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**Gauhati University**

**M.A. in Sanskrit**  
**2<sup>nd</sup> Semester**

**Paper VIII**  
**NĀṬAKA and KĀVYAŚĀSTRA**



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## Unit - I

### An Introduction to Sanskrit Drama and Bhavabhūti

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#### 1.1. Objectives:

After going through this unit you will

- have a general idea about the drama in Sanskrit literature
- have the knowledge about the life and works of Bhavabhūti
- come to know about the literary skill of Bhavabhūti
- have a good idea about Bhavabhūti's supremacy in depicting pathetic sentiment.

#### 1.2 Introduction:

The drama is considered as the most valuable testimony of court ornate poetry According to Indian poetician, drama is the best type of poetic composition. The earlier signs of drama are

found in the Vedas. The essential elements of a drama viz. dance, song and dialogue can be discovered in different places of Vedas. Reference to dance exist in the wedding hymns. *R̥gveda* contains many dialogue hymns also like - *yama-yamī*, *saramā-ṣaṇi* etc.

The oldest text of the theory of drama is *Nāṭyaśāstra*. Indian tradition claims divine origin of drama which is preserved in the *Nāṭyaśāstra*. Once the gods approached Brahmā to give them something for entertainment. Brahmā produced the *Nāṭyaveda*. For this task he took the element of recitation from the *R̥gveda*, the songs from the *Sāmaveda*, the mimetic art from the *Yajurveda* and sentiment from the *Atharvaveda*. Śiva contributed the *Tāṇḍava* dance and Pārvatī the *Lāsya* dance to it. Viśvakarman made a play house and Viṣṇu offered the four dramatic styles. Bharata was given the responsibility to bring this art down to the earth. This is called the traditional theory regarding the origin of Sanskrit drama. Apart from this there are some other theories also connected with either religious or secular origin. Scholars are of the view that no one theory is adequate to explain its complex factors.

### 1.3 The Sanskrit drama: An overview

The following discussion will help you to have an overall idea regarding Sanskrit drama.

#### 1.3.1 Introduction

Poety in Sanskrit literature from its inherent nature, is divided into two kinds. They are दृश्यकाव्य or that which is capable of being seen and श्रव्यकाव्य, or that which is capable of being heard. The drama comes under the first division i.e., दृश्यकाव्य, for all dramatic compositions there is a general term in Sanskrit called *Rūpaka*. It also comprises a subordinate class termed as *Uparūpaka*. The *Rūpaka* is so called, because of the artificial assumption of forms by the actors. There are ten different varieties of *Rūpaka*. They are नाटक, प्रकरण, भाण, व्यायोग, समवकार, डिम, ईहामृग, अङ्क, वीथी and प्रहसन. However, there are eighteen varieties of *Uparūpakas*. Some of them are नाटिका, त्रोटक, गोष्ठी, सट्टक, नाट्यरासक etc.

#### 1.3.2. Essential Constituents of a drama

Every dramatic piece is having there essential constituents viz. वस्तु or plot, नेता or hero and रस or sentiment.

#### The Plot (वस्तु):

वस्तु or plot is of two kinds. They are अधिकारिक or principal and प्रासङ्गिक or accessory. The अधिकारिक or principal relates to the chief characters and it pervades the whole arrangements. The प्रासङ्गिक or accessory appears in furtherance of the main topic. It is concerned with the characters other than the hero and heroine.

An action of a drama, when developed in full, has five stages of development or- अवस्था. They are आरम्भ or commencement, यत्न or effort, प्राप्त्याशा or hope of attainment नियताप्ति or certainty of success and फलागम or attainment of the fruit. आरम्भ or commencement is the anxiety that is felt for the accomplishment of the principal object. यत्न or effort is exertion to attain the desired object. प्राप्त्याशा or hope of attainment is the mere possibility to obtain the end from the means and apprehension of obstacles. नियताप्ति or certainty of success is complete confidence of obtaining the object as being freed from obstacles or impediments. फलागम or attainment of the fruit is that stage in which the fruit or ultimate object is attained fully.

There are also five elements of the plot called अर्थप्रकृति. Those are - बीज or germ, विन्दु or drop, पताका or episode, प्रकरी or incident and कार्य or denouement.

बीज or germ is the first cause for obtaining the end. It expands in various ways, विन्दु or drop is that when the course of the drama which seems to be interrupted is again set in activity. *Patākā* is a collateral story which pervades the drama. *Prakarī* is an incident which is found for a limited duration. That is *kāvya* through which the end which is sought is accomplished.

There are five junctures or sandhis also, which carry each of the actions, to its natural close. They are मुख or opening, प्रतिमुख or progression, गर्भ or development, विमर्ष or pause and निर्वहण or conclusion. That is called मुख where there found the origination of the germ and contains the commencement or आरम्भ, giving rise to a variety of matters and flavours. The प्रतिमुख is that where the germ of the ultimate object laid in the मुख has sprouted but not in a perceptible manner. The गर्भ is that where the germ which has sprouted earlier is develop but it is attended with frequent hindrance in its growth and search for the desired object. In विमर्ष the means of attaining the object is develop more than the गर्भ but it is obstructed by a curse etc. The निर्वहण *sandhi* is that in which

the matters which have developed gradually from the germ occurring in their proper places in the sandhis like मुख etc. are caused to an end in the consummation of one object.

Certain incidents or events are not allowed to be shown in the Acts of a dramatic piece. To reveal to the audience the events during such intervals there are five forms of scenes of introduction called *Arthopakṣepaka*. It also hints about the events which extend from two days to a year. The five varieties of अर्थोपक्षेपक are विष्कम्भक, प्रवेशक, चूलिका, अङ्गावतार and अङ्कमुख. The विष्कम्भक is represented in the beginning of an Act. It serves to explain the action of both past and future. The प्रवेशक is performed between two Acts and performed by one or two low characters. In other respects it is like विष्कम्भक. चूलिका is the hinting of a matter or event by those behind the curtain. When an Act is hinted by some characters at the end of the preceding Act, then it is called अङ्गावतार. अङ्कमुख is that part of an Act where in the subject of all the Acts is intimated and which also suggests the germ or बीज as well as the end.

### **The hero (नेता)**

Another important constituent of a drama is the hero who leads the events to the conclusion. The hero is of four types viz. धीरोदात्त, धीरललित, धीरप्रशान्त and धीरोद्धत. The heroine is called नायिका and is of three types. They are स्वीया or the wife of the hero, अन्या or one belonging to another and सामान्या or a common woman. There remain some other characters to assist the hero like पीठमर्द, विदूषक, विट etc. Sometimes there may be a rival of the hero, called प्रतिनायक।

### **Sentiment:**

The most vital role played in a dramatic piece is the rasa or sentiment arousing delight in a man of poetic sensibility. It is produced by the *vibhāva*, *anubhāva* and *vyabhicāribhāva*. Rasas are of nine types viz. शृङ्गार (the Erotic), हास्य (the comic), करुण (the pathetic), रौद्र (the furious), वीर (the heroic), भयानक (the terrible), वीभत्स (the loathsome), अद्भुत (the marvellous) and शान्त (the quietistic). There are nine permanent moods or स्थायिमावन्ऽ also on which these sentiments are based. They are रति, हास, शोक, क्रोध, उत्साह, भय, जुगुप्सा, विस्मय and शान्त।

### **Main Characteristics of a नाटक**

There are certain special characteristics of a *Nāṭaka*. The story of a *Nāṭaka* should be a well known one. It should possess the

five varieties of junctures or sandhis. It should consist of five to ten Acts. The hero of a *Nāṭaka* should be of *dhīrodatta* type. He should be either a royal sage of renowned family or god or a demigod. The principal sentiment should be either Erotic or Heroic and all other sentiments should be subordinate. There should be four or five characters engaged in the business of the hero.

These characteristic features differentiate *Nāṭaka* from other varieties of *Rūpaka*.

### SAQ

1. Write a note on the *Vastu* or Plot of a Sanskrit drama  
.....  
.....
2. What are the characteristic features of a *Nāṭaka*?  
.....  
.....

### Check Your Progress

1. What are the two different divisions of Poetry in Sanskrit literature.
2. Mention the names of any five *Rūpakas*.
3. What should be the predominant sentiment in a *Nāṭaka*?
4. What are the four types of heroes in a Sanskrit drama?

## 1.4 Life and works of Bhavabhūti- A brief sketch

A brief sketch of Bhavabhūti's life and works will help you to have an idea about the life of this great dramatist and his works.

### Bhavabhūti's life:

#### 1.4.1 Birth and Parantage:

Bhavabhūti is one of the most outstanding dramatists in Sanskrit literature. According to many critics Bhavabhūti's rank is next to Kālidāsa as a great dramatist.

Bhavabhūti belonged to a respected Brahmin family of Padmapura in the Vidarbha region of Maharashtra. His real name was Śri Kaṇṭha Nīlakaṇṭha. The names of his parents were Nīlakaṇṭha and jatukarṇī. Bhavabhūti was supposed to have been the court poet of king Yaśovarman of Kannauj.

### 1.4.2 Scholarship:

Bhavabhūti was a man of great learning. He was well versed in the four Vedas and Upanisads. He was also well acquainted with the systems of Philosophy like *Sāṃkhya*, *Yoga*, *Nyāya* and *Vedānta*. That the poet had knowledge on the treatises on polity viz. the *Nītisāra* and *Arthaśāstra* etc. is revealed from his dramas. The poet was quite conversant with the epics and *Purāṇas* also. He used a large number of *Alaṅkāras* and metres in his dramas which speak about his good deal of knowledge on the science of rhetorics and prosody also.

### 1.4.3 Bhavabhūti's date:

Regarding the date of Bhavabhūti there does not arise serious difficulty as it is common to some other Sanskrit authors. Bhavabhūti lived and flourished during eighth century. Kalhana in his *Rājatarāṅginī* mentions that king Yaśovarman of Kānyakubja was the patron of Bhavabhūti. He also mentions Vākpatirāja, the author of the *Prākṛta* poem *Gandavaho*, as the court poet of Yaśovarman. The date of Yaśovarman is fixed near 736 A.D. The note of personal admiration of Vākpatirāja prove that he was a student of Bhavabhūti's writings. Scholars are of the opinion that Bhavabhūti's connection with the court of Yaśovarman must be in the earlier part of the king's reign and the dramatist was some what earlier than Vākpatirāja.

There are some other evidences in support of this date of Bhavabhūti. Bāṇa the famous prose writer flourished at about 610 A.D. In his *Harṣacaritam* he mentions about a number of poets. But there the name of Bhavabhūti doesnot occur. The absence of the name of Bhavabhūti, an illustrious writer makes it clear that Bhavabhūti was unknown to Bāṇa. So, it can be easily proved that Bhavabhūti's date was later than Bāṇa.

The name of Bhavabhūti has been mentioned for the first time in literature by Rājaśekhara in his *Bālarāmayāṇa*. The date of Rājaśekhara is known to be about 900 A.D. Rājaśekhara calls himself the incarnation of Bhavabhūti in this way

बभूव वल्मीकभवः कविः पुरा ततः प्रपेदे भुवि भर्तृमेण्डताम् ।  
स्थितः पुनर्यो भवभूतिरेखया स वर्तते संप्रति राजशेखरः ॥

This can be considered as the latest limit of Bhavabhūti's date, who is supposed to have lived some two centuries earlier than



Rājaśekhara. Thus, it can be safely affirmed that Bhavabhūti was an eighth century scholar.

#### **1.4.4 Bhavabhūti's works:**

Bhavabhūti is a great dramatist and three dramas are attributed to him. These three famous creations of Bhavabhūti are- *Mahāvīracaritam*, *Mālatīmādhavam* and *Uttararāmacaritam*.

##### ***Mahāvīracaritam***

Among the three dramas of Bhavabhūti *Mahāvīracaritam* is said to be his first writing. It consists of seven Acts. The main subject matter of this drama is the history of Rāma as narrated in the Rāmāyaṇa. Though the plot has been taken from the Rāmāyaṇa, the poet has made many interesting changes in it. It deals with Rāma's life from his childhood till his return to Ayodhyā after his victory over Rāvaṇa. Here, the author employs the Gauḍī style. The predominant sentiment in this play is heroic (वीररस) and the verses are written in a variety of metres.

##### ***Mālatīmādhavam:***

*Mālatīmādhavam* is a *Prakarāṇa* type of *Rupaka* having ten Acts. The plot is based on a folktale of Bṛhatkathā of Guṇādhyā. It is a romantic play. It deals with the love story of Mādhava, the son of Devavrāta a minister to the king of Vidarbha and Mālātī the daughter of Bhūriवासु, minister of the king of Padmāvātī. It abounds in the description of mountains, rivers and other such natural scenes. The play is too long and the plot is too complex. However, display of the creative skill of the poet is seen at its best in *Mālatīmādhavam*. It is because of the variety of situations and the rapidly moving actions that the poet's genius gets wider scope.

##### ***Uttararāmacaritam***

The best work of Bhavabhūti is *Uttararāmacaritam*. Here Bhavabhūti narrates the story of Rāma after his return to Ayodhyā from exile. This play consists of seven Acts. In various places the imagination of the poet is noticed. There are certain characters viz. Atreyī, Tamasā and Vāsantī which are quite new. The scenes of reunion between Rāma and Sītā is not found in the original source and poet has done this for the happy ending of the drama. This drama is popular for poetic beauty. Its masterly presentation of *Karuṇa rasa* i.e. the sentiment of pathos offers the drama a special position in Sanskrit dramatic literature.

### Stop to Consider

Bhavabhūti is such a great dramatist that his position is found next to Kālidāsa. Both of them are masters of the natural style of poetry and the choice of words of these two poets are very unique. However, Bhavabhūti's style is elaborate and in certain places of his writings he uses long compounds. Kālidāsa excels in depicting the sentiment of love and Bhavabhūti's perfection is found in depicting the sentiment of pathos. The characters of Kālidāsa are more romantic and idealistic while those of Bhavabhūti are said to be more realistic and varied.

### 1.5 A Literary estimate of Bhavabhūti

A literary estimate of Bhavabhūti will reveal before you the extraordinary skill of Bhavabhūti as a great dramatist.

The great dramatist Bhavabhūti has occupied a very high position in Sanskrit literature. He is a poet of emotion. He has succeeded in depicting appropriately a situation of emotion in a few words. In all his three plays his masterly power of expression is well displayed. His description of various objects of nature like vast forests, big mountain ranges, rushing water fall are quite picturesque. In delineating the depths of romantic passion, a dignified gravity is always maintained by him.

In the art of portraying pathos Bhavabhūti is a master. Govardhanācārya in his Āryāsaptaśatī refers to the height of pathos of Bhavabhūti in this way-

भवभूतेः संबन्धाद्भूधरभुरेव भारती भाति ।  
एतत्कृतकारुण्ये किमन्यथा रोदिति ग्रावा ॥

Bhavabhūti is an able representative of the Gauḍī style. Long compounds are very common in his prose. He is found using rare grammatical forms and has extensive vocabulary. His strength lies in the use of the metre *Śikharinī* which has been referred to by Kṣemendra in the following way-

भवभूतेः शिखरिणी निरर्गलतरङ्गिणी ।  
रुचिरा घनसंदर्भे या मयूरीव नृत्यति ॥

It is very significant that the dramas of Bhavabhūti is lacking in humour. He considers the dramatic art to be a serious affair and does not bring the character of the Jocker (Vidūṣaka) in his plays.

With such specialities in his writing skill Bhavabhūti obtained a higher position in Sanskrit dramatic literature.

### SAQ

1. Write what you know about the life and works of Bhavabhūti

.....  
.....

2. Write briefly about the literary skill of Bhavabhūti

.....  
.....

### 1.6 Bhavabhūti and the sentiment of pathos:

Bhavabhūti's supremacy is found in depicting the sentiment of pathos (*karuṇa rasa*). It has been confirmed by the traditional verdict of the Sanskrit critic- कारुण्यं भवभूतिरेव तनुते ।

The three extant works ascribed to Bhavabhūti are *Mahāvīracaritam*, *Mālatīmādhavam* and *Uttararamācaritam*. In *Mahāvīracaritam* the main sentiment is heroic and in this drama it would be a fruitless effort to estimate the poet's capabilities at the handling of the tragic themes. The *Mālatīmādhavam* is a fictitious romantic love story. Here, no evidence is found suggesting the tragic elements where the love of separated lovers is depicted which is not in a manner worth emulation.

Bhavabhūti's emphasis on pathos is fully visible in his master piece *Uttararamācaritam*. In this regard Macdonell is of the opinion that the description of the tender love of Rāma and Sītā purified by sorrow exhibits more genuine pathos than it appears in any other Indian drama.

In the seventh Act, the Sūtradhāra of the *garbha-nāṭaka* i.e., the drama within the drama says that it is a poetic composition containing the sentiments of pathos and wonder- यदिदमस्माभिरार्षेण चक्षुषा समुद्धीक्ष्य पावनं करुणाद्भूतरसं च किञ्चिदुपनिबद्धं तत्र काव्यगौरवादवधातव्यमिति ।

In the third Act the feeling of sorrow of Rāma is described as unmanifest due to its gravity but it causes poignant pain inside, like the boiling drug in a close vessel.

अनिर्भिन्नो गभीरत्वादन्तर्गूढघनव्यथः ।

पुटपाकप्रतीकाशो रामस्य करुणो रसः ॥

Bhavabhūti himself declares in *Uttararamācaritam* that the only sentiment that predominates is that of pathos and other

sentiments are transformations thereof. It is compared with the water that assumes the different conditions of eddies, bubbles and waves but they are all modifications of water only-

एको रसः करुण एव निमित्तभेदा-  
द्भिन्नः पृथक्पृथगिवाश्रयते विवर्तन् ।  
आवर्तबुद्बुदतरङ्गमयान्विकारा-  
नम्भो यथा सलिलमेव तु तत्समग्रम् ॥

The first and the third Acts of *Uttararāmacaritam* are the testimony to the heights of pathos. In the first Act, Rāma faints at the terrible fall of the thunderbolt of words (वाग्बज्र) when he hears from Durmukha about the slanderous talk of the people with regard to queen Sītā. After recovering he expresses his pathetic feeling on the cruel fate of Sītā, being a helpless victim. Giving the order for the banishment of Sītā he considered himself as the performer of a cruel deed. He says that as a butcher puts the domestic bird to the hands of death, likewise he has also delivered Sītā into the hands of death. He is so painful that his desire for survival is completely lost. The grief of Rāma has reached its climax when he places the feet of Sītā on his head and weeps bitterly.

In the third Act the recollections of Rāma about his kinship with the objects of the forest with the company of Sītā is very pathetic. There the sorrow in Rāma's heart is compared to the pile of smoke of the fire that is about to burn

अन्तर्लीनस्य दुःखाग्नेरद्योद्यमं ज्वलिष्यतः ।  
उत्पीड इव धूमस्य मोहः प्रागावृणोति माम् ॥

Here in this Act the climax is reached in this out pouring of Rāma - "Alas! Alas! My queen! My heart bursts, body falls to pieces, world becomes void, my inward soul sinks in deep darkness and all my senses are paralysed. What shall I do?"

हा हा देवि स्फुटति हृदयं ध्वंसते देहबन्धः  
शून्यं मन्ये जगदविरतज्वालमन्तर्ज्वलामि ।  
सीदन्नन्धे तमसि विधुरो मज्जतीवान्तरात्मा  
विष्वङ्मोहः स्थगयति कथं मन्दभाग्यः करोमि ॥

In this way it can be undoubtedly said that Bhavabhūti is unrivalled in the treatment of tender feelings and pathos, Govardhanācārāya in his Āryāsapataśatī opines that Bhavabhūti's creation of pathos goes to such an extent that even the stones cry for it. एतत्कृतकारुण्ये किमन्यथा रोदिति ग्रावा ।

### 1.7 Summing up:

After studying this unit you have got a clear idea about the drama in Sanskrit literature and also about the great dramatist Bhavabhūti. You have also gathered knowledge about different essential constituents of a dramatic piece. Being a variety of *Rūpaka*, *Nāṭaka* has some special characteristics and from this unit you have been able to know about the characteristic features of a Nāṭaka. You have also been well acquainted with the life and works of Bhavabhūti and also about Bhavabhūti's supremacy in depicting pathetic sentiment.

### Probable Questions:

1. Write an extensive note on Sanskrit drama.
2. Write about the date of Bhavabhūti
3. कारुण्यं भवभूतिरेव तनुते – Discuss.

### 1.8 Suggested Readings:

1. The Sanskrit Drama by A.B. Keith, Motilal Banarsidass Publishers Pvt. Ltd.
2. History of Indian Literature, M. Winternitz, Vol. III, Part (I), Motilal Banarsidass Publishers Pvt. Ltd., Delhi.
3. Bhavabhūti by R.D. Karmakar, Karnatak University, Dharwar.
4. The Uttararāmacaritam edited by M.R. Kale Motilal Banarsidass Publishers Pvt. Ltd.
5. Uttararāmacaritam, edited by Ramashankar Tripath, Krisnadass Academy, Varanasi.



## Unit II

### *Uttararāmacaritam: An Overview*

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- 2.6 Characteristic features of the hero and the heroine
  - 2.6.1 Rāma - the hero
  - 2.6.2 Sītā - the heroine
- 2.7 Summing Up
- 2.8 Probable questions

#### 2.1 Objectives:

With the study of this unit you will

- be introduced with the drama *Uttararāmacaritam*
- be able to know that *Uttararāmacaritam* has a special importance in the entire Sanskrit dramatic literature
- be acquainted with the contents of all the seven Acts of the drama.
- have a good deal of knowledge about the characteristic features of the hero and the heroine of the drama.

#### 2.2 Introduction

You have already come to know in the earlier chapter that *Uttararāmacaritam* is a drama written by the great poet Bhavabhūti. In that chapter you have also been acquainted with Sanskrit drama. In this chapter a general analysis of the drama *Uttararāmacaritam* will be made. With the study of this, you will

have an overall idea about the drama which is very much necessary before entering into the main text of the drama.

### **2.3 Uttarakāmaritā : A brief idea**

The following discussion will help you to know about the source of this drama, the changes made by the poet and also about the content.

#### **2.3.1 Source of the plot and deviations from the origin**

The drama *Uttarakāmaritā* written by the dramatist Bhavabhūti has been based on the *Rāmāyaṇa* composed by the great sage Vālmīki. It deals with the later history of Rāma after his return to Ayodhyā from exile.

But though the plot is based on the *Rāmāyaṇa*, the author has not followed the story of the origin slavishly. To suit dramatic needs, the dramatist has deviated the main story of *Rāmāyaṇa* in many respects. In the original *Rāmāyaṇa* the visit of the sage Vaśiṣṭha alongwith Arundhatī and Rāma's mother R̥ṣyśṅga is found nowhere. This is an innovation of Bhavabhūti. The meeting of Vāsantī with Rāma and also the presence of invisible Sītā in the third Act are two other new incorporations of the poet. The original *Rāmāyaṇa* describes a fight between Rāma and his two sons. Here, in this drama Bhavabhūti arranges a fight between Candraketu and Lava, who are of equal status. The end of the original story of the *Rāmāyaṇa* is tragic. There, Sītā is taken to the nether world by the goddess Earth. As tragic ending is prohibited by the Sanskrit dramaturgy so Bhavabhūti has made a happy ending of his drama by re-uniting Rāma and Sītā, the hero and the heroine of the play.

#### **2.3.2 The content of the drama**

Bhavabhūti has shown his extraordinary skill in the construction of the play. In the first Act, the scene of the picture gallery is presented in an attractive manner. Rāma's declaration that his main duty is to satisfy the subjects for whom he can sacrifice all his worldly pleasure is very significant in this Act. The abandonment of Sītā by Rama is also an important happening of this Act. The second Act depicts the forest scenery. The painful memories of the past when both Rāma and Sita-stayed in the forest are well reflected in this Act. The third Act portrays the feeling of pathos. Here, the lamentation of Rāma for his separation with Sita,

the condition of Sītā who is also under the weight of grief are the very assets which can arouse sympathy in the hearts of the audience. The fourth Act introduces elderly personages where they are expressing their feeling of grief of Sītā. However; towards the end of this Act, good diversion is made by the small boys who come and take Lava to witness a horse. In the fifth Act, there is the depiction of the skill of the heroism of Lava and Candraketu, the son of Lakṣmaṇa. Moreover, the dignified behaviour of Candraketu and Lava, their mutual courtesy to appreciate each other fill the hearts of the viewers with joy after the earlier mournful incidents.

