CHAPTER FOUR

DRAMAS

UTAŃKABHAIKŚAM

Contents:

The Utaṅkabhāikśam (Ubh) is a Sanskrit play of one act composed by Acharya Manoranjan Shastri.¹ This play was published in the Prācyayottī, the Journal of the Assam Government Sanskrit Collage (Now K.K. Handiqui Government Sanskrit College), Guwahati, in the year 1973. The story of the play is based on an event narrated in the section called Pausya of the Ādi Parvan of the Mb². There is altogether six scenes (dhṛṣṭam) in the play. There is assemblage of eighteen male characters whereas four females also figure therein.

The play begins with a Nāndi³, as met with in all the Sanskrit plays. By way of expressing his doubt as to whether his work will be able to satisfy the learned the playwright gives expression to his modesty and humility⁴. Once Utaṅka, the

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1. References to the life and works of Ācharya Manoranjan Shastri are incorporated there in Chapter II of this work.
2. Mb., 1.3.
3. jāgratAvapnasupsvavasthitimatah sāvakriyā yā sataḥ nityānandacidātmakasya mahato bhūtasya māyāvinaḥ sampannā jagato bhavaṁ layamavasthānāṁ ca saṁyacchate sāstāt bhāratavārṣaharsajanaṁ vānī śruteḥ vaḥ śīye. - Ubh., p. 25
4. tat kasya nāma rūpakasyābhinyena toṣayemahāmāṁ vidvat pariṣadām naṁ viśām cintākulośmi. -ibid., p. 25.
disciple of sage Veda, approached the king Pauṣya and prayed for the pair of ear-rings possessed by his queen, in order to present the same to his preceptor’s wife as gratuity thereby making himself debt-free of the preceptor. At the advice of the king, Utaṅka made his mind to take his departure for the queen’s palace. Prior to Utaṅka’s arriving at the palace, there was an ordeal meant to test of his reverence to the preceptor. Agni, in accordance with the advice of Indra, assumed the form of a bull (vṛṣa) and the former i.e. Indra of a man (puruṣa). Utaṅka was told by disguised Indra to consume cow-dung as was done by his preceptor. Utaṅka was unwilling to comply with this, having considered it to be an insult. Even a Daivavāṇi (aerial voice) asked Utaṅka to consume cow dung. At last Utaṅka consumed the cow-dung. But soon, to his utter surprise, he discovered that the dung which was eaten by him (Utaṅka) was Amṛta in reality. The queen too expressed her willingness to offer the pair of ear-rings considering herself to be fortunate. The play comes to an end with Utaṅka’s getting the ear-rings. The succeeding portion of the story of the Mh does not receive any attention in the play.

5. utaṅkāṇāṁ kāṭyāyināṁ cāryapravarasya vedasya brahmacārīṁ, upādhyāyaṁ mupahartukāmo rājaṁ pausyamupadhīvati. tasya hi rājaṁ pinaddhauṁ kundalayugalam bhaikṣyamāṁ dāya upādhyāyanyai tadupahṛtya guroṁṛṇo bhaviṣvatā - ibid., p. 28.

Title of the play:

Shastri has selected the name *Utāŋkaḥhaiksam*, i.e. asking for alms by Utāŋka, for his dramatic composition. The title of the play is derived from the fourth scene (dr̥ṣṭya) where there is the asking for alms by Utāṅka and to call the play after this theme is very appropriate. As tradition goes, the title of a drama or a poem should be coined after the name of the hero or heroine or the subject-matter..Canvas stands opines that the title of a Nāṭaka should express or indicate the very nucleus of the dramatic action. Canvas stands is also of the opinion that the title may refer to the names of the principal characters or to some important pivot in the dramatic action. As an instance of this, Visvanātha refers to a Nāṭaka named Rāmabhṛtyudaya which indicates the birth of Rāma in the play. Visvanātha states that the title of the other nine divisions of Rūpakā beginning with Prakaraṇa should be given after the name of the Nāyaka and NāyiL. The title of the itself refers to the central theme of the play. Utāṅka, the most important character in the play, has been introduced in five scenes (II-VI) and he has a clear reference in the first scene also. His reference in the title is most appropriate. In order to keep conformity with the traditional norm which is noticed in almost all cases, the poet has used the title in a word in neuter gender, making it thereby an adjective to either Rūpakā or Uparūpakā.

