

CHAPTER – III

VENĪSĀMHĀRA : AN OVERVIEW

Veṅīsāmhāra is a drama in six Acts composed by Bhaṭṭanārāyana, who flourished in the 2nd half of 7th century A.D. Traditions consider him as the author of *Veṅīsāmhāra*. *Veṅīsāmhāra* is the only drama of *Bhaṭṭanārāyana*, which occupies a unique place in the galaxy of *Sanskrit* drama. *Bhaṭṭanārāyana* has written the drama in accordance with the rules of *Bharata* and other dramaturgists i.e he heartily followed them. *Bhaṭṭanārāyana*'s drama is chosen for illustration in most of the places in *Sāhitya-Darpaṇa* by *Viśvanātha*.¹ Though the drama is not highly appreciated like *Abhijñānaśakuntalam* and *Uttarāramacarita*, but it has earned popularity in compare to other middle class dramas. It is a tough task for *Bhaṭṭanārāyana* to present the whole great war of *Mahābhārata* in a drama within six Acts. However, in the preceding story, the dynasties of both *Kurus* and *Pāṇḍavas* of *Hastināpura* were named after their distinguished forefathers. Soon after the death of *Pāṇḍu*, *Dhṛtarāṣṭra*, the elder brother of *Pāṇḍu*, who was blind by birth has taken the responsibilities of the kingdom. *Dhṛtarāṣṭra* has hundred sons and *Pāṇḍu* has five sons. They were brought up at *Hastināpura*

¹ .cf.vākyārtho yathā venyām-
nirvāṇavairadahanāḥ praśamādariṇām nandantu pāṇḍutanayāḥ saha mādhavena.
raktaprasādhitabhuvāḥ ksatavigrahāśca svasthā bhavantu kururājasūtāḥ savṛtyāḥ.S.D by K.M.Sastri,
ch-6 p-337

along with their cousins. After a short period of time *Pāṇḍavas* and *Kauravas* became aggressive and were ready to fight. *Yudhiṣṭhira*, the eldest son of *Pāṇḍu* had the right to rule the throne. But *Dhṛtarāṣṭra* yielded to the *Pāṇḍavas* only half of his kingdom. Then *Pāṇḍavas* set up their capital at *Indraprastha*. But the ever jealous *Duryodhana*, the eldest son of *Dhṛtarāṣṭra* was against of it. *Sakuni*, his maternal uncle, the wicked fellow, proposed to arrange a game of dice and invite *Yudhiṣṭhira* to participate in the dice game. Because *Sakuni* is well expert in dice game, who will easily win *Yudhiṣṭhira* and his kingdom. *Sakuni* challenged *Yudhiṣṭhira* along with his brothers to a game in the gambling hall. One after another *Yudhiṣṭhira* lost his treasures and ultimately he has to stake himself and his brothers but *Sakuni* won. When nothing is remain to stake then *Sakuni* remarked that yet he had to stake another one i.e. to *Draupadī*, beloved wife of *Pāṇḍavas* . *Yudhiṣṭhira* agreed and once again *Sakuni* got success. Then *Pāṇḍavas* became slaves of *Kauravas*. As a result *Duḥśāsana* dragged *Draupadī* by her hair forcefully in the royal court following the order of *Duryodhana*. *Draupadī* felt very much ashamed and vowed not to bind her hair again until brutal insult was avenged. Then the mighty and proud *Bhīmasenā*, the second one of the *Pāṇḍavas* pledged to revenge by making braid her hair with the blood of *Duḥśāsana*. This portion is the main plot of the drama, *Veṅīsāmhāra*, which proves from the title.

The drama mainly starts with the prologue, which actually inaugurates with the usual *maṅgala* words. It consists in three stanzas. Amongst these three, two are in praise of Lord *Viṣṇu* and rest one is praised for Lord *Śiva*. After the recitation of these three stanzas of benedictory speech *Sutradhāra* informs the audience about *Bhaṭṭanārāyana's Veṅṣāmhāra*, the new drama.² Then *Pāripārśvika* announces from behind the curtain that *Vidūra* has ordered to the royal employees to make prepare for festivity for the arrival of Lord *Kṛṣṇa*, who is coming as a mediator for peace in between *Pāṇḍavas* and *Kauravas*. *Sutradhāra* became glad hearing the news and asked his assistant that on which season the concert should be started. The *Sutradhāra* replies that it should sung on autumn season and himself proceeds to describe it.³ In the description of the season it suggests the fall of *Dhṛtarāṣṭra* because of its double meaning phraseology and the assistant becomes agitated by the suggestive meaning. But *Sutradhāra* clears it by the another positive meaning,⁴ which indicates the blessings for *Kauravas*. Enraged *Bhīmasenā* in a rebuking manner utters the words from behind the curtain that -

lākṣāgrhānalaviṣānnasabhāpraveśaiḥ

² .cf. *navanātaka darśanakūtuhalādvā bhavadbhiravadhānam dīyamānamabhyarthaye*. V.S by M.R.Kale 1st Act, p- 7

³ .cf. *satpakṣā madhuragiraḥ prasādhitāsā madoddhatarambhāḥ*. *nīpatanti dhārṭarasṭrāḥ kālavaśānmedinīprṣṭhe..* V.S, by M.R.Kale, 1st Act, p- 8

⁴ .cf. *śaratsamayavarṇanāśāmsaya haṁsā dhaṛṭarāṣṭrā iti vyapadiśyante*. V.S by M.R.Kale, 1st Act, p-9

prāṇeṣu vittanicayeṣu ca nah prahr̥tya.

ākṛṣṭapāṇḍavavadhūparidhānakeśāḥ

*svasthā bhavanti mayi jīvati dhārṭarāṣṭraḥ.*⁵

Again repeating the same words he has entered to the stage along with his brother *Sahadeva*. Then the *Sutradhāra* and his assistant quit the stage in order to save themselves from *Bhīmasenā's* rage. This type of entrance to repeat the earlier sentence of *Sutradhāra* is known as *Kathodghāta Prastāvanā*.⁶ *Bhīmasenā* is every much angry on his elder brother *Yudhiṣṭhira*, who is a pious one does not want to blame his family and his attempt as a last chance to make alliance with *Kauravas*. Where they have fulfilled the journey of twelve years in the forest as per condition of *Duryodhana* yet he is against to share the kingdom. Almost both sides were prepared for battle. But *Yudhiṣṭhira* has to select Lord *Kṛṣṇa* as a mediator for conciliating and who has already departed for the mission. Everybody is expecting for peace in between the both parties except *Bhīmasenā*, who is extremely fiery and reacted on *Yudhiṣṭhira's* desire of coalition, the drama mainly starts from that point. *Sahadeva* tries to sum up the anger of *Bhīmasenā*, but he is not in the support to listen any argument. He is even ready to abandon his brothers and wants to destroy the hatred *Kauravas* by himself only. For which he starts for

⁵ .cf.V.S by M.R.Kale 1st Act, p- 10

⁶ .cf. *sutradhārasya vakyam va samadayaarthamasya va bhavetpātrapravesśaścetkathodghātaḥ sa ucyate.. S.D by K.M.Sastri, 6th ch, p- 337*

armory and mistakes *Draupadī's* boudoir. On being reminded of his mistake, he wants to meet *Draupadī* before going to fulfil his mission. In the meantime, before her arrival *Bhīmasenā* asked to *Sahadeva* on which condition Lord *Kṛṣṇa* is gone for alliance to *Duryodhana*. *Sahadeva* replied that only for the grant of five villages.⁷ At that point of time, *Bhīmasenā* being excited to hear the decision of *Yudhiṣṭhira* expressed such painful words for him⁸ and further he wants to stop the topic. In a short while *Draupadī* enters with a sad mood along with her attendant, on her way to the regular duty to bow down elders *Draupadī* met *Bhānumatī*, who criticizes her by the words that *Draupadī* should tie-up her loosen hair because *Pāṇḍavas* withdraw the war in lieu of five villages. *Bhīmasenā* become more excited due to fresh insult to *Draupadī* and declares that in a short period he will break the thighs of *Duryodhana* and braid the hair with the blood stained hand. Behind the curtain a great sound of drum is heard. A *chamberlain* hastily enters and informs that Lord *Kṛṣṇa* has returned with unfulfilled mission and the war has confirmed. *Bhīmasenā* and *Sahadeva* departed from *Draupadī* for being ready to the battle. In the *Viṣkambhaka* of second Act, *Vinayaandhara*, the *chamberlain* of *Duryodhana* is searching *Bhānumatī*, the wife of *Duryodhana* by the order of his king. The *chamberlain*, who

⁷ .cf. *ārya pancabhiḡrāmaiḡ*. V.S by M.R.Kale, 1st Act, p-13

⁸ .cf. *yattadūrjitamatyugraṃ kṣātraṃ tejo'sya bhūpateḡ*

dīvyatākṣaistadānena nūnaṃ tadapi hāritam. V.S by M.R.Kale sl-13, 1st Act, p- 14

has bestowed for great responsibility in the royal court has collected the report from *Vihaṅgikā* that *Bhānumatī* has returned from her customary duty of bowing to the feet of *Gāndhārī* and at that moment, she is in *Bālodyāna* for worshiping God for her husband's sake i.e. to conquer in the battle. From the speech of *Vinayandhara* it is also known as the death of *Abhimanyu* for which *Duryodhana* wants to march to the battlefield to congratulate *Karṇa*, *Jayadratha* and other great warriors, who are the slayers of *Abhimanyu*. Whereas on his side *Bhīṣma* has laid down on the arrows-bed by the *Pāṇḍavas* but *Duryodhana* is busy in sharing happiness for the death of young boy *Abhimanyu*. The chamberlain hurriedly goes to inform *Duryodhana* that *Bhānumatī* is in the *Bālodyāna*. Where *Bhānumatī* is in anxiety after she dreamt a bad dream last night and her two maids try to support her how to relieve from ominous dream. *Bhānumatī* in nervousness expresses that in her dream she has seen a handsome *Nakula*, who killed hundred serpents and afterward removed her breast garments, which is indicating to kill of hundred sons of *Kauravas* and to remove her upper-body garment is the sign of a widow. Her two maids *Suvadānā* and *Taralikā* become naturally alarmed even like *Bhānumatī* and they suggested to do such pious deeds like salutation to Gods and feeds to *Brāhmanas* to get rid of the evil effects of the dream. For getting relief from that anxiety *Bhānumatī* is going to offer some offerings i.e. flowers to *Sun* God for

auspicious to her husband and his brothers. In the meantime, *Duryodhana* disturbs by touching her hand and the flowers scattered on the ground. While a gap earlier *Duryodhana* thought about *Bhānumatī's* departure from his chamber early in the morning and after getting knowledge from the *chamberlain*, he follows her into the *Bālodyāna*. Then *Duryodhana* reached in the mid of the conversation about the dream of *Bhānumatī* with her two maids. At first, he suspects *Bhānumatī* with *Nakulas* but afterwards *Duryodhana* knows the fact and tries to relax her by the words as all that are superstitious and useless. At that time violent storm make them impossible stand there and they have to shelter in a safe place. Such in a lonely place *Duryodhana* wants to engaged in love with his wife, at that moment, his *chamberlain* disturbed them in a confusion mood and informs that the flag of the chariot of *Duryodhana* has been broken by *Bhima* i.e. the terrible wind (in double meaning). And immediately the door keeper enters there to say about the arrival of *Duryodhana's* sister *Duḥśalā* and her mother-in-law with a great distress from the confirm declaration of *Arjuna* as a revenge to kill *Jayadratha* before the sunset of that day. Then *Duryodhana* laughs on their fear and consoles them. After that *Duryodhana* becomes ready for battle and to protect *Jayadratha* from *Arjuna*.