In the sixth Act the fighting between Candraketu and Lava takes place. Rāma appears on the stage. Obeying the command of Rāma both the fighters withdraw their missiles. Rāma's deep affection to Kuśa and Lava found in this Act is very touching. In the seventh Act a theatrical representation is arranged for bringing about the re-union between the hero and the heroine and a happy union takes places at the end.

#### 2.4 उत्तरे रामचरिते भवभूतिर्विशिष्यते – A Discussion

This is a famous saying regarding the drama *Uttararāmacaritam* of Bhavabhūti. The following discussion will reveal the specialities of *Uttararāmacaritam* for which it can be considered as the masterpiece of the poet.

This is one of the laudatory statements regarding Bhavabhūti and his writing. The meaning of this is that Bhavabhūti's speciality has been revealed in the *uttararāmacaritam*. Apart from this, Bhavabhūti composed two other dramas. They are *Mahāvīracaritam* and *Malatīmādhavam*.

The meaning of the above statement has been analysed by the critics in two ways. The first meaning is that - among the writings of different poets if Bhavabhūti has some speciality then that speciality is found only in *Uttararāmacaritam*. The second meaning is that among the three plays of Bhavabhūti the *Uttararāmacaritam* is the best. Both these meanings can be made clear with the analysis of the special features of *Uttararāmacaritam*.

In the art of portraying pathos Bhavabhūti is a master without rival. Bhavabhūti has given this sentiment an exalted position in this drama. In the third Act, Tamasā, the river goddess, made a



declaration- एको रसः करुण एव निमित्तभेदात्. Though this is with reference to the life of Rāma which is full of pathos yet, with this the dramatist wants to spread this message that behind all the feelings of a man there is the feeling of pathos. Bhavabhūti's extraordinary skill in depicting the sentiment of pathos has been well remarked by Govardhanācārya in his *Āryāsaptaśatī* in this way - the sentiment of pathos of Bhavabhūti has such a capacity which can even make a stone weep.

The greatness of ideals of the hero is another important feature of *Uttararāmacaritam*. As an ideal king Rāma always tried to satisfy his subjects and for this he had shown great sacrifice in his life. Though for this sacrifice he was in indescribable grief he tolerated it for the satisfaction of the people.

Rāma is shown not only as an ideal king but he is also painted by Bhavabhūti as an ideal husband. His love for Sītā was so pure and deeprooted that he considered her as his life and soul. The pain in his heart for the separation with Sītā described by the poet touches the hearts of the connoisseurs and it has also contributed in making the drama a successful one.

For these specialities *Uttararāmacaritam* has got an important position in the entire Sanskrit literature and so it is rightly stated उत्तरे रामचरिते भवभूतिर्विशिष्यते.

### Stop to Consider

As Kālidāsa is compared with Shakespeare, Bhavabhūti is compared with Milton. Kālidāsa suggests like Shakespeare and Bhavabhūti expresses like Milton. The sweetness, grace and quality of suggestiveness of Kālidāsa, though not so common in Bhavabhūti's writing, yet he is successful in presenting a situation or emotion in a few words appropriately.

## 2.5 Summaries of the Acts:

Now you will get the summaries of all the seven Acts by which you will have a good deal of knowledge about the subject matter of the play.

### Act I:

As the performance of the benediction is over, the title of the play is announced in front of the audience and also a few words

about the author are stated. After this it is informed in the prelude that the monkey chiefs and other invited guests who have come for the coronation of Rāma have been allowed to take their departure. The queen mothers, the sage Vaśiṣṭha and Arundhatī also have left Ayodhyā for attending the twelve year long sacrifice of Ṛṣyaśṛṅga, brother-in-law of Rāma. It is also stated that the citizens of Ayodhyā are not satisfied at all with the fire ordeal under gone by Sītā. At the end of the prelude the audience has been informed about Rāma's entrance at the inner apartment to console Sītā who is upset for the departure of her relatives. Then Rāma is found on the stage engaged in consoling Sītā

Aṣṭāvakra arrives there with a message from the queen mothers and Vaśiṣṭha. The queen mothers direct Rāma to fulfil the desires of Sītā who is far gone with child. Vaśiṣṭha's words to Rāma are that Rāma should look to the contentment of his subjects which is very important for a king. Then Rāma accepting the message makes a great declaration that for the welfare of people he is prepared to sacrifice everything even Sītā.

Here after, Lakṣmaṇa enters. He requests Rāma to have a look at the printings which show various episodes of Rāma's life upto the purification of Sītā in the fire.

As they are enjoying the pictures Sītā becomes tired. Then Lakṣmaṇa stops showing those paintings. Sītā falls asleep. At this point of time Durmukha comes with an evil news about people's suspicion on the chastity of Sītā. Though at first Rāma is very much moved by this, afterwards he decides to abandon Sītā for the satisfaction of the people.

## **Act II**

There is a twelve years of interval between the first Act and second Act. Here, through an interlude (विष्कम्भक) the audience is informed about the happenings during these years. Sītā who is abandoned in the forest gives birth to twin sons.

These two infants are named as Kuśa and Lava and they are in the proper care of the sage Vālmīki . The sage has made his utmost efforts to educate the boys in various sciences and arts.

It is known from the interlude that Rāma starts an *Aśvamedha* sacrifice. In that sacrifice the place of his wife is filled by a golden image of Sītā.

For the unauthorised penance practised by one Śambuka, a pre-mature death occurs to a son of Brāhmaṇa. Rāma goes in search of Śambuka and finds him in the Daṇḍaka forest and kills him. Śambuka emerges in a heavenly form and greets him for offering him a place in the heaven. Rāma in the company of Śambuka goes to pay homage to sage Agastya who has a desire to see him.

### **Act III**

In the interlude of this Act there is a dialogue between two river goddesses, Tamasā and Muralā by name. Through their conversation it is made known to the audience that Lopāmūdrā the wife of Agastya sends words to river Godāvarī to protect Rāma who is in grief since the abandonment of Sītā. It is a matter of concern that as Rāma arrives at the Daṇḍaka forest, remembering his previous happenings, he might be affected greatly. So, river Godāvarī is asked to get ready to refresh the soul of Rāma with her cool breeze when he faints. But Tamasā tells Muralā that there is a radical means of restoring Rāma. It is goddess Gaṅga that has come to Goddess Godāvarī with Sītā and her touch having magic power would revive Rāma. Rāma would not be made aware about the presence of Sītā as she would be kept invisible to Rāma.

When invisible Sītā is wondering there she finds that her pet elephant has been attacked by an older elephant. Rāma also rushes to the spot hearing the cry of Vāsantī. But he finds that the younger one has already won victory.

Sītā is reminded of her two sons Kuśa and Lava. She becomes upset thinking that she has to suffer continuous separation not only from Rāma but from her two sons also.

The major part of this Act is covered by lamentation of Rāma and Sītā. Rāma is full of grief after seeing different objects in the forest which were associated with Sītā during their time of exile. He himself declares his painful condition as burning from within with an ever consuming flame. Unable to bear his pain Rāma faints. Then he is brought to consciousness by the touch of invisible Sītā. Sītā also is quite unhappy for her separation with Rāma. Moreover, she is more upset seeing Rāma in extreme grief. Her heart is bewildered for the stirring of her husband's grief, the fury of which is terrible.

Afterwards, Just before the departure, Rāma declares about his performance of *Aśvamedha* and also about the golden image of Sītā as his consort at the sacrifice.

Sītā becomes very much pleased hearing this. Hereafter, all the characters on the stage prepare for departure.

With Tamasā and Muralā's blessing to Sītā the Act winds up.

### SAQ

उत्तरे रामचरिते भवभूतिर्विशिष्यते – Discuss the statement.

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Write the summary of the first Act of *Uttararāmacaritam*

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### Check Your Progress

1. Name the sentiment in which Bhavabhūti has shown his mastery.
2. What was the message of the queen mothers to Rāma?
3. What was the direction of Vaśiṣṭha to Rāma?
4. Name the twin sons of Sītā?
5. Under whose care were the twin sons kept?
6. Who are Tamasā and Muralā?

### Act IV

Two pupils of Vālmīki Saudhātakī and Dāṇḍāyāna by name are found in the interlude giving some information to the audience. From them it is known that a great preparation has been made in the penance grove to welcome the sage Vaśiṣṭha and Arundhatī and the queens of Daśaratha coming from the hermitage of Ṛṣyaśṅga. Janaka also comes there to meet Vālmīki.

Then a pathetic soliloqui of Janaka is found where his deep grief for his daughter is revealed before the audience. After that Rāma's mother Kauśalyā at the request of sage Vaśiṣṭha comes along with Arundhati and Kañcukī to meet Janaka. Both Kauśalyā and Janaka are found expressing their feeling of grief and anguish for Sītā. Here after, Kauśalyā notices a boy among his companions who is as firm, lovely and tender as Rāma in his childhood. They

all start guessing, who the boy may be. Janaka tells Kañcukī to collect the information about the boy and also to call the boy near him. The boy is actually Lava, the son of Sītā and Rāma. He comes near these elderly persons and salutes them. Kauśalyā and Janaka have found resemblance of Sītā and Rāma with that boy. The boy tells them about the *Rāmāyaṇa* where Vālmīki has written the history of Rāma, of which published portion ends with the abandonment of Sita. As the conversation between them is going on, the companions of Lava come running there and tell him about the arrival of an animal which is called horse and drag him to show the horse which they have never seen.

Lava challenges the warriors who announces that there is no one greater than Rāma. He captures the horse and leads it to the hermitage. A soldier advises him to set his courage aside and to go away. The other boys also request him that they should leave that place as the soldiers are threatening him with their flashing weapons. Lava smiles at what his companions tell and strings his bow and thus welcomes the armies for fight.

#### **Act V**

At the very beginning of this Act the arrival of Candraketu, the son of Lakṣmaṇa is announced who is said to be the protector of the armies, Candraketu himself declares his shameful condition as so many warriors have been attacked by a small boy and the troops are retreating on every side. Then he calls Lava to fight with him. But both Candraketu and Lava are impressed by each other's personality and ultimately decide not to fight. Lava, in the meanwhile paralyses the whole force with the *jṛmbhaka* missile. Both Sumantra, the charioteer and Candraketu are surprised with the invocation of *jṛmbhaka* missile by such a small boy. However, the heart of each of the princes feels attraction for the other. The hair of the limbs of their bodies have raised through the desire to embrace the other.

Candraketu alights from the chariot and shows two reasons of his alighting. The first reason is to show honour to the heroic youth. He salutes Lava and Lava too accepts the extreme regard shown by Candraketu. Lava then tells that he has high esteem to the sovereign of Ikṣvāku race that is Rāma but insult shown by the guards of the horse towards the whole kṣatriya race arouses his anger.

Here after, Lava makes some slighting remarks regarding Rāma's valour. This provokes the anger of Candraketu and both there after decide to fight.

### **Act VI**

In the interlude of this Act through the conversation between Vidyādhara and his wife the audience is informed about the heroic deeds of Candraketu and Lava, which have suddenly closed in fearful combat. This war is striking terror to the whole world. Candraketu discharges the fiery missile by which the sky has turned tawny for the fall of voluminous sparks of fire. Then Lava is found employing Varuṇa missile by which the fiery missile has been quenched by the thousands of streams of water. Here after Candraketu discharges the wind missile which also pushes everything to disaster. At this point, it is announced by the Vidyādhara about the coming of Rāma on his return after killing Śambuka.

After this Rāma, Lava and Candraketu are found on the stage. Rāma finds the appearance of Lava as exceedingly serene, lovely and auspicious. Lava bows to Rāma and Rāma also shows deep affection to him. He then tells both Lava and Candraketu to withdraw their missiles and they also obey his command. Here after, Kuśa the twin brother of Lava arrives there. Rāma embraces him with paternal affection. He feels him to be the very essence of his body. He also observes resemblance of these twins with the princes of Raghu race. He also finds resemblance of them with himself and Sītā. Various thoughts appear in his mind and tears come out from his eyes.

Here after, Kuśa and Lava utter some stanzas from the *Rāmāyaṇa*. Listening to these Rāma's heart becomes painful remembering his earlier days with Sītā.

After this, a voice behind the curtain announces that Vaśiṣṭha, Vālmīki, queens of Daśaratha and Janaka together with Arundhatī have arrived there. It is also announced that having seen the condition of the Lord of the Raghus, his distressed mother and Janaka have lost their senses.

Rāma feels himself guilty and goes to pay homage to them.

### **Act VII**

At the very beginning of this Act Lakṣmaṇa enters the stage and tells that the sage Vālmīki has invited the residents of Ayodhyā and also the whole collection of beings animate and inanimate,

gods, demons etc. to witness the performance of a drama composed by him. Rāma is one of those spectators. Such a dramatic representation has been arranged for making the re-union between Rāma and Sītā.

Then Sīutrādhāra announces what Vālmiki informs to the world. As Vālmiki says that it is something which he has perceived with the eyes of a sage as purifying and exciting the sentiments of pathos and wonder and then has given the form of a poetry so, everyone should pay attention to this. Here after, the cry of Sītā is heard behind the screen who is going to offer herself into the Bhāgirāthī. At this, Rāma is very much excited and calls Sītā. But Lakṣmaṇa reminds him that, that is a play. Then Sītā is found on the stage supported by Pṛthivī and Gaṅga. The goddesses declare that Sītā has given birth to twin sons. The goddess Earth is found to be angry with Rāma for abandoning Sītā. When Bhāgirāthī tells that Rāma has abandoned Sītā for the sake of the satisfaction of his subjects, goddess Earth agrees with her and says that she has the knowledge of Rāma's affection towards Sītā. She also tells about her knowledge of Rāma's condition who is living with a burning heart. Here after, Sītā prays her mother to absorb her into herself. At this, both Bhāgirāthī and Pṛthivī prohibiting her tell that Sītā is so pure that being associated with her their own sanctity increases. It is known from Bhāgirāthī that when the two boys are weaned she will entrust them to Vālmiki who will perform their necessary rites.

Rāma and Lakṣmaṇa who are among the spectators are of the opinion that the twins must be Kuśa and Lava. Here after there is the exeunt of the two deities with Sītā. Then it is seen that the water of the Ganges is agitated and there emerges Sītā with Pṛthivī from the water. Gaṅga and Pṛthivī are found declaring to make over Sītā to Arundhatī. Arundhatī asks Sītā to bring Rāma back to consciousness with her touch who is under deep swoon. Arundhatī addresses the residents of the city and tells them about the purity of Sītā which is established by the gods also and requests them to accept Sītā. Arundhatī goes away to offer Kuśa and Lava at the hands of Vālmikī. Then the entrance of Vālmikī with Kuśa and Lava is found on the stage. Vālmikī introduces Kuśa and Lava with Rāma, Lakṣmaṇa, Sītā and Janaka. Rāma, Lakṣmaṇa and Sītā embrace both the boys.



Then Sītā salutes Vālmikī and Vālmikī blesses her to have such happiness for ever. In this way, a very happy union takes place.

The play ends with the customary benediction (*bharataavākya*)

### SAQ

Write the summary of the fourth Act of *Uttararāmacaritam*.

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Write briefly about the seventh Act of the drama

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### Check Your Progress:

1. Who are Saudhātaki and Dāṇḍāyana?
2. What is the name of the animal that Lava and his companions had never seen?
3. Who is Candraketu?
4. Who is Sumantra ?
5. Name three missiles that Lava and Candraketu discharged.
6. Write the announcement of Sūtradhāra which Vālmikī informed to the world?
7. What did Bhāgirathī and Pṛthivī comment upon Sītā's purity?
8. What did Arundhatī tell addressing the residents of Ayodhyā?

## 2.6 Characteristic features of the hero and the heroine

From the following discussion you will be able to know about the characteristic features of Rāma and Sītā, the hero and the heroine of the play which have given the whole drama a special charm.

### 2.6.1 Characteristic features of Rāma

Rāma is the hero of *Uttararāmacaritam* who is shown as an ideal person having every social and domestic virtues.

Rāma was such an excellent ruler whose sole concern was to satisfy the subjects of the kingdom. As a king, to please the subjects



was considered by him to be the highest duty. When he came to know that the people were raising question regarding the chastity of Sītā, he decided even to abandon her. He was ready to sacrifice everything for the contentment of his subjects. He declared that for the pleasure of the people he was ready to sacrifice affection, mercy, personal happiness and even his wife Sītā.

स्नेहं दयां च सौख्यं च यदि वा जानकीमपि ।  
आराधनाय लोकस्य मुञ्चतो नास्ति मे व्यथा ॥

As a husband his love for his wife Sītā was very genuine, pure and deep rooted. Though for the sake of the satisfaction of his subjects he had to abandon her yet he considered her to be his life and soul and as his own individuality. It is declared by him in the third Act in this way— “त्वं जीवितं त्वमसि मे हृदयं द्वितीयम् ॥ His affection for Sītā is also known from the remark that Sītā was the very Lakṣmī in his house and nectar to his eyes. “इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयोः” It was exceedingly unbearable for him to be separated from Sītā. His eyes filled with tears remembering his previous days of staying in the forest with Sītā. It is declared by him that various objects of long familiarity moved him and being helpless he had to weep. He was very painful inwardly. He declared his painful condition himself in this way that his heart was bursting and his body fell to pieces. Moreover, he was burnt from within and his soul as if sank into deep darkness.

Another striking feature of Rāma's character was his humility. In the first Act when his attention was drawn to a famous episode of his career that is the encounter with Paraśurāma, Rāma wanted to divert the attention. Sītā complimented at this for his humiliation. “सुष्ठु शोभसे आर्यपुत्र एतेन विनयमाहात्म्येन

Rāma's generosity and forgivingness are also found as two great qualities of his character. He was ready to forgive those who had harmed him. When Lakṣmaṇa pointed out the pictures of Mantharā and Kaikeyī, he immediately passed it over and did not want to discuss about that. At this the remark made by Lakṣmaṇa is very significant— अये मध्यमाम्बावृत्तमन्तरितमार्येण ।

Rāma was very sincere in performance of his duty. He tried his best to protect his subjects. So, when he heard about the atrocities done by the demon Lavaṇa, he immediately decided to send Śatrughna for the destruction of that demon.

Though Rāma was very strict in fulfilling his duties, he possessed a tender heart also. Remembering Sītā in the Pañcavatī forest he lost his senses many a time. Again in the battlefield finding Kusā and Lava, his whole heart was filled with paternal love for them.

Rāma's faithfulness in his conjugal life is another important feature of his character. After he lost Sītā he did not marry again. At the time of the performance of his Aśvamedha sacrifice the place of Rāma's wife was filled up by a golden image of Sītā.

Thus, the character of the hero is found to be very much exalted one which has also contributed in offering the play a higher position in Sanskrit literature.

### 2.6.2 Characteristic features of Sītā

Sītā, the heroine of the drama *Uttararāmacaritam* is shown as an ideal Indian woman. She is an embodiment of purity. Her name may be uttered along with Sāvitrī, Damayantī and such other ladies.

Sītā had to lead a very painful life. But she had deep love and respect for her husband Rāma. This is found in the very first Act when she feels sad, thinking Rāma's affliction for her in the forest.– अयि देव रधुकुलानन्द एवं मम कारणात्कलान्त आसीः । In the third Act also when Vāsantī blamed Rāma for abandonment of Sītā, she could not tolerate it. Sītā remarked that actually Vāsantī herself is very hard hearted– त्वमेव सखि वासन्ति दारुणा कठोरा ।

Sītā was so attached to Rāma that she herself declared it as surprizing to get separated from him. She blamed herself for her survival even after finding Rāma in grief “ अकरुणास्मि यैवविधं त्वां पश्य... जीवामि । ” On account of the stirring of her husband's grief her heart was bewildered and the fury of it was irresistible and terrible. She expressed it in the third Act in this way. “ एतेनार्यपुत्रस्य दुर्वारदारुणारम्भेण दुःखसंक्षोमेण परिभूषितजदुःख किमपि प्रमुग्धं मे हृदयम् । ”

Sītā is shown as an embodiment of purity in this drama. Both Bhāgīrathī and Pṛthivī stated in the seventh Act that Rāma himself declared about the purity of Sītā that Sītā who was pure by her birth did not need other purifying things. “ उत्पत्तिपरिपुतायाः किमस्याः पावनान्तरैः । ”

Sītā possessed an extraordinarily charming body. Her charmness is described by Rāma himself that her face had a lovely appearance for her budding teeth. Her limbs were very sweet and charming and possessed of artless grace.

प्रतनुविरलैः प्रान्तोन्मीलन्मनोहर कुन्तलै-  
दर्शन मुकुलैर्मुग्धा लोकं शिशुर्दधती मुखम् ।  
ललित ललितैज्योत्स्नाप्रायैरकृत्रिमविभ्रमै-  
रकृत मधुरैरम्बानां मे कुतूहलमङ्गकैः ॥

Sītā is also stated by Rāma as of pleasing address. In the very first Act this is found in this way “कथं प्रियवचना में वक्षसि प्रसुप्तैव ।”

Thus, the poet Bhavabhūti is successful in painting the character of Sītā perfectly and to win the heart of every connoisseur.

### SAQ

Write the features of the character of Rāma in *Uttararāmacaritam*.

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Draw a picture of the character of Sītā.

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## 2.7 Summing Up

After a thorough study of this unit you have got an overall knowledge about the drama *Uttararāmacaritam*, the best writing of Bhavabhūti. You have got an idea about the specialities of *Uttararāmacaritam* for which it has got an important position in Sanskrit literature. After this you have been acquainted with the subject matter of all the seven Acts of the play. You have also come to know about the deviations in this drama from the original source. At last you have got a clear idea about the characteristic feature of Rāma and Sītā, the hero and the heroine of the play. In this way this unit has given you a detailed and clear knowledge on the drama *Uttararāmacaritam*.

## 2.8 Probable questions

1. Give a brief idea about the drama *Uttararāunacaritam*.
2. Write the summary of the third Act of *Uttararāmacaritam*.
3. Why *Uttararāmacaritam* is considered to be the masterpiece of Bhavabhūti?

## Suggested Reading

1. The *Uttararāunacaritam*, edited by M.R. Kale Motilal Banarasidass Publishers Pvt. Ltd.
2. Bhavabhūti by R.D. Karmakar, Karnatak University, Dharwar.
3. *Uttararāmacaritam*, edited by Dr. Ramashankar Tripathy, Krisnadass Academy, Barnasi.



## Unit III

### Uttararāmacaritam

#### [Act I to III]

#### Contents

- 3.1 Objectives
- 3.2 Introduction
- 3.3 Selected portion of the text - Act I
  - 3.3.1 Translation
- 3.4 Selected portion of the text - Act II
  - 3.4.1 Translation
- 3.5 Selected portion of text - Act III
  - 3.5.1 Translation
- 3.6 Selected Verses quoted from Act I - Act III
- 3.7 Sources, meanings and contexts of utterance of verses those quoted.
- 3.8 Summing Up
- 3.9 Probable questions

#### 3.1 Objectives

After going through this unit you will.

- \* be able to find out important portions of the first three Acts.
- \* know the translations of those selected portions of the text.
- \* get acquainted with the important verses that displays Bhavabhuti's knowledge and style.
- \* locate various contexts of the dramatic events.

#### 3.2 Introduction

.....  
.....  
.....

and Muralā, great significance. So, this portion of the third Act found place in this unit, Moreover, certain verses found in different parts of the first three Acts, their meanings, sources, speakers and contexts of utterance have also been included in this unit.

