

Chapter - 5

Critical Study of Vyāyoga

00. Introduction – The Western dramatic tradition does not classify drama as Indian dramatic tradition does. However, it has three genres of drama, i.e. tragedy, comedy and satyr dramas (these three types have come from the classical Greek). All these three types of dramas are based on mythological, political, historical or social plots. However, most of the dramas belonging to the three genres are based on mythology. For instance, the ancient Greek dramas such as Aeschylus's 'Orestia trilogy', Sophocles' 'Electra', Euripides's and 'Medea' are based on mythology.

However, Indian dramas are classified into ten kinds according to the plot (*vastu*), hero (*netā*) and the sentiment (*rasa*). Vyāyoga is a kind of drama or *rūpaka*, which has only one act. In ancient Indian classical tradition of drama, except Bhāsa, no one has chosen to write such type of drama. After thirteenth century A.D. some writers like Kāñcana Paṇḍit and Viśvanātha wrote Vyāyogas. However, among these dramas, Bhāsa's Dūtavākya and Madhyama Vyāyoga; Kāñcanācārya's Dhanañjaya Vijaya and Viśvanātha's Saugandhikāharaṇa are the best examples of Vyāyoga. Bhāsa is the first person to have written one-act plays. It was the period, when the drama and dramatic art were in a developed state. The royal support was the main reason for the encouragement of such type of dramas. The dramas were frequently produced on the festivals and religious holidays to entertain the royal people etc. In this period, there was competition to produce the drama. Bharata has given four reasons for the conflicts between actors, i.e. jealousy, because of difference of opinion, instructions of the king of the performance for the sake of financial considerations and the flag as a token of achievement (Nāṭyaśāstra.XXVII.68).

0. Aim – The aim of the critical study of Vyāyoga is to find out as to how the Dūtavākya of Bhāsa has followed the rules of Bharata and Dhanañjaya. I have tried to

justify that *Dūtavākya* is a *vyāyoga* type of drama.

01. The Author - Bhāsa has not mentioned anything about him, in his plays. A. D. Pusalkar (1940, *Bhāsa A Study*, pp. 68,105) states that Bhāsa might belong to the Haimodaka division of Agastya *gotra*. He was an orthodox Brāhmaṇa, jealous worshiper of Viṣṇu, a firm believer in the practice, utility and efficacy of sacrifices. His descriptions in his works are the evidences that he was from the northern part of India.

A. D. Pusalkar also prescribes tentative date of Bhāsa as 4th century B.C., because Bhāsa has mentioned the author of *Arthaśāstra* as Bṛhaspati and not as Kauṭilya, which places him in the Pre-Mauryan period. Even the Buddhism and the Jainism had not obtained a sway over the public when these plays were written. It might be because of the Brāhmaṇical system and the glorification of sacrifices. Anyway, he is not later than 3rd century B.C. and most probably, he belongs to 4th century B.C. He has been referred to by the poets like Kālidāsa, Bhoja, Śāradātanaya, Abhinava, Bāṇa, Daṇḍi and Rājaśekhara. Bhāsa has written all his plays for the sake of people and he has depicted the sentiments and characters of the people in the plays very naturally. The *Dūtavākya* is a one-act play. The story consists in the *Udyogaparva* (chapter 72-150) of *Mahābhārata*. Bhāsa has made some important changes in the plot for dramatic purpose. These changes make the plot highly interesting and contribute to the effective delineation of the hero's character in such a short play.

02. The Summary the drama – (*Dūtavākya*, R. S. Vadhyar and sons, 1960) 'Śrīkrṣṇa comes to Duryodhana as an Ambassador of Pāṇḍavas, to avert a calamitous war. However, Duryodhana decides not to give even an inch of space to the Pāṇḍavas and prepares for the inevitable war. He gathered an army of eleven divisions and camped with all his followers, near the battlefield. He consulted all his chiefs and allies regarding the appointment of a commander-in chief. Śakuni suggested the name of Bhīṣma and Duryodhana seconded it. Just then, the chamberlain announced the arrival of Śrīkrṣṇa with a message from the Pāṇḍavas. Duryodhana decided to insult Kṛṣṇa and take him as

a prisoner. He thought that the Pāṇḍavas, deprived of the wisdom and strength of Kṛṣṇa, could be easily defeated. He told everyone not to get up from their seats when Kṛṣṇa enters and he himself sat looking at the picture wherein Draupadī was being dragged by Duḥśāsana by her hair and clothes. When, however, Kṛṣṇa entered all the councilors stood up in utter confusion. Duryodhana blamed all of them, but he himself fell from his seat when Kṛṣṇa addressed him. He thought that Kṛṣṇa has played magic on him. However, Kṛṣṇa asked Duryodhana to take away the picture of Draupadī from the wall. Duryodhana obeyed the order of Kṛṣṇa and also enquired about the health of the Pāṇḍavas. Kṛṣṇa delivered the message of Yudhiṣṭhira to Duryodhana that he should return their due of inheritance to them. Duryodhana however, questioned about the inheritance-rights of the Pāṇḍavas and remarked that the kingdoms should not be obtained by begging and that they should not get it in charity. Kṛṣṇa requested Duryodhana to show pity on his relatives. However, Duryodhana retorted that ‘what have you done with your uncle Kaṁsa?’ Kṛṣṇa again repeated his request to him to forget the wrongs and love the Pāṇḍavas. However, Duryodhana asked Kṛṣṇa to ‘stop talking about it’.

