Cover Page

INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY EDUCATIONAL RESEARCH
ISSN:2277-7881; IMPACT FACTOR :8.017(2023); IC VALUE:5.16; ISI VALUE:2.286
Peer Reviewed and Refereed Journal: VOLUME:12, ISSUE:5(2), May: 2023
Online Copy of Article Publication Available (2023 Issues)
Scopus Review ID: A2B96D3ACF3FEA2A
Article Received: 2nd May 2023
Publication Date:1st June 2023
Publisher: Sucharitha Publication, India
Digital Certificate of Publication: www.ijmer.in/pdf/e-CertificateofPublication-IJMER.pdf

DOI: http://ijmer.in.doi./2023/12.05.29
www.ijmer.in

ŪRUBHAṄGA: A RETELLING OF HUMAN EMOTIONS

Dr. Sarannya V
TGT Sanskrit (on Contract)
Kendriya Vidyalaya Kaduthuruthy
Kottayam, Kerala, India

Abstract

Bhāsa always approached the characters and story plot in a unique way. *Ūrubhaṅga* by Bhāsa is a one act play which includes in the drama division named 'Rupaka'. The story revolves around Duryodhana, the anti-hero of the epic *Mahābhārata*. Apart from the so-called Antagonist, the spectator can see a different Duryodhana who is a Mighty, Noble and proud in nature.

Keywords: Bhāsa, *Bhāsa, Nāṭakacakraṃ*, *Ūrubhaṅga*, *Mahabharata*, Duryodhana, Human Emotions, One Act Play, The Mighty King.

Introduction

Bhāsa is a glittering star of Indian literature. He was a prominent playwright in Sanskrit language. His plays had been lost for centuries and they discovered in the first half of 20th century. We knew his name through the prologue in the *Mālavikāgnimitra*[1] of Kālidāsa and a few stanzas quoted by various writers like Rājaśekhara and Bāṇabhaṭṭa. In 1912 Mahāmahopādhyāya T. Ganapathi Sastri discovered and published thirteen plays of Bhāsa entitled as *Bhāsa Nāṭakacakraṃ* [2] . These are *Abhiṣekanāṭaka*, *Pratimānāṭaka,.Bālacarita*, *Avimaraka Cārudatta or Daridra Cārudatta, Pratijñayaugandharāyaṇa, Svapanavāsavadatta, Madhyamavyayoga, Paṅcarātra, Dūtavākya, Dūtaghaṭolkaca, Karṇabhāra* and *Ūrubhanga.* Among these *Abhiṣekanāṭaka* and *Pratimānāṭaka* are based on *Rāmāyaṇa* and *Bālacarita* is about Śrīkṛṣṇa stories. *Avimaraka Cārudatta or Daridra Cārudatta* were adapted from popular stories, *Pratijñayaugandharāyaṇa* and *Svapanavāsavadatta* from Udayana stories and the rest six plays are based on *Mahābhārata.*

Date and literary style of Bhāsa

The exact date of Bhāsa's lifetime is uncertain. Erudite Sanskrit scholars as if Kālidāsa, Bhāmaha, Rājaśekhara and Abhinavagupta were mentioned Bhāsa. If Kālidāsa lived in the first century A.D, Bhāsa must have lived certainly before him. All the Bhāsa plays have some unique characteristics like the following:

- All the dramas are starts with the statement 'Then the Sūtradhāra enters after Nāndi (नान्द्यन्ते ततः प्रविशति सूत्रधारः).
- Bhāsa used the word 'Sthāpana' instead of 'Prastāvana' in his dramas.
- There is no mentioned the name of author in these dramas.
- In Bharatavākya he used the sentence इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः with slight differences in all thirteen dramas.
- The uniqueness in the usage of language, literary style etc.

These facts pointing out that the thirteen plays of Bhāsa did not follow the rules of *Nāṭyaśāstra* by Bharata. Thus, it can be assumed that Bhāsa was lived before Bharata (BCE 1- C.E 1). Among the Bhasa plays, *Svapnavasavadatta* is considered as his Magnum Opus. Bhasa always approached the characters and story plot in a unique way. He was admired as the 'Laugh of Poetic Deity' (Kāvyadevatā)[3]. Mahakavi Vallathol translated many Bhasa plays into Malayalam.