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7. DR., I. 68.
8. नामतः कर्या नातकस्य गर्भितार्थप्रकाशकम् - SD., VI. 142.
9. NLK., p. 268.
10. नायिकोऽन्यायकृक्ष्यानात्सामं नायिकोऽन्यायकृक्ष्यानात्सामं - SD., VI. 143.
The story of Utanka in the Mb:

Once Veda, the spiritual guide (Uphalyya), appointed Rsi (sage) Utanka to take charge of his household as he had to leave for attending a ritualistic ceremony. So, Utanka who was always attentive to the words of his preceptor, took up his abode in the latter's house. While Utanka was residing there, the females of his preceptor’s house asked him to stand in his (preceptor’s) place and do the needful. But Utanka refused to do that as he had not been asked by his preceptor to do an improper act. Utanka did not find it proper to do this at the dictate of women.

After sometime his preceptor returned from his journey and became pleased having learnt all that had happened. Then the preceptor allowed him to depart. Utanka wanted to do something good for his preceptor. Utanka was desirous of bringing some gratuity due to a preceptor. His preceptor also asked him to go and bring something as gratuity. Utanka approached the wife of his preceptor and asked her kindly to command him what he was to bring as gratuity. Then the wife of the preceptor asked Utanka to go to king Pausya and beg of him the pair of ear-rings worn by his queen. She wished that good fortune would attend him if he succeeded. While Utanka had set out he saw a bull of extraordinarily big size and a man of uncommon stature. That man asked Utanka to eat the dung of this bull as his (Utanka) teacher also had done it before. Utanka was unwilling to do that at first, but later he ate the dung and went to the place where king Pausya had been there. Utanka said that he had come to beg him (Pausya) a pair of ear-rings worn by his queen and stated that it would be a gratuity for his preceptor.

The queen of the king Pausya having been highly pleased with Utanka’s conduct, took off her ear-rings and gave them to him. She added that these ear-rings...
were very much sought after by Taksaka, king of the serpents. So Utanka should carry them with utmost care. But one day these ear-rings were lost. Having recovered his ear-rings Utanka presented it to the wife of his preceptor. She wished him all success in life. The preceptor said that the man Utanka saw was Parjanya, the deity of rain and the bull of extraordinary size was Airavata, the king of elephants. The man of uncommon stature mounted thereon was Indra and the dung of the bull which was eaten by Utanka was Amrita. And thus comes to an end the story of Utanka contained in the section called Pansya of the Adhparvan of the Mb.

**Deviations from the source:**

So far as the kernel of the story of his Ubh is concerned, the dramatist expresses his indebtedness to the Mb. While transforming and moulding the epic story into a dramatic one, the playwright deviated to some extent from the original source. The deviations are noticed in the following aspects:

(i) That Agni, one of the male characters of the play, assumed the form of a bull and Indra in the form of an ordinary person, is the playwright’s own addition.

(ii) In the story of the play, Utañka was told by disguised Indra to consume cow dung. It is not so in the Mb story.

(iii) In the original story, the bull is said to be of extraordinarily big size and the man is of uncommon stature. It is not the case with the dramatic work.

(iv) In the dramatic story, there is the reference to a *Dhuvavāni* (aerial voice) which persuaded Utanka to eat cow-dung. It is not found in the original story.

(v) In the dramatic story, an altercation is shown as being taken place between Utanka and the king Pauṣya over the former’s not getting the chance to meet the queen of king Pauṣya at her palace. This is not treated in the epic story.

(vi) Utanka was not satisfied with the comment of the Mahāmantri, one of the male characters in the play, that the person like him (Utanka) is not entitled to visit and talk the queen of the king Pauṣya. The epic story does not refer to it.

**Innovations of the playwright:**

Having utilised his faculty as a playwright, Acharya Manoranjana Shastri has introduced some new elements in this play, which have no parallels in the original story of the *Mbh*. These innovations may be summed up in this way:

(i) The incident of offering cold meal to Utanka by the queen of the king Pauṣya at her palace and the subsequent curse of Utanka on the king is Shastri’s own creation. It is not there in the epic story.