Kṛṣṇa changing his tone praises the valour of Arjuna and states that the Pāṇḍavas would take possession of the kingdom by force, if the inheritance is not parted with. However, Duryodhana remains unperturbed. Further, he says that he will not give even a bit of grass to the sons of Paṇḍu. The mention of the grass enrages Kṛṣṇa and he scolds Duryodhana. They exchanged hot words and Kṛṣṇa left the place. Duryodhana asked the councilors to bind him but they failed. Then Duryodhana himself took a rope and tried to put the noose on Kṛṣṇa who at once grew larger and larger. Then suddenly he became shorter, then disappeared and afterwards showed himself in many places. Duryodhana, though fooled, did not get disheartened and asked each one to bind one Kṛṣṇa. They tried to do so but found themselves bound up. Calling this a magic, Duryodhana went out (to bring his bow and fight with Kṛṣṇa). Kṛṣṇa, however in his rage, summoned his divine Sudarśana-cakra to kill Duryodhana. Sudarśana reminded him

of the purpose of his incarnation and said that if Duryodhana was killed now, the other wicked men might escape. Kṛṣṇa controlled his anger and sent back Sudarśana. In the mean time, the other weapons of Kṛṣṇa, the bow, the club, the sword, the conch, etc. and his vehicle Garuḍa came and were sent back by Sudarśana. When Kṛṣṇa finally was leaving for the camp of the Pāṇḍavas, Dhṛtarāṣṭra came and fell at his feet to atone for offence of his son. Kṛṣṇa lifted him up and he assured him of his favour.

03. The rules of the Nāṭyaśāstra - The Nāṭyaśāstra (XX.87-90 and XXI.43) describes *vyāyoga* as follows: 1) It should have a well-known (*prakhyāta*) hero with less number of woman and it should continue only for a day. 2) Though it is a one-act play, there should be more characters like Samavakāra. 3) The saintly king should be the hero, but he should not be a divine being. The scenes like fighting, wrestling, altercation, pushing and pulling should be there. 4) It should consist of scenes with sentiments of excitement (*dīptarasa*). 5) It should contain three types of junctions (*sandhis*), i.e. the opening (*mukha*), the progression (*pratimukha*) and conclusion (*nirvahaṇa*), but without graceful style (*kaiśikīvr̥tti*).

04. Rules of the Daśarūpaka— According to the Daśarūpaka (III.60-62), 1) the plot and hero should be well known and arrogant in the *vyāyoga*. 2) It should not contain the junctures like the development (*garbha*) and the pause (*avamarśa*). The excited sentiments (*dīptarasa*) are employed like in *Ḍima*. There should be fight but not because of woman as in the case of the victory of Jāmadagnya. 3) It should consist of one act and the theme of a single day, with many male characters.

05. Difference between the Daśarūpaka and the Nāṭyaśāstra – 1) The Nāṭyaśāstra does not state that the subject matter should be well known (*prakhyāta*); however, it states that the hero should be well known. Whereas the Daśarūpaka states that, the subject matter and hero of *vyāyoga* should be well known (*prakhyāta*). 2) The Daśarūpaka does not state that there should be limited number of women in the *vyāyoga*, while stipulating that woman should not be the cause of the fighting, whereas the Nāṭyaśāstra states that, there should be limited women in *vyāyoga*. 3) Further, the

Nāṭyaśāstra stipulates that the hero should not be a divine being but he should be a saintly king. However, the Daśarūpaka is silent about the nature of hero. 4) Bharata states that Vyāyoga should not contain graceful style, whereas Dhanañjaya is silent about it.

