

## **CHAPTER III**

### **EVALUATION OF THE COMMENTARIES:**

**Act-I. (चित्रदर्शनम् ) The Exhibition of the pictures.**

**Act – II (पञ्चवटीप्रवेशः) Entrance in to the Pañcavaṭi.**

**Act –III (छाया) Chāyā (SHADOW).**

**Act: IV (कौसल्याजनकयोगः) The Meeting of Kauśalyā and Janaka.**

**Act. V (कुमारविक्रमः) The Valour of the youths.**

**Act – VI (कुमारप्रत्यभिज्ञानम्) Recognition of the princes.**

**Act – VII (सम्मेलनम् ) Gathering.**

**Conclusion:**

This chapter consists of the study of the text of Uttararāmacaritam from the commentators' point of view. There are six commentaries which have been selected for the present study of the Commentators viz. 1. Śāradārañjana Roy (SR), 2. Ghanaśyāma Paṇḍita (GP), 3. Vīrarāghava (VR), 4. Ānanda Svarūpa (AS) 5. Rāmādhara Sharma (RS) 6. Tārākumar Chakravarty (TC).

The observations and opinions of the different commentators will be given here with their abbreviated names.

### Act-I.

#### The Exhibition of the pictures: चित्रदर्शन

The first act is around the palace Rāma in Ayodhyā. In this act we find the characters like Rāma, Lakṣmaṇa, Sītā, Aṣṭāvakra, Durmukha, etc.

In the beginning of the book an auspicious commencement has been believed as the cause for a kind of civility and for the unobstructed completion of work which is known as Nāndī. Invocation is either आशीर्वादात्मक, नमस्कारात्मक or वस्तुनिर्देशात्मक ('आशीर्नमस्क्रिया वस्तुनिर्देशा, वापि तन्मुखम्' - दण्डी<sup>1</sup> )

Bhārata<sup>2</sup> states – नन्दन्ति देवता अस्यां तस्मान्नान्दीति कीर्तिता | It is called Nāndī because of delight to the gods (as well as to actors). The Benediction forms the first part of the prelude and is termed 'the Purvaranga.' In it, the protection of the tutelary deity is generally invoked in favour of the audience or the actors. Sometimes a short prayer is added to the benediction or even substituted for it. The Nāndī may consist of eight, twelve

<sup>1</sup> Mishra, Acharya Ramchandra, Kavyadarsa of Dandi, Vidyabhavan Sanskrit Granthamala -37 Chowkhamba Vidyabhavan, Varansi, p.96

<sup>2</sup> Nagar. R.S., Natyasastra of Bhārataa Muni, Parimal Publisher, Ahemdabad, 2005, 5.57-58

or eighteen padas. The Nāndī - ‘पाठ’ done in the beginning of this play is very auspicious:

1.1

इदं कविभ्यः पूर्वैभ्यो नमोवाकं प्रशास्महे |

विन्देम देवतां वाचममृतामात्मनः कलाम् ||

**Meaning:** - This is Nāndī verse of the Drama written by Bhavabhūti. In this verse he pays respect to earlier poets and Drama tists like Vālmiki etc. He also bows to their spirituality and literary talents.

**The theme of the verse:**

The poet Kālidāsa has also paid his tribute to former poets in the dRāma *Mālavikāgnimitram*’s beginning. Same way, Bhavabhūti’s also here bows to the former poets. He also wishes to get the the similar eternal artistic divine blessing.

**Highlights of the commentators:**

In the verse इदं कविभ्यः पूर्वैभ्यो ... | the word ‘इदं’ is the adjective of ‘नमोवाकं’. Here the word ‘इदं’ is in neuter Gender and ‘वाक्’ is a masculine, adjective and adverb. Genders should be same though believing the word ‘इदं’ as ‘सामान्ये नपुंसकम्’ the inconsistency gets removed.

AS has tried to remove this inconsistency by believing ‘इदं’ as subject and ‘नमोवाक्’ as predicate and some commentators believe it as one-word ‘इदं कविभ्यः’ (तत्पुरुषः समासः) and define it as ‘अस्याः’ (रामकथायाः) ‘कविभ्यः’ SR takes meaning of इदं as ‘एतत्’ GP as ‘इदमिति’ सामान्ये नपुंसकम् इदं नमोवाक् इत्युक्तिम् | VR ‘इदं परीप्सितग्रन्थादौ चिकीर्षितत्वेन बुद्धिस्थ मङ्गलम् | AS as अथ कविः परीप्सितमग्रन्थस्यनिर्विघ्नं समाप्तये पूर्वरङ्गप्रधाङ्गभूतां स्तुतिपाठरूपां नान्दीमादौ अवतारयति इदमित्यादि | इदं मङ्गलाचरणरूपमितिभावः सामान्ये नपुंसकम् | RS as मङ्गलाचरणम् | and TC takes it as ‘पश्चादुक्तं’ |

पूर्वैभ्यः कविभ्यः | ‘वाक्’ is masculine, adjective and adverb. Genders should be same. The original meaning of पूर्वैभ्यः is ‘former’ of which the Commentator takes it as प्राचीनेभ्यः

कविभ्यः. SR and GP give an altogether different meaning like अलौकिक पुरातनेभ्यः अलौकिकभ्य इत्यर्थः| वैदिकेभ्य इति यावत् वेदानां लोकपूर्वत्वादिति भावः| and AS and TC takes the meaning as पूर्वकाल and पूर्वकालप्रसिद्धः while RS takes it as पुरातन. Here, most of the commentators take the meaning as प्राचीन, पूर्वकाल or पुरातन. While VR differs here which is noteworthy. Here in place of the meaning as ‘अलौकिक’, the word ‘former’ is more suitable.

कविभ्यः - Here कविभ्यः is for the ancient poets like Vālmiki, Vyāsa, Kālidāsa but AS takes कविभ्यः word only for Vālmiki and it is बहुवचन आदरार्थक (वीरराघव टीका) and GP take meaning of ‘कविभ्यः’ as गणपतये कवये इत्यर्थ | ‘गणपति हवामहे कविं कवीनाम इत्यादिश्रुतेः |’ ‘कविदशुक्रगजाननौ इतिजयः| कविभ्यः इति पूजायां बहुत्वम् | but taking गणपति as meaning, the adjective become useless so पूर्वभ्यः कविभ्यः is useful for poets like Vālmiki, Vyāsa etc.

AS and RS take the meaning as पुरातन काव्यकर्तृभ्यः, वाल्मीकिव्यासादिभ्यः | TC understand it as वाल्मीकि. Thus, the commentator takes the same meaning as the ancient poets Vālmiki, Vyasa etc.

आत्मनः SR has used the word ब्रह्मणः for the word आत्मनः and other Commentators have meant परमात्मनः for आत्मनः Here आत्मनः means Almighty (ब्रह्म). To show difference between Supreme and individual soul, the word पर and प्रत्यक् are added to the word आत्मन् Here the Almighty (परमात्मा) is an apt word for आत्मन् | SR takes the meaning of कलाम् as षोडशमात्मिकां षोडशकला. Where as GP, VR, AS and RS have meant कलाम् as अंशभूताम्. TC remains silent here. Here कलाम् means कलामिव which means that speech which is Almighty’s art and which is one with the ब्रह्म. In विष्णुपुराण (१/२२/५४) the word ‘विष्णु’ means the Lord Himself. Bhavabhūti’s himself uses the word शब्दब्रह्म in his Vakyapadiya.

अमृताम् वाचम् : SR gives meaning of अमृताम् as अनपायिनी. All the Commentators take the meaning of अमृताम् as मृतं मरणं यस्यास्तथा भूतां नित्य अमृतरूप. Here वागधिष्ठात्री देवता सरस्वती is considered

eternal being a Goddess while according to Mīmāṃsā philosophy, Sabda is also eternal. Here GP and VR, take the meaning of वन्देमहिचतां वाचम् as वन्देमहि च तां वाणीम्, But in its place some times of it the reading ‘विन्देम’ i.e. ‘विन्देमदेवता वाचम्’ is also found. Having got this meaning, the former verse would be like पूर्वैभ्यः कविभ्यः नमः इति वाकः उत्कर्षस्मिनकर्मणि तद्यथा (क्रियाविशेषणम्). Here इदं वक्ष्यमाणं प्रशास्महे प्रार्थयामहे; यद् आत्मनः कलाम् अमृतां देवता वाचं विन्देम लभेमहि | means we pray to the ancient poets that may we obtain the divine eternal speech of Almighty. This verse is Nāndī, which is recited in the beginning of the play an auspicious commencement for the unobstructed completion of any work. It is becoming आशीर्वादात्मक, नमस्कारात्मक or वस्तुनिर्देशात्मक<sup>3</sup> (आशीर्वादात्मक वस्तुनिर्देशोवापितन्मुखम् दण्डी). The verse ‘इदं कविभ्यः’ is auspicious Nāndī which is recited and also indicates poetic beauty. Here we find similarity in the opinion of all the Commentators accept GP.

**Observation:** The Nāndī here is very straightforward where in Bhavabhūti is paying his respect to the earlier recognised poets like Vālmiki and Kālidāsa. The commentators have overstretched their comments to substantiate the definition normally given by rhetoricians Daṇḍin and all.

**सूत्रधारः-** अलमविस्तरेण...|| In the beginning of the prologue the सूत्रधार should give information about the name and Gotra of the poets. (“ रङ्गं प्रसाद्य मधुरैः श्लोकैः काव्यार्थसूचकैः | रूपकस्य कवेराख्यां गोत्राद्यपि स कीर्तयेत्” | (सां.द.६.२८ )<sup>4</sup>; According to this, the poet has mentioned names etc.

**श्रीकण्ठपदलाञ्छनः** - According to the GP and VR ‘श्रीकण्ठ’ was the paternal name. While other Commentators consider it to be the title of poet and not the name.

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<sup>3</sup> Op.cit.p.97

<sup>4</sup> Tripathi, Kamalapati, Sahitya Darpan of Kaviraj Viswanath, Chowkhamba Vidyabhawan, Varanasi -1, 1970,p.374

भवभूतिर्नाम – In महावीरचरितं and उत्तररामचरितं it is popularly given as Bhavabhūti, while in *Mālatīmādhava* भवभूतिर्नाम It means the name Bhavabhūti. Hence, it proves that the paternal name of the poet was भवभूति |

कालप्रियनाथ – All the three plays of Bhavabhūti are mentioned as being represented at the shrine of Kālapriyānatha. By the term the poet probably refers to the God Siva in his own town (Padmapura). It seems in ancient India it was usual to exhibit dRāma tic performance at some fair or on the occasion of some festival.

आर्यमिश्रान् – The honorable or respectable gentlemen. The title आर्य corresponds to the modern ‘Gentlemen’. The qualifications of an Arya as quoted by Jagaddhar.<sup>5</sup> मिश्र – is simply used as a honorary title. It is sometimes added to the names of great scholars such as मण्डनमिश्र etc. अत्रभवन्तः means your honours. अत्र and तत्र are prefixed to the pronoun भवत् to show respect. अत्र भवान् refers to a person near at hand and तत्र भवान् refers to the person far off.

1. 2.

यं ब्रह्माणमियं देवी वाग्वश्येवानुवर्तते |

उत्तरं रामचरितं तत्प्रणीतं प्रयोक्ष्यते ||

**Meaning:** Sūtradhāra in his statement earlier described Bhavabhūti as a poet being knowledgeable in grammer and Sanskrit literature, and born in Kashyap gotra. Here Bhavabhūti continues to introduce himself as Brāhmaṇa’ who is well versed in Vedic rituals and poet of excellence.

**The theme of the verse:** Introduction of Bhavabhūti continues

**Highlights of the commentators:**

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<sup>5</sup> कुलं शीलं दया दानं धर्मः सत्यं कृतज्ञता | अद्रोह इति येष्वेतत्तानार्यान्संप्रचक्षते ||

वश्येव means वशगता इव. Here all commentators have taken the same meaning as the author. The figure of speech here is called ‘उत्प्रेक्षा’ | Commentator VR takes the meaning in his comment as वश्यैव of which means ‘वश्या सत्येव विधिप्रतिषेधार्हा सत्येव |’

GP states उत्तरे रामचरिते भवभूतिर्विशिष्यते’ इति विक्रमार्कवचनविश्वासिनः केचिदलङ्कारविद्यार्थिनः वदन्ति | तन्नविशेषज्ञ हृदयङ्गमम् | यतः ‘कनिष्ठिकाधिष्ठितकालिदासा’ इति, घटना निर्मातुः | उत्तर वाक्ययोः यमिति | यत्प्रणीतमिति कथनस्य समीचीन्यात् | SR उत्तरं ‘अर्वाचीनम् अयोध्याप्रत्यावर्तमान परभूतं ‘रामचरित’ रामचरितकथा ‘प्रयुज्यते’ अभिनीयते |

VR ‘उत्तररामचरितं यत्प्रणीतं प्रयोक्ष्यते |

AS उत्तरं रामचरितम् उत्तरं रावणावधात् परं रामस्यचरितं जीवनवृत्तं लक्षणया तद्वर्णनं यत्र तथोक्तं उत्तररामचरितं नाम नाटकम् अयं अभिनेष्यते | ‘अस्माभिरिति शेषः | इव शब्देन प्रकाशनाद् उत्प्रेक्षालंकारः, तथा च अनुष्टुप् वृत्तम् | Here this is how it should be defined रामचरितं लक्षणायां तद्वर्णनं यस्मिन् ग्रंथे तद् ‘उत्तररामचरितम्’. Here sometimes different meaning have been indicated of चरित and चरित्र. चरित means जीवनवृत्तं (Biography) and चरित्र means आचरण or शील – (character).

RS states उत्तररामचरितं नाम नाटकं प्रयोक्ष्यते अभिनेष्यते, इव शब्देन प्रकाशनाद् उत्प्रेक्षालंकारः |

TC उत्तररामचरितं तदभिधानं नाटकं प्रयोक्ष्यते | अस्माभिरिति शेषः नाटकं ख्यातवृत्तं ख्यात् पञ्चसंधि समन्वितं; पञ्चादिका दशपरातताङ्कः परिकीर्तिता etc, are reflective. The title of this play can be discussed as - रामस्यचरित इति रामचरितम् उत्तरं च तत् रामस्यचरितम् उत्तररामचरितम् - तम् अधिकृत्य कृतं नाटकम् | It has been entitled on the basis of the main subject and GP has borrowed it from विक्रमार्क.

Here the commentators have discussed the meaning of the term ‘Uttara’ in *Uttararāmacarita* in different ways. SR considers it as the story of Rāma after returns to *Ayodhyā*. AS opines that Uttara means after the slaying of Rāvaṇa. Bhavabhūti has aptly used the word चरित (Biography) and not चरित्र (character).

सूत्रधारः- एषोऽस्मिन् ....||

कार्यवशाद् - Most of the commentators have taken the meaning of ‘कार्यवशात्’ as ‘नाटकप्रयोगानुरोध’ ‘प्रयोगानुष्ठानुरोधात्’, ‘अभिनयरूपकार्यनुरोधात्’ etc. SR remains silent. All these

meanings in one opinion is ‘for the purpose of some work’. And further it fits in meaning with the sentence- ‘वैदेशिकोऽस्मि पृच्छामि’.

**आयोध्यकः** -GP takes the meanings as अयोध्या संबन्धी and commentator VR takes the meaning as “आयोध्यकः” | He defines it as – “आयोध्यकः - अयोध्या संबन्धिक इत्यर्थः |”

**अभिषेकसमयः** - Here SR and GP remain silent. And AS, RS and TC give meaning as अभिषेकसमयः राज्याभिषेक-कालः | While VR takes the meaning as ‘पट्टाभिषेकसमयः’ | Here ‘पट्टः’ means ‘स्वर्णमुकुट’ (Golden crown) which is worn at the time of Coronation (राज्याभिषेक) पट्ट (तुल. पट्टप्रधान. अभिषेक पट्टाभिषेकः) (शाकपार्थिवादि समासः) VR has taken meaning of ‘समयः’ as ‘मूर्हर्त’, and ‘आचार’. (पट्टाभिषेकसमयः पट्टाभिषेक मूर्हर्तः यः पट्टाभिषेकरूपचारः and taken the meaning as ‘यदा’ in the place of ‘यदि.’

**विश्रान्तचारणानि** - विश्रान्ता निवृत्तव्यापाराः चारणाः पेषुतानि | Here GP takes the reading as ‘विश्रान्तचारणानि’ and defines it as विश्रान्तचारणानि (संचाराः) पेषुतानि | The word here ‘चरण’ is in neuter form which means wandering or going about. In this meaning the suffix भावे ल्युट् is already linked but when this word is in masculine gender, it is meant as ‘पाद’ (feet). In this same meaning suffix ल्युट् (चरत्यनेन इति चरणः) is joined. निष्क्रियः चारणाः नटाः |

**रामः एवमेतत्** |

**संसारभाव** - It means the nature of the mortal word, its talks, and its subjects. VR has used the word ‘संसारभागाः’ here. ‘भाग’ is the part of happiness or unhappiness, which every being has to suffer in the form of his deeds.