(ii) Though based on a story of the *Mbh*, the playwright utilises the opportunity of adding something of his own. For example, in the conversation of the

12. *rājan, anṛtena vañcito’smi tvayā na yuktam bhavatāmasatyena māmupacaritum na hi antahpūre mahādevī sannihitā, na lavanmayaisa drṣṭā na ca kenaṁ māṁ prati darśita sa* - ibid., p 30

13. *esa khalvasmākam mahādevī paramapativṛttā, bhavaṁ hi nīvatāmasūcma ucchiṣṭena bhāvyam yena sa na sākyate drṣṭum* - ibid., p 31
Sūtrakṛṣṇa and the Nāṭak, Acharya Shastri refers to the famous Bihu song¹³ (called Visuvasaṅgīta in the play).

(iii) The reference to the Uṣā-Aniruddha episode¹⁵ by Pavana, a male character in the play, is poet's own creation.

(iv) The playwright has created various new characters to suit the story which are not found in the original source.

Points of similarity between Ankīyānāṭ and Ubh:

The Ubh bears some similarities and also some dissimilarities with the Brajavālī dramas, popularly called the Ankīyānāṭ, as introduced in the 15th-16th century A.D. by Saṅkaradeva (1449–1568 A.D.), the great Vaiṣṇava saint of Assam and later on adopted by his followers. The points of similarity between Ankīyānāṭ and the Ubh may be shown in this way:

(i) The constituent elements of an Ankīyānāṭ, e.g. the Nandī Slokas, the Sanskrit Slokas, the Prarocana¹⁶, i.e. to make the audience attentive through laudation, the speeches of Sūtradhāra as well as dramatic characters in prose passages are all present in the Ubh. Moreover, the Muktimaṅgalabhūtma¹⁷ usually employed

15. tatraivōṣa namāyaitālasyaḥ paritrayaṇaḥ svarūpaḥ puraṇaparāraṇājumāryaḥ bhagavato vīśnu-devasya pautreṇaṁ nīrūrdhakumāreṇa parinītāḥ bhūditi suviditametat sarveṣām - Ibid., p. 27
16. prastutābhinayeśu prāsaṁśataḥ srotāṇāṁ pravṛtttyunmukhikaraṇāṁ prarocanaḥ - Vṛtti on the Kārikā, VI. 30 of the SD.
towards the end of the *Ankāmālī*, is found in the form of *Bharatavīkya* in the *Udbh*.

(ii) As in the *Ankāmālī*, dialogue portion is comparatively less in the *Udbh* in consideration with the volume of narratives of the *Sūtradhāra*.

(iii) In the *Ankāmālī*, the *Sūtradhāra* declares the name of the play to be staged and very often appeal is made by the *Sūtradhāra* to pay attention to the dramatic performances and then to proclaim the glory of Rāma or Kṛṣṇa. In the prose passages, for example, an appeal is made in the following ways:

(a) āhe loka, .......... parama sābadhāna huyā āhe dekhaha śunaha, nirantare haribola haribola.18

(b) āhe sabhāśada loka, ye paramapuruṣa puruṣottama, sanātana nārāyaṇa. Kṛṣṇa ohi sabhāmadhye, kālidamanapānāyāra paramakautuke karava, āhe sābadhāne dekhaha, śunaha, nirantare haribola hari! 19

Appeal is made in verses also. For example:

\[ \text{kṛṣṇa kīnkara bola vāṇī} \\
\text{teju rāma jīka kīma} \\
\text{dāki balahu rāma rāma.} 20\]

Shastri has imitated this style in the *Udbh*. In the *Udbh*, the *Sūtradhāra* declares the name of the play to be staged 21 and tries to draw the attention of


21. aye, sādhū paraṁprastāṁ bhavatyāṁ smarāmi ādav utaṅkabhaṅkaṁ nāṁabhi-
the audience. It is worthmentioning that this style was found to be imitated by Kavicandra Dvija in his Kāmakumārakāraṇa, a Sanskrit dramatical work composed in Assam during 17th - 18th century A.D. To draw the attention of the audience he quotes - "tad. द्रुयताम् स्रुयताम् भनयताम् जया हरा"

(iv) The role of female characters is very little in the Ankiyāṇāṭy except in Sañkaradeva's Pūrṇāhāraṇa and Rukmīṇīhāraṇa. In the Ubh it is found that the number of female characters are four as against a number of twelve male characters and except the character of the Rajnī (the queen), the other three female characters are not found to play any significant role in the development of the dramatic plot.

(v) Like the Ankiyāṇāṭy, the Ubh is also a play with only one act.