Ūrubhanga

Ūrubhaṅga is a one act play, which includes in the drama division named 'Rupaka'. The story revolves around Duryodhana, the anti-hero of the epic *Mahābhārata*. The other important characters are Dhṛtarāṣṭra, Gāndhārī, two wives of Duryodhana, Durjaya the son of Duryodhana, Balabhadra and Aśvathāmā. The word '*Ūrubhaṅga*' denotes the 'broken thighs'. (Ūru – meaning Thighs and

[1] **प्रथितयशसां भाससौमिल्लकविपुत्रादीनां प्रबन्धानतिक्रम्य वर्तमानकवेः कालिदासस्य क्रियायां कथं परिषदोऽस्याः बहुमानः ।**
Mālavikāgnimitra of Kalidasa with the commentary of Katayavema, Edited by Kasinath Pandurang Parab, Published by Pandurang Jawaji, Proprietor of Nirnayasagar press, Bombay, 1924, p. 2

[2] *Swapnavasavadattam* Drama, Edited with Translation & Comentary by Dr. Poovattoor Ramakrishnapillai, Published by Anitha Publications, Prasanth Nagar, Thiruvananthapuram, 1997, p. 3

[3] **भासो हासः, कविकुलगुरु कालिदासो विलासः** इति ।

Cover Page

INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY EDUCATIONAL RESEARCH
ISSN:2277-7881; IMPACT FACTOR :8.017(2023); IC VALUE:5.16; ISI VALUE:2.286
Peer Reviewed and Refereed Journal: VOLUME:12, ISSUE:5(2), May: 2023
Online Copy of Article Publication Available (2023 Issues)
Scopus Review ID: A2B96D3ACF3FEA2A
Article Received: 2nd May 2023
Publication Date:1st June 2023
Publisher: Sucharitha Publication, India
Digital Certificate of Publication: www.ijmer.in/pdf/e-CertificateofPublication-IJMER.pdf

DOI: http://ijmer.in.doi./2023/12.05.29
www.ijmer.in

'bhaṅga' denotes broken. The location of the story is at the Warfield of Samantapañcaka. Bhīma broke the thighs of Duryodhana with the weapon named Gada. The drama contains much heart touching moments. The story revolves around the different perspectives of Duryodhana. Apart from the so-called Antagonist, the spectator can see a different Duryodhana who is a Mighty, Noble and proud in nature. He may not equal to Bhīma in body strength, but Duryodhana introduced as a better warrior than Bhīma. The Story portrays the different aspects of Duryodhana as a son, husband, father, friend, disciple and a mighty king.

Duryodhana as a son

The most heart touching moments of this play is the meeting of Duryodhana with his family, especially his parents Dhṛtarāṣṭra and Gāndhārī. He introduced as an obedient son of his father. When he met him, Duryodhana tried to stand up and greet his father. However, he cannot do so due to his broken leg. Duryodhana felt sad and says –

हृतं मे भीमसेनेन गदापातकचग्रहे ।
सममूरुद्वयेनाद्य गुरोः पादाभिवन्दनम् । [4]

This is the blow given to me by Bhīmasena. By crushing both my thighs with a mace at the same time, I also rendered incapable of saluting the feet of the elders. Bhāsa portrays a helpless son here.

Similarly the death words of Duryodhana to his mother Gāndhārī is also really heart touching. Bhāsa depicted the moment as follows:

नमस्कृत्य वदामि त्वां यदि पुण्यं मया कृतम् ।
अन्यस्यामपि जात्यां मे त्वमेव जननी भव ।।[5]

Mother, if I have done any good deeds in my life, I am praying to them and saying, if I have another birth, may you be my mother even more. How can a son express his love for his mother more beautifully than this?

Duryodhana – the husband

Unlike *Mahābhārata*, Bhāsa here portrays two wives of Duryodhana named Māḷavī and Pauravī. He speaks words to his wives that emanate pride and courage of a Kṣatriya. His words to Māḷavī shows the mightiness of Duryodhana as a king.

भिन्ना मे भ्रुकुटीगदानिपतितैर्व्यायुद्धकालोत्थितौ –
र्वक्षस्युत्पतितैः प्रहाररुधिरैर्हारावकाशो हृतः ।
पश्येर्मा व्रणकाञ्चनादाङ्गधरौ पर्याप्तशोभौ भुजौ
भर्ता ते नापराङ्गमुखो युधि हतः किं क्षत्रिये ! रोदिषि ?[6]

My thighs are broken in battle, and my chest is full of blood, thus my jewels lost their right. Your husband has not turned away from the battle. Why are you crying my Kṣatriya lady, when I'm dying fighting face to face? His words to Pauravī also highlighting him as a mighty king.

