

CHAPTER-VI

Major findings and concluding observations:-

Veṅīsamhāra is a unique drama of *Bhaṭṭanārāyaṇa*, in six Acts borrowed from the Great War including the portion of *Sabhāparvaṇ* of *Mahābhārata*. Though the *Veṅīsamhāra* is an only drama of *Bhaṭṭanārāyaṇa*, it occupied a great fame like other popular dramas. Really it is a very tough matter to cover a great war of *Mahābhārata* within a six Acts, but the author has shown his talent to establish his drama before the spectators. *Bhaṭṭanārāyaṇa* was a skilled author in his writing style, using more compound words and presumptive truth, using of *Alamkāras* etc. are similar to a skilled author like *Bhāravī* in many times.

The first chapter of the thesis is an introduction and it has subdivisions into three varieties such as (a) Life and date of *Bhaṭṭanārāyaṇa* (b) Study conducted on *Veṅīsamhāra* and (c) Purpose of the study. In the first section it is discussed about the life and date of *Bhaṭṭanārāyaṇa*. Though there is no clear references in the prelude like other dramatists accept the term “*Kavermr̥garājalakṣmano*”. But from the other sources it has come to knowledge that *Bhaṭṭanārāyaṇa* was of *Sāṅḍilya* family¹. He is originally belonged to *kānyakubja* or *kaṇouj* as narrated in

¹ .cf. *The V.S-* by *The late Lt.col.A.B.Gajendragadkar, Bombay-28, Intro-p-4,5,6*

“*Kṣitīśavamśavalīcarita*” of Bengal where it is clearly mentioned that *Bhaṭṭanārāyaṇa* was one of the five Brāhmins brought to Bengal with special request of king *Ādiśūra*. These five *Brāhmanas* are migrated from *Kānyakubja* to Bengal and known as *Sāraśvatas*. Where *Bhaṭṭanārāyaṇa* was the leader of *Sāraśvata* settlers.

Bhaṭṭanārāyaṇa was a *Brāhmana* by caste because a *kṣatriya* never designated as *Bhatta*. And it is also establishes him as a *Brāhmana* basing on some hints of superiority feelings in the cases of *Brāhmana* in the text. First one he has not introduced a character like *Viduṣaka* who is seen generally as a comedian in Sanskrit drama. The second one, the expression of the demon, *Rudhirapriyā* in the third Act as the blood of *Brāhmanas* burn the throat. In the ending part of the battle i.e. in the sixth Act of the drama, though the situation is not favourable for hospitality but *Yudhiṣṭhira* and *Draupadī* have shown their duty as a *Kṣatriya* by showing honour to a *Brāhmana* i.e. *Cārvāka*. Moreover in regard of his life he is a devotee of Lord *Hari* at the same time Lord *Śiva* also which is proved by his *Nāndi* verses of the drama *Veṅṅisamhāra*.

It is a difficult matter to determine the date of *Bhaṭṭanārāyaṇa* because there is no references regarding the date of him except the term *Mṛgarājalakṣmana* in the prelude of the drama. Regarding other poets such as *Bhasa* has been mentioned as of third century B. C or earlier of

the given date.² *Bānabhaṭṭa*’s date can assume 7th century A. D. from the date of *Harṣavardhana* probably (606-647)³ because he was a court poet of *Harṣavardhana*⁴. Again the date of *Bhavabhūti* is also easy to determine because he was a court -poet of *Yaśovarman* (probably 724-752) i.e. in the first part of 8th century A.D⁵.

It is relevant that *Bhaṭṭanārāyaṇa* was more a learned poet than a natural one. Because of the richness of his vocabulary appropriacy in word application and correct technicalities the later rhetoricians give more importance to *Bhaṭṭanārāyaṇa*. *Vāmana*, the author of *Kāvyaśāstrasūtra* in between 750 A.D. to 800 A.D referred *Bhaṭṭanārāyaṇa*. The others poet like *Bhāmaha*, *Ānandavardhana*, *Viśvanātha Kavirāja* etc. quoted several lines from *Veṅīśamhāra*.