Points of dissimilarity between Ankiyāṇāṭy and Ubh:

Of course, there are some points of dissimilarity also which can be shown in this way:

(i) In the Ankiyāṇāṭy, the Sūtradhāra (stage-manager) occupies a predominant position and remains on the stage from the prologue to the end of the play. He recites the Nāṇḍī verse and introduces the characters on the stage. In the Ubh, the Sūtradhāra remains on the stage only in the prologue and he is not found to introduce the characters on the stage.

22. अर्यमिर्साकिन्नरनाथस्यपि सुरसरसवाद्विपरायानस्य जानस्य कृतिर्यामिति मात् तत्र दात्तवाद्वानां भवेयुष्प्रितिकांडादिगच्छेयुरिति. - ibid., p. 26.

23. Rūpakatrāyam, p. 35.
(ii) There is the absence of Vidūṣaka in the Ankīyāṇās except in the Patanjāla-
haranaṇa and Rukminīharanaṇa whereas the character of Nārada and Vedamadhī are
presented as Vidūṣaka.24 But in the Ubh. we find the presence of Vidūṣaka in the
fourth scene.

(iii) It is found in the Ankīyāṇā25 that there is the violation of dramaturgical rules
that prohibit the introduction of certain topics as harmful to sentiment or spirit of
the hero or as offensive to the feelings of the audience. As for example, in the
Ankīyāṇā like Rukminīharanaṇa of Saṅkaradeva, marriage26 and fight is exhibited on
the stage. Such violation is not found to take place in the Ubh.

However, this discussion tends to gather the idea that in spite of having
similarities and dissimilarities with Ankīyāṇās, the Ubh is faithful to the tradition
of ancient Sanskrit dramas. So far as the technical aspects of the drama, namely,
the usual Nāmaśloka, Prastāvana, Prarocana, the Bharatavākyā and the presence
of the characters like Natī Vidūṣaka are concerned, this subtle play of Manoranjan
Shastri bears more affinities to a Sanskrit play. Of course, it is difficult to ascribe
the play as belonging to the domain of any play, whether Rūpaka or Uparūpaka,
consisting of a single act. Still, the playwright is found to have remained content by
stating his work as a piece of Rūpake27 only.

p.15.
27. smarāmi tāvad utaṅkaḥbhāṅkiṣam nāṁabhina¬mekāṅkarūpaka¬
Metres:

In the one-act play Ubh., there are a number of eighteen verses. The different metres used here are shown as follows:

Anuṣṭubh: The verse 'vatra nāryaḥ praśidanti' etc. of the Ubh is composed in this metre.

Mālinī: The verse 'ni khilabhuvana ekam dharmacakraṁ' etc. is composed in this metre.

Rathoddhatā: The metre Rathoddhatā, which consists of eleven syllables in each foot with the Grañjas in the order of Ra, Na, Ra and La and Gā is in employment in the verse 'pāyasaśrāsarasāśnasaścayāḥ' etc.

śārdūlavikṛdita: The verses like 'jāgratsvapnasūrya' etc.

28. yatra nāryaḥ praśidanti saṁtako niśvasiddati
   praśāḥ sarvāḥ pramodante tādṛśyāṁ paribarṇddhate. - ibid., V.1. p. 29
29. nikhilabhuvana ekam dharmacakraṁ cakāstu
   kvacidapi janamadbhe duśkhabhūk ko'pi māṣtu
   jagāti sakalalokāḥ pṛtiṁanto bhavantu
   jaya jaya jayāvādāṁ sarva eva bruvantu. - ibid., V.4. p. 34
30. rāt parairmaralagai rathoddhata. - CM. II p. 41.
31. pāyasaśrāsarasāśnasaścayāḥ
   niśhiśāṁ tadhiṁ saśarakaṁ payaḥ
   kṣīrālaṇḍu rasagolakāṁ saḍā
   sambhavantu mama janma-janmani. - ibid., V.7. p. 32.
32. ibid., V.1. p. 25.
Sragdhara: The verses like ‘pūrvācalāsya kāśyapavatamalayāko’ etc., ‘laksśmīste pankajākṣa’ etc., ‘śastram jānāsyaprārtham bhavati’ etc. are composed in this metre.

Upajāti: It is found to be employed in the verse ‘nāham viśāṅke’ etc.
where there is the mixture of the *Indravajra* and the *Upendravajra*.