GP has used ‘संसारभोगः’ here. The word भोगः means the experience of pleasure and pain.

AS and RS take the meaning as संसारस्य जीवलोकस्य भावाः स्वभावः | TC is silent here.

1.10.

लौकिकानां हि साधूनामर्थं वागनुवर्तते |

ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ||



**Meaning:**

Normally speech of a learned and knowledge person gives out his views, they are in context of the subject but when the ancient seers professes the vision follows him.

**The theme of the verse:** Rāma comments on what Ṛṣi Aṣṭāvakra quoted during their conversation earlier.

**Highlights of the commentators:**

लौकिकानाम् – GP, VR and SR have taken the same meaning as अवैदिकानाम्.

आद्यानाम् ऋषीणाम् - In order to indicate contradiction of ‘लौकिकानाम्’ the word ‘आद्यानाम्’ has been given. ‘आद्यानाम्’ means ‘वैदिकानाम्’

The Vedik sages were intuitively visionary and were called as ‘साक्षात्कृतधर्माणः’ in Nirukta by Yāskacārya. Vaśiṣṭha was a renowned visionary and the blessing given by him had to be fulfilled. Thinking this, Rāma believed himself as well as Sītā as fortunate after listening to his blessed-words. Here the worth-thinking issue is that those who used their speech according to the relation of the cause and effect and as per movement of objects, are actually Laukika saints (Sadhu) and not a sage (Ṛṣi). Only those can be called as Ṛṣi his or Mantra Draṣṭās (seers) or a visionary sage, who speak meaningfully even without the power of penance.

**Observation:** Bhavabhūti conveys through this verse the exceptional quality of earlier seers to foresee the events. It is the blessing as well as difficulties which Rāma and Sītā were to face.

1.11

अष्टावक्रः श्रूयताम् |

जामातृयज्ञेन वयं निरुद्धास्त्वं बाल एवासि नवं च राज्यम् |

युक्तः प्रजानामनुरञ्जने स्यास्तस्माद् यशो यत् परमं धनं वः ||

**Meaning:**

Aṣṭāvakra please listen to what I am going to say.

We are all busy in the yajña yajña on occasion of marriage of your sister. You are still young and novice in running the kingdom. The welfare of state and looking after the people is itself your great asset and prosperity.

**The theme of the verse:** Aṣṭavakra states that he has been send here to convey the message of Vaśiṣṭha Ṛṣi as they are busy in the Yajña on account of the marriage of Rāma's sister.

**Highlights of the commentators:**

तस्माद्यशो - GP has taken the reading as 'स्वस्माधराः' which means fame is the bigger wealth than his own soul. (which is more exciting wealth). Similar meaning is also conveyed by Kālidāsa in *Raghuvamśam* - 'अपि स्वदेहात्किमुतेन्द्रियार्थाद्यशोधनानां हि यशो गरीयः' <sup>6</sup> | रघु. (१४ / ३५ ). VR has believed it as सर्वोत्कृष्ट. Here, he gives the meaning of धनं as लब्धांशपरिपालनालब्धांशार्जनाभ्यां धनतुल्यमित्यर्थः | Here he takes the meaning of take the meaning of धनं as equal to यश | AS, RS take the meaning of fame as ख्याति with reference to इक्ष्वाकु or इक्ष्वाकुवंश. whereas: TC denotes यशः (fame) as परप्रकृष्ट धनं श्रेयसी |

**Observation:** Here Vaśiṣṭha through Aṣṭavakra sends a message for Rāma to take proper care of his subjects as the fame of the king is supreme weath.

1.12. Rāma

स्नेहं दयां च सौख्यं च यदि वा जानकीमपि |

आराधनाय लोकस्य मुञ्चतो नास्ति मे व्यथा ||

**Meaning:**

Rāma: I, in the interest of welfare of my subject's love, affection and compassion, am even ready for the separation of Janaki and will not be in pain.

**The theme of the verse:** It conveys the impending decision of Rāma to abandon Sītā in view of public opinion.

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<sup>6</sup> Patel, Gautam, Kalidas of Raghuvamśam akavyam, Gujrat,offset, Ahemdabad,2013, p.218

### Highlight of the commentators:

जानकीमपि: SR remains silent. GP denotes यदि in the sense of ‘or’ and यदि वा जानकी word here indicates the future meaning. VR does not mention Sītā here but says सीतामित्यनुक्त्वा जानकीमित्युक्तिर्लोका आराधनापेक्षया ब्रह्मवित्तमजनकानुरोधोऽप्यकिंचित्कर इति सूचयति Here VP specifically uses the word Janaki in place of Sītā as Rāma not only has to take into consideration his subjects but also Janaka, who is ब्रह्मविद् and father of Sītā. RS and AS mentions जानकीमपि प्राणेभ्योऽपि गरीयसी सीतामपि मुञ्चतः परित्यजः |

**Observation:** The verse is indicative of love of governing kingdom in ancient time to sacrifice self interest in the welfare of the state.

#### 1. 14. Rāma

कष्टं जनः कुलधनैरनुरञ्जनीय स्तन्नौ यदुक्तं शुभं न हि तत्क्षमं ते |

नैसर्गिकी सुरभिणः कुसुमस्य सिद्धा मूर्द्धि स्थितिर्न चरणैरवताडीतानि ||

**Meaning:** Devi Sītā, you have been born in the pious yajña process hence your purity is undoubtful but it looks like this reproach is going to haunt you throughout your life. So what evil was spoken by us (regarding you), that certainly is not befitting you. The natural position of a fragrant flower is evidently (or, proved to be) on the head, not tramlings by the feet.

**The Theme of the verse:** The verse conveys the purity of Sītā inspite of adverse opinion expressed by the subjects of the kindom.

### Highlightsof Commentators:

कष्टम् - SR takes the meaning as अहो दुःखम्. GP takes the reading as ‘कष्टो’. Here the meaning of ‘कष्टकरः’, ‘कष्टोजनः’ is as given here. - कष्टोजनः दुष्टोऽपि लोकः कुलधनैः संतोषनीयः and VR gives meaning as कष्टोजनः कल अनु रञ्जनीयः where क्लिष्टो means क्लिष्टोजनोः दुःखितो जनो जनैरनुरञ्जनीयः | क्लेशं विस्मर्य लालनीय इत्यर्थः | न तु पूर्वानुभूतदुःखस्मारेणन क्लेशयितव्य इत्यर्थः | TC also denotes it as कष्टमिति.

**Observation:** The Bhavabhūti giving the significance of the place of fragrant flower is in the torso of the lady and not to be trampled under feet, is indicative of his literary talent.

### 1.15 Rāma

ब्रह्मादयो ब्रह्माहिताय तप्त्वा परः सहस्राः शरदस्तपांसि |

एतान्यपश्यन्पुरुषः पुराणाःस्वान्येव तेजांसितपोमयानि ||

#### Meaning:

Have a look at this Brahmastra (Jṛmbhaka), Brahma and others, having practiced tapas and penances over a thousand years for the benefit of Brāhmaṇa' and vedas.

**The theme of the verse:** The picture drawn by Rāma of Brahmastra has great significance, as this missile is going to be used by son of Rāma, Lava and Kuśa to hypnotise the adversaries who had come in connection with *Aśvamedha* sacrifice. This is going to be used to recognize Lava & Kuśa as sons of Rāma in future.

#### Highlights of the commentators:

**परः सहस्र शरदः** Here SR has denoted it as स्त्रा सहस्रात् यशः 'सवत्सरान् व्याप्य. and GP remains silent.

VR takes meaning as 'परः सहस्र शरदः the meaning of 'परः सहस्र' is also as सहस्रात् यशः विंशत्याद्याः सदैकत्वे सार्धाः संख्योपसंख्योः' according to this statement 'परः सहस्र ' word is used in singular such as, सहस्रा पुरुषाणां or सहस्रा पुरुषां etc. and AS and RS also follow the same view. and GP believes it as ( रक्षार्थे परः सहस्रः सहस्राधिकाः शरदः वर्षाणि. ) i.e. More than thousand years.

**तेजांसि तपोमयानि** — तपसः आगतानि, कार्यकारणभावात्तपसामस्त्राणां चाभेददर्शनम् | this श्लोक is found in महावीरचरित ( १ / ४२ )

SR denotes it as जाज्ज्वल्यमानानि अस्त्ररूपेण दिव्यानि | lustrous divine weapon.

GP gives meaning as तपः स्वरूपाणि अदर्शजृम्भकस्त्राणि पश्यन् कार्यकारणनिबन्धन मिदं समानाधिकरण and हि शरे प्रेक्षणे' इति धातु लुङ् | and AS, RS, takes it as जृम्भकास्त्रेण परिणतानि and

TC denotes it as मुख तप्ता तेजास्येव तेजः स्वरूपः द्रष्टवन्तः | lustrous of the face.

**Observation:** The mention of Bhavabhūti of Jṛmbhaka Brahmāstra is indicative of vision and foresight of our ancestors in developing missile technology. This is also suggestive of future use these missiles in the recognition of progeny of Rāma.

### 1.16 Lakṣmaṇa

संबन्धिनो वसिष्ठादिनेष तातस्तवार्चति |

गौतमश्च शतानन्दो जनकानां पुरोहितः ||

#### **Meaning:**

Lakṣmaṇa

Here your father worships the relatives Vaśiṣṭha and other, and Gautama Śatānanda the family priest of the Janakas.

**The theme of the verse:** Here in the gallery of pictures, Lakṣmaṇa is showing the array of repected dignitories and guru who are being showed as worshipped by king Dasharath.

#### **Highlight of the commentators:**

संबन्धिनौ - SR takes it as वैवाहिकान् दशरथादीन् and जनकानां जनककुलजानां.

GP is silent. where as commentator VR denotes it as सम्बन्धित जनकानां लाक्षणिकोऽयं शब्दः and AS gives meaning as दशरथादीन्, अर्चति पूजयतिः and जनकानां प्रसृतानां | RS, TC makes of सम्बन्धिनो as वैवाहिक सम्बन्धवतः |

VR has given the definition of this verse this way but this verse has different meaning in most comments – ‘your father and Purohit of Janaka dynasty Gautama worship the relatives like Śatānanda, Vaśiṣṭha etc’- the meaning is apt keeping in mind the composition of this verse but having done such meaning the plural from ‘अर्चतः’ was more suitable in place of ‘अर्चति’ |

**Observation:** The comment of Vīrarāghava as to the grammatical correction of अर्चतः seems to be correct than अर्चति.

### 1.18. Rāma

समयः स वर्तत इवैष यत्र मां

समनन्दयत्सुमुखि गौतमार्पितः |

अयमागृहीतकमनीयकङ्कण-

स्तव मुर्तिमानिव महोत्सवः करः ||

**Meaning:** Through this picture the Rāma remembers the glorious moments of their marriage. He recollects how beautiful Sītā is with her hand with bracelet which has been presented to her by Gautama Ṛṣi.

**The theme of the verse:** The verse conveys the memorial treasure of their marriage.

**Highlights of the commentators:**

आगृहीत – Something worn, the meaning ‘कङ्कण’ is ‘विवाहसूत्र’ SR denotes it as ‘उद्गृहीत’ धृत कमनीयं कङ्कण वैवाहिककरसूत्र and

GP defines it in a different way like ‘आददागृहीतश्चयासौ कमनीयं कङ्कणश्च’ means that (Hand) which was hold with respect and that which has worn Beautiful Bangles/ornament’s and VR says – पुरोधसा शतानन्देन प्रतिपादित आगृहीत कमनीयकङ्कणः|

where as AS denotes it as कङ्कणे वलय विवाह मङ्गलसूत्रं and विधः कङ्कण करभूषायां हस्तसूत्रे च शेखरे and to it, RS also gives the same opinion and according to TC it is नववधूयोम्य भूषणाद्य वलंकृतइत्यर्थः | It is the ornament worn by newly married lady.

Thus, here the similarity is that during the time of the marriage (vivāha) she has worn bangles/ ornaments in hand which Rāma had held reverently.

**Observation:** Rāma though a God incarnate has been seen in a normal human form having natural feeling.

### 1.20. Rāma

प्रतनुविरलैः प्रान्तोन्मीलन्मनोहरकुन्तलै —  
दर्शनमुकुलैर्मुग्धालोकं शिशुर्दधती मुखम् |  
ललितललितै ज्योत्सनाप्रायैकृत्रिमविभ्रमै-  
रकृत मधुरैरम्बानां मे कुतूहलमङ्गकैः ||

### **Meaning: - Rāma**

In this verse Bhavabhūti has described the beauty of Sītā. He describes her hair, teeth, luster of her skin and the face; and compares with beauty of celestial stars.

**The theme of the verse:** Rāma is totally lost in the memory lane having recollection of thoughts of wonderful moments of their marriage.

### **Highlights of the commentators:**

SR believes as सूक्ष्मैः विरलैः अनतिनिविडेश्च and GP denotes it as प्रतनुविरलै भावः |  
VR presents the meaning प्रतन्विति सान्तरालैः and AS, RS do it as प्रतनुभिः सूक्ष्मै अनतिनिविडेश्च and  
TC gives the meaning as सूक्ष्मै विरलैः परस्परमसंपुट here the opinion of GP, VR differs such  
GP denotes it as falling and so solitary and VR gives the meaning as same endings.  
Here believing कुन्तलै as its adjective ‘च’ should be considered as understood word  
after ‘दर्शनमुकुलैः’ | Many Commentators believe प्रतनुविरलैः as an adjective of ‘दर्शनमुकुलैः’  
being an infant, Sītā ’s teeth were small and solitary at that time ‘प्रतनु यथा स्यात् तथा  
विरलैः’ (means very rare and solitary ) is more suitable to this meaning; According to  
this, Sītā was 6 years old then and her teeth were milky/unripen and not broken  
then so very rarely solitary (means they were not linked together) the denotation is  
like ‘प्रतनुविरलैः’ so it would turn Sītā ’s teeth. Were broken so were solitary but would  
not dignify the face but would not dignify the face but would decrease it so the  
adjective ‘मुग्धालोकः’ will not be fit for face/mouth.

प्रान्तोन्मीलन्मनोहर कुन्तले – many Commentators believe it as the adjective of दशनमुकुलैः (प्रान्तयोः उन्मीलन्तः (शोभमानाः) this can also be denoted as मनोहराः कुन्तलाः येषां तैः | or ‘मनोहरकुन्तलैः प्रान्तयोः गण्डयोः उन्मीलत् शोभमानम् (मुखम्)|

SR presents meaning as per above and VR denotes it as ‘कुडमलैः’ in place of ‘कुन्तलैः’ and ‘दशनकुसुमैः’ in place of ‘दशनमुकुलैः’ Here he has denoted it as उन्मीलच्छशब्दः प्ररोहदन्तपरः दशन कुसुमैरितिरुपक साहचर्यात्’ and AS, RS believes that they were flying at the extranets of the edged–mouth so he gives meaning like the one who gives happiness उन्मीलनो लम्बमानाः कुन्तल | Here every one has the same opinion but here VR makes कुडमलैः in place of कुन्तलैः and दशनकुसुमैः in place of दशनमुकुलैः which shows difference.

अकृत्रिमविभ्रमोः - SR denotes ललित as अतिसुकुमारैज्योत्सना चान्द्रिकानो or अकृत्रिमविभ्रमा and according to GP it is सुखकरैश्चेतिभावः विलासः | and Commentator: VR gives meaning as विलसितैरित्यर्थः मां लङ् विलासे कर्तरि त्कः | लङ्योरे कत्वम् | AS, RS denote it as अकृत्रिमाः स्वाभाविकः भावशून्याः इति भावः | and TC has the same opinion. here in अकृत्रिमविभ्रमोः सीता was an infant since her organs used to express natural merriments and not an unnatural merriment like a lady so there was a natural sweetness /fragrance in her organs because of which the curiosity used to remain in the hearts of Rāma ’s mother.

**Observation:** The Bhavabhūti in the verse, states that the mother of Rāma and other ladies were pleased by the beautiful adolescenced Sītā having natural beauty.

### 1.23 Rāma

तुरुगविचयव्यग्रानुर्वीभिदः सगराध्वरे  
कपिलमहसामर्षात् प्लुष्टान् पुरा प्रपितामहान् |  
अगणिततनूपातं तप्त्वा तपांसि भगीरथो  
भगवति एव स्पृष्टानभिद्वश्चिरादुददिधरत् ||

**Meaning:**



In this verse Bhavabhūti recounts how Bhāgirithi River had played crucial role in quelling the heat of fire generated due to anger of Kapila Ṛṣi. Goddess Bhāgirithi, gives blessing to newly wedded Sītā.