### 3.3 Selected portion of the text -Act. I.

- लक्ष्मण : जयति जयत्यार्यः आर्य तेर्न चित्रकारेणास्मदुप-दिष्टमार्यस्य चरितमस्यां  
वीथिकायामामिलिखितम् । तत्पश्चत्वार्यः ।  
राम : जानासि वत्स दुर्मनायमानां देवीं विनोदयितुम् । तर्कियन्तमवर्धि यावत् ।  
लक्ष्मण : यावदार्याया हुताशने विशुद्धिः ।  
राम : शान्तं पापम् (ससान्त्ववचनम्)

उत्पत्तिपरिपूतायाः किमस्याः पावनान्तरैः ।

तीर्थोदकं च वह्निश्च नान्यतः शुद्धिमर्हतः ॥ १३ ॥

देवि देवयजनसंमवे प्रसीद । एष ते जीवितावधिः प्रवादः ।

कष्टं जनः कुलधनैरनुरञ्जनीय-

स्तन्नो यदुक्तमशिवं न हि तत्क्षमं ते ।

नैसागिंकी सुरभिणः कुसुमस्य सिद्धा

मूर्ध्नि स्थितिर्न चरणैरवताडनानि ॥ १४ ॥

- सीता : भवत्वार्यपुत्र भवतु । एहि । प्रेक्षामहे तावत्ते चरितम् ( इत्युत्थाय परिक्रामतः । )  
लक्ष्मण : इदं तदालेख्यम् ।  
सीता : (निर्मुर्ष्य ।) क एते उपरिनिरन्तरस्थिता उपस्तुवन्तीवार्यपुत्र ।  
लक्ष्मण : एतानि तानि सरहास्यानि जृम्भकास्त्राणि यानि भगवतः  
कृशाश्र्वात्कौशिकमृषिमुपसंक्रान्तानि तेन च ताटकावधेप्रसादी-कृतान्यार्यस्य ।  
राम : वन्दस्व देवि दिव्यास्त्राणि ।

ब्रह्मादयो ब्रह्महिताय तप्त्वा परः सहस्राः शरदः तपांसि ।

एतान्यपश्यन्नुर्व्वः पुराणाः स्वान्येव तेजांसि तपोमयानि ॥ १५ ॥

- सीता : नम एतेभ्यः ।  
राम : सर्वथेदानीं त्वत्प्रसूतिमुपस्थास्यन्ति ।  
सीता : अनुगृहीतास्मि । ( ख )  
लक्ष्मण : एष मिथिलावृत्तान्तः ।  
सीता : अहो दलन्नत्रवनीलोत्पलश्यामलस्निग्धणमांसलेन देहसौ-भाग्येन  
विस्मयस्तिमिततातदृश्यमानसौम्यसुन्दरश्रीरनादरखण्डितशंकर-शरासनः  
शिखण्डमुग्धमुखमण्डल आर्यपुत्र आलिखितः ।  
लक्ष्मण : आर्ये पश्य पश्य ।

संबन्धिनो वसिष्ठादीनेष तातस्तवार्चति ।

गौतमश्च शतानन्दो जनकानां पुरोहितः ॥ १६ ॥

- राम : द्रष्टव्यमेतत् ।  
जनकानां रघूणां च संबन्धः कस्य न प्रियः ।  
यत्र दाता ग्रहीता च स्वयं कुशिकनन्दनः ॥ १७ ॥  
सीता : एते खलुतत्कालकृतगोदानङ्गलाश्र्वत्वारो भ्रातरो विवाह-दीक्षिता यूयम् । अहो  
जानामि तस्मिन्नेव काले प्रदेशे तस्मिन्नैववर्ते । ( क )

राम :-

समयः स वर्तत इवैष यत्र मां  
समनन्दयत्सुमुखि गौतमार्पितः ।  
अयमागृहीतकमनीयकङ्कण-  
स्तव मूर्तिमानिव महोत्सवः करः ॥ १८ ॥

लक्ष्मण : इयमार्या । इयमप्यार्या माण्डवी । इयमपि वधूः श्रुतकीर्तिः ।

सीता : वत्स इयमप्यपरा का ।

लक्ष्मण : (सलज्जस्मितम् । आत्मगतम् ।) अये ऊर्मिलां पृच्छत्यार्या । भवतु । अन्यतः  
संचारयामि ।

(प्रकाशम्) आर्ये दृश्यतां द्रष्टव्यमेतत् । अयं च भगवान्मार्गवः ।

सीता : (ससम्प्रमम्)

राम : ऋषे नमस्ते ।

लक्ष्मण : आर्ये पश्य पश्य । अयमसावार्येण-(इत्यर्थोक्ते ।)

राम : (साक्षेपम् ।) अयि वत्स बहुतरं द्रष्टव्यम् । अन्यतो दर्शय ।

सीता : (सस्त्रेहबहुमानं निर्वर्ण्य) सुष्ठु शोभसे आर्यपुत्र एतेन विनय-माहात्म्येन ।  
(ग)

लक्ष्मण : एते वयमयोध्यां प्राप्ताः ।

राम : (सास्रम् ।) स्मरामि हन्त स्मरामि ।

जीवत्सु तातपादेषु नवे दारपरिग्रहे ।

मातृभिश्चिन्त्यमानानां ते हि नो दिवसा गताः ॥ १६ ॥

इयमपि तदा जानकी

प्रतनुविरलैः प्रान्तान्मीलन्मनोहरकुन्तलैः  
दर्शनमुकुलैर्मुग्धालोकं शिशुर्दधती मुखम् ।  
ललितललितैर्ज्योत्स्नाप्रायैरकृत्रिमाविभ्रमै-  
रकृत मधुरैरम्बानां मे कुतूहलमङ्गकैः ॥ २० ॥

लक्ष्मण : एषा मन्थरा ।

राम : (सत्वरमन्यतो दर्शयन् ।) देवि वैदेहि

इङ्गुदीपादपः सोऽयं शृङ्गवेरपुरे पुरा ।

निषादपतिना यत्र स्निग्धेनासीत्समागमः ॥ २१ ॥

लक्ष्मणः (विहस्य । स्वगतम्) अये मध्यमाम्बावृत्तामन्तरितमायेण ।

### 3.3.1 - Translation

Lakṣmaṇa : Victory, victory, to your lordship! sire, according to our instruction that artist has painted your life on this portrait. So, your honour, please see it.

Rāma : My boy, you know how to please the dejected mind of Sītā. What is the incident upto which the painting has been represented?

Lakṣmaṇa: It is upto the purification in the fire of her ladyship.

Rāma : Tush (in a very soft tone).

What is the necessity of other purifying object for her who is pure since her very birth? The holy water and fire do not need any purification by other (objects). (13)

O queen, born from the sacrificial ground, be pleased. This saying will remain through out your whole life.

It is troublesome that people are to be pleased by those who consider their family as wealth. So, whatever evil is said by us about you is not proper. The place of a fragrant flower on the head is natural but it is not to be crushed by the feet. (14)

Sītā : Oh, my Lord! Let it be. Come, now let us enjoy seeing the life of you (saying this they rise and move about)

Lakṣmaṇa : (observing well) This is that painting about which I said.

Sītā : Who are these, standing and praising my Lord?

Lakṣmaṇa : Oh, queen, these are the Jṛmbhaka missiles with mysterious charm which have been handed down to the son of Kuśika from revered Kṛṣṇa and was given to his highness at the time of killing Tāṭakā and thus favoured by him.

Rāmā : O queen, pray to these divine weapon.

The ancient revered preceptors Brahmā and others, for protecting righteousness, sitting on penance for more than thousand years perceived these as the menifestation of their own energies. (15)

Sītā : My salutation to these.

Rāma : Now these will be obtained by your children.

Sītā : I am favoured.

Lakṣmaṇa : This is the occurence happened at Mithilā.

Sītā : Ah, here my lord has been painted who is as dark as a fresh blue lotus, lovely, tender, charming and strong, gazed at by my father motionless out of wonder, as he broke the bow of Śiva without much effort with a face lovely for his locks.

Lakṣmaṇa : Oh Lady, see, see.

Here, your father Janaka with Śātānanda, the family priest of Janaka and son of Gautama, who are offering hospitality to Vaśiṣṭha and others. (16)



Rāma : This scene is worthy to be seen.

Who do not like the relation between the family of Janaka and the family of Raghu where the doner and receiver are the son of Kuśika himself ? (17)

Sītā : Here are four brothers of you, whose ceremony of tonsure has been performed just at time and who are initiated with the marriage rite. Oh! I feel as if I was at that same place and time.

Rāma : Oh fair faced lady, I suppose this is to be that time, when your hand where the nuptial string fastened, was offered (to me) by the son of Gautama, thrilled me with joy, as if it were an embodiment of great festival. (18)

Lakṣmaṇa : This is your ladyship, this is revered Māndavī and this is Śrutakīrti also, our daughters in law.

Sītā : Son, who is this other lady?

Lakṣmaṇa : (Smiling with shyness, aside), Ah! her ladyship asks about Urmilā. Yes, I shall divert her attention to a different direction. (Aloud) see, this worthy scene. This is Parasūrāma, whose birth was in the family of Bhṛgu.

Sītā : (with fear) I shudder.

Rāma : Oh, saint, I salute thee.

Lakṣmaṇa : Lady, behold, behold, this is he by his lordship- (interrupting him here)

Rāma : (to divert the attention) O son, many things yet to be seen. Show other scenes.

Sītā : (seeing with affection and deep respect) - My lord, this utmost humility befits you.

Lakṣmaṇa : Here, we have arrived at Ayodhyā

Rāma : (filling eyes with tears) - I remember it, oh, I remember it.

When our father was alive and we were newly married and were taken care of by our mothers those days are no more. (19)

This Sītā at that time was a child with a lovely face with fairy hair playing in temples and budding teeth and producing delight to my mothers by her sweet limbs very charming like the moon light and having artless grace. (20)

Lakṣmaṇa : This is Mantharā

Rāma : (Speedily showing other things), oh, queen vaidehī.

This is that Īngudī tree, in Śṛṅgaverapura where we earlier met our dear friend, the king of Niṣādas. (21)

Lakṣmaṇa : (Smiling, to himself)- Ah, his lordship has skipped over the account relating to our second mother.

### Stop to Consider

The purport of the verse numer thirteen of the first Act of the *Uttararāmacarita* is that Sitā was pure by her birth as she was the daughter of the earth. The pure objects like holy water and fire never have necessity to be purified by anything else. Likewise purification by fire in case of Sitā was completely of no use.

### 3.4 Selected portion of the text -Act. II.

राम :

एतत्तदेव हि वनं पुनरद्य दृष्टं  
यस्मिन्नभूम चिरमेव पुरा वसन्तः ।  
आरण्यकाश्च गृहिणश्च रताः स्वधर्मे  
सांसारिकेषु च सुखेषु वयं रसज्ञाः ॥ २२ ॥  
एते त एव गिरयो विरुवन्मयूरा-  
स्तान्येव मत्तहरिणानि वनस्थलानि ।  
आमञ्जुवञ्जुललतानि च तान्यमूनि  
नीरन्ध्रनीलनिचुलानि सरित्तटानि ॥ २३ ॥  
मेघमालेव यश्चायमारादपि विभाव्यते ।  
गिरिः प्रस्रवः सोऽयं यत्र गोदावरी नदी ॥ २४ ॥  
अस्यैवासीन्महति शिखरे गृध्रराजस्य वास-  
स्तस्याधस्ताद्वयमपि रतास्तेषु पर्णोत्तजेषु ।  
गोदावर्याः पयसि वितेतश्यामलानोकहश्री-  
रन्तः कुजमुखरशकुनो यत्र रम्यो वनान्तः ॥ २५ ॥

अत्रैव सा पञ्चवटी यत्र निवासेन विविधविश्रम्भातिप्रसङ्गसाक्षिणः

प्रदेशाः प्रियायाः प्रियसखी च वासन्ती नाम वनदेवता । किमिदमतितमद्य रामस्य । संप्रति हि ।

चिराद्देगारम्भी प्रसृत इव तीव्रो विषरसः  
कुतश्चित्संवेगात्प्रचल इव शल्यस्य शकलः ।  
व्रणो रुढग्रन्थिः स्फुटित इव हन्मर्मणि पुन  
घर्नीभूतः शोको विकलयति मां मुर्छयति च ॥ २६ ॥

तथापि तान्पूर्वसुहृदो भूमिभागान्पश्यामि । (निरूप्य) अहो अनवस्थितो भूमिसंनिवेशः ।  
तथा हि ।

पुरा यत्र स्रोतः पुलिनमधुना तत्र सरितां  
विपर्यासं यातो धनविरलभावः क्षितिरुहाम् ।  
बहोर्दृष्टं कालादपरमिव मन्ये वनमिदं  
निवेशः शैलानां तदिदमिति बुद्धिं द्रढयति ॥ २७ ॥

हन्त । परिहरन्तमपि मामितः पञ्चवटीस्रेही वलादाकर्षतीव । (सकरूणम्)

यस्यां ते दिवसास्तया सह मया नीता यथा स्वे गृहे  
यत्संवन्धिक थाभिरेव सततं दीर्घाभिरास्थीयत ।  
एकः संप्रति नाशितप्रियतमस्तामद्य रामः कथं  
पापः पञ्चवटीं बिलोकयतु वा गच्छत्वसंभाव्य वा ॥२५ ॥

### 3.4.1 Translation

**Rāma** : This is that very forest I have seen today, where we who were both hermits and house holders did not divert from our own duties and also relished the worldly pleasure. (22)

This is the same mountain where there were peacocks uttering their notes, these are the same forest sites where there were deer, excited with joy and those are the same banks of the rivers which were having the beautiful bañjula creepers, nipas and the thickly growing niculas. (23)

This is that mountain called prasravaṇa which seems to stand nearby like the line of clouds, where the river Godāvāri flows by. (24)

Jatāyu, the king of vultures resided on the peak of this (mountain) and at the foot of this we also resided happily in leafy huts where there was the wood region charming for the singing birds inside it and also by the dark trees, the reflection of which were fallen in the water of the Godāvāri. (25)

This is that Pañcavatī, where there are various spots which were witnesses of our actions of excessive confidence and where also live a forest nymph called Vāsantī a living friend of my beloved. Today what (misfortune) has come of Rāma? Now, the old grief which is like the terrible Venom spreading all around and after a long time begins its activity or like the tip portion of an arrow coming very speedily from some where, and also like a boli with flesh overgrown bursting in the vital part of the heart, being afresh, decay me. (26)

Yet, I shall now see these areas of land, my old friend. (Observing) oh! the positions of the land has been changed. as -

Where earlier there was the current of river, now there is sandy bank. The density and the thinness of the trees have been reversed. I find this forest different which has been seen after a long duration, (but) the position of the mountain has assured me that this is that (forest). (27)

Alas! Alas! the love of Pañcavatī, which I want to leave is as if dragging me forcefully to it.

The Pañcavatī, in which I stayed with the accompaniment of Sītā in those days like in our own house and constantly stayed talking long narrations related to this. Now how the sinful Rāma will visit Pañcavatī alone after destroying his beloved or how can he go away without honouring it? (28)

### SAQ

1. Write the conversation held among Rāma, Lakṣmaṇa and Sītā, during enjoying the pictures upto Janaka's offering hospitality to Vaśiṣṭha.

.....  
.....

2. Write the expressions made by Rāma when he arrived at Pañcavatī forest.

.....  
.....

### Check Your Progress

1. From whom did Rama obtain the Jrm bhaka missile and when?
2. Who was the family priest of Janaka?
3. Who were Urmilā, Mānadvī and Śrutakīrti?
4. Where did Rāma meet the king of Niṣāda?
5. What is the name of the king of vultures?

### 3.5 Selected portion of the text -Act. III.

(ततः प्रविशति नदीद्वयम्।)

एका : सखि मुरले किमसि संभ्रान्तेव।

मुरला : सखि तमसे प्रेषितास्मि भगवतोऽगस्त्यस्य पत्न्या लोपामुद्रया सरिद्वरां  
गोदावरीमभिधातुम्। जानास्येव यथा वधुपरित्या-गात्प्रमृति।

अनिभित्रो गभीरत्वादन्तर्गूढर्धनव्यथः।

पुटपाकप्रतीकाशो रामस्य करुणो रसः ॥ १ ॥

तेन च तथाविधेष्वविनिपातजन्मनां प्रकर्षगतेन दीर्घशोकसंतापे-न संप्रत्यतितरां परिक्षीणो रामभद्रः । तमवलोक्य कम्पितमिव मे सबन्धनं हृदयम् । अधुना च प्रतिनिवर्तमानेन रामभद्रेण नियतमेव पञ्चवटीवने वधूसंहवासबिम्बभसाक्षिणः प्रदेशा द्रष्टव्याः । तेषु च निसर्ग- धीरस्याप्येवंविधायामवस्थायामतिगम्भीराभोगशोकक्षोभसंवेगात्पदे पदे महान्ति प्रमादस्थानानि शङ्कनीयानि रामभद्रस्य । तद्भगवति गोदावरि तत्र त्वया सावधानया भवितव्यम् ।

वीचीवातैः शीकरक्षोदशीतैराकर्षद्भिः पद्मकिञ्जल्कगन्धान् ।

मोहे मोहे रामभद्रस्य जीवं स्वैरं स्वैरं प्रेरितैस्तर्पयेति ॥ २ ॥

तमसा : उचितमेव दाक्षिण्यं स्नेहस्य । संजीवनीपायस्तु मौलिकं एव रामभद्रस्याद्य संनिहितः ।

मुरला : कथमिव ।

तमसा : श्रूयताम् । पुराकिल वाल्मीकितपोवनोपकण्ठात्परित्यज्य निवृत्ते लक्ष्मणे सीतादेवी प्राप्तप्रसववेदनमतिदुः खसंवेगादात्मानं गङ्गाप्रबाहे निक्षिप्तवती । तदैव तत्र दारकद्वयं प्रसूता । भगवतीभ्यां पृथ्वीभागी-थीम्यामभ्युपपन्ना रसातलं च नीता । स्तन्यत्यागात्परेण च दारकद्वयं तस्याः प्राचेतसस्य महर्षेर्गङ्गादेवी स्वयमर्पितवती ।

मुरला : ( सविस्मयम् ) ।

ईदृशानां विपाकोऽपि जायते परमाद्भुतः ।

यत्रोपकरणीभावमायात्येवंविधो जनः ॥ ३ ॥

तमसा : इदानी तु शम्बुकवृत्तान्तेनानेन संभावितजनस्थानागमनं रामभद्रं सरयूमुखादुपश्रुत्य भगवती भागीरथी यदेव भगवत्या लोप-मुद्रया स्नेहादाशङ्कितं तदेवाशङ्क्य सीतासमेता केनचिदिव गृहाचार-व्यपदेशेन गोदावरी विलोकयितुमागता ।

मुरला : सुचिन्तितं भगवत्या भागीरथ्या राजधानीस्थितस्यास्य खलू तैस्तैर्जगतामाभ्युदयिकैः कार्यव्यापृतस्य रामभद्रस्य नियताश्चित्त विक्षेपाः । अव्यग्रस्य पुनरस्य शोकमात्रद्वितीयस्य पञ्चवटीप्रवेशो महाननर्थ इति । तत्कथमिदानी सीतादेव्या रामभद्र आश्वासनीयः स्थात् ।

तमसा : उक्तमत्र भगवत्या भागीरथ्या-‘वत्से देवयजनसंभवे सीते, अद्य खल्वायुष्मतोः कुशालवयोर्द्वादशस्य जन्मसंवत्सरस्य संख्याम-ङ्गलग्नन्थिरभिवर्तते । तदात्मनः पुराणाश्चशुरमेतावतो मानवस्य राजर्षि -वशस्य न च त्वामवनिपृष्ठचारिणीमस्मत्प्रभावद्वनदेवता अपि द्रक्ष्यन्ति किं पुनर्मर्त्याः’ इति । अहमप्याज्ञापिता-‘तमसे त्वयि प्रकृष्ट प्रमैव वधूर्जानकी । अतस्त्वेमवास्याः प्रत्यनन्तरीभव’ इति । साऽहमधुना यथादिष्टमनुतिष्ठामि ।

मुरला : अहमप्येतं वृत्तान्तं भगवत्यै लोपामुद्रायै निवेदयामि । रामभद्रोऽप्यागत एवेति तर्कयामि ।

तमसा : तदियं गोदावरीहृदान्निष्कम्य  
परिपाण्डुदुर्बलकपोलसुन्दरं  
दधती विलोककबरीकमाननम् ।  
करुणस्य मूर्तिरथ वा शरीरिणी  
विरहव्यथेव वनमेति जानकी ॥ ४ ॥

मुरला : इयं हि सा ।  
किसलयमिव मुग्धं बन्धनाद्विप्रलूनं  
हृदयकुसुमशोषी दारुणो दीर्घशोकः ।  
ग्लपयति परिपाण्डु क्षाममस्याः शरीरं  
शरदिज इव धर्मः केतकीगर्भपत्रम् ॥ ५ ॥  
(इति परिक्रम्य निष्क्रान्ते)  
शुद्धविष्कम्भः ।

### 3.5.1 Translation

(Then the two rivers enter)

One : Friend Muralā! Why do you seem to be in so much hurry?

Muralā : Friend Tamasā! I have been sent by Lopāmudrā, the wife of revered Agastya to deliver this message to Godāvarī, the best among the rivers – “You know that since the time of abandonment of our daughter in law,

The grief of Rāma is not manifested outside because of his gravity but causes great pain inside and it is like the boiling (drug) in a closed vessel. (1)

And now Rāma has become very thin for his torment of long standing grief which has been produced by the misfortune faced by the beloved person (Sītā). Seeing him my heart trembled to its root. And now, Rāma at the time of his departure will see the places of Pañcavatī which were the witnesses of his confidential sports with Sītā, and there have some fear of great calamity at every step in such a condition of him for a distraction produced from a grave and unbound grief, though he is patient by nature. So, respected Godāvarī, you should be conscious for this.

You bring him to sense again every time he faints, by the wind coming from the waves and blowing gently, cool by the drops of water and bringing the fragrance of the filaments of lotus. (2)

Tamasā : Kindness of affection is proper. Actually the radical means of bringing him into life is near only.

Muralā : How?

Tamasā : Listen. Earlier, leaving Sītā at the boundary of the penance - grove of Vālmikī when Lakṣmaṇa went away, Sītā who was suffering from labour pain threw herself into the stream of Ganges for her immense

grief. By that time, there she gave birth to twin sons and being favoured by revered earth and Bhāgīrathī, she was taken to the nether world and as soon as the two sons had been weaned they were offered to the great sage Prācetasā Vālmīki by the goddess Ganges.

Muralā : (with wonder)-The change of the conditions of such people also causes much surprise where divine forms like these come for their help. (3)

Tamasā : Now, listening to this from Sarayu about Rāma's visit to the Janasthāna for the incident of Śambuka, venerable Bhāgīrathī fearing that what revered Lopāmudrā had apprehended earlier for her affection to him, in the pretext of some domestic observances, comes with Sītā to Godāvārī.

Muralā : Venerable Bhāgīrathī has thought in a proper way. The perplexity of the mind of Rāma when he was staying in the capital and had been engaged in different activities for the prosperity of the world was under control. But being freed from those activities and having grief as his only friend, it would be a serious calamity to enter into the Pañcavatī forest. Then how Rāma will be consoled by Sītā?

Tamasā : In this context it was stated by revered Bhāgīrathī - "Daughter Sītā, born of the sacrificial ground, corresponding to the twelfth year of long lived Kuśā and Lava, today is the ceremony of tying the auspicious knot. So, you worship with the flowers collected by your own hands, the divine Sun, your primeval father-in-law, having its name after Manu, producer of such a great dynasty of royal sages and destroyer of sins. You who are moving on the earth will not be visible through my favour by even sylvan deities and what to be said about the mortals! I have also been ordered - Tamasā, child Jānakī likes you very much. So, you be her companion". I, therefore will do the things according to the command given.

Muralā : I also tell this message to revered Lopāmudrā. Rāma also has arrived.

Tamasā : Then coming out from a pool of the Godāvārī, Jānakī, whose face is charming because of the pale and emaciated cheeks and whose waving braids loosened who like an embodiment of grief or like an incarnation of the pain of separation is coming to the forest. (4)

Muralā : Here is she like a lovely sprout which has been plucked by force from its stalk, the agonising and long standing grief which has dried up the lotus of her heart, withers her pale and thin body as, the heat of the autumn season does to the innermost leaf of the Ketakī flower. (5)

(turning round they depart)

(Pure *Viṣkambhaka*)

### Stop to Consider

The events which have been narrated in the second Act of the *uttararāmacarita* occurred twelve years after the incidents mentioned in the first Act. The scene of the second Act is laid in the place called Janasthāna.