However basing on the above relevant references it is already established that *Bhaṭṭanārāyaṇa* is of 7th century A.D. The second subdivision of the first chapter is study conducted on *Veṅīśamhāra*. The name of the books and respective authors are followed:-

“Women in Sanskrit Dramas”⁶ by Ratnamayi Devi Diksit. She has discussed the female characters. Swapna Devi discusses about dream

² .cf.H.O.C.S.L-by G.N.Sastri-p-98

³.cf.Swadeser Itivritta,D.Dutta ch-11,p-101and102

⁴.cf.SI,D.Dutta ch-11,p-101

⁵.cf.SI,D.Dutta ch-12,p-111

⁶ Cf.W.I.S.D ch-II p-260-270.

episode of the drama in her work “The concept and Treatment of Dream in Sanskrit literature”⁷.

Bhagirathi Biswas discusses the sociological aspects of *Veṅīsamhāra* in her work “sociology of Sanskrit Drama”.

“The theory of Rasa in Sanskrit Drama” by Hariram Mishra, the author write about the Rasa in *Veṅīsamhāra*.

“A companion to Sanskrit literature” is a book authored by Suresh Chandra Banerjee discusses about the period of *Bhaṭṭanārāyaṇa*.

Sushil Kumar De in his “Treatment of love in Sanskrit literature” has showed that *Veṅīsamhāra* is the second drama which does not delineate love sentiment, the other drama is *Mudraraksasam*.

“The cultural heritage of India” also mention about *Veṅīsamhāra* while discussing “sentiments other than love”.

There is a book “*Bhaṭṭanārāyaṇa*” by Aśoke Chatterjee Sastri which very elaborately discussed *Bhaṭṭanārāyaṇa* and his *Veṅīsamhāra*.

Above these many scholars discussed *Veṅīsamhāra* like – Maurice Winternitz in his “History of Indian Literature” Vol–III. M. Krishnamachariar in his “History of classical Sanskrit literature”. A. Mac Donell, “A History of Sanskrit literature”. The Sanskrit drama” of A.

⁷.cf.T.C.A.T.O.D.I.S.L,P-

Berridale Keith. Gaurinath Sastri in his “A concise History of classical Sanskrit literature”⁸.

The third subdivision of the first chapter i.e. purpose of the study. The drama is discussed severally by rhetoricians. The author has selected the most crucial portion of *Mahābhārata* i.e. the *Kurukṣetra* events. As it is known to all that *Kurukṣetra* was being fought in between the closest relatives like *Pāṇḍavas* and *Kauravas*. When relations suffer or fail women become weaken. Those things are very well–portrayed in the drama and that appeal to a curious reader. The drama has delineated very compatible relations of two pairs of spouse, one that is of *Bhīmasena* and *Draupadī* and the other pair is of *Duryodhana* and *Bhānumati*. Again it can be said that *Bhaṭṭanārāyaṇa*’s *Veṇīsamhāra* is the only Sanskrit work where the character of *Bhānumati* is portrayed with so much of attention and care. Even the matter of *Bhīmasena* to *Draupadī* is very well–portrayed, which is the main theme of the drama. In this drama the female characters present an eulogistic effort to smoothen the war – torn hearts of dear ones, they may be *Gāndhārī*, *Draupadī* or *Subhadrā*.

The drama is also charming on the ground that the dramatist has been very successful in creating pathos in the fourth Act and brilliant heroic sentiments in the earlier Acts. The technicalities, Sociological

⁸.cf.A.C.H.O.C.S.L,P-112

viewpoints, character delineations and deviations from the original story make the drama an interesting subject of study. The quantity of substantial research works on this work also makes it a major point of interest. Hence the present study is being carried out on *Veṅṅisamhāra* with the following objectives.

The Second chapter of this study is on General Characteristics of Sanskrit Drama and the place of *Veṅṅisamhāra*. It deals with the rules of dramaturgy or general characteristics of Sanskrit drama. While discussing all these the divisions of *Kāvya* into *Dṛśya Śravya* varieties are referred. There after the varieties of *Rupakas* and *Uparupakas* are discussed at length. The ten varieties of *Rupaka* as per *Sāhityadarpaṇa* are:-

nātakamatha prakaraṇam bhānavyāyogasamavakāradimāḥ,
ihāmṛgāṅkavīthyah prahasanamiti rūpakāṇi daśa⁹.

Nātaka, as a constituent of the ten varieties of *Rupaka* and *Veṅṅisamhāra* falls under the category of a *Nātaka* proper, hence the features or the important aspects of *Nātaka* like *Vastu*, the plot, *Nāyaka*, the hero and *Rasa*, the sentiment are discussed at length.

