

Bachelor of Arts (DDE)

Semester – III

Paper Code –

ENGLISH – III

B.A Part-II (Semester-III)
(English Compulsory)
Paper Code:

Scheme of Examination:
Prescribed Book: Literature & Language-III

Maximum Marks: 80

Time: 3 Hours

Instructions to the Paper Setters and Students:

- Question 1.** Explanation with reference to the context: Students will be required to attempt any two out of the given three passages **5x2=10**
- Question 2.** Short answer type questions: Students will be required to answer any five out of the given eight in about 50 words each. **5x3=15**
- Question 3.** Essay type questions: Students will be required to answer two questions in about 150-200 words each. There will be internal choice in both the questions. **7 ½x2=15**
- Question 4.** Student will be required to write short notes on any four of the given six poetic forms devices **10**
- Question 5.** Grammar: Clauses- Noun, Adverbial and Conditional; This will be a “Do as Directed” type question. Students will be required to attempt any twenty out of the given thirty items. **20**
- Question 6** Translation of a short passage from English to Hindi **5**
- Question 7** Dialogue Writing: Students will be required to compose dialogues on one of the given three topics (in about 150 words) **5**

Prescribed Book:

Center Stage edited by Sunita Sinha ,S.S Rehal, Dinesh Kumar
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Distance Education Notes : Literature & Language-III

B.A Part-II (Semester-III)
(English Compulsory)
Paper Code BA3001-III

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UNIT – 1

THE ENVOY

Structure

- 1.0 Introducing the Author
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- 1.5 Answers to check your progress
- 1.6 Questions and Exercises: Short and Long Answer Questions
- 1.7 Language Practice

1.0 Introducing the Author

Mahakavi Bhasa, is one of the earliest and most celebrated Indian playwrights in Sanskrit who is said to have lived around 3rd Century A.D. He is believed to have lived two or three centuries ahead of Kalidasa. Not much is known about the life history of Bhasa. An Indian scholar, Mahamahopadhyaya Ganapati Sastrigal, rediscovered thirteen of his plays in the year 1912. There are no written records of his life nor is there a biography of Bhasa. It is said that the great poet Kalidasa was inspired by Bhasa and adopted most of his techniques. Only 13 plays were restored in Kerala in the beginning of the 12th century. Out of these 13 stories, 6 are based on the epic of Mahabharata, which shows Bhasa's flare for dramatic stories and plays. Bhasa belonged to the times when the society was politically, economically, socially and culturally dynamic.

Perhaps the most noted play of Bhasa is Svapnavasavadatta (Vision of Vasavadatta). The story revolves around King Udayana who is pressurized by his state minister to marry the daughter of a very powerful ruler in order to gain power to protect his kingdom from foreign invasions. The play is so well written that it won the hearts of the sternest critics. A lot of emphasis was given on theatre and fine arts. Bhasa has always been counted as the most influential playwrights of his time by Indologists, Indian commentators and anthologists. His style of writing was different than the other contemporary playwrights of his time. He made Sanskrit language very accessible and easy to understand for the general people. He did not use too flashy and superfluous Sanskrit. He did not use any open benediction in his plays, rather opened his plays directly with the stage directions. His stories used to have unconventional twists and turns to it. In fact he broke a very important convention by killing the hero of his story in the end of one of his plays, which was a big thing in those times as people were only used to the happy endings. This play is called Urubhangam. Most of Bhasa's plays were lost over the years. He did not follow the rules led by Natya Shastra and used physical violence in his plays, on the drama stage. The Unbhangam is considered as one of the two most tragic plays of the Sanskrit language. In Unbhangam, Duryodhana is considered to be an actual hero instead of been considered as a villain according to the great epic of Mahabharta, who is shown repenting in the play for all the treachery and lies.

Duta vakya of Bhasa is a one-act play. The meaning of the title is the 'Message of the Ambassador'. It is mainly a verbal altercation between Krishna and Duryodhana. It opens in Hastinapur; Krishna goes to Hastinapur as an ambassador of the Pandavas to the Kauravas for an agreement/treaty to prevent the disastrous war. The entire play is constructed around the sentences uttered by the ambassador Krishna. In this drama, Duryodhana and Krishna are the main characters. Yudhishthira is described as the one who speaks softly like a woman. In the opening of the play, Duryodhana is shown at his best, he is polite to his guest, enquires about the Pandavas. He is also clever and well-versed in social and political etiquettes. In short he is portrayed as a man with a sweet reasonableness. Krishna tries a peaceful approach and upon failing he provokes Duryodhana.