The third Act is started with a conversation between Tamasā and Muralā, the two presiding deities of two rivers. The purpose for their conversation was to prepare the audience for the meeting of Rāma and Sītā. The scene is laid in Pañcavatī.

### SAQ

1. What was the message of Lopāmudrā to Godāvārī?

.....  
.....

2. How was grief stricken Rama consoled by Sītā?

.....  
.....

### Check Your Progress

1. Who are Tamasā and Muralā?

2. Name the wife of the sage Agastya?

3. By whom was Muralā appointed to deliver a message to Godāvārī ?



### 3.6 Selected verses quoted from Act I to Act III

- 1.1 इदं कविभ्यः पूर्वैभ्यो नमोवाकं प्रशास्महे ।  
वन्देमहि च तां वाचममृतामात्मनः कलाम् ।
- 1.5 सर्वथा व्यवहर्तव्यं कुतो हयवचनीयता ।  
यथा स्त्रीणां तथा वाचां साधुत्वे दुर्जनो जनः ॥
- 1.10 लौकिकानां हि साधूनामर्थं वागनुवर्तते ।  
ऋषीणां पुनरादयानां वाचमर्थोऽनुधावति ॥
- 1.13 उत्पत्तिपरिपुतायाः किमस्याः पावनान्तरैः  
तीर्थोदकं च वह्निश्च नान्यतः शुद्धिमईतः ॥
- 2.4 वितरति गुरुः प्राज्ञे विदयां यथैव तथा जडे  
न च खलु तयोज्ञाने शक्तिं करोत्यपहन्ति वा ।  
भवति च पुनर्भूयान्भेदः फलं प्रति तदयथा  
प्रभवति शुचिर्विम्बग्राहे मणिर्न मृदां चयः ॥
- 2.5 मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समः ।  
यक्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥
- 2.7 वज्रादपि कठोराणि मृदुनि कुसुमादपि  
लोकोत्तराणां चेतांसि को नु विज्ञातुमर्हति ॥
- 2.19 न किञ्चिदपि कुर्वाणः सौख्यैर्दुः खान्यपोहति ।  
तत्तस्य किमपि द्रव्यं यो हि यस्य प्रियो जनः ॥
- 3.26 त्वं जीवितं त्वमसि मे हृदयं द्वितीयं  
त्वं कौमुदी नयनयोरमृतं त्वमङ्गे ।  
इत्यादिभिः प्रियशतैरनुरूध्य मुग्धां ।  
तामेव शान्तमथ वा किमिहोत्तरेण ॥
- 3.29 पुरोत्पोडे तराकस्य परीवाहः प्रतिक्रिया ।  
शोकक्षोभे च हृदयं प्रलापैरेव धार्यते ॥

### 3.7 Sources, meaning and Contexts of Utterance of those verses quoted

- 1.1 We salute to the ancient poets, we also pay our homage to the Divine speech who is a part of the supreme soul and immortal.  
Source - First Act  
Context - Nāndī verse.
- 1.5 One should do his duty properly. Where is not found criticism, as the people are bad in speaking about the chastity of a lady as well as of the purity of speech.

Source -1st Act.

Speaker - Sútradhāra.

Context - When the naṭa said to Sútradhāra to choose some excellent eulogies to address the king, then Sútradhāra expressed his opinion by uttering the above verse.

1.10 Trans: The speech of the sages follows the sense while the senses follow the speech of the primeval sages.

Source - First Act.

Speaker - Rāma

Context - When Astāvakra delivered the message of Vaśiṣṭha that Sītā should give birth to a hero, Rāma uttered this stanza.

1.13 Trans: What is the necessity of other things to purify her who is pure, since her very birth. The holy water and fire are not fit to be purified by others.

Source - First Act.

Speaker - Rāma

Context - As Lakṣmaṇa told that the painter had portrayed the life of Rama upto Sītā's purification in the fire, then Rāma expressed his feeling through this verse.

2.4 Trans: A teacher offers his knowledge equally to an intelligent as well as a dull one. He neither increases the power of intelligence in them nor decreases. But there arises a great difference as to the result. As a bright gem is able to reflect the image while the clay is unable to do that.

Source : Second Act.

Speaker : Ātreya.

Context : Ātreya had a desire to learn the Vedānta lore from Vālmiki. Lava and Kuśa who were of extra-ordinary intellect were also the students of Vālmiki. Ātreya thought herself to be unfit to study with these boys, exceptionally talented. While narrating this impediment in learning to the sylvan deity, Ātreya uttered this verse.

2.5 O hunter! You will not be able to get honour throughout the years, as you killed one of the two Krauñca birds which were maddened with passion.

Source -Second Act.

Speaker - Ātreṃī.

Context : Ātreṃī quoted this utterance of Vālmīki to the sylvan deity while she was speaking about the second hindrance of acquiring.

2.19 (A beloved person) removes the pain by happiness. Though does not do anything a person who is one's beloved is the valuable property for him.

Source - Second Act.

Speaker - Rāma

Context - Rāma uttered this verse remembering his days in the Daṇḍaka forest when he was with Sita at the time of exile.

2.7 Who can know the mind of a great person which is harder than the thunder bolt and softer than a flower.

Source - Second Act

Speaker - Vāsantī

Context - When Vasanti came to know from Atreyī that in the horse sacrifice of Rāma a gold image of Sītā was kept as his consort, then she gave a remark by uttering this verse.

3.26 You are my very life, you are my another heart, you are the moonlight to my eyes, you are the nectar for my limbs-with hundreds of such sweet words you flattered your lovely wife and her... or peace! What is the use of saying further.

Source -Third Act.

Speaker- Vāsantī, the friend of Rāma and Sītā.

Context - Vāsantī, the intimate friend of Rāma and Sita rebuked Rāma for the banishment of Sītā and in that context she uttered this verse.

3.29 A water tank which is full to its brim, the only remedy is an outlet. The mind which is moved by sorrow is supported by lamentation only.

Source : Third Act.

Speaker : Tamasā, the river goddess.

Context: While remembering Sītā Rāma wept bitterly and Sītā became upset, then Tamasā consoled Sītā with this verse.

### 3.8 Summing Up

After studying this unit you have been well introduced with some selected portions of the original text of the first three Acts of *Uttararāmacaritam*. The translated forms of these portions have given to you an opportunity to have a taste of these interesting episodes. Moreover, you have also gone through the verses quoted from different places of these Acts. Knowing the sources, meanings speakers and contexts of utterance of these verses now, it has become easy for you to explain those verses yourself showing your originality.

### 3.9 Probable question

1. Narrate the picture gallery episode as found in the first Act.
2. Write a brief note on Rāma's recollections of the earlier days when he resided in Pañcavatī forest with Sītā.
3. Write what you find in the interlude of the third Act.

### Books recommended

1. The *Uttararāmacaritam* by M.R. Kale, Motilal, Banarsidass Publishers Pvt. Ltd., Delhi, 1993.
2. *Uttararāmacaritam* R.S. Tripathi, Krisnadass Akademi, Varanasi, 2002.
3. *Uttararāmacaritam*, edited by Anandaswarupa, Motilal Banarssidass Pvt. Ltd., 2002.



## UNIT - IV

### Uttararāmacaritam : Text [Act IV to VII]

#### Contents :

- 4.1 Objectives
- 4.2 Introduction
- 4.3 Selected portion of text with translation Act - IV
- 4.4 Selected portion of text with translation Act - V
- 4.5 Selected portion of text with translation Act - VI
- 4.6 Selected portion of text with translation Act - VII
- 4.7 Selected verses with translations Act IV - Act VIII
- 4.8 Summing up
- 4.9 Probable questions

#### 4.1 Objectives

With the study of this unit you will –

- be given the opportunity to know some portions of texts of the last four Acts.
- be able to show the translated forms of those selected portions of the texts.
- have a good knowledge of different important verses of the last four Acts with their meanings.

#### 4.2 Introduction

In the previous unit you have got the idea of the text portions of the first three Acts of Uttararāmacaritam. In this unit the remaining four Acts are taken for discussion. Like the earlier unit here also you will get the opportunity to know some selected portions of these Acts with their meanings. This will help you in having an

idea about certain episodes of each of these Acts and also to bring out their significance.

#### 4.3 Selected portion of text and translation -Act IV.

लवः (प्रविश्य।) अज्ञातनामकमाभिजेनान्पूज्यानपि स्वतः कथमभिवादयिष्ये।  
(विचिन्त्य।) अयं पुनरविरुद्धः प्रकार इति वृद्धेभ्यः श्रूयते।  
(सविनयमुपसृत्य।) एष वो लवस्य शिरसा प्रणाम-पर्यायः।

अरून्धतीजनकौः कल्याणिन् आयुष्माण्भूयाः।

कौसल्याः जात चिरं जीव। (क)

अरून्धतीः एहि वत्स। (लवमुत्सङ्गे गृहीत्वात्मगतम्।) दिष्ट चचा न  
केवलसुत्सङ्गश्चान्मनोथाऽपि मे सेपूर्णः।

कौसल्याः जात इतोऽपि तावदेहि। (उत्सङ्गे गृहीत्वा।) अहो न केवलं  
दरविकसत्रीलोत्पलश्यामलोज्ज्वलेन देहबन्धेन कवविता-  
विन्दकेसकषायकण्ठकलहंसनिनाददीर्घदीर्घेण स्वरेण च रामभद्रमनुह-  
रति। ननु कठोरकमलगर्भपक्ष्मलः शरीरस्पर्शोऽपि तादृश एव वत्सस्य।  
जात प्रेक्षे तावत्ते मुखपुण्डरीकम्। चुबुकमुत्रमप्य निरूप्य सवाष्पाकृतम्।  
राजर्षे किं न पेक्षसे निपुणं निरूप्यमाणमस्य मुखं वत्साया वध्वा मुखचन्द्रेण  
संवदत्येव। (ख)

जनकः पश्यामि सखि पश्यामि।

कौसल्याः अहो उन्मत्तीभूतमिव मे हृदयं किमपीतोमुखं विप्रलपति। (क)

जनकः वत्सायाश्च रधूद्धस्य च शिशावस्मिन्नाक्षिव्यज्यते  
संपूर्णप्रतिबिम्बितेव निखिला सैवाकृतिः सा द्युतिः।  
सा वाणी विनयः स एव सहजः पुण्यानुभापोऽप्यसौ  
हा हा दैव किमुत्पथैर्मम मनः पारिप्लवं धावति ॥२२॥

कौसल्याः जात अस्ति ते माता स्मरसि वा तातम्। (ख)

लवः न हि न हि।

कौसल्याः ततः कस्य त्वम्। (ग)

लवः भगवतः वाल्मीकेः।

कौसल्याः अयि जात कथयितव्यं कथय। (घ)

लवः एतावदेव जानामि।

(नेपथ्ये।)

भोः भोः सैनिका एष खलु कुमारश्चन्द्रकेताराज्ञापयति न केनचि-दाश्रमाभ्यर्णभूमर्य  
आक्रमितव्या इति।

अरून्धतीजनकौ : अये मेध्या श्ररक्षाप्रसङ्गादुपागतो वत्सश्चन्द्र-केतुद्य द्रष्टव्य सुदिवसः।

कौसल्याः वत्सलक्ष्मणस्य पुत्रक आज्ञापयतीत्यमृतबिन्दुसु-न्दराण्यक्षाणि श्रूयन्ते।  
(क)

लयः आर्य क एष चन्द्रकेतुर्नाम।

जनकः जानासि रामलक्ष्मणौ दशरथी।

लवः एतावेव रामायणकथापुरूषौ।

- जनकः अथ किम् ।  
लवः तत्कथं न जानामि ।  
जनकः तस्य लक्ष्मणास्ययमात्मजश्चन्द्रकेतुः ।  
लवः ऊर्मिलायोः पुत्रसतिर्हि मैथिलस्य राजर्षेदौहित्रः ।  
अरुन्धतीः (विहस्य ।) आविष्कृतं कथाप्रावीण्यं वत्सेने ।  
जनकः (विचिन्त्य ।) यदि त्वमीदृशः कथायामभिज्ञस्तद्वहि तावत्पृ-च्छामस्तोषां  
दशसथात्मजानां कियन्ति किं नामधेयान्यपत्यानि केषु केषु दारेषु प्रसूतानीति ।  
लवः नायं कथाप्रविभागोऽस्माक्षिरन्येत वा श्रुतपूर्वः ।  
जनकः किं न प्रणीत एव कविना ।  
लवः प्रणीतो नं प्रकाशितः । तस्यैव कोऽप्येकदेशः रसवानभिनेयार्थः कृतः । तं  
च स्वहसतिलिखितं मुनिर्भगवा-न्व्यसृजद्भगवतो भरतस्य  
मुनेस्तौर्यत्रिकसूत्रकारस्य ।  
जनकः किमर्थम् ।  
लवः स किल भगवान्भरतस्तमप्सरोभिः प्रयोजयिष्यतीति ।  
जनकः सर्वमिदमाकूततरमस्माकम् ।  
लवः महती पुनस्तास्मिन्भगवतो वाल्मीकेरास्था । यतो येषाम-न्तेवासिनां हस्तेन  
तत्पुस्तकं भरताश्रमं प्रति प्रेषितं तेषामनुयात्रिक-श्चापपाणिः  
प्रमादोपनोदनार्थमस्मद्भाता प्रेषितः ।  
कौसल्याः जात भ्रातापि तेऽस्ति । (क)  
लवः असत्यार्थः कुशो नाम ।  
कौसल्याः ज्येष्ठ इति भणितं भवति । (ख)  
लवः अथ किम् ।  
जनकः वत्स कथय कथाप्रबन्धस्य कीदृशः पर्यन्तः ।  
लवः अलीकपौरापवादोद्विग्रेन राज्ञा निर्वासितां देवयजनसंभवा  
सीतादेवीमासत्रप्रसववेदनामोकाकिनीमरण्ये परित्यज्य लक्ष्मणः प्रतिनि-  
वृत्त इति ।  
कौसलाः हा वत्से मुग्धचन्द्रमुखि क इदानीं ते शरीरकुसुमस्य झटिति  
दैवदुर्विलासपरिणाम एकाकिन्या निपतितः । (क)  
जनकः हा वत्से  
नूनं त्वया परिभवं चं पनं च घोरं  
तां च व्यथां प्सवकालकृतामवाप्य ।  
क्रव्याद्रणेषु परितः परिवारयत्सु  
संत्रस्ताया शरणमित्यसकृत्स्मृतोऽस्मि ॥२३॥  
लवः (अरुन्धतीं प्रति ।) आर्ये कावेतौ ।  
अरुन्धतीः इयं कौसल्या । अयं च जनकः ।  
लवः (सबहुमानखेदकौतुकं पश्यति ।)  
जनकः अहो निर्दयता दुरात्मनां पौराणाम् । अहो रामस्य राज्ञः क्षिप्रकारिता ।  
एतद्वैशसवन्नधोरपतनं शश्वन्ममोत्पश्यतः  
क्रोधस्स ज्वलितुं धोगित्यवसरश्चापेन शापेन वा ।

कौसला: (सभयकम्पन् ।) भगवति परित्रायस्व परित्रायस्व । प्रसादय कुपितं राजर्षिम् ।  
(क)

लवः एतेदि परिभूतानां प्रायश्चितं मनस्विनाम् ।

अरून्धतीः राजत्रपत्यं रामस्ते पाल्याश्च कृपणा जनाः ॥२४॥

जनकः शान्तं वा रघुनन्दने तदभयं यत्पुत्रभाण्डं हि मे  
भूयिष्ठाद्विजबावव्वद्धविकलस्त्रैणश्च पौसो जनः ॥२५॥

Lava : (Entering) (himself) – How shall I salute of my own accord, these venerable persons! I do not know their names and ranks though they are respectable. (thinking) This is an unobjectionable mode as stated by the elders. (going near with humiliation) This is the salutation to you all in order by Lava bowring his head.

Arundhati and Janaka : Oh! blessed boy, may you live long.

Kauśalyā : boy! live long.

Arundhati : Come child (taking Lava on her lap) (herself) – Fortunately not only my lap, but my desire also has been fulfilled after a long time.

Kauśalyā : Child! Come this side also. (taking on lap) Oh, this body is similar with Rāma not only by the formation of his body which is bright like a garland of a little bloomed blue lotus, but also by his voice which is very deep like the note of royal swan whose throat is melodious for feeding on filaments of lotus. Oh Janaka, the royal sage, have you not seen, if observed carefully then, the face of him is found to be similar with the moon like face of Sita, my daughter-in-law. Actually the tender touch of the body which is as soft as the interior part of a fully bloomed lotus is also like him (she observes him rising his chin and with tears of emotion)

Janaka : Yes friend, I have observed.

Kauśalyā : Oh, my heart, as if with uncontrolled excitement suggest's me about something like this.

Janaka : That same appearance, that same lusture, that same speech, that same natural humility and that same pure majesty of my daughter and the best of the dynasty of Raghu is reflected on this boy. Oh, oh! the fate! why my mind being fickle in moving towards that path to be avoided. (22)



Kauśalyā : O child, do you have your mother? Do you remember your father?

Lava : No.

Kauśalyā : Then, to whom do you belong? Who are your parents?

Lava : No/

Kauśalyā : Then, to whom do you belong? Who are your parents?

Lava : Vālmīki.

Kauśalyā : O child, tell what is proper.

Lava : I know this much only.

(behind the curtain)

O soldiers, this is the order of Caṇdraketu that no one should attack the grounds near the hermitage.

Arundhati and Janaka : Oh, there will be a meeting with Caṇdraketu who has come for protecting the horse of the Aśvamedha sacrifice. So, this day is a very auspicious one.

Kauśalyā : “The son of Lakṣmaṇa is commanding” these beautiful words, being heard are like drops of nectar.

Lava : Revered one, who is this Caṇdraketu?

Janaka : Do you know Rāma and Lakṣmaṇa, the sons of Daśaratha?

Lava : Are they the main character of the story of the Rāmāyaṇa?

Janaka : Yes, that is so.

Lava : Then he is the son of Urmilā and the grandson of the royal sage Janaka, the king of Mithilā.

Arundhati : (laughing) – This child has expressed his good knowledge about the story.

Janaka : If you have so much knowledge then tell, we ask you the names of the children of the sons of Daśaratha and the wives, by whom they were given birth.

Lava : This part of the story has not been heard by me or anybody else earlier.

Janaka : What? Has this not been written by the poet?

Lava : It has been written, but not published. Certain part of this has been made fit for enactment which is full of sentiment and composing that by his own hands he has sent this to Bharata, the writer of aphorisms of music.

Janaka : Why?

- Lava : That revered sage Bharata would get it performed on the stage by nymphs.
- Janaka : This is having a great interest for us.
- Lava : Revered Vālmīki has great respect for that work as he has sent the manuscript of this work to the hermitage of the sage Bharata in the hands of some students and to avoid any carelessness, my brother has been sent with bow in hand, as escort.
- Kauśalyā : Child, do you have your brother also?
- Lava : Yes, his name is noble Kuśa.
- Kauśalyā : By your words it is clear that he is your elder brother.
- Lava : Yes, he is elder by birth.
- Janaka : Are you both twins?
- Lava : Yes.
- Janaka : Child, tell upto what extent the story is found.
- Lava : Upto the return of Lakṣmaṇa leaving Sitā, who was born from sacrificial ground, alone in the dense forest when her time of travail was near and who was being abandoned by the king fearing blame of the public.
- Kauśalyā : Oh, child Sitā, having a lovely face line the moon, the evil past time of fate has fallen on you, who is like a flower but helpless.
- Janaka : Oh! daughter, getting the humiliation, the terrible forest and the pain at the time of labour, you must have remembered me as your protector when you were afraid of the meat eaters around you. (23)
- Lava : (To Arundhati) O revered lady! Who are these two?
- Arundhati : This is Kauśalyā. This is Janaka.  
(Lava observes them with reverence, sorrow and curiously)
- Janaka : Oh! the cruelty of the crooked citizens! Oh! the hurriness of Rāma!  
Thinking about this blow of thunderbolt in the shape of this calamity, it is the time now for my anger to inflame, by the sudden out burst of bow or curse.
- Kauśalyā : (With fear and trembling) Revered lady, please protect. Pacify this royal sage who has become angry.
- Lava : This is the position of the mind of great persons who have been humiliated.

Arundhati : O king! Rāma is your son and the poor subjects are to be protected. (24)

Janaka : Or, in regard to Rāma, let peace be with both these two, because he (Rāma) is the treasure of me in the form of a son and among the residents of the city, most of them are brāhmaṇas, children, oldman, handicapped and women. (25)

**SAQ :**

1. What did Kauśalyā tell calling Lava near her when she saw him for the first time?

.....  
.....

2. What did Lava tell about the Rāmāyaṇa?

.....  
.....

**Check Your Progress**

1. What was the reply of Lava when asked, to whom did he belong?
2. Who was Candraketu?
3. Name the brother of Lava?

**4.4 Selected portion of text and translation - Act V**

लव : कुमार अति हि नाम शोभसे रथस्य एव । कृतं कृतमत्यादरेण ।

चन्द्रकेतु : तर्हि महाभागोऽप्यन्यं रथमलंकरोतु ।

सुमन्त्र : त्वमप्यनुरूध्यास्व वत्सस्य चन्द्रकेतोर्वचनम् ।

लव : को विचारः स्वेषूपकरणेषु । किं त्वरण्यसदो वयमनम्यस्त-रथचर्याः ।

सुमन्त्र : जानासि वत्स दर्पसौजन्ययोर्यवितामाचरितुम् । यदि पुनसत्वामीदृशमैक्ष्वाको राजा रामभद्रः पश्येत्तदा तस्य स्नेहेन हृदयमभिष्यन्देत ।

लव : आर्यं सुजनः स राजर्षिः श्रुयते । ( सलज्जमिव ।)

वर्यमपि न खल्वेवंप्रायाः क्रतुप्रतिधातिनः

क इह न गुणैस्तं राजानं जनो बहु मन्यते ।

तदपि खलु मे स व्याहारस्तुरङ्गमरक्षिणां

विकृतिमखिलक्षत्राक्षेपम्पचण्डतयाऽकरोत् ॥२९॥

चन्द्रकेतुः (सस्मितम् ।) किं नु भवतस्तातप्रतापोत्कर्षेऽप्यमर्षः ।

लव : अस्तमर्षो मा भूद्वा । ऐतत्तु पृच्छामि दान्तं हि राजानं राघवं शृणुमः । स किल नात्मना दृष्यति नास्य प्रजा वा दृसा जायन्ते । तत्किं मनुष्यास्तस्य राक्षसीं वाचमुदीरयन्ति ।

ऋषयो राक्षरीमाहुर्याचमुन्मत्तदृष्टयोः ।

सा योनिः सर्ववैराणां सा हि लोकस्य निर्ऋतिः ॥३०॥

इति ह स्म तां निन्दन्ति । अथेतरामभिष्टुवन्ति ।

कामान्दुग्धे विप्रर्षत्यलक्ष्मीं कीर्तिं सुते दुष्कृतं या हिनस्ति ।

तां चाप्येतां मातरं मङ्गलानां धेनुं धीराः सूनृतां वाचमाहुः ॥३१॥

सुमन्त्रः परिपूतस्वभार्वोऽयं कुमारः प्राचेतसान्तेवासी । वदत्ययमभ्युपपत्रमार्षेण  
स्कारेण ।

लवः यत्पुनश्चन्द्रकेतो वदसि किं नु भवतस्तातप्रतापोत्कर्षेऽप्यमर्ष इति तत्पृच्छामि  
किं व्यवस्थितविर्षयेः क्षत्रधर्म इति ।

सुमन्त्रः नैव खलु जानासि देवमैक्ष्वाकं येनैवं वदसि । तद्वि रमातिप्रसङ्गात् ।  
सैनिकानां प्रमाथेन सत्यमोजायितं त्वया ।

जामदग्न्यस्य दमने न हि निर्बन्धमर्हसि ॥३२॥

लवः (सहासम् ।) आर्यं जामदग्न्य दमनः स राजेति कोऽयमुच्चैर्वादः ।

सिद्धं द्योतद्वाचि वीर्यं द्विजानां

बाह्योवीर्यं यत्तु तत्क्षत्रियाणाम् ।

शस्त्रग्राही ब्राह्मणो जामदग्न्य-

स्तस्मिन्दान्ते का स्तुतिस्तस्व राज्ञः ॥३३॥

चन्द्रकेतुः (सोन्माथमिव) आर्यं सुमन्त्रं कृतमुत्तरोत्तरेण ।

कोऽप्येष संप्रति नवः पुरुषावतारो

वीरो न यस्य भगवान्भृगुनन्दनोऽपि ।

पर्याप्तसप्तभुवनाभयदाक्षिणानि

पुण्यानि तातचरितान्यपि यो न वेद ॥३४॥

लवः को हि रघुपतेश्चरितं महिमानं च न जानाति । यदि नाम किञ्चिदस्ति वक्तव्यम् ।  
अथ वा शान्तम् ।

वृद्धस्ते न विचारणायचरितास्तिष्ठन्तु किं वर्ण्यते

सुन्दस्त्रीमथनेऽप्यकुण्ठयशसो लोके महान्तो हि ते ।

यानि त्रीण्यंपराङ्मुखान्यपि पदान्यासन्खरायोधने

यद्वा कौशलमिन्द्रसूनुनिधने तत्राप्यभिज्ञो जनः ॥३५॥

चन्द्रकेतुः आः तातापवादभिन्नमर्याद अति हि नाम प्रगल्भसे ।

लवः अये मय्येव भ्रुकुटीधरः संपृत्तः ।

Lava : You look very charming when you are on the chariot.  
There is no need of showing much honour.