In the beginning of the third Act an interlude portion is seen. Which is as *Praveśaka*, where *Rupdhirapriya*, the *rākṣasa* and *rākṣasī* the *Vasāgandhā* arrived on the battlefield. *Vasāgandhā*, the wife of *Rudhhirapriya* was busy in collecting the fresh blood and flesh whereas *Rudhirapriya* engaged in the duty to follow *Bhīmasenā* in his revenge to drink the blood of *Duḥśāsana* by the order of his queen *Hiḍimbā*, the wife of *Bhīmasenā*. From the speech of *Vasāgandhā*, it is known that almost all the great warriors are killed in the war. Amongst them *Droṇācārya*, the great warrior, and father of *Aśvathāmā* is killed by *Dhr̥ṣṭadyumna* deceitfully, which is informed by *Rudhirapriya*. Then the demon couple quickly quits the stage in fear of *Aśvathāmā*, who is coming with a wrath against *Dhr̥ṣṭadyumna*, the son of *Draupada* by his sword in his hand. The *Praveśaka* ends up to the part and *Aśvathāmā* enters to the stage listening an uproar in the battlefield. He was confused exactly what is happened there but when he learns about the treacherous death of his father at first *Aśvathāmā* fainted with great grief and after getting sense becomes ready to take revenge. *Kṛpācārya*, his maternal uncle, somehow consoles him and suggests to meet with *Duryodhana* for the post of the Chief Commandant of the force. Both of them proceeded for demanding of the position. But where *Duryodhana*'s mind is already poisoned by *Karṇa*. *Duryodhana* questioned why *Droṇācārya* has abandoned the weapons then *Karṇa* answers that *Droṇācārya* for his self-interest to

settle his son as an emperor to the throne but when he knew *Aśvathāmā* is no more than leaved the arms. *Duryodhana* argued on that view point. At that stage *Kṛpācārya* and *Aśvathāmā* appeared there. Then *Kṛpācārya* urged his view on the position as a chief *Aśvathāmā* before *Duryodhana*, but the post is already chosen *Karṇa*. In the conversation *Karṇa* criticizes on the power of *Aśvathāmā* and ultimately it turns into an oral fight. At last both of them stand before each other for fighting by their weapons. *Duryodhana* and *Kṛpācārya* tried to calm them and become successful to stop the fight. *Aśvathāmā* knew the fact that *Duryodhana* is very much partial about *Karṇa*. *Aśvathāmā* with full of anger vows not to touch again his weapons till *Karṇa* is alive. Then an announcement is heard from behind the curtain that *Duḥśāsana*, the sinner, who dragged *Draupadī* in the royal court, caught by *Bhīmasenā*. After getting the news, *Duryodhana* and *Karṇa* proceed to the battlefield for protecting *Duḥśāsana*. *Aśvathāmā* with a grief wants to hold his weapon to observe the battle of *Arjuna* with *Karṇa* and *Duryodhana* as prevention to protect *Duḥśāsana*. But an aerial voice stops him and suggests not to violent his vow. *Aśvathāmā* became helpless and departed from his maternal uncle. In the fourth Act, it is known that *Bhīmasenā* has fulfilled his vow, and where the soldiers are roaming hither and thither afraid of *Bhīmasenā* looking such in a terrible face. Another side wounded *Duryodhana* is carried in a safety place by his charioteer. The charioteer takes him under

a shade of *Nyagrodha* tree near a lake with a hope to regain his master's sense. *Duryodhana* was in an unconsciousness condition. After getting sense he becomes ready to run for helping his brother. But where *Bhīmasenā* has done his work. When he has known the truth, did not want to live any more. Even he realizes the fact that what is the necessity of attaining kingdom where all the relatives are departed from him forever. When he was in a great condition of grief, an attendant of *Karṇa* and one of the soldier of *Kaurava* side came to *Duryodhana* with a message from *Karṇa*. After a long searching at last *Sundaraka* reached in the place of *Duryodhana* and gives him a report about the war after the death of *Duḥśāsana*. Where in the battle the expertness and brilliancy of *Vṛṣasena*, the son of *Karṇa* is seen. But after a long fight he is also lost his life. This news carries a fresh grief to *Duryodhana*. He felt very much pain for the condition of *Karṇa* who is lamenting over *Vṛṣasena*'s death and on the other hand *Duryodhana* himself thinks or treats *Duḥśāsana* as his son not brother. This tragic letter makes the people more sympathetic. However, he determines to take revenge for the killing of his relatives and he has been ready to go to the battlefield. In the meantime *Dhṛtarāṣṭra*, *Gāndhārī* and *Saṅjaya* by searching their son appear there but *Duryodhana* was unwilling to see them as he thinks he is the root cause for all the circumstances. Eventually he appears before them thinking that as parents they should get the proper respect. *Duryodhana*

shows his respect towards his parents by bowing down to their feet before going to battle. In the fifth Act of the drama, the parents together with *Sañjaya* searched *Duryodhana* under the Banyan tree. The particular Act indicates that it is a last chance of trying to save *Duryodhana* from his ill luck. But *Duryodhana* confirms to fight against his enemies otherwise his life is meaningless. In the suggestion of his parents, he replied that if *Yudhiṣṭhira* promised not to continue his life without any of the five brothers of him.⁹ Then how *Duryodhana* will desire to live after the death of hundred brothers.¹⁰

In this way he refuses his father's proposal to go in a conciliation with *Yudhiṣṭhira* and makes him prepare for battle with *Bhīmasenā*. Meanwhile a new distress came in front of him i.e. the death of *Karṇa*, for him this news is more painful and he determines his mind to kill *Arjuna* first, who is the cause of his best friend's death. At that moment *Bhīmasenā* and *Arjuna* arrive there to meet with him, which strikes to all. *Arjuna* was not suppose to meet *Duryodhana* inform to his parent, which may the reason for hurt to them. However, *Bhīmasenā* prefer to meet as it is an obeisance to their elders. After a while in their speech *Bhīmasenā* utters in a pinching attitude towards *Dhritarastra*. *Duryodhana* becomes agitated and turn into a verbal contest. *Arjuna* somehow stops the fight

⁹ .cf. *ekenāpi vinanujena maranam pārthaḥ pratijñātavān sl-7, V.S by M.R.Kale p-114*

¹⁰ .cf. *bhrāṭṛṇām nihate śate 'bhilaṣate duryodhano jīvitum. ibid*

and then an announcement of *Yudhiṣṭhira* to *Arjuna* and *Bhīmasenā* that to take a break from the fight for that day. Consequently, they leave the place. Once again *Aśvathāmās* challenge to *Arjuna* from behind the curtain gives solace to *Dhṛtarāṣṭra* and *Gāndhārī*. *Aśvathāmā* comes after the death of *Karṇa*, which makes *Duryodhana* dissatisfied. *Duryodhana* shows his courtesy to *Aśvathāmā*. But the words of *Aśvathāmā* for *Karṇa* disappointed him and shows his support to *Karṇa* as both of them are not separate from one another.¹¹

Aśvathāmā again leaves him for the same reason what he feels for *Karṇa*. *Duryodhana*'s parents try to convince him reminding all the childhood friendship and by old remembrance but they fail to erase his misunderstandings. Even they request to forget the mistakes of *Duryodhana*, but *Aśvathāmā* ultimately departed from them. They were sure about the destruction of *Kauravas* after the last hope. In this way they also departed for *Śalya*'s camp. *Yudhiṣṭhira* is anxious for *Bhīmasenā*'s new vow, whether he will be successful or not. *Bhīmasenā* vowed that within a day he would kill *Duryodhana* otherwise, he will commit suicide. Hence *Yudhiṣṭhira* appointed the spies everywhere in the city, who are sharp, intellectual and also clever to reach *Duryodhana*. Where *Duryodhana* has disappeared after hearing the terrible vow of

¹¹ .cf. *avasāne 'ngarājasya yoddhavyam bhavatā kila. mamāpyantaṁ pratīkṣasva kaḥ karṇaḥ kaḥ suyodhanaḥ. V.S by M.R.Kale 5th Act sl-39 p-128*

enraged *Bhīmasenā*. *Duryodhana* would be reached in the district of *Samantapañcaka*. Moreover, *Yudhiṣṭhira* orders *Sahadeva* to attentively follow the persons who are conversing suspiciously in private. Then *Pāñcālaka*, the spy of *Yudhiṣṭhira* has reported that *Duryodhana* is searched in a pool of *Samantapañcaka*. When *Yudhiṣṭhira* and *Drapuadī* want to know about *Duryodhana* how he has been found, then *Pāñcālaka* explained about the battle-field. After the death of *Śalya*, by the missiles of *Sahadeva* and the armies of *Kauravas* fled away from the battle-field afraid of *Dhṛṣṭadyumna*, who led the forces of *Yudhiṣṭhira*. Then knowing the *Bhīmasenā*'s vow to kill *Duryodhana* before the sunset of that day, he concealed himself in a secret place. *Kṛṣṇa* reached the margin of the lake by a horrible person, who was one of the spies of them. Where *Vasudeva* on discovering the line of foot-prints clearly recognizes that as of *Duryodhana*. *Sri Kṛṣṇa* gives the knowledge to *Bhīmasenā* that *Duryodhana* verily knows the art of suspending the operation of water. *Bhīmasenā* agitated the water in such a manner that the water animals overflowed in all the sides of the pool. Moreover, *Bhīmasenā* uses the ill words for *Duryodhana* and repeats his misdeeds etc. *Duryodhana* cannot bear the hard words and hurriedly rises up leaving the bottom of the tank. And *Duryodhana* answered that he has concealed himself not because he is a coward but with the shame that he has been unable to demolish *Pāṇḍavas*. After that *Sri Kṛṣṇa* prevents

them to fight in the water. *Duryodhana* comes out from the pool and observes the miserable end of *Kauravas* on the battlefield. Then *Bhīmasenā* allowed him to fight with any one of the five *Pāṇḍavas*, whom he considered as a worthy warrior. *Duryodhana* prefers *Bhīmasenā* as an expert one in the fight of mace, though *Arjuna* and *Bhīmasenā* are same enemies for him. In this way, it is almost sure the victory of *Pāṇḍavas*. So Kṛṣṇa has sent *Pāñcālaka* by the message that to be ready for installation of *Yudhiṣṭhira* as king by the ritual and sacrificial performances. At the time *Pāñcālaka* is going to leave, one of the friend of *Duryodhana*, *Cārvāka*, by name appears there in the guise of a ascetic fellow. *Cārvāka* approaches king *Yudhiṣṭhira* as he is thirsty and has come wandering from *Samantapañcaka* to see the fight between *Arjuna* and *Duryodhana* by their mace. *Yudhiṣṭhira* and *Draupadī* get hurt and fainted by the words fighting of *Duryodhana* by the mace with *Arjuna*, who is not as expert as *Bhīmasenā* in mace fighting and the question where *Bhīmasenā* is at that moment. However, *Cārvāka*, the demon has been succeed to settle in the mind of *Yudhiṣṭhira* that *Bhīmasenā* is already no more and *Arjuna* with a grief has to hold the mace of *Yudhiṣṭhira* and *Draupadī* have confirmed put to death in the fire collecting the woods by themselves. They have done their duties as ritual performances like offering water to elders and they have sent messages to their youngers about the duties after them. After that when they almost

ready to jump to the pure, *Bhīmasenā* appears there being successful in his mission. Then *Bhīmasenā* has fulfilled his vow to bind up the hair of *Draupadī* with his hand which is deep red with the blood of *Duryodhana*. In another side *Cārvāka* was caught by *Nakula* and known to all, as he is a friend of *Duryodhana*. At last *Arjuna* and Sri Kṛṣṇa came and the drama ends (with an auspicious *sloka*). It is seen that the *Kauravas* tried till the last moment of the battle to defeat the *Pāṇḍavas*, but ultimately they have failed to defeat *Pāṇḍavas* in the great-war ‘*Mahābhārata*’.