06. Rules followed by the play Dūtavākya – 1) According to the first rule, the *vyāyoga* should have a well known (*prakhyāta*) hero, limited number of women and the plot continued only for a day. The Dūtavākya of Bhāsa has a well known (*prakhyāta*) and saintly hero, i.e. Duryodhana. There is no woman character at all and the plot is very short. 2) The second rule states that there should be more male characters than female characters and with one act. The Dūtavākya of Bhāsa contains only male characters and it is in one act 3) The third rule states hero should be an arrogant. However, Bharata states that he should not be a divine being. There must be some scenes like fighting, wrestling and warfare. In the Dūtavākya, the hero is Duryodhana who is not a divine character, but he is an arrogant king. Further, it contains the scenes like altercation, fighting and abusive languages between Vāsudeva and Duryodhana and his men. 4) The fourth rule is that a *vyāyoga* should have sentiments of excitement (*dīptarasa*). The Dūtavākya of Bhāsa has the sentiments like heroic (*vīra*), furious (*raudra*) and marvelous (*adbhuta*), which are sentiments of excitement (*dīptarasa*). Bharata advocates not to use the gay style (*kaiśikīvr̥tti*), but Dhanañjaya is silent; however, Dūtavākya has not applied gay style, it has used the styles like grand style, violent style and verbal style. Again, it consists of three junctures without development and pause junctures, which will be discussed later.

07. Characters in the Dūtavākya – The Dūtavākya of Bhāsa has many characters but out of them only six characters appear on the stage, they are Sūtradhāra, Kāñcukīya, Duryodhana, Vāsudeva, Sudarśana and Dhṛtarāśtra. The other characters are just referred to in the way of monologue. The characters like Duryodhana and Vāsudeva are the principle ones and other characters like Sudarśana, Dhṛtarāśtra and Kāñcukīya are subordinate. (The descriptions of characters, which are given above, is taken from the

Dūtavākya; Published by R. S. Vadhyar and sons, 1960).

Duryodhana – He is represented in this play as a boastful king of firm determination (*dhīroddhata* type) never yielding to threats or intimidation. In spite of the persuasive words and threats of Lord Kṛṣṇa, he sticks to his resolve to fight with the Pāṇḍavas and not to give an inch of space to them. He is not disheartened when he fails to put the noose on Kṛṣṇa and considers Kṛṣṇa’s exhibition of prowess as mere magic. He goes out to bring his bow and arrows to fight with Kṛṣṇa when he could not bind him. While enquiring about the welfare of the Pāṇḍavas, he shows some nobility but very soon, we realize that he is not sincere about it. He reveals the true spirit of a Kṣatriya when he says that kingdoms are acquired by conquering the enemies and not by begging – “*rājyam nāma nṛpātmajaiḥ sahrdayairjītvā ripūn bhujyate, talloke na tu yācyate na tu punardīnāya va dīyate*” (verse.24).

Duryodhana is intelligent and shrewd and has a ready wit to retort. When Kṛṣṇa asks him to love his stepbrothers, he retorts that ‘*devātmajairmanuṣyāṇām katham vā bandhutā bhavet*’ (verse.30). This is a trait of many wicked men. He knows that Kṛṣṇa is the mainstay of Pāṇḍavas and that, once he is taken a prisoner, the Pāṇḍavas will be deprived of guidance and support (*gatimatirahitā* - verse.6).

The dramatist, while portraying the merits of Duryodhana’s character, has not failed in pointing out the other aspects as well. Duryodhana is not as strong as he pretends to be. He threatens to impose a fine on all those who stand up when Kṛṣṇa enters, but is puzzled as to how to stop the people from standing up. In fact, he falls from his seat in utter confusion when Kṛṣṇa calls him by name. He knows that he can win the Pāṇḍavas only with the help of Bhīṣma, Droṇa and others and to secure their co-operation behaves very tactfully. Even in the matter of appointing the commander-in-chief, he consults the councilors for their guidance.

Duryodhana is conceited, wicked and petty minded. He tells Kṛṣṇa that he would talk only to the kings of equal status and not to the ones of inferior status, ‘*bhavavidhairna bhāṣe*’ (verse.37). Without the least sense of shame, he gazes at the

painting of Draupadī's outrage in the council hall and enjoys a devilish pleasure in describing it. He decides not to honour Kṛṣṇa, who comes as an Ambassador and prepares to take him a prisoner. For Yudhiṣṭhira, he has nothing but contempt 'nārīṃṛdūni vacanāni yudhiṣṭhirasya' (verse.13). His resentment on Kṛṣṇa being referred to as *puruṣottama* by the Chamberlain and his remark- *keśava iti, evameṣṭavyam, ayameva samudācāraḥ* (Dūtavākya, T. Gaṇapati Śāstrī, p.31), reveals his petty nature.

Śrīkṛṣṇa – Bhāsa has portrayed Kṛṣṇa as a magnanimous man possessing all the essential qualities of a first rate Ambassador. The title 'Dūtavākya' (Ambassador's message) suggests the importance of Kṛṣṇa's role in the play. In the Mahābhārata too, this part of the story is styled '*bhagavadhyānaparva*'. Kṛṣṇa comes to the camp of Duryodhana at a critical moment, with a genuine desire to avert, if possible, a major calamity, which would cause the death of thousands of able men in the country and bring untold miseries. He is aware of Duryodhana's wickedness and obstinacy and the probable result of his mission; and yet he undertakes the job of an Ambassador due to his love for the Pāṇḍavas and the desire to bring peace and happiness to the world. He says, '*dharmarājavacanād dhanañjayākṛtrimamitratayā ca.....mayāpi anucitadautyasamayo 'nuṣṭhitah*' (Dūtavākya, T. Gaṇapati Śāstrī, p.34) and '*duṣṭavādī guṇadveṣī śathaḥ svajananirdayaḥ, duryodhano hi mām dṛṣṭvā naiva kāryam kariṣyati*' (verse.16).