1.1 Unit Objectives

After going through this unit, you will be able to:

1. Know about one of the earliest and most celebrated dramatist of ancient India in classical Sanskrit literature.
2. Understand the significance of an important moment in the Mahabharata epic related to the battle between Kauravas and Pandavas at Kurukshetra.
3. Appreciate the implications of peace and war in a historical Indian setting.
4. Understand the imagery and figures of speech associated with the warring factions.

1.2 The Play : Envoy

(Duta-Vakya in the Sanskrit original)

Characters

Duryodhan

Shrikrishna

Dhritrashtra

Sudarshana

Chamberlain

ACT I

1.2.1 [Enter a Chamberlain]

CHAMBERLAIN: Attention! Attention, you guards. King Duryodhana has commanded that all the princes be summoned as he wishes to consult with them today. But, oh, there is King Duryodhana himself coming this way. There is King Duryodhana himself coming this way. There, with the royal parasol and flywhisk. He wears a white silk mantle on his dark, youthful body, perfumed and gleaming with jewels. He is splendid, like the full moon among the stars.

[Enter Duryodhana, as described]

DURYODHANA: The anger in my heart has suddenly given way to joy at the thought that the festival of war is at hand. Now my only wish is to tear out the tusks of the finest elephants in the Pandava army.

CHAMBERLAIN: Victory to the great king. All the princes have been assembled as commanded by Your Majesty.

DURYODHANA: Well done. You may go inside.

CHAMBERLAIN: As Your Majesty commands. (*exit*)

DURYODHANA: My lord Vaikarna and Varshadeva, I have a force of eleven armies. Tell me, who is fit to be its commander-in-chief?

What did you say? It is an important matter. It should be decided after consultations. Quite so. Then come, let us go into the council chamber.

Greetings, preceptor. Please come into the council chamber, sir. Greetings, grandfather, please come into the council chamber. Uncle, greetings. Please enter the council chamber. Enter, lords Vaikarna and Varshadeva. Enter freely, all you warriors. Comrade Karna, let us go in. (*Entering*) Preceptor, here is the tortoise throne, please be seated. Grandfather, please take your seat on the lion throne. Uncle, this is the leather throne. Please take a seat. Lords Vaikarna and Varshadeva, please take a seat, please be seated all you warriors. What? The king is not seated? What devotion! Well, I will sit down. Friend Karna, please sit also. (*Sitting down*) Lords Vaikarna and Varshadeva, I have a force of eleven armies. Tell me, who should be its commander-in-chief? What did you say? Let the prince of Gandhara speak. Very well. Let my uncle speak. What did uncle say? Who else can be the Commander-in-chief when the son of Ganga is there? That is also our wish. Let the hearts of their leaders sink even as the son of Ganga is anointed to the roars of acclaim of our army.

[*Enter the Chamberlain*]

CHAMBERLAIN: Victory to your Majesty. Krishna, the best of men, has come from the Pandava camp as an envoy.

DURYODHANA: Don't speak like that, Badarayana! Is that servant of Kansa your best of men? Is that herder of cows your best of men? Is that your best of men who was deprived by Jarasandha of his lands and reputation? Is this the way the king's servant should behave? With such insolent words? You . . .

CHAMBERLAIN: Have mercy, great king. I forgot the proper conduct in my confusion. (*Falls at his feet*)

DURYODHANA: Confusion? Ah well, people do get confused. You may get up.

CHAMBERLAIN: Oh, thank you, Your Majesty.

DURYODHANA: It is all right. Now, who is this envoy who has arrived?

Explanation

King Duryodhan convenes the meeting of all the princes into the council chamber in order to consult with them about the war with Pandava army. All warriors including lords Vaikarna and Varshadeva and Comrade Karna also enter and take seat. Duryodhan informs them that he has a force of eleven armies but would like to know as to who should be its commander-in-chief. And with the advice and consent of all those present there, son of Ganga is appointed as the chief. Chamberlain enters to announce that

Krishna, the best of men, has come from the Pandava camp as an envoy to make last efforts for peace. Duryodhan gets angry at Chamberlain for addressing Krishna, that “herder of cows” with such respect and warns him that king's servant should not behave in such a manner. Chamberlain apologizes for forgetting the proper conduct in his confusion and pleads for mercy.

Check Your Progress

1. Why does King Duryodhan summon all the princes into the council chamber?

2. Why does Duryodhan get angry at Chamberlain?

1.2.2 CHAMBERLAIN: The envoy who has come is one Keshava.

DURYODHANA: Keshava! That's better. That's the proper conduct.