**The theme of the verse:** It is a normal tradition in ancient culture to pay respect and get the blessing of Kuladevata. Accordingly Rāma asks Sītā to get blessing of Kuladevata Bhāgīrathī.

### Highlights of the commentators:

प्रपितामहान् —

SR denotes as दिलीपस्य प्रपितामहान् | but this meaning is not pure one because Sagar's son Bhagirath was प्रपितामह and AS, RS, TC takes the similar statement as above and VR remains silent.

अगणिततनुताप means the negligence of our own body's destruction. But Bhagirath's desire was to live till गङ्गावतरण therefore the meaning 'ताप' as own's desire is more apt. Here SR gives meaning as अगणितः उपेक्षितः देहनाश यस्मिन् कर्मणि तत् |

GP, VR, TC, remain silent and AS, RS, present the denotation as अगणितः अविद्यारिणः तन्वा शरीरस्यतापः दुः ख |

**Observation:** Hear the legend of how Gaṅgā devi was brought to earth is found in this verse.

#### 1.24. Rāma

अलसलुलितमुग्धा न्यध्वसंजात खेदादशिथिलपरिरम्भैर्दत्त संवाहनानि |

परिमृदितमृणाली दुर्बलान्याङ्गकानि त्वमुगसि मम कृत्वा यत्र निद्रामवाप्ता ||

### Meaning:

Where you were resting on my chest in sleep, placing your delicate limbs on my bosom, which were delicate and languid, you were like crumpled lotus owing to the

fatigue caused by the journey but charming as ever, which had the soothing effect on me owing to your close embraces.

**The theme of the verse:** Bhavabhūti in this and other similar stanzas makes the nearest approach to Kālidāsa as the connoisseur of śṛṅgāra rasa, but this he does in order to intensify the sentiment of Karuṇa (Pathos) which he delineates so successfully and with a masterly hand in the present play.

**Highlight of the commentators:**

अलसलुलितमुग्धान्यध्वसंजात...|| अलसलुलितमुग्धानि - जडीभूत, म्लान तथापि मनोहरा; ‘लुलित’ Both GP and VR have acknowledged the meaning ‘ललित’ instead of ‘लुलित’ and SR has denoted it as ललितेन विलासेन (मुग्धानि)

VR denotes it as ‘ललितानि मृदुनि’ here the meaning of ‘ललित’ is taken as merriment (गतिचेष्टा), it is denoted as in the way’ at the end, how is merriment is possible for Sītā; and if the word’s meaning is taken as मनोहर मृदु etc, the Harsh word called ‘मुग्ध’ of this meaning has been used therefore the meaning ‘ललित’ seems more suitable and

RS लुलितानि क्लान्तानि तथापि मुग्धानि |

TC take the meaning of लुलितानि as मुग्धानि एव मनोहराणि | i.e.charming.

अध्वसंजात – here in place of संजात the meaning ‘संपात’ is also found. VR has defined it in such a way, “अध्वनि मार्गे संपातः सम्यग्गमनं; रामलक्ष्मणापेक्षया त्वरितगमनमितिभावः | ‘अग्र तस्ते गमिष्यामि मृदन्ती कुशकण्टकान्’ इत्युक्तत्वात् |”and

RS मार्गेण मार्गं गमनेन इत्यभिप्रायः | संजातः उत्पन्नः : खेदः परिश्रमः : तस्माद्धेतोः |

Here GP has also meant it as ‘संपाते चातिपतनमतिपातोऽप्यतिक्रमः’ |

AS, RS, TC take the meaning संजात and accept the meaning मार्गेण मार्गगमनेन इत्यभिप्रायः संजातः उत्पन्नः खेदः परिश्रमः तस्माद्धेतोः (हेतौ पञ्चमी) here GP, VR take similar meaning as संजात | and SR, AS, RS, TC take as संजात |

दक्षिणारण्यप्रवेशारम्भम् - The meaning of the word आरम्भ is here उद्योगः and in its place the meaning दक्षिणारण्य पथिकत्वम्' पन्थानं नित्यं गच्छतीति पथिकः, तस्य भावः पथिकत्वम् | and SR, TC are silent and

GP take it as आत्मन अक्षिभ्यां दक्षिणारण्यपथिकत्वं and VR denotes it as आत्मनोत्याहितं दक्षिणारण्यपथिकत्वम् 'अत्याहितं' means 'जीवनोपेक्षि कर्म' (the deed done neglecting the life) or 'महाभय' 'अत्याहितं महाभीतिः कर्म जीवनोपेक्षि च' | (deed extremely fierce generating fear neglecting one's own life.)

SR, TC, remain silent.

**Observation:** Bhavabhūti in this verse exhibits his mastery over the utilisation of vocabulary of exciting words related to Vipralambha Śṛṅgāra.

### 1.25, Rāma

एतानि तानि गिरिनिर्झरिणीतटेषु वैखानसाश्रिततरुणी तपोवनानि |

येष्वातिथेयपरमाः शमिनो भजन्ते नीवारमुष्टिपचना गृहिणो गृहाणि ||

**Meaning:** Rāma: Here are those mountain-rivulets on the bank of river, with the trees as hermitages of the ascetics where the tranquil house-holders to whom hospitality is the most important objective, resort to homes, cooking up [for their subsistence just] a handful of wild rice. And, do you remember the *Godāvarī* there with [her] tasty waters, and do you remember our strolls over the adjoining regions there?

**The theme of the verse:** The environment of the ancient Ashrams and their ambience together with the hospitability is painted in this verse.

**Highlight of the Commentators:**

स्मरसि सुतनु..||

The similar word for body is ‘तन्’ or ‘तनु’ which is feminine in gender; ‘स्त्रियामूर्तिस्तनुस्तनुः |’ Here some Commentators denote it like Commentator: SR as कान्तवपुः Commentator: GP सुतन्विति, Commentator: VR as हे सुतनु शोभना तनुर्यस्या इति विग्रहः one whose body is good. तनू रित्यूडन्ताद्वा संबुद्धौ ह्रस्वः | and Commentator: AS, RS present the meaning as सुगात्रि having good limbs where as Commentator: TC take it as सुतनु.

### 1.27 Rāma

किमपि किमपि मन्दं मन्दमासक्तियोगादविरलितकपोलं जल्पतोरक्रमेण |

अशिथिलपरिरम्भव्यापृतैकैकदोष्णोरविदितगतयामा रात्रिरेव व्यरंसीत् ||

**Meaning:** Here seating together and we talking in gentle tones, resting closely together, cheek to cheek, and one arm of each other engaged in a close embrace, the night itself ended without our noticing and the time flew unknowingly.

**The theme of the verse:** The prevailing sentiment of the verse is संभोगशृङ्गार | its स्थायिभाव or permanent feeling is रति, indicated by आसक्ति, अशिथिलपरिरम्भ.

### Highlights of the commentators:

रात्रिरेव व्यरंसीत् – The night only ended and not our conversation. Many nights were passed like that. There is a curious anecdote about this reading. Tradition says that Bhavabhūti first wrote एवं, but altered the reading afterwards at the suggestion of Kālidāsa. Whatever credit may be due to this tradition, the altered reading is certainly an improvement upon the original (if the poet wrote it so at all). GP, VR has meant it as ‘आसक्तियोगात्’ both have denoted the word ‘आसक्ति’ as ‘रत्यभिनिवेश’ there is an interference of such words and so the poetry’s charm/miracle gets vanished so here the meaning ‘आसक्ति’ is suitable आसक्ति means उपादेय itself whatever meaning of आसक्ति is here, it is a satire through the words ‘अविरलित कपोलं’ and ‘अशिथिलपरिरम्भेत्यादि.

AS, RS present it as आसक्तिः आसन्नभावः ‘अनवरतमेव’ | TC, as आसक्तिः सङ्गं तस्याः योगात् आसक्तियोगात् रविदितगतयामा रात्रिरेव व्यरंसीत् | रात्रिः here ‘जातो’ is a singular so would be meant that first भवभूति

wrote ‘एवं’ but कालिदास turned it into ‘एव’ for instance, according to people कालिदास had changed the word as ‘रात्रिरेव’ in place of ‘रात्रिरेवं’ but in a manuscript of 1996 of Nepal the word एव is present. Here the SR present it as रात्रिरेव समग्रा एवरात्रिः न तु तस्या एकदेशमावम् अविदितम् अज्ञातं यथा तथा गप्ताः याताः यामाः प्रहराः यस्याः तादृशौ सती व्यरंसीत् ‘व्यतीता’ विनिप्रयोर्जल्पनपरयोरेव अक्ष्णोः प्रभाता रजनी इत्यर्थः | इत्येतत् स्मरसि किम् इति पूर्वेण संबन्धः | here याम, the word ‘यम्’ means ‘प्रहर’ – Period. there are five periods in day and night and one period is of three hours. GP Presents the same view and VR make it as रात्रिरेव वसितत्वादूहना क्रीयाविशेषणातद्वेतुमतासक्ति योगस्यवाविरतत्वादात्रिरेव |

AS, RS रात्रिः निशा (जातौ एकवचनम्) एव व्यरंसीत् विरमति स्म | नैवासक्तियोगविस्रम्भसंलापक्रीडादय इत्यर्थः |

TC makes it रात्रिः अविदिगतयामैव व्यरंसीत् अशिशलेत्यन्त सुपुलकेति केचित् पाठः | the sentiment of this stanza is sensual affection – ‘अविरलित कपोलं’ etc. is a satire. This verse originates in दशरूपक (4/66) of Dhananjay in the form of an example of sensual – attribute.

**Observation:** आसक्तियोगात् – It is indicative of an instance desire of closeness between two loving partners and the yoga connotes the highest goal for union of two bodies. We have preferred this reading of आसक्ति; it is meant to explain मन्दं मन्दं and अविरलित.

### 1.31 Rāma

एतस्मिन्मदकलमल्लिकाक्षपक्ष, व्याधूतस्फुरदुरुदण्डपुण्डरीकाः |

बाष्पाम्भः परिपतनोद्गमान्तराले, संदृष्टाः कुवलयिनो भुवो विभागाः ||

**Meaning:** Rāma -

“Devi Site, this is beautiful Pampa Lake. In this lake the young Mallikasa birds having intoxicated by love are roaming. Here in were seen all area full of blue and white lotuses. The birds quivering violently and shaking their wings in ecstasy.”

**The theme of the verse:** Here Bhavabhūti portrays the scenic beauty and ambience in the vicinity of Lake Pampa, so also the ambience of romantic environment.

**Highlights of the commentators:** In this Pampa pound मल्लिकाक्ष swans with their youthful energy are vibrating with impatient wings. Here according to SR it means as एतस्मिन् सरसि मदेन हर्षेण प्रियसंनिधानं जनितेन आनन्देन मधुरं रुन्तः ये धवल देहाः मलिनचञ्चुचरणा राजहंसाः तेषां व्याधूर्तानि कम्पितानि एताएव. Means in this pond due to the proximity of the beloved, feeling happy the white royal swans are fluttering their wings. and GP takes it as मलिनान् | मल्लिकाक्षाः इत्यमरः | तेषां पक्षैः व्याधूर्तानि कम्पितानि | i.e. Quivering due to the shaking of wings VR takes it as मदेन फलं कूजितं येषां ते तथोक्तः | तथाविधानां मल्लिकाक्षाणां हंसविशेषाणां पक्षैर्गरुद्विर्याधूताः कम्पिताः स्फुरन्त उरवो दण्डा येषां तानि पुण्डरीकाणि येषु ते तथोक्ताः |

AS, RS पम्पासरसि मदेन हर्षेण उद्गमयौवनजनितेनेति शेषः; कलः अव्यक्त मधुरध्वनिर्येषां तेषां, मल्लिकाक्षाणां मलिनचञ्चुचरणवतां श्वेतहंसानां (राजहंसास्तु ते चञ्चुचरणैर्लोहितैः सीताः) means in Pampa pond, due to intoxication of youth, the sweet voice of royal Swans resounds. According to TC it is as हे देवी एतस्मिन् पम्पाभिधाने सरसि बाष्पाम्भसां अश्रु जलानां परिपतनमुद्गमश्च तयोरन्तराले मध्ये, मदेन कलानां मधुरास्फुटध्वनिकारिणां मल्लिकाख्यानां मल्लिकाभिधानानां हंसानां पक्षैर्व्याधूताः कम्पिताः स्फुरन्तो उरुदण्डा दीर्घणालाः पुण्डरीका येषु तथाविधाः कुवलयिनः कुवलयवन्तो भुवो विभागा भूखण्डा संद्रष्टाः | the tears falling in the Pampa Pond where in ripples are created due to the fluttering of wing of the royal swans as described above, who ate lotus stalks, that land is seen.

**संद्रष्टाः कुवलयिनो भुवो विभागाः |**

भुवो विभागः parts of the land. कुवलयिनः नीलोत्पलाः |

it seemed as संद्रष्टाः here According to SR it is सम्भवलोकिताः अनुदिनं मयूरी पम्पा मदक्षि सस्यातिभिः सलिलैः इति |GP believes as विभागाः प्रदेशाः According to VR it is कुवलयिनः पुण्डरीकवहिवा विकासाधभावेनाकिञ्चित्करत्वाद्धंसैरव्याधूततया कुवलयसत्तामात्रवन्तः | AS, RS believes कुवलयिनः विलोकितामुहरूपचीयमानं बाष्पौघैः कलुषितद्रष्टित्वात् श्वेतपद्मैरलंकृता अपि पम्पायाः विभागाः इन्दीवरैः शोभमाना इव संद्रष्टाः इति भावः | प्रहर्षिणी वृत्तम् | and according to TC it is कुवलयवन्तो भुवो विभागा भूखण्डा संद्रष्टाः निरन्तरं निस्पन्दमानाश्रुसलिलाकुलितं लोचनमया | सौन्दर्यमेतस्य सरसो नाशकं सम्यक् दृष्टं यदपि किञ्चिदपश्यम् तत्

केवलमश्रुबिन्दुद्वयपरितनोडमावसर एवेति भावः | Here the description of the beauty of the pampa lake has also been done in *Kādambarī* by *Bāṇabhaṭṭa*. The commentators have given different definitions of this stanza and only Vīrarāghava commentator: (VR) has given four type of definitions. From which there is a kind of insistence of meaning of the words of various definitions. Which can be seen as above. The lake pampa is full of white – lotus but here is a bower of lotus which is ‘कुवलयिः’ Due to the separation from Sītā the melancholic Rāma is crying, so getting a moment during the time between the tears getting formed and railing down, when Rāma sees this parts of Pampa lake, he does not seem to notice the difference between the landscape full of पुण्डरीक and कुवलय as his eyes were fuel of tears and so he couldn’t distinguish between पुण्डरीक and कुवलय so the poet used ‘संद्रष्टाः’ so there is no भ्रान्तिमान् figure of speech. एष स चिरनिविण.....|| चिरनिर्विणणा: Because of Rāvaṇa’s tyranny the whole world was suffering. Hanuman has done well to those by helping Rāma to kill Rāvaṇa.

चिरनिर्व्यू (पाठ.) चिरात् निर्व्यूढ (निष्पाण्डत्) जीवलोक मां प्रत्युद्धरणम् एव गुरुकः उपकारः सः अस्य अस्ति इति गुरुकोपपकारि  
According to VR in these words सीता has been suggested to do her own welfare (‘दशमासपरिमितरावण गृहवासस्यातिभूयस्त्वामिसंधिना चिरादित्युक्तम् | चिरात् means staying at Rāvaṇa’s place for ten months.

SR remains silent here. According to GP एष स चिरान्निर्व्यूढज्जीवलोकप्रत्युद्धरणगुरुकोपकारोः महानुभावः गुरुरेव गुरुकः ‘स्वार्थे कः | प्रत्युद्धरणमेव गुरुकः विपुलः उपकारः यस्य सोऽयं शोभत इति शेषः | According to VR चिरान्निर्व्यूढ निष्पादितं यज्जीवलोकप्रत्युद्धरणतेन गुरु यथा भवति तथा |

AS, RS believe एषः आलेखगतः सः प्रसिद्धः चिरनिर्विणस्यचिरं बहुकालं व्याप्य दुःखितस्य जीवलोकस्य जीवानाम् प्रत्युद्धरेणेन रावणवधद्वारा दुःखविमोचनेन गुरुकोपकारि गुरुः एव गुरुकः महान् (स्वार्थे कः) उपकारी उपकर्ता महानुभावः महान अनुभावो यस्य सः महाप्रभाव इत्यर्थः मारुति मरुतोऽपत्यं पुमान् मारुतिः पवनसूतो हनुमान् अस्तीति शेषः | It refers to Hanuman, the son of Vayu who obliged Rāma by helping him to Rāvaṇa who oppressed others.

**Observation:**

Rāma because of long separation with his wife Sītā was in a pensive mood hence his eyes were full of tears and the scenery appeared to be blurred. The description of creation of whirlpool in water bodies due to fluttering wings of birds is beautiful description by Bhavabhūti in this verse.