**Vasantatilakam**: Its use in the Ubh is found in the verse *sāṅgāṇeśa vedamakhilam* etc.

**Diction**: Simple and easy diction is a notable feature of the Ubh. The dialogues with their simple and easy diction are very effective on the stage. Sometimes the play comes to be enriched by alliteration and musical rhythm, as a result of which there generates an overwhelming resonance and enchanting sweetness. For example, the expressions 'jaya jaya he' etc. and *dustavimardana* etc. glorifying the king Pauṣya, abounds in resonance of sounds. Again the verses like *tavajanineyam* etc., *nikhilabhuvana ekam* etc.

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41. साङगाणीः वेदामक्षि वै परिसूत्धावोधाः
    शास्त्रावघोत्या साकलांयापि व्रजद्धाशेषिः
    सानवध्र्या बाल इति वोधवाशेन मोहाः
    दान्दोशामास्त्यकरसी तेना भवा त्वमादन्धाः - ibid., V. 2, p. 33.

42. जया जया हे जनाण्याका साजजनाळरता भारतारस्त्रपाते
    त्वामसी वदान्यो भुवनावरण्यो दिनासारण्यो धिरामाते.
    सकालामहित्याशस्त्रामुः शाणामुक्ता सताः
    तावा जयाणीये दुमधुरातां चित्तां लागतु मानो रमाताः - ibid., V. 1, p 30.

43. Ibid., V.2, p. 30.

44. तवाजानीये म कविकुलागे म जयाणीये म कृतिकायम
    सांगिनूते क्षिलाबुस्तानुते समागृवारसाराम्ब्युदयायम
    त्वामातिपुत्तामस्तुता हि स्वामास्ताणारे साक्षलाग्रसाम
    योगाय यस्वास्याः लोके सार्थां मन्यामाहा उदाम - ibid., V. 4, p 30.

45. Ibid., V. 4, p 34.
‘klāntasyādhvagatisramat’ etc., are full of alliterative sounds and contain a rhythmic appeal. It is found that not only in the verse portion, but in the prose portion also, though not frequently, we get the specimen of alliterated prose. For instance, the passages like ‘sarvēśām niyantā khulu evātātiṣṭhate’ and ‘tavācāryaiḥ paramācāryaiḥ ksunnivāraṇamakāryaiḥ’ appeal to the reader due to repetition of same sounds which produce alliteration.

**Language of the Ubh from literary point of view:**

The language of the Ubh is simple and without much ornamentation. The language is easily understandable in every place. This is the feature which gives rise to the Gīpta called Prasāda. This Gīpta is said to be existing in a work irrespective of the sentiment. The verses like ‘koṣau vamsavaroṣya’ etc.

46. ibid., V 3, p. 27.
47. sarvēśām niyantā khulu bhagavān satakṛatuḥ, sarvākṛityesu tasya kṛitvam-parihāryamārthasiddhaṁ ceti sarvatra sarvadā ca sa sarvaiḥ saprasāṁsaiṁ smaryamāṇa evāvatātiṣṭhate. - ibid., p. 27.
48. tavācāryaiḥ paramācāryaiḥ pitāpitāmahah prapitāmahaścaivaṁ gomayaṁ bhakṣayitvā ksunnivāraṇamakāryaiḥ. - ibid., p. 28.
49. cittam vyāpnoti yah kṣipram ūṣkendhanamivānalah sa prasadah samasteṣu raseṣu racanās ca sābdāstadvyaṁjaṁ arthabodhakaṁ śrutimātriṁataḥ. - SD., VIII.7.8
samarpakatvāṁ kāvyasya yattu sarvarasāṁ prati sa prasādo guṇo jñeyāḥ sarvasādhāraṇakriyāḥ. - Dhv., II.33.
50. Ubh., V.2, p. 27.
the prose passages like 'bhāva, kimiva cintākulo prayojayemahī,'
'sarvadrasya pi tvametanna jīta iti jātīmahā'

svargalābhō bhavet', 'āryaputra, mā maivam na rājapāṭamahā' etc.

appeal to the reader for being free from strain in understanding the meaning. Such a
characteristic feature of the language undoubtedly speaks of the literary ability of
the poet. Use of the verbs mostly in Lat is another remarkable feature of the play.
An interesting feature:

An interesting feature of this work of Acharya Manoranjan Shastri is that in some places of the *Ubh*, Shastri has quoted directly from his own earlier works. For example, the verse 'pūrvavādatāśya hāśyojjvalamatulayasya' etc., of the *Ubh* is found in his *Pātaṅka* also with a little change in the fourth line. Again the verse 'ṛūpam lohitāuklakṛṣṇamapi' etc., of the *Pātaṅka* is found to be quoted in the *Ubh* with only the minor addition of the portion 'sarvabhuvane tvacchāsanam rājaṁ' in the fourth line. Even the *Bharatavaśya* of the *Ubh* is found to be directly quoted from his own *Pātaṅka*. In this connection it can be said that even the master poets like Kālidāsa, Bhavabhūti etc. utilised some verses from their own works. For example, the cluster

60. pūrvavādatāśya hāśyojjvalamatulayasya bhumānabhārataśrihyam
varaṁ haśaprapakrūḍadracitamiva divaḥ rāmuddhṛtya dhiśtra
tasyavisteyaketasaḥ prakṛtiriva bhuvah kāmarūpo'hirūpaḥ
stattraitalokanṛtyaṁ vividhajanagāṇeśvaratam ārasttramayam. - ibid, V.2. p 26


62. ibid., II. 1.

63. ṛūpam lohitāuklakṛṣṇamapi vā bhūtāṁca bhavyaṁ bhavat
janmavasthitibhaṅgaveamathavāṁkeṁ yadekaṁ ca sat
desaṁ kālamavasthitично yamayatyantaḥ paraṁ brahmavat
prākṛtmyaṁ dadhadeva sarvabhuvane tvacchāsanam rājaṁ. - *Ubh*, V.3. p 30

64. ibid., V.4. p. 34.

of six verses starting from the ‘ālokamārgam sahasā’ etc., to the ‘tākūm mukhairāsavagandhā’ etc. of the KS are exact quotations from the Raghu. Moreover, the verse ‘paraspareṇa sprhaṇīyaśobhāṁ na cedīdaṁ’ etc. of the KS is found in the Raghu also. Again the verse 1.15 of the URC is the same with VI 15 of the URC and I.42 of the MVC.

It will not be proper to hold that this feature in the Ubh is an indication of the playwright’s meanness as a creative writer. Further it can be added that the verses, lucid and melodious, have added nicety to this dramatic composition. As for example, the verses like ‘jaya jaya he’ etc., ‘duṣṭavimardana’ etc., ‘tavajanīneyam’ etc., and ‘syāccedanīyā janam’ etc., can be mentioned.

66. आलोकमार्गम सहासी व्राजंत्याः कयाहिचुवेंटावनविन्तायाः
    बन्धुम् ना सांभविता एव तिवतकरे रुद्धोऽपि का केशरः। - KS, VII 57
67. तीर्थम् मुखारिसवागवार्यवृत्तितारि रसीद्रकुलीहलिनिनिम
    विलोलनेत्रभ्रमारारिगविक्रियाः सहास्रपत्रिबहरायणाः न्यैसान। - ibid. VII 62
68. Raghu., VII. 6-11.
69. paraspareṇa sprhaṇīyaśobhāṁ na cedīdaṁ dvandamayojāyisyat
    asmindvaye rūpavidhānayatnaḥ patyuh prajāniṁ viphalo'bhaviṣyat.
    - KS., VII 66
70. Raghu., VII 14.
71. brahmādayo brahmāḥiṣya taṁtvā
    parah sahasraḥ sīradastapādhīṁ
    etāṁyapaśyān gurabāḥ purāṅāṁ
    svānyeva tejāṁsi tapomāyāṁ। - URC, VI. 15.
72. Ubh., V. 1., p. 30.
73. ibid., V. 2, p.30.
74. ibid., V. 4, p. 30.
75. ibid., V. 5, p. 30.
Characterisation:

In a play of a single act, all the characters presented on the stage, cannot be expected to be attractive taking into consideration their limitations of speech and actions. In the Ubh, there are eighteen male characters, whereas four female characters have been assembled herein. Of the eighteen male characters, only two namely, Utanka and Pauṣya have come into prominence, while only one namely, the Rājhī (the queen), out of four female characters enjoys a little importance in the work. A brief discussion on the principal characters depicted in the Ubh is incorporated herein.

