CHAPTER VI

KARUNA RASA USED AS ANGII IN SANSKRIT RUPAKAS:
DUTAGHAṬOTKACĀ, URUBHĀNGA, AND CANDAKAUSĪKA

1. DUTAGHAṬOTKACĀ:

It is a one Act play in which the dramatist wanted to draw the pathetic and martial spirit. Abhimanyu, the son of Arjuna was killed by the Kauravas getting this news from a soldier Dhṛtarāṣṭra and Gāndhārī felt very sorry. Bereaved speeches of Gāndhārī and Dhṛtarāṣṭra made the spectators very pathetic. Out of pathos Dūksalā the wife of Jayadratha uttered that one who made Uttarā a widow killing Abhimanyu he himself will be compelled to make the same position of his beloved wife as Uttarā. Consoling Uttarā she tried to persuade that those dresses will befit her that day which is worn by Uttarā. From the very beginning to the end of the drama sympathy and sorrow pervaded at the death of Abhimanyu, Dhṛtarāṣṭra also was sympathised for such a mournfull incident as he asked Duryodhana, Śakuni, and Duḥśāsana why they had killed the young child Abhimanyu. It is to be noted here that among three types of Karuna śokakrta type had been displayed by the dramatist in it.
Ghaṭotkaca approached Dhṛtarāṣṭra taking a message from the lord Kṛṣṇa he had to face a great insult, meted out him by Duḥṣāsana, Sakuni and Duryodhana. He wanted to establish his lord's message destroying all the Kṣatriya dynasty. It came to the light from the conversation that Rākṣasas were always ferocious, but they neither burnt their brothers nor touched the hair of brother's wife. In this way the dramatist established the grief as a predominant element which is the permanent state of Karuṇa rasa and other like vīra etc. are subordinate to Karuṇa which help for the development of Karuṇa.

2. Urudbhāga:

In the tradition of Sanskrit drama tragedy should not be displayed on the stage, but Bhasa broke down the tradition of Sanskrit drama as he displayed the death of Duryodhana on the stage which was prohibited by the author of Indian dramaturgy. Among all the Sanskrit drama it is a unique one where the death of hero had been occurred.

In the battle field when Duryodhana's both thighs had been broken down by Bhiṃasena and he moved himself dragging the half dead body, it was a very pain full scene for the audience. When Dhṛtarāṣṭra came to
know that the thighs of Duryodhana had been broken by the treachery of Kṛṣṇa he felt more blind. He was the father of hundred sons, but he did not able to see the face of his sons as they died already in the battle. It was his only sorrow after his death who will pay homage to him. When Duryodhana was embraced by his father he was not able to salute him as he was crippled by Bhīmasena. It was also a very pathetic situation that he was unable to pay affection to his child Durjaya keeping in his lap. Dhṛtarāṣṭra's mind was full of sorrow when he saw Duryodhana was sitting on the ground. In such a pitiable situation Duryodhana wanted to fulfill his last desire touching the feet of his father. After that he told very sorrowfully "O mother, in the another birth you will be my mother".

Duryodhana's advices for his queens were also very much sorrowful. He also advised Durjaya to behave Pāṇḍavas as like his father. Afterwards Duryodhana the hero of the drama died in a tragic scene. It is a small piece of drama where Bhāsa depicted the karuna sentiment as a principal one. It will be the Sokakara Karuna type of sentiment, because Duryodhana was the beloved husband of his wives and they expressed grief at the death of their husband.
3. CANDAKAUSIKA:

Candakausika is a drama based on a Paurânic legend in which Hariścandra was able to attend in Brahmaloka. In the first Act Kṣemīśvara depicted śrīnāgāra rasa between king and his queen. In the second Act sin disguising as a pig entered into the hermitage where Viśvāmitra practised the three, Viśvā, Srati, Stīti and Saṁhāra. King Hariścandra followed the pig as soon as entering into the hermitage he heard a cry of female and made her free. But it was a great offence and he was cursed by Viśvāmitra as a result he had to pay him all his kingdom along with a lac of gold coin within one month. It was a rainy cloud that darkened the life of Hariścandra and this situation is to be called the loss of wealth type Karuna.

In the last day of the month Viśvāmitra approached Hariścandra and asked for his daksinā. He wanted to sell himself entering into a shop where he found that his wife and son were talking for selling themself then he was very much sorrowful and shaded tears. Taking fifty thousand from a Upādhyāya selling wife and his son he paid it Viśvāmitra and rest will be paid within a short time. But he was unable to convince him and sold himself and taking another fifty thousand from a cāndala and gave it to Viśvāmitra.
In the fifth Act, a very pathetic scene was displayed by the dramatist that Hariscandra was very much unfortunate as his wife Śāivyā came to the cremation ground taking the dead body of her son and lamented that her son also left as like as his father. It spreads grief in the mind of Hariscandra. When his son was going to collect flowers for Upādhyāva, he was bitten by a serpent. Śāivyā requested to excuse her as she could not be able to protect his son. He went to the bank of the river Bhāgīrathi to give up soul, but he remembered his position that he was depended upon a cāndala. At the end of the drama Hariscandra passed the examination of Dharma, he was told that to examine him Viśvamitra performed all these. Afterwards Rohitāśva regained his life and got back his father's kingdom and Hariscandra was able to attain Brahmaloka by his sacred deeds. Here the dramatist making their union displayed the death of hero. It will be Karuṇa rasa at the death of hero or heroine when one will cry. In this drama, principal rasa should be Karuṇa. Because Hariscandra departed to Brahmaloka for ever. In the Shakespearean tragedy the death of hero is displayed on the stage. So also same case of death of Hariscandra was represented on the stage and it will not be a happy ending, but a sorrows ending drama from that
point of view it is considered that dominant rasa of Candakausika is Karuna and Bhayanaka, Vibhatsa etc. are subordinate to it. All these rasas help for the development of Karuna. We have already discussed the purpose of tragedy is catharsis. It will not to be tragedy, because here catharsis is not available. Tragedy is not substitute for Karuna rasa. There is no scope for the union between hero and heroine. The dramatist wanted to create a new tradition breaking the old one.