O you princes, what will be proper for this Keshava who has come as an envoy? What did you say? He should be received with honours? That doesn't appeal to me. I see merit in arresting him. If Keshava is arrested the Pandavas would have lost their eyes, and, with the Pandavas deprived of direction and advice, the whole earth will be mine, without a rival.

Moreover, if anyone gets up to receive Keshava, he will be fined twelve gold coins by me. So, don't forget that, gentlemen. Now, what should be the reason for my not getting up? Ah, that's it, Badarayana! Bring me that painting which shows Draupadi being dragged by her hair and her garments. (*Aside*) I will look at it and not get up for Keshava.

CHAMBERLAIN: As Your Majesty commands. (*Exits and re-enters*) Victory to the great king. Here is that painting.

DURYODHANA: Spread it out before me.

CHAMBERLAIN: As your majesty commands. (*Spreads it out*)

DURYODHANA: This is a picture worth seeing. Here is Duhshasana, holding Draupadi by the hair. Here is Draupadi, seized by Duhshasana and wide-eyed with terror, she looks like a digit of the moon in eclipse.

And here is that wretched Bhima, sizing up the pillars of the hall as he angrily watches Draupadi being humiliated before all the princes. Here is Yudhishtira, quietening Bhima with sidelong looks. Here is the righteous and truthful one, stupefied by the game of dice.

And here now is Arjuna, eyes filled with rage, lips trembling. He has such contempt for his enemies. He slowly draws the string of his bow, as if he would destroy them all, but Yudhishtira stops him.

And here are Nakula and Sahadeva, faces flushed, swords in hand, ready to fight. Recklessly they attack my brother, like two calves against a tiger. But Yudhishtira restrains them. And here is the prince of Gandhara, laughing and casting the dice, as he gazes at the weeping Draupadi from his couch. And Grandfather and the preceptor stand here, covering their heads with their mantles, ashamed to see her. What rich colours! What fine expressions! How perfect a composition! This picture is really well done. I like it. Who is there?

CHAMBERLAIN: Victory to the great king.

DURYODHANA: Well, Karna my friend. The crafty Krishna has come here on a mission, like a - servant of the Pandavas. Let us get ready to hear the soft feminine words of Yudhishtira. [*Enter Krishna with the chamberlain*] KRISHNA: It is not fitting to come as an envoy to the proud Suyodhana who grasps at even the unsaid word. But I am here today at the request of Yudhishtira and out of true friendship for Arjuna. The Kuru clan is going to be destroyed in the fire of Bhima's anger, fanned by Arjuna's arrows and the disgrace of Draupadi.

Well, here is Suyodhana's camp. The royal quarters look like paradise: the arsenals are full of weapons; the horses neigh and the elephants trumpet. But none of this opulence can survive war among kinsmen. This villain Suyodhana has no feelings for his kin. He speaks ill, dislikes virtues and is not going to do what he should, even on seeing me.

Well, Badarayana, should one go in?

CHAMBERLAIN: Of course, of course. Please enter, Krishna.

KRISHNA: (*Entering*) What is this? All the warriors seem confused on seeing me. Sit at ease, gentlemen. There is no need for any agitation.

Explanation

Duryodhana decides to insult Krishna and orders the chamberlain to bring him in as an ambassador only. Duryodhana also orders his ministers not to show any respect to Krishna or else they would be fined twelve gold coins. He himself sits looking at the picture of Draupadi being dragged by her hair and clothes by Dushassan. Now Krishna enters and informs that he has come at the request of Yudhishtira and out of true friendship for Arjuna. He also declares that Kuru clan is going to be destroyed in the fire of Bhima's anger, fanned by Arjuna's arrows and the disgrace of Draupadi. As Krishna enters the hall, all the warriors seem to be in confusion, but Krishna asks them to sit at ease and not be agitated.

Check Your Progress

1. How does Duryodhana plan to insult Krishna?

2. What does Krishna declare about Kuru clan?

1.2.3 DURYODHANA: What is this? All the warriors seem confused on seeing Krishna. Enough of this. Please remember the fine which has been ordained. I give the orders here.

KRISHNA: Suyodhana, how are you?

DURYODHANA: (*Falling down from his seat, aside*) It is clear that Krishna has arrived. I had made up my mind to keep sitting, but his power moved me from my seat. This envoy is a cunning magician. (*Aloud*) Here is a seat, ambassador, please be seated.

KRISHNA: Preceptor, take a seat. Bhishma and the princes, please sit as you wish. We will also sit. (*Sits down*) Oh, what a nice painting. But no! It depicts Draupadi being dragged by the hair! This childish Suyodhana thinks it brave to humiliate his kinsmen. Otherwise, who in this world would display his own faults in an assembly. O take away this painting.