The plot i.e. the story of the play, *Veṅṅisamhāra* which has been taken from the great epic *Mahābhārata*. Which is well-known to all

⁹ .cf.S.D,ch-vi,p-320

conforms the characteristics of *Nātaka* following *Sāhityadarpaṇa* and *Daśarupaka*. The subject matter of the play *Veṅṅsāmhāra* exhibits five junctures, the *Sāndhis*, which go like this – *Mukha*, *Pratimukha*, *Garbha*, *Vimarśa* and *Nirvahana*. In *Veṅṅsāmhāra* as *bīja* or seed is in *Yudhiṣṭhira*s willingness to set up warfare after refusing the mission of peace by *kauravas*. In the second Act of the drama the *pratimukha* is found, which includes *bindu* and *yatna*. The entrance of *Jayadrathas* mother and *Duḥśalā* in the *Bāloḍyāna* is *bindu* which diverts the scene in another mood and the words of lamentation of *Jayadrathas* mother before *Duryodhana* is represents as *Yatna*. The *Garbha Sāndhi* represents as *Patākā* and *Prāptyāśā*, which cover the third and fourth Act of the drama. The fifth Act and a big part of sixth Act covers the *Vimarśa-Sāndhi*. The last *Sāndhi Nirvahana* is known as the conclusion of the dramatic action. Which comprises *Kārya* and *phalāgama*. The killing of *Duryodhana* in the sixth Act is the *Kārya*. The binding of *Draupadī*'s dishevelled hair is found as *Phalāgama*. The language of the *Nātaka* should energetic as well as graceful and be rich in several of the merits enumerated by the ancient rhetoricians. The *Nātaka* will present prosperous condition of the hero as well as of the theme and exhibit a variety of sentiments. In regard the number of Acts, it will five to ten, which is maintained in the present study.

In a Sanskrit drama there must be a hero. Who must be an accomplished person of high lineage belonging to the *Dhirodātta* type. The *Veṅṭsamhāra* is a drama which may boast of the variety and strength of character delineation. *Yudhiṣṭhira* represents the *Dhirodātta* a kind of hero while *Bhīmasena*, who plays a pivotal role in the drama represents *Dhiroddhata* features of a hero. According to dramaturgist, the *nāyikā* or the heroine is of three kinds i.e. *Sviyā*, *Parakiyā* and *Sādhāranāstrī*. *Sviyā* i.e., the married consort, she may be wife of the hero, as *Draupadī* in *Veṅṭsamhāra*. In a drama, there must be one principal *rasa* or sentiment and that must be either heroic (*Vīra*) or erotic (*Śṛṅgāra*). 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 bhavedangi śṛṅgāra vīra eva vā aṅgamanye rasāḥ sarve
kārya nirvahane 'dbhutaḥ*¹⁰.

Every drama opens with a prelude or prologue (*Prastāvanā*) itself introduced by what is called the *Nāndi*. This *Nāndi*, according to some, must suggest the gist of the whole plot. The *Sutradhāra* may sometimes retire after the recital of the *Nāndi*, in which case, another actor called *Sthāpaka* takes his place. In the prelude, which may contain a brief

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

allusion to the poets literary attainments, his genealogy, and the *Sutradhāra* or the *Sthāpaka* suggests the subject from the *Vīja* or by a simple beginning, or by naming the character just to enter and so on. He must please the audience with sweet songs descriptive of some reason and couched in the *Bharativrtti*.

The whole matter should be well determined and divided into Acts and scenes. An act must not be tiresomely long, should be full of *Rasa* and introduced by *Viṣkambhaka* and *Praveśaka*, according to necessity. Its close is marked by the exit of all characters. Such incidents as journeys, massacres, wars etc. should not be presented in a play, they may only be indicated. The death of the Hero must never be exhibited. The play should end as it began, with a benediction or prayer, called *Bhāratavākya* which is repeated by the principal personages and contains an expression of their wishes for general prosperity and happiness. The unity of interest or action must be maintained throughout. As regards the language to be used in a piece, the hero and the higher characters speak in classical Sanskrit, which female and other minor characters speak in the different *Prākṛta* dialects. At the end the *Bhāratavākya* is uttered by *Yudhiṣṭhira* in the last of the sixth Act of the drama. Besides these the dramatist has also introduced the *Patākāsthanam*, *janāntikam* etc. in his

drama according to rule of the dramaturgist. So also the later dramaturgists took his drama as an example in their writings.