Chandraketu : Then, you lucky one, you also should get into  
another chariot.

Lava : Noble one! You seat the prince on the chariot.

Sumanta : Child, you know the behaviour of pride and politeness.  
If the king belonging to Ikṣvāku race has to see you  
then the heart of him would fill with love.

- Lava : Noble Sir, it is heard that royal sage is a very good person.  
(being shameful)  
We are not so disposed to hinder into the sacrifices.  
Who in this world does not offer respect for the virtues  
of him. Yet, that speech of the guards of the horses  
which humiliated the entire kṣatriya race, for which I  
was being excited and anger was produced in me. (29)
- Chandraketu : (with a smile) What? Your anger has been produced  
even at the superiority of the power of father?
- Lava : It is no matter whether there arises anger or not. I want  
to ask you another thing - I have heard that the king  
Rāma is endowed with the quality of self control.  
Neither he is proud, nor his subjects are proud. Then  
why his people say the diabolical words?  
This is the cause that she is blamed and other is  
appreciated.  
The great one call the truthful speech as a cow, mother  
of auspiciousness, which fulfils desire drives away evils,  
produces fame, destroys the enemy. (31)
- Sumanta : As he is this student of the great sage Valmiki, so he is  
of refined character and humble. So he is speaking in  
a noble manner for the education under the sage.
- Lava : And whatever is asked by Chandraketu that whether I  
have intolerance for the superiority of valour of your  
father, on this I am asking that are the activities of the  
kṣatriyas limited in a certain individual?
- Sumanta : You do not know the king belonging to the dynasty of  
Ikṣvāku, and so you are telling these words. Please stop  
this discussion.  
Certainly you have shown your valour in destroying  
armies. You should not say such language towards  
him who destroyed Jamadagni. (32)
- Lava : (Smiling) Sir, that king is the controller of Paraśu – what  
kind of greatness is in this?  
As it is a fact that in the words of a brāhmaṇa, their  
remain strength and the strength of the arms are the  
strength of the Kṣatriyas. Janadagbya was a brāhmaṇa,  
holding weapon, where is the cause of appreciating  
just for controlling him? (33)

Chandraketu : (being agitated) Sir, Sumantra, enough of this exchange of words. This time he seems to be a new incarnation of Valour, for whom noble son of Bhṛgu is not a hero and who does not know the pure exploits of father, who offers full protection on the seven worlds.  
(34)

Lava : Who does not know about the life and greatness of the lord of Rādhū? If anything is fit to be spoken then speak. Or stop it.

He is old, so his life is not to be discussed. Let that be in that manner. Ha, there is something which is fit to be said. Even after killing the wife of Sunda, the demon, whose fame cannot be surpassed, is great in the world. In the battle with the demon Khara, the three steps towards the back without turning his face and the expertise he showed during the killing of Bālī are also known to the people of the world.

Chandraketu : Oh! the violator of the rulers of propriety in blaming father, you are showing too much boldness.

Lava : He is now frowning at me.

Sumantra : Their anger is inflaming.

#### **Stop to Consider :**

The fourth Act has been introduced with a scene in a lighter vein. The scene is presented in the hermitage of Vālmīki. The incidents found in the fourth Act are found to have occurred just after the happenings of the incidents of the third Act. The Viṣkambhaka of this Act declares about the recent arrival of Vaṣiṣṭha, Arundhatī and the mothers of Rāma to Vālmīki's hermitage. The incidents of the fifth Act have followed the occurrences narrated in the fourth Act. So, no prelude is found in the fifth Act.

#### **4.5 Selected portion of text and translation - Act VI**

( ततः प्रविशति रामो लवः प्रणतक्षन्द्रकेतुश्च )

दिनकरकुलचन्द्र चन्द्रकेतो

सरभसमेहि दृढं परिब्वजस्व ।

तुहिनाशकलशीतलैस्तावाङ्गेः

शमयुपयातु ममापि चित्तदाहः ॥८ ॥

( उत्थाप्य सस्त्रेहास्त्रं परिष्वज्य । ) अपि नाम कुशलं तव दिव्यास्वधर-देहस्य ।

चन्द्रकेतु : कुशलमत्यद्भुतक्रियस्य प्रियदर्शनस्य सवस्य लाभा-भ्युदयेन । तद्विज्ञापयामि  
मामिव विशोषण वा मत्तः स्निग्धेन चक्षुषा पश्युत्वमुं महावीरप्रकाण्डं  
तातः ।

राम : (लवं निरूप्य ।) दिष्टचा अतिगम्भीरेमधुरकल्याणकृतिरयं वयस्यो  
वत्सस्य ।

**त्रातुं लोकानिव परिणतः कायवानस्ववेदः**

**क्षात्रो धर्मः श्रित इव तनुं ब्रह्मकोर्षस्य गुप्तै ।**

**सामर्थ्यानामिव समुदयः संचयो वा गुणाजा-**

**माविभुर्यं स्थित इव जगत्पुण्यनिर्माणराशिः ॥९ ॥**

लव : (स्वागतम् ।) अहो पुण्यानुभावदर्शनोऽयं महापुरुषः ।

**आश्वासस्त्रेहभक्तीनामेकमालम्बनं महत् ।**

**प्रकृष्टस्येव धर्मस्य प्रसादो भूर्तिसंचरः ॥१० ॥**

आश्चर्यम् ।

विरोधो विश्रान्तः प्रसरति रसो निर्वृतिधन-

स्तदौद्धत्यं क्वापि व्रजति विनयः प्रह्वयति माम् ।

झाटित्यस्मिन्हृष्टे किमपि परवानस्मि यदि वा

महार्धस्तार्थानामिव हि महतां कोऽप्यतिशयः ॥११ ॥

राम : तत्किमयमेकपद एव मे दुःखविश्रामं ददात्युपस्त्रेहयति च कुतोऽपि  
निमित्तादन्तरात्मानम् । अथ वा स्त्रेहश्च निमित्तसव्यपेक्षश्च इति  
विप्रतिबिद्धमेतत् ।

व्यसिषजति मदार्थनान्तरः कोऽपि हेतु-

नं खलु बहिरुपाधीन्प्रीतयः संश्रयन्ते ।

विकसति हि पतङ्गस्योदये पुण्डरिकं

द्रवति च हिमरश्मावुद्रते चन्द्रकान्तः ॥

लव : चन्द्रकेतो क एते ।

चन्द्रकेतु : प्रियवयस्य ननु तातपादौः ।

लव : ममापि तर्हि धर्मतस्तथैव यतः प्रियवयस्य इति भवतोक्तम् । किं तु चत्वारः  
खलु भवतामेवंव्यपदेशभागिनस्तत्रभवन्ते रामायणकथापुरुषाः । तद्विशेषं  
ब्रूहि ।

चन्द्रकेतु : ननु ज्येष्ठतातपादा इत्येवेहि ।

लव : (सोह्वासम् ।) कथं रघुनाथ एव । दिष्टचा सुप्रभातमद्य यदयं देवो दृष्टः ।

(सविनयकौतुकं निर्वर्ण्य ।) तात प्राचेतासान्तेवासी लवोऽमिवादयते ।

राम : आयुष्मान् एह्योहि । (इति सस्त्रेरमालिङ्गथ ।) अयि वत्स कृतं  
कृतमतिविनयेन । अतेकवारमपरिश्र्लथं परिष्वजस्य माम् ।

परिणतकठोरपुष्करगर्भच्छदपीनमसृणसुकुमारः ।

नन्दयति चन्दचन्दननिष्यन्दजडस्तव स्पर्शः ॥१३ ॥

लव : (स्वगतम् ।) ईदृशो मां प्रत्यमीषामकारणस्त्रेहः । मया पुरेभ्य एवाभिद्वेग्घमज्ञेन  
यदायुधपरिग्रहं यावदध्योरूढो दुर्योगः । (प्रकाशम् ।) मृष्यन्त्विदानीं लवस्य  
बालिशतां तातपादाः ।

- राम : किमपराद्धं वत्सेन ।  
चन्द्रकेतु : अश्वानुयात्रिकेम्यस्तातप्रतापाविष्करणमुपश्रुत्य वीरायितमनेन ।  
राम : नन्वयमलंकारः क्षत्रस्य ।  
न तेजस्वेजस्वी प्रसृतमपरेषां विषहते  
स तस्य स्वो भावः प्रकृतिनियतत्वादकृतकः ।  
मयूखैरश्रान्तं तपति यदि देवी दिनकरः  
किमाग्नेयो ग्रावा निकृत इव तेजांसि वमति ॥१४ ॥  
चन्द्रकेतु : अमर्षोऽप्यस्यैव शोमते महार्वारस्य । पश्यन्तु हि तातपादाः प्रियवयस्पनिर्युक्त  
जृम्भकास्त्रानिष्कम्पसतिम्भितानि सर्वतः सैन्यानि ।  
राम : ( विलोक्य । ) वत्स लव सिंहूयतस्त्रम् । त्वमपि चन्द्रकांतो  
निर्व्यापारविलक्षितानि सान्त्वय बलानि ।  
लव : यथाज्ञापयति तातः । ( इति प्रणिधानं नाटयति । )  
चन्द्रकेतु : यथादिष्टेम् । ( इति निष्क्रान्तः । )  
लव : तात प्रशान्तमस्वम् ।  
राम : वत्स सरहस्यप्रयोगासंहीराण्यस्त्राण्याम्नायवन्ति ।  
ब्राह्मादयो ब्रह्माहिताय तप्त्ववा  
परःसहस्रौः शरदस्तपांसि ।  
एतान्यपश्यन्गुरवः पुराणाः ।  
स्वान्येव तेजांसि तपोमयानि ॥१५ ॥  
अथैतामस्त्रमन्त्रोपनिषदं भगवान्कृशाश्वः परःसहस्रसंवेस्तरान्तेवासिने कौशिकाय प्रोवाच ।  
स तु भगवान्महमित्येष गुरुपूर्पानुकमः कुमारस्य कुतः संप्रदाय इति पृच्छामि ।  
लव : स्वतःप्रकाशान्याक्योरस्त्राणि ।  
राम : ( विचिन्त्य । ) किं न संभाव्यते । प्रकृष्टपुर्ण्यपरिपाको पादानः कोऽपि महिमा  
स्यात् । द्विवचनं तु कथम् ।  
लव : भ्रातरावावां यमौ ।  
राम : स तर्हि द्वितीयः कः ।  
लव : अयमसौ मम ज्यायानार्यः कुशो नाम भराताश्रमात्प्रति-निवृत्तः ।  
राम : ( सकोतुकम् । ) वत्स इत एवाह्वयैतमायुष्मन्तम ।  
लव : एवम् । ( इति परिक्रामति । )

(Then enter Rāma, Lava and Chandraketu with bowed head)

Rāma : (getting down from the Puṣpaka).

Chandraketu, the moon of the solar dynasty, come quickly and offer me a close embrace. Let the fire that burns my mind be put out by the limbs of you which are as cold as the flakes of snow. (8)

(raising him and embracing with tears of love) Are you, the holder of divine weapon, well?

Chandraketu : I am well as fortunately I have obtained a friend who is a wonderful performer and of lovely



appearance. So, I request that as father has affection for me, equal affection or more than that should be shown to this brave warrior.

Rāma : (observing Lava) - Fortunately, this friend of my dear Chandraketu is very serene, lovely and of auspicious look.

For the protection of the people, as if the science of archery has appeared in the bodily form or to protect the treasure of Vedic observances as if the duties of the Kṣatriyas have manifested if seems to be manifestation of all powers or as if the storehouse of qualities, as if the meritorious deeds of the world are found in bodily form.(9)

Lava : (to himself) Oh! the look of this great man is majestic and pure.

(He is) the only resort of trust, love and devotion and the embodiment of supreme dharma. (10)

Very strange! As I see him, enmity becomes ceased, a feeling has spread which is full of pleasure, arrogance has gone somewhere, the modesty has made me humble, why it is that I have been won by him or, there remains some in describable quality of a great man like the holy places. (11)

Rāma : Or what, this boy has relieved my pain, or for some mysterious reasons he has filled my inward soul with love? Or, 'love seeks some outward reasons is a contradictory assertion.

The things are related by some unknown and internal cause. Love does not alone take the shelter of the outward cause, as the lotus blooms when the sun rises and the moonstone melts at the rising of the moon. (12)

Lava : Chandraketu, who is this?

Chandraketu : Good friend, he is my revered father.

Lava : So, on the basis of law of relationship he is the father of me also as you have addressed me as loving friend. But the main four characters of Rāmāyaṇa are related to you with similar mode of address. So, you say the relation specifically.

Chandraketu : This is my eldest father.

Lava : (with very much joy) – What! Is he Ragunātha? Fortunately, this dawn is very auspicious for me today as I have seen this great man (with modesty, observing) Father, the student of the revered sage Vālmīki salutes you.

Rāma : Long lived, come, come, Oh child! There is no need of much modesty. Embrace me closely again and again. The touch of you, fleshy, soft and tender like the inner leaf of a fully blossomed lotus and also cool like the nectar extracted from moonlight or sandal juice, pleased me. (13)

Lava : (to himself) He has love for me without any cause and by me, an ignorant, weapon has been raised to show enmity. (Aloud) Revered father, forgive, the fault of Lava.

Rāma : What mistake has been made by my child?

Chandraketu : Hearing about the might of you from the keepers of this horse, he show his heroism.

Rāma : Certainly he is the ornament for the Ksatriya. A mighty person never tolerates the valour of other shown to him. It is the natural habit of him which is inherent. If the sun god blazes by its own rays then why does fire crystal manifest its rays as if fires being humiliated. (14)

Chandraketu : Intolerance of the hero also is a source of this charmness. See, revered father, this loving friend has made the armies motionless and paralysed employing the missile called Jṛmbhaka.

Rāma : (observing) Son, withdraw the missile and you too. Chandrakety, you console the armies who are ashamed for being motionless.

Lava : As my revered father commands. (Lava remains in meditation).

Chandraketu : As your honour commands. (exit)

Lava : Father, weapon becomes calm fully.

Rāma : The missile has mystic charms as their employment as well as withdrawal and their knowledge can be obtained by traditional instruction.

The primeval teachers like Brahma obtained this powerful weapon after their great penance for more than thousand of years to protect the Brāhmaṇas. (15) The mystic knowledge of this Jṛmbhaka missile was offered by revered Kṛṣāśva to his student the great sage Kauśika who had been his disciple for thousands of years, and the offered to me. This is the order of transmission of these weapons. I want to ask, from which teacher my boy has obtained this weapon?

Lava : The weapons revealed themselves to both of us automatically.

Rāma : (thinking) – What can not be possible! There must be some great meritorious deed. But why have you said in dual number?

Lava : We both are twin brothers.

Rāma : Then where is that other brother?

.....  
.....

Lava : This is my elder brother, noble Kuśa who has come back from the penance grove of Bharata.

Rāma : (with curiosity) – Child, call that long lived one, here.

Lava : What you command. (Went away).

**SAQ :**

1. Write briefly the conversation held among Chandraketu, Sumanta and Lava.

.....  
.....

2. What were the expression of the feelings of Rāma and Lava when both of them saw each other?

.....  
.....

3. Write the order of transmission of Jṛmbhaka missile.

.....  
.....

### Check Your Progress

1. Who is Sumanta?
2. Who was the killer of the demon Khara?
3. How did Lava obtain the Jambaka missile?

#### 4.6 Selected portion of text and translation - Act VII

(ततः प्रविशत्यरुन्धती सीता च।)

अरुन्धती : तस्व वत्से वैदीहि मुञ्च शालीनशीलताम्।

एहि जीवय मे वत्सं प्रियस्पर्शन पाणिना ॥१८॥

सीता : (ससंभ्रमं स्पृशन्ती।) समाश्वासितु समाश्वासित्वार्यपुत्रः। (क)

राम : (समाश्वास्य सानन्दम्।) भोः किमेतत्। (दृष्ट्वा सहष्राद्धतम्।) कथं देवी।  
(सलज्जाम्।) अये अम्बा मेऽरुन्धती सर्वे च प्रहृष्यन्त  
ऋष्यशृङ्गशान्तादयोऽस्मदुखः।

अरुन्धती : वत्स एषा भगवती भगीरथगृहदेवता सुप्रसन्ना गङ्गा।

(नेपथ्ये।)

जगत्पते रामचन्द्रस्मर्थतामालेख्यदर्शने मां प्रत्यात्मनो वचनं यथा-सा त्वव-  
म्भ्र स्तुषायामरुन्धतीव सीतायां शिवानुध्यानपार भवेति तत्तानृणास्मि जाँता।

अरुन्धती : इयं ते श्वश्रूर्भगवती वसुंधरा।

(पुनर्नेपथ्ये।)

उक्तमासीदायुष्यता वत्सायाः परित्यागे यथा भगवति वसुंधरे श्लाध्यां  
दुहितरमवेक्षस्व जानकीमिति। तदधुना कृतवचनास्मि प्रभोर्वत्सस्योति।

राम : कथं कृतमहापराधो भगवतीभ्यामनुकम्पितः। प्रणमामिवः।

अरुन्धती : भो भोः पौरजानपदाः इयमधुना भगवतीभ्या जाह्नीवसुंधराम्यामेवं प्रशस्यमाना  
ममारुन्धदत्याः समर्पिता पुर्व च भगवता वैश्वानरेण निर्णतपुण्यचारित्रा  
सब्रह्मकैश्च देवैः संस्तुता सावित्रकुलवधूर्देव-यजनसंभवा सीतादेवी  
परिगृह्यतामिति खथमिह भवन्तो मन्यन्ते।

लक्ष्मण : आर्य एवमायोऽरुन्धत्या निर्भर्त्सिताः पौरजानपदाः कृत्स्नश्च भूतग्राम आयौ  
नमस्कुर्वन्ति। लोकपालाः सप्तर्षयश्च पुष्पवृष्टि-भिरुपतिष्ठन्ते।

अरुन्धती : जगत्पते रामचन्द्र।

नियोजय यथाधर्मं प्रियां त्वं धर्मचारिणीम्।

हिरण्मय्याः प्रतिकृतेः पुण्यां प्रकृतिमध्वरे ॥२१॥

सीता : (स्वगतम्।) जानात्यार्यपुत्रः सीताया दुःख परिमार्ष्टुम्। (क)

राम : यथा भगवत्यादिशति।

लक्ष्मण : कृतार्थोऽस्मि।

सीता : प्रत्युज्जीवताऽस्मि। (ख)

यथा वसिष्ठाङ्गिरसावृषिः प्राचेतसस्तथा।

जनकानां रघूनां च वंशयोरुभयोर्गुरुः ॥

राम : सुविचिन्तितं भगवत्या।

- लक्ष्मण : आर्य सत्यं विज्ञापयामि तैस्तैरुपायेवत्सौ कुशलवावुत्प्रोक्षे ।  
एतौ हि जन्मसिद्धास्त्रौ प्राप्तप्र । चेतसावुभौ ।  
आर्यतुल्याकृती वीरौ वयसा द्वादशाब्दिकौ ॥१५ ॥
- राम : वत्स इत्येवाहं परिप्लवमानहृदयः प्रमुग्धोऽस्मि ।  
पृथिवी : एहि वत्स पवित्रीकुरु रसातलम् ।  
राम : हा प्रिये लोकानारं गतासि ।  
सीता : नयतु मामात्मनोऽङ्गेषु विसमम्बा । न शक्ताऽस्मीदृशं  
जीवलोकपरिवर्तमनुभवितुम् । (क)
- राम : किमत्तरं स्यात् ।  
पृथिवी : मत्रियोगतः स्तन्यत्यागं यावत्पुत्रयोरवेक्षस्य । परेण तु यथा ते रोचिष्यते ।  
भागी : एवं तावत् ।  
(इति निष्कान्ते देव्यौ सीता च ।)
- राम : कथं विलय एव वैदेह्या संपन्नः । हा देवि दण्डाकार-ण्यवासप्रियसखि हा  
चारित्रदेवत लोकान्तरं पर्यवस्थितासि ।  
(इति मूर्च्छते ।)
- लक्ष्मण : भगवन्वाल्मीके परित्रायस्व परित्रायस्व । एष ने काव्यार्थः ।  
(नेपथ्ये)  
अपनीयतामातोह्यम् । भो भोः सजङ्गमस्थावराः प्राणभृतो मर्त्यामर्त्याः  
पश्यतेदानी महर्षिणा भगवता वाल्मीकिनाऽभ्युनुज्ञातं पवित्रमाश्चर्यम् ।
- लक्ष्मण : (विलोक्य ।)  
मन्थादिव क्षुभ्यति गाङ्गामम्भो  
व्यासं च देवर्षिभिपन्तरिक्षम् ।  
आश्चर्यमार्या सह देवताभ्यां  
गङ्गामहीभ्यां सलिलदुदोति ॥१६ ॥ (पुनर्नेपथ्ये ।)  
अरुन्धति जगद्वन्द्ये गङ्गापृथ्व्यौ जुषँस्व नौ ।  
अर्पितेयं तवावाभ्यां सीता पुण्यव्रता बधुः ॥१७ ॥
- लक्ष्मण : आर्ये एष निर्लज्जो लक्ष्मणः प्रणमति ।  
सीता : वत्स ईदृशास्त्वं चिरं जीव । (क)  
अरुन्धती : भगवन्वाल्मीके उपनीयेतामिमौ सीतागर्भसंभवौ रामभद्रस्य पुत्रकौ  
कुशलवौ । (इति निष्कान्ता)
- सामलक्ष्मणौ : दिष्ट्या तथैवैतत् ।  
सीता : (सवाष्पकुला ।) कुत्र मम पुत्रकौ । (ख)  
(ततः प्रविशति वाल्मीकिः कुशलवौ च ।)
- वाल्मीकि : वत्सौ कुशलवौ एष वां रघुपतिः पिता एष लक्ष्मणः कनिष्ठतातः । एषा  
सीता जननी । एष राजीर्षर्जनको मातामहः ।  
सीता : (सहषकरुणाद्धृतं विलोक्य ।) कथं तातः । (ग)  
कुशलवौ : हा तात हा अम्ब हा मातामह ।  
रामलक्ष्मणौ : (सहर्षमालिङ्ग्य) ननु वत्सौ पुण्यैः प्राप्तौ स्थः ।

सीता : एहि जात कुश एहि जात लव चिरस्य परिष्वजेथां मां पुनर्जन्मान्तरगतां  
जननीम् । (घ)  
कुशलवौ : (तथा कृत्वा ।) घन्यौ स्वः ।  
सीता : भगवन् एषाहं प्रणामामि । (ङ)  
वाल्मीकि : वत्से ईदृश्येव चिरं भूयाः ।  
सीता : अम्हहै तातः कुलगुरुरार्याजनः सभर्तका चार्या शान्तदेवी सलक्ष्मणाः  
सुप्रसवा आर्यपुत्रचरणाः सर्म कुशलवावपि दृश्यन्ते तत्रिर्भरास्म्यानन्देन ।  
(क)

(नेपथ्ये कलकलः)

वाल्मीकि : (उत्थायावलोक्य च ।) उत्खातलवणो मधुरेश्वर) प्राप्त ।  
लक्ष्मण : सानुषङ्गाणि कल्याणानि ।  
राम : सर्वमिदमनुभवत्रपि न प्रत्येमि । यद्वा प्रकृतिरियमभ्युदयानाम् ।  
वाल्मीकि : रामभद्र उच्यतां किं ते भूयः प्रियमुपकरोमि ।  
राम : अतः परमपि प्रियमस्ति । तथाऽपीदमस्तु -  
पाम्पभ्यश्च पुनानि वर्धयति च श्रयांसि सेयं कथा  
मङ्गल्या च मनोहरा च जगतो मातेव गङ्गेव च ।  
तामेतां परिभावयन्त्वभिनयैर्विन्यस्तरूपां बुधांः  
शब्दब्रह्मविदः कवेः परिणतां प्रज्ञस्य वाणीमिमाम् ॥२०॥

(There enter Arundhati and Sītā)

Arundhati : Oh, Child Sītā! hurry up, leave your shyness. Come, with the pleasing touch of your hands, bring my child to life. (18).