DURYODHANA: Badarayana! Take that picture away.

CHAMBERLAIN: As Your Majesty commands. (*Removes picture*)

DURYODHANA: Well, ambassador, how are my brothers, the son of Dharma, Bhima the son of the wind god, Arjuna the son of the king of gods and the modest sons of the twin gods. Are they and their people well?

KRISHNA: Worthily spoken. O son of Gandhari, indeed they are all well. And they have also enquired about your welfare and that of your kingdom. Yudhishtira and his brothers also want to inform you that they have suffered many sorrows. The time has now come. So let the inheritance be divided, and the due share given to them.

DURYODHANA: What inheritance? My uncle committed a crime while hunting in the forest. The sage cursed him and he became impotent with his wives. He had no progeny. How can a patrimony go to the sons of others?

KRISHNA: Since you know history, sir, let me also ask you. Vichitravirya was addicted to pleasures and died of the wasting sickness. Your father Dhritarashtra was born to Ambika from Vyasa. Then how did he succeed to the kingdom? No, no sir. By this way of mutual confrontation the Kuru clan may soon become just a name. It is better to give up anger and accept what Yudhishtira and the others have lovingly requested.

DURYODHANA: Mister ambassador, you do not understand the ways of kings. One does not beg for a kingdom, nor give it as charity. Kingdoms are won by princes with stout hearts who defeat their enemies. If the Pandavas desire dominion let them act boldly. Otherwise let them enter a hermitage and live there with peace-minded monks.

KRISHNA: O that is enough of harsh words for your kinsmen, Suyodhana. Sovereignty is attained by the accumulated merit of past good deeds. All is lost by cheating relatives and well-wishers.

DURYODHANA: You had no pity for King Kansa, the brother-in-law of your own father. Why should we have it for those who have always harmed us?

KRISHNA: That was not my fault. He invited death by imprisoning his old father and making my mother suffer the loss of successive sons.

Explanation

As Krishna enters the hall, Duryodhana himself falls from his seat when Krishna begins to address him. Duryodhana thinks that Krishna had played some magic on him. The picture is removed away from the wall upon the suggestion from Krishna. Krishna now delivers the message of Yudhishtir claiming their share in the kingdom, Duryodhana criticizes them and questions the right of inheritance of the Pandavas and remarks that kingdoms are not obtained by begging and also they are not given in charity. Krishna requests Duryodhana to show pity on his kinsmen but Duryodhana flatly refuses, reminding Krishna that he himself had no pity for King Kansa.

Check Your Progress

1. What is the message of Yudhishtir that Krishna has come to deliver?
2. How does Duryodhana respond to Krishna's message?

1.2.4 DURYODHANA: Kansa was wholly betrayed by you. There is no need for self-praise. It was not a brave deed. And where was your bravery when you fled, terrified, from the king of Magadhawho was enraged at his son-in-law's murder?

KRISHNA: Suyodhana, the wise man's bravery accords with the time, the place and the situation. But, leave aside this mutual pleasantry and come to my business. Have love for your brothers, forget their faults. Good relations with kinsmen have merit in both this and the next world.

DURYODHANA: How can there be kinship between mortal men and the sons of gods? You repeat the same old tale. It is enough. Put an end to it.

KRISHNA: (*Aside*) He does not chance his attitude by conciliation. Well, I must try him with strong words. (*Aloud*) Suyodhana, don't you know the might and power of Arjuna?

DURYODHANA: I don't.

KRISHNA: Listen. He gave satisfaction in battle to Lord Shiva disguised as a hunter. With his arrow he held off the downpour of rain over the burning Khandava forests. He destroyed the armoured demons as if in sport. He defeated Bhishma and the rest singlehanded at the city of king Virata. Another thing you yourself witnessed. On your visit to the cattle farm, when Chitrasena carried you off screaming in the sky, Arjuna released you. In short, son of Dhritarashtra, kindly give half the kingdom as I have suggested. Otherwise the Pandavas will seize it right up to the sea.

DURYODHANA: What did you say? The Pandavas will seize it? Let the wind-god in the shape of Bhima attack us in battle. Let the king of gods himself strike us in the person of Arjuna. Not a blade of grass will I give of this kingdom, held and protected by my forefathers. Not for all your harsh words, ambassador.

KRISHNA: You worthless blot on the house of Kuru! Are we discussing blades of grass!