वेदोक्तैर्विविधैर्मखैरभिमतैरिष्टं घृता बान्धवाः
शत्रूणामुपरि स्थितं प्रियशतं न व्यंसिताः संश्रिताः ।
युद्धेऽष्टादशवाहिनीनृपतयः संतापिता निग्रहे
मानं मानिनि वीक्ष्य मे न हि रुदन्त्येवंविधानां स्त्रियः ।।[7]

I performed various sacrifices mentioned in the Veda-s. I have done what is dear to my relatives, I always stood above my enemies and ruled eighteen Akṣauhiṇi kings, proud women like you should not cry for me.

---

[4] *Ūrubhaṅgaṃ (Breaking of thigh*), Published by N.G. Sardesni, L.M & S., for the oriental Book Agency, 15 Shukrawar, Poona 2, p.500
[5] *Ibid*, p. 504
[6] *Ibid*, p. 504
[7] *Idem*.

Cover Page

DOI: http://ijmer.in.doi./2023/12.05.29
www.ijmer.in

INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY EDUCATIONAL RESEARCH
ISSN:2277-7881; IMPACT FACTOR :8.017(2023); IC VALUE:5.16; ISI VALUE:2.286
Peer Reviewed and Refereed Journal: VOLUME:12, ISSUE:5(2), May: 2023
Online Copy of Article Publication Available (2023 Issues)
Scopus Review ID: A2B96D3ACF3FEA2A
Article Received: 2nd May 2023
Publication Date:1st June 2023
Publisher: Sucharitha Publication, India
Digital Certificate of Publication: www.ijmer.in/pdf/e-CertificateofPublication-IJMER.pdf

Duryodhana- the father

Bhāsa amazingly sketched the father-son affection between Duryodhana and his child Durjaya. Duryodhana felt sorrow when he saw his young child Durjaya inquiring for him in the battlefield. He wants to sit his son in the lap but he recognized that it is impossible.

He gave answers to the innocent queries of his son with full of grief. Here we can see a compassionate father in Duryodhana. Duryodhana's love and caring for his child Durjaya is very emotive. He advised Durjaya as follows-

अहमिव पाण्डवाः शुश्रूषयितव्याः तत्रभवत्याश्चाम्बायाः कुन्त्या निदेशो वर्तयितव्यः । आभिमन्योर्जननी द्रौपदी चोभे मातृवत्पूजयितव्ये । पश्य पुत्र,

क्षाघ्यश्चीरभिमानदीप्तहृदयो दुर्योधनो मे पिता
तुल्येनाभिमुखं रणे हत इति त्वं शोकमेवं त्यज ।
स्पृष्ट्वा चैव युधिष्ठिरस्य विपुलं क्षौमापसव्यं भुजं
देयं पाण्डुसुतैस्त्वया मम समं नामावसाने जलम् ॥

Dear son, give fatherly respect to Pāṇḍava-s also. Obey the instructions of the royal mother Kuntī. Give mother like respect to Mother of Abhimanyu (Subhadrā) and Draupadī. Dear son, vanish the grief from your heart by thinking that 'your father's glory is incredible and he killed by his equal, fighting face to face on the battle field. Son, you must do the final rituals for me with Pāṇḍava-s [8].

Apart from these, Bhāsa also described the friendship of Duryodhana and Aśvathāma, Duryodhana's respect to his teacher Balabhadra that can melt the heart of the spectator. The death moment of Duryodhana is such a sublime example of the portrayal of tragic moment even in world literature.

Conclusion

Bhāsa have a unique ability to depict the human emotions heart-warmingly. *Ūrubhaṅga* is such kind of re-reading of the epic, which became a motivation to the latter writers. Bhāsa skilfully arranged the variants of emotions of a human being through the portrayal of Duryodhana. Moreover, Bhāsa broke the rules of the typical dramaturgy through the tragic end of the plots like *Ūrubhaṅga* and *Karṇabhāra*.

References

Sanskrit

- *Mālavikāgnimitra* of Kalidasa with the commentary of Katayavema, edited by Kasinath Pandurang Parab, Published by Pandurang Jawaji, Proprietor of Nirnayasagar press, Bombay, 1924, p. 2
- *Ūrubhaṅgaṃ (Breaking of thigh*), Published by N.G. Sardesni, L.M & S., for the oriental Book Agency, 15 Shukrawar, Poona 2.

Malayalam

- *Swapnavasavadattam* Drama, Edited with Translation & Comentary by Dr. Poovattoor Ramakrishnapillai, Published by Anitha Publications, Prasanth Nagar, Thiruvananthapuram, 1997

Online References

- file:///F:/Reference%20Book/Literature/Kavyas%20&%20Natakas/Dramas/Bhasa/Bhasane_Kandattel_grandhalokam.pdf
- https://sanskritdocuments.org/doc_z_misc_major_works/Urubhanga.html

[8] *Idem.*