines in the respective dramas are *adhikāras* on the

other hand other relative episodes such as curse episode, ring episode etc of *Abhijñānaśakuntalam* and the like are *prāsaṅgika* elements.

The Principal or *Adhikārika* and *Prāsaṅgika* or incidental actions have five forms, known as *Arthaprakṛtis*. Generally the dramatists follow the five *Arthaprakṛtis* mentioned in the *Nāṭyaśāstra* and other works on rhetoricism. *Bīja* (germ), the seed where from the fruit is sprung in a drama is very subtle and not distinct in the initial stage with the development of the story *Bīja* or germ of the principal story could be discerned clearly. In the *Veṅṣamhāra* the anger of *Bhīmasena* and *Yudhisṭhira*s consent for battle⁶ are considered as *Bīja* by the rhetoricians like *Dhanañjaya* and *Darpanākāra Viśvanātha*. The second *arthaprakṛti* is *Bindu* i.e. drop of oil into water. This spreads in a drama like an oil drop in water. In the second Act of the drama the scene of *Bāloḍyāna* is diverted by the entry of *Duḥśalā* and her mother-in-law with a prayer to save *Jayadratha*, who is oathed to be kill within a day by *Arjuna*. Following which *Duryodhana* becomes ready to march for battlefield i.e. the convention of mind to the theme after a short perturbation and that point in the concerned drama. *Patākā*, the third one is one of the five types of *arthaprakṛti*. *Patākā* plays an important role in the development

⁶.cf.yatsatyavratabhāṅgabhīrumanasā yatnena mandīkṛtam
Yadvismartumapīhitam śamavatā śāntim kulasyecchātā
Taddayūtarāṅṣamābhṛtam nṛpavadhūkessāmbārākarsanaiḥ
Krodhajyotiridam mahatkuruvane yudhisṭhiram jīmbhate|| V.S by M.R.Kale, 1st Act, sl-24,p-24

of the story. It helps in illustrating the development of the plot and realizing the goal, though placed in a particular point of the drama. As *Bhīmasena* is considered as the hero in the drama his dialogues would not be *Patākā*. In the drama the tricks uses by Lord *Kṛṣṇa* and all are of *Patākā artha-prakṛti*. Though *Sri Kṛṣṇa* appeared once in the last Act of the *Veṅṣaṁhāra*, *Kṛṣṇa*'s guidance althrough the drama help *Pāṇḍavas*, specially *Bhīmasena* realise his goal. And *Pāṇḍavas* acknowledge the same. So all the policies and developments carried out by *Kṛṣṇa*⁷ are considered as *Patākā* in the drama *Veṅṣaṁhāra*. The fourth *Arthaprakṛti* is *Prakarī*. In the *Prakarī*, the small incidents take place which are important for the development of the story. *Prakarī* is limited only in a part of the drama. In a drama there may be many incidents. *Prakarī* is that *Arthaprakṛti* where the incidental history is found in the confined manner. The hero is invariably associated with the *Prakarī*, which does not come out directly but he helps indirectly the hero to proceed in the main purpose of the drama. In the *Veṅṣaṁhāra* the incident of *Cārvāka* story in the sixth Act of the drama is *Prakarī*. *Cārvāka*, the demon who is really a friend of *Duryodhana*, misguides *Yudhiṣṭhira* in the guise of a *Muni* (sage). He informs *Yudhiṣṭhira* that *Bhīmasena* is killed by *Duryodhana* with his mace and at last *Arjuna* has to keep the mace from

⁷ Cf. *devaṁ kutastasya vijayādanyadyasya bhagavānpuraṇapurūṣo nārāyaṇah svayaṁ mangalānyāśāste*. V.S by M.R.Kale, p-167.

Bhīma to fight with *Duryodhana* in place of arrow. Because of the fact that the *Arjuna* is not expert in the mace fighting, like *Bhīmasena* and *Duryodhana*, *Yudhiṣṭhira* became perplexed. The particular part is carried out very briefly and finally overcome.

The last *Arthaprakṛti* is *Kārya*. The success of *Trivargas* like *Dharma*, *Artha* and *Kāma* is *Kārya*. It is like a tree, from the *Bīja* it grows up with leaf and flower after that finally turns up fruits. In the three dramas of *Kālidāsa* final union of hero and heroine is seen as *Kārya Arthaprakṛti*. In the *Veṅṅsāmhāra*, the arranging by smearing blood the uncombed hair of *Draupadī* by *Bhīmasena* after the death of *Duryodhana* is regarded as *Kārya Arthaprakṛti*. Because, it is in this place, the vow of *Bhīmasena* has been fulfilled and at last *Yudhiṣṭhira*, the hero's elder brother regains power by vanishing all.

The five stages or *Avasthās* discovered in *Veṅṅsāmhāra* are as follows. In the first Act of *Veṅṅsāmhāra*, the proposal of alliance and the conversation in between *Bhīmasena* and *Sahadeva* are the *Ārambhas* or beginning. In the *Mudrārākṣasa* of *Viśakhādatta* on the other hand the willingness of *Cāṇakya* to appoint *Chandragupta* as a King and finding out the stamped ring decorated by the *Rākṣasa*'s name are *Ārambhas*.⁸ In *Mahāvīracarita* and *Mālatīmādhava* of *Bhavabhūti* again the inclination

⁸.cf.(*mudrāmaḷokya grhītvā rākṣasasya nāma vācayati .sahasraṃ svagatam*) *nanu vaktavyaṃ rākṣasa eva asmadangulipraṇayi saṃvṛtta iti. M.R –by S.R.Ray 1st Act ,p-67*

of *Rāma* towards *Sitā* and craving of *Mādhava* for *Mālatī* after seeing in the first Act, are *Ārambhas*. In *Kālidāsa's Abhijñānaśakuntalam* one notices the *ārambha avasthā* in finding the visual glimpse of *Śakuntalā* by *Duṣyanta* and his subsequent desire to achieve her. *Ārambha* is the kind of *avasthā* which creates curiosity in the mind of hero and heroine to gain their desired goal.