### 1.34 Rāma

जीवयन्निवससाध्यसश्रमस्वेदबिन्दुरधिकण्ठमपर्यताम् |

बाहुरैन्दवमयूखचुम्बितस्यन्दिचन्द्रमणिहार विभ्रमः ||

**Meaning:** Cast thy arm which are covered with the perspiration, fatigue and excitement, round my neck inspiring new life in to me as it were, and possessed of the grace of a necklace of moon- gems melting under the kiss of the lunar rays.

**The theme of the verse:** Being tired because of ecstasy and of closeness to Rāma, Sītā experiences fatigue. Rāma asks her to recline on his shoulder to rest.

### Highlights of the commentators:

VR believes here the word इव as ईषदर्थक ('मत्संजीवन कलकंपदोषर्पण तत्कर्म 'क्रियतामित्यर्थः or 'इव' is साद्रश्यसूचक; due to which the साद्रश्य of both 'बाहु' and चन्दनमणिहार are indicated and due to the syllable 'जीवनीय' the significance of the hand is the figure of speech called exaggeration and साध्वसं भयम् |

**Observation:** Here Bhavabhūti beautifully gives a उपमा of moon rays encircling the neck of Sītā like the necklace consisting of moon beads.

### 1.38 Rāma

रामः कथं प्रियवचना मे वक्षसि प्रसुप्तैव |

Rāma: Now I will describe how charming Sītā has gone to sleep on my bosom.

इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयो —

रसावस्याः स्पर्शो वपुषि बहुलश्चन्दनरसः|

अयं कण्ठे बाहुः शिशिरमसृणो मौक्तिकसरः



किमस्या न प्रेयो यदि परमसह्यस्तु विरहः ॥

**Meaning:** This one [is] the Laksmi [ Goddess of auspiciousness] at [my] house; this one [is] the nectar-salve to [my] eyes; her touch [ is ] the thick sandal-paste on the body; [her] arm round [my] neck [is] a necklace of pearls, cool and agreeable; what of her is not even the most agreeable ? – But [absolutely] unbearable [is] separation [from her]

**The theme of the verse:** In this verse Rāma is appreciating the beauty of Sītā who is enveloped in his arms. The fragrance of her body and the charming personality is described.

### Highlights of the commentators:

किमस्या न प्रेयो यदिपरमसह्यस्तु विरहः -किमस्या न प्रेयो यदि विरहो न स्यात्’| But being conscious about the separation, his thought process becomes ‘अवरुद्ध’ and his statement stopped at the word ‘यदि’ ‘परमसह्यस्तु विरहः.’ but the separation is always intolerable. Many commentators have denoted the word ‘परम’ as ‘अत्यन्त’ and believed it more appropriate to consider the word ‘परम’ as ‘केवलं’. The word ‘तु’ here is an in presumable word and is अन्वित from असह्यः यदि परमसह्यस्तु विरहः Ghanshyam has given the definition of it as such-‘तु’ किन्तु विरहो यदि विरहश्चेत् परम अत्यन्तम् असह्यः | यदि पुनरसह्यस्तु विरहः (पाठः) यदि पुनरविरहः स्यात् सतु असह्यः ; or यदि तु पुनः असह्यः विरहः स्यात्सर्वमेवेदमप्रियतरं स्यात् | ‘(काले) किमपरमसह्यस्तु विरहः (पाठः) – किमन्यहत्कव्यम् अस्याः सर्वमेव प्रेयः केवलं विरहः असह्यः | (अपरम्-अन्यत्) विद्यासागरः has imagined this meaning as यदि पुनरसह्यो न विरहः’ | yet the meaning of this phrase gets harmonized but there is hand written manuscript available of this phrase which vidyasagar himself has acknowledged. ‘किमस्या न प्रेयो यदि परमसह्यस्तु विरहः इति चतुर्ष्वेव पुस्तकेषु पाठो श्यते स तु न संगच्छते इति मत्वा पाठान्तर कल्पितम् | According to commentator :SR परं केवलं विरहः असह्यः सोढुमशक्यः (यद्वा – परितु विरहः असह्य असह्य एव’ परं विरहव्यतिरिक्तम् अस्याः किं न प्रेयः) GP विरहो यदि विरहश्चेत् परं अत्यन्तम् असह्यः|

VR remains silent and AS, RS believe it as परं किन्तु विरहः वियोगः असह्यस्तु सोढुमशक्यः एव 'तु' शब्द अवधारेण; 'तु स्याद् भेदो एव धारेण इत्यमरः :)

TC अस्या जानक्याः किं न प्रेय किं न सुखकरः यदि परं केवलं विरहः असह्यः | All commentators opine almost similarly here.

**Observation:** Here Bhavabhūti describes the beauty of Sītā with Rupaka *Alamkāra*.

### 1.39 Rāma

रामः अये सैवेयं एरणकदायिनी चित्रदर्शनात् विरहभावना देव्याः स्वप्नोद्वेगं करोति | (सस्नेह परामृशन्) -

Rāma: Oh, it is the thought of separation produced in the mind of Sītā, by the sight of the painting and causing uneasiness that is disturbing her sleep. (Touches her body affectionately)

अद्वैतं सुखदुःखयोनुगुणं सर्वास्ववस्थासु य —

द्विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः |

कालेनावरणात्ययात्परिणते यत्स्नेहसारे स्थितं

भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्राप्यते ||

**Meaning:** Happy is that fortunate man who, somehow, obtains that one thing (viz. pure matchless love) which is the same in happiness or misery, which adapts itself to all conditions, where the heart finds its solace, the flavor of which is unaffected by old age, and which mature, as time removes the veil, into permanent deep affection.

**The theme of the verse:** In this verse Bhavabhūti explains disturbed mind of Rāma. Sītā Having seen the painting, though sleeping, is uncomfortable with the thought of separation. Rāma has been shown to contemplate the misery of separated.

### Highlights of the commentators:

Different commentators have given various definitions of this stanza there is no same opinion of the all commentators about what its subject is. According to VR there is a description of the marriage life (दाम्पत्य) and GP believes its natural subject 'सौजन्य'.

Kane has believed the theme as ‘सुख दुःखयोः अद्वैतं but having believed this, the meaning ‘जरसायस्मिन्नहार्यो रसः’ becomes useless considering the second and third sections, its natural subject seems ‘दाम्पत्य’ (दम्पतिप्रेम) अस्तु | सर्वास्ववस्थासु अनुगतं - to remain present in all situations अनुगुणं (पाठ) अनुकूल, अनुलोम |

SR Considers it as ‘यत् सुखदुःखयोः अद्वैतं’ द्विरूपतावर्जितम् यथा सुखे तथा दुःखे यस्य एकरूपता अतएव ‘सर्वासु अवस्थासु’ सम्पदि च विपदि च ‘अनुगुणम्’ अनुलोमम् | यच्छब्दचतुष्टयं सुमानुष परामर्शीति बोध्यम् |

VR यत्सर्वास्वस्थासु सुख दुःख पौरद्वैतम् भिन्नत्वं तदनुगतम् | जाग्रत्स्वप्न सुसर्वावस्थासु ये सर्वास्ववस्थास्वभिन्न सुखदुःखापादकमित्यर्थः |

AS denotes it as अद्वैतेत्यादि यत् सुखदुःखयोः अद्वैतं तथा सर्वासु अवस्थासु अनुगतं; यत्र हृदयस्य विश्रामः |

RS believes it as अद्वैतेत्यादि | यत् दाम्पत्यामितिभावः, सुखः दुःखयोः सुखे दुःखे च अद्वैतं द्वैविध्यरहितं सर्वासु अवस्थासु सम्पद्विपद्रूपासु |

TC believes it as अद्वैतमिति सर्वासु सर्वप्रकारसु अवस्थासु पदद्वैतं एक प्रधानमित्यर्थः सुख दुःखयोरनुगुणमनुकुलं सुखे सुखपूर्वकं दुःखे दुःखप्रहारमित्यर्थः |

आवरणात्ययात् –Due to the shyness and there is no free expression of marriage life but with the passage of time the layer of shyness gets removed from their heart and the love of married life gets established in its whole from this definition is also been formed. Consider the phrase.

आवरणात्ययात् – वरणं – विवाहः; अत्ययः मृत्युः; आ – पर्यन्तं, from marriage (विवाह) till death(मृत्यु पर्यन्तं) (वी.रा ) SR believes here it as कालीन आवरणस्य सङ्कोचादिनामाच्छादनस्य अत्ययात् किमान् परिपाकमुपेयषि स्नेहसरि’स्नेहस्य स्थिरांशे तदरूपेण वर्तमानम् |

GP is silent here. VR believes it as आवरणात्यायत् वरणाध्यमपि व्याप्येत्यर्थः वरणभारभ्यः शरीरयात् पर्यन्तं वर्तमानेन कालेन परिणेत उपचयं प्राप्ते प्रेम सारे विस्तारिमिर्भूयः स्नेह विचेष्टितैर्मृगदर्शो नीतस्य कोटिः पराम् | ‘परां कोटिं प्रत्येय सारे स्थितम् वाक्यम् वेदितव्यम् | केचित् आवरणात्यथातप्रतिबन्धकानिवृत्तेरिति व्याचक्षते |

AS, RS believe it as यत् दाम्पत्य कालेन कालक्रमेण (अपवर्गे तृतीया) आवरणात्ययात् आवरणस्य संकोचादिरूप प्रतिबन्धकरहस्य अत्ययात् अपगमात् परिणते परिपाकम् उपेयुषि स्नेहसारे स्नेहस्य सारे उत्कृष्टाशे प्रगाढे अनुरागे इत्यर्थः स्थितं परिनिष्ठितम् | TC.denotes it as पुनः कालेन समयेन संसर्ग बाहुन्यारित्यर्थः आवरणस्य लज्जाव गुणनस्य अत्ययात् अपगमात् कालानन्तरं सम्भ्रमसाध्व सादिपरिहारादित्यर्थः, परिणते परिपाकमुपगते स्नेहः इत्यर्थः यत् स्थितं तस्य एवम्बिधगुणवतो | तस्यसुमानुषस्य VR believes the meaning of have taken have उद्धृत the word ‘सुमानुष’ as तु दाम्पत्यम्’ some people have taken meaning as ‘दाम्पत्य’ from the chapter ‘तस्य’ word and have considered ‘सुमानुषस्य’ as the adjective of ‘सुमानुषस्य’ this type of meaning is emotional one प्रेम (पाठ) in place of ‘तस्य’ विद्यासागर has imagined the word becomes easy; but this word is not based on any manuscript प्राप्यते (पाठ) प्राप्यते अभिलष्यते | the word ‘प्राप्यते’ Seems more suitable. This stanza has exemplified as an appropriate example in दशरूपकं from which in fourth section there is the phrase ‘भद्रं तस्य सुमानुषस्य’ | let’s see here. SR denotes it as भद्रं कल्याणकरणं ‘सुमानुषस्य’ सज्जनस्य प्रेमकथमपि हि’ अतिकृच्छ्रेणैव हि; प्राप्यते लभ्यते दुर्लभं खलु तत् जगति मम तु सिद्धम् अहो मे भाग्यम् इति भावः |

GP believes कल्याण प्राप्यते हि प्रसिद्धो तथाच मदन रुपाया देव्याः सौजन्याय मङ्गलमाशास्यम् |

VR denotes it as कथमपि सर्वप्रकारेणापि तत्प्रसिद्धमेकं मुख्यं भद्रं क्षेमं प्रार्थ्यते प्रकर्षेण याच्यते | अभिलष्यते वा | हि यस्मात् सुमानुषस्य भद्रमेकं प्रार्थ्यते तस्मात् सैव रणरणकदादि नित्यादि पूर्वोणान्वयः |

AS, RS believes it as भद्रं कल्याणं वर्तते | येन एतादृशं प्रेम प्राप्तमिति |

TC makes it as सहवासादिरूप मङ्गलमित्यर्थः कथं हि कथमपि प्राप्यते दुर्लभमित्यर्थः | विचिन्न हि गति भाग्यस्य यस्मिन्नेववेदश प्रेमबन्धस्तेनेव सभाग्यस्य बह्वोऽन्तराया इति भावः | Here VR takes meaning as प्रेम in place of तस्यन् and this meaning is better but not reliable. भवभूति’ s concept of love has occurred here.

**Observation:** this verse exhibits the condition of couple who have been separated.

1.40. Rāma

रामः (आश्वस्य)

## Rāma (Recovering)

हा हा धिक्परगृहवासदूषणं यद्वैदेह्याः प्रशमितमद्भुतरूपायैः |

एतत्तत्पुनरपि दैवदुर्विपाकादालर्कं विषमिव सर्वतः प्रसृतम् ||

**Meaning:** Alas! Alas! Fie upon the infamy attaching to ones stay in another's house! For, the same with regard to Sītā, though extinguished by miraculous means, has again spread in all directions, as the evil turn of fortune would have it, like the poison of a mad dog.

**The theme of the verse:** The thought of Sītā staying in the kingdom of king Rāvaṇa haunts the mind of Rāma due to his dissatisfied subjects. Bhavabhūti explains the situation to the spread of venom of a mad Dog.

### Highlights of the commentators:

परगृहवासदूषणं परगृहे वासः तेन दूषणं (कलङ्कारोपः); यद्वा परगृहवास एव दूषणं, नान्यदिति भावः VR.

According to SR it is 'हा हा धिक्' अहो दुर्गतिः | 'वैदेह्याः यत् परगृहे' भर्तुभिन्नजनमन्दिरे 'वासात् दूषणं' जनैः कलङ्कारोपः अद्भुतैः उपायैः विचिवैः साधनैः अग्निशुद्धादिभिः 'प्रशमितम्' अपनीतम् 'दैवस्य' हतविधेः 'दुर्विपाकात् दुष्परिणमात्' तत् एतत् पुनरपि आलर्कं मत्तकुक्कुरसस्वन्धि 'विषमिव सर्वतः समन्तात् 'प्रसृतं' मञ्चरितम् |

GP तदेतत् आलर्के रोगिश्वसम्बन्धि |

VR Believes as परग्रहवास एव दूषणम् | नान्यदिति भावः | to stay at someone else's house is nothing else but evil. AS, RS believe it as हा हा इति खेदे, दैन्ये द्विरुक्तिः धिक् कष्टं वैदेह्याः सीतायाः, यद् वासदूषणं परस्य अन्यस्य शत्रोर्वा गृहे वासाद् अवस्थानाद्धेतोः दूषणं दोषः | कलङ्कारोप इत्यर्थः |

Here commentator: AS, RS with pain, informs that at परग्रहवास staging a night at someone else's house is दूषणं- a blunder and means it is a disgrace. VR gives the same opinions. TC remains silent.

### प्रशमितमद्भुतरूपायैः

Hear अद्भुतैः उपायैः that is the अग्निपरिक्षा | from the ordeal (रामायण युद्धकाण्ड सर्ग ९१५ – ९१८ ("एवमुक्त्वा तु वैदेही परिक्रम्य हुताशनम् | विवेश ज्वलनं दीपं निःशङ्केनान्तरात्मना | "विधूयाथ चितां तां तु वैदेहीं हव्यवाहनः || उत्तस्थौ

मूर्तिमानाशु गृहीत्वा जनकात्मजाम् ॥” “अब्रवीत् तदा रामं साक्षी लोकस्य पावकः । एषा ते राम वैदेही पापमस्यां न विद्यते ।”)

Commentator SR takes meaning of प्रकाशितम् अपनीतम् | GP, VR are Silent. AS, RS are takes the meaning of अद्वैतः विस्मयावहैः अलौकिकैः उपायैः अग्निशुद्धिरूपैः प्रकाशमितं परिहृतं । TC takes the meaning of अद्भुतैः अलौकिकैः अग्निपरिक्षाग्निभिरित्यर्थः ।

एतत्तत्पुनरपि दैवदुर्विपाकादालर्क -SR takes meaning of तत् एतत् पुनरपि आलर्क मत्तकुक्कुरसस्वन्धि विषमिव सर्वतः समन्तात् ‘प्रसृप्तं’ मञ्चरितम् ।

GP takes meaning of तदेतत् आलर्क रोगिश्चसम्बन्धि । अलर्कस्तु स रोगतः ‘इत्यमर’ । प्रसृप्तं व्याप्तम् । TC आलर्क सारमेय दंशनसम्भूतम् । Here TC has made it clear as dog’s poison.

विषमिव सर्वतः प्रसृप्तम् ।

SR विषमिव सर्वतः समन्तात् प्रसृप्तं मञ्चरितम् । GP प्रसृप्तं व्याप्तम् ।

VR प्रसक्तम् पाठान्तरे ‘प्रसृप्तम्’ इति वा एकत्रस्पर्शः कान्तरेण सर्वतः प्रसरणमिति भावः । AS, RS प्रसृप्तं व्याप्तम् । TC is Silent.