NOTES AND REFERENCES


2. ibid, Duhsâlâ - Yenodânîṁ badhvai uttarîyâ vaîdhavyaî dattaṁ,tenâtmano yubatijanâya vaîdhavyamâdiştânî, p. 7

3. ibid., tâta evaṁ ca bhaṇîsyâmi âdyakâlikâṁ ca te vesagrahanamapupadhârayisyâmi, p. 9

4. ibid, verse No. 17

5. ibid., abasitam abâgapca kṣatriyânâm vinâsaṁ, p. 35
6. Dūtaghatotkaca samālocana - Nāṭak ka pramukh rasa karuṇa hyāy, ghatotkaco ke kathopāthan me vīra rasa ke jhalik milti hya par duḥkha evam viśād ki ghanī chāyā barābar banī rahti hyā, p. 25

CP, BS. The main sentiment is pathetic (Karuṇa) which is evidenced by the speeches of Dhṛtarāṣṭra Gāndhāri and Duḥśalā subsequent to the entry of Ghaṭotkaca, there is a play of the martial spirit (Vīra) but the tragic note is felt everywhere, p. 197

7. C.F. SD. Ch. 6/16 vivāho bhojanam sāpotsargau mṛtyuratam tathā, p. 370, Ed. Dr. Vimala Kanta Mukhopadhyya.

CP, HIL, p. 233, Vol.III, Part 1

8. Ibid, p. 233

9. U. S. 30. bhīmena bhītvā samayavyāvasthāṁ gadā bhīghāṭkṣatajarjaroruh, bhūmau bhūjābhīyāṁ pariṣṭyamānāṁ svam āham dhoparatam vahāṁi,

10. Ibid, SL, 37. vancanānihatāṁ śrutvā sutamadyāhave mama, mukhamantargatāsrāksamandhamandhataram kṛtam, p.34

11. Ibid, 39, p. 35
12. Ibid, -41, Ṫṛtaṁ me bhīmasenena gadāpatakecagrahe samamurudvayenādyā guroh, pāḍāchivandanāṁ, p. 37

13. Ibid-144, tyāktvā paricitaṁ putra! yatra tatra tvayāsyatam . adya prabhṛti nāstidam pūrvamultram tavāsanaṁ.


15. Ibid, bhostāta śokanigraheṇa kriyatāṁ mamānugrahaḥ, p. 43

16. Ibid, 150, Rājā-Nameskṛtya veḍāmi tvāṁ yadi pūrṇam mayā ṭṛtaṁ, anyasyāmapi jātyāṁ me tvameva januṛiḥ bhavaḥ p. 44

17. Ibid, verse no. 51, 52

18. Ibid, Rājā, ehamiva pāṇḍavāḥ sūśrūsayitavyāḥ tatra bhavatyaścāmbāyāḥ kunṭyā nīdćeśō bartayitavyah, p.47

19. C.K. Act. 2/29, samupāḥṛtya dāśyāṁ hennāṁ lakṣāmeṇa dekṣinām. adya prabhṛti me māsamaudhīṁ kṣantumṛhasi,

20. Ibid, Act. 3/ kriṅīta māmārīyāṁ, kriṅīta itośrādhanam yeṣa samayadasim, p. 64

12. *Ibid.-41, Hṛtakāṃ me bhīmasenena gadāpātakacāgraḥ samamurudvayena dāya guroh, pāḍāvhi vandanaṃ, p. 37*


15. *Ibid, bhōstāta śokanigrheaṃ kriyātam mamānugraḥaḥ, p. 43*

16. *Ibid, 150, Rājā-Nameskṛtye vedaṁ tvāṁ yaśi punyam mayā hṛtaṁ, anyasyāmaḥ jātyām me tvameva jaṇurūḥ bhavaḥ.* p. 44

17. *Ibid, verse no. 51, 52*


19. *C.K. Act. 2/29, samapāṛtya dāśyāmi hemnāṁ lākṣāṇi- dākṣinām, adyaprabhṛti me māsamaṇeṣhīṁ kṣaṭuntum- rhasi,*

20. *Ibid, Act. 3/ krīṇita māmāryāḥ, krīṇita itoṣrādhanaṁ- yeṇa samayadāsim, p. 64*

22. Ibid, Act. 5. Tvaya aham samādiṣṭā yat prayatnena pālanīyah eṣa te bālakah, taṁca mayā pāpaśīlayā tathā na pratipannam, p. 158