The *Veṅṣāmhāra* of *Bhaṭṭanārāyaṇa*, though a peculiar drama, is possessing almost all the characteristics of a Sanskrit drama as defined by the dramaturgists. The subject matter of *Veṅṣāmhāra* is a well known one. The subject matter of the drama is taken from that of the *Mahābhārata*, the one of the great epics in Indian literature. The drama *Veṅṣāmhāra* comprises of five *Sandhis* within its sixth Acts. In the first Act of the drama as it is found as *Mukha Sandhi*, where the main seed is shown by the expressions like-

*aḥ durātmanvṛthā maṅgalapāṭhaka śailūṣāpasada.*¹²

Reflection of the first Act is observed in the second Act of the drama, viz – the dream scenes of *Bhānumatī* and the expression of

¹² .cf. V.S by M.R.Kale 1st Act p-9

*Kañcukī*¹³ which falls under the *Pratimukha Sandi*. Both the third and fourth Acts are considered as *Garbha Sandhi*. The first Act i.e. *Vimarśa* and sixth Act falls under *Nirvahana Sandhi*. It is just like the tuft. The drama has followed regarding the Acts in drama should five to ten. Both the *Sanskrit* and *Prakṛt* language are used in the drama, the whole style distinguished and harmonious with full of tale of the beauties and attractions of songs, dance and music. There is mixed feelings of happiness and misery. There are four prominent sentiments emerged in the drama i.e.— *Vīra*, *Sṛṅgāra*, *Raudra* and *Karuna* amongst the nine *rasas* referred by the rhetoricians. But according to rule, there should have a predominant sentiment in a drama and other should be auxiliaries to the Principal. So *Vīra rasa* is prevailed in the *Veṅṅsāmhāra* by the heroic expressions of *Bhīmasenā* in most of the time in the drama and for his valorous deeds. As a heroic drama *Bhīmasenā*'s endeavour up to the last Act to fruitful his vow makes him as the hero of the drama. The boastful remarks of *Bhīmasenā* like, from behind the curtain in the first Act, third Act and fourth Act¹⁴ constantly shows the audience his presence on the stage. *Bhīmasenā* presents on the stage in the first Act, fifth Act and Sixth Acts of the play *Veṅṅsāmhāra*. Moreover, the main theme i.e. to the tie up of Draupadī's dishevelled hair, has been celebrated

¹³.cf. bhagnaṁ bhīmena bhavato marutā rathaketanam.

patita kiñkiṅkaṇabaddhakrandramiva kṣītau.. V.S by M.R.Kale 2nd Act sl-23 p-47

¹⁴ .cf. bho bhoh asmaddarśanabhayaskhalitakārmukakṛpāṇatomaraśaktayaḥ kauravacamūbhatāḥ
V.S.,M.R.Kale,4th Act p- 82

by *Bhīmasenā* with his bloodstained hand. *Bhīmasenā* is a *Dhiroddhata* i.e. haughty type of hero. It is one of the types of hero amongst the four types of hero referred to in the *Sāhitya -Darpaṇa*. Though there it is preferred that the hero should be a *Dhirodātta* type of hero, in the drama some critics consider *Yudhiṣṭhira*, as the hero of the drama, who falls under the *Dhirodatta* class of hero. *Yudhiṣṭhira* is a self – controlled, calm and affable type of human being. He has uttered the concluding verse (*Bharatavākya*) in the end of the drama, which is commonly uttered by the principal character. Moreover, it is seen that he is the decision maker in all purposes related to the throne and war. But *Yudhiṣṭhira* appears on the stage only once in the sixth Act and refers only in the first and fifth Acts. Regarding this, it is also a peculiar concern shown by *Bhaṭṭanārāyaṇa* in his drama *Veṅṣāmhāra*. Even *Duryodhana* is also claimed as the hero of the play. Where the dramatist shows much care in delineating the character of *Duryodhana* as the chief of *Kauravas*. *Duryodhana* comes to the stage in the first Act, Second Act, third Act, fourth Act and fifth Act. And again he has been referred to in the sixth Act.¹⁵ Moreover, it is seemed that *Bhīmasenā's* passion for revenge always directed to *Duryodhana* alone. Basing on above the significant, *Duryodhana* considers as the hero of the drama, but the Indian

¹⁵.cf. *suyodhanasamcāra vedinaḥ pratiśrutadhanapūjāpratyupakriyaścarantu samantātsamantapañcakam*. V.S.,M.R.Kale, 6th Act p-130

dramaturgists strictly for bid the death of the hero or principal character of the title of the drama adapts varied meaning.

The meaning of *Veṇī* is braided and *Samhāra* i.e. destruction. It is in the sense i.e. *Veṇīsāmhāra* means the destruction of *Veṇī* in another meaning *Samhāra* means *Samyamanam* i.e. collection, so it suggests the collection of scattered hair.¹⁶ But here both the meanings are applicable to concern the title of the drama. At first *Draupadī's* braided hair and also loosened hair of *Draupadī* collected by *Bhīmasenā* with the blood of *Duḥśāsana* and *Duryodhana*.¹⁷ So it is noticed that the word *Samhāra*, as destruction of *Draupadī's* *Veṇī* as a cause of the drama where as *Samhāra* meaning *Samyamanam* i.e. collection of the hair of *Draupadī* at the end of the drama as a fruit, so in the naming of the drama in a single word as cause and effect or fruit which is a tremendous skill of *Bhaṭṭanārāyana*. It can also be explained as-

*1.Draupadī venyā nimittam mahābhāratasya mahāsamare mahān
samhāra abhut iti vyapadesat veṇīsāmhāra.*

¹⁶.cf.devi nivr̥tyatām nivr̥tyatām .esa khalu pūritapratijñabhāro nāthaste veṇīsāmhāram kartum tvāmevānviṣyati. V.S.,M.R.Kale, 6th Act p-163

¹⁷ .cf. kṛṣṭā yenāsi rajñām sadasi ṅrpaśunā tena duḥśāsanaena styānānyetāni tasya spr̥śa mama karayoh pītaseṣānyasṛñji. kānte rājñah kurūñāmapī sarasamidam madgadācūrñitoro- raṅge 'ṅgesṛñniśaktam tava paribhavajasyānalasyopasāntyai..V.S.,M.R.Kale, 6th Act sl-41 p-165

2. draupadī veṅyā saṁhāra saṁyamanam vandhanam vā pratijñā
puranānte duḥśāsana rudhireṇa bhīmena kṛtaṁ etadeva nātakasya
phalābhutatvat veṅīsāmhāram nātakam iti.

3. draupadī veṅīreva kāryakaraṇa rupeṇa nātakamasmin yugapat
vidyamānāt nātakam idam veṅīsāmhāram iti.

Lastly there is no sufficient evidence about *Bhaṭṭanārāyaṇa* except the term “*mṛgarājalakṣmana*” in the *Prastāvanā* of the drama. Basing on his drama, it can be said that he is well acquainted with the fundamental doctrines of the *Saṁkhya*, *Vedānta* and *Yoga* systems of Indian Philosophy.¹⁸ It is indicated the profound on *Vedānta* philosophy by the term ‘*ātmārāma*’, and by the term ‘*vihitamatayo*’ the knowledge on *Yoga* philosophy. These particular words are found from the mouth of *Bhīmasenā* in the first Act of the drama, between conversation of *Bhīmasenā* and *Sahadeva* when it is known by them that *Duryodhana* has tried to arrest *Śrī Kṛṣṇa* in his court. Moreover, he has the great command on entire *Mahābhārata*, *Purāna* and *Bhāgavata*.¹⁹ His skillfulness in prosody²⁰ and rhetorics,²¹ craftsmanship is distinct by his well versed and

¹⁸ .cf. *ātmārāmā vihitamatayo nirvikalpe samadhau V.S.,M.R.Kale sl 23 p- 23 , 1st Act.*

¹⁹ .cf. *Bhaṭṭanārāyaṇa, A.C.Sastri ,Intro- p- 11*

²⁰ .cf. *adyaivāvāṁ raṇamupagatau tātamambām ca dṛṣtvā*

ghrātastābhyām śirasi vinato 'ham ca duḥsaśānaśca.

tasminvāle prasabhamariṇā prāpīte tāmavasthām

pārśvaṁ pīrorapagataghrṇaḥ kiṁ nu vakṣyāmi gatvā.. V.S.,M.R.Kale 4th Act , sl-15 , p-107

²¹ .cf. *kusumāñjalīrapara iva prakīryate kāvyabandha eṣo 'tra I*

madhuliha iva madhubindunviralanapi bhajata guṇaleśān II V.S by M.R.Kale 1st Act sl- 5 p- 5

ornamented phrases.²² Therefore, most of the critics of later period say that *Veṅṅsāmhāra* is one of the five most successful dramas in Sanskrit literature. *Bhaṭṭanārāyana* is also well versed in polity, it is seen in the sixth Act of the drama, where *Yudhiṣṭhira* converses with *Cārvāka*.²³ Regarding his knowledge of grammar, he seems to have violated the injunction of *Panini* in some cases. However, by the uses of such *Paninian* rules proper phrases prove the outward grammatical knowledge of *Bhaṭṭanārāyana*.