**Observation:** Here the seed of mistrust, because of Sītā staying in the Kingdom of Rāvaṇa, who was her kidnapper, is taking roots in the mind of Rāma.

#### 1.41. Rāma

सतां केनापि कार्येण लोकस्याराधनं व्रतम् ।

यत् पूरितं हि तातेन माञ्च प्राणांश्च मुञ्चता ॥

**Meaning:** All the kings of my dynasty by any means have satisfied the people and the same has been fulfilled by my father with me.

**The theme of the verse:** The thought of doubtful character of Sītā, because of her staying with other person, disturbs Rāma who is born in a famous progeny Ikṣvaku.

सतां केनापि कार्येण लोकस्याराधनं व्रतम् –

Hear सतां -of the excellent kings (न तु असताम्) । Rāma does not blame our people for this populism.

केनापि कार्येणः By any means. At any cost.

### Highlights of the commentators:

SR 'के अपि' सुदुष्करेण च 'कार्येण' कर्मणा 'लोकस्य' प्रजानाम् 'आराधनम्' अनुरञ्जनं सतां व्रतं साधनामनुष्ठेयो विधिः 'यत्' व्रतं साधनामनुष्ठेयो विधिः' 'यत्प्रतं तातेन' पित्रात्रां दशरथेन 'माञ्च प्राणांश्च मुञ्चता 'सुदुष्करं कुर्वता इति भावः | and

GP सतां केनापीति तातेन दशरथेन संदिष्टमिति 'प्रजानामनुरञ्जने स्याः' इत्यष्टावक्रेण पूर्वोक्तमिति भावः |

VR केनापि कार्येण here takes verse १२ स्नेहं दयां च सौख्यं च तदि वा जानकिमपि' इत्युक्तरीत्या लोकस्य आराधनं लोकस्य प्रीतीजनकव्यापारः | AS, RS येन केनापि उपायेन लोकस्य लोकानामित्यर्थं जातावेकवचनम्प्रकृतिवर्गस्य आराधनं तोष्ण अनुरञ्जनं सतां सञ्जनानां व्रतम् अवश्य करणीयं कर्म | परम् इति पाठे परम उत्कृष्टं कर्तव्यं तदेव द्रव्यति यत् लोकराधानरूपं व्रतं |

TC is silent.

यत् पुरितं हि तातेन माञ्च प्राणांश्च मुञ्चता –

SR माञ्च प्राणांश्च मुञ्चता - सुदुष्करं कुर्वता इति भावः | 'पुरितं हि उद् यापितमेव तत् मायापि प्रजानुरञ्जनानुरोधात् सुदुष्करं सीता परित्यागमेव कुर्वता तात् व्रतं पूरयियते इति भावः |

अत्र सीतापरित्यागसमर्थनार्थं दशरथचरितस्योपरस्थापनं समायणा विरुद्धं वीरचरित-विरुद्धञ्च | तत्र केकायीप्रीतये रामविवासन्मुक्तं न प्रजारञ्जनार्थम् || संप्रतीति | 'सन्दिष्टं युक्तं: प्रजानामनुरञ्जने स्थः |' इत्यादिष्टम् | तत् सर्वथा अपरिहार्यः सीता- परित्यागः |

GP is silent.

VR मां च मुख्यतममत्परित्यागानुषङ्गिकः तातस्यस्वप्राणत्याग इत्याह प्राणांश्चेति | मुञ्चति हेतौ शतृ प्राण त्याग हेतुकं पुरणमित्यर्थः | AS, RS पूरितं परिपूर्णं कृतम् | 'पूजितं' इति पाठे प्रतीतं प्रख्यायितमित्यर्थः | सम्प्रत्येव इदानीमेव च भगवता वसिष्ठेन कुलगुरुणा संदिष्टं 'युक्तः प्रजानां प्रजानामनुरञ्जने स्याः इति संदेशः प्रेषिणः इति भावः | TC is silent.

**Observation:** In this verse, Bhavabhūti wants to project the rich tradition of celibacy and trust prevailing between husband and wife.

#### 1. 42. Rāma

यत्सावित्रैर्दीपितं भूमिपालैर्लोकश्रेष्ठैः साधु शुद्धं चरित्रम् |

मत्संबन्धात्कश्मला किंवदन्ती स्याच्चेदस्मिन्हन्त धिडमामधन्यम् ||

**Meaning:** All the ancestral kings of this solar race, which I belong, have rich tradition good character, they wear noble and the best as human being. I have to

maintain that high tradition and should not do any of such act which would tarnish their image and bring disgrace to me.

**The theme of the verse:** Through this verse, Rāma wants to convey that the responsibility of running the Kingdom which has been trusted on him, is required to carry out without any blemish.

### Highlights of the commentators:

यत् सावित्रैर्दीपितं भूमिपालैः Here दीपितं – made bright, spotless. SR लोकश्रेष्ठः पुरुष सिंहैः सावित्रैः सूर्यवंशीयैः भूमिपालैः महीपतिभिः ‘यत् शुद्धं चरित्रं विमलं वृत्तं साधु दीपितं’ सम्यगुद्भासितम् ‘अस्मिन्’ लिपि करप्रमादोऽयम् ‘तस्मिन्’ इति कवेरभिप्रायः स्यात् |

GP यत्सावित्रैरिति, तस्य चरित्रस्या | VR युक्तः प्रजानानुरञ्जने स्याः इति संदिष्टमिति भावः ‘पादिति’ सावित्रैः सवितुः पुत्रैः | ‘तस्यायत्यम्’ इत्यप्रत्ययः | अनेनाभिजन उक्तः भूमिपालैरित्यनेन क्षत्रधर्मभूतभूमिपालनात्मकवृत्तमुक्तम् | परिशेषाल्लोश्रेष्ठैरित्यनेन विद्योक्ता | AS, RS चरित्रं वृत्तं लोकेषु श्रेष्ठैः सावित्रैः सवितृवंश सभूतैः सूर्य वंशीयै भूमिपालैः भूपतिभिः दीपितं प्रकाशितम् उज्ज्वलीकृतं अस्मिन् एतस्मिन् चरित्रैः |

TC सावित्रैः सवितृसम्बन्धीयैः सूर्यवंशप्रभवैरित्यर्थः |

मत्संबन्धात्कश्मला किंवदन्ती स्यादस्मिन् हन्त धिङ् मामधन्यम् – मत्संबन्धात् Because of my relationship with this bright character. मत्संबन्धा मया संबन्धोयस्याः यद्वा मम संबन्धो यस्या | Those who belong to me.

कश्मला – मलिना (कश्मल मलं मलिनं म्लानं मलयीसमुदाहतम् रघुवंश १४/३७.) कश्मलं means infatuation. कुतस्त्वा कश्मलमिदं विषमे समुपरस्थितम् |

SR कश्मला मलिना जनवादः चेत् स्यात् यदि प्रसजोत तदा ‘हन्त’ अहो दुःखम् अधन्यं हतभाग्यं मां धिक् तत् कुलचरितं दीपितमेव तिष्ठतु इति करणीय एव सीतापरित्यागः इति भावः |

VR भूमिपालैरित्यनेन क्षात्रधर्मभूतभूमिपालनात्मकवृत्तमुक्तम् | परिशेषाल्लोकश्रेष्ठैरित्यनेन विद्योक्ता | प्रकाशितं स्वयमनुष्ठितमनुष्ठ | किंवदन्ती लोकवादः |

AS, RS मत्सम्बन्धात् मत्सम्यर्काद्धेतोः | कश्मला कुत्सिता मलिना किंवदन्ती जनश्रुतिः लोकवादः स्यात् चेद् यदि तर्हि हन्त इति खेदेऽव्ययम् अधन्यं पुण्यरहितं हतभाग्यं मां रामं धिक् अस्तीति शेषः | TC कश्मला लोकविगर्हिता |



स्वजन्मानुग्रहपवित्रि वसुंधरे |

SR is Silent. GP जगन्ति पुण्यानीत |

VR स्वोत्पत्तिभूमेरपि शुद्धिजनीत्याह स्वजन्मेति संपर्कवशदोषोपि नास्तीत्याह |

AS, RS यज्ञभूमिः तस्मात् संभवः जन्म यस्या सा देवयजन संभावा तत्सबुद्धो हे देवयजनसंभवे यज्ञभूमिसमुत्पन्ने स्वस्याः जन्म स्वजन्म (सर्वनाम्नो वृत्तिमात्रे युवद्भावः) TC स्वजन्मैवानुग्रह स्तेन पवित्रीकृता वसुन्धरा पृथिवी यथा तत्सबोधने |

**Observation:** Bhavabhūti wants to convey the pressure on King Rāma to abandon Sītā in the interest of rich heritage of solar race (Ikshvaku) to which the dynasty belongs.

1.43 Rāma

त्वया जगन्ति पुण्यानि त्वय्यपुण्या जनोक्तयः |

नाथवन्तस्त्वया लोकासत्वमनाथा विपत्स्यसे ||

**Meaning:** Rāma tells Sītā that though you are so pure and saintly in the eyes of all but this slander by the people is detrimental to your reputation.

**The theme of the verse:** The King Rāma being God incarnate, knows that Sītā is unblemish but in the interest of kingdom he had to take the decision to abandon her.

त्वया जगन्ति पुण्यानि त्वय्यपुण्या जनोक्तयः |

त्वया जगन्ति पुण्याणि - रामे अस्यापूर्वं देवयजनसंभवे शीलशालिनि | The adjective given by Rāma before this. देव यजन संभवे ..शीतिशालिनि | Sītā is incarnation of deity she is not a normal being and so she is form of goddess. There was drought and so chaos in the world at that time due to the order of sages King Janaka day the land with golden plough from which emerged Sītā and it started raining so on this land. The blessing showered with the birth of Sītā. Rāma is himself an almighty (परब्रह्म) and Sītā is the goddess-power. Their incarnation on has numerous purposes and it is proved here that Sītā was the one who purified. People and here all commentators have said the same - त्वय्यपुण्या जनोक्तयः - In the Subject of this virtue people speak such unholy speech, that's a great surprise.

## Highlights of the commentators:

Here is the opinion of the commentators. SR सुगमा | ‘त्वया जगन्ति पुण्यानि’ न केवलं त्वं पवित्रितवसुन्धरा

किन्तु पवित्रितभुवनत्रयासि | ‘अपुण्याः’ जुगुप्सिता | ‘त्वया | हेतुभूतया ‘लोकाः नाथवन्तः’ अनाथा अशरणा’ |

GP, VR त्वयेति | त्वया जगन्ति पुण्यानीति | पुण्यवन्ति मत्वर्थीयाच्यप्रत्ययः | ‘पापानां वा शुभानां वा वधार्हाणां प्लवङ्ग मां कार्यं करुणमार्येण न कश्चिद्यन्नापराध्यति | इति त्वन्मतानुसारेण पापपुण्योरनुग्रहतौल्यादिति भावः | जानानामुपजीव्यविरोधइत्याह - त्वय्यपुण्या जनोक्त्यः : | अत्र त्वया जगन्ति पुण्यानीति भुवनानां पुण्यत्वमुक्त्वा जनोक्तय इति जन शब्दोपादानानैवं |

AS त्वया सीतया जगन्ति भवनानि पुण्यानि अपिवत्रा जनोक्तयः जनवादाः प्रसरन्तिनि शेषः |

RS जगन्ति भुवनानि पुण्यानि पुण्यवन्ति पवित्राणि त्वद्विषयो अपवित्राः | TC is silent here.

### नाथवन्तसत्वया लोकास्त्वमनाथा विपत्स्यसे -

नाथवन्तसत्वया लोकाः | I am the God father of the people. You, being the deity of this planet becomes my owner too.so वस्तुतः people are नाथवन्तः due to your existence Till this time, Rāmah as made up his mind with reference to Sītā, so in the near future there is the destruction of Sītā अवश्यम्भावी |

संघटना या च तद् विषम मतम् |’ Some believes it a paradox and VR believes a kind of irony in it.

SR believes it as अनाथा अशरणा विपद्यसे’ मरिष्यसि | ‘उभयव असामञ्जस्यं प्रदर्शते | या पावनी सा अपवित्रीक्रियते, या शरणं सैव अशरणा इति || नूतन इति + नूतनः इति साभिप्रायम् | राजा नूतनः कर्मापि तस्य नूतनम् | न हि सूर्यवंशीयेन केनापि भूपालेन परित्यक्त्वा आसन्नप्रसवा धर्मपत्नी | तदपि नूतनं नूतनेन राज्ञा क्रियते इत्यभिप्रायः |

GP believes it as अनाथा निराधार, आधार प्रिययोनार्थाः इतिरभसः | नूतनः निर्दयः इति यावत् | VR. denotes it as लौकिकैरपि प्रतिपद्यमानं लोकनाथात्वं त्वदीयमित्यर्थः | त्वमनाथेति त्वत्सत्तामात्रं मम लोकनाथत्वे प्रयोजनम् अहं तु त्वकृते व्यर्थ इति भावः | विपत्स्यसे विपन्ना भविष्यसि | पूर्ववियोगोऽपि रावणवियोगस्य ‘सौमित्रेरपि पत्रिणां विषये तत्र प्रिये क्वासि मे’ इति वक्ष्यमाणरीत्या पूर्वोपाया विषयो त्वात् इतः परमेव विपन्ना भविष्यसीति लूट | व्यज्यते | विरुद्धात्कार्यं संपत्तिं द्रष्टुं काचिद्विभावना इति लक्षणात् | AS makes it as अनीया निराधारा आशरणा सती विपत्स्यसे मरणं प्राप्यस्ये | RS believes it as निराधारा अशरणा सती विपत्स्यसे मरणं प्राप्यस्ये | TC remains silent.

**Observation:** There is some doubt about the authenticity of the historical fact, the decision of Rāma to abandon Sītā and the blemish on the character of Sītā.

**Passage:** दुर्मुखः कथमिदानीम् अग्निपरिशुद्धाया गर्भस्थितयसिरघुकुलसन्तानाया देव्या दुर्जनवचनादेव अध्यसितं देवेन |

**Meaning:** Alas; how is it that by hearing the mere words of wicked men, your majesty has decided to act thus ungenerously towards the queen who was purified by fire and in whose womb is lodged the pure progeny of the race of Raghu?

**Highlight of the Commentators:**

SR, VR, TC are silent.

GP हा कथमिदानीम् अग्निपरिशुद्धायै गर्भस्थपवित्रसन्तानायै दैव्यैदुर्जनवचनादिदमध्यवसितं देवेन | अध्यसितं निश्चितम् | AS हा कथं केन हेतुना इदानीं सम्प्रति अग्निपरिशुद्धायाः अग्निपरिशुद्धायः सर्वथा तथा भूतायाः गर्भपरिस्फुरितः इतिपाठे गर्भेण कुक्षिस्थेन शिशुना परिस्फुरितः पवित्रः रघु कुलस्य पवित्रः संतान वंशाङ्कुरः यस्याः तथा भूतायाः देव्याः राजमहिष्याः सीतायाः सम्बन्धे दुर्जनवचनाद् दुर्जतानां दुष्टजनानां वचनाद् इत्यर्थः |

**Observation:**

**Passage:** रामः शान्तम्! कथं दुर्जनाः पौरजानपदाः?

**Meaning:** Rāma Alas! How can the people of the town and the country be wicked!

**Highlight of the Commentators:**

SR, GP, VR, and TC are Silent. AS, RS शान्तम् वारणार्थकमव्ययं मा मैवं भण ते दुर्जनः इति त्वया व्यक्तव्यमिति भावः | कथं केन हेतुना पौरजानपदाः पुरवासिनो देशवासिनश्च दुर्जनाः दुष्टाः जनाः ते तु सर्वथा सञ्जना एवेति रामस्याभिप्रायः |

**Observation:**

1.44. Rāma

Thus! How can the people of the town and the country be wicked!

इक्ष्वाकुवंशोऽभिमतः प्रजानां जातञ्च दैवाद्भवनीयवीजम् |

यच्चाद्भुतं कर्म विशुद्धिकाले प्रत्येतु कस्तद्धयातिदूरवृत्तम् ||

**Meaning:** The race of Isvaku is loved by the people; but unfortunately there was a cause of slander; and as for the miracle at the time of her purification, who could believe it, since it took place at a very remote place?

**The theme of the verse:**

इक्ष्वाकुवंश was very pious and holy race to which the people respected, the prosperity and fame of this dynasty was the pride of the people. So any stigma in the pure fame of this was unbearable to the people. Here the opinion of all the commentators is the same.

जातञ्च दैवाद्वचनीयबीजम्

But the cause of populism arose from दैवदुर्विपाक | Sītā had stay at Rāvaṇa's house for ten Months.

वचनीय (वच + आनीय) the word means populism. From which people are discussed i.e. condemned.