The third chapter of this work is on *Veṅīsamhāra*: An overview. Its sub-divisions are (a) Theme (b) Sources (c) Plots and Characterizations (d) Deviations from the sources (e) Evaluations.

Veṅīsamhāra is a drama of sixth Acts written by *Bhaṭṭanārāyaṇa*. *Bhaṭṭanārāyaṇa* was a Brahmin came from *Kaṇouj* to Bengal. The tradition also says that *Bhaṭṭanārāyaṇa* is the founder of the eminent Tagore family of Calcutta¹¹. Though there is not clear references of predecessors and successors of our poet but his date can be assumed basing on some references of later rhetoricians like *Vāmana*, *Ānandavardhana*, *Mammata*, *Bhojadeva* etc. *Veṅīsamhāra* the only drama of *Bhaṭṭanārāyaṇa* occupies a unique place in the history of Sanskrit drama. *Bhaṭṭanārāyaṇa* wrote the drama accordingly following the rules of *Nāṭyaśāstra* of *Bharata*. Though a peculiar drama possesses almost all the characteristics of a Sanskrit drama as defined by *Viśvanātha Kavirāja* in *Sāhityadarpaṇa*. *Bhaṭṭanārāyaṇa* the dramatist of *Veṅīsamhāra* presented the drama within six Acts to demonstrate the whole Mahābhārata Great War is not an easy matter.

¹¹ .cf. *Bhattachanarayana, A .C. Sastri, Intro-p -9.*

The first sub-division of the third chapter is Theme, where the main theme of the play *Veṅṅisamhāra* is to tie up *Draupadīs* dishevelled hair by mighty *Bhīma* with *Duryodhana*'s blood. The second sub-division of this chapter is Sources. The main sources of the present study are *Mahābhārata*. *Bhaṭṭanārāyaṇa* very skilfully attempts the drama in six Acts to dramatize the entire great war from a well-known episode of the great epic *Mahābhārata*. The plot is also covers the period which passes between the return of the *Pāṇḍavas* to *Indraprastha* after their 13 years exile and to enthrone *Yudhiṣṭhira* after the Great War. The name, *Veṅṅisamhāra* is suggested by an incident related in the latter part of the *Sabhāparvaṇ* of the *Mahābhārata*.

The third sub-division of the third chapter is Plots and Characterizations. In the first Act it is known from the statement of stage manager i.e. *Sutradhāra* that Lord *Kṛṣṇa* is chosen as the mediator of peace settlement between the *Pāṇḍavas* and the *Kauravas*. But *Bhīmasena* was angry with the decision of his elder brother *Yudhiṣṭhira*. Following exultant *Sutradhāra*, enraged *Bhīmasena* enters along with his younger brother *Sahadeva* on the stage, and the drama proper starts. Ultimately the sound of trumpets is heard and it is known that *Srikrṣṇa* has returned with his unfulfilled mission *Duryodhana* was tried to arrest him, but however he escaped himself by using his super natural power or

magic. At last *Yudhiṣṭhira* declares war against the *Kauravas*. Before their journey to the battlefield, *Draupadī*, who knows *Bhīmasena*'s passion for war suggests *Bhīmasena* to take care their lives against the enemies and at the same time she wishes for their success in the Great War.

In the second Act *Vinayandhara*, the Chamberlain of *Duryodhana* searching for *Bhānumati*. However by the inquiry he has known that *Bhānumati* is in the *Bālodyāna* for the worshiping of Sun God to wipe out the evils of her husband. Where *Bhānumati* discloses inauspicious dream to her two friends. At last he has known timely by the word of *Bhānumati* that she was roused by the sound of the dancing girls and the auspicious trumpets which played early in the morning. Then *Duḥśalā* and *Jayadratha*'s mother appear there to inform *Duryodhana* about the vow of *Arjuna* to kill *Jayadratha* within a day as a revenge for his son's death. *Duryodhana* consoled her and becomes ready for the battle.

The third Act begins with a horrible scene where *Rudhirapriyā*, the demon and his wife *Vasāgandhā* roaming there to drink and collect the blood and flesh on the battlefield. It is known the death of *Droṇācarya*, *Ghaṭotkaca* and other great warriors from the mouth of demons. *Aśvatthāmā* and his maternal uncle *Kṛpācārya* approached *Duryodhana* and *Kṛpācārya* suggests to appoint *Aśvatthāmā* as the Chief Commandant

of the armies. But *Duryodhana* shows his importance to *Karṇa* and there has been a long dispute occurred in between *Karṇa* and *Aśvatthāmā*. After that an announcement is heard that *Bhīmasena* has caught *Duḥśāsana* and the death is sure. Then except *Aśvatthāmā* others leave the place for battle.