Theme:- The title *Veṅṅsāmhāra* itself indicates the theme of the drama. *Veṅṅsāmhāra* means to braid by collecting the dishevelled hair. Here in the drama *Draupadī*'s hair is seen as loosened due to her vow not to braid again until the fulfillment of her revenge over *Duryodhana*, the kind of *Kauravas* and *Duḥśāsana*, who caught her hair dragged into the royal Court by the order of his elder brother *Duryodhana*. Generally women should bind up her hair, when their husbands are in front of them. It is clear by the expression of *Bhīmasenā*.²⁴ Amongst the five *Pāṇḍavas* only second of the *Pāṇḍavas*, who is *Bhīmasenā* vowed to take revenge over *kauravas* as to drink the blood of *Duḥśāsana* from his chest and bathed

²² .cf. *suūto vā sūtoputra vā yo vā ko va bhavāmyaham I daivāyattaṃ kule yanma madāyattaṃ tu pauraṣam II V.S.,M.R.Kale 3rd Act, sl- 37, p-75*

cf. *anullaṅghaniyaḥ sadācāraḥ- 5th Act, p- 123*

²³ .cf. *sarvathā kathaya brahmansamkṣepādvistareṇa vā | vatsasya kimāpi śrotumeṣa dattaḥ kṣaṇo mayā II V.S.,M.R.Kale sl-15, 6th Act p- 143*

²⁴ .cf. *(kesanavalokya) athava kimaveditena jīvatsu pāṇḍuputreṣu dūramaprosiṭeṣu ca | pāñcālarājatanayā vahate yadimāṃ dasām II V.S by M.R.Kale 1st Act sl- 18 ,p- 18*

with the blood of *Duryodhana* by breaking his thigh.²⁵ Therefore, the main theme of the play *Veṅṣāmhāra* is to tie-up *Draupadī*'s disarranged hair with the blood of *Duḥśāsana* and *Duryodhana*. It has become successful and fruitful in the last Act of the drama.²⁶

Sources:- *Mahābhārata* is always a great source of inspiration to the writings of *Kāvya*s as well as dramas. *Vyāsadeva*, the classic poet himself proclaimed in the *ādiparvaṇ* of *Mahābhārata* that it will be the unending source of later Indian literature.²⁷ It is proved that the best drama 'Abhijñānaśakuntalam' of *Kalidasa* is drawn from one of the episode of *Mahābhārata*. On the other hand though the *Veṅṣāmhāra* of *Bhaṭṭanārāyaṇa* is not taken from any one of the episode of *Mahābhārata* but it deals with the main story of the great epic. It covers the period passes between the return of the *Pāṇḍavas* to *Indraprastha* after their thirteen years exile and *Yudhiṣṭhira*'s attainment of throne after the great-war.²⁸ The story from *Udyogaparvan* to *Śāntiparvaṇ* has compressed within six Acts in the drama *Veṅṣāmhāra*. *Yudhiṣṭhira*s proposal for

²⁵ .cf. cañcadbhujabhramitacaṇḍagaḍābhihāta-
sañcūrṇitoruyugalasya suyodhanasya I
styānaāvanaddhaghanaśoṇṇitaśoṇapāṇi-
ruttamsayiṣyati kacāṁstava devi bhīmaḥ II V.S by M.R.Kale 1st Act p- 21, sl- 21

²⁶ .cf. bhīmaḥ-(veṅṣāmhāra) V.S by M.R.Kale 6th Act p-166
cf. yudhiṣṭhira- devi eṣa te veṅṣāmhāro 'bhinaṇḍyate navastalasamcārīṇā siddhajanena I ibid

²⁷ .cf. sarveṣāṁ kavimukhyānāmupājīvyo bhaviṣyati I
parjanya iva bhṛtānāmakṣayo bhāratadrumaḥ II
anāśrityedamakhyānaṁ kathā bhuvī na vidyate
āhāramanapāścītya śarīrasyeva dhāraṇam II
idaṁ kavivaraiḥ sarvairākhyānamupājīvyate I
udaraprepsubhirmṛṣyairabhijāta iveśvaraḥ II V.S by Lt A.B.Gajendragadkar p- 60

²⁸ .cf. V.S by M.R.Kale Intro ch-xv

peace appointing to *Kṛṣṇa* as a messenger to the *Kauravas* in the first Act of the drama etc. are described in the *Udyogaparvan*, whereas the coronation of *Yudhiṣṭhira* in the sixth Act is referred in the *Śāntiparvan*. Thus, it includes the main episode of the great epic with necessary exclusions, additions and adaptations. Though all the major events are taken from *Mahābhārata*, but it is a great credit of *Bhaṭṭanārāyaṇa* to make a drama successful from a purely dramaturgical point of view from the main episode of the *Mahābhārata*. It is not an easy task to condense the long-drawn episode of the *Mahābhārata* into a drama of six Acts only.

Plots :

The plots and characters of *Veṅṛsāmhāra* will discuss act by act in the following manner-

The first Act of the drama is started with three *Nāndi slokas*. Amongst the three *slokas* the first and second are applied to praise to Lord *Kṛṣṇa* and the third one eulogizes to Lord *Śiva*. After the recitation of benedictory verses, *Sutradhāra* shows his respect towards *Vyāsadeva*²⁹ and then he has given introduction about the new drama of *Bhaṭṭanārāyaṇa*. At the Same time *Sutradhāra* appeals to take the taste of the drama. In the meantime it is announced from behind the curtain that

²⁹ .cf. *śravaṇāñjaliputapeyaṃ viracitavanbhāratākhyamamṛtaṃ yaḥ |
tamahamaragamakṛṣṇaṃ kṛṣṇadvaipāyaṇaṃ vande* II V.S by M.R.Kale 1st Act, sl- 4, p- 5

Kṛṣṇa has appointed as a mediator between *kauravas* and *Pāṇḍavas* for which *Vidūra* orders to make preparation for rejoicing with musical instrument etc., listening such words *Sutradhāra* delightedly and hopefully expressed that peace would be effected between the contesting parties and forthcoming war. Prevented to the benefit not only of the *kuru* race but of the whole world *Bhīmasenā* rebukes³⁰ from behind the curtain overhearing such wishing words of *Sutradhāra*. Then *Sutradhāra* and other actors leave the stage afraid of enraged *Bhīmasenā*. Here the *Prastāvanā* or prologue ends and the main Act starts. *Bhīmasenā* in an angry mood along with *Sahadeva* enters to the stage and repeated the words whatever uttered by *Sutradhāra*. *Sahadeva* tries to minimize the wrath of *Bhīmasenā* but he is strongly against of the settlement and whatever the policy applied by his elder brother *Yudhiṣṭhira*. *Bhīmasenā* even blames *Sahadeva* and other brothers for supporting *Yudhiṣṭhira*'s decision. *Bhīmasenā* repeated the insults possessed time to time by *Kauravas* and he declares even to break the relationship with his brothers if the *Kṛṣṇa*'s mission of alliance with be success. Haughty *Bhīmasenā* enters to the boudoir of *Draupadī* with a mistake it as an arsenal. *Sahadeva* reminds *Bhīmasenā*'s mistake but, however, they wait for *Draupadī*'s arrival. In the meantime *Bhīmasenā* questioned about the agreement of alliance. Then *Sahadeva* replied that in lieu of five villages.

³⁰.cf. *āh duratmanvr̥thā maṅgalapāṭhaka śailūṣāpasada I V.S* by *M.R.Kale 1st Act p-9*

Bhīmasenā becomes more excited and utters such dignity less words to indicate *Yudhiṣṭhira*.³¹ At that moment *Draupadī* enters to the stage followed by her attendant. But *Bhīmasenā* has not observed *Draupadī* and he is busy discussing something with *Sahadeva* with his haughty words. *Draupadī* has become pleased knowing her husband's intention, where she is listening from a side. Then *Bhīmasenā* observes *Draupadī* with her loosen hair in a sad mood to fan like the embers of *Bhīmasenā* rage into a flame. *Bhīmasenā* asked the reason of her grief then the attendant informs that a fresh insult is paid to *Draupadī* by *Bhānumatī*, the wife of *Duryodhana* with a sarcastic comment on her dishevelled hair and the proposal of the *Pāṇḍavas* to be satisfy with the grant of five villages. Listening above all these things *Sahadeva* comments on *Bhānumatī* that after all she is the wife of *Duryodhana* and it is a common thing that the wives become same as the *husbands*, like a creeper though sweet but clinging to a poisonous tree becomes swooned.³² In the inquiry of *Bhīmasenā* the *ceṭī* said that her queen need not reply so she had replied in this way that until the hair of *Kaurava* queens unloosened, how the queens of her tied up their hair. *Bhīmasenā*

³¹ .cf. *bhīmasena- kiṃ nāma khidyate guruḥ I guruḥ khedamapi jānāti I paśya-tathābhūtām dr̥ṣṭvā nṛpasadasi pāñcālatanayām vane vyāghraiḥ sārdaṃ sucīramuṣitam valkaladharaiḥ I virāṭasyāvāse sthitamanucitārambhanibhr̥tam guruḥ khedaṃ khinne mayi bhajati nādyāpi Kuruṣu II V.S ,by M.R.Kale 1st Act sl-11 , p- 12*

³² .cf. *strīṇām hi sāhacaryādbhavanti cetāmsi bhartṛsadr̥śāni I madhurāpi hi mūr̥cchate viṣaviṭapisamāśritā vallī II V.S by M.R.Kale 1st Act sl- 20 p- 20*

being satisfy on the attendant, presented gifts with the greeting words. Then *Bhīmasenā* consoles *Draupadī* by saying that in a short period of time he will tie up her hair with the fresh blood of *Duryodhana* breaking his thighs. Then a surprising sound is heard from the curtain of the stage and *Kaṅcukī* arrives and reports that Kṛṣṇa has become failure in his mission because he is tried to arrest but, however, returned only by using his power of magic. After that the war drum is beaten and all chiefs asked to prepare for the battle, where *Yudhiṣṭhira*'s wrath spreads on *Kauravas* sides. With due respect to *Yudhiṣṭhira*'s order for battle, *Bhīmasenā* and *Sahadeva* when going to depart then *Draupadī* wishes them with the auspicious words for success in the coming war. Moreover, she advised to move consciously on the battle field. *Bhīmasenā* is confidently tells *Draupadī* not to confuse on the power of *Pāṇḍavas*. In this way they departed from *Draupadī* for the coming war.