**Highlights of the commentators:**

Commentator SR निन्दायाः बीज कारणं जातम् उपस्थितम् | अग्नौ दग्धं हि तत् बीजमिति चेत् 'यच्च' | GP, VR, TC are silent. AS, RS takes meaning same. वचनीयस्य निन्दायाः लोकपवादस्य बीजं निमित्तं जातं समुत्पन्नम् | अद्भुतं कर्म – Even in the time of fire, Sītā did not burn her hair even after entering the radiant fire.

अतिदूरवृत्तम् – Here, if the wonderful karma till the fire takes place in the island of Lanka, it is very far from *Ayodhyā*.

SR 'यच्च' 'यत् पुनः विशुद्धिकाले अद्भुतं कर्म प्रदीप्तवह्निप्रविष्टापि कुशलिनीदेवी अग्निप्रभुतिनाञ्च साक्षात्कारः अभूत् 'अतिदूरै' लङ्कायां वृत्ति जातं 'तत् को हि प्रत्येतु' न कोऽपि 'तत् अस्त्येव कारणं जनवादस्य' न हि दुर्जना प्रजाः |

GP तत् अग्निकृतं सीतार्पणमित्यर्थः 'दुर्वृत्तं लङ्कादिवृत्तम् | यदि संभावनायाम् |

VR विशुद्धिकाले यदद्भुतं कर्म तद्यदि तदस्तीति यद्युच्यते दूरवृत्तं कः प्रत्येति 'न कोऽपित्यर्थः |

AS, RS विशुद्धिकाले अग्निशुद्धिसमये यत् च अद्वैतं विचित्रं अलौकिकं कर्म अग्निप्रवेशरूपं कार्यं तत् कः प्रत्येतु विश्वसितुं न कोऽपित्यर्थः हि यतः तत्कर्म अति दूरे लङ्कादीपे वृत्तं निष्पन्नम् (इन्द्रव्रजावृत्तम् शेष स्पष्टम्) | TC is Silent.

**Observation:** The incident of Sītā having done the Agnipariksha took place as per Bhavabhūti at far of place. It is indicative of his own doubt on the Historical fact.

1.45 Rāma

शैशवात् प्रभृति पोषितां प्रियां, सौहृदादपृथगाशयामिमाम् |

छद्मना परिददामि मृत्येव, सौनिको गृहशकुन्तिकामिव ||

**Meaning:** I am handing over to death this my beloved one, who have been brought up with love and affection from the childhood and who has been under my protection. This is like a meat-stall owner slaughtering his own domestic bird.

**The theme of the verse:** The whole idea of abandoning Sītā and doubting her Pavitrata - holiness is an injustice.

**Highlights of the commentators:**

SR ‘शैशवात् प्रभृति’ बाल्यादारभ्य ‘पोषितां’ ललिताम् अतः स्नेहपात्रम् |

GP शैशवादिति, प्रिये इष्टावस्तुभिः |

VR शैशवात्प्रभृति पोषितां बाल्यमारभ्य वर्धिताम् |

AS, RS शैशवादितयादि शैशवात्प्रभृति सेवितं प्रिया सौहृदात् प्रभृति | पालितां प्रियां वल्लभां, सौहृदात् प्रेमवशात् | TC is silent.

सैनिको गृहशकुन्तिकामिव -

SR denotes it as ‘सौनिकः’ मांसविक्रयौ ‘गृहशकुन्तिकां’ प्रयत्नपोषितां पक्षिणीम् |

GP as सौनिकः मृगपक्षिहिंसाशीलः |

VR सौनिके जीवहिंसाजीविनि ‘कर्मणा यमभिप्रेति ससंप्रदानम् इति चतुर्थर्ये सप्तमी | प्रथमान्तपाठोप्यसि गृहाशकुन्तिकाम् अनुकम्पायां कन्’ |

AS, RS believes it as सौनिकः मांसविक्रयी हिंसाजीग्रह, गृहशकुन्तिकां गृहपतितां पक्षिणीमिव (अनुकम्पायाजन)

छद्मचलेनेन दोहद पुरणभिर्येण मृत्यवे परिददामि अर्पयामि | शैशवात्प्रभृति पोषितां अपृथगाश्रयमिति च शकुन्तिकायामपि |

TC makes it as सैनिक मांसविक्रेता (कषाद) इति भाषा | गृहशकुन्तिकां गृहपालितां पक्षिणाम् | प्रियामित्पन्नप्रियैरीति पाठान्तरम् | Here this adjective does not seem in the favour of शकुनिका, सौनिका: the slaughterer (कसाई) सौनिके (पाठा.) सौनिकाय (चतुर्थ्ये सप्तमी), ‘सौनिका:’ meaning is more apt.

Here शैशवा...Again there is a freshness in the object. The way a slaughterer hands over Sītā to death treacherously. Whether the main interest (Rasa) of this Drama is or विप्रलम्भशृंगार tragic? There is separation in both but if the Separation is with hope reunion, then it is विप्रलम्भ and if not then it is tragic. Here Rāma does not have any expectation of reunion; so hence force.

The Rasa is very tragic here AS, RS take the figure of speech as पूर्णोपमा and the metre is रथोद्धता |

**Observation:** The views of Commentator AS and RS is out of context, as the verse does not in any way say to be either विप्रलम्भशृंगार or करुणरस.

1.46 Rāma

अपूर्वकर्मचाण्डालमयि मुग्धे विमुञ्च माम् |

श्रितासि चन्दनभ्रान्त्या दुर्विपाकं विषद्रुमम् ||

**Meaning:** Leave me alone, alas! Innocent one, I am a Chandala by my atrocious deeds. You are clinging to a deadly poisonous tree and not to Sandalwood tree.

**The theme of the verse:** The Rāma in this verse wants to convey Sītā that he is not worthy of her love, though the character of Sri Rāma is beyond any question.

**Highlights of the commentators:**

अपूर्वकर्मचाण्डाल – This can be defined in two ways. अपूर्वेण कर्मणा चाण्डालः (कर्मचाण्डाल- ‘असूयको वा पिंशुनः कृतघ्नो दीर्घरोषकः चत्वारः कर्मचाण्डालाः जन्मतश्चापि पञ्चमः | (वशिष्ठः) |

SR takes it as मुग्धे - अयि मुग्धे सरलेसीते and ‘अपूर्वम् अन्येन अकृतम् अतिबीभत्सं ‘कर्म’ यस्य and विधं चाण्डालं मा विमुञ्च |

GP does it as अपूर्वैकैरप्येवं न कृतमित्यर्थः |

VR as अत्र मुग्धे विमुञ्च मामिति सिद्धा साध्यसमभिव्याहारन्यायेन अधतर मोचन प्रसञ्जकतीत्यर्थो लभ्यते |मौग्ध्यस्य मोचनप्रसञ्जकत्वं च तदा अपूर्वश्चसौ कर्मचण्डालश्चेति विग्रहः | चण्डालो हि क्रूरतमः | कर्म चाण्डालस्तु सुतराम् | पस्तत्रा पूर्वा विलक्षणः अहं कर्मचाण्डालो रावणादपि क्रूर इति भाव |

AS, RS believes it as अपि कोमलामन्त्रणेऽव्यय मुग्धे सरलहृदये अपूर्वेण कर्मणा सती त्यागरूपेणेत्यर्थः चाण्डालां चण्डाल संदृशं मां मम गात्रस्पर्शमित्यर्थः | विमुञ्च |TC remains silent.

**Observation:** The verse is an example of literary talent of Bhavabhūti as well of Simile, where in he has said that Sītā who has enveloped Rāma is a poisonous tree and not sandlewood tree.

1.47 Rāma

दुःखसंवेदनायैव रामे चैतन्यमाहितम् |

मर्मोपघातिभिः प्राणैर्वज्रकीलायितं हृदि ||

**Meaning:** I am born to experience misery and pain but same gives me strength to act in welfare of the people. The pain of separation is acting like a nail being driven in my heart.

**The theme of the verse:** The intensity of pain is exhibited in this verse because of thought of separation from Sītā.

Life has been placed in Rāma experiencing grief alone. The life – airs overwhelming the vital parts are, as though, fixed in the heart like nails of adamant. वज्र कीलायितं उपमामानवाची सुबन्त ‘आचरति’ if we add the suffix to कपङ्क to this meaning it becomes noun and it means that it has already firmly pinched in to the heart in the from of the so it वज्र, does not come out of the body even after being in plenty of pain.

**Highlight of the Commentators:**

SR, denotes it as इति धातुरेव इच्छाया ‘मर्मणि’ जीवस्थाने ये ‘उपध्नन्ति’ प्रहरन्ति तादृशैः प्राणैः ‘असुभिः’ ‘स्थिरैः’ अचलैः सद्भिः वज्रकीलः वज्रप्रस्तरनिर्मितः सुदृढः य शङ्कः तेन इव आचरितम् |चेतनोऽहं प्राणश्च मां न मुञ्चन्ति अनन्तं तत् दुःखमनुभवामि एष एव धातुरभिप्रायः तत् किं करोमि का गतिः’ | हा इति ‘अरुन्धती’ स्नेहवती, सीतायाम् | ‘वशिष्ठाविश्वामित्रौ’ गुरु

| ‘पावकः’ शीलसाक्षी सीतायाः ‘भूतधात्री सीताया माता शीलसाक्षिणी च | ‘परमोपकारि’ सीतासमुद्धरणे सहाय इति | विस्मृतः स उपकारः कृतध्वेन मया | स्नेहवती सीतायामशोकवनिवासु ‘मुषिताः’ भवतां सीतारूपरत्नोत्तमनासनात् | ‘परिभूताः’ युष्मभ्यम् अनिवद्य सीताविनाशनात् | ‘हतकेन’ दुष्कम कुर्वता ‘रामेण’ |

GP takes it as उपघातिभिः प्रहरिभिः कीलवत् शङ्कवत् आचरितम् | प्राणत्याजच्छङ्कवो हृदि निखाता इत्यर्थः | अत एवधापि मपिचैतन्य वर्तते इति भावः |

VR believes it as वज्रकीलवद्रुद्धरतया स्थिरीभूयते, तथा च मरणमपि दुर्लभमिति तात्पर्यम् |

AS makes it as वज्रकिल पितं वज्रकीलावत् आचरिणम् | (वज्र किलापं इति नामधातोः भावे त्क :) प्राणैः वज्रकिलवद् रुद्रतया स्थिरीभूयते, तथा च मरणमपि दुर्लभमिति तात्पर्यम् |

RS denotes it as मर्माणि हृदयादिजीवस्थानानि उपध्नन्ति प्रहरन्ति ये तैः अरुन्तुदैः इत्यर्थः प्राणैः असुभिः हृदि हृदये वज्रकिलार्पितं वज्रकिलावत् आचरितं प्राणैः वज्रकिलवद् रुद्रतया स्थिरीभूयते तथा च मरणमपि दुर्लभमिति तात्पर्यम् |

TC denotes it as मर्मोपघातिभिः हन्मर्मसदकैः तथा च स्थिरैः निश्चलैः प्राणैः वज्रकीलापीतं वज्रनिर्मित शङ्कुवदाचरितम् | स्थिरैरित्यत्र हृदीति कचित्पाठः |

**Observation:** The simile of nail being driven in heart is indicative of agony faced by Rāma.

## Act - II

### Entrance in to the Pañcavaṭi

In this second act the place of the described incidents is a forest named ‘*Janasthāna*’. There is a distance of twelve years period between the first act and this act incidents. In order to give the reference of these incidents of twelve years in brief, there has been given विष्कम्भक in the beginning of this act. The second act starts with the following -



स्वागतं तपोधनायाः | The statement spoken in the background indicates the entrance the character (Tapasi ) This kind of indication for the character's entry is called 'चूलिका' (सा .द .६ )<sup>7</sup> |

Here SR takes the meaning as सुगमा |

GP takes it as अथ भूतं भवभट्ट विष्यदितिवृत्तकथोपक्षेपेण द्वितीयाङ्कार्थं क्रोडीकरिष्यन् कविः शुद्ध विष्कम्भं प्रक्रममाणः 'नासूचितस्य पात्रस्य प्रवेशो निर्गमोऽपि च' इति लक्षणादुपयुक्तपात्रप्रयुक्तवेशं परम्परासम्बन्धेन सूचयति नेपथ्ये इति | 'स्वागतमिति – वासन्तीनाम्ना तापसीति एकमेव पात्रम् | 'तापस्तु तपोधनः' इति | and

VR takes the meaning merely as नेपथ्यइति | and

RS takes the meaning of स्वागतम् as शोभनम् आगतं शुभागमन् (नपुंसके भावेत्कः); तपोधनाया तप एव धनं यस्याः सा तपोधना तस्याः | अध्वगवेषा अध्वनि गच्छति यः स अध्वगः पथिकः तस्येव वेषो यस्याः सा तापसी तपः परायण नारी | तापसी अत्रे इति संप्रमे (आदरे) अव्यम् and AS gives the same definition as above the opinions of both seem similar and TC here remains silent.

**फलं कुसुमगर्भेण पल्लवाध्वेण दूरान्मामुपतिष्ठते अर्घ्यं विक्रीर्य -**

Here SR remains silent. according to – GP it is फलं कुसुमानि मध्येभागे यस्या सीताराम इतिवत् पल्लवपुत्णमर्घ्यं पल्लवाध्वं तेनेत्यर्थः | 'फलपल्लवपुष्पाढयं तापसेष्यध्वमाहरेत् 'इति स्मरणात् | 'त्रिष्वर्घ्यमर्घार्थे इत्यमरः || घनश्याम उद्धृत. VR denotes it as –पल्लवपुत्कपूजाद्रव्येण दूरात् प्रविष्टासती उपतिष्ठते पूजयति | तथा दुरादित्यपादाने पञ्चमी | मामुपतिष्ठते संगता भवति 'गङ्गयमुनामुपतिष्ठते इतिवत् उभयत्रापि' उपादेवपूजा –इत्यादिन् | तद् अर्घ्ये वितीर्येदत्वा | RS does it as फलानि च कुसुमानि च पल्लवानि किसलयतिचतैः कल्पितम् अर्घ्यं पूजाद्रव्यं अर्घ्येण इत्यर्थः संहति शेषः पूजयितुं मदभिमुखम् आगच्छतीत्यर्थः | Here उपदेव पूजासंगति करणेत्यादि वार्तिकवचन and संगतिकरणे आत्मनेपदम् |

AS also gives the same definition and takes the meaning as अर्घ्यं पूजाद्रव्यम् | Here TC remains silent. Here अर्घाय इदम् अर्घ्यम्; 'अर्घ' is 'पूजाविधि' 'मूल्ये पूजाविधावर्घः | so the meaning of

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<sup>7</sup> Op.cit. p.6.28.374

‘अर्घ’ is पूजाद्रव्य (like water, rice, flower, fruit etc.) Whereas here अर्घ्य is made of fruits, flower and tender leaves it has been considered a kind of civility to welcome the guest home in order to welcome the sages the अर्घ्य, which is full of fruits; tender leaves and flowers has been taken. Here GP takes it as ‘फलपल्लवपुष्पार्घे तापसेष्वर्घ्यमाहरेत्’ |

## 2.1 Vāsantī

यथेच्छं भोग्यं वो वनमिदमयं मे सुदिवसः

सतां सद्भिः सङ्गः कथमपि हि पुण्येन भवति |

तरुच्छाया तोयं यदपि तपसो योग्यमशनं

फलं वा मूलं वा तदपि न पराधीनमिह वः ||

**Meaning:** This forest is free for enjoyment at your disposal, this is a great day for me! For the meeting two of us noble soul, is the result of our good fortune. The shadow of trees, water and सात्त्विक food in the form of fruits or sugar beets – all that is natural and to consume, no permission is required!

**The theme of the verse:** The Bhavabhūti starting with this verse depicts the ambiance of forest where tranquility and natural environment exists. Where the trees give ripen fruits of their own accord without even asking for it.

### Highlight of the Commentators:

SR does it as यथेच्छं भोग्यं यथेच्छं आसमन्तादभोक्तुं योग्यं यथेच्छा भोग्यम् | वः इति पूजायां बहुत्वम् |

According to VR it is यथेच्छं आभोग्यमिति विग्रहः | इच्छानिवृत्ति पर्यन्त सभसंकोचनोपभोगाह मित्यर्थः | He also does it as common opinion for वहति पूजायां बहुवचनम् and अतिथि.

RS gives the meaning of यथेच्छं as स्वेच्छाया भोग्यम् भोक्तु योग्यं, उपभोगयोग्यम् and

AS also presents the same meaning and

TC presents the meaning as इदं वनं वे युष्माकं यथेच्छं भोग्यं यथा सुखं सेव्यं | thus it can be seen that यथेच्छं is meant as to enjoy as per the desire similarity can be seen in all of them.