Sītā: (touching him with fear) – be comfortable my Lord! be comfortable.

Rāma : (regaining his, sense, with pleasure). Oh what is this seeing with pleasure and surprize) Oh, the queen! (being ashamed) oh; mother Arundhati and all my elders–Rṣyaśṛṅga, Śāntā and others are here with delight.

Arundhati : Son, the divine Goddess Ganga the tutelary goddess of Bhagīratha's house has been pleased very much. (behind the curtain)

Oh, Rāmachandra, the lord of the world, recall your words said to me during the enjoyment of paintings – Oh mother, be devoted to the well-being of Sītā like Arundhati. Now my responsibility has been fulfilled.

Arundhati : Here is revered Earth, your mother-in-law.

(behind the curtain, again)

During the abandonment of my child Sītā, you, the long lived one had told me – Revered earth, you take care of your noble child, Jānakī. Now I have fulfilled your request.

Rāma : How, your kindness still favours me, though I am guilty.  
I bow to thee.

Arundhati: Oh, the citizens and villagers, this is Jānakī who has been appreciated by the earth and the Ganges, whose purity has been determined by Lord Agni at first, who has been eulogised by all gods along with Brahmā who is the daughter-in-law of solare dynasty and born of the sacrificial ground; offered to me, Arundhati. What is the opinion of all of you in regard to accepting her?

Lakṣmaṇa: Noble Sir! Being insulted by Arundhati, the citizens and villagers and all the creatures salute honourable Sītā. The guardians of the world and seven stars are worshipping her with the shower of flowers.

Arundhati: Oh, Rama, the lord of the world! you appoint beloved Sītā, the original of the golden idol and performer of religious activities, in sacrifice, according to dharma.  
(19)

Sītā : (to herself). What! My lord can remove the sorrow of Sītā?

Rāma : As the revered goddess commands.

Lakṣmaṇa: I have been favoured.

Sītā : I have been reborn.

Lakṣmaṇa: Revered lady, this shameless Lakṣmaṇa salutes you.

Sītā : Child, you live long, like this.

Arundhati: Lord Vālmīki, bring Land and Kuśa the sons of Rāma, born of Sītā.

Rāma and Lakṣmaṇa : Fortunately this thing is as per our thining.

Sītā : (With eyes full of tears) Where are these two lovely boys?

(Then enter Vālmīki with Kuśa and Lava)

Vālmīki : Child, Lava and Kuśa, this is Rāma the father of both of you. This is your uncle Lakṣmaṇa. This is your mother Sītā. This king Janaka is your grandfather.

Sītā : (Noticing with pleasure, sorrow and wonder) what, father!

both children : Oh father, oh mother, of grand father.

Rāma and Lakṣmaṇa : (embracing them with pleasure) Oh, sons,  
you have been obtained by merits.

Sītā : Come my child Kuśa, come my child Lava! You  
embrace me who have got another existence.

Kuśa and Lava : (doing in that way) - both of us have been  
favoured.

Sītā : Oh God! This is I salute you.

Vālmīki : Daughter! May you be in this state for long.  
(behind the curtain)

Vālmīki : The ruler of Mathura also has come killing the demon  
called Lavana.

Lakṣmaṇa: The auspicious things come one after another.

Rāma : Though I am enjoying, it is unbelievable for me. Or, it  
is the nature of good fortune.

Vālmīki : Rāma, say what more pleasing is to be given to you.

Rāma : Can anything more delightful be wished? Then also this  
is to be done.

This story of the Rāmāyaṇa which is for the welfare of the world  
and charming just like mother, and the Ganges which purifies the  
world removing the sins and increases merits. Let the wise criticise  
this story which is known to the world and given the form of drama,  
by the wise poet who is the perceiver of Śabda-brahma. (all have  
departed)

### **Stop to Consider**

The vicinity of Vālmīki's hermitage is the very place of  
occurrences of the incident of the sixth Act. The incidents depicted  
in this Act follow the incidents narrated in the fifth Act. According  
to the rules of dramature a fight should not be represented on the  
stage. So, in this Act through a dialogue between a pair of celestial  
beings audience is informed about the progress of the battle. The  
incidents narrated in the seventh Act have occurred just after those  
in the sixth Act. Here, a drama within a drama has been presented.  
The very purpose of this device was to make the subjects convinced  
regarding the chastity of Sītā. The Act is finished with the happy  
reunion of Rāma, Sītā and their two sons Kuśa and Lava.



#### 4.7 Selected verses with translations - Act IV - Act VII

##### Verse No.

- 4.6 आसीदियं दशरथस्य गृहे यथा श्रीः  
श्रीरेव वा किमुपानपदेन सैषा ।  
कष्टं बतान्यदिव दैववशेन जाता-  
- दुःखात्मकं किमपि भूतमहो विपाकः ॥

**Trans :** She was the goddess of the fortune in the fouse of Daśaratha, What is the necessity of the word for comparision. Oh! It is very painful that she becomes like some other creature. A very surprizing change happens.

- 4.15 आविर्भूतज्योतिषां ब्राह्मणानां  
ये व्याहारास्तेषु मा संशयोऽभूत् ।  
भद्रा हेषां वाचि लक्ष्मीर्निषक्ता  
नैन वाचं विप्लुतार्था वदन्ति ॥

**Trans :** One should not have doubt upon words of those Brāhmaṇas inside whom the light og Brāhmaṇ manifests. As upon the tongue of them the auspicious success resides, they never tell a lie.

- 4.26 पञ्चात्पुच्छं वहति विपुलं तच्च धुनोत्यजस्रं  
दीर्घप्रीवः स भवति खुरास्तस्य चत्वार एव ।  
शष्पाव्यति प्रकिरति शुकृत्यण्डकानाम्पामात्रा-  
न्किं वाऽऽख्यातैर्ब्रजति स पुनर्दूरमेह्येहि यामः ॥

**Trans :** It is having a tail in its back, and moves it all the time. It has a long neck. It has four hooves. It takes grass and like mangoos it.

What is the use o more explanations. It is going a far, come, come. We are going (to see that).

- 4.27 अयमश्वः पताकेयमथ वा वीरधोषणा ।  
तप्तलोकैकतीरस्य दशकण्ठकुलद्विषः ॥

**Trans :** This horse is the only warrior of the seven lokas and the flag of victory for the enemy o the dynasty of Rāvaṇa or declaration of the menifestation of heroism.

- 5.4 अतशियितसुरासुरप्रभावं  
शिशुमवलोक्य तथैव तुल्यरूपम् ।  
कुशिकसूतमखद्विषां प्रमाथे  
धृतधनुषं रघुनन्दनं स्मरामि ॥

**Trans :** Seeing this boy who I remember Rāma who is holding the boy for killing the demons, destroyer of the sacrificer of Visvā, after seeing this boy who surpasses the power of gods and demons and who is like him.

5.15 कृशाश्वतनया हयेते कृशाश्वत्कौशिकं गनाः ।  
अथ तत्सम्प्रदायेन रामभद्रे स्थिता अपि ॥

**Trans :** These (Jṛmbhaka weapons) were the offspring of the ascetic Kṛśāsva. From the sage Kṛśāsva the son of Kuśika obtained this. Then by the advice of Viśāmitra it remained with Rāma.

5.16 यदृच्छासंवादः किमु किमु गुणानामतिशयः  
पुराणो वा जन्मान्तरनिविडबद्धः परिचयः  
निजो वा संबन्धः किमु विधिवशात्कोऽप्यविदितो  
ममैतस्मिन्दृष्टे हृदयमवधानं रचयति ॥

**Trans :** Is this meeting for the divine connection? Is this the upliftment of the qualities? Or, is the old friendship which formed in some previous birth? Or, fortunately this is my relationship with him which is unknown. At the first sight my heart is attracted towards him.

5.19 किं त्वाक्रान्तकठोरतेजसि गतिः का नाम शस्त्रं विना  
शस्त्रेणापि हि तेन किं न विषयो नायेत यस्येदृशः ।  
किं वक्ष्यत्ययमेव युद्धविमुखं मामुहतेऽप्यायुधे  
वीराणां समयो हि दारुणरसः स्नेहक्रमं बाधते ॥

**Trans :** What is the other way for a hero without a weapon. What is the use of such a weapon. the aim of which is not such a hero? Though weapons are raised, using me away from the battle what will this boy think? As the performance of a hero who is full of heroic sentiment it stops the affectionate behaviour.

6.5 न किञ्चिदपि कुर्वाणः सौरुयैदुः खान्यपोहति ।  
तत्तस्य किमपि द्रव्यं यो हि सस्य प्रियोजनः ॥

**Trans :** A person who is one's beloved, is his invaluable properly. Without any effort he can remove his pain by the happiness.

7.14 यथा वसिष्ठाङ्गिसावृषिः प्राचेतसस्तथा ।  
जनकानां रघूणां च वंशयोरुमयोर्गुरुः ॥

**Trans :** As Vaśiṣṭha and Angirasas are, the sage Vālmiki is also the spiritual guide of the dynasties of Janaka and Raghu.

#### 4.8 Summing up :

After going through this unit you have got the opportunity to know some selected portions of the texts of the last four Acts of

Uttarāmacaritam along with their meanings. It makes you to be acquainted with those interesting episodes and also literary genius of Bhavabhūti.

#### **4.9 Probable questions :**

1. Write an extensive note on the conversation held among Lava, Kauśalyā, Janaka and Arundhatī.
2. Write briefly the conversation between Lava and Chandraketu.
3. What did Rāma say about the Jṛmbhaka missile?

#### **Books recommended :**

1. The Uttaramacatam of Bhavabhuti by M.R. Kale, Motilal Banarsidass Publishers Pvt. Ltd. Delhi, 1993.
2. Uttaramacaritam edited by R.S. Tripathi, Krisnadass Akademi Baranasi, 2002.
3. Uttaramacaritam edited by Anandaswarupa, MLBD, 2002.



## UNIT - (V)

### Sāhityadarpaṇa and Viśvanātha Kavirāja

#### Contents :

- 5.1 Introduction
- 5.2 Objectives
- 5.3 Kāvya and its major division
- 5.4 Dṛśyakāvya or Rūpaka and its varieties
- 5.5 Nāṭaka
- 5.6 Abhinaya and its four-fold division
- 5.7 Salient features of Nāṭaka
- 5.8 Purvaraṅga and its varieties
- 5.9 Nāndī
- 5.10 Prastāvanā and its varieties
- 5.11 Patākāsthānaka
- 5.12 Summing up

#### 5.1 Introduction :

The Sāhitya-Darpaṇa is a renowned work on Sanskrit poetics by Viśvanātha Kavirāja. It is a work of great merit and celebrity on poetical writing in ten chapters. Following are the topics discussed in ten chapters called paricchedas of the Sāhitya-Darpaṇa

1. Definition and utility of poetry.
2. The powers of words and meanings.
3. Rasa
4. Division of poetry (Kāvya-bheda)
5. Vyañjanā vṛtti

6. Dṛśya and Śravya Kāvya
7. Doṣa
8. Guṇa
9. Rīti
10. Alaṅkāra

Chapter six of the Sāhitya-Darpaṇa devoted to dramaturgy is based on the Daśarūpaka of Dhanañjaya. It is the second longest chapter of the Sāhitya-Darpaṇa. There are 337 verses (kārikās) in the book with the vṛtti by the author himself. Of then, in 312 verses, Viśvanātha deals with dramaturgy and in 25 verses he deals with Śravyakāvya. The sixth chapter of the Sāhitya-Darpaṇa deals with all the technicalities of Sanskrit dramas. This chapter is very useful for understanding the technical terms in Sanskrit plays. The very title 'Sāhitya-Darpaṇa' indicates that like in a looking glass, one can find all essentials of poetry in it.

## 5.2 Objectives :

The objective of this unit is to present an idea of Sanskrit dramaturgy and while dealing with it, the basic concepts of some issues relating to the Sanskrit drama will be discussed. Thus this unit is prepared to help the students :

(a) Know Kāvya and its divisions (b) Dṛśyakāvya on Rūpaka and its varieties (c) Characteristics of Sanskrit drama and a few technicalities of Sanskrit Drama.

## 5.3 Kāvya and its major divisions :

At the beginning of the sixth chapter of the Sāhitya-Darpaṇa, Viśvanātha mentions two types of Kāvya namely Dṛśya-Kāvya and Śravya-Kāvya-Dṛśya Kāvya is that which is worthy of being presented (representation) and it is called Rūpaka as there is the imposition of the nature and character of Rāma and others on an actor (तद्रूपारोपात्तु रूपकम्).

Acting (Abhinaya) is the imitation of a situation. It is of four kinds :- (1) Āṅgika (physical), (2) Vācika (verbal), (3) Āhārya (decorative) and (4) Sāttika (emotional).

## 5.4 Varieties of Rūpaka and Uparūpaka

Viśvanātha mentions ten varieties of Rūpakas in the sixth chapter of his work. They are Nāṭaka, Prakaraṇa, Bhāṇa, Vyāyoga, Samavakāra, Ḍima, Īhāmṛga, Aṅka, Vīthī and Prahasana. These

ten varieties of Rūpaka are mentioned by viśvanātha in the Kārikā which is as follows:

“नाटकमथ प्रकरणं भाणव्यायोगसमवकारडिमाः ।

ईहामृगाङ्गवीथ्यः प्रहसनमिति रूपकाणि दश ॥” (Kārikā No.3)

In addition to the Rūpakas, Viśvanātha also refers to eighteen types of Uparūpakas. They are Nāṭikā, Troṭaka, Goṣṭhī, Sattaka, Nātyarāsaka, Prasthāna, Ullāpya, Kāvya, Preṅkhaṇa, Rāsaka, Saṁlāpaka, Śrīgadita, Śilpaka, Vilāsikā, Durmallikā, Prakaraṇī, Hallīśa and Bhāṇikā.

Of all the ten Rūpakas, the Nāṭaka and Prakaraṇa are very popular in the field of dramatic literature. Likewise, among the Uparūpaka, Nāṭikā is popularly known to the scholars. Regarding the salient features of all the Rūpakas and Uparūpakas, Viśvanātha states that the characteristics of them are almost similar to those of a Nāṭaka except some special characteristics of their own.

### 5.5 Nāṭaka

In the Sāhitya-Darpaṇa (Chapter six), we come to know the characteristics of a Nāṭaka. A Nāṭaka must have its subject matter (plot) or story which is well known and is borrowed from either history or mythology. It should contain five Sandhis which indicate five successive stages of the drama (Nāṭaka). The language of a Nāṭaka must be graceful and abound with several merits enumerated by the Ālaṁkārikas (Rhetoricians). The number of acts in a Nāṭaka should not be less than five and more than ten. The Nāyaka (hero) of a Nāṭaka should be of a well-known family, a sage like king. He should be a Nāyaka of Dhīrodātta type, He must be powerful and he should be either a divine figure like Lord Kṛṣṇ or a semi-divine such as Rāmacandra and Yudhiṣṭhira or a human figure like Duṣyanta and others.

In a Nāṭaka, one Rasa will be principal and that is either. Śṛṅgāra or Vīra. Other Rasas will be sub-ordinate. In his Sāhitya-Darpaṇa, Viśvanātha presents a list of things which should not be presented on the stage. These are calling from a distance, killing, fighting, revolution, marriage, eating, curse, passing of urine, death, sexual enjoyment, kissing etc. These are the main characteristics of a Sanskrit drama.

### 5.6 Abhinaya and its varieties :

In Sāhitya-Darpaṇa, Abhinaya (Representation) is defined as the imitation of the situation which an original character had, for example, an actor imitates the situation of Rāma, Yudhiṣṭhira and so on with the help of jesters. ( भवेदभिनयोऽवस्थानुकारः ). There are four types of Abhinaya. They are Āṅgika (physical imitation), Vācika (verbal imitation), Āhārya (Decorative imitation) and Sāttvika (emotional imitation).

Āṅgika Abhinaya is the imitation of various movements of limbs, hands and feet etc. It is the artistic gesture. In simple meaning, it is the use of artistic gesture.

Vācika Abhinaya is the imitation of an intimation of the original dialogue giving rise to identical feelings in the minds of the audience. Roughly, it may be called the use of proper pronunciation, modulation of voice, accent and rythm.

Āhārya Abhinaya is the imitation of the back-ground, appropriate colours, customs and all other equipments ( आहार्याभिनयो नाम ज्ञेयोनेपथ्यजो विधि: ).

Sāttvika Abhinaya is the action of an actor in which the actor poses the same bearing of mind and carries the same idea of a character in a manner which comes to be real. It is the best Abhinaya according to Bharata.

A Nāṭaka (play) may be successful in whichi the characters are able to represent the original characters with the help of these four types of Abhinaya.

### SAQ

1. What is Rūpaka?
2. What are the divisions of Rūpaka?
3. Define Abhinaya and state the varieties of Abhinaya.

## 5.7 Salient features of Nāṭaka

In the sixth chapter of the Sāhitya-Darpaṇa Viśvanātha states that a Nāṭaka must have its subject-matter or the story which is well known, borrowed from either history or mythology. It should contain five Sandhis which indicate five successive stages of the Nāṭaka. The language of the Nāṭaka must be graceful and abound with several merits. The Nāṭaka should exhibit prosperous condition or situation of the hero and the subject matter along with the display of several Rasas. In it, the number of acts should not be less that five and more than ten. (पञ्चादिका दशपरास्तत्राङ्काः परिकीर्तिताः —सा.द. Kārikā 8)

The hero of a Nāṭaka should be a man of well known family, a sage like king. He must be a Dhīrodātta type of Nāyaka, very powerful and must be either a divine figure like Lord Kṛṣṇa or a semi-divine figure such as Rāma and Yudhiṣṭhira or a human figure like Duṣyanta. However, he must be a righteous one. Only one Rasa will be a principal one and it will be either Śṛṅgāra or Vīra. Other Rasas will be sub-ordinate and the Adbhūta Rasa must be in the Nirvahaṇa Sandhi. It is found in the text as follows—

एक एव भवेदङ्गी शृङ्गारो वीर एव ।

अङ्गमन्ये रसाः सर्वे, कार्यो निर्वहणेऽद्भुतः ॥ —साहित्यदर्पण, VI.10

Moreover, in an act of a Nāṭaka only four or five principal characters will be busy in their performance. The construction of a Nāṭaka should be just like the tuft of hair at the end of the tail of cow. It indicates thereby that the acts in a drama will be successively smaller. (c.f. गोपुच्छग्रसमाग्रं तु बन्धनं तस्य कीर्तितम् —साहित्य-दर्पण, VI. 11)

In the sixth chapter of the Sāhitya-Darpaṇa, the author presents a list of something which should not be shown on the stage. These are calling from a distance (दूराह्वानं), killing (Vadha), fighting (युद्ध), revolution both political and social (राज्यदेशादिविप्लवः), marriage (विवाह), eating (भोजन), curse (शाप), passing of urine (उत्सर्ग), death (मृत्यु), sexual enjoyment (रत), kissing and other things which indicate shame (ब्रीडाकर), sleeping (शयन), use of cosmetic (अनुलेपन), bath (स्नान) and siege of city etc. (नगरावरोधन). These are strictly prohibited in a Nāṭaka.

### SAQ

1. How is the story of a Nāṭaka?
2. What is the principal Rasa in a Nāṭaka?
3. What type of Nāyaka is there in a Nāṭaka?
4. What are the things that should not be presented in a Nāṭaka?

## 5.8 Pūrvaraṅga and its varieties

In a Sanskrit Nāṭaka, it is Sūtradhāra who supervises the theatre and its surroundings before the commencement of the play.

All the items before the show commences, are collectively known as Pūrvaraṅga or Pūrvaraṅga-prasādhana.

Sūtradhāra is one of the most important and technical characters in the Sanskrit plays. A Sūtradhāra is so called because he holds the Sūtra (string) which is nothing but the essential of a dramatic performance (सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते). His duty is finished in the prastāvanā of the Nāṭaka. The main activity of a Sūtradhāra lies in respect of reciting the Nāndī (benedictory verse).

Viśvanātha states that in a Nāṭaka, Pūrvaraṅga takes place first and then an appreciation of the audience and then again there takes place an account of the dramatist followed by prastāvanā (prelude). The text of the Sāhitya-Darpaṇa regarding this is as follows :

“तत्र पूर्वं पूर्वरङ्गः, सभापूजा ततः परम्।  
कथनं कविसंज्ञादेर्नाटकस्याऽप्यामुखम्॥” (VI. 21)

Viśvanātha defines a Pūrvaraṅga as that which is accomplished by the characters (Actors and Actresses) just before the beginning of a performance with a view to averting any kind of disaster or



obstacle that may harm the theatrical performance. The text of the *Sābitya-Darpaṇa* is given below for comparison –

“यन्नाट्यवस्तुनः पूर्वं रङ्गविघ्नोपशान्तये ।  
कुशीलवाः प्रकुर्वन्ति पूर्वरङ्गः स उच्यते ॥” VI, 22

Viśvanātha maintains that though there are many varieties of Pūrvaraṅga beginning with Pratyāhāra, yet Nāndī, a variety of Pūrvaraṅga is to be performed for the removal of probable hindrances. The nineteen varieties of Pūrvaraṅga are Pratyāhāra, Avataraṇa, Ārambha, Āsrāvaṇa, Vaktra-pāṇi, Parighaṭṭana, Saṁghotanā, Mārgasarita, Asarita, Gītāṅka, Uthāpāna, Parivartana, Nāndī, Śuṣkāvakṛṣṭa, Raṅgadvāra, Carī, Mahācarī, Trigata and Prarocanā. These are stated in the *Nāṭya-Śāstra* of Bharata.

### 5.9 Nāndī

Nāndī (benediction) is one of the most important technicalities used in Sanskrit drama. It is one of the nineteen varieties of Pūrvaraṅga. It is stated that Nāndī should be performed without fail (तथाप्यवश्यं कर्तव्या नान्दी विघ्नोपशान्तये). Nāndī is an eulogy towards some deity, Brāhmin and the king and so on which is endowed with a benediction to the people coming to the theatre. Viśvanātha defines it in the following Kārikā –

“आशीर्वचनसंयुक्ता स्तुतिर्यस्मात् प्रयुज्यते ।  
देवद्विजनुपादीनां तस्मान्नान्दीति संज्ञिता ॥” Verse No. 24

A Nāndī consists of some auspicious words such as conch-shell, the moon, lotus, a cakravāka bird and a lily etc. A Nāndī is expressed in a verse or a group of verses. A Nāndī verse should consist of eight or twelve padas. A Nāndī verse sometimes indicates the plot of subject matter of play and also characters in a play.