In the second Act the *Kaṅcukī* enters with an order of *Duryodhana* to search *Bhānumatī* whether she has finished her customary duty of bowing to the feet of his mother, so that *Duryodhana* can meet his wife *Bhānumatī*, before going to congratulate *Karṇa*. *Jayadratha* and other warriors, who are the slayer of *Abhimanyu* on battlefield. The *Kaṅcukī*

has collected the reports from *Vihāṅgikā* that after her duty *Bhānumatī* is in the temple of *Bālodyāna* for her husband's conquer in the battle. Then the *Kaṅcukī* leaves the stage to inform *Duryodhana* where *Bhānumatī* is, but before leaving the stage it is known the death of great warriors including *Abhimanyu* and *Bhīṣma* lay down on the arrow caused by the *Pāṇḍavas*. The prelude or *Viṣkambhaka* ends here upto the information of *Kaṅcukī*. After the *Viṣkambhaka*, the queen *Bhānumatī* enters along with her friend and attendant with a discussion of inauspicious dream. Both of her friend and attendant suggest for worshiping deities to get rid of the ominous thing. Then *Bhānumatī* starts saying her ominous dream, in other side *Duryodhana* and the *Kaṅcukī* enter into the stage, where *Duryodhana* rejoicing in discussing the death of *Abhimanyu* and other related stories they reach in the place of *Bhānumatī*. At that moment *Duryodhana* over-hears the part of the conversation and suspects *Bhānumatī* about her loyalty towards her husband. *Bhānumatī* in her conversation mentioned the name of *Nakula* as a handsome one, who is actually a mongoose killed hundreds of snakes and she has become excited seeing such a handsome one, who later on removed her garment from her body in the dream. But by the sound of dancing singing and trumpets in the morning, she roused from her sleep after hearing the last sentence of *Bhānumatī*, *Duryodhana* has come out-from his doubt. However *Bhānumatī* is going to offer the flowers to the Sun god then she

tells her attendant, *Taralikā* to give some flowers but in place of *Taralikā*, *Duryaodhana* appears and offers the flowers. The flowers falls on the ground from the hand of *Duryodhana* by the pleasing touch of *Bhānumatī* and then he tries to comfort³³ and expresses desire³⁴ to enjoy her sweet company. *Bhānumatī*'s auspicious ceremonies disturbed by a strong wind and make them seek shelter in a neighbouring wooden house. After that the *Kañcukī* enters and get confused by the words broken by *Bhīmasenā*. Later he clears that the standard post i.e. *Bhīmasenā* of the chariot of *Duryodhana* is broken by the terrible wind, which signifies and inauspicious for *Duryodhana*. *Bhānumatī* again requests her husband to remove such ominous happenings by the recitation of *Vedas* by *Brāhmanas* and by offering some oblation to the Gods. With disregard, *Duryodhana* orders the *Kañcukī* (Chamberlain) to call the family priest *Sumitra*. The Chamberlain leaves the place. Then the *Pratihari* reports that *Jayadratha*'s mother accompanied by (*Duḥśalā*, her daughter-in-law) appear there to meet *Duryodhana*. The frightened mother of *Jayadratha* appeals to *Duryodhana* to protect *Jayadratha* for such a dangerous vow of *Arjuna* to kill her son before sunset otherwise he will kill himself.

³³ .cf.kim no vyāptadiśām prakampitabhuvāmakṣauhiṇinām phalaṁ

kim droṇena kiṁaṅgarājaviśikhairavaṁ yadi klamyasi I

bhīru bhrātrṣatasya me bhujavanacchāyām sukhopasthitaā

tvaṁ duryodhanakesarīndragṛhiṇī śaṅkaspadaṁ kiṁ tava II V.S by M.R.Kale 2nd Act sl-16, p- 43

³⁴ .cf vikira dhavaladīrghāpāṅgasamsarpicakṣuḥ

parijanapathavartinyatra kiṁ sambhramaṇa I

smitamadhuramudāraṁ devi māmālapoccaiḥ

prabhavati mama pāṅyorañjaliḥ sevituṁ tvam II sl-15, V.S by M.R.Kale 2nd Act ,p- 42

Duḥśalā is also weeping in a side. Looking their condition, *Duryodhana*, the elder brother of *Duḥśalā* laughs on the vow of *Arjuna*³⁵ and consoles them rather to rejoice at the certain defeat of *Pāṇḍavas*. Then *Duryodhana* departs from them to take the necessary action on the battle field.

In the beginning of the third Act a horrible female demon enters with great joy. As she is wishing for hundred years of battle because she has collected thousands of earthen jars with the flesh, blood and fat. The death of *Jayadratha* is also known from her mouth. *Vasāgandhā*, the demon wife is searching her husband *Rudhirapriya* to offer the fresh blood and flesh. *Rudhirapriya*, the demon enters there and becomes pleased on his wife for offering the fresh blood and flesh because he was thirsty. In a question of thirsty *Rudhirapriya* answers that he was busy in the duty of his queen *Hiḍimbā*, who is in the grief for the death of her son *Ghatotkaca*. His duty is to roam on the battlefield following *Bhīmasenā*, and when *Bhīmasenā* will drink the blood of *Duḥśāsana* he will enter to the body of *Bhīmasenā*. *Rudhirapriya*'s hunger and thirst has removed to roam on the rivers of the blood of men in the war. *Vasāgandhā* also

³⁵ .cf. *duḥśāsanasya hrdayakṣatajāmbupāne duryodhanasya ca yathā gadayorubhange I tejasvinām samaramūrdhani pāṇḍavānām jñeyā jayadrathavadhe'pi tathā pratijñā II 27*, V.S by M.R.Kale 2nd Act p- 51

reports about the death of great warriors³⁶ in the conversation to her husband. Then an uproar is heard from behind the curtain. *Rudhirapriya* informs to his wife that *Dhṛṣṭadyumna* beheaded by his sword to *Droṇācārya* catching his hair. The demon wife wants to drink the blood of *Droṇācārya* but her husband prevents to do so because the blood of *Brahmins* will burn the throat. Again, there is an uproar, where *Aśvathāmā* is coming to that side with a sword. But they are in a doubt that by the wrath on the son of *Drupada* i.e. *Dhṛṣṭadyumna* he may kill them. In this way they leave the place to continue the duty which ordered by their queen *Hiḍimbā*. Here ends the *Praveśaka*. In the meantime *Aśvathāmā* enters with his sword listening an uproar. He misunderstands looking the retreat of *kuru* forces from the battle field. *Aśvathāmā*'s proud for the expertness of his father's archery,³⁷ where *Droṇācārya* is acted as the chief of the forces. *Aśvathāmā* subsequently hears the news that *Dhṛṣṭadyumna* has killed *Droṇācārya* while he is in meditation on hearing the report of the death of *Aśvathāmā*, which is corroborated by *Yudhiṣṭhira* indistinctly in his speech. *Aśvathāmā* was lamenting over his father's death and with overwhelmed fainted after hearing the sudden

³⁶ .cf. are rudhirapriya pūrvasaṃcītaṃ jānāsyeva tvam I navasaṃcītaṃ sṛṇu tāvat I bhagadattaṣoṇitakumbhaḥ sindhurājavasākumbhau dvau drupadamatsyādhipabhūriśravaḥ somadattabāhīkapramukhānām nareṇdrāṇāmanyēṣāmapī prākṛta puruṣāṇām rudhiravasāmāmsasya ghaṭā apinaddhamukhāḥ sahasrasaṃkhyāḥ santi me gehe I V.S.,M.R.Kale 3rd Act ,p- 56

³⁷ .cf. astrajvālāvalīḍhpratibalajaladherantarauvāryamane senānāthe sthite 'sminmama pitari gurau sarvadhanviśvarāṇām karṇālaṃ saṃbhramaṇa vraja kṛipa samaram munca hārdikya śaṅkāṃ tāte cāpadvitīye vahati raṇadhurām ko vhayāsyavakāśaḥ. V.S by M.R.Kale 3rd Act sl- 7 p-60-61

demise of Dronācāryas, who abandoned his weapon for his extreme love to his son. Then *Kṛpācārya* enters and tries to comfort *Aśvathāmā* from his misery. *Aśvathāmā* in his condition sometimes wants to abandon weapon and sometimes regretfully touches the weapon to take revenge.³⁸ However, *Kṛpācārya* motivated to *Aśvathāmā* for meeting with *Duryodhana* to settle the post of the chief for *Aśvathāmā*. *Aśvathāmā* ready to meet *Duryodhana* where *Karṇa* is already poisoned Duryodhana's mind about *Dronācārya* and *Aśvathāmā*. *Karṇa* misinterprets on *Dronācārya*'s action. When *Kṛpācārya* and *Aśvathāmā* appear there, *Duryodhana* shows his sympathy towards *Aśvathāmā* and receives them with due respect. Then *Kṛpācārya* expresses his intension to nominate *Aśvathāmā* as the chief of the forces. But *Duryodhana* declares that he has already promised to *Karṇa*. Then a dispute is occurred orally between *Karṇa* and *Aśvathāmā* and as a result they stand before one another, however, it has come to the control by *Duryodhana* and *Kṛpācārya*. Ultimately, *Aśvathāmā* has to abandon his weapon till the death of *Karṇa* in the battle. *Duryodhana* and *Karṇa* could not save *Duḥśāsana* because they are attacked by *Arjuna* with his arrow. And at the last it is announced that *Bhīmasenā* drank the blood of *Duḥśāsana*.

³⁸ .cf. *krtamanumataṃ dr̥ṣṭaṃ vā yairidaṃ gurupatakam manujapaśubhirnirmar̥yādairbhavadbhirudayudhaiḥ I narakaripuṇā sārdaṃ teṣāṃ sabhimakir̥ṭinā-mayamahamsṛ̥mbhedomāṃsaiḥ karomi disāṃ balim II 24 V.S.,M.R.Kale, 3rd Act, p-68*

Asvattahama again wants to hold his weapon but it is prevented by *akasvani* and being helpless departs from his maternal uncle *Kṛpācārya*.

The fourth Act begins with the entrance of the charioteer of *Duryodhana*, who is carried away his king in an injured condition from the battlefield to recover his consciousness by his chariot. Where it is announced from behind the curtain that *Bhīmasenā* has fulfilled his vow i.e., already he drank the blood of *Duḥśāsana* from his breast. *Duryodhana* getting his sense, tries to stand to save *Duḥśāsana* but in the meantime he got to know that *Duḥśāsana* has died. *Duryodhana* repented again and again even he desires to sacrifice his own life as it is very difficult for him to survive in absence of his younger brother *Duḥśāsana*. While *Duryodhana* is lamenting, *Sundaraka*, one of the soldiers of *Karṇa* searched *Duryodhana* and tells about the war. He narrates the courageous fight of *Vṛṣasena*,³⁹ the son of *Karṇa*. *Sundaraka* also described the death of *Vṛṣasena*. After hearing the death of *Vṛṣasena*, *Duryodhana* becomes more painful and fainted. After regaining his sense asked about *Angaraja* (*Karṇa*), who is the best friend of *Duryodhana*. Then *Sundaraka* gives a letter of *Karṇa* on which *Karṇa* has written a message to *Duryodhana* with an arrow dipped in his own blood. *Duryadhana* becomes touched with the message of *Angaraja* and

³⁹ .cf. *tato deva atrāntare vimuktasamaravyāpāro muhūrtaviśramitavairānubandho dvayorapi kururājapāṇḍavabalayoh sādhu kumāravṛṣasena sādhu iti kṛtakalakalo vīraloko 'valokayitum pravṛttaḥ I V.S by M.R.Kale , 4th Act p- 96*

he resolved his mind to die, because there is no life without their relatives. However, *Duryodhana* orders his charioteer to prepare the chariot to rescue *Karṇa* on the battlefield. But, suddenly *Dhṛtarāṣṭra* and *Gāndhārī* with *Saṅjaya* appear there to see whether *Duryodhana* is alive or not. At first, he is not wish to meet with his parents but later on he consider to meet with them because elders are always praiseworthy.⁴⁰

Dhṛtarāṣṭra along with his wife *Gāndhārī* and *Saṅjaya* enter to the stage driving in a chariot. *Saṅjaya* takes them to *Duryodhana*, where he is seated alone under the shade of the *Nyagrodha* tree. *Dhṛtarāṣṭra* and *Gāndhārī* try to console him but *Duryodhana* becomes silent with shame due to the death of his hundred brothers. *Gāndhārī* wishes her son be long lived, who is the sole guide for the blind spouse. *Duryodhana* complaints on the low spirits of his mother.⁴¹ *Dhṛtarāṣṭra* and *Gāndhārī* attempted to convince *Duryodhana* to stop the battle and go for settlement to peace. But *Duryodhana* refuses their request. In the midst of their conversations sound of war drum is heard then *Gāndhārī* gets frightened and becomes helpless to think who will help his son. When *Duryodhana* is being ready for battle then an announcement of *Karṇa*'s death has come to the ear of *Duryodhana*. *Duryodhana* weeps bitterly for