To anyone else, this would have been a risky venture. However, Kṛṣṇa is free from fear and is prepared to swallow any amount of personal insult for the sake of peace. It requires great courage, wisdom and strength on the part of one who undertakes such a mission at such a critical a time. Kṛṣṇa is really a *dhīrodātta* in the true sense of the word.

He has a commanding personality, which makes all the councilors stood up when he enters the hall, even though they were threatened to be fined by Duryodhana. Even Duryodhana requires something to screw up his courage and orders the painting of

Draupadī to be brought, so that he can remain absorbed in gazing at it. He too gets up in confusion when Kṛṣṇa greets him and orders the removal of the picture at the bidding of Kṛṣṇa. Such is the personality of Kṛṣṇa.

Both in wit and in valour, Kṛṣṇa is superior to Duryodhana. When Duryodhana questions the right of the Pāṇḍavas for the inheritance on the ground that they are not born to Paṇḍu, Kṛṣṇa asks him to remember how his father was born. For all the haughty words of Duryodhana, Kṛṣṇa, as a great diplomat, answers in a calm and calculated tone. He has got a knack of driving his point without the aid of strong language. All his utterances are full of virtues and wisdom. ‘*ko nāma loke svayamātmadoṣam uddhātayennaṣṭaghṛṇaḥ sabhāsu*’ (verse.18) and ‘*kartavyo bhrātṛṣu sneho vismartavyo guṇetarāḥ*’ (verse.29) etc. are some of the best words spoken by Kṛṣṇa.

He changes his tone and attitude when he realizes that Duryodhana cannot be converted by soft words. When Duryodhana, casting off all sense of political morality, attempts to fetter him, he gets angry and calls for his divine discus. One thing that Kṛṣṇa cannot tolerate is *adharma*. When he sees the painting of Draupadī in the hall, he at once asks Duryodhana to remove it. Even in anger, he does not lose his discrimination. When Sudarśana reminds him of his mission on earth, he withdraws his order to kill Duryodhana. When Dhṛtarāṣṭra requests him to stay for a while and receive his adoration, he agrees. This shows his gentle nature.

Dhṛtarāṣṭra - Dhṛtarāṣṭra is introduced at the end of the play. He is fully aware of the wrongs of his son, but he is powerless to check him. Therefore, he wants to atone for the sins of his son by falling at the feet of Kṛṣṇa and honouring him. This is in conformity with the character of Dhṛtarāṣṭra as portrayed in the Mahābhārata.

Sudarśana – Sudarśana is depicted as a powerful person by Bhāsa, compared to whom Duryodhana is rather an insignificant man. He advises Kṛṣṇa. He is very thoughtful in his actions. Though ordered to kill Duryodhana, he thinks for a while, reminds Kṛṣṇa of the purpose of his incarnation (*avatāra*) and tells him as to how killing Duryodhana would defeat that purpose now.

Chamberlain (*kāñcukī*) – The Chamberlain knows the greatness of Kṛṣṇa and introduces him as *puruṣottama*. Later on, to please his master, he says that he was confused. What a fine understanding of human psychology!

08. Vṛtti (Style) – According to Bharata, the Vyāyoga should not contain graceful style

(*kaiśikīvṛtti*), but Dhanañjaya is silent. It means that the Vyāyoga should be devoid of the sentiments like laughter (*hāsya*) and erotic (*śṛṅgāra*). Further, both Bharata and Dhanañjaya state that Vyāyoga should consist of excited sentiments (*dīptarasa*). That is to say, that it should be full of heroic (*vīra*), furious (*raudra*) and marvellous (*adbhuta*) sentiments. In the Dūtavākya of Bhāsa, there is abundance of heroic, furious and marvellous sentiments. Therefore, it deserves to have the grand style (*sāttvatīvṛtti*). It has used less violent style (*ārabhaṭīvṛtti*) through the altercations; fight between Duryodhan and Kṛṣṇa.