DURYODHANA: Cowherd! Grass is indeed the thing for you, sir. Having killed an innocent woman, and horses and bulls and wrestlers, you shamelessly want to speak with respectable people!

KRISHNA: Suyodhana, are you chiding me?

DURYODHANA: You are not worthy of being spoken with. I bear the royal white umbrella. My head is anointed with water from the hands of high priests. You are no better than a follower of my vassal kings. I do not speak with the likes of you. I tell them.

KRISHNA: Indeed, Suyodhana does not speak with me. You villain! You evil-eyed crow! You snake! The Kuru clan will soon be destroyed because of you. I leave now, O you princes.

DURYODHANA: How can Krishna leave? He has transgressed the proper conduct of envoys. Duhshasana! Durmarshana! Durmukha! Durbuddhi! Dushteshvara! Arrest him! What? You cannot? Duh-shasana! You are not able? This Krishna has no strength or power. He is at fault by his own mouth in front of princes. He should be arrested immediately. But you cannot! Uncle, arrest Krishna! What? He turns his face and falls! Very well, I will arrest him myself. (*Advances*)

KRISHNA: Suyodhana wants to arrest me! Very well. Let me see if he can. (*Assumes the Universal Form*)

Explanation

Krishna again appeals to Duryodhana to forget the past and show love for his brothers but he is not willing to do so. Krishna then tries to warn him of the might and power of Arjuna, reminding him how Arjuna destroyed the armoured demons and defeated Bhishma and the rest singlehanded. He once again makes a plea to Duryodhana to give half the kingdom to Pandavas otherwise they will seize whole of it through war. This enrages Duryodhana beyond limits and he orders his brothers and his uncle Shakuni to arrest Krishna but nobody dares to arrest him.

Check Your Progress

1. How does Krishna try to convince Duryodhana to give half the kingdom to Pandavas?

2. How does Duryodhan express his anger towards Krishna?

1.2.5 DURYODHANA: Envoy, today you are going to be arrested by me in front of all these princes. Despite your pride. Even though you make magic black or white. Even though you use difficult divine weapons. Just wait. But how has Krishna disappeared? Ah, here he is. How small he seems. Just wait. How has he disappeared once more? Here he is. But there are Krishnas everywhere in the council chamber. What should I do now? Very well. O you princess, each one of you arrest one Krishna. What? The princes are falling down, bound with their own cords. Well done, magician, well done! The Pandavas shall see you with sighs and tearful eyes, when you are carried to their camp, with your limbs pieced b y my arrows. (*Exit*)

KRISHNA: Very well. I will myself complete this work for the Pandavas. Come here, O Sudarshana!

[*Enter Sudarshana, the divine discus*]

SUDARSHANA: Here I am. Hearing the lord's voice, and with his grace, I have sped here through the clouds. At whom is the lotus-eyed lord angered? On whose head should I appear today?

But where is the Lord Narayana, the protector of the world, the destroyer of enemies, the splendid of many forms, the first, the un-manifest and immeasurable soul? (*Looking around*) Ah, there is the lord; in the role of an envoy at the gate of Hastinaputa. Water! Where is the ritual water? Some water, O lady Ganga of the sky! Ah, it flows. (*Performs ablution, and approaches*) Victory to Lord Narayana! (*Makes salutation*).

KRISHNA: Sudarshana! Be matchless in power.

SUDARSHANA: I thank you.

KRISHNA: Fortunately, you have arrived just in time, sir.

SUDARSHANA: Just in time? Command me, lord, command me. Shall I overrun the mountains? Shall I convulse the sea? Shall I pluck out the stars? O God, by your grace there is nothing impossible for me.

KRISHNA: Come here, Sudarshana. And you, rash Suyodhana, whether you flee to mountain caves, or to the salty sea, or to the windswept, star-crossed sky, today my swift-propelled discus will be the discus of your death.

SUDARSHANA: Suyodhana, you wretch! (*Thinking further*) Mercy! Mercy, Lord Narayana. You have

come upon this earth to ease its burdens. In this way, the effort would be wasted, O God!

KRISHNA: Sudarshana! The proper conduct was overlooked by me in anger. Return to your abode.

SUDARSHANA: As the Lord Narayana commands. How can he be called a cowherd? He who transcended the three worlds in three strides? All should seek refuge in him. I go , . I will return to my dear recess in Mount Meru.

KRISHNA: I too will leave for the camp of the Pandavas.

[*Voice off stage*]

VOICE: No, no, he must not leave.

KRISHNA: That sounds like the old king. I am here, O king.