The death of *Duḥśāsana* is known by *Duryodhana* in the fourth Act of the drama, where he was taken away under the shade of a certain *Nyāgrodha* tree in an unconscious and injury condition by his Charioteer. Then *Sundaraka* with a long letter from *Karṇa* comes to *Duryodhana*. He has got details of the battle and the death of *Vṛṣasena*, the son of *Karṇa* from the letter. The repentance of *Duryodhana* for the death of his kith and kin seen in this Act. *Duryodhana* prepares again for battle to assist *Karṇa* then he is interrupted by the arrival of his parents along with *Sañjaya*.

In the fifth Act of the drama *Dhṛtarāṣṭra*, *Gāndhārī* and *Sañjaya* try to make peace with *Pāṇḍavas* but *Duryodhana* refuses. After that when *Duryodhana* hears the news of the death of *Karṇa*, he becomes helpless and ready to depart for the field. At that moment *Bhīma* and *Arjuna* searching *Duryodhana* appeared there and they have shown their courtesy to elders. But after saluting *Bhīma* uses unparliamentary and

insulting words. There is a dispute is also seen in between *Bhīma* and *Duryodhana*.

Yudhiṣṭhira is seen anxious in the sixth Act for *Bhīma*'s new vow i.e. to kill *Duryodhana* before the sunset of the next day. He orders the attendant to inform *Sahadeva* that there should not leave any place for searching *Duryodhana*, who concealed himself in a pond. However by a messenger *Sri Kṛṣṇa* sends a message to make prepare for coronation etc because *Duryodhana* is found. While *Yudhiṣṭhira* is busy in the arrangements for the coronation, *Cārvāka*, the friend of *Duryodhana* in the guise of a Brahmin reported that *Bhīma* and *Arjuna* are killed by *Duryodhana*. Then *Yudhiṣṭhira* and *Draupadī* felt very grief and resolve to die in a fire. When they are about to jump into the pyre *Bhīma* caught her hair by the blood-red hand to bind the dishevelled hair. At last the cheating of *Cārvāka* is known by all and then he is killed by *Nakula* and all is well. In this way the drama ends with words of gratitude expressed by the *Pāṇḍavas* towards *Kṛṣṇa*.

Characterisation:-

The principal characters of the play are *Bhīma*, *Duryodhana*, *Yudhiṣṭhira*, *Kṛṣṇa*, *Aśvatthāmā*, *Karṇa*, *Dhṛtarāṣṭra*, *Draupadī*, *Gāndhārī* and *Bhānumati*. The other minor characters are – *Arjuna*, *Nakula*, *Sahadeva*, *Kṛpācārya*, *Sañjaya*, *Sundaraka*, *Jayandhara*,

Vinayandhara, Cārvāka, Rudhirapriyā, the rākṣasa, Duḥśalā, Jayadratha's mother, Vasāgandhā, the rākṣasi, Cetī, the attendant of Draupadī, Suvadanā, Taralikā, the two friends of Bhānumati, Pratihārī, Puruṣaḥ, Pāñcālaka and Suta.

The fourth sub-division of the third chapter is Deviations from the Sources. After a comparative study of the *Mahābhārata* and the *Veṅṣamhāra* of *Bhaṭṭanārāyaṇa* the following deviations are noticed. In the beginning of the first Act of *Veṅṣamhāra*, Lord *Kṛṣṇa* is send as a messenger with the proposal of peace to the court of *Duryodhana* by *Yudhiṣṭhira*. *Duryodhana* tries to detain *Kṛṣṇa* but he has to use his magic by showing *Viśvarupa* to escape detention. In *Mahābhārata* the first messenger was *Sañjaya*. After him *Kṛṣṇa* is send for success. And he reveals his *Viśvarupa* to influence the *Kaurava* chief with his overwhelming power. Secondly, the quarrel in between *Aśvatthāmā* and *Karṇa* in the third Act of the drama is occurred in *Mahābhārata* long before the slaying of *Droṇācarya*. But in *Mahābhārata* it is seen after the death of *Droṇācarya*. In the *Mahābhārata* *Cārvāka*, the demon came to *Yudhiṣṭhira* to speak ill of *Yudhiṣṭhira* after the arrival of *Pāṇḍavas* in *Hastināpura*. But in *Veṅṣamhāra*, *Cārvāka* meets with *Yudhiṣṭhira* in the guise of a Brahmin, which is shown before the arrival of the *Pāṇḍavas* in *Hastināpura*. This character takes an important role in the