It should be noted that all dramas consist of the ancillaries of verbal style (*bhāratīvṛtti*) in their prologue. Verbal style is divided into four types, i.e. propitiation (*prarocanā*), preface (*āmukha*), garland (*vīthī*) and farce (*prahasana*). The propitiation (*prarocanā*) is the part of preface (*āmukha*) or prologue (*prastāvanā*). The Vīthī and the Prahāsana are two separate types of drama. Therefore, verbal style (*bhāratīvṛtti*) is commonly observed in the prologue (*prastāvanā*) of every drama. The preface (*āmukha*) conveys the attainment of the objective, prosperity, auspiciousness and victory. The preface (*āmukha*) is again divided into five types, i.e. abrupt dialogue (*udghātyaka*), story caught up (*kathodghāta*), excess of representation (*prayogātiśaya*), entrance (*pravṛttaka*) and continuance (*avalagita*). In the Dūtavākya, an excess of representation (*prayogātiśaya*) is found applied, because after the prologue (*prastāvanā*), the character has entered through the observation of the Sūtradhāra who describes that Duryodhana orders the servants to arrange the assembly hall for the general meeting with the kings and councilors because the tension had arisen between the Kauravas and the Pāṇḍavas. Taking into consideration this, Kāñcukīya enters and searches the doorkeepers.

09. Sentiments in the Dūtavākya – Since the Dūtavākya is a *vyāyoga*, it contains sentiments of excitement (*dīptarasa*), like heroic (*vīra*), furious (*raudra*), humorous (*hāsya*) and marvelous (*adbhuta*). The heroic (*vīra*) sentiment is the principal and other sentiments are subordinate sentiments. In a drama, the main sentiment generally belongs to the hero. Here in the Dūtavākya, the hero is Duryodhana and the heroic (*vīra*) sentiment belongs to him. He argues and fights with Kṛṣṇa fearlessly, though he knows that Kṛṣṇa has supernatural power and is almighty. It creates heroic (*vīra*) sentiment. The humorous (*hāsya*) arises when Duryodhana orders all Kṣatriyas that no one should rise up from his seat to honour Kṛṣṇa, even himself, but when Kṛṣṇa enters, all Kṣatriyas become confused and rise up. At this moment, Duryodhana says; *katham katham keśavam dr̥ṣṭvā sambhrāntāḥ sarvakṣatriyāḥ, alamalam sambhrameṇa, smaraṇīyaḥ pūrvamāsrāvito daṇḍaḥ, nanvahamājñaptā* (Dūtavākya, T. Gaṇapati Śāstrī, p.35). Then he himself falls from the seat and again says; *keśavasya prabhāvena calito'smyāsanādaham* (verse.17). The humorous sentiment arises also when Duryodhana and Kṣatriyas are trying to bind Kṛṣṇa and they fail to do so. The furious (*raudra*) sentiment arises when Kṛṣṇa is addressing Duryodhana as a cheater, unkind, squint-eyed crow and yellow monkey. However, soon he gets angry and orders to bind Kṛṣṇa (*katham yāsyati kila keśavaḥ; duḥśāsana! durmarṣaṇa! durmukha! durbuddhe! duṣṭeśvara! dūtasamudācāramatikrāntaḥ keśavo vadhyatām* (Dūtavākya, T. Gaṇapati Śāstrī, p.41). Again furious (*raudra*) sentiment arises when Duryodhana says that Kṛṣṇa will be sent to the camp of the Pāṇḍavas with whole body smeared with blood and wounded by the multitudes of arrows, discharged from his bow. Hearing this, Kṛṣṇa gets angry, calls Sudarśana and says *bhavatu pāṇḍavānām kāryamahameva sādhayāmi* (Dūtavākya, T. Gaṇapati Śāstrī, p.43). The marvellous (*adbhuta*) sentiment arises at the end when weapons like *śārṅga, kaumodaki, pāñcajanya, nandaka, garuḍa* appear and Dhṛtarāṣṭra enters unexpectedly.

10. Application of Junctures (Sandhis) – There are five types of Junctures, i.e.

opening (*mukha*), progression (*pratimukha*), development (*garbha*), pause (*avamarśa*) and conclusion (*nirvahaṇa*). Again, these Junctures are incomplete without the elements (*arthaprakṛti*), i.e. seed (*bīja*), drop (*bindu*), episode (*patākā*), episodic incident (*prakarī*) and denouement (*kārya*) as well as the stages (*avasthā*), i.e. beginning (*ārambha*), effort (*prayatna*), prospect of success (*prāptyāśā*), certainty of success (*niyatāpti*) and attainment of the result (*phalāgama*).

Since the Dūtavākya is a *vyāyoga*, the Nāṭyaśāstra states that it should have three junctures (*sandhis*), i.e. opening (*mukha*), progression (*pratimukha*) and conclusion (*nirvahaṇa*).

Opening Juncture (Mukhasandhi): - The opening Juncture is completed by the help of the beginning (*ārambha*) and the seed (*bīja*). Here in the Dūtavākya, the avoidance of the calamitous war and the obtainment of the share from Duryodhana, form the seed. Further, coming of Kṛṣṇa as an ambassador to Duryodhana according to the plan and reaching up to the aim forms the beginning. Therefore, the opening juncture continues up to Kṛṣṇa expressing his aim of coming that ‘we should get our rightful share in the inheritance’ (*asmākamapi dharmyam yad dāyādyam tad vibhajyatām* (verse.20).