DHRITARASHTRA: Where is the Lord Narayana? Where is the Pandava's benefactor, the beloved of the virtuous, the delight of Devaki? O Ruler of the three worlds, my son offended you. Now my head is placed at your feet.

KRISHNA: Oh dear! Your Majesty prostrates! Arise, arise.

DHRITARASHTRA: I thank you, lord. Please accept this ritual water of welcome.

KRISHNA: I accept it all. What can I offer you in return?

DHRITARASHTRA: If the lord is pleased, what else can I wish for?

KRISHNA: Go, sir, till we meet again.

DHRITARASHTRA: As the Lord Narayana commands. (*Exit*)

Epilogue

May the Lion King
lead us on this land adorned
by the Himalayas and the Vindhyas,
and stretched from sea to sea
in single sovereignty.

Translated from the original Sanskrit by A.N.D. Haksar

Explanation

When no one dares to arrest Krishna, Duryodhana himself tries to bind him by a noose, but Krishna grows larger and larger and then suddenly he becomes shorter and disappears. Duryodhana goes to bring out his bows to fight with Krishna. Krishna calls for his Sudarshana chakra, his divine energy (weapon) to kill Duryodhana. Sudarshana reminds Krishna that if Duryodhana is killed now, other wicked men may escape. Krishna controls his anger and sends back Sudarshana. Meanwhile all his other missiles Sarang (his bow), Kaumodaki (his mace), Panchajay (his conchshell) and Nandka (his sword), also appear on the stage in the form of human beings and are told by Sudarshana to return to their respective

places, as Krishna is no longer wrathful and there is no necessity for the manifestation of their valour. His vehicle Garuda also comes there but is sent back by Sudarshana. Krishna then prepares to leave for the camp of the Pandavas when Dhritrashtra comes and falls at his feet to atone for his son's offence, Krishna lifts him up and he asks for Krishna's favour by accepting the ritual water of welcome. Krishna accepts it all and the play ends here with Krishna promising to meet again.

Check Your Progress

1. How does Krishna escape his arrest?
2. Who comes to atone for Duryodhana's offence at the end of the play?

1.3 Summary

The story of Krishna going to Duryodhana as an ambassador of the Pandavas with a view to making a eleventh hour attempt to prevent a calamitous war is elaborately told in Mahabharath- udyogaparva (महाभारत-उद्योगपर्व) Chapters 72 to 150. The plot of Dutvakya is drawn from about ten chapters in that section of the Mahabharath (महाभारत) known as Bhagwanparva (भगवानपर्व). Bhasa has introduced some important changes in the plot to suit his dramatic purpose. These changes make the plot highly interesting and contribute for the effective delineation of the hero's character in such a short play. After reciting the Mangal-Shloka in praise of Upendra, the stage manager is disturbed by a noise from behind the curtain, made by the chamberlain in proclaiming that his majesty, Emperor Duryodhana, wanted to consult the princes in the Council Chamber. Duryodhana decides not to give even an inch of space to the Pandavas and prepares for the inevitable war. He consults, with all his chief and allies regarding the appointment of a commander-in-chief. Just then the chamberlain enters with the message that 'Purshottama' has arrived, but Duryodhana decides to insult Krishna and orders the chamberlain to bring him in as an ambassador only. Duryodhana also orders his ministers not to show any respect to Krishna and he himself sits looking at the picture of Draupadi being dragged by her hair and clothes by Dushassan. Now Krishna enters the hall, all the assembly rise to honour him in confusion, but Duryodhana himself falls from his seat when Krishna addresses him. Duryodhana thinks that Krishna had played some magic on him. The picture is removed away from the wall upon the suggestion from Krishna. Krishna now delivers the message of Yudhisthir claiming their share in the kingdom, Duryodhana criticizes them and questions the right of inheritance of the Pandavas and remarks that kingdoms are not obtained by begging and also they are not given in charity. Krishna requests Duryodhana to show pity on his kinsmen but Duryodhana flatly refuses. Krishna again appeals to him to forget the past but he is not willing to do so. Duryodhana orders his brothers and his uncle Shakuni to arrest Krishna but nobody dares to arrest him. So Duryodhana himself tries to bind Krishna by a noose, but Krishna grows larger and larger and then suddenly he becomes shorter and disappears. Duryodhana goes to bring out his bows to fight with Krishna. Krishna calls for his Sudarshana chakra, his divine energy (weapon) to kill Duryodhana. Sudarshana reminds Krishna that if Duryodhana is killed now, other wicked men may escape. Krishna controls his anger and sends back Sudarshana. Meanwhile all his other missiles Sarang (his bow), Kaumodaki (his mace), Panchajay (his conchshell) and Nandka (his sword), also appear on the stage in the form of human beings and are told by Sudarshana to return to their respective places, as Krishna is no longer wrathful and there is no necessity for the manifestation of

their valour. His vehicle Garuda also comes there but is sent back by Sudarshana. Krishna then starts to the camp of the Pandavas when Dhritrashtra comes and falls at his feet to atone for his son's offence, Krishna lifts him up and he asks for Krishna's favour. And the play ends here.