The second stage is *Prajatna* or endeavour, where the enthusiasm of the characters is seen and for that they quickly proceed towards the result. In the drama *Mālavikāgnimitram*, the endeavour of *Viduṣaka* is to unite the hero *Agnimitra* with the heroine *Mālavikā*. In this way the declaration of war by *Yudhiṣṭhira* in the first Act of *Veṅṅsamhāra* and the reference *Raṇayajña* by *Bhīmasena* after failure of the mission of peace is an indication of attainment of goal through prospective war. Therefore, the exit of *Bhīmasena* with determination for battle⁹ comes under *Prayatna*. After *Prayatna*, the *Prāptyāśā* is rather hope of achieving final goal. The rhetoricians like *Dhanañjaya*, *Viśvanātha* and *Siṅgubhūpāla* consider *Prāptyāśā* to be gaining of hope for outcome by characters over despair of apprehension. For example, in the *Abhijñānaśakuntalām*, the curse of *Durvāśā* is an interruption in the plot. But the possibility of pacification is seen when *Anasūyā* and *Priyamvadā* are told that

⁹ .cf. *devi gacchāmo vayamidāniṃ kurukulakṣayāya. V.S- by M.R.Kale, 1st Act, p-26*

Śakuntalā may be averted from the affect of the curse if she can produce something significant.¹⁰ The viewers become relaxed and hope for *Śakuntalā*'s good fortune because there is a ring of *Duṣyanta* with *Śakuntalā* as a gift. That is the stage of *Prāptyāśā*. The announcement of death of *Duḥśāsana* in the third Act of *Veṅṣamhāra* can be considered as the stage of *Prāptyāśā*. After the death of *Duḥśāsana*, *Duryodhana* becomes all alone in *Kaurava*'s side. It is the hope of final attainment i.e. to vanquish *Duryodhana* is then seemed to be an achievable goal. The further stage is *Niyatāpti* i.e. after removing the obstacles when the result is almost be sure. In the case of *Veṅṣamhāra* remaining only *Duryodhana* is an indication of gaining kingship by *Pāṇḍavas*. In the *Abhijñānaśakuntalam* also obtaining the ring by *Dhīvara* is *Niyatāpti*.

Phalāgama is the last stage or condition, where the hero gains his desired goal in the plot. The attainment of the final object in the drama *Veṅṣamhāra*, is the braiding of hair of *Draupadī*, i.e., re-imposing her marital status after taking revenge to those who assaulted her and putting them to death. This *Phalāgama* in *Veṅṣamhāra* is considered in the sixth Act where *Bhīmasena* comes with blood stained hand to bind the *veṅṣi*¹¹ of *Draupadī*. It indicates the death of last *Kaurava Duryodhana* and obvious

¹⁰ .cf.tato na me vacanamanyathābhavitumarhati kiṃ tvabhijñānabharāṇadarśanena sāpo nivartisyata iti mantrayamāṇa evāntarhitāḥ. A.S-by M.R.Kale ,4th Act ,p-126

¹¹ .cf.ārya śumahadavasistaṃ.samyacchāmi tāvadanena suyodhanasonitokṣitena pāṇina pāṅcalyā duḥśāsanāvakṛṣṭaṃ keśahastaṃ. V.S,by M.R.Kale 6th Act,p-165

succession of *Yudhiṣṭhira*. So the last victory of *Pāṇḍavas* to the throne i.e. the ultimate overcoming of truth is proved. *Bhīmasena* becomes successful in his mission. This is the *Phalāgama* or attainment of final object. Like *Veṅṅisamhāra*, the union of *Duṣyanta* and *Śakuntalā* in the seventh Act is regarded as *Phalāgama* in the *Abhijñānaśakuntalam* of *Kālidāsa*. In this way in the three dramas of *Kālidāsa* the permanent union of hero and heroine is the stage or *Avasthā* of *Phalāgama*.

Sandhi is formed by the combination of five *Arthaprakṛtis* and five stages. From the *Bīja* and *ārambha*, *mukha-sandhi* is emerged. This *sandhi* starts immediately after the *Prastāvanā*. In this *Sandhi* the *Bīja* opens like a mouth with full of *rasa* and meaning. Like other dramas after *Prastāvanā*, *Mukha -Sandhi* is seen in the first Act of the drama *Veṅṅisamhāra*. In this act, aim and objectives of *Pāṇḍavas* to defeat *kaurava* are exhibited. *Yudhiṣṭhira* declares the war against the *Kauravas* and *Bhīmasena* expressed his desire to bind up the hair of *Draupadī* with the blood of *Duryodhana* in this very Act.¹² *Pratimukha* is that *Sandhi* which is found after *Mukhasandhi*. It includes *bindu* and *yatna*. In the *Pratimukhasandhi* the *Bīja* or seed becomes little bit there distinct than the *Mukhasandhi*. This is the main instrument of the final fruit. In the second Act of *Veṅṅisamhāra*, the entrance of *Jayadrathas* mother in the

¹².cf. cañcadbhujabhramitacandagadābhighāta-saṁcūrṅitoruyugalasya suyodhanasya. styānāvanaddhaghanasonitaśoṅapāṇi-ruttamṣayīsyati kacāṁstava devi bhīmaḥ. V.S ,M.R.Kale, 1st Act,sl-21,p-21

Bālogyāna is *Bindu*. Which is seen after the *Bīja* being represented by the hot arguments of *Bhīmasena* and *Yudhiṣṭhira*'s consent for battle. Because it is the cause for the fruit which is the defeat and consequent death of *Kauravas* and to tie up the hair of *Draupadī* in the concluding part of the drama. The next one is *Garbha- Sandhi* which represents *Prāptyāśā* as *Patākā*. *Garbhasandhi* is so named, because it is the central point for the development of a drama. According to the definition of *Bharatamuni* *Garbha* is specially meant in three forms *Prāpti* (attainment), *Aprāpti* (unattainment) and *anveṣan* i.e. discovery. The developments related to hero is *prāpti*, *aprāpti* is related here on the rival of the hero (*pratināyaka*) and for which there is *anveṣana* takes place.