### Stop to consider :

A Nāndī verse is presented by the author (dramatist) at the beginning of a Nāṭaka or any dramatic piece. But in other works also, we find an auspicious verse which is called a maṅgalācaraṇa (Invocation). For the completion of a work, it is observed (समाप्तिकामो मङ्गलमाचरेत्).

A Nāndī is of four types namely Namaskṛti, Māṅgalikī, Āśī and Patrāvalī. It is said in the following verse :

“नमस्कृतिर्माङ्गलिकी आशीः पत्रावली तथा ।  
नान्दी चतुर्धा निर्दिष्टा नाटकादिषु धीमता ॥”

### SAQ

1. Define Pūrvaraṅga.
2. How many varieties a Pūrvaraṅga have?
3. What is a Nāndī?
4. What is the significance of Nāndī?
5. Where is Nāndī verse presented by the author?

### 5.10 Prastāvanā and its varieties

Prastāvanā (prologue) is nothing but Āmukha which is one of the four varieties of Bhāratī Vṛtti. The other varieties are Prarocanā, Vīthī and Prahasana. In Kārikā No. 30 of the *Sāhitya-Darpaṇa* (chapter six) these are presented as follows:

“तस्याः प्ररोचना वीथी प्रहसनामुखे ।”

Bhāratī Vṛtti is defined as the acting mainly with the words of some particular actor (or by some actors) which consists mainly of Sanskrit words (भारती संस्कृतप्रायो वाग्व्यापारो नटाश्रयः).

A Prastāvanā is that in which the Naṭī (the main actress, consort of the Sūtradhāra) or Vidūṣaka or an attendant holds a conversation with the Sūtradhāra (stage-manager) with interesting words which arise out of their own function and points to the subject-matter which is to follow. It is also called Āmukha. In the sixth chapter of the *Sāhitya-Darpaṇa*, the text stating the definition of Prastāvanā is as follows :

नटी विदूषको वापि पारिपाश्विक एव वा ।

सूत्रधारेण सहितः संलापं यत्र कुर्वते ॥

चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।

आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥ 31 & 32

Prastāvanā is of five varieties. They are Udghātyaka, Kathodghāta, Prayogāṭīśaya, Pravartaka and Avalagita (see Kārikā No. 33 of the sixth chapter).

Viśvanātha defines Udghātyaka type of Prastāvanā as that wherein words indicating one thing that is used in one sense are taken by the people in different sense with addition of some other words. c.f. –

पदानि त्वगतार्थानि तदर्थगतये नराः ।

योजयन्ति पदैरन्यैः सः उद्घात्यक उच्यते ॥ (34)

The second variety of Prastāvanā is known as Kathodghāta. Viśvanātha defines it in the following Kārikā as:

सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा ।

भवेत् पात्रप्रवेशश्चेत् कथोद्घातः स उच्यते ॥ (35)

The meaning of this verse is— a Kathodghāta is that in which the entrance of a character takes place with the utterance of the sentence of Sūtradhāra or taking the meaning of his words. Thus Kathodghāta presents two varieties in the actual practice of a play. Viśvanātha cites two examples for these two varieties of Kathodghāta from the *Ratnāvalī* of Śrī Harṣa and the *Veṅṅisambhāra* of Bhaṭṭanārāyaṇa.

The Prayogātīsaya type of Prastāvanā is defined as that in which when the application of one topic leads to the application of another and as a result of which there takes place the entrance of a character on the stage. The Kāirikā No. 36 of the *Sābhitya-Darpana* stating the definition of the Prayogātīsaya is the following :

“यदि प्रयोग एकस्मिन् प्रयोगोऽन्यः प्रयुज्यते ।  
तेन पात्रप्रवेशश्चेत् प्रयोगातिशयस्तदा ॥”

Viśvanātha cites an example from the drama *Kundamālā*.

The fourth variety of Prastāvanā is Pravartaka. Viśvanātha's definition of Pravartaka is found in the following verse :

“कालं प्रवृत्तमाश्रित्य सूत्रधृग् यत्र वर्णयेत् ।  
तदाश्रयश्च पात्रस्य प्रवेशस्तत् प्रवर्तकम् ॥” (VI. 37)

The meaning of this verse is that a Pravartaka is one in which the Sūtradhāra describes with reference to the season through which the entrance of a character on the stage is introduced.

The fifth and last variety of Prastāvanā is Avalagita. An Avalagita is that in which by way of stating one thing, some other thing is accomplished. It is stated by Viśvanātha in the following verse :

“यत्रैकत्र समावेशात् कार्यमन्यत्प्रसाध्यते ।  
प्रयोगे खलु तज्ज्ञेयं नाम्नावलगितं बुधैः ॥” (VI. 38)

These are the five varieties of Prastāvanā. A Prastāvanā or Āmukha indicates the entrance or entry of a character to the stage at the beginning of the first act of a drama and so it has an important role in Sanskrit plays.

### SAQ

1. Define Prastāvanā. What is the other name of Prastāvanā?
2. Of which Vṛtti, the Prastāvanā is a variety?
3. How many Vṛttis are there? Name them.
4. State the varieties of Prastāvanā.

### Patākāsthānaka

One of the important technicalities of a Sanskrit drama is Patākāsthānaka. Viśvanātha states that in a play, Patākāsthānaka should be inserted with proper consideration. Patākāsthānaka is that in which while a different topic is in consideration, some other thing of similar nature is presented through some future thought. The Kārikā of the *Sābhitya-Darpaṇa* (chapter VI) containing the definition of Patākāsthānaka is the following :

“यत्रार्थे चिन्तितेऽन्यस्मिंस्तल्लिङ्गोऽन्यः प्रयुज्यते ।  
आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥” 45.

There are four types of Patākāsthānaka mentioned by Viśvanātha. However, these four Patākāsthānakas do not have specific names. Simply they are called first, second, third and fourth Patākāsthānakas. That is called the first Patākāsthānaka where a better achievement by nature more delightful occurs at once. The definition of this Patākāsthānaka in the sixth chapter of the *Sābhitya-Darpaṇa* is as follows :

“सहसैवार्थसम्पत्तिर्गुणवत्युपचारतः ।  
पताकास्थानकमिदं प्रथमं परिकीर्तितम् ॥ Kārikā No. 46

The second Patākāsthānaka is defined by Viśvanātha in the following verse No. 47 of the sixth chapter of his *Sābhitya-Darpaṇa* :

“वचः सातिशयं श्लिष्टं नानाबन्धसमाश्रयम् ।  
पताकास्थानकमिदं द्वितीयं परिकीर्तितम् ॥”

It means that is called the second Patākāsthānaka in which a statement is full of words with double-meanings couched up in adjectives.

The third type of Patākāsthānaka is that which presents itself a spot where double meanings brought forth by means of a play on words indicate an idea which falls in suit with the subject-matter. c.f.–

अर्थोपेक्षकं यत्तु लीनं सविनयं भवेत् ।  
श्लिष्टप्रत्युत्तरोपेतं तृतीयमिदमुच्यते ॥ Verse No. 48

In this verse, we find the definition of the third type of Patākāsthānaka.

The fourth and last variety of Patākāsthānaka is one in which there is some statement full of double meanings which is directly related to the subject matter of the play and which brings

suggestively the motive of action of the play. In the 49th verse of the sixth chapter of the *Sāhitya-Darpaṇa*, Viśvanātha defines it. The verse is as follows:

द्वयर्थो वचनविन्यासः सुश्रिष्टः काव्ययोजितः ।  
प्रधानार्थान्तराक्षेपी पताकास्थानकं परम् ॥

It is said in the vṛtti of the *Sāhitya-Darpaṇa*, that these four Patākāsthānaka are used in all the Sandhis somewhere for the auspiciousness and somewhere for evil.

### Summing up :

In this unit, you have got some idea of basic technicalities of Sanskrit drama. Though this unit is short, yet the most important technical terms used at the beginning of a play are discussed here. In addition to these terms, you have come to know the two-fold division of Kāvya namely Dṛśya and Śravya. Dṛśya Kāvya is your concern. It is called Rūpaka which has ten varieties beginning with Nāṭaka. In Nāṭaka, Abhinaya is the main thing and as such Abhinaya is discussed in this unit along-with its four varieties. You have got an idea of the salient features of Sanskrit drama. You have also come to know about Pūrvaraṅga, Nāndī, Prastāvanā and Patākāsthānakas. This will definitely help you in acquiring a basic idea of some important technicalities of Sanskrit drama. Remaining technicalities will be dealt with in 2nd unit in detail.

Q.1. What is नाटक? Discuss the salient features of a नाटक as you find in the *Sāhitya-Darpaṇa* of Viśvanātha.

**Ans. :** The sixth chapter of the *Sāhitya-Darpaṇa* deals with the dramaturgy i.e. the technicalities of a Sanskrit drama or play. At the beginning of this chapter, the author Viśvanātha mentions ten varieties of रूपक which is explained as “तद्रूपारोपात्तु रूपकम्” meaning that it is called a रूपक as the nature of the original character is superimposed on the actor. नाटक is the first and most popular variety of the ten रूपकs.

As stated by Viśvanātha, a नाटक must have its story or the plot very well-known one which is borrowed from either history or mythology (नाटकं ख्यातवृत्तं स्यात्). It must contain five Sandhis which indicate five successive stages of the play (पञ्चसन्धिसमन्वितम्). The language of a नाटक should be graceful and abound with many merits. A नाटक must exhibit prosperous condition or situation of the hero and the plot along with the display of different Rasas. A

नाटक should contain acts (अङ्क) which should not be less than five and more than ten (cf.– “पञ्चादिका दशपरास्तत्राङ्काः परिकीर्त्तिताः।”). The hero of a नाटक must be a man of well-known family, a sage like king (राजर्षि). He must be the धीरोदात्त type of hero, very powerful (प्रतापवान्) and must be either a divine figure like Lord कृष्ण or a semi-divine figure such as राम and युधिष्ठिर or a human figure like दुष्यन्त. However, he must be a righteous one (धार्मिक). In a नाटक, the principal रस must be either शृङ्गार or वीर and other रसs will be sub-ordinate and the अद्भुत रस must be there in the निर्वहण सन्धि. cf.–

“एक एव भवेदङ्गी शृङ्गारो वीर एव वा।

अङ्गमन्ये रसाः सर्वे कार्यो निर्वहणेऽद्भुतः॥”

Moreover, only four or five principal characters in an act of a नाटक will be busy in their performance. The construction of a नाटक must be the tuft of hair at the end of the tail of a cow. It indicates thereby that the acts in a नाटक will be successively smaller. cf.–

“गोपुच्छाग्रसमाग्रं तु बन्धनं तस्य कीर्तितम्।”

In a नाटक, in addition to the five सन्धिस, five अर्थप्रकृतिस, five अर्थोपक्षेपकस, five कार्यावस्था must be applied. Also, four वृत्तिस are to be added of which भारती वृत्ति is very much important. A संस्कृत नाटक must begin with a benedictory verse called नान्दी (काव्यार्थसूचका नान्दी) which is of four types namely नमस्कृति, माङ्गलिकी, आशी and पत्रावली. It is recited by the सूत्रधार. In a नाटक some scenes are prohibited in the stage. These are दूरह्वान (calling from a distance), वध (killing), युद्ध (fight), राज्यदेशादिविप्लव (revolution both political and social), विवाह (marriage), भोजन (eating), शाप (curse), उत्सर्ग (passing of urine), मृत्यु (death) and रत (sexual enjoyment) etc. Moreover, the title or name of a नाटक should be given as that expresses the inner meaning of a thing (नाम कार्यं नाटकस्य गर्हितार्थप्रकाशकम्).

These are, in short, the special characteristics of a नाटक.

Q. What is अर्थप्रकृति? What are its divisions? Define and explain them after Viśvanātha.

**Ans. :** अर्थप्रकृति is one of the technicalities discussed in the sixth chapter of the *Sāhitya-Darpaṇa* of Viśvanātha. अर्थप्रकृति is the cause of accomplishment of the principal object of a play (प्रयोजनसिद्धिहेतु). The divisions of अर्थप्रकृति are five in number. They are बीज, विन्दु, पताका, प्रकरी and कार्य. These are found in the following verse of the *Sāhitya-Darpaṇa* :-

“बीजं विन्दु पताका प्रकरी कार्यमेव च।

अर्थप्रकृतयः पञ्च ज्ञात्वा योज्या यथाविधि॥”

The first division of अर्थप्रकृति is बीज which is defined by Viśvanātha as the first cause of the ultimate object of a play which is manifested at the beginning of a play in a very small form but which gradually undergoes many developments (cf. “अल्पमात्रं समुद्दिष्टं बहुधा यद्विसर्पति”).

The second variety of अर्थप्रकृति is बिन्दु. Viśvanātha defines it as follows :

“अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम् ।”

बिन्दु is the cause of retaining the main purpose of a play when it gets hindered by incidental topics. It is the cause of connecting link of the purposes when they are interrupted.

The third type of अर्थप्रकृति is called पताका. It is nothing but a story or incident which is very much extensive and contextual. It may be said that the पताका is a story which is meant for others and which is necessary for the development of the story. The definition of पताका mentioned by Viśvanātha is like this—

“व्यापि प्रासङ्गिकं वृत्तं पताकेत्यभिधीयते ।”

प्रकरी is the fourth variety of अर्थप्रकृति. It is defined by Viśvanātha as the small incident which is contextual in character. cf.

“प्रासङ्गिकं प्रदेशस्थं चरितं प्रकरी मता ।”

It may be added that a प्रकरी does not have any result or fruit for itself. The enjoyer of the result or the fruit is the hero of the play (प्रकरी नायकस्य स्यान्न स्वकीयं फलान्तरम्) ।

The fifth and the last type of अर्थप्रकृति is कार्य. It is the attainment of the desired result for which all efforts are made and the achievement of which closes the action. The definition of कार्य given by Viśvanātha is as follows:

“अपेक्षितं तु यत् साध्यमारम्भो यन्निबन्धनः ।

समापनं तु यत्सिद्ध्यै तत्कार्यमिति सम्मतम् ॥”

It must be mentioned that Kārya is the principal अर्थप्रकृति because it is the real point of acquisition and the fruit of the activity of the people.

These five varieties of अर्थप्रकृति have a vital role to play in order to arrive at the goal.

### References (books) :

1. *Daśarūpaka* of Dhanañjaya
2. *Abhinayadarpaṇa* of Nandikeśvara
3. *Laws and practice of Sanskrit Drama* by S.N. Shastri.



## UNIT - VI

### [Sāhityadarpaṇa : The Text (Chapter-VI)]

#### Contents :-

- 6.1 Introduction
- 6.2 Objective
- 6.3 Arthopakṣepakas (Intermediary scenes) and Arthaparakṛtis (Substrate of the dramatic story).
- 6.4 Kāryāvasthā (Stages of development of dramatic action)
- 6.5 Sandhi (Juncture)
- 6.6 Vṛtti (mode of behaviour)
- 6.7 Nāṭyoktaya (stage-direction)
- 6.8 Procedure of naming Nāṭaka
- 6.9 Uparūpaka : Nāṭikā
- 6.10 Śravya-kāvya and its varieties
- 6.11 Summing up
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#### 6.1 Introduction

As stated already in the first unit, the sixth chapter of the *Sāhitya-Darpaṇa* of Viśvanātha deals with the Sanskrit dramaturgy. All the technicalities of a Sanskrit drama (both Rūpakas and Uparūpakas) are discussed in the sixth chapter of the *Sāhitya-Darpaṇa*. While discussing the technical terms, Viśvanātha is found to follow the *Nāṭyaśāstra* of Bharata and *Daśrūpaka* of Dhanañjaya on certain occasions.



## 6.2 Objective

In the first unit, the basic technical things (terms) used at the early part of a dramatic piece are discussed. Such terms are pūrvaraṅga, prastāvnā and patākāsthānakas. Moreover, the salient features of a Nāṭaka have been discussed.

This unit is intended to acquaint the students with the other technicalities like the Arthopakṣepakas, Arthaprakṛtis, Kāryavasthā, Sandhi, Vṛitti, Nāṭyoktaya, uparūpaka (Nāṭikā) and mode of address by the actors. Moreover, Śravya-Kāvya and its varieties are also taken up for discussion. Thus this unit is designed to help you :

- (a) Know the intermediary scenes in a Sanskrit drama.
- (b) apprehend the substrate of the dramatic story.
- (c) have an idea of the stages of development of dramatic action.
- (d) get a picture of state-directions used in a Sanskrit drama.

## 6.3 Arthopakṣepakas

According to Viśvanātha. Arthopakṣepakas are the intermediary scenes. He maintains that what incident is not to be inserted in the body of an act but what is intended to be described as a necessity, what incident covers a period of two or more days up to one year and what tale is an extensive one should be indicated by the dramatist with the help of Arthopakṣepakas. The Arthopakṣepakas are so called as they suggested the subject-matter or plot of a play. There are five Arthopakṣepakas. They are Viṣkambhaka, Praveśaka, Cūlikā, Aṅkāvatāra and Aṅkamukha. These are mentioned by Viśvanātha in the sixth chapter of his *Sābitya-Darpana*—

“ अर्थोपिक्षेपकाः पञ्च विष्कम्भकप्रवेशकौ ।  
चूलिकाङ्गावतरोऽथस्यादङ्कमुखमित्यपि ” ॥ 54 ॥

**(i) Viṣkambhaka :** It is also known as Viṣkambha. It is defined as an indicator of that portion of the story of a play which intervenes between what has already gone and what is yet to come. It is applied at the beginning of an act of a play. Moreover, a Viṣkambhaka may be a monologue or conversation between two or more characters. It may be of two types namely, Śuddha and Saṅkirṇa.

When a scene is presented by the characters of middle status, then it is called a Śuddha Viṣkambhaka.

That is called a saṁkīrṇa Viṣkambhaka when it is presented by both middle and low class characters. These two types of Viṣkambhaka are defined by Viśvanātha in the following kārīkā of the *Sābhīya-Darpaṇa* :

मध्येन मध्यमाभ्यां वा प्रात्राभ्यां संप्रयोजितः ।  
शुद्धः स्यात्स तु संकोर्णो नीचमध्यमकल्पितः ॥ (VI.56)

The second type of Arthopakṣepak is Praveśaka. It is defined by Viśvanātha as follows :

प्रवेशकोऽनुदात्तोक्तया नीचपात्रप्रयोजितः ।  
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥ (VI.57)

A praveśaka is inserted between two acts of a drama and low characters speaking prākṛt language take part. Other characteristics of a praveśaka are similar to those of a viṣkambha. A Praveśaka is not inserted in the first act of a drama.

A Cūlikā of Arthopakṣepaka is that in which some events or incidents are indicated by characters from behind the curtain (cf.- “अन्तर्जवनिकासंस्थैः सूचनार्थस्य चूलिका” ।)

Another type of Arthopakṣepaka is Aṅkāvatāra. It is defined by Viśvanātha as follows :

“अङ्कान्ते सूचितः पात्रैस्तदङ्कस्याविभागतः ।  
यत्राङ्कोऽवतरत्येषोऽङ्कावतार इति स्मृतः ॥ (VI.58)

It means that an Aṅkāvatāra is that in which at the end of an act is indicated the subject-matter of the succeeding act which comes to appear as a part of the same.

The fifth and last variety of Arthopakṣepaka is Aṅkamukha. The definition of Aṅkamukha given by Viśvanātha is the following :

“यत्र स्यादङ्क एकस्मिन्नङ्कानां सूचनाऽखिला ।  
तदङ्कमुखमित्याहुर्वीजार्थख्यापकं च तत् ॥ (VI.59)

Aṅkamukha is that in which takes place the indication of all the act in a single acts. It also indicates the seed (Bija) and result (Artha) of a Nāṭaka. It is generally used in the first act of a Nāṭaka.

Thus it is found that the Arthopakṣepakas are indispensable for the growth and development of the events of a play.

### **Arthaprakṛtis :**

Arthaprakṛti is the important element of the plot of Sanskrit play. There are five types of Arthaprakṛti. They are Bija, Bindu, Patākā, prakari and kārya. They are the very substrate of the

dramatic plot. They are also called the causes or means of the accomplishment of the principal object of a play.

We come across the verse no. 64 of the sixth chapter of the *Sābhyta-Darpana* where we find Viśvanātha's reference to these Arthprakṛtis. The verse is like this :

“बीजं बिन्दु पताका प्रकरी कार्यमेव च ।  
अर्थप्रकृतयः पञ्च ज्ञात्वा योज्या यथाविधि ॥”

**Bija :** It is the first cause of the ultimate object of a play. It is defined as that cause of the ultimate result (phala) which is manifested at the beginning of a play in a very small form but which gradually undergoes various developments, cf. -

“अल्पमात्रं समुद्दिष्टं बहुधा यद्विसर्पति ।  
फलस्य प्रथमो हेतुः बीजं तदमिधीयते ॥” SD, VI.65

**Bindu :** It is the second variety of Arthaprakṛti which is defined by Viśvanātha as follows :

“अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम् ।” SD, VI.66

It means Bindu is the cause of resuming the main purpose of a play when it is interrupted by incidental topics. Bindu is the cause of connecting link of the purposes when they get hindered.

**Patākā :** The third element of the plot of a play is patākā. Viśvanātha defines patākā as a story of incident which is extensive and contextual cf- “व्यापि प्रासङ्गिकं वृत्तं पताकेत्यमिधीयते ।” SD, VI.67

It may be said that Patākā is story which is meant for others and which is helpful in respect of the development of the main theme.

**Prakari :** It is the fourth Arthaprakṛti. It is defined by Viśvanātha as the small incident and contextual in character. We find the definition of prakari given by Viśvanātha as follows :

“प्रासङ्गिकं प्रदेशस्थं चरितं प्रकरी मता ।” SD, VI.68

A prakari does not have any result for itself but for the hero of a play (cf - “प्रकरी नायकस्य स्यान्न स्वकीयं फलान्तरम् ।”).

**Kārya :** The fifth and last variety of Arthaprakṛti is kārya. It is defined as that attainment of desire for which all efforts are made and the achievement of which closes the action cf :

“अपेक्षितं तु यत्साध्यमारम्भो यन्निबन्धनः ।  
समापनं तु यत्सिद्धयै तत्कार्यमिति संमतम् ॥ SD, VI.69

kārya is the principal Arthaprakṛti because it is the real point of acquisition and the fruit of our action.

These are the five varieties of Arthaprakṛti and they have a very vital role to play in order to arrive at the end.

### SAQ

1. What are the five Arthopakṣepakas?
2. Where a Viṣkambhaka is inserted?
3. What do you mean by Arthaprakṛti?
4. Name the varieties of Arthaprakṛti.
5. What is Bindu?

## 6.4 Kāryāvasthā

Kāryāvasthā or stages of development of the dramatic action is an important topic amongst the technicalities of a Sanskrit drama. A person desiring the fruit of the action started by him must come across the Kāryāvasthā (cf. “अवस्था पञ्च कार्यस्य प्रारब्धस्य फलार्थिमिः ।” – SD. VI.70)

There are five kāryāvasthā. They are Ārambha, yatna, prāptyāśā, Niyatāpti and Phalāgama.

**Ārambha :** It is defined by Viśvanātha as followsm :

“भवेदारम्भ औत्सुक्यं यन्मुख्यफलसिद्धये ।” –SD. VI.71

It means Ārambha is that curiosity or eagerness on the part of a character that leads to the attainment of the principal object of a play. It is the curiosity on the achievement of the ultimate result.

**Yatna :** It is the second variety of kāryāvasthā which is defined as the function that takes place quickly for the attainment of the principal object of a play. Viśvanātha’s definition of yatna is the following :

“प्रयत्नस्तु फलावाप्तौ व्यापाराऽतिवृत्तित्वान्वितः ।” –SD. VI.71

It is seen in the definition that Viśvanātha uses the term “प्रयत्न” also in place of “यत्न”. It may be said that it is indispensable for the attainment of the goal.

**Prāptyāśā :** It is the third type of kāryāvasthā which is defined as the possibility of attainment of the ultimate result or hope of success being favoured with means confronted with difficulties also. cf-

“उपायापायाभ्यां प्राप्त्याशा प्राप्तिसम्भवः ।” -SD, VI.72

It is a stage of action that culminates almost in that situation. It is found from the definition above that prāptyāśā leads to little hope of success in reaching the goal.