⁴⁰ .cf. *tathāpyavaśyam vandanīyau gurū* V.S., M.R.Kale ,4th Act p- 107

⁴¹ .cf. *mātā kimapyasadṛśam kṛpaṇam vacaste sukṣatriyā kva bhavatī kva ca dīnataiṣā* | *ṅirvatsale sutaśatasya vipattimetām tvam nānucintayasi rakṣasī mamayogyam* || V.S by M.R.Kale, 5th Act p- 110

Karṇa and wishes to take revenge for the death of his dearest friend.⁴² In the meantime *Bhīmasenā* and *Arjuna* appeared there searching *Duryodhana* for a common meeting. Both of them have shown their courtesy with proper salutation to *Dhṛtarāṣṭra* and *Gāndhārī* . Moreover, they have given their introduction in an insulting attitude with provoking words. *Duryodhana* also approached in the same manner. In this way *Bhīmasenā* and *Arjuna* stand to each other for battle, which has prevented by *Dhṛtarāṣṭra*. *Bhīmasenā* vows to break the thighs of *Duryodhana* and to take bath with the blood of *Duryodhana*. At that time, an announcement is heard by *Bhīmasenā* and *Arjuna* that *Yudhiṣṭhira* has orders to stop the fight for the day and to take rest so that the funerals are performed by the relatives of the warriors. Then after departure of *Arjuna* and *Bhima*, *Aśvathāmā* enters with the vigorous words.⁴³ Hearing the words of *Aśvathāmā*, *Dhṛtarāṣṭra* and *Gāndhārī* being pleased, suggest their son to welcome *Aśvathāmā* with a sober behaviour. Thence, *Duryodhana* offers the seat to *Aśvathāmā* with due respect. After that *Aśvathāmā* makes *Duryodhana* displeased by the utterance of ill words

⁴² .cf. *karṇāliṅganadāyī vā pārthaprāṇaharopi vā | anivaritasampāitairayamātaśruvāribhiḥ || V.S by M.R.Kale 5th Act sl- 24 , p- 121*

⁴³ .cf. *are re gāṇḍivākaraṣaṇabahuśālin arjuna arjuna kvedanīm gamyate | karṇakrodhena yuṣmadvijayi dhanuridaīm tyaktametānyahāni prauḍham vikrāntamāsīdvana iva bhavatām sūrasūnye raṇe 'smin | sparsaīm smṛtvattamāṅge pīturanaṅvijitanyastaheterupetaḥ kalpāgniḥ pāṇḍavānām drupadasutacamūghasmaro drauṇirasmi || 37 V.S by M.R.Kale 5th Act p- 126-127*

about *Karṇa*. It is unbearable for *Duryodhana* hence again he insults *Aśvathāmā* by the following words :-

avasāne 'ṅgarājaśya yoddhavyam bhavatā kila |

mamāpyantam pratīkṣasva kaḥ karṇaḥ kaḥ suyodhanaḥ ||⁴⁴

Thereafter *Aśvathāmā* leaves *Duryodhana* but *Dhṛtarāṣṭra* knowing the end of *Kauravas* sends *Sañjaya* to convince *Aśvathāmā* to excuse for *Duryodhana's* behaviour. While *Duryodhana* orders his charioteer to bring the chariot, the charioteer also wants to depart from him to the camp of *Śalya*, the king of Madra.

The sixth Act starts with the entrance of *Yudhiṣṭhira* and *Draupadī* in a sitting position along with *ceṭī* and *Purus*. *Yudhiṣṭhira* is seen in a thoughtful situation due to a fresh vow from *Bhīmasenā* to kill *Duryodhana* before sunrise of the next day, though they have almost conquered the great warriors like *Bhīṣma*, *Karṇa*, *Śalya* etc. *Yudhiṣṭhira* has ordered the *Purus* to inform *Sahadeva* to appoint such expert spies for searching *Duryodhana*, who has concealed himself in a pool on hearing the vow of *Bhīmasenā*. Then *Pāñcālaka* reports to *Yudhiṣṭhira* that *Duryodhana* is searched in the *Samantapañcaka* after a long investigation. When *Yudhiṣṭhira* and *Draupadī* desire to know how *Duryodhana* is found then *Pāñcālaka* started to say in detail. After the death of *Śalya* and *Gandhara's* to the hand of *Sahadeva* almost other

⁴⁴ .cf. V.S by M.R.Kale 5th Act sl- 39 p 128

great warriors along with *Aśvathāmā*, *Kṛpācārya*, *Krtavarma* etc. are fled when *Dhṛṣṭadyumna*, the chief of the *Pāṇḍavas* attacked *Duryodhana* who hides himself after *Bhīmasenā*'s vow. Both *Bhīmasenā* and *Arjuna* a chariot ran by lord *Kṛṣṇa* ultimately reached the place where a ferocious person shows his anger by some indistinct words. However lord *Kṛṣṇa* recognizes the foot-prints of *Duryodhana* and says about the expertise of *Duryodhana*' about the art of suspending the operation of water. *Bhīmasenā* then shakes the water and agitates *Duryodhana* by the provocative words. After that *Duryodhana* has risen up hurriedly from the tank and replies that he is taking rest there under the water not because of fear but because of shame for not yet finish or destruct *Pāṇḍavas*. *Kṛṣṇa* prevents *Duryodhana* and *Bhīmasenā* to fight in the water. *Duryodhana* with his mace observes a pathetic condition of the battlefield coming out from the water. Then *Vrkodara* offers to choose him for fighting with any one of the *Pandava*. *Arjuna* and *Bhīmasenā* are as equal as enemies for him but he prefers *Bhīmasenā* as a befitting fighter. Thus the fight started between *Bhima* and *Duryodhana* with their mace. Then *Kṛṣṇa* has sent the *Pāñcālaka* with a message that it is almost going to fruitful the vow of *Bhīmasenā* so the auspicious celebrations should be prepared for rejoice. In the meantime, *Cārvāka*, a charioteer who is actually a demon friend of *Duryodhana* appeared there in the guise of a sage. As a last chance to defeat *Pāṇḍavas*, *Cārvāka* tries to

misguide *Yudhiṣṭhira* and *Draupadī* that he has seen the fight of *Arjuna* and *Bhīmasenā* with mace, where *Bhīmasenā* is slain by *Duryodhana* and *Arjuna* has to kept the mace of *Bhīmasenā*. *Cārvāka* becomes success to give the wrong information. *Yudhiṣṭhira* and *Draupadī* become very shocked and resolved them to end their life by entering funeral pyre. *Draupadī* entrusts her responsibility to *Subhadra* with a message to her attendant and *Yudhiṣṭhira* also has ordered to his other younger brothers not to follow his way with a message to *Jayandhara*, the *Kaṅcukī* of him. After accomplishment of their responsibility when they are about to jump into the pyre *Bhīmasenā* appears in a horrible condition as he has bathed with the blood. Then *Bhīmasenā* collecting the dishevelled hair of *Draupadī* binds up her “Veṇī” with the blood of *Duryodhana* and *Duḥśāsana*. *Kṛṣṇa* and *Arjuna* enter there congratulating *Yudhiṣṭhira*, *Kṛṣṇa* informs that the cheater *Cārvāka* is caught by *Nakula*. The play ends with the usual *Bharatakavakya* of *Yudhiṣṭhira*.

Characterizations:

Bhaṭṭanārāyana has shown his talent on the characterization in the drama. The characters presented by him are living figures and not animated puppets. The dramatist did not hamper the image of the originality of *Mahābhārata*. Though his characterization is indicated to broadness, diversity and freshness, his only defect in characterization is unable to provide scope to the characters to develop exclusively.

However, the characters introduced in the first Act are *Sutradhāra*, *Pariparsika*, *Bhīmasenā*, *Sahadeva*, *Cetī*, *Draupadī*, *Kaṅcukī*, of *Pāṇḍavas*. The characters, who played in the second Act are *Kaṅcukī* of *Kauravas*, *Sakhi*, *Cetī*, *Bhānumatī*, *Duryodhana*, *Pratihari*, *mata*, *Duḥśalā*. In the third Act the characters are— *Rākṣasī*, *Rākṣasah*, *Aśvathāmā*, *Sutah* of *Aśvathāmā*, *Kṛpācārya*, *Duryodhana* and *Karṇa*. The characters of the fourth Act are – *Sutah* of *Duryodhana*, *Duryodhana*, *Sundaraka*. The characters in the fifth Act are – *Dhṛtarāṣṭra*, *Gāndhārī*, *Sañjayah*, *Duryodhana*, *Sutah* of *Karṇa*, *Sutah* of *Duryodhana*, *Bhima*, *Arjuna* and *Aśvathāmā*. In the last Act i.e. sixth Act – *Yudhiṣṭhira*, *Draupadī*, *Purusah*, *Pāñcālakah*, *Kaṅcukī* of *Yudhiṣṭhira*, *cetī* of *Draupadī*, *Cārvāka*, *the Rākṣasah*, *Bhīmasenā*, *Kṛṣṇa* and *Arjunah*.

The male characters are –

Bhīmasenā, *Duryodhana*, *Yudhiṣṭhira*, *Sahadeva*, *Karṇa*, *Aśvathāmā*, *Sundaraka*, *Cārvāka*, *Dhṛtarāṣṭra*, *Sahadeva*, *Sañjaya*, *Rudhirapriya*, *Vinayandhara*, *Jayandhara*, *Kṛpācārya*, *Kṛṣṇa*, *Arjuna*, *the Suta* of *Duryodhana*, *Asvasena*, *the suta* of *Droṇācārya*. *Purusa* and *Pāñcālaka*.

They are one after another.

Bhīmasenā:- The character of *Bhīmasenā* is haughty and a courageous one. In whole the drama starting to end, his boastful remarks are noticed.