According to *Sāgaranandin* this *sandhi* is falled in the middle so it is known as *Garbha* whereas *Viśvanātha* defines it *Garbha* because this *Sandhi* conceives the fruit of the drama and there the plot attains maturity. According to *Bharatamuni*, there are thirteen types of *Garbha Sandhi*.¹³ *Garbha Sandhi* lasts longer than the other *Sandhis* in *Veṅṣamhāra*. Which covers from the third Act to fifth Act of the drama. Following are the major incidents in the drama– the death of *Droṇācārya*, the verbal war in between *Aśvatthāmā* and *Karṇa*, the description of war by *Sundaraka*, the haughty expressions of *Bhīma* etc. After *Garbha*, the fourth *Sandhi* is *Vimarśa*. This *Sandhi* is a combination of *Niyatāpti* and

¹³.cf.N.S.P,by P.S.Thakur,p-59

Prakarī. *Vimarśa* means to judge. In this *Sandhi* the attainment of result is discussed. *Vimarśasandhi* is the *sandhi* where the *Bīja* is manifested more clearly after the *Garbhasandhi* and the attainment of fruit is adjudged through anger, greed and other such vices. *Bharatamuni* finds twelve types of *Vimarśasandhi*.¹⁴ In the fifth Act and in the first part of sixth Act *Vimarśasandhi* is observed. The endeavour of *Dhṛtarāṣṭra* and *Gāndhārī* to persuade *Duryodhana* to go for alliance with *Pāṇḍavas* in the fifth Act is *Prakarī*, which is a hindrance on the *Bhīmasena*'s oath to kill *Duryodhana*. But *Duryodhana* rejects the proposal of his parents and the obstacle is removed. Again in the sixth Act, the episode of *Cārvāka* in the guise of a *Muni* is considered as *Prakarī*. Where *Cārvāka* tries to obstruct by spreading the remour about the end of *Bhīmasena*. However, *Bhīmasena*'s pride and his valorous words finally achieve success and retain his vow. Therefore, it comes under *Vimarśa Sandhi*.

The last *Sandhi* or fifth one is *Nirvahana*. which comprises *Kārya* and *Phalāgama*. In this *Sandhi* the *Bīja* develops in full shape. According to rhetoricians their the story of a drama, beginning (from the *Mukha Sandhi*) proceeds in a properly arranged way achieving for the final aim and where it gets the result, that part is called *Nirvahana Sandhi*. *Bharatamuni* gives fourteen varieties of this *Sandhi*. In the sixth Act of

¹⁴ .cf.N.S.P,by P.S.Thakur,p-61

the drama *Veṅṅisamhāra* the entrance of *Bhīma*, whose whole body was bathed in blood with the utterance-

*nihatasaakalaripupakṣe tvayi nāradhipe jīvati bhīmo 'rjunaśca*¹⁵

is a glaring example of *Nirvahanasandhi*. The killing of *Duryodhana* in this Act is *Kārya* and the collection of *Draupadī*'s dishevelled hair to bind up *Veṅṅi* is *Phalāgama*.

In a *nāṭaka*, the subject matter is divided into three cadres viz. *Sucya*, *Śravya* and *Dṛśya*. According to *Vidyānāth*, *Singabhupal* and *Rupagoswamī*, it is of two types. They are *Sucya* and *Asucya*. *Dṛśya* and *Śravya* comes under *Asucya*.¹⁶

Sucya, the another term for *Arthopakṣepaka* which reveals the events during the gap period (intervals) before the audience. It is not possible to show each and every scene in a *nāṭaka*. Some scenes are not necessary for the dramatic development in the drama. But it should be informed to the audience for uninterrupted storyline. It is known as *Sucya* or *Arthopakṣepaka*.¹⁷ There are five varieties of *Arthopakṣepakas*- *Viṣkambhaka*, *Praveśaka*, *Culikā*, *Anka*, *Ankavatāra* and *Ankamukha*. *Viśvanātha* in his words-

¹⁵ .cf. *V.S*, by *M.R.Kale*, 6th Act p-164

¹⁶ .cf. *N-S.P*, by *P.S.Thakur*, ch-v, p- 68

¹⁷ .cf. *N-S.P*, by *P.S.Thakur*, ch-v, p-68

*viṣkambhaka*praveśakau.culikānkavatāro 'tha, syādankamukhamityapi.¹⁸

Viṣkambhaka is the first category of *Arthopakṣepaka*. *Viṣkambhaka* is the informer of the events of past and indicator of future and it connects the link between the past and future incidents. It is happened in the first part of an Act in very brief form. Which is in two types— pure and mixed. Pure is played on by mediocre characters and mixed *Viṣkambhaka* is presented by the mediocre—grade and lower grade characters. The language of first one is *Sanskrit* and second one is mixed with *Prākṛit* and *Sanskrit*. According to *Bharatamuni*, *Viṣkambhaka* is ruled by the characters like- Priest, Ministers and *Kaṅcukīn*, who belong to middle class grade.¹⁹ It is found in the *Mukha Sandhi*. Pure *Viṣkambhaka* is seen in the second Act of *Veṅīsamhāra*. It is performed by a mediocre person like *Kaṅcukī* and he speaks in *Sanskrit* language. *The Kaṅcukī* of *Duryodhana* informs the viewers that he has been ordered by *Duryodhana* to know where about of *Bhānumatī* is and to know about whether *Bhānumatī* has accomplished her regular morning duties of saluting the elders. The *Kaṅcukī* has come back collecting the information in this Act and supplies the same muttering by himself.

¹⁸.cf.S.D, by K.M.Sastri ch-vi ,sl-54 ,p-346

¹⁹.cf.N-S.P ,by P.S.Thakur ch-v , p-69

The second category of *Arthopakṣepaka* is *Praveśaka*. *Praveśaka* is also similar to *Viṣkambhaka* and inform about the past incidents and indicative to future events to the spectators. But the only difference is in *Praveśaka* the characters are of lower class and their language is *Prākṛit*. *Praveśaka* is never executed in the first Act. It is placed in between two Acts. The *Praveśaka* in *Veṅṭsamhāra* is a good example and is very often cited in *Sāhityadarpaṇa*. The *Paveśaka* is seen in the third Act of the drama. Where the *Rākṣasa*, the *Rudhirapriya* and his wife *Rākṣasī*, *Vasāgandhā* speak in *Prākṛit* language. From their conversation, it is known that *Droṇācārya* has been killed and *Aśvatthāmā* is going for battle to take revenge with a drawn sword.

Culikā, the third category of *Arthopakṣepaka* gives information about the past and future incidents. In *Culikā*, the person who narrates the incident stay behind the curtain. There is no classification in person and they can use any language in *Culikā*. It is seen in the middle of the Acts. *Culikā* is different from other *Arthopakṣepaka*, because it is not performed on the stage. Several times the uses of *Culikā* is seen in *Veṅṭsamhāra*. In the last part of third Act *Bhīmasena* drank the blood of *Duḥśāsana* is known from outside the stage i.e. behind the curtain and when *Arjuna* showers arrows on *Duryodhana* and *Karṇa*, *Aśvatthāmā*

wishes to take up his sword – all these are announced behind the curtain.²⁰

In this way there are so many examples of *Culikā* which are found in the *Veṅṅisamhāra*.