**Niyatāpti :** It is the fourth and penultimate stage of dramatic action. Viśvanātha defines Niyatāpti as follows -

“अपायाभावतः प्राप्तिनिर्यतासिस्तु निश्चितः ।” SD, VI.73

The meaning of this definition is that Niyatāpti is the sure and certain achievement of the ultimate result that arises when all the obstacles that on the way of getting it are removed. A Niyatāpti takes place as a result of the absence of impediments.

**Phalāgama :** It is also used as “phalayoga” by Viśvanātha. It is that particular stage of action in which takes place the entire result. We find the definition of phalāgama by Viśvanātha as -

“साऽवस्था फलयोगः स्याद् यः समग्रफलोदयः ।” SD, VI.73

It is fifth and last variety of kāryāvasthā. These five kāryāvasthās play a vital role in a Sanskrit drama.

### Stop to Consider :

Regarding the five kāryāvasthās, Prof. A.B. Keith remarks s follows -

“There must be at the beginning (Ārambha), the desire to attain some end which leads to the determined effort (prayatna) to secure the object of desire. This leads to the stage in which success is fit to be possible (prāptyāśā) having regard to the means available and the obstacle in the way of achievement. Then arrives the certainty of success (Niyatāpti) and finally the object is attained (phalāgama).”

### SAQ

1. What is the meaning of कार्यावस्था ?
2. Mention the varieties of कार्यावस्था.
3. What is प्रयत्न ? Define after Viśvanātha.
4. What is meant by नियताप्ति ?

### 6.5 Sandhi :

The subject matter of a plot of a drama undergoes five types of Sandhi (juncture) through the respective combination of the five kāryāvasthās (cf-

“पञ्चधैवेतिवृत्तस्य भागाः स्युः पञ्च सन्धयः ।” SD, VI.75

It means a Sandhi is that which stands for the correction which

co-ordinates the incidental purposes with different parts or stages of a Nāṭaka.

Sandhi has five varieties named Kukha Sandhi, Pratimukha Sandhi, Garbha Sandhi, Vimarśa Sandhi and Upasamhṛti or Nirvahaṇa Sandhi, cf -

“मुखं प्रतिमुखं गर्भो विमर्श उपसंहतिः ।

इति पञ्चास्य भेदाः स्यु ..... ॥” SD, VI.75

**Mukha-Sandhi** : A Mukha-Sandhi is defined by Viśvanātha in his *Sābhitya-Darpaṇa* as follows :

“यत्र बीजसमुत्पत्तिर्नार्थरसम्भवः ।

प्रारम्भेण समायुक्ता तन्मुखं पांरकीर्त्तितम् ॥” SD, VI.76

The meaning of this verse is— that is called a Mukha-Sandhi wherein germinates the very seed of the plot of a play attended by various matters and Rasa and wherein the prārambha (first variety of kāryāvasthā) is exhibited.

**Pratimukha-Sandhi** : The second variety of Sandhi is Pratimukha-Sandhi. It is that type of Sandhi in which the principal instrument of the ultimate aim of a Nāṭaka which is the form of the seed inserted in the Mukha-Sandhi undergoes development which is partially noticeable and partially not. cf.-

“फलप्रधानोपायस्य मुखसन्धिनिवेशिनः

लक्ष्यलक्ष्य इवोद्भेदो यत्र प्रतिमुखं च तत् ॥ -SD, VI.77

**Garbha-Sandhi** : It is the third variety of Sandhi. Viśvanātha defines a Garbha-Sandhi as follows -

“फलप्रधानोपायस्य प्रागुद्भिन्नस्य किञ्चन ।

गर्भो यत्र समुद्भेदो हासान्वेषणवान् मुहुः ॥” -SD, VI.78

It means - A Garbha-Sandhi is that in which the primary means to the end of a Nāṭaka which has been to some extent illuminated previously (in the pratimukha-sandhi) undergoes elaboration very often attended by some obstacles and an attempt to avert the same.

**Vimarśa-Sandhi** : It is defined in the sixth chapter of the *Sābhitya-Darpaṇa* by Viśvanātha. It is that variety of Sandhi in which the primary means to the end has emanated exuberantly from the Garbha-Sandhi but is at the same time confronted with difficulties arising out of curse etc. cf -

“यत्र मुख्यफलोपाय उद्भिन्नो गर्भतोऽधिकः ।

शापाद्यैः सान्तरायश्च स विमर्श इति स्मृतः ॥” -SD, VI.79

**Nirvahaṇa-Sandhi :** The fifth and last variety of Sandhi is Nirvahaṇa-Sandhi. It is also called upasamhṛti. It is defined as -

“बोजवन्तो मुखार्थार्था विप्रकीर्णा यथायथम् ।  
एकार्थमुपनीयन्ते यत्र निर्वहणं हि तत् ॥” -SD, VI.80

That means a Nirvahaṇa-Sandhi is that wherein the topics which are relative to the seed of the play and which are set in four sanhis beginning with the Mukha, are made to serve the primary purpose of the play. These are the five Sandhis of a Sanskrit play.

### Stop to consider :

It may be mentioned here that every Sandhi has some sub-varieties of its own and thus in total 64 varieties of all the five sandhis are mentioned by Viśvanātha in his *Sābitya-Darpaṇa*. But these are not discussed here as it will lead to the burden of the students.

#### SAQ :

1. State the definition of सन्धि.
2. How many varieties of सन्धि do you find?
3. Define उपसंहति type of सन्धि.

**6.6 Vṛtti :** Vṛtti is an important technicality used in Sanskrit dramaturgy. Vṛtti (mode of behaviour) is generally concerned with the principal character of a play. Viśvanātha defines vṛtti as the activities of the hero etc. of a Sanskrit drama.

The mode of behaviour of a character may be of two kinds: (i) one pertaining to his actions and outward expression known as Arthavṛtti and (ii) one pertaining to his mode of speech called Śabdavṛtti. The Arthvṛtti is of three types namely Kauśitaki, Sāttvatī and Ārabhatī. Śabha vṛtti is only one and that is Bhāratī vṛtti. Thus there are four vṛtti in total. Viśvanātha refers to these four vṛttis in the following verses :-

“शृङ्गारे कौशिके, वीरे साच्चत्यरभटी पुनः ।  
रसे शैत्रे च वीभत्से वृत्तिः सर्वत्र भारती ॥” -SD, VI.122

In the verse, we find the four types of vṛtti. Kauśitaki vṛtti is employed in the Śṛṅgāra Rasa, Sāttvatī vṛtti is employed in the Vira Rasa and Ārabhatī vṛtti is employed in both Raudra and

Vibhatsa Rasa. But Bhāratī vṛtti is employed freely in case of all Rasa and everywhere in a play (cf वृत्तिः सर्वत्र भारती).

**Kauśitaki Vṛtti :** It is also called Kaiśiki. It is defined as the mode of conduct which is associated with delightful vivacity and full of charming expression of love by means of songs and dance with a good number of females and in which dealings and attitudes proceed from the enjoyment of leisure and which presents lively dalliances. cf -

“या श्रृङ्गणनेपथ्यविशेषचित्रा स्त्रीसंकुला पुष्कलनृत्यगीता ।  
कामोपभोगप्रभवोचारा सा कैशिकी चारुविलासयुक्ता ॥” -SD, VI.124

The Kaiśiki vṛtti has forms of development. These are (1) Narma, (2) Narmasphurja, (3) Narma-sphota and (4) Narmagarbha (cf- “नर्म च नर्मस्फुजो नर्मस्फोटोऽथ नर्मगर्भश्च चत्वार्यङ्गान्यस्या ।”)

**Sāttvati vṛtti :** It is the third division of vṛtti as mentioned by Viśvanātha. It is defined as follows -

“सात्त्वती बहुला सत्त्वशौर्यत्यागदयार्जवैः ।  
सहर्षा क्षुद्रशृङ्गरा विशोका साद्भूता तथा ॥” -SD, VI.128

It means that Sāttvati is that vṛtti which is predominantly abounding with vigour, strength, charity, compassion and simplicity. It is already stated that this vṛtti is employed where there is Vira Rasa (heroic sentiment).

Sāttvati Vṛtti has also four divisions. They are utthāpaka, Sāṁghatya, saṁlāpa and Parivarttaka. cf -

“उत्थापकोऽथ सांघात्यः संलापः परिवर्तकः ।  
विशेषा इति चत्वारः सात्त्वत्याः परिकीर्त्तिताः ॥” -SD, VI.129

**Ārbhaṭi vṛtti :** This Vṛtti is that which is a fiery one replete with feats such as magic, jugglery, battles, agitation, anger, aimless movements and the like which abound with killing and capturing etc. cf -

“मायेन्द्रजालसंग्रामक्रोधेद्भ्रान्तादिचैष्टितैः ।  
संयुक्ता वधबन्धाद्यौरूढारभटी मता ॥” -SD, VI.132

It has been already stated that Ārbhaṭi Vṛtti is employed where there is Raudra and Vibhatsa Rasa. It has also four divisions. They are vasthutthāpana, sampheta, Saṁkṣipti and Avapātana. cf -

“वस्तूत्थापनसंफेटौ संक्षिप्तिरवमातनम् ।  
इति भेदास्तु चत्वार आरभत्याः प्रकीर्त्तिताः ॥” -SD, VI.133

**Bhāratī vṛtti :** Of the four types of Vṛtti, Bhāratī vṛtti is the most important and foremost. It is employed in respect of all the



Rasas (“वृत्तिः सर्वत्र भारती”). Though we have taken Bhārati vṛtti for discussion at the end, it should be mentioned first as it takes place before parstāvanā. Bhārati Vṛtti is a Śabda Vṛtti.

Bhārati vṛtti is defined by Viśvanātha in his *Sāhitya-Darpaṇa* as follows :

“ भारती संस्कृत-प्रायो वाग्व्यापारो नटाश्रयः ।” -SD,VI.29

It means Bhārati vṛtti is a mode of speech almost in Sanskrit by the characters. It is also stated by Viśvanātha that the stage-manager (sthāpaka) after having pleased the audience with sweet verses relating to the subject matter of the play should announce the name of the drama together with the name of the dramatist and his family. He also describes very often a particular season with the help of the Bhārati Vṛtti. cf -

“रङ्गं प्रसाद्य मधुरैः श्लोकैः काव्यार्थसूचकैः ।  
रूपकस्य कवेराख्यां गोत्राद्यपि स कीर्तयेत् ॥  
ऋतुं च कञ्चित्प्रायेण भारतीं वृत्तिमाश्रित ॥” -SD, VI.28

There are four divisions of Bhārati Vṛtti. They are Prarocanā. Vīṭī, Prahāsana and Āmukha. cf -

“तस्याः प्ररोचना वीथी तथा प्रहसनामुखे ।  
अङ्गानि ..... ॥” -SD, VI.30

These are the four divisions of vṛtti as stated in the sixth chapter of the *Sāhitya-Darpaṇa*.

### Stop to consider :

The Vīṭī variety of Bhārati vṛtti is different from the Vīṭī variety of Rūpaka.

#### SAQ :

1. What is वृत्ति ? State the divisions of वृत्ति.
2. How many kinds of वृत्ति do you know.
3. To which kind of vṛtti does Bhārati belongs?
4. Is Bhārati vṛtti employed in a particular Rāsa?

### 6.7 Nāṭyoktaya :

Nāṭyoktayas (stage-directions) play the most essential role in a drama. There are stage-directions employed in a Sanskrit drama. Of them mention may be made of Svagata, Prakāśa, Janāntika, Ākāśabhāṣita and Apavārita.

**Svagata :** Viśvanātha defines it as that which is not supposed to be heard by others. cf -

“अश्राव्यं खलु यद्वस्तु तदिह स्वगतं मतम् ।” -SD, VI.137

Svagata is nothing but Ātmagata (within one's self). A svagata also includes the soliloquies of a character which are of scaming nature.

**Prakāśam :** The second variety of Nāṭyoktaya (stage-directions) as stated in the *Sābhīya-Darpaṇa* is Prakāśam (Alude). It is defined by Viśvanātha as follows :

“सर्वश्राव्यं प्रकाशं स्यात् ।” -SD, VI.138

That means Prakāśa is that speech which should be heard by all.

**Apavārita :** Another stage-direction used is a Sanskrit play in Apavārita (speech aside) which is strictly said of someone (to some actor) turning back against other actors. cf -

“तद्भवेदपवारितं रहस्यं तु यदन्यस्य परावृत्त प्रकाश्यते ।” -SD, VI.138

**Janāntika :** The third type of stage-direction is Janāntika (personal address). It is defined as -

“त्रिपताककरेणान्यानपवार्यन्तरा कथाम् ।

अन्योन्यामन्त्रणं यत्स्यात्तज्जनान्ते जनान्तिकम् ॥ -SD, VI.139

The meaning thereby is - Janāntika is a mutual discourse which is not to be heard by others and which is effected by turning the palm into Tripatāka form. A Tripatāka form is made with a twisted slanting palm which first three fingers rest by a person by means of curving the third finger.

**Ākāśabhāṣita :** This is the last variety of the stage directions. Viśvanātha defined Ākāśabhāṣita (speech from void) as that which is uttered in acting beginning with “what do you say?” after pretending to have heard what has not been said. cf -

“किं ब्रवीषीति यन्नाट्ये विना पात्रं प्रयुज्यते ।

श्रुत्वेनक्रमप्यर्थं तत् स्यादाकाशाभाषितम् ॥” -SD, VI.140

Ākāśabhāṣita is nothing but a monologue in which both the question and reply are uttered by only one character.

These are the stage-directions followed in a Sanskrit play.

### **Stop to consider :**

It should be borne in mine that in all the stage-directions, the speeches of the actions are to be heard by the audience.

**SAQ :**

1. What is Nāṭyokta?
2. Define Svagata type of stage-direction.
3. Define Janāntika.
4. What is a Tripatāka form.

### 6.8 Procedure of naming the Nāṭaka etc.

Viśvanātha, in the sixth chapter of the *Sābitya-Darpaṇa*, discusses, in brief, the procedure or conventions of naming or giving titles to different Rūpakas or Uparūpakas.

The title of a play should generally be a suggestive one. According to Viśvanātha, the title in case of a Nāṭaka should be given in such a way so that it expresses or indicates the very nucleus of the dramatic action (cf - “नाम कार्य नाटकस्य गर्भितार्थप्रकाशकम्।” -SD, VI.142).

For example, the play “*Rāmābhyudaya*” which indicates the birth of Rāma in the play.

After discussing the case of Nāṭaka regarding its title, Viśvanātha states that the title of the other nine directions of Rūpaka beginning with Prakaraṇa should be given after the names of the hero and heroine. cf -

“नायिकानायकारव्यानाट् संज्ञा प्रकरणादिषु।” -SD, VI.143

An example of a प्रकरण having its title after the names of the hero and heroine is the “*Mālatī-Mādhava*” of Bhavabhūti.

Next to the Rūpakas, Viśvanātha proceeds to give us procedure of naming the uparūpakas.

As stated by Viśvanātha, the titles of the uparūpakas beginning with Nāṭika etc. should be designated after the names of the heroine. The original text of Viśvanātha in this regard is as follows :

“नाटिकासत्तकादीनां नायिकाभिर्विशेषणम्।” -SD, VI.143

The “*Ratnāvalī*” of Śrī Harṣa is an example of a Nāṭika wherein the name of the heroine is Ratnāvalī.

### Stop to consider :

Like Nāṭaka, the other seventeen varieties of uparūpakas who have their title after the names of their heroines.

**SAQ :**

1. How the name of a नाटक is kept or given?
2. What is the procedure of naming a प्रकरण? Cite example.
3. How is the name of a नाटिका given? Give example.

## 6.9 Uparūpaka : Nāṭikā

Nāṭikā is the most popular variety of the eighteen Uparūpakas. The subject-matter or the story or the plot of a Nāṭikā is imagined by the dramatist. It contains a number of female characters and there are four acts in it. The Nāyaka of a Nāṭikā is a famous person and invariably a king. Moreover, the hero of a Nāṭikā should be a Dhīralalita one. cf -

“नाटिका क्लृप्तवृत्ता स्यात् स्त्रीप्राया चतुरङ्गिका ।

प्रख्यातो धीरललितस्तत्र स्यान्नायको नृप ॥” -SD, VI.269

The aim of the action of a Nāṭikā is love and acquisition of kingdom. The Nāyikā in a Nāṭikā is a virgin princess who has, for the first time, fallen in love. The Nāṭikā always standing by one of the senior queens, follows the virgin princess (Nāyikā). There are only four sandhis with a slight touch of the vimarśa sandhi. The vṛtti in a Nāṭikā is Kaiśikī. These are the specific characteristics of a Nāṭikā and other characteristics are those of a Nāṭaka.

### SAQ

1. How many uparūpakas are found in the *Sāhitya-Darpaṇa*?
2. Discuss the salient features of a Nāṭikā.
3. Name one popular Nāṭikā in Sanskrit.

## 6.10 Śravya-Kāvya and its varieties

It has been already been stated earlier that kāvya (poetry) is of two varieties namely. Dṛśya and Śravya. You are already acquainted with the Dṛśya-kāvya. Viśvanātha defines a Śravya as that piece of poetical composition which is only worthy of being heard. It is of two types - (i) padya-kāvya (poetical composition) and (ii) Gadya (prose). c.f. - “श्रण्यं श्रीतव्यमात्रं तत् पद्यगद्यमयं द्विधा ।” - SD, VI.313.

Viśvanātha defines padya as that which is composed in Chanda (metre) i.e. a poetical composition is a group of some verses (ślokas) which are composed in some metres. (c.f. - “छन्दोवद्धृपदं पद्यम् ।” -SD, VI.314)

**Mahākāvya :** Of the poetical compositions, Viśvanātha describes the salient features of a Mahākāvya (Epic or great poem)

first. In thirteen kārīkās (verses), he deals with a Mahākāvya. A Mahākāvya is composed in cantos. In it, there is one hero who is a divine one or one born of Kṣatriya family or of a noble family. The hero is a Dhīrodātta one. c.f. -

“सर्गबन्धो महाकाव्यं तत्रैको नायकः सुर।

सदृशः क्षत्रियो वापि धीरोदात्तः गुणान्वितः ॥” -SD, VI.315.

In a Mahākāvya, either śṛṅgāra or Vira or Śānta Rasa is the predominant Rasa and all other Rasas are sub-ordinate. All the five types of Sandhi are present in a Mahākāvya.

The story or plot of a Mahākāvya is either a historical one or one which is related to a great person. All the four goals of human life (Dharma, Artha, Kāma and Mokṣa) should be there in it and one of them will be the ultimate aim (cf - “चत्वारस्तस्य वर्गाः स्युस्तेष्वकं च फलं भवेत्।” -SD, VI.318

At the beginning of a Mahākāvya, there should be either the introduction of a salutation or an invocation or a reference of the very plot of the theme. cf -

“आदौ नामस्क्रियाशीर्वा वस्तुनिर्देश एव वा” -SD, VI.319

In the Mahākāvya, there should be more than eight cantos which are neither too short nor too long. (“नातिस्कल्पाः नातिदीर्घाः सर्गा अष्टाधिका इह”). There should be the description of the evening, the Sun, the Moon, the Night, Dusk, Darkness, the Day, the morning, the noon, the Mountains, the seasons and the heaven etc. c.f. -

“सन्ध्या-सूर्येन्दु-रजनी-प्रदोष-ध्वान्त-वासराः।

प्रातर्मध्यह्नमृगयाशैलतु वनसागरः ॥” -SD, VI.322

### Stop to consider :

Mahākāvya is a writing of considerable length varying description and elaborate construction embracing a narrative, theological or historical and is divided into sargas (cantos) for convenience of narration.

#### SAQ :

1. To which class of kāvya does Mahākāvya fall?
2. What is the chapter-division of a Mahākāvya?
3. Who is a Nāyaka in a Mahākāvya?
4. State the principal Rasa of a Mahākāvya?

### 6.11 Khaṇḍa-kāvya :

A Khaṇḍa-kāvya (Lyric) is one of the Śravya-Kāvyas composed in verses with metres (chanda). It is a poem which resembles or follows a Mahākāvya partially. cf -

“खण्डकाव्यं भवेत् काव्यस्यैकदेशानुसारि च” -SD, VI.328

A Khaṇḍa-kāvya (a lyric or a lyrical poem) is also known as Laghu-kāvya. This Laghu-kāvya is a writing of considerable length varying descriptions and elaborate construction embracing a narrative theological or historical divided into cantos for convenience of narration.

Vaiśvanātha cites the *Meghadūta* of Kālidāsa etc. as an example of a lyrical poem.

**Koṣa-kāvya :** Another sub-division of padya-kāvya is koṣa-kāvya. A koṣa-kāvya is one in which the verses stand independent of one another. But they are in order of vrajyā i.e. they are concerned with a single subject and are very charming. The verse of Viśvanātha containing the definition of koṣa-kāvya is the following :

“कोषः श्लोकसमूहस्तु स्यादन्योन्यानपेक्षकः ।

ब्रज्याक्रमेण रचितः स एवातिमनोरमः ॥” -SD, VI.329

The *Muktāvali* of kṣemendra is cited by Viśvanātha as an example of koṣa-kāvya.

**Gadya-kāvya :** A Gadya-kāvya (prose-romance) is defined as the type of literary work which is composed without any metre i.e. a non-metrical composition is a Gadya (cf - “वृत्तगन्धोज्जितं गद्यम् ।”)

Sanskrit rhetoricians divide Gadya-kāvya into two types. They are Kathā and Ākhyāyikā Viśvanātha defines a kathā as follows :

“कथायां सरसं वस्तु गद्यैरेव विनिर्मितम् ।

क्वचिद्भवेदार्या क्वचिद्वाक्त्रापवक्त्रके ।

आदौ पद्यैर्नमस्कारः खलादेवृत्तकीर्त्तनम् ॥” -SD, VI.328

The meaning of this text is : A kathā is that which abounds in an interesting topic appealing to Rasa and which is composed in prose. Sometimes, it is seen that there is metrical composition in Āryā or in vaktra or in Apavaktra metre. It is introduced by salutation in verses and reference is made to the conduct of the wicked. Bāṇabhaṭṭa's *kadambarī* is cited as an example of a *kathā* type of prose-romance.

Again an Ākhyāyikā is just like kathā. But in an Ākhyātikā, there is the appreciation of the family of the poet etc. together with the achievements of other poets. Somewhere in the Ākhyāitkā, verses are also used sometimes, cf -

“ आख्यायिका कथावत् स्यात् कवेर्वशानुकीर्तनम् ।

आस्यामान्यकवीनाञ्च वृत्तं पद्यं क्वचित् क्वचित् ॥” -SD, VI.334

Its divisions are called Āśvāsa and it contains verses at the beginning of Āśvāsa that suggest future events (“कथांशानां व्यवच्छेद आश्वास इति बुध्यते”). An example of an Ākhyāyikā is the *Harṣacarita* of Bāṇabhaṭṭa.

**Campū-kāvya :** A kāvya in a mixed form is known as campū. It is an admixture of both prose and poetry (cf - “गद्यपद्यमयं चम्पूरित्यभिधीयते” -SD, VI.336)

*Nalacampū* of Trivikrama Bhaṭṭa is an example of campū-kāvya.

**SAQ :**

1. Give the definition of Khaṇḍakāvya.
2. What is a Gadya-kāvya? State its varieties.
3. Discuss the characteristics of a kathā.
4. Define campū-kāvya and cite example.

**6.12 Summing up :**

In this unit you are able to know the important topics (technicalities) of Sanskrit dramaturgy such as Sandhi, Arthaprakṛti, Arthopakṣepaka, Kāryāvasthā, Vṛtti, Nāṭyoktaya, Uparūpaka (Nāṭikā) and the Śravyakāvyas. All this will help you know the important topics and issues of Sanskrit drama.

**6.13 References and Suggested readings :**

As already stated in the preceding unit.

*Abbreviation :* SD = Sāhitya-Darpaṇa K = Kārikā.