As a resolved one ultimate fruit i.e. the main theme is also fulfilled by him. Sometimes he loses his temper and shows his disrespect towards elders.⁴⁵ But he is also well versed in ethics⁴⁶ moreover he is conscientious and decent.⁴⁷

Duryodhana:-In the drama *Veṅṅsāmhāra*, the character of *Duryodhana* is shown as a villain, who is arrogant, self confident, vainglorious⁴⁸ and selfish. Sometimes, he is seemed like to *Bhīmasenā* as haughty and energetic. He does not believe on superstitious thing⁴⁹. He is a deep friend of *Karṇa*. He is also a sensualist.⁵⁰

Yudhiṣṭhira: *Yudhiṣṭhira* is a calm and quiet person, he is the lover of brothers.⁵¹ He is also valorous,⁵² truthful,⁵³ and virtuous.⁵⁴

⁴⁵ .cf. *kiṁ nāma khidyate gurūḥ | gurūḥ khedamapi jānāti | V.S by M.R.Kale 1st Act p-12*

cf. *evaṁ cāticirapravṛddhāmarṣoddīpitasya bhīmasya vacanadvijñāpaya rājānaṁ I ibid*

⁴⁶ .cf. *pañcānāṁ manyase 'smākaṁ yaṁ suyodhaṁ suyodhana |*

daṁśitasyāṭṭaśastrasya tena te 'stu raṇotsavaḥ || 10 V.S.,M.R.Kale 6th Act, p-137

⁴⁷ .cf. *devi samuddhatāmarṣairasmābhirāgatāpi bhavatī nopalakṣitā | ato na manyuṁ kartumarhasi| V.S by M.R.Kale , 1st Act p-18*

⁴⁸ .cf. *bhīru bhrātrśatasya me bhujavanacchāyāṁ sukhopasthitā*

tvaṁ duryadhanakesarīndragrhiṇī saṅkāspadaṁ kiṁ tava || 16 , V.S.,M.R.Kale, 2nd Act p-43

⁴⁹ .cf. *grahāṇāṁ caritaṁ svapno 'nimitānyupayācitam |*

phalanti kākatāliyaṁ tevyah prājñyā na bibhyati | 14, V.S by M.R.Kale ,2nd Act p- 40

⁵⁰ .cf. *preṁābaddhastimitanayanāpīyamānabjaśobhaṁ*

lajjāyogādaviśadakathaṁ mandamandasmitaṁ vā |

vaktrenduṁ te niyamamuṣitālaktakāgrādharaṁ vā

pātuṁ vāñchā paramasulabhaṁ kiṁ nu duryodhanasya || 17, V.S by M.R. Kale 2nd Act, p-43-44

⁵¹ .cf. *śakṣyāmi no pariḥapīvarabāhudanḍau vitteśaśakrapuradarśitavīryasārau |*

bhīmārjunau kṣītitale praviceṣṭamānau draṣṭuṁ tayośca nidhanena ripuṁ kṛtārtham || 22, V.S.,M.R.Kale, 6th Act, p- 150

⁵² .cf. *kaḥ ko'tra bhoḥ saniṣaṅgaṁ me dhanurupanaya | durātmanduryodhanahataka āgacchāgacch | apanayāmi te gadākausalaśambhṛtaṁ bhujadarpaṁ śīlīmukhāsareṇa | V.S by M.R.Kale , 6th Act p- 161*

⁵³ .cf. *ājanmano na vitatham bhavatā kiloktaṁ na dvekṣi yajjanamatastvamaajātaśatruḥ |*

tāte gurau dvijavare mama bhāgyadoṣatsarvaṁ tadekapada eva kathaṁ nirastam || 15, V.S by M.R.Kale,3rd Act p- 64-65

⁵⁴ .cf. *dhrtarāśtrasya tanayanakṛtavairanpade pade |*

rājā na cenniṣedha syātkaḥ kṣameta tavānujaḥ || sl- 9 , V.S by M.R.Kale , 1st Act ,p- 11

Karṇa:-*Karṇa* is a dedicated friend of *Duryodhana*.⁵⁵ He is a brave warrior, who appears on the stage only in the third act and referred in the second, fourth, fifth Acts of the drama. He is also a backbiter.⁵⁶

Aśvathāmā:- *Aśvathāmā* is seen on the stage for a short period in the third Act and fifth Acts only. He is a devoted son and a prowess warrior.⁵⁷ Unfortunately his quarrel with *Karṇa* and abandoned of his weapon etc. did not gave the chance to show his valour.

Dhṛtarāṣṭra – *Dhṛtarāṣṭra* appears only in the fifth Act of the drama. He is seen so affectionate father that he has no hesitation to advice his son to accept unjust means for defeating the enemy.

Kṛṣṇa – *Kṛṣṇa* is also like *Yudhiṣṭhira* referred in the first Act and appears at the end of the last Act i.e. sixth Act. From the *Prastāvanā* to last Act of the drama is guided by *Kṛṣṇa* is observed here. The poet's intention is to represent *Kṛṣṇa* as the incarnation of *Viṣṇu*, which is noticed in the speech of *Bhīmasenā* and *Yudhiṣṭhira*.⁵⁸

⁵⁵ .cf. *astragramavidhau kṛtī na samaresvasyasti tulyaḥ pumān
bhrātr̥bhyo'pi mamādhiko 'yamamuna jeyāḥ prthāsūnavah |
tvatsambhaviṭa ityahaṁ na ca hato duḥsasanāirmaya*

tvaṁ duḥkhapratikaramehi bhujayorvīryeṇa baspena vā ||12 II V.S by M.R.Kale , 4th Act p- 105
⁵⁶ .cf. *evam kilāsyābhiprāyo yathā aśvatthāmā mayā prthivirājye abhiṣektavya iti |
tasyābhāvadvṛddhasya me bhrāmaṇasya vṛthā śastrgrahaṇamiti tathā kṛtavān | V.S by M.R.Kale ,3rd
Act p- 71*

⁵⁷ .cf. *karṇakrodhena yuṣmādvijayī dhanuridaṁ tyaktametānyahāni
praudhaṁ vikrāntamāsīdvana iva bhavatāṁ sūrasūnye raṇe'smin |
sparsaṁ smṛtvottamaṅge pituranavajitanyastaheterupetaḥ
kalpāgniḥ pāṇḍavānām drupadasutacamūghasmaro drauṇirasmi || 37 II V.S by M.R.Kale 5th Act p-
126-127*

⁵⁸ .cf. *bhīmasenaḥ-kim nāma durātmā suyodhano bhagavantam saṁyantumicchati I V.S by M.R.Kale ,
1st Act p- 23*

Sahadeva – The role of *sahadeva* is found in the first Act for a while and referred in the sixth Act only. He is seen as a polite and obedient younger brother.

Sundaraka – *Sundaraka* does not appear in the stage only in the fourth Act of the drama. He is a warrior in the side of *Kauravas* along with that he is a good searcher and a reporter also.

Cārvāka – *Cārvāka*, the demon friend of *Duryodhana* is introduced in the sixth Act of the drama. He tries to cheat *Yudhiṣṭhira* and *Draupadī* very cleverly and swiftly.⁵⁹ *Cārvāka* becomes almost success in his acting as an ascetic fellow. But it fails after coming of *Bhīmasenā*. Though the role of *Cārvāka* is limited, it bears an important part for an extra dramatic taste and to close with the main theme of the drama.

Sañjaya – *Sañjaya* is seen as a charioteer of *Dhṛtarāṣṭra* and *Gāndhārī* in the fifth Act and his name has mentioned in the fourth Act.⁶⁰

Rudhirapriya – The character of *Rudhirapriya* is deliberated in the prelude i.e. *Praveśaka* of the third Act. *Rudhirapriya*, the demon is an obedient employee of *Hiḍimbā*, the queen of demons, the wife of *Bhīmasenā* and mother of *Ghatotkaca*. He has the knowledge on the

Cf. devaṃ kutastasya vijayādanyadyasya bhagavānpuraṇapurūṣo nārāyaṇaḥ svayaṃ maṅgālanyaśāste I V.S by M.R.Kale , 6th Act p- 167

⁵⁹ .*cf. adya tu balavattayā śaradātapasyāparyaptamevāvalokya gadāyuddhamarjunasuyodhanayorāgato 'smi I V.S by M.R.Kale 6th Act p- 142*

⁶⁰ .*cf. eṣa khalu tāto 'mbā ca saṃjayādhiṣṭhitam rathamāruhya devasya samīpamupagatau I V.S by M.R.Kale , 4th Act, p- 107*

classes of human beings, so he considers the *Brāhmanas* as the superior human beings.⁶¹

Vinayandhara – *Vinayandhara* is a *Kañcukī* of *Duryodhana*. He appears in the *Viṣkambhaka* part i.e. the beginning of the second Act. He is a quick and swift attendant. Though he is an aged person but devoted to duty.⁶² He is an unambiguous person.

Jayandhara – *Jayandhara* is a *Kañcukī* of *Yudhiṣṭhira*, he has seen in the sixth Act. He is a well wisher and a dutiful attendant. He is an outspoken type of person.⁶³

Kṛpācārya – *Kṛpācārya* appears only in the third Act of the drama. He is the maternal uncle of *Aśvathāmā*. He is an honest one.

Arjuna – The character of *Arjuna* is found in the last part of fifth Act and to the end of sixth Act only. As a great warrior, he was mentioned several times almost in other Acts. He is seen as a polite and prudent.⁶⁴

The Suta of Duryodhana – The responsibility of a charioteer like the charioteer of *Duryodhana* is observed in the fourth Act. He is a dutiful charioteer. He is very sympathetic and favourable for his lord. Sincerely he tries to protect his king.

⁶¹ .cf. (*sabhayam*) *vasāgandhe brāhmaṇaśonitam kalvetadgalam dahaddahatpraviśati I V.S by M.R.Kale 3rd Act, p-58*

⁶² .cf. *tanmayā drutataram gantavyam I aho prabhavisnuta mahārājasya yanmama jarasābhibhūtasya maryādāmātramevāvarodhavyāpārah I athavā kimiti jarāmupālabheya yataḥ sarvāntaḥ purikāṇāmameva vyāvahāriko veśaśceṣṭā ca I V.S by M.R.Kale, 2nd Act p-28*

⁶³ .cf. *dhiṁ mune rākṣasasadrśam hṛdayam bhavataḥ I V.S by M.R.Kale , 6th Act p-149*

⁶⁴ .cf. *ārya prasīda I kimatra krodhena I apriyāṇi karotyēṣa vācā śakto na karmaṇā I*

hatabhrātrśato duhkḥi pralāpairasya kā vyathā II 31 II V.S by M.R.Kale, 5th Act ,p-124

Asvasena: The *Suta* of *Droṇācārya* – *Asvasena* appears in the third Act and it seems as he is a charioteer of such like a great warrior *Droṇācārya*. He is also a good adviser.⁶⁵

Purusa– *Purusa* is an attendant of beginning of the sixth Act. He is not found in a long appearance, he is just an obedient one of his king.

Pāñcālaka– The character of *Pāñcālaka* is found in the sixth Act of the drama. He is a very attentive reporter and messenger of *Yudhiṣṭhira*. He explains from searching to finding of *Duryodhana* and about the battle with *Bhīmasenā* in a well manner before his king *Yudhiṣṭhira*.

The female characters are – *Draupadī*, *Bhānumatī*, *Gāndhārī*,
, *Duḥśalā*, Jayadratha's mother, *ceṭī* of *Draupadī*,
Vasāgandhā, *Suvadanā*, *Taralikā* *Pratihari*.

Draupadī – *Draupadī* arrives two times on the stage, in the first and sixth Acts of the drama. She is the heroine of the play. Her image is seemed as a real *Ksatriya* woman. She is a passionate and caring wife. At the same time she is a responsible guardian, which is observed in sixth Act of the play.