The fourth *Arthopakṣepaka* is *Ankāvatāra*. *Ankāvatāra* is seen in the ending part of an Act. Which indicates the subject matter of the following Act and the same part is continued in the next Act and that is what is called *Ankāvatāra*. *Ankāvatāra* is followed in other dramas like in *Abhijñānaśakuntalam*, which is indicated at the end of the fifth Act and is found in the sixth Act as a part of it. But there is no *Ankāvatāra* in the *Veṅṅisamhāra*.

The last one i.e.fifth *Arthopakṣepaka* is *Ankamukha*. In this *Arthopakṣepaka*, the summary of all the Acts of a drama is given in a single Act. There is an actor or actress, who tells the summary of the Act before starting that Act is called *Ankamukha*.²¹ This is used in the first Act of the drama. There is a difference between *Ankāvatāra* and *Ankamukha*. *Ankāvatāra* gives knowledge only in one Act but *Ankamukha* gives the knowledge of all the Acts. *Ankamukha* is exercised limitedly in *Sanskrit* dramas. In the dramas of *Kālidāsa*, *Mudrārākṣasa*

²⁰.cf. *mahātman bhāradvājasūna na khalu satyavacanamanullanghitapūrvamullaṅghayitumarhasi V.S* by *M.R.Kale* 3rd Act ,p-81

²¹.cf.*N-S.P* by *Dr P.S.Thakur* ,p-83

of *Viśakhādatta* and *Bhattanarayana's Veṅṅisamhāra* the uses of *Ankamukha* is not found. It is noticed only in the drama of *Mahāvīracarita* and *Mālatīmadava* of *Bhavabhūti*.

The next variety of subject matter is *Śravya* or *Akāsabhāṣitā*, which is heard from the sky. It is performed by one person, who himself asks question turning the mouth to the sky and he will give answers as he has heard something from the sky on the stage. By which the observer may know the fact. In most of the dramas, the *Akāsabhāṣitā* is seen. In the second Act of *Veṅṅisamhāra* also the *Kaṅcukīn* acted as it were he has got the answer from *Vihaṅgikā* that *Bhānumatī* is in the *Bālogyāna* for a special purpose. But *Vihaṅgikā* is not there on the stage, the *Kaṅcukī* himself asked the question to turn his face to the sky and gave the answer as he has received the answer. In this way many times *Akāsabhāṣitā* is used in the *Veṅṅisamhāra*.

The other one of subject matter is *Dṛśya*. This variety also gives knowledge to the viewers. *Bharatamuni* gives four varieties of *Dṛśya*. They are *Svagatam (ātmagatam)*, *Apavāritam*, *Janāntikam* and *Karne evameva*. According to *Daśarupakakāra*, it is in three types, viz- *Sarvaśravya*, *Niyataśravya* and *Aśravya*. And *Viśvanātha* has termed it to as *Nātyoktiyam*. In his *Sāhityadarpaṇa* –

aśravya khalu yadvastu tadiha svagataṁ matam|

*sarvaśrāvyaṃ prākaśaṃ syāttadbhavedApavāritam/
rahasyaṃ tu yadanyasya parāvṛtya prakāśyate||
tripatākakareṇānyānapavāryyantarā kathām/
anyonyāmantraṇaṃ yatsyāttajjanānte Janāntikam||
kim vṛavīṣīti yannāṭye vinā pātraṃ prayujyate/
śrutvevānuktamapyartham tatsyadākāśabhāṣitām²².*

Svagatam i.e. within oneself, which is supposed not to be heard by co-actors. Such words are not possible to present in the drama, but he himself will say in this way the spectators should carry the condition of mind of the actor. It is a concern of his or her mind's speech, which is known as *Svagatam* or *Ātmagatam*. In many of the *Sanskrit* dramas *Svagatam* is found to be used in several times. *Svagatam* or *Ātmagatam* is seen several times in *Veṅṅisamhāra* also. From that one example is in the second Act of *Veṅṅisamhāra Duryodhana* himself thinking the cause of *Bhānumatī*'s excitement and such expressions are found in the drama.

Apavārita, in which something is secretly said turning back to another actor. Dhanañjaya defines it that where an actor says something secret about another actor turning his face in another side is *Apavārita*. *Sāradātanaya*, *Singabhūpāla* and *Viśvanātha* are agreed with the same view point of *Dhanañjaya*. The application of *Apavārita* is also seen in

²².cf. *S.D* by *K.M.Sastri*, ch-6, sl-137-140, p-400-401.

every Sanskrit drama. Like other dramas *Veṅṅsāmhāra* also uses *Apavārita* in some places. Such as in the second Act of the drama when *Bhānumatī* was explaining her bad dream then her two maids wishes for removing inauspicious things turning in a side of *Bhānumatī*.²³

The uses of *Janāntika* are also found in many times in *Sanskrit* drama. According to Nāṭyācārya when an actor do not desire to hear something to another actor *Janāntika* takes place. The other rhetoricians also support the definition of *Bharatamuni*. *Janāntika* means speaking something secretly by turning the palm into *Tripatākā* form in the midst of a running conversation. *Tripatākā* form is but raising the fingers other than the ring finger and thumb finger and telling something behind the actor. The audience will hear about the developments. In the first Act of *Veṅṅsāmhāra*, *Draupadī* feels happy and telling to repeat the words again in *Janāntika* form, when *Bhīmasena* was very much angry and he was against the alliance with *Kauravas*. He has been just ready to take revenge against *Kauravas*. And again on the utterances of *Bhīmasena* his brothers that they are feeling awkward about killing their cousins but not feeling shy for the insult faced by *Draupadī* in the royal Court. *Draupadī* in *Janāntika* form says that they are not feeling shy for that and wishes that *Bhīmasena* should not forget that incident.

23.(*anyonyamavalokya*) *atra nāsti stokmapī śubhasūcakam*. V.S. by, M.R. Kale, 2nd Act, p-39.

The last one is *Karne evameva*, where an actor tells such secret things to other actors' ear. It is also seen in the most of the *Sanskrit* dramas but it is not seen in the drama *Veṅṅisamhāra*.

The language of a *nāṭaka* should be energetic as well as graceful and be rich in various merits as enumerated by the ancient rhetoricians. The *nāṭaka* presents, prosperous condition of the hero as well as of the theme and exhibit a variety of sentiments. In regard to the number of Acts, it is said that five to ten is as desired number.