drama. In the *Mahābhārata* actually *Duryodhana* was roused from the hidden tank by the provocative words of *Yudhiṣṭhira* but in *Veṅṅsamhāra* it is played by *Bhīma* and challenged *Duryodhana* to fight while *Yudhiṣṭhira* was not there. Moreover, the incident of braiding hair of *Draupadī* with *Duryodhana*'s blood, the dream episode of *Bhānumati*, the skilful acting of *Cārvāka* to deceive *Yudhiṣṭhira*, the lamentation over the supposed death of *Bhīma* and about to jump on the pyre in the sixth Act by *Yudhiṣṭhira* and *Draupadī* are new addition of *Bhaṭṭanārāyaṇa* for the proper nourishment of his play. Again the characters like *Bhānumati*, *Pāñcālaka*, *Sundaraka*, *Rudhirapriyā*, *Vasāgandhā*, Chamberlain, *Cetī* and female attendants all are *Bhattanarayan*'s creations, which are not referred in the *Mahābhārata*.

The fifth sub-division of the third chapter is Evaluation. Finally, *Veṅṅsamhāra* is a *Nātaka* belongs to the *Rupaka* class. It is to be considered now how far the qualities of a *Nātaka* as mentioned by *Viśvanātha* above are present in the play of *Bhaṭṭanārāyaṇa*- regarding the subject matter, Hero, Sentiments, *Saṅdhis* , Acts etc. And also the dramatist maintained the avoidable scenes as directed by *Darpaṇākāra*. The theme of the drama is generated from the title of the drama *Veṅṅsamhāra*. The author attempted to make the epic episode capable of dramatic representation with the help of some alterations and additions

from the original one. While evaluating as concerns of the drama, the exceptional skills and techniques of *Bhaṭṭanārāyaṇa* to show the idea of the whole *Mahābhārata* Great War within six Acts maintaining almost all the dramatic principles of the rhetoricians are commendable in the Indian literature.

The fourth chapter of this study is on Socio-political Condition as Reflected in *Veṅṣamhāra*. The chapter is dealt with the Caste system, Believing in the religion, Dressing, Rites associated to death, Ritualistic culture etc.

Caste is classified into four classes of people such as *Brāhmana*, *Kṣatriya*, *Vaiśya* and *Sudra*. The references of *caturvarnyam* is found in the *Gita*-

*cāturvarṇyaṃ mayā sṛṣṭaṃ guṇakarmabibhāgaśah/ tasya
kartāramapi māṃ viddhyakartāramavyayaṃ¹²||*

The four classes of people are found in *Veṅṣamhāra*. The dramatist has shown his importance to *Brāhmana* class amongst the above mentioned classes of *Varṇas*. The superiority of *Brāhmana* class is also noticed in the *Manusmṛtiḥ*-

¹².cf. *Gita*, ch-4th sl-13

*vaiśeṣyātprakṛtiśraiṣṭhayānniyamasya ca dhāraṇāt.
saṃskārasya viśeṣāñca varṇānām brāhmaṇaḥ prabhūḥ*¹³.

In the *Veṅīsamhāra* the author represents his feelings about the *Brāhmaṇa* in a higher rank. Such as in the third Act from the mouth of *rākṣasa-*

*vasāgandhe brāhmaṇaśonitam khalvetadgalam dahaddahatpraviśati.*¹⁴

Bhaṭṭanārāyaṇa has shown his belief on ritual performances of Vedic period, which is proved by the expression like-

*catvāro vayanṛtvījah sa bhagavānkarmopadeṣṭā hariḥ
saṃgrāmadhvaradīkṣito narapatiḥ patnī gṛhītavratā|
kauravyāḥ paśavahḥ priyāparibhavakleśopasantiḥ phalam
rājanyopanimantraṇāya rasati sphītam yaśodundubhiḥ*¹⁵.

The worshiping of Sun God was also practiced on that period. The women of that age believed on auspicious and inauspicious thing, which reflects from the dream episode of *Bhānumati*. Moreover the respects towards elders are also seen in the *Veṅīsamhāra*. These are the reflection about religion in the society.