Progression juncture (Pratimukhasandhi): - It should be noted that the help of the effort (*prayatna*) and the drop (*bindu*) produce the progression juncture. In the Dūtavākya, convincing Duryodhana to return the share of the Pāṇḍavas by Kṛṣṇa, forms the effort. Moreover, the drop is the focal point in the drama and the same arises when Duryodhana refuses to give the inheritance share to the Pāṇḍavas, even a blade of grass from the kingdom without war. Therefore, the progression juncture in the Dūtavākya continues up to the refutation to give the share of Pāṇḍavas and Kṛṣṇa’s desire to go back to deliver the message of Duryodhana to Yudhiṣṭira (*bho bho rājānaḥ, gacchāmastāvat* - Dūtavākya, T. Gaṇapati Śāstrī, p.41).

Conclusion juncture (Nirvahaṇa sandhi): - The attainment of the result (*phalāgama*) and the denouement (*kārya*) create the conclusion juncture. When Duryodhana refuses to give the inheritance share, the denouement resulted through the different junctures and

stages. The war is the final result and Kṛṣṇa knew that the ambassadorship is just a formality. The conclusion juncture in the Dūtavākya is interesting. The anger of Duryodhana, the use of magical power by Kṛṣṇa, the anger of Kṛṣṇa and entering of Sudarśana are amazing scenes. The conclusion juncture ends with the apology of Dhṛtarāṣṭra to Kṛṣṇa for the fault of his son and his request to excuse his son.

According to the Nāṭyaśāstra, the conclusion juncture should contain the marvellous (*adbhuta*) sentiment (XX.45). Here in the Dūtavākya, the entering of Sudarśana and other armors like Śārṅga, Kaumodakī, Pāñcajanya, Nandaka, Garuḍa as well as coming of Dhṛtarāṣṭra, arouses excitement. It is marvellous sentiment.

11. Technical aspects – In the Dūtavākya, Bhāsa has used the technical aspects like prologue (*sthāpanā*), aside (*ātmagata*, *svagata*), aloud (*prakāśam*), conversation with imaginary person (*ākāśabhāṣita*) and (*nepathya*), confidential dialogue (*apavārita*) and epilogue (*bharatavākya*). However, Bhāsa has not used explanatory scene (*viṣkambhaka*), personal address (*janāntika*) and continuation scene (*aṅkāvatāra*). Bhāsa starts with ‘*nāndyante tataḥ praviśati sūtradhāraḥ*’. There is no use of benedictory verse before the prologue. In prologue, the stage manager recites benedictory stanza (*pādah pāyādupendrasya.....tanutāmrānakhena khe*). The *sthāpanā* of Bhāsa is called *prastāvanā*. Ākāśabhāṣita is used frequently by the author, through the characters like Duryodhana and Sudarśana do introduce other characters.

12. Society – According to some scholars, Bhāsa belongs to the pre-Mauryan or at latest, to the Mauryan period and lived before Cāṇakya, the author of the Arthaśāstra. It was Brāhmaṇical period and the Brāhmaṇas dominated the society. Yet, the popularity of Buddhism and Jainism were not lost their spce, though they lost their dominance in the society at the time of Bhāsa.

A. D. Pusalkar (1940, Bhāsa a study, pp.319-427) states that ‘Buddhism and Jainism were disguised under the umbrella, because of the dominance of Brāhmaṇical systems or Brāhmaṇism. Brāhmīns were highly respected. They were never questioned about their statement. Therefore, orthodox Brahmins dominated the social structure.

Moreover, these Brāhmins were strict believers in Viṣṇu. Kṛṣṇa was the incarnation of Viṣṇu. However, Kṛṣṇa was the friend of people and people used to call him ‘Gopālaka’, though they knew that Kṛṣṇa was Puruṣottama. In the Dūtavākya, when chamberlain addresses Kṛṣṇa as Puruṣottama, Duryodhana gets angry and asks him, as to whether the cow-herd was his Puruṣottama? (*sa gopālakastava puruṣottamaḥ, katham katham gopālaka iti* - Dūtavākya, T. Gaṇapati Śāstrī, p.30). Again, in the Pre-Mauryan period, Rāma was also looked upon as an incarnation of Viṣṇu. We are inclined to hold that at the period of our poet (Bhāsa), when Buddhism was in its infancy and vigorous propaganda in its favour was in full swing, there were people who denied divinity to Kṛṣṇa and lightly treated him as a mere cow-herd.’