Regarding the language of *Sanskrit* drama those who are people of high intellect and culture like, kings, brahmins, generals, ministers and learned persons and also the chief queen, are expected to speak in *Sanskrit* language. Generally women and the people of inferior stature used the *Prākṛit* language. The female of high class used *Śaurasini Prākṛit* and the people of lower class used *Magadhi Prākṛit*. Those who are using *Śauraseni Prākṛit* may use *Mahārāṣṭri* in songs (verses). In this way the different dialects, like *Sāvarī* used their language as *Sāvirī*, *Drāviḍī* as *Drāviḍian*, *Abhirī* as *Abhiras* and others use the type of *prākṛit* according to their respective regions.

Bhaṭṭanārāyana follows above the rules of *Sāhityadarpaṇa* in his drama *Veṅṅisamhāra*. In this drama, *Sanskrit* is used in the cases of high class persons. *Sauraseni Prākṛit* is mainly used in the drama. *Śaurasenī*

was indeed the *prākṛit* of the *Madhyadeśa*, which is known with the regions around *Mathura*²⁴. Where the Brāhmanical Aryans or the Budhists flourished. *Śaurasenī Prākṛit* is followed in the cases of *ceṭī* (*Buddhimatikā*), the attendant of *Draupadī*. *Suvadana* (friend of *Bhānumatī*), *Taralikā*, the attendant of *Bhānumatī*, *Pratihārī*, *Duḥśalā*, *Sundaraka* in the fourth Act and *Gāndhārī* in the fifth Act. Hence most of the times, *Śaurasenī Prākṛit* is used in the dramas.

In a *Sanskrit* drama, there must be a hero. Heroes in general, there are four types— *Dhīrodātta*, *Dhīroddhata*, *Dhīralalita* and *Dhiraprasānta*.

As in the *Sāhityadarpaṇa* –

dhīrodātto dhīroddhatastathā dhīralālitaāca

*dhīraprasānta ityayamuktaḥ prathamāścaturbhedāḥ.*²⁵

Dhīrodātta is define in this way--

avikatthanaḥ kṣamāvānatigambhīro mahāsattvaḥ

*stheyānnigūḍamāno dhīrodātto dṛḍavrataḥ kathitaḥ*²⁶

who is modest, courteous, well brought up, calm, self controlled, compassionate and steady. As in the example of *Dhīrodātta*, *Rāma* in the *Uttararāmacarita* and *Yudhiṣṭhira* in *Veṅṅisamhāra* are found. The definition of *Dhīroddhata* is in the *Sāhityadarpaṇa* –

24.cf.B.I,by Sukumar Sen ,p-106-107

25.cf.S.D ,ch-III,sl-31 p-97

26 .cf. *ibid*,sl-32

māyāparaḥ *pracanḍaścapalo 'hankāradarpabhūyiṣṭhaḥ*
*ātmaslāghānirato dhīrairdhīroddhataḥ kathitaḥ*²⁷

Who is violent, unsteady, boastful of brave and strong personality. Like *Parsurāma*, *Bhīmasena*, *Rāvana* and others fall under the category of *Dhīroddhata* or haughtiness. In *Veṅīsamhāra* *Bhīmasena* is the *Dhīroddhata* type of hero. Remaining the others two one is *Dhīralalita* as in the line.

*ṇīscinto mṛduranisaṃ kalāporo dhīralalita syāt.*²⁸

The other one is *Dhīrapraśānta* which defines.

*sāmānyaguṇairbhūyān dvijādiko dhirapraśāntaḥ syāt.*²⁹

Vatsarāja, the hero of *Ratnāvalī* is found as an example of *Dhīralalita*. The last one is *Dhirapraśānta*, where the hero possessing many good qualities like sweetness, humility, ordinarily a Brāhmin, as *Mādhava* in *Mālatīmādhava*. The hero of the drama must be an accomplished person of high race belonging to the *Dhīrodātta* type. He must be a hero either of the earth or of heaven and sometimes one even finds in a *Sanskrit* drama divine heroes side by side with mortals and thus ample scope is given to the dramatist's imagination to create the appropriate romantic atmosphere.

27.cf.S.D,ch-III, sl-33,p-98

28 .cf. *ibid*,sl-34

29.cf.S.D by K.M.Śāstrī ,sl-34,p-98,ch-III.

The *Nāyikā*³⁰ or the heroine is in three kinds. The wife of the hero is *Sviyā*, as *Sitā* in the *Uttararāmacarita*. *Sviyā* is found in three types. They are-*mugdhā*, *madhyā* and *pragalbhā*. *Annya* or *Parakiyā*, a maiden who lives under guardianship, as *Padmāvatī* in the first and second Act of *Svapnāvasavadattā*. It is also divided into two by *Viśvanātha-*

*parakiyā dvidhā proktā paroḍā kanyakā tatha*³¹

The other one is *Sāmānyā* or *Sādhāraṇāstrī*, i.e a common woman, as an example *Vasantasenā* is found in the *Mṛcchakatikā*. *Draupadī*, the heroine of the *Veṅīsamhāra* fallen under the category of *Sviyā*³² who is the wife of the hero in the drama. As a heroine she has assistants like *Sakhi*, *Ceṭī* etc.

Rasas or sentiments which are considered as the soul of *Kāvya* or poetry. According to the law of dramaturgy, in a drama there may be occurrence of more than one *rasas* but there must be one Principal sentiment or *rasa* and that must be either *Śṛṅgāra* (love) or *Vīra* (heroic). Other *rasas* if any, should be subsidiary to the Principal one. As the main interest in *Sanskrit* dramas lies in the creation of the sentiment, specifically heroic or love—

eka eva bhavedaṅgī śṛṅgāro vīro eva vā

³⁰.cf.atha nāyikā trivedā svānyā sādharmaṇā strīti

nāyikasāmānyagunairbhavati yathāsambhavairyuktā. S.D by K.M.Sastri, ch-III sl-56,p-111

31 .cf.S.D, by K.M.Sastri ,ch-III ,p-123

32.cf.vinayārjavādiyuktā ḡhakarmaparā pativratā svīyā . S.D ,K.M.Sastri,ch-III,p- 111