**सुदिवसः** - Here SR, GP remain silent. VR takes it as अयं मे सुदिवसः साधुजन संपर्कादितिभावः |

RS denotes it as शोभने दिवसः शुभ दिनम् | and here the meaning of TC is different. TC takes the meaning as अयं मे सुदिवसः अतिथिसमागमादिति भावः |

सतां सद्भिः सङ्गं कथमपि पुण्येन भवति |

Here SR takes the meaning as ‘पुण्येन हि’ पुण्येनैव ‘भवति’ तच्च ‘कथमपि’ अतिकृच्छ्रेण कदाचिदेव भवति इत्यर्थः and GP takes it as सतां सद्भिःशिति — सत्यश्च सन्तः तेषां सताम् | तैः सद्भिः साधुमिरित्यर्थः प्रकृते सत्याः मम सत्यात्वया सङ्गः सहवास इत्यूह्यम् |

VR takes it as साधुभिः सह सङ्गः संपर्कः कथमपि कृच्छ्रेण पूज्येन भवति | साधुजनसंपर्क लाभः प्राणिपातादिसाध्यो भवति | यदा कथमपि सतां येन तेन प्रकारेण वर्तमानात् | सद्भिः सङ्गं संपर्कः पुण्येन हि भवति अपमाशयः तथा तस्मादेवविदा नासीत् श्रुत्या ब्रह्मज्ञानवतां तच्छून्यैः सहवासादिकं प्रतीति षिद्धम् | एवं चतेषां तैः पुण्यैकसाध्य इति |

RS takes the meaning of it as सज्जनै संग समागमः कथमपि कृच्छ्रेणेव पुण्येन सकृतफलेन भवति |

AS also presents the same meaning and TC takes the meaning as साधुनां सङ्गि सङ्गः समागमः सुकृतेन कष्टेनेत्यर्थः भवति संभवति | Thus, this verse display the importance of devotion and we find similar definition which shows the significance of सत्संग |

**Observation:** The pleasant depiction of forest would also offer a good setting of stage which is requirement of dramaturgy.

## 2.2 Tāpasī -

प्रियप्रायावृत्तिविनयमधुरो वाचि नियमः

प्रकुल्या कल्याणी मतिरनवगीतः परिचयः |

पुरो वा पश्चाद्वा तदिदमविपर्यासितरसं

रहस्यं साधुनामनुपधि विशुद्धं विजयते ||

**Meaning:** Tāpsī is overwhelmed by the pleasing welcome by Vanadevata Vāsantī. She in general recounts the warmth in welcoming her and comments. The behaviour of Vāsantī is exemplary in welcoming the unexpected visitor, the modesty and restraint in her words are indicative of her soft and well cultured mind, everyone

should be trained in such love towards welcoming the guest. Such a welcome is always expected from the host, which brings happiness and victory in the world.

**The theme of the verse:** This verse recounts the glorious traditions of Indian culture that is ‘अतिथि देवो भवः’

### Highlights of the commentators:

प्रियप्राया -SR takes it as प्रायेण बाहुल्येनप्रिया अतिप्रिया इत्यर्थः |

GP takes it as प्रियस्य इष्टवस्तुनः प्रापः आधिक्यं यस्या सा | ‘प्रियमिष्टं’ इति ‘प्रायोभूमि’ (इति वैजयन्तत्यमरौ) and

VR takes it as प्रियप्रायाप्रियप्रचुरा युक्ताचेत्यर्थः |

RS denotes it as प्रियप्राया प्रायेण प्रिया प्रीति स्निग्धा (सुप्सुपेति समासः) same meaning is taken by AS.

TC takes it as प्रियप्राया लोकानां चित्ताकर्षिणेत्यर्थः वृत्तिनिवनयमधुरो वाचि | All the commentators opine the same as discussed in the meaning above.

**नियमः** - Here SR denotes वृत्ति as व्यापारः कर्म इत्यर्थः |

GP does it as ‘मर्यादाचरणेवृत्तिः’ इति नामनिधानम् and नियमः व्रतम् denotes वृत्ति as कापि काव्यापारः | तथापि वाक् कौर्ये महान्दोष इत्याह — विनयमधुरो वाचि नियमः | and he does it as emotional self examination with politeness and स्वोत्कर्षोन्नतसंधानरूपेण मधुरः प्रिय and सत्याय मितभाषित्वम् and मनोवृत्तिदेष्टृवम् | RS takes the meaning as वृत्ति - वर्तन व्यवहारः विनयेन अनोद्वत्यैन हेतु मधुरः हर्षः वाङ् नियमनं मित भाषि | AS follows RS and TC and gives the meaning of वाचि as कथाया मधुर प्रीतिकर and नियमः सावधानता thus if we see the comment the meaning of वृत्ति is the similar as the melodious speech and behaviour. In this verse it is sweet due to humbleness and not hypocrite and aggressive speech due to ego and a comparison of this verse can be done with महावीर १/१२, तथा भर्तृ. नी. ६२/६५ and in this verse through the normal description of the character of the अप्रस्तुत virtuous man, the importance character of forest god (वनदेवता) gets reflected and here is अप्रस्तुतप्रसंशा अलंकार |

वनदेवता — यदा तावदन्येऽपि....||

आन्तराणितत्त्वानि

Here SR is silent. GP has considered the meaning as

‘आन्तराणि बाध्येतराणि, तत्त्वानि करणानि अङ्गानि वा, तथा च अन्तःकरणानि अन्तःअङ्गानि वेत्यर्थः, ‘तत्त्वं तु करणाङ्गयोः ‘इति संसारावर्तः |’ and

VR takes it as ‘अपितु तिरश्चामप्यन्तः करणानि तत्त्वान्युपस्नेहयति’ | The purpose in the both is same but from the view point of composition the meaning ‘आन्तराणि तत्त्वानि’ seems appropriate and RS, AS takes it as अन्तः करणानि | TC denotes it as अन्तः करणानि मनासीतियावत् |

धात्रीकर्मवस्तुतः | GP, VR takes it as धात्रीकर्मवस्तुतः धात्रीकर्मतः धात्रीकर्मवत्सलता thus they have taken same meaning of ‘धात्रीकर्मतः’ ( which means to start with ‘धात्रीकर्म’). Here SR is silent.

RS, AS takes it as उपमातृकृत्यं वस्तुतः स्वरूपतः परिगृह्य स्विकृत्यपोषितौ पालितौ, परिरक्षितौ च व्याधि प्रभृतिभ्यः इति शेषः | TC takes it as धात्राः कर्म पालनादिरूपं तस्मिन् वत्सलता अनुरागः तां | धात्रावादित्यर्थः |

**Observation:** Bhavabhūti through this verse wants to convey the rich Indian tradition and it is also a popular epigram.

2.5 Ātreya -

मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः |

यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ||

**Meaning:** This verse depicts the greatness of Vālmīki as poet when at the sight of killing the one heron bird by a forest hunter who were engaged in love making. This verse is in Anuṣṭup meter and a master piece in the history of literature.

**The theme of the verse:** This is in context of Ātreya leaving the Guru like Vālmīki and brilliant students like Lava/ Kuśa, because of her feeling of inferiority complex.

This श्लोक is in *Rāmāyaṇa* (बालकाण्ड २/५१) it has been considered the seed of the *Rāmāyaṇa* therefore its definition in the favour of Rāma has been given in this way.

मानिषाद मा लक्ष्मीः अस्मिन् (तत्संबोधनं हे मानिषाद लक्ष्मीपते यत् यस्माद्वेतोः क्रौञ्चमिथुनात् मन्दोदरीरावणरूपात् रामकाममोहितं रावणम् अवधीः हतवानसि, तस्मात् त्वं शाश्वतीः समाः वत्सरान् यावत्संसारमितिभावः, प्रतिष्ठाम् अखण्डैश्वर्यानन्दावाप्तिम् आगमः

प्राप्नुहि (‘भाव्यर्थो भुवदङ्गीक्रियते’ रात्रिन्यायात् प्रार्थनायां लुङ् तेन ‘अर्थतः शब्दतो वाऽपि मनाक् काव्यार्थसूचनम्’ इत्युक्ते : श्री रामकृतरावणवधरूपकाव्यार्थकाव्यादौ आवश्यकर्तव्याशीर्वादश्च सूचितः ( रामायणपरतीर्थकृत टिका ) |

Here the meaning of निषाद in अमरकोश is निषाद, चांडाल, मातङ्ग...| which is synonymous to all these words. Their profession was violence of living beings and the commentators have taken the meaning व्याध and the meaning of समाः is similar to all which is the synonym of संवत्सर and it is used in feminine plural form.

**मागमः इत्या.** It is said that due to the curse of Vālmīki the people of Nishad community can not stay steady, building their house, at any place.

The translation of the stanza by Griffith:-

No fame be thine for endless time,  
Because, base outcast, of thy crime,  
Whose cruel hand was fain to slay,  
One of this gentle pair at play.

The com. interprets the SR. as indirectly referring to Rāma. Thus- मानिषाद means Rāma (मा Lakṣmī, i. e. Sītā, her incarnation, निषीदति resides अस्मिन्), He Being an incarnation of Vishnu. क्रौञ्च – (lit. Going wrong, fr. कुञ्च कौटिल्यात्पीभावयोः) – मिथुन may refer either to Vali and Tara or Rāvaṇa and Mandodari; Rāvaṇa was काममोहित with regard to Sītā. Here the fig. is श्लेष.

### **Highlight of the commentators:**

Here SR takes the meaning as आस्पदं वास स्थानं ‘मा अगमः’ मा प्राप्नुहि |

GP takes it as मा गमः मा गच्छः || ननु ‘नु माङ्योगे’ इति अडागमप्रतिषेधात् कथं अगमः इति चेन्न | ते अगम इत्यत्र अ इति च पदद्वयम् | केदारः केचित्तु मागमः ना गम् इत्यर्थः | VR takes it as व्याधपक्षे मा गमः न गच्छे भगवत्यपक्षे अगमः प्राप्तवानिति | RS takes it as वासस्थानमित्यर्थः मा आगमः मालब्धाः न प्राप्नुहि (माङ् योगे लुङ् अडागमः आर्षः )

AS denotes it as वासस्थानमित्यर्थः मा अगमः |

TC takes it as मागम प्राश्यसीत्यर्थः | Here according to Panini Grammar it should be मा अगमः नहि मा गमः | Commentators have done artificial attempts for defence but it is not needed to do; this is आर्षप्रयोग Shri G.K. Bhatt believes it appropriate and AS and TC have the same opinion.

वासन्ती...||

The poet has, till now, used the word वनदेवता (forest-god) but here through the combination of आत्रेयी and वनदेवता it is clear that the name वनदेवता (forest God) is वासन्ती and from here 'वासन्ती' word is used in place of the word 'वनदेवता' | Here SR is silent where as GP takes the meaning as वनदेवतानामपरि ज्ञानेन वासन्तीति व्यवहारः कृतः इति वाच्यम् |

VR, RS, AS and TC are silent

निर्माणभाग –

Vīrarāghava has given its meaning as 'सृष्टिफलम्' its purpose is that how can be such miserable condition of a beautiful woman like you? Whether it is the out come of your origin? Means whatever your existence in this world is to suffer this condition? And other commentators has done सप्तमी समास of निर्माणभागः which means is whether at the time of your origin the Almighty had written destined this thing in your destiny?

**Observation:** It is modesty of Ātreyī to say that she left the teacher like Vālmīki.

2.7 Vāsantī -

वज्रादपि कठोराणि मृदूनि कुसुमादपि |

लोकोत्तराणां चेत्तांसि को नु विज्ञातुमर्हति ||

**Meaning:** This is in connection with King Rāma who as accomplished warrior and wants to perform *Aśvamedha* yajña. The verse describes the heart of great people as strong as deadly weapon and also as soft as flower.

**The theme of the verse:** The people who are on the seat of authority have to be tough and equally considerate towards their subjects.

### Highlights of the commentators:

Here all the commentators have similar opinions which is harsh in Sītā's abandonment and is मृदुत्व in the golden idol (सुवर्णमय मूर्ति) of Sītā' and it can also be seen in 51-19 of 'Kumārasambhava' as

ध्रुवं वपुः काञ्चनपदमनिर्मितं मृदु प्रकृत्या च संसारमेव च |<sup>8</sup> (कुमारसंभवम् सर्गः ५/१९)

आत्रेयी – विसृष्टश्च वामदेवाभिमन्त्रितो मेघ्योऽश्वः |

वामदेवाभिमन्त्रितः sage Vasiṣṭha along with Kauśalyā started living at the tapovana of Vālmīki so in his presence itself Vāmadeva was made the ऋत्विज् of the Yajña (यज्ञ) (Religious performance). The sage Vasudev is the visionary of the Vedic hymns of the fourth part of the ऋग्वेद (Rigveda).

RS, AS also say the same of आत्रेयी - वामदेवेन तन्नाम्ना मुनिना (कर्त्रा) अभिमन्त्रितः |

Here GP takes the meaning as मातर्जीवामीति द्वाविऽस्त्री स्वभावोक्तिः | एवं वदता कविना निजं द्वाविऽत्वं प्रकटिकृतम् | and SR, VR and TC are silent. And RS, AS denote it as मातः जीवामि सीता दुःखेन सन्तापातिशयात् मृतेवाहं पुनः प्रत्युज्जीविताऽस्मीतिभावः | As though dead due to pain but reborn again.

**Observation:** This verse is one of the best epigram which so apt for those who are in the seat of power.

### 2.8 Ātreya -

शम्बुको नाम वृषलः पृथिव्यां तप्यते तपः |

शीर्षच्छेद्यः स ते राम तं हत्वा जीवय द्विजम् ||

**Meaning:** A Sudra by name Śambuka, is practicing penance on the earth; he deserves to have his head cut off by Rāma for having killed Brāhmaṇa' boy. Sri Rāma is likely to visit this forest to punish Śambuka.

**The theme of the verse:** Ātreya through this information wants to inform Vāsantī that Rāma is likely to visit this forest.

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<sup>8</sup> Patel Gautam, Kumarsambhavam of Kālidāsa, Nilam Patel, Ahmedabad, 2014, P.97.



### Highlights of the commentators:

विदिशः - दिग्भ्यां विनिर्गता विदिक्; 'दिशोमेध्ये विदिक् स्त्रियाम्' |

Here SR takes the meaning as 'दिशः' पूर्वादयः | विदिशः उत्तरपूर्वादयः कोणाः | RS, AS denotes it as प्राप्यादिदिशः आग्नेप्यादिदिशः and VR and TC are silent.

**Observation:** The verse is for conversation between Ātreyaī and Vāsantī.

### 2.12 Rāma -

यात्रानन्दाश्च मोदाश्च यत्र पुण्याश्च संपदः |

वैराजा नाम ते लोकास्तैजसाः सन्तु ते शिवाः ||

**Meaning:** Rāma is pleased with the penance undertaken by Śambuka as well as happy that he is now been relieved of the bad act to enjoy the heavenly bliss.

**The theme of the verse:** It Highlights the importance of repentance by resorting to Tapasya in this case having done the unholy act.

### Highlights of the commentators:

Here it is आनन्दाश्च मोदाश्च | SR considers it as आनन्दश्चने मुखाति and मोदाश्च as हर्षा अपि अनुभूयन्ते where as GP explais the difference between आनन्द and मोद that first is the happiness originating from self –realization; the other is originating from divine subject.

VR, RS and AS and TC states it as सुख विशेषा इति |

### वैराजलोकः -

There are seven worlds above and seven are below. The highest one is truth or 'ब्रह्मलोक' विराजाः ब्रह्मणः इमे वैराजाः | after reaching there is no rebirth. Here SR takes the meaning as वैराजानाम ने वैराज शब्देन आख्याताः "तैजसाः" ज्योतिर्मयाः लोक | SR takes it as तेजोमया. and VR states it as वैराजा नाम वैराजा इति प्रसिद्धाः |

RS, AS denotes it as नित्यलोकः and TC gives the meaning as पार्थिवेतरा इत्यर्थः |

**Observation:** There are conflicting views of commentators as some are of the opinion that Śambuka being Sudra is punished by Rāma but it does not stand to logic.

## 2.15 Śambuka -

चतुर्दश सहस्राणि रक्षसां भीमकर्मणाम् |

त्रयश्च दूषणखरत्रिमूर्धानो रणे हताः ||

**Meaning:** Rāma asks Pushpaka to guide him to the place where Śambuka was undergoing penance, so that he can punish him for killing Brahamansaputra. Having accomplished his mission he was wondering as to which place he has come. Śambuka informs him that this place is called Daṇḍakaranya. Śambuka informs that at the same place the Mahārāja of this forest in three encounter had killed fourteen thousand of the demons and three other bad Characters Dusana, Khar and Trimurdhan.

**The theme of the verse:** Bhavabhūti in fact wants to describe the beauty of Daṇḍakaranya. The natural brooks, river and foliage of mountain surroundings are described by him.