The social behavior is reflected very clearly in the Dūtavākya. It is known from the words like *āsyatām* and similar words. The Dūtavākya gives the idea of the way kings were ruling the state at that time. Duryodhana, when he calls an assembly of the kings and ministers to take a discussion on an important matter, takes the meeting in a general assembly hall, instead of in a secret chamber. It indicates the choice of the king of that period. However, foreign policy was universal and there was proper courtesy to send messages through the ambassador. Here in the Dūtavākya, Kṛṣṇa is the ambassador for the Pāṇḍavas, who should get a good treat from Duryodhana but he offends Kṛṣṇa and tries to bind him. Duryodhana says here, ‘*dūtasamudācāramatikrāntaḥ keśavo vadhyatām*’ (Dūtavākya, T. Gaṇapati Śāstrī, p.41). The Dūtavākya reminds us the dignity of a king. The king should win a state by valour, strength of arms; but not by begging, ‘*rājyaṃ nāma nṛpātmajaiḥ, sahr̥dairjivā ripun bhujyate, talloke na tu punardīnāya vā dīyate*’ (verse.24).

Army is the main support of the king. The king controls the state as well as wins another state by means of the army only. The various kinds of army are known from the Arthaśāstra. The main vehicles used by army are chariot, horse and elephant. Both land and water were used for the war. For water, they were dependant on boats and ferries. The various kinds of armors like shield, swords and bows were used by the armies (verse 10 and 15). Though the administration was strong and strict, still there was

no law for some matters like gambling *dyūtādhikāramavamānamamṛṣyamāṇāḥ sattvādhikeṣu vacanīyaparākramāḥ syuḥ* (verse.11). The Dūtavākya gives the idea of the dress code of the king. The kings need to put on white silk robe, shining with the royal umbrella and beautiful chowries, anointed with unguents. Further, the body of the king should be brightened by the luster of gems on the ornaments etc. *śyāmo yuvā sitadukūlakṛtottariyaḥ parvagataḥ śaśāṅkaḥ* (verse.3).

The artists used to get recognition from the king. The kings praised their paintings. In the Dūtavākya, Duryodhana praises the picture, in which Draupadī was painted as being dragged by her hairs and clothes ‘*aho darśanīyo’yam citrapataḥ, eṣa duśāsano draupadīm keśahaste grhītavān*’ (Dūtavākya, T. Gaṇapati Śāstrī, p.32). Since the drama belonged to Mauryan period, the social conditions were quite suitable. The four castes lived happily and did their duties according to the laws written by Dharmaśāstras like Manusmṛti.

13. Status of woman – Though the Dūtavākya of Bhāsa does not directly state anything about women, still it is known that in ancient India ordinary women were not free to do anything outside the home. They were not allowed to go out of the house, which we know from the word of the Arthaśāstra, i.e. ‘*aniṣkāsinyaḥ*’ or ‘*aniṣkāsinīnām*’ (3.1.7). Since Bhāsa has been considered as the poet of Pre-Mauryan period, the society, at large, can be hoped to follow the rules of Dharmaśāstras. Mudrārākṣasa of Viśākhadatta gives some idea that women were used even for the secret service. However, it should be noted that the royal women were free to give suggestions and they were even interfering in the political matters. Since the Dūtavākya is taken from the Mahābhārata, Draupadī and other women were free to interfere in the political and personal matters. They were silent only because of the respect for their husband. In the society, they were respected. At times, they were free to marry anyone they like and there was no restriction. However, the marriage was carried out according to the Hindu laws.

14. Other features - There is no use of Prakrit language in the drama; this is probably because female characters are absent in the drama. The knowledge of politics of Bhāsa is

known from the stanza like ‘*rājyam nāma nṛpātmajaiḥ.....śāntamatibhirjuṣṭam śamāyāśramam*’ (verse.24). Further, the epilogue (*bharatavākya*) of Bhāsa is very different from others (*imām sāgaraparyantām.....rājasimhaḥ praśāstu naḥ*). His works are very different from others. Bhāsa is not a poet of imagination person like Kālidāsa or Bāṇa. Therefore, the characters are not imaginary and romantic; they are very real and natural. It should be noted that scholar like Dr. G. Shastri (Dūtavākya, p.31) claims that the Dūtavākya is either a Vyāyoga or a Vīthī, because it does not conform to the definition of Vyāyoga or Vīthī. However, the Dūtavākya is an excellent instance of Vyāyoga as it has a well-known plot and real characters. Suppose, it was a Vīthī, then it should have had imaginary plot and characters.

15. Conclusion: Bhāsa, the author of the Dūtavākya does not give any information about himself anywhere in the drama. The plot of the Dūtavākya is based on the Kṛṣṇasandhāna of the Mahābhārata, though there are some imaginary facts depicted by the poet.

The Dūtavākya consists of well-known plot and hero, but Bhāsa has added his imagination to make the plot more picturesque. The plot is full of male characters. There is not a single female character in the Dūtavākya; but it contains fights, altercations, pushing and pulling. However, there is no death of any character on the stage. Thus, the plot is appropriate for a Vyāyoga type of drama.