*angamanye rasah sarve kāryo nirvahane 'dbhutaḥ*³³

Ānandavardhana is also in the same view like *Viśvanātha*, the one sentiment should be the principal and others should be subordinate. In his *Dvanyāloka-*

prasiddhe 'pi pravandhanam nānārasanibandhane

*eko raso 'ngīkartavyastesamutkarṣamicchrātā.*³⁴ Ch-III.21

Regarding the classification of *rasas* there are nine in number. They are *Sṛṅgāra*, *Hāsyā*, *Karuṇā*, *Raudra*, *vīra*, *Bhayānaka*, *Bibhatsa*, *Adbhuta* and *Śānta*. But *Bharata* did not include *Santa*. According to him there are eight types of *rasas* in his *Nāṭyaśāstra*.

sṛṅgārahāsyakarūṇaraudravīrabhayānakāḥ

*bibhatso 'dbhutaityaṣtau rasā nāṭye iti smṛtāḥ.*³⁵

Except *Bharata* most of the other rhetoricians like *Abhinavagupta*, *Mammata*, *Ānandavardhana* etc accept the *Santa rasa* as the ninth sentiment along with the other sentiments. According to *Ānandavardhana* the Principal sentiment of *Mahābhārata* is *Śānta*. Where *Vīra rasa* is considered as the main *rasa* in the *Nāṭaka Nāgānandam*. Similarly *Veṅṅisamhāra* is a drama where the predominant sentiment is heroic or *Vīra*. In this way *Uttararāmacarita* is popular for the *Karuṇā rasa*.

³³ .cf.S.D by K.M.Sastri ,ch-vi , sl-10 ,p- 321

³⁴ .cf.The V.S by Lt.col.A.B.Gajendragadkar ,p-72

³⁵ .cf.S.D ,K.M.Sastri,p-32 (prastavanā).

In the drama *Veṅṅsamhāra* there are four distinguished sentiments evolved i.e. *Karuna* or Pathos, *Sṛṅgāra* or *erotic*, *Bibhatsa* or loathsome and *Vīra* or heroic which appears in some places as *Raudra* or furious. From these *Bhivatsa* is seen in the *Praveśaka* i.e. third Act of the drama. The second Act is predominated by love sentiment. First act is fully predominated by the heroic sentiment. While fourth, fifth and sixth acts are predominated by the heroic sentiment though there in the first part of the above Acts the pathetic sentiments. So it is seen that the pathetic and heroic sentiments run side by side almost in the Acts of the *Veṅṅsamhāra*. Thus it may be also considered that the *Karuna rasa* is predominant in the drama. But the traditional viewers surrendered *Vīrarasa* as the Principal sentiment and other are subordinate in the *Veṅṅsamhāra*. *Vīra rasa* is falled under the *Sattvati Vṛttī* i.e. the posture of the dramatic performance. *Sattvati Vṛttī*, which comprises vigour, strength, charity, or self sacrifice, compassion and simplicity. Again it has four varieties namely—*Utthāpaka*, *Samghātya* and *Parivartaka*. *Vṛttī* as in the *Sāhityadarpaṇa* –

sṛṅgāre kauśiki vīre sātvyārabhaṭi puṇaḥ
rase raudre ca bibhatse vṛttiḥ sarvatra bhāratī
catasro vṛttaya hyetāḥ sarva nāṭyasya māṭrkāḥ

*syurnāyikādivyāparaviśeṣā nāṭakādiṣu*³⁶

According to *Viśvanātha* an act is a division of the drama, in which the heroic deeds of the hero are clearly perceptible and are glowing with *rasa* and *bhāva*, where the words are simple in presentation and there should be link between the smaller incidents and the main story. In the Acts the very seed of the plot does not proceed to sudden end. It grows and revolves through several incidents. It comprises comparatively a small quantity of verses, where the incidents described do not extend over a long period and in which the following scenes are to be restrained. Calling one from a far, distance massacre, battle, political and social upheaval, marriage ceremonies, having meal, uttering of curse, obscene thing, death, abduction, sleeping, drinking, bathing etc. In an act all the characters exhibit due sentiment and emotions on the stage. And all the actors remain present in the moment of leaving the stage at the end of the drama.³⁷

Bhaṭṭanārāyana as a dramatist followed all above mentioned rules, described in the *Sahityadarpaṇa*. Regarding Acts, the *Veṅṭsamhāra* is of six acts. The drama also avoids the scenes like battle, death, marriage, eating etc. However those are managed to be supplies indirectly through conversation. At the end of the drama all characters remain present.

36.cf.S.D ,by K.Ray p-248

37.cf.pratyaksacitracaritairyukto bhavarasodbhavaih
antaniskrantanikhilapatro'nka iti kirtitah. S.D, by K.M.Sastri p-324 ,sl-19

In relation to *Aṅka*, *Garbhāṅka* is a short act inside the act, consists of *Raṅgadvāra* and *Āmukha* which deals with the *Bīja* and *Phala*. It is defined in the *Sāhityadarpaṇa* –

aṅkoḍarapraviṣṭo yo raṅgadvārāmukhādīmān

*aṅko 'paraḥ sa garbhankah sabījaḥ phalavānapi.*³⁸

In a drama *Purvaraṅga* comes first, before formal praise of auditorium and after that description about the dramatist also proceed along with prelude of the drama. *Purvaraṅga* is that part of drama where all the actors make some auspicious presentation, before enaction of any part of the main body of the drama. Though *Purvaraṅga* has many divisions like *Pratyāhāra* etc, *Nāndī*, one of its varieties helps stopping all obstacles in a drama.

Bharatamuni also referred about many auspicious application before going to start a drama. In the *Nāṭyaśāstra*, nineteen types of *Purvaraṅga* are referred which starts from *Pratyāhāra* and ends with *Prarocanā*. Music dance instrument and praises are principally presented in front of the curtain and behind the curtain. The intention of which is to entertain the people and it is not seen in the stage but *Nāndī* the only variety which is watchable and audible also. So in the reference of *Nāṭyotpatti* also *Brahmā*, the creator mentioned about *Nāndī* only as a *Purvaraṅga*. *Nāndī* is that where the deity, *Brahmā*, king or the like are

³⁸ .cf.S.D, by K.M.Sastri ,sl-20 ,p-325

praised and the actors provide with ability to utter the benediction. As in the *Sahityadarpana* -

āśirvacanasamyuktā stutiryasmatprayujyate.