1.4 Key Terms

Parasol: An ornate umbrella

Mantle: A long garment worn as an overcoat

Preceptor: teacher or instructor

Anoint: to confer divine or legal office ceremonially by smearing or rubbing with oil/ water

Envoy: a messenger or representative, particularly on a diplomatic mission

Herder: a person who grazes animals

Insolent: rudely and arrogantly disrespectful

Stupefied: astonished and shocked

Arsenal: a collection of weapons and military resources

Progeny: children

Ordain: to make someone a priest or minister

Transgress: To go beyond the limits of what is acceptable

Prostrate: lying on the ground and facing downwards as a token of utter devotion

Vassal: a holder of land by feudal tenure on conditions of homage and allegiance

Epilogue: a section or speech at the end of the play that serves as a comment on or a conclusion to what has happened.

1.5 Answers to Check Your Progress

1. King Duryodhan convenes the meeting of all the princes into the council chamber to consult with them about the war with Pandava army.
2. Duryodhan gets angry at Chamberlain for addressing Krishna, that "herder of cows" with such respect as the "best of men."
3. Duryodhana tries to insult Krishna by ordering his ministers not to show any respect to him or else they would be fined twelve gold coins. He himself sits looking at the picture of Draupadi so as to avoid Krishna's entry.
4. Krishna declares that Kuru clan is going to be destroyed in the fire of Bhima's anger, fanned by Arjuna's arrows and the disgrace of Draupadi.
5. Krishna has come to deliver the message that time has come to divide the inheritance and give Yudhisthira and his brothers their due share.
6. Duryodhan questions the right of inheritance of the Pandavas and remarks that kingdoms are

not obtained by begging and also they are not given in charity.

7. Krishna escapes his arrest by growing larger and larger and then suddenly he becomes shorter and disappears.
8. As Krishna prepares to leave for the camp of the Pandavas, Duryodhan's father- Dhritrashtra comes and falls at his feet to atone for his son's offence. Krishna lifts him up and forgives his son by accepting the ritual water of welcome.

1.6 Questions and Exercises: Short and Long Answer Questions

Short answer questions:

Q1. Explain the meaning of the title of the play.

Ans: The title means 'the words of an Ambassador' and by transference of epithet, the play is also called दूतवाक्यं. The advice of Vaasudeva as an Ambassador is the Central theme of the play and hence the title is Dutvakyam. The play is named 'Dutvakyam' as it deals with the advice (Vakya) of Krishna to Duryodhana as an emissary (Duta) of peace from the Pandavas.

Q2. Who is the envoy and what is the purpose of his visit?

Ans: Krishna is the envoy and the purpose of his visit is to warn Duryodhan against the war and make a last bid for peace

Q3. How is Duryodhan presented in the play?

Ans: He is presented in this play as a boastful king with a firm resolve, never yielding to threats. He is not disheartened when he fails to put the noose on Krishna and considers it as a display of Krishna's magical prowess. He reveals the true spirit of a Kshatriya when he says that kingdoms are acquired by conquering enemies and not by begging.

Q4. Write a short note on Sudarshana's role in the play.

Ans: In this play, Sudarshana arrives on the stage in the form of a human being and a powerful person to whom Duryodhana is rather an insignificant man. He is very thoughtful in his actions. Though Krishna orders the killing of Duryodhana, he reminds Krishna the purpose of his avatar (अवतार) and tells him how that purpose would be defeated by killing Duryodhana just then.

Q5. What is the main sentiment in the play?

Ans: Sentiments are the important factor in Rupak. In this drama वीर (the heroic) is the main sentiment, and the appearance of the divine weapons towards the end of the play, borders on the adbut अद्भुत (the wonderful). The style is Arabhati (violent).

Long answer questions:

Q1. Classify and explain what type of play is Envoy?