Utanka: Utanka, the disciple of sage Veda, is the principal male character of the Ubh and as such he may rightly be treated as the hero of the work. In the Ubh, he is depicted as an embodiment of human virtues. He is depicted as a disciple to whom the devotion and gratefulness towards his preceptor was of the foremost consideration. So he begs the queen her ear-rings as gratuity for his preceptor. Thus, his reverence to the preceptor was great. He has been depicted as an emotional and self-conscious person to a certain extent. As he possesses self-respect, he wishes it from others too. He expresses dissatisfaction while he is offered cold meal mixed with hair. He feels humiliated at this act. Again he feels anger when he is told by the Puruṣa i.e. disguised Indra, to consume cow-dung, having considered it to be an insult for him.76 He is not satisfied with the comment of the Mahāmantrī (Prime-minister) that the person like him is not entitled to visit and

76. durjamaśavamālī kliṣṭamupahasasi. duramapasara mūrkha! nāyamadhikṣepakālaḥ kah kā ṇadhārto pi gomayaṁ bhakṣayet? - ibid., p. 28.
meet the queen of the king Pauṣya. Utanka enjoys command even from the queen of the king Pauṣya. From the qualities possessed by Utanka it seems that he deserves it to be Nāyaka.

**Pauṣya:** The king Pauṣya has been brought to the context in the fourth, fifth and sixth scenes. It is king Pauṣya to whom Utanka approaches first and begs of him the pair of ear-rings worn by his queen for handing it over to his preceptor’s wife as gratuity thereby making himself debt-free of the preceptor. King Pauṣya responds to it positively and immediately asks Utanka to move to the queen’s palace. Thus the king becomes the preliminary cause of the successful development of the plot. Being a king, Pauṣya has no superior complexity. He shows utmost modesty to Utanka. He provides food and shelter to Vidusaka. He does not like to cheat others.

**Rajñī:** In the *Ubh,* the main dramatic event i.e. asking for alms by Utanka, comes to be fulfilled as soon as the Rajñī i.e. the queen of the king Pauṣya, expresses her eagerness to offer her pair of ear-rings to Utanka. She contributes much in...

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77. eṣā khalvasmākam paṭṭamahādevī paramapativrataṁ na hyaṣucerdhārmikasya darśanamupaiti. - ibid., p. 31.
78. tyāgī kṛtī kulīṇaḥ susrīko rūpayauvanotsaṁ. dakṣo’nurakto kastejovaidagdhyaśilavāṃneta. - SD., III. 30.
79. na tvaham sakto bhagavan, sapam prayādātum. - Ubh., p. 34.
80. āstanamidamalāmkarotu bhavān. pausyaḥ khalvaham bhavatāṁ preṣyaḥ. ajñāpayatukimaham karavāṇātī. - ibid., p. 30.
81. na mayāṭtenopacarito bhavān. - ibid., p. 30.
the successful development of the plot. Of course, Shastri is not found to emphasise much importance upon her role and hence only a little portion of the fifth and sixth scenes is spent to bring her to the context. She is very gentle by nature. She shows utmost courtesy to Utthaṅka. When Utthaṅka approaches her to seek her ear-rings she expresses little hesitation. She is very hospitable by nature. She seeks pardon when Utthaṅka shows anger for getting hair on the cold meal offered to him. When the king Pauśya makes his mind to give Utthaṅka a lesson for cursing the former for the cold meal episode, it is the Rajā who requests the sage to withdraw.

82. namo'stu tapodhaṇīya brahmaçariṇe svāgataṁ bhavataḥ. etadäsanaagrahaṇena svāgamaṇḍarthaḥpanena caṇugrahyamidaṁ rajakulaṁ - ibid., p. 32.
83. etadadhikamapi yatkiñcīd bhavadbhirabhyarthitaṁ pradaśya dhanvamāṁmaṇāṁ manyesyeti gṛhyatamidaṁ kundalavugalam. - ibid., pp 32-33.
84. rajā tadannāṁ pātre parivēṣya vyajanena brahmaçariṇamupacarati. rajā tu jalapātraśrīdīvādānāna. - ibid., p. 33.
85. kṣamasva kṣamasva bhagavan. dharmasāhasyāśya rajno jñānakṛto kāmakṛtaśte yamaparādhaḥ sarvathā kṣamārhaḥ. - Ibid., p 33.
86. nāsya pratiśāpaṁ daḷuṁ yuktāṁ kriyātāṁ prasādanenaśya kopaśāntaḥ snānarthāyaṁ brahmaçarī na rajapīḷ-īmarhati. - ibid., p. 34.