*devadvijanṛpadinām tasmānnanditi samjñitā.*³⁹

Nāndī consists of words that are auspicious indicating to a conchshel, the moon, a lotus, a *Chakravāka* or a lily, and it is found in eight or twelve *Padas*. According to that norm the *Veṅṅisamhāra* is found. In the drama *Veṅṅisamhāra* three *slokas* are in twelve *Padas*. In the *Mālatīmādhava*, the *Prakarāṇa* of *Bhavabhūti* is in eight *Padas*. The *Nāndī* placed in the *Veṅṅisamhāra* is in the form of three poems in place of one poem. Perhaps to exhibit equal devotion of the poet for *Vaisnavism* and *Śaivism*. The first two poems are in praise of *Visnu* and the last one is in praise of *Śiva*. Here in the drama the *Nandi* recitation is being placed before the entrance of *Sutradhara* like the dramas of *Bhāsa*. According to some scholars this *Nandi* suggests the gist of the whole play. Like in *Abhijñānaśakuntalam* the *Nāndisloka* of the drama is praised for eight forms of *Siva* but in another side it indicates the inner meaning of the drama suggests *Śakuntalā* -

yā sṛṣṭiḥ sraṣṭurādyā vahati vidhihutaṁ yā haviryā ca hotrī

ye dve kālam vidhattaḥ śrutiviṣayaguṇā yā sthitā vyāpya viśvam

yāmāhuḥ sarvabījaprakṛtiriti yayā prāṇinaḥ prāṇavantaḥ

³⁹ .cf. S.D by K.M.Sastri ,ch-vi ,sl-24 , p-326

*pratyakṣābhiḥ prapannastanubhiravatu vastabhiraṣṭābhirīsaḥ.*⁴⁰

In short *Nāndī* is the benedictory verse or praise, presented at the beginning and is defined by the author of *Nāṭyapradīpa* following words—

nandanti kāvyani kavīndravargāḥ kusīlavāḥ pārisadāśca santah

*yasmādalaṁ sajjanasindhumaṁsī tasmādiyaṁ sā kathiteha nāndī.*⁴¹

The *Nāndī* comes under the *Prastāvanā* or prelude. After *Nāndī* is presented the *Raṅgadvāra*, through which the beginning of the dramatic action is signified. During this period *Sutradhāra* or the stage – manager engages himself in a conversation with *naṭī*, the wife of *Sutradhāra* or *Viduṣaka* or *Pāripārsika* an associate. And through the discussions the title and the authorship of the drama are announced before the audience. Then *Sutradhāra* leaves the stage after the entrance of a characters on the stage. That portion is called *Prastāvanā*. *Sthāpanā* and *Āmukha* are bearing the same meaning of *Prastāvanā*. In *Bhasa*'s drama *Sthāpana* is written in place of *Prastāvanā*. Generally the dramas start from the prelude or *Prastāvanā*. It is an important portion of the dramatic application. *Prastāvanā* is of five kinds, they are *Udghāṭyaka*,

40 .cf. A.S by M.R.Kale , sl-1 ,p-2

41 .cf.V.S by C.Sankara .R.Sastri, Intro-ix

Kathodghāta, Prayogātiśaya, Pravartaka and Avalagita. In the words of Viśvanātha-

*udghātya(ta)kaḥ kathodghataḥ prayogātiśayastathā.
pravartakāvalagite pañca Prastāvanābhidah⁴²*

Dhanañjaya and Vidyānātha considered it in three Varieties such as – *Kathodghāta, Pravartaka and Prayogātiśaya.* *Kathodghāta* is defined in the *Sāhityadarpaṇa* as-

*sutradhārasya vakyam vā samādāyarthamasya vā.
bhavetpātrapraveśascetkathodghātaḥ sa ucyate.⁴³*

The prelude of *Veṅṅisamhāra* belongs to the class of *Kathodghata*. In which a character enters to the stage repeating the sentence uttered by the *Sutradhara*. In the *Veṅṅisamhāra* also *Bhīmasena* has entered to the stage taking the words of *Sutradhāra* which has already been pronounced by *Sutradhāra* in the prelude -

svasthā bhavantu kururajasutāḥ sabhr̥tyāḥ⁴⁴

In the prelude of the *Veṅṅisamhāra* after the *Nāndī* verse *Sutradhāra* has shown his curiosity to introduce a new drama. At that moment *Pāripārśika*, the assistant of the *Sutradhāra* informs about the

⁴².cf.S.D ,by K.M.Śāstrī ,sl-33 ,p-335

⁴³ .cf.S.D by K.M.Śāstrī,sl-35, p-337

⁴⁴ .cf.V.S 1st Act ,sl-7 p-9

arrival of Lord *Kṛṣṇa* in the royal court of *Duryodhana* for the proposal of peace for which *Vidura* has already ordered to all actors to celebrate festivals from the background of the stage. Then feeling glad *Sutradhara* orders to sing a song. After that *Pāripārsika* enters to the stage and asked *Sutradhāra* about season basing on which he has to sing. Then he asks to sing the song basing on the autumn season. However the description of the season carries a pun. In one side it suggests the fall of *Dhārtarāṣṭrā* and in another side it means the blessings of *Kauravas* but *Paripārsika* surprised taking the meaning of former one. *Sutradhara* clears the doubt and says that the second meaning is indicated because *Sri Kṛṣṇa* has arrived to finish all the evils. Then repeating the words of *Sutradhāra* *Bhīmasena* enters to the stage from the green room. After that the main play starts and the *Sutradhāra* along with *Pāripārsika* leave the stage being frightened from *Bhīmasena*. Like *Veṅṣamhāra* the prelude of the *Mudrārākṣasa* and *Ratnāvalī* also belong to the *Kathodghāta* type of *Prastāvanā*.