Ans: In classifying the plays of Bhasa we should remember that Bharats' definitions and rules cannot

be fully and strictly applied to them because Bhasa has his writing style. There is confusion in scholars whether Dutvakyam is vyayog or vithi (व्यायोग or वीथी). Dr. G. Shastri states that the play is either a Vyayog or Vithi. According to Dhananjaya, Vyayog must have a renowned plot; the fighting must not have been caused by woman. According to Bharata, Vyayog is a one-act play depicting the actions of one day. The plot is drawn from an epic and the hero is a well known king and not a divine person. Few female characters are introduced and many men are engaged in the struggle. Attacks, fights and insults are described in such a way as to cause excitement. The sentiment is Vira or Raudra and the style is most suited to that. In Dutvakyam, the plot is taken from the Epic, Mahabharatam. Duryodhana, is a well known hero as well as a king. Many men are supposed to have been engaged in the struggle to bind Krishna with ropes. Krishna's anger and the arrival of Sudarshana cause great excitement. The incidents described take place on a single day and the sentiment developed is Vira, thus the definition of Vyayog fits well with this work.

Q2. Discuss in your own words the main features of the play

Ans: Bhasa adopts a new technique in making Duryodhana introduce all his dignitaries one by one so that the audience also knows who are present in the court. In this play, dramatic effect is achieved when Duryodhana calls Krishna's name in order to refute kankuchakiya's epithet for Krishna, Purshottama, ie the best among men. Verses in this play are complex, rhetorical and full of resonance. Description is effective all through. The language is lucid and elegant, is particularly effective in debunking Duryodhana. Bhasa's power of describing the various moods of the Pandavas and Draupadi is seen in the effective delineation of restrained passion.

Q3. Critically analyse the play pointing to some of the deviations from the original play.

Ans: Most of the bad traits of Duryodhana's character which are elaborately brought out in the Mahabharata are effectively hinted here also. But there is one difference. In the original story, the reference to a man of wicked deeds is attributed to Shakuni, Karna and Dushasan while here it rests with Duryodhana only.

In Urubhanga and Pancharatra, Bhasa has portrayed Duryodhana in better colours than the original, but here he has not done so. This fact is a strong point in favour of taking Krishna as the hero of the play.

There is no heroine in this play, nor any female character, nor is any Prakrit used.

In Mahabharat Dhritrashtra was the emperor whereas in this play, Duryodhana is depicted as the real emperor. The picture-scroll and the appearance of the divine weapons are invented by the poet for stage effect.

Duryodhana's order to the councilors not to honour Krishna and his looking at the picture of Draupadi's outrage and admiring it, speak volumes about his wicked nature.

Krishna and Duryodhana in the epic engage in long, monotonous dialogues whereas in the play, they are more personal.

In Mahabharat, Dhritrashtra and Gandhari advise Duryodhana to act according to the advice of Krishna, but he turns a deaf ear to their words. Bhasa, by not introducing them in the council, saves Duryodhana from showing disregard to his parents.

In the play, there is no one in the assembly besides the Kauravas, and Bhishma and Drona are mere figureheads therein; the epic, however, speaks of many persons attending the assembly.

These are the main innovations of Bhasa which invest the plot with thrill and excitement and reveal certain traits in the character of the hero.

Q4. Write a note on the character of Krishna.

Ans: Bhasa has portrayed Krishna as a magnanimous man possessing all the essential qualities of a first rate ambassador. The title *Dutvakyam* suggests the importance of Krishna's role in the play. In Mahabharata too, this part of the story is in *Bhagavadyanparva*. Krishna comes to the camp of Duryodhana at a critical moment. He is aware of Duryodhana's wickedness and obstinacy, and also the probable result of his mission, and yet he undertakes the job of an ambassador due to his love for the Pandavas and desire to bring peace and happiness to the world. He has got a commanding personality which makes all the councilors rise when he enters the hall even though they were ordered by Duryodhana not to show any respect. He changes his tone and attitude when he realizes that Duryodhana, cannot be converted by soft words. One thing that Krishna cannot tolerate is *adharma-अधर्म*. When *Sudarshan (सुदर्शन)* reminds him of his mission on earth, he withdraws his orders to kill Duryodhana. When Dhritrashtra requests him to stay for a while and receive his adoration, he agrees. This shows his gentle nature.

1.7 Language Practice

Use the following phrases in sentences of your own.

- i. **Sit at ease:** The teacher asked the students not to worry about the exams and sit at ease.
- ii. **Like the full moon among the stars:** Her beauty always shone like the full moon among the stars
- iii. **Calves against a tiger:** Your friends are trying to attack me like calves against a tiger.
- iv. **Put an end:** It is high time to put an end to all the differences and hostilities and arrive at a peaceful solution.
- v. **Faces flushed:** The prisoners of war underwent all the torture with faces flushed and embarrassed.