¹³ cf. *M.S, ch-10th sl-3 p 563*

¹⁴ .cf. *V.S, by M.R.Kale, 3rd Act, p-58*

¹⁵ .cf. *V.S 1st Act sl 25, p-25(M.R.Kale).*

Festivals are also seen in the drama. The festivals like the preparation for coronation of *Yudhiṣṭhira* noticed in the sixth Act. So the performance of festivals was practiced in the period of *Bhaṭṭanārāyaṇa*.

Regarding education there is no direct references in the *Veṅṅisamhāra* but it assumed that the archery education i.e. 'Dhanurvedya' in the time of *Bhaṭṭanārāyaṇa* was very popular for the necessary fight in the battle. Besides education the other social aspects as in the concern of dress there were the system to wear two pieces i.e. one is upper garment and another one is lower garment. Though there is no special references about the dresses in the drama but it can be guessed from the speech of *Bhānumati* in the second Act –

*tatastena sagarvaṃ prasāritakareṇāpahṛtaṃ me stanāmsukam*¹⁶

The another social reflection on *Veṅṅisamhāra* in the self-immolation of Hindu widows in the period of *Bhaṭṭanārāyaṇa*. Which is found in the sixth Act of the drama where *Draupadī* gets ready to jump on the pyre after hearing the death of *Bhīmasena* from the mouth of *Cārvāka*, the cheater.

Regarding political condition in the time of *Bhaṭṭanārāyaṇa* Sāmanta ruling was prevailing by the Brāhmins also which is clearly

¹⁶ .cf. V.S, 2nd Act p-37.

indicated in the prelude. *Bhaṭṭanārāyaṇa* perhaps supported such ruling by Brāhmins as he indicated in his pen-picture in the third Act through the mouth of *Karṇa* when *Duryodhana* inquired the reason of abandoning weapons by *Drona* in the surface of *Mahābhārata* Great War.

Therefore, *Veṅṅsāmhāra* represents a kind of society, where political power is not pivotally dominated by *Kṣatriyas*. Even the author himself enjoyed *Sāmanta* kingdom which is referred as the epithet *mrgarajalaksana* in the prelude of the drama. The remarkable expressions like– *daivayattam kule janma madayattam tu purusam*¹⁷ -- also indicates that the domination of upper caste people has started facing challenges. However, Brāhmins use to enjoy their social status. The society *Veṅṅsāmhāra* reflects as full faith in ritualistic culture. In family front the bond among the members is very strong, however an outsider may hardly be believed as because there are elements from which breach of trust may be apprehended.

The fifth chapter of the work is Female Figures in *Veṅṅsāmhāra*: A Critical Analysis. In this chapter it is discussed about the title of the drama and all the female characters referred in the *Veṅṅsāmhāra* by *Bhaṭṭanārāyaṇa*. There are all total fifteen female characters including majors and minors in the drama. *Draupadī*, the wife of *Pāṇḍavas* is the

¹⁷ .cf. V.S, 3rd Act sl -37 p-75

heroine of the drama. *Draupadī* is seen in the first Act and sixth Act of the drama. Where the psychology of *Draupadī* is described how she is a loving, caring and responsible wife, at the same time as dutiful for the elders as well as her youngers. *Bhānumati*, the wife of *Duryodhana* is another important female character of *Veṅṅsāmhāra*. This character is innovation of *Bhaṭṭanārāyaṇa* and is well-painted by him in the second Act of the drama. The third important character is *Gāndhārī*, the character is found different from *Mahābhārata*. The dramatist portrayed her character as a weak mother, who tries to save her son *Duryodhana*. She is introduced in the fifth Act of the drama and who is lamenting in the whole Act. *Vasāgandhā*, the *raksasi* is introduced in the *Praveśaka* of the third Act of the *Veṅṅsāmhāra*. She is portrayed as a homemaker, a loving wife, a prudent and systematic lady and a loyal subject. *Duḥśalā* and *Jayadrathas* mother portrayed in the second Act of the drama. *Duḥśalā*, the wife of *Jayadratha* and sister of *Duryodhana* has no dialogue except weeping in the Act. But mother is frightened for her son's life. *Buddhimatika*, the maid –servant of *Draupadī* is a female character delineated in the first Act and sixth Act of the drama. She is portrayed as a good informer, intelligent attendant. *Suvadānā* and *Taralikā* are the other two female attendants of *Bhānumati* delineated in the second Act of the drama. Both of them are only well-wisher for their queen. Though the character of *Hidimba* is not portrayed in the

Veṅṅisamhāra it is an important character which referred in the third Act of the drama. Her character is found not less significant than the character of *Draupadī*. She is found as super wife of *Bhīmasena* in the character of *Hidimba*. The other female characters like *Kunti*, *Subhadrā* and *Uttara* are referred only in the *Veṅṅisamhāra*. The character of *Vihangika* and *Pratihārī* are the minor yet important characters shown in the second Act of the drama.