In a drama like *Nāndī* the beginning prayer, there should be a benedictory speech at the end which is known as *Bharatavākya*. Generally *Bharatavākya* is read after getting the success for general prosperity and happiness. *Dhanañjaya* has termed it as *Praśasti*⁴⁵. So the

⁴⁵.cf.N.P.S ,by Dr .P.S.Thakur ,p -15

play should end as that of opening with a praise called *Bharatavākya* which is repeated by the Principal character and contains an expression of wishes for the well being of the audience. In this auspicious verse of *Veṅṅisamhāra*, *Yudhiṣṭhira* wishes for healthy life of all and protection of all. Which is in the text –

akṛpaṇamarukuśrāntaṃ jīvyājjanaḥ puruṣāyuṣaṃ
bhavatu bhagavanbhaktidvaitamṃ vinā puruṣottame.
dayitabhuvano vidvadbandhurguṇeṣu viśeṣavi-
tsatatasukṛtī bhūyādbhūpaḥ prasādhitamāṇdalaḥ.⁴⁶
api ca-
avanimavanipālāḥ pāntu vṛṣṭim vidhattāṃ
jagati jaladharālī śasyapūrnāstu bhūmiḥ.
tvayi muranarakāraubhaktiradvaitayogā-
dbhavatu mama sudirghaṃ havyamaśnantu devāḥ.⁴⁷

Bhaṭṭanārāyaṇa has also acquired the fame of a star of second preference in the galaxy of Sanskrit dramatists. Though he has not earned the brilliance. Like *Kālidāsa* and *Bhavabhūti* for their drama *Abhijñānaśakuntalam* and *Uttararāmacarita*. But the drama is popular more due to the nature of the plot of the drama than to its natural merits. The main source of the drama, the great epic

⁴⁶ .cf. V.S., M.R. Kale, sl-46, p-169

⁴⁷ .cf. *ibid*

Mahābhārata itself is popular. When the author adds the new characters in a dramatical form, it assumes more realistic and fascinate people. *Veṅṅisamhāra* is read more than the epic by the common people. *Veṅṅisamhāra* proves as a popular drama like *Ratnavali* of *Srīharṣa* for utilization of illustration in various purpose by the dramaturgist in their works.

“The *Balarāmayana* of *Rajasekhara* (900A.D.) and the *Candakauśika* of *Kṣemiśvara* (900A.D.) show clear traces of the influence of the *Veṅṅisamhāra*”⁴⁸.

In this drama, it is observed that the author has got a special province in the delineation of sentiments. He is sometimes compared to the level of *Bhavabhūti* for his pathos though the *Veṅṅisamhāra* is known as a drama based on heroic sentiment. Like *Aśvatthāmā* in the first half of the third Act, *Duryodhana* in the fourth Act and fifth Act, *Yudhiṣṭhira* and *Draupadī* in the sixth Act reflect the pathetic sentiment. In the drama, all the characters bear a special attention to the spectators. *Bhaṭṭanārāyana* proves as a proficient dramatist for delineating sentiments and portraying the brilliant characters in his drama. The first Act has been success in a high degree because the seed is well established in this Act. Even the next two Acts also successful where the spectators

⁴⁸ .cf.V.S by Late Lt.col.A.B .Gajendragadkar ,viii ,p-95

enjoy romance between love-lorn *Duryodhana* and *Bhānumatī*. While creating pathos in *Aśvatthāmā* and his quarrel with *Karṇa*, it seems that the storyline turns to another temperament i.e. from the main objective of tying of *Drapaudi*'s hair. However, the vow of *Arjuna* to kill *Jayadratha* and *Bhīmasena*'s declaration from behind the curtain to drink the blood of *Duḥśāsana* etc. bring the story closer to the main purpose. The author tries to link the detached Acts to the main theme. The fourth Act being narration gives detail information about war. Though the fifth Act is in full of action but it is also not free from defects in its structure for its unmatching dramatic scenes. The last Act also hurriedly proceeded. The first scene is covered by a *Viṣkambhaka*. Thus it is observed that *Veṅīsamhāra* lacks a little in a dramatic point of view. *Bhaṭṭanārāyana* also shows his limitation in delineating the characters in the drama rationally. The author exhibits less proficiency in delineating the characters. He has given more importance with greater care to *Duryodhana* than the hero *Bhīmasena*. Like the hero in the case of heroine also he has shown his importance and care to *Bhānumatī* than *Draupadī*. But *Bhānumatī*'s character is limited only in the second Act. Similarly the lack of the sense of proportion is shown in creating the character of *Sundaraka*. As a soldier, he should be educated and cultured enough to be able to speak in Sanskrit. But all the information by *Sundaraka* about battle was given in Prākṛit.

A careful reader of *Veṅṅisamhāra* can observe the author's familiarity with the stage-craft. The author has managed very skilfully the exit and entrances of different characters on the stage. The dramatist introduces another character during the course of drama already when other actors are to avoid the laziness on the stage. In the first Act of the drama, when *Draupadī* is with her maid then already *Bhīmasena* and *Sahadeva* are there and the dramatist uses the stage in a beautiful manner. In the third Act, when *Kṛpācārya* is required to speak in the course of time *Aśvatthāmā* was already present there. In the fourth Act when *Sundaraka* was in a long speech then also *Duryodhana* was present on the stage in a pause on his chariot.⁴⁹

Lastly in concern of description of nature, the author has not described much more about the nature in the *Veṅṅisamhāra* except the description of the autumn in the *Prastāvanā* of the drama. After that the early morning phenomena is narrated in the second Act of the drama.⁵⁰ In the same Act, the author narrates about the stormy wind⁵¹ in the drama.

⁴⁹ .cf.yathātraīṣa

vividharatnaprabhāsaṁvalitasūryakiraṇaprasūtaśakracāpasahasrasaṁpūritadaśadisadiśāmu-
kho lūnaketuvaṁso ratho dṛśyate tathāham tarkayāmyavasyametena mahārajaduryodhanasya
viśrāmoddesa-

na bhavitavyamiti. V.S by M.R.Kale ,4th Act ,p-90

⁵⁰.cf. tatohamāryaputrasya prabhātamangalatūryaravamiśrena vāravilāsinīsangītasabdena
pratibodhitāsmi. V.S by M.R.Kale ,2nd Act ,p-39

⁵¹ .cf.dīkṣu vyūḍāṅghṛipāṅgastrṇajātilacalatpāṅśudaṅḍo 'ntarikṣe
jhānkārī śarkarālah pathiṣu viṭapinām skandhakāṣaiḥ sadhūmaḥ.

prāsādānām nikuṅṅjeṣvabhinavajaladodgāragambhiradhīra-

ścaṅḍārambhaḥ samīro vahati paridiśam bhīru kiṁ sambhrameṇa ..V.S by M.R.Kale ,Act-ii ,p-44,sl-18

Then in the fourth Act, a *Nyāgrodha*⁵² tree on the bank of a lake is described. From the above observation, it is noticed that the author's attitudes towards nature is not spontaneous but for the interest of scholasticity only he describes the nature.

⁵² .cf. *aye ayamasaṁ sarasīsarojavilolanasurabhisītalamatariścasambāhitasandrakīsalayo nyāgrodhapādapaḥ*. V.S by M.R.Kale ,4th Act,p-83