The Dūtavākya has used a number of male characters, but there is no use of female character, though Bharata and Dhanañjaya have not prohibited the use of female character. The hero is most suitable, because Duryodhana is a saintly king. The arguments between Duryodhana and Kṛṣṇa are excellent. However, Bhāsa has used many off-stage characters, referred them only in monologues. It should be noted that because of monologue type of conversation by the main characters, i.e. Duryodhana and Vāsudeva, the actual characters on the stage are very few. Thus, the drama adheres to the rules of the Vyāyoga, which has few characters. Only five male characters appear on the stage. Bhāsa has also applied some imaginary characters like Śārṅga, Kaumodaki,

Pāñcājanya etc. but these characters, which add to the beauty of the drama.

In the Dūtavākya, Bhāsa has used grand style (*sāttvatīvr̥tti*) which prevails over the entire drama; whereas verbal style (*bhāratīvr̥tti*) is common to all the dramas and hence found in the Vyāyoga as well. However, there is no use of gay style (*kaiśikīvr̥tti*) as the same is prohibited in Vyāyoga by Bharata. According to Bharata, Vyāyoga type of drama demands the use of all the styles except the gay style (*kaiśikīvr̥tti*). On this issue, Dhanañjaya is silent. The Dūtavākya follows Bharata's rule.

According to the rules of Bharata, the Vyāyoga should consist of sentiments of excitement like heroic (*vīra*), furious (*raudra*) and marvelous (*adbhuta*). The Dūtavākya consists of all these sentiments. However, there are no sentiments like erotic (*śṛṅgāra*), pathetic (*karuṇa*), odious (*bībhatsa*) and terrible (*bhayānaka*), which are not necessary for the excited plot of Vyāyoga type of drama. The laughter (*hāsyā*) is depicted very little. Thus, Bhāsa's applications of sentiments are in tune with the characteristics of the Dūtavākya.

The three Junctures viz. opening (*mukha*), progression (*pratimukha*) and concluding (*nirvahaṇa*) are applied judiciously in the drama of Dūtavākya and thus, the plot develops properly and achieves the desired result.

Bhāsa has also applied necessary technical aspects in the Dūtavākya. As usual, like in his other dramas he starts the Dūtavākya with the prologue (*sthāpanā*), 'nāndyante tataḥ praviśati sūtradhārah', without giving benedictory verse (*nāndī*). The Dūtavākya has not used interlude scene. However, it has used monologue dialogues (*ākāśabhāṣita*) frequently for various characters.

If we accept the view that Bhāsa flourished in the pre-Mauryān period, then we are subscribing to only well recognized common theory. At that time, the society was dominated by the Brahmins, though the Buddhism and Jainism had already evolved. Like other dramas of Bhāsa, the Dūtavākya also indicates the domination of the Hinduism and Hindu tradition. The Dūtavākya reflects some of the best examples of social behavior, like the offering of seats to guests by Duryodhana. However, it does not

follow the rules of the Nāṭyaśāstra The Nāṭyaśāstra states that Gods, Kings, Ācāryas should be offered ‘*simhāsana*’ (XIII.204-5). However, Duryodhana offers ‘*simhāsana*’ to only Pitāmaha and ‘*kūrmāsana*’ to Gods.

Bhāsa’s Dūtavākya does not mention anything about women, because it does not consist of any woman character. However, it was a conservative period for women. Hence, no women, except royal women, were free and they were not allowed to do anything without permission of their husbands or elderly persons.

Over all, it can be concluded that the Dūtavākya of Bhāsa is an excellent drama, which incorporates almost all the characteristics of a *vyāyoga*.

Table of Comparison: -

Details	Source Book	Vyāyoga	Source Book	Vyāyoga	Deviations
	(1)	type of Play	(2)	type of Play	
	Nāṭyaśāstra	Dūtavākya	Daśarūpaka	Dūtavākya	
Plot	---	Well-known	Well-known	✓	Bhāsa has
Character	Hero should be well-known and saintly, more characters like in Samavakāra, less woman character	There is well-known hero and it contains more characters, but no woman character	There should be a well-known and arrogant hero and more characters	✓	used divine characters like Sudarśana and other armours such as bow, club, sword and
Sentiment	Excited sentiments	Furious, heroic, marvellous and the reflection of laughter	Excited sentiments as in Dima	Furious, heroic, marvellous and the reflection of laughter	conch, which should not be used in a Vyāyoga type of

		sentiment		sentiment	drama
Style	Without gay style	No use of gay style	---	Verbal, grand and violent styles	
Juncture	Opening, progression and concluding	✓	Opening, progression and concluding	✓	
Act	One act	✓	One act	✓	
Other features	There should be a theme of single day and should contain fighting, wrestling, pushing, altercation and pulling	✓	Theme of a single day, fight should not occur because of woman	✓	