Major Findings and Conclusion:

The last chapter of my thesis has discussed the Major findings and Conclusion. The *Veṅṅisamhāra* is an only drama of *Bhaṭṭanārāyaṇa*, where he has shown his greatness and creative excellence. *Veṅṅisamhāra* is in technically a *Nāṭaka* which requires to have a plot based on epic or *Puranas*. The source of the drama is *Mahābhārata*. While dealing with a well-known story the author does not have a free hand to deal with the story time and characterization.

In the drama *Yudhiṣṭhira* represents the *Dhīrodātta* type of hero while *Bhīmasena* represents the *Dīroddhata* type of a hero. Heroic sentiment is predominant in the drama although other sentiments like love in the second Act and pathos almost in all the Acts except first and second Acts are found as auxiliary in the drama. The heroine of the drama is *Draupadī*. She bears a great role in the drama, for which the

great war occurred and the drama ends with a fruitful revenge. The title of the drama itself gives the meaning of cause and effect of the drama which is the main theme of the drama.

Bhaṭṭanārāyaṇa has tried to establish the drama with all aspects of dramaturgic . He has shown his pedantry by using long words and following the grammatical rules. He is an artificial poet rather than a natural poet though he has tried to focus the attitude of the natural poet like *Kalidasa*. However, *Bhaṭṭanārāyaṇa* has shown courage and his imagination played a major role in the introducing and bringing out some major innovations in the drama, *Veṅṅisamhāra*.

The present work is carried out in six chapters. The *Veṅṅisamhāra* is a celebrated drama and hence the major aspects of the drama is dealt at length in the first five chapters. The first chapter is mainly concerned about authorship and the play itself. The author of the play *Bhaṭṭanārāyaṇa* is pivotally discussed in this chapter. His life including his probable personal details and the age he flourished also find place in this chapter. Again it is here only, the discussions on different studies which has been carried out on the drama, be it historical or critical or analytical are placed. Finally the purpose of the study is also dealt in this introductory chapter.

The second chapter deals with the rules of dramaturgy or general characteristics of Sanskrit drama. While discussing all these, the divisions of *Kāvya* into *Drśya*, *Śravya* are referred. There after the varieties of *Rupaka* and *Uparupaka* are discussed. *Nātaka* is considered as basis or model of all *Rupakas* and again *Veṅṅisamhāra* is also technically a *Nātaka* proper, hence the features or the important aspects of *Nātaka* like *Vastu*, the plot, *Nāyaka*, the hero and *Rasa*, the sentiment are discussed at length. Finally all the dramatic aspects of *Veṅṅisamhāra* are correlated with the general features of drama.

The third chapter is a critical appreciation of the drama. Here in this chapter the style of composition of *Bhaṭṭanārāyaṇa* is found a prominent place. *Bhīmasena*'s glorification made in this drama is an innovative effort of the writer. Even the characters of *Bhānumati*, *Hidimba* and the like stand unique in the creative hand of *Bhaṭṭanārāyaṇa*. The deviations made in this drama become so effective that the popular *Mahābhārata* story gets influenced to a common mind. All these are highlighted in this chapter.

The fourth chapter deals with the socio-political condition reflected in the drama. As it is known to all that a piece of literature is like a mirror of the society. Through the art of delineation, dialogue delivery and characterization some sort of social behavior and political environment of

the period in which the author of a literary piece lived are reflected through the writer's work and *Veṅīsamhāra* is not an exception. Hence an attempt is made in this chapter to analyse the social and political atmosphere of the then society, the society of the period of composition of the drama which is revealed from the text itself.

In the fifth chapter of the drama all the major and minor female characters of the drama are discussed and evaluated. Special attention are given to the characters like *Draupadī*, *Bhānumati* and *Gāndhārī*. The drama itself gives prominence to its female characters and hence the characters are analysed with much care and tried to be evaluated from the dramatist's point of view.

In the sixth chapter the contents of the previous chapters are wrapped up and concluding remarks are made.