### **Highlight of the commentators:**

त्रिमूर्धानोरणेहताः considering perishable as the rite of समासान्त it becomes ‘त्रिमूर्धानः’ but liking ‘समासान्तविधेरनित्यत्वात्’ the meaning thrust as त्रिमूर्धाः therefore some commentators believing the meaning as ‘त्रिमूर्धानो रणे हताः’ and some commentators have done the meaning of ‘नोरणीहताः’ as काकु ‘न रणे हताः किम्?’

SR is here silent and GP denotes it as दित्रिभ्यां मूर्ध्नः and

RS takes it as त्रिमूर्धानः रणे हताः |

TC gives the meaning as राक्षसा रणे युद्धे हता विनिष्टाः |

**Observation:** Rāma during his exile period had visited this place. He had lot of memories along with his brother and Sītā.

## 2.16 Śambuka -

निष्कूजस्तिमिताः क्वचित्क्वचिदपि प्रोच्चण्डसत्त्वस्वनाः

स्वेच्छासुप्तगभीरभोगभुजगश्वासप्रदीप्ताग्नयः ।

सीमानः प्रदरोदरेषु विलसत्स्वल्पाम्भसो यास्वयं

तृष्यद्भिः प्रतिसूर्यकैरजगरस्वेदद्रवः पीयते ॥

**Meaning:** Śambuka is now describing the Daṇḍakaranya from his vision where in all the terrible and frightening aspect of the forest are recalled which is suiting the Demonic nature. Then some places are free from noise and motionless, in other places again, having very loud noises of the beasts, with fires blazing forth owing to the hissing of serpents with terrible hoods and reclining at ease, with a little water glistening in the clefts of the hollows, and where the flow respiration of the pythons is being drunk by the thirsty chameleon.

**The theme of the verse:**

This verse is instance of Bhavabhūti describing the nature of Śambuka hence description of the ferocious aspect of forest.

**Highlight of the commentators:**

Here SR gives a different meaning भुजगश्वासः एव प्रदीप्तः अग्निः यासु | Their breathe it self was blazing fire they have given meaning as प्रोच्चण्डसत्त्व – स्वनाः one with the terrible voice of animals, प्रदर – उदरेषु in to the cracks प्रतिसूर्यकैः ।

GP has denoted it as भोगाः फणिकायाः श्वासैः श्वसतानिलैः । प्रकर्षेण दीप्ताः अगृधः वनवहयः यासु ।

VR has given meaning as प्रतिसूर्यकैः with slaughter and

RS takes the meaning as भुजगानां सर्पाणां श्वासैः निश्वासमारुतैः प्रदीप्ताः अग्निः संधुक्षिपाः आग्नयः दावानलाः यासु ।

AS takes the same meaning.

TC has denoted it as भुजगाः सर्पोस्तेषां श्वासैः निश्वासवायुभिः प्रदीप्ताः प्रज्वलिताः अग्नयो यत्न ताः । तथा प्रतिसूर्यकैः ककलासैः in प्रतिसूर्यक हलायुधनी ‘अभिधान रत्नमाला’ the word ‘प्रतिसूर्यशयानकः’ has come (सरटः कुकलासः स्यात् प्रतिसूर्यक शयानकः) It is सूर्यप्रति (लक्ष्य) and there after from the view of लाघवः the word

‘शयानक’ might have merged here he changes his colour as the colour of sunrays  
(सूर्यकिरण)

**Observation:** This verse conveys the competence of Bhavabhūti as a Drama tist to paint a picture of Śambuka’s Character.

2.18 Rāma

त्वया सह निवत्स्यामि वनेषु मधुगन्धिषु |

इतीहारमतैवासौ स्नेहस्तस्याः स तादृशः ||

**Meaning:** Rāma recollects the memories which has spent with his betterhalf. She had confided with Rāma that she will spend her life in this forest with him which has the fragrance of honey, as she proclaims that her love towards Rāma as sweet.

**The theme of the verse:** The verse shows the love of Rāma towards her wife in spite of difficulties of living in the isolated forest.

**Highlight of the commentators:**

मधुगन्धिषु –

The dissolution of it can be in two ways. ‘मधुनः गन्ध इव गन्धा येषां वा’ it is ‘उपमानव’ (५/५/४/३३७) it According to this formula ‘इ’ is समासान्त. it dissolution is on essential miracle. Sītā’s abundant love for Rāma has been indicated. Having stayed with Rāma in the dreadful forest it may appear to Sītā as they were flower with fragrance full of honey; the second dissolution would be like – मधुगन्धः अस्ति एषां एषु वा’ in मतुबर्थक इति’ is the suffix through which मधुगन्धिन् | would turn into word like ‘तद्धितान्त’ doing such dissolution it would be just स्वरूपकथन |

SR takes the meaning as मधुगन्धिषु मकरदवासितेषु |

VR takes it as मधुगन्धः एषु अस्तीति मधुगन्धतीतितेषु |

AS denotes it as मधुगन्धिषु मधुनः इव गन्धो येषां तेषु (उपमानागध पा.) इति रकारः समासान्तः)

TC takes the meaning of मधुगन्धिषु as कुसुम मकरन्दसुरभीकृतेषु |

GP accepts this meaning and clarifies that Sītā was Rāma refers her as if she were in front of him.

SR takes it as इह अस्मिन् दुरासरेकान्तार 'असो' सीता 'अरमत' ननन्द | वासस्त्वया सह इत्येव मे पर्याप्तम् | VR denotes it as आरमतेव प्रीतिं प्राप्तव्येव | कृतइत्यत आह —स्नेह स्तरयाः सतादृश इति |

RS takes the meaning as असो अत्र अरमत एव, तस्याः स स्नेहः तादृशः |

AS also derives the same meaning and TC takes it as अलौकितया वक्रमशक्य आसीदिति भावः |

**Observation:** The verse conveys the deep love and devotion of Sītā towards Rāma as a husband.

## 2.19 Rāma

न किञ्चिदपि कुर्वाणः सौख्यैदुःखान्यपोहति |

तत्तस्य किमपि द्रव्यं यो हि यस्य प्रियो जनः ||

**Meaning:** Without doing anything for each other, the love can be expressed by offering pleasures to mitigate the miseries experienced. In fact for loved one this attitude is a great virtue.

**The theme of the verse:** Here also the love for Sītā is exhibited.

**Highlight of the commentators:**

न किञ्चिदपि कुर्वाणः | Rāma has shown the purpose of why Sītā wanted to stay with Rāma even in the terrible forest that there was Sītā's unnatural love over Rāma there fore Sītā's presence itself used to give extra-ordinary happiness even though she didnt do anything अकिञ्चिदपि कुर्वाणः (पाठः)

Here the relation of नम् (अ) is with कुर्वाणः and not with 'किञ्चिद्' so here अकिञ्चिद् is तत्पुरुषः समास but at some place the compound (समास) like असूर्यपश्या अश्रद्धभोनी etc. Are also considered useful तत्तस्य किमपि द्रव्यं यो हि प्रियो जनः | Rāma feel's that although he didnt do anything for Sītā, she used to get happiness with his presence only this happiness used to remove sadness that's why the one who is beloved of the other is the

invaluable asset of him/her. Sītā got this experience due to the presence of Rāma ; for this has used the word ‘another peculiarity’ इतरविलक्षणम् अनिर्वच्यनीयमेव द्रव्यं वस्तु | इतर विलक्षणतां दर्शयति | and explains that normally it is seen among the people that if a person does a work, which is liked, by other, the gets happy but here though nothing is done, there is sense of happing merely because of the presence this is separate peculiarity Bhavabhūti has filled, in simple language a nice emotion and GP takes the meaning as प्रीतिपात्र भूतस्य | किमपि अनिर्वच्यम् | उपकारादि व्रत्युपकारादि लौकिक व्यवहार लक्षण परिहिणं वा द्रव्यं वस्तु | VR, RS, AS, and TC have similar meaning here being neuter gender only ‘प्रियजन’ here not considering it as ‘प्रियजन’ it is believed as प्रियो हृद्यो जनः |

So it the dominace of the predicate and विधेयप्राधान्यात्किलबत्वम् |

**Observation:** Mere presence of loved one can give a strength to the person who is in a difficult situation.

## 2. 23 Rāma

एते त एव गिरयो विरुवन्मयूरास्तान्येव मत्तहरिणानि वनस्थलानि |

आमञ्जुवञ्जुललतानि च तान्यमूनि नीरन्ध्रनीलनिचुलानि सरित्तानि ||

**Meaning:** Here are the same mountains with peacock’s producing notes, the same forest- sites with the deer intoxicated, and the same river – banks with the rustling Vanjula creepers, and with the dense dark Nicula trees.

**The theme of the verse:** Rāma is recollecting his stay at Daṇḍakaranya in the company of Sītā. His remembers beauty of the forest habituated by peacocks and deers with pleasant foliage of creepers and trees.

**Highlights of the commentators:**

नीरन्ध्र- नीय नीचूलानि -

Flowers trees are presented densely and in depth here. Here the meaning is नीरन्ध्र- नीर

which is also suitable –sprouting in water densely and in depth the meaning of the word ‘उटज’ is ‘पर्णकुटी’ उतैद्रेश्यां तृणपर्णोजयिते’ | पर्णशालोटजोऽस्त्रियाम्’ अ. को; but the word ‘पर्ण’ being used as पृथक् , here it should be meant as ‘कुटी’; the way the word ‘कुण्डल’ being denoted as वर्गभूषण also the word कर्णकुण्डल is used, such as the use here and all commentators derive the same meaning. अन्तःकुजन्मुखर शकुनः - same commentator, believing two cords such as- (अन्तः कूजन मुखर शकुनः), have defined it in this way ‘मुखराः शकुनाः अतएव अन्तः कूजन अन्तः कूजन्निवा | It is an adjective of ‘वनान्तः’ | here all commentators take the meaning as श्यामलानाम अनोकहानां वृक्षानां श्रीः |

**Observation:** It is marvel that ancient Ṛṣis were aware of these Aurvedic medicinal trees and creepers.

## 2. 30 Śambuka

एते ते कुहरेषु गद्गदनदद्गोदावरीवारयो  
मेघालम्बितमौलिनील शिखराः श्रोणि भृतो दाक्षिणाः |  
अन्योऽन्यप्रतिघातसंकुलचलत्कल्लोलकोलाहलै  
रुत्तालास्त इमे गभीरपयसः पुण्याः सरित्संगमाः ||

**Meaning:** Here are those (well – known) southern mountain ranges, with the waters of the *Godāvarī* rumbling and producing the plesent ‘गद् गद् नदत्’ sound in the river, with their dark peaks having the clouds hanging down their tops; and these are those holy confluences of rivers, of deep waters; getting unruly, characterized by the confused noises of the billows, suring high up and weltering owing to clashing against one another.

**The theme of the verse:** The beautiful ambiance of Daṇḍakaranya is now being described by Śambuka who has been blessed as ‘दिव्यपुरुषः’ by Rāma.

**Highlights of the commentators:**

कुहरेषु गद् गद्- Śambuka here describes the confluence of River and Mountains. The rivers water enters with the rippling sound since here गद् गद् — ‘गद’ इति अव्यक्तं गदति, गद् गद् अच्, शोक, हर्ष, or फक etc., it is being कण्डरुद् the word should be altered. unclearly should be spoken with obstructed voice. मौलि. According to अमरकोश the meaning of this word is ‘चूडा’ ‘किरीट’ and संयतकेश’ Here it means mountains and अग्रभाग - the highest part – park ‘पर्वताग्रशिखरं शिखराग्रं मौलिः’ | (VR.) SR takes the meaning of it as मौलयः शिरीभागः |

GP takes it as मौलयः शिखराधोभागाः पेयाम् अतएव ते च ते नीलशिखराः|

VR also takes another meaning as शिखराग्रं मौलिः | पर्वताग्रं शिखर्मिति इह भेदः | क्षोणी भूतः पर्वतः

RS denotes it as मेघालम्बितमौलिनीति शिखराः दक्षिणाः क्षोणीभूतः | मौलयाः चूडाः अग्रभागाः इत्यर्थः |

AS also given the same meaning.

TC gives the meaning as मेघ सलग्ना मौलयोऽग्रभागायेषामतएव नीलाः शिखराः शृङ्गायेषां ते | मेघैः आलम्बिताः मौलयाः येषां तानि मेघालम्बितमौलिनि (अत एव) नीलानि शिखराणि येषाम्. मौलि – the top of a peak; संकुल – mixed. चलत् – rushing forth. उत्ताल – उद्भूतः तालात् उत्तालः boisterous, formidable, majestic. Cf. Wilson’s translation:-

“Far to the south extends

Are diademed with clouds; whose towering peaks

Roar loud with mighty waters, as from the earth

The spring of the Godāvarī burst forth;

And at whose base the sacred conflux blends,

In one broad stream, the loud, encountering torrents.”

Thus it seems that all commentators have same opinion there is any peculiar difference Bhavabhūti has the ability to create glorious forum of nature. Here he has given verbal form to the movement of the flowing river. The name of this act is ‘Entrance into the panchatvati’ here is the account of Rāma leaving & entering into Pañcavaṭi.”



**Observation:** This is round about whense the Rāma is on the point of leaving the forest and Entry to the Pañcavaṭi.

### Act –III.

#### Called Chāyā (Shadow)

The third Act opens with a dialogue between the (presiding deities of) the two rivers, *Tamasā* and *Muralā*, which is necessary to prepare the audience for the meeting of Sītā (who is unseen) and Rāma, which forms the subject of the Act. The scene is laid in Pañcavaṭi.<sup>9</sup>

#### 3. 1 Muralā

अनिर्भिन्नो गम्भीरत्वादन्तर्गूढघनव्यथः |

पुटपाकप्रतीकाशो रामस्य करुणो रसः ||

**Meaning:** The pathetic state of Rāma is because of separation of Sītā. His grave nature with deep agony concealed within resembles of the sealed vessel containing medicinal ingredients undergoing the hot boiling process.

**The theme of the verse:** Here Rāma's grief for Sītā is felt. He being king could not even cry freely. He is suffocating inside, the anguish of his state of mind is projected though this verse.

#### Highlights of the commentators:

(That which can not be indifferenciated due to its seriousness); in this phrase 'अनिर्भिन्न' is the adjective of गम्भीरः so Rāma has to do अद्याहार of the word 'अनिर्भिन्न' for the tragic Sentiment. Rāma's tragic effect is like flower. अनिर्भिन्नगम्भीरत्वात् – अनिर्भिन्नं च तद्गम्भीरत्वं च तस्मात्

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<sup>9</sup> Kale, M. R., Uttaraṛāma caritam of Bhavabhūti , with the commentary of Vīrarāghava ,

Motilal Banarasidass, Delhi, 1982, p. 55

|on account of his gravity not being pierced or overpowered. In this case the idea of ‘and therefore not finding a passage out’ has to be inferred; or it may mean अनिर्भिन्नश्चासौ गम्भीरश्च अनि. तस्य भावस्तस्मात् on account of it (Rāma’s grief) being unmanifested and deep. In this case गम्भीर goes with करुणरस and निर्भिन्नत्व remains unexplained. The reading in the text, therefore, is pererable. पुटपाक – refers to the particular process of heating drugs either by placing them in a closed earthen pot (sometimes two parts hermetically joined together) or wrapping them up in leaves and covering the whole with a thick layer of clay. प्रतीकाश – Properly means a reflection at the end of a comp. it means like, resembling; स्युस्तरपदे त्वमी | निभसङ्काशनीकाशप्रतकाशोपमादयः | The comparison is an apt one; the meaning is that Rāma’s grief, which he could not communicate to any one else, caused him the severest pangs within and thus resembled Medicinal herbs or ingredients heated in a closed pot, which undergo intense heat inside, but it is not felt from outside.<sup>10</sup>

SR takes the meaning as अनिर्भिन्नः हृदयं निर्भिद्य बहिरनागतः किन्तु ‘अन्तः’ मध्ये हृदये इत्यर्थः | and करुणोरसः शोकजो मनोविकारः|

GP gives the meaning as अनिर्भिन्नः अप्रकाशः He gives the meaning खेदमय for करुणरसः |

VR gives the meaning like करुणोरसः इष्टजनवियोग दुःखातिशयात्मक रसः |

RS takes the meaning as अनिर्भिन्नः बहिरप्रकाशितः| and gives it as रामस्य करुणरसः सीताविरहजन्यः शोकः इत्यर्थः |

AS has the same opinion. TC considers it as अनिर्भिन्नो बहिरप्रकाशितः तथा अन्तर्मध्ये गूडा निहिता घनव्यथा प्रबलवेदना प्रियावियोगजनितगुरुसन्ताप इत्यर्थः यस्य सः | रामस्य करुणो रसः| Here the main sentiment of this play is tragic one and it is expressed through Rāma and Sītā. there is प्रतीकाशः in ‘अमरकोश’ (२-११