

# Bhasa

A. C. Woolner, Lakshman Sarup

**Bhasa** G.S.Iyer,2013-06-29 The rediscovery of the 13 plays of Bhasa Mahakavi and their publication in Thiruvananthapuram in 1912 by Mahamahopadhyaya T. Ganapatisastri was as important an event in the recovery of India's cultural and literary history as was the deciphering of the Ashokan edicts in the 19th century in the recovery of India's political history. Bhasa was known from allusions by other poets and fragments stretching from the time of Kalidasa all the way to the 12th century. Inexplicably, he vanished from India's collective memory since then. At the same time, the reverence in which he was held is amply evident from the regularity of references to him and the unanimity of critics and rasikas on the superb quality of his work. The recovered Bhasa has now taken his rightful place in the stage and is presented again and again not only in Sanskrit but in most modern Indian languages too. It is an eloquent demonstration of his enduring power to move an audience, his undiminished relevance and, most important of all, the stunning stage worthiness of his works, the quality that raises him far above every other ancient dramatist of India known to us.

*Thirteen Plays of Bhasa* A. C. Woolner,Lakshman Sarup,2015-01-01 This translation is of thirteen Sanskrit plays discovered in South India by the late Pandit Ganapati Sastri and edited by him in the Trivandrum Sanskrit Series. It comprises the following titles: 1. Pratijnayaugandharayana, 2. Svapnavasavadatta, 3. Carudatta, 4. Pancaratra, 5. Madhyamavyayoga, 6. Pratima-nataka, 7. Dutavakya, 8. Dutaghatotkaca, 9. Karnabhara, 10. Urubhanga, 11. Avimaraka, 12. Balacarita, and 13. Abhiseka. Sastri attributed all the thirteen plays to Bhasa and the prevailing opinion of the scholars is in agreement with him, though the available evidence is not conclusive and so the question still remains open. The translation was done by two eminent Sanskrit scholars. It was published as early as 1930 and a reprint is now issued in view of a persistent demand of scholars. Pandit Ganapati Sastri attributed all thirteen plays to Bhasa, a famous dramatist earlier than Kalidasa. Some verses are ascribed to Bhasa by medieval anthologies, but only ten with unanimity. We are told that he composed a Svapnavasavadattam (his best play) and that in another play the device of the wooden elephant was used. Characteristic features of his work are described by Bana, and other poets evidently held him in high estimation. One or two verses from his plays are quoted by writers on poetics. Otherwise, the text of Bhasa's numerous plays had completely disappeared. The learned editor of the Trivandrum plays found that they contained a Svapnavasavadattam (the best play in the collection), and, in the Pratijna-Yaugandharayanam, a scene dealing with the wooden elephant. He noticed also certain peculiarities in the technique of the plays which he regarded as signs of antiquity. All these points confirmed the opinion that Bhasa was the author.

*Bhasanatakchakram* : 'Plays Ascribed to Bhasa' Bhāsa,1987 Bhasa the worthy predecessor of Kalidasa was to us a mere name until in the year 1912 the late Mahamahopadhyaya Ganapati Sastri claimed to have discovered thirteen plays written by Bhasa. It was in the nature of things that in the first sensation of this discovery so fraught with the most wide-reaching results for the history of Sanskrit drama it should have been hailed by a chorus of applause to which both East and West joined their voices. If however there was an unreasoned and uncritical haste in propounding and supporting the theory there was also not lacking the nerve and the animus of a hot controversy in the arguments urged against the theory by those who declared these dramas to be the work of the later playwrights of Kerala.

How the Nagas Were Pleased by Harsha & The Shattered Thighs by Bhasa ,2016-10-01 Two tragic plays that break the rules: both show the hero dying on stage, a scenario forbidden in Sanskrit dramaturgy. King Harsha's play, composed in the seventh century, re-examines the Buddhist tale of a magician prince who makes the ultimate sacrifice to save a hostage snake (naga). The Shattered Thighs, attributed to Bhasa, the illustrious predecessor to ancient Kalidasa, transforms a crucial episode of the Mahabharata war. As he dies from a foul blow to the legs delivered in his duel with Bhima, Duryodhana's character is inverted, depicted as a noble and gracious exemplar amidst the wreckage of the fearsome battle scene.