Bhānumatī – *Bhānumatī*, the wife of *Duryodhana* appears only once in the second Act. She is portrayed as an ideal Hindu wife, who believes in

⁶⁵ .cf. *kumāra alamatyantaśokāvegena I vīrapurusocitām vipattimupagate pitari tvamapi tadanurūpeṇaiva vīryeṇa śokasāgaramuttīrya sukhī bhava I V.S* by *M.R.Kale*, 3rd Act p-62

the auspicious and ominous effects. She is a dedicated wife, who is going to offer some oblations to *Sun* God for the sake of her husband. She is a regular performer of respectful obeisance. ⁶⁶

Gāndhārī - *Gāndhārī* is seen only once in the fifth Act. She is nothing but an affectionate mother, who earnestly trying to save her only son *Duryodhana*.⁶⁷

Duḥśalā– The character of *Duḥśalā* is found for a while in the ending part of the second Act. She is the wife of *Jayadratha* and younger sister of *Duryodhana*. She is a caring and fearful wife for the life of her husband who weeps only for her husband without any saying in the Act.

Jayadratha's mother – *Jayadratha's* mother is also exhibited only once in the second Act like *Duḥśalā*. Both of them have seen on the stage with a prayer to *Duryodhana* to protect *Jayadratha* from *Arjuna* in the battle. She is an affectionate and protective mother. She is afraid of by the insecure life of her son.

Cetī of Draupadī – The *cetī* of *Draupadī* is *Buddhimatika*, who appears twice on the stage. In the first and sixth Acts. She is a good and an intelligent attendant of *Draupadī*. She is very much supportive to her queen.

⁶⁶ .cf. *hañje taralike upanaya me kusumāni aparāsāmapī devatānām saparyām nivartayami I V.S* by *M.R.Kale, 2nd Act ,p- 41*

⁶⁷ .cf. *jāta ekākī tvaṃ I kaste sāhāyyaṃ kariṣyati I V.S* by *M.R.Kale , 5th Act p-116*

Vasāgandhā – The character of *Vasāgandhā* is exhibited in the beginning of the third Act. She is the wife of *Rudhirapriya*, the demon, who is very loving and caring to her husband. She is a good manageress in the home affair.

Suvadanā – *Suvadanā* is a friend of *Bhānumatī* portrayed in the second Act of the drama. She is a well wisher of her friend, who suggests for doing ritual performances to *Bhānumatī*. She is a type of superstitious woman.⁶⁸

Taralikā– *Taralikā* is the *cetī* of *Bhānumatī* seen in the second Act of the play. She is also like *Suvadanā* a well-wisher of her queen. She is a helpful attendant of *Bhānumatī*.

Pratihari – The character of *Pratihari* is seen for a while in the ending part of the second Act. She is and active attendant of *Duryodhana*.

Deviations:

The drama *Veṅṣāmhāra* is deviated from the main source i.e. *Mahābhārata* in certain places to it in a proper dramatic form and for the taste of spectators. The following deviations are found in the drama of *Bhaṭṭanārāyana*.

In the very first Act of *Veṅṣāmhāra*, *Kṛṣṇa* is appointed as the messenger for peace. Where *Duryodhana* tries to seize *Kṛṣṇa* but using

⁶⁸ .cf. *yatkimapyatrātyāhitam tadbhāgīrathīpramukhānām nadinam salilenāpanhiyatām I bhagavatām brāhmaṇāmapyāśiṣā āhutihutena prajvalitena bhagavatā hutāśanena ca naśyatu I V.S by M.R.Kale, 2nd Act p-38*

his supernatural power he escapes himself. However in the *Mahābhārata* the proposal of alliance is first conveyed to *Duryodhana* by *Sañjaya*, after his failure immediately *Pāṇḍavas* send *Kṛṣṇa* to be success in their mission. And in the first Act *Bhānumatī*'s provoking words for *Draupadī* regarding her loosened hair etc. are the creation of *Bhaṭṭanārāyana*.

Secondly, in the second Act of the drama the dream scene of *Bhānumatī*, the amorous scene between *Duryodhana* and *Bhānumatī* and the breaking down the flag of the chariot of *Duryodhana* in the *Bāloḍyāna* are poet's own creation, actually which are not found in the *Mahābhārata*.

Thirdly, the entrance of the demon couple in the *Praveśaka* of the third Act to give information about the death of great warriors in the war and to fulfill the vow of *Bhīmasenā* to drink the blood of *Duḥśāsana* entering to the body of *Bhīmasenā*, all the dramatic implications are purely deviated from *Mahābhārata*. Moreover, the quarrel between *Aśvathāmā* and *Karṇa* occurs long before the death of *Droṇācārya* which actually begins between *Karṇa* and *Kṛpācārya*, later it turns to *Aśvathāmā* in the *Mahābhārata*. Whereas in the *Veṅṅsāmhāra* the dispute is deviated after the death of *Droṇācārya* and the cause of dispute is the blame of *Drona* by *Karṇa*.

Fourthly, the depiction of *Sundaraka*, the attendant of *Karṇa* with a message to *Duryodhana* in the fourth Act of *Veṅṅsāmhāra* is fully the

imagination of the dramatist. The fifth Act is also *Bhaṭṭanārāyana*'s own creation.

Lastly, in the *Mahābhārata*, *Cārvāka*, the demon came to the court of *Yudhiṣṭhira* after the arrival of *Pāṇḍavas* in *Hastināpura*. The purpose of coming to *Yudhiṣṭhira* was to speak ill of *Yudhiṣṭhira*. But in the sixth Act of the *Veṅṣāmhāra*, *Cārvāka* in the guise of an ascetic fellow meets *Yudhiṣṭhira* before the arrival of the *Pāṇḍavas* in *Hastināpura*. The particular character of *Cārvāka* bears an important role in the drama *Veṅṣāmhāra*. Moreover, in the *Mahābhārata* it is found that when *Duryodhana* concealed himself in a pool, *Yudhiṣṭhira* along with *Kṛṣṇa* and others arrive there and then *Duryodhanan* was roused from the pool by the provocative words of *Yudhiṣṭhira*. At the same time *Yudhiṣṭhira* had given chance to *Duryodhana* to fight with any one of the five *Pāṇḍavas*. But in *Veṅṣāmhāra* all these are done by *Bhīmasenā* and he challenges to fight with *Duryodhana* while *Yudhiṣṭhira* is seen in another place far away from battle field, where both of *Yudhiṣṭhira* and *Draupadī* almost ready to jump on the pyre, all these are innovation of the poet. *Bhaṭṭanārāyana* has not only deviate the scenes from the original source but also added something new for the proper nourishment of the play. The main theme of the play i.e. to braid the hair of *Draupadī* with the blood of *Duryodhana* is a making of *Bhaṭṭanārāyana*. In the *Mahābhārata*, *Bhīmasenā* vowed to break the thighs of *Duryodhana* but

it is not vowed to braid *Draupadī's* hair by the blood of *Duryodhana*. However, the characters like *Bhānumatī*, *Rudhirapriya* (the *Rākṣasa*) *Vasāgandhā* (the *Rākṣasī*), *Sundaraka*, *Pāñcālaka*, *Chamberlain* (*Kañcukī*), *cetī* and female attendants all are author's own creations. In this way the dramatist has presented the drama with the help of these alterations and additions.

Evaluation:

In Indian literature, *Kāvya*s are divided into two kinds. One is *Drśya* and another is *Sravya Kavya*, *Drśya-kavya* i.e. audio-visual poetry is again divided into two types – *Rupaka* and *Uparupakas*. *Veṅṣāmhāra* belongs to the *Rupaka* class i.e. *Nataka*. *Veṅṣāmhāra* is a full-fledged *Nataka* or drama. Now it should be discussed how far the qualities of *Nataka* as mentioned by *Viśvanātha* above are present in the play of *Bhattacharayan*. The subject matter of the drama is a *Khyatavrttam* taken from *Mahābhārata*, the heroes and heroines are taken from *Prakhyata vamsa* with *Dhiradatta* character, there are six Acts in the drama following the guidelines–*pancadika dasaparastatrāṅkah*⁶⁹ etc, and it is obviously possessing the five *Sandhis*. The dramatist maintained the avoidable scenes as directed by *Darpanakara* – Calling from a far, killing, fighting, eating, drinking etc. on the stage. Moreover, the

⁶⁹.cf. *S.D* by *K.M.Śāstrī*, v-8,p-321

Vīrarasa or heroic sentiment is prominent in the drama *Veṅṅsāmhāra* as guided – *eka eva bhavedangi srngaro Vīra eva va.*⁷⁰

Regarding the title of the drama *Veṅṅsāmhāra*, certain meaningful ideas are emerged. It bears triple meanings such as – at first loosened the *Veṅṅ* of *Draupadī* by dragging into the royal court, secondly the dishevelled hair is the cause of destruction of the *Kauravas* and the last but not least, the binding up of the hair. Therefore, it is considered that the choice of the title is attributed to *Bhaṭṭanārāyana*.

To determine the hero of the drama is again one of the biggest controversies of the drama shown by *Bhaṭṭanārāyana*. *Duryodhana*, *Bhīmasenā* and *Yudhiṣṭhira* are the three personages claim as the hero of the play. According to *Mahābhārata* i.e. the original source of the *Veṅṅsāmhāra*, either *Yudhiṣṭhira* or *Arjuna* should be established as the hero but here in *Veṅṅsāmhāra*, *Bhīmasenā* has attained the highest importance as a hero of the drama. *Bhīmasenā* is an *Uddhata* or haughty type of hero, which quality is being appreciated in a heroic drama and where the heroic sentiment is predominant. In the whole drama the valour expression of *Bhīmasenā* echoes and he vowed to take revenge for the insult of *Draupadī* over *Kauravas* and eventually he becomes successful in his mission to kill *Duryodhana* and destroy the *Kauravas* as well.

⁷⁰ .cf. *ibid*, v-10

Veṅīsāmhāra as an extra-ordinary drama, it minimized the whole Mahābhārata great war within six Acts very skilfully applying *Viṣkambhaka* in the beginning of second Act and *Praveśaka* in the beginning of third Act of the play. Regarding aesthetic value the most successful scenes are the conversation of *Duryodhana* with *Bhānumatī* in the *Bālodyāna* in Act two and the oral fight of *Karṇa* with *Aśvathāmā* in the third Act, which are seen to be quite natural. *Bhaṭṭanārāyana* in his drama emphasizes on socio-cultural rites etc. There is a reflection of custom i.e. as regular duty to bow down to the feet of elders and to show respect towards elders etc. which have noticed particularly in the first Act, second Act and fifth Act of the drama. About rites especially the belief on auspicious or ominous and the ritual performances of the second Act proves the value of Hindu religion to the minds of viewers. At the same time the author establishes very cleverly the superiority of Brahmins in the society. Moreover, the *Mahābhārata* great-war is described vividly in the drama *Veṅīsāmhāra* which gives an idea about the ancient warfare, elephants, chariots, horses and fool soldiers, those are observed in the battle. Generally, the weapons are known as *astras*. Among them the bow and arrow, the mace and the sword are the principal. Here the references of showers of arrows and the *astra* of *sakti* etc. are found in the drama. The weapon sword is also noticed in the hand of *Dhṛṣṭadyumna* and *Aśvathāmā*. As a common weapon the mace is also

seen in the hand of *Bhīmasenā* and Duryodhana in the last Act of the drama. Thus concerning to valuation of the drama, it can be said that Bhaṭṭanārāyaṇa possesses an extra-ordinary skill and technique to relocate the idea of the whole Mahābhārata Great War and also consume a vast subject matter within six Acts maintaining almost all the dramatic guidelines of the rhetoricians.