**Ganita-Yukti-Bhasa (Rationales Mathematical Astronomy) of Jyesthadeva** K. Ramasubramanian,M. D. Srinivas,M. S. Sriram,2009-01-01

Bhasa V. Venkatachalam,1994-01-01 In This Monograph, The Author Presents, The Colourful Spectrum Of The Thirteen Plays Of Bhasa With A View To Projecting Some Of The Best Features Of Bhasa's Dramatic And Literary Art. Though Primarily Addressed To The General Reader, The Book Is Designed To Appeal Equally To The Interests Of Both The Common Intellectual And The Demands Of The Serious Student And The Specialist.

**How the Nagas Were Pleased by Harsha & The Shattered Thighs by Bhasa** Harṣa,Bhāsa,2009-03 Two plays that break the rules: both show the hero dying on stage, an inauspicious scenario forbidden in Sanskrit dramaturgy. From widely different ideological and social backgrounds, each evokes intense emotion in an exploration of love and heroism, conflict and peace, idealism and pragmatic reconciliation. Each portrays the reconciliation of hate and retaliation in love and mercy. King Harsha's play, composed in the seventh century, re-examines the Buddhist tale of a magician prince who makes the ultimate sacrifice to save a hostage snake (naga). Attributed to Bhasa, the illustrious predecessor to Kalidasa, The Shattered Thighs transforms a crucial episode of the Maha-bharata war. As he dies from a foul blow to the legs delivered in his duel with Bhima, Duryodhana's infamous character is here inverted, where he is depicted as a noble and gracious exemplar amidst the wreckage of the fearsome battle scene. An ignoble man dies a hero's death. --Book Jacket.

□□□□□□□□□□□□□□□□□□□□ Bhāsa,1998 and comprehensive systematic synthesis. All the older traditions need to

The Madhyama Vyayoga; A Drama Composed by the Poet Bhasa Bhasa Bhasa,Ernest Paxton Janvier,2018-11-05 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

*The Madhyama Vyāyoga* Ernest Paxton Janvier,Bhāsa,1921

**Three Plays of Bhasa** Bhāsa,1971

*The Shattered Thigh & Other Plays* ,2008-01-16 A selection of the earliest existing plays by a major dramatist in classical Sanskrit Bhasa is one of the most celebrated names in classical Sanskrit literature. He lived and wrote about two thousand years ago. Though his dates have not been conclusively established, it is certain that Bhasa preceded Kalidasa, the great poet and dramatist of ancient PBI - India, who has praised Bhasa by name in one of his own plays. Bhasa's works were considered lost and it was only in the beginning of the twentieth century that some of his plays were recovered. Six of these, which form the present collection, are based on the Mahabharata, which provides a thematic unity to the plays. Bhasa's strengths were his skilful melding of dialogue, legend and dramatic action. The comparatively short and fast-paced plays in The Shattered Thigh are remarkable in their nearness to modern idiom despite their antiquity. Of the six plays in this collection four—The Middle One, The Envoy, The Message and Karna's Burden—are one-act plays evoking tragic and heroic emotions. Five Nights and The Shattered Thigh have three and two acts respectively. The latter is a tragedy in which the hero dies on stage, an innovation that is very unusual in Sanskrit drama.

**New Problems in Bhasa Plays** N. P. Unni,1978 On the authorship of some classical Sanskrit plays attributed to Bhāsa, with special reference to 231 manuscripts of the plays.

*Bhasa: A Study Second Edition* A.D. Pusalker,1968-01-01 Description: In the field of Sanskrit literature, no other event has probably been of as great significance as the discovery, in 1909 by Mm. Dr. T. Ganapati Sastri, of the thirteen plays ascribed to Bhasa. With that discovery, Bhasa, who was

till then a mere name mentioned in passing by poets, dramatists and anthologists, became not only a reality but one of the most luminous stars in the Sanskrit literary galaxy. In this little over half a century, hundreds of critiques, big and small, have poured forth on the works of Bhasa, but it would be admitted on all hands that the present work, Bhasa-A Study, by Dr. A.D. Pusalker, is the most detailed and comprehensive, written with understanding and authority. First published in 1940, this work has come to be considered as almost the last word on the subject. That such an eminent scholar as Dr. A.B. Keith has contributed the Foreword to it is in itself a testimony to the high quality of the book. The book is divided into two sections: The first is concerned with the Bhasa Problem and discusses at length the question of authenticity, authorship and date, besides examining and estimating the literary excellence of each of the plays. The second, bigger than the first, takes a yet different line of research. It paints the social conditions of the time of Bhasa as revealed from his works and would, therefore, be of absorbing interest even to those whose concern transcends literature. In addition, the present second edition is brought up to date being supplemented by two new chapters, one of which surveys the recent material on Bhasa and the other is on the Yajñaphala. In short, the book is a beacon-light to the students of Bhasa in particular and Sanskrit literature and drama in general.

*The Shattered Thigh and Other Plays* Bhāsa, A. Haksar, 2008 No Marketing Blurb

**The Language (Bhasa)** A. S. P. AYYAR, 2020-01-07 I bow to thee, oh Bhasa, Master of ev'ry rasa! Gods, demons, men, animals And things come in your annals. Vows, Visions and Embassies, Stern I)uty, Love's Icstasies, Eerie (leeds of babe and youth, (;h)ri.1s acts of (; ft and 1aith, Al!, all, are found in your Plays 'Which shine with a thousand rays Nature's beauties you know full 'veil, .1- The human heart you ye plumbed ariht. Your vvd descriptions ring true, Your figures of speech are so new! Of life in its full flow you tell, And of Right's triumph over Great poet, greater dramatist, Who can forget your words and scenes? Things sweet and sad, supreme artist, Grip us, aged or in our teens. I bow to thee, oh Bhasa, Master of ev'ry rasa! Gods, demons, men, animals And things come in your annals. Vows, Visions and Embassies, Stern I)uty, Love's Icstasies, Eerie (leeds of babe and youth, (;h)ri.1s acts of (; ft and 1aith, Al!, all, are found in your Plays 'Which shine with a thousand rays Nature's beauties you know full 'veil, .1- The human heart you ye plumbed ariht. Your vvd descriptions ring true, Your figures of speech are so new! Of life in its full flow you tell, And of Right's triumph over Great poet, greater dramatist, Who can forget your words and scenes? Things sweet and sad, supreme artist, Grip us, aged or in our teens.

Great Sanskrit Plays in Modern Translation P. Lal, 1964 Professor Lal has provided an introduction on the history and aesthetic theory of Sanskrit drama, individual prefaces for each play, a phonetic guide to the pronunciation of the Indian names, and a selective bibliography.

*MADHYAMA VYAYOGA A DRAMA COMPO* Ernest Paxton 1890-1962 Janvier, 2016-08-27

**Bhasa** Biswajit Sinha, Ashok Kumar Choudhury, 2000

Svapna-Vasavadattam (The Dream of Vasavadatta) Bhāsa, 2004-08 Svapna-Vasavadattam, A Drama Of Six Acts Composed By Bhasa, Is Based On The Brihatakatha Of Gunadhya And Is Referred To In The Mahabharata. Bhasa Stands Preeminent For The Boldness Of His Conception, Insight Into Character And For His Homely Sparking Style. He Has Written About Thirteen Plays Of Which The Svapna-Vasavadatta Is Reckoned As A Masterpiece Both In Ancient Indian And Modern Criticism. Based On The Well-Known Love-Tale Of Udayana And Vasavadatta, Bhasa's Play Abounds In Dramatic Excitement, Suspense, Surprise And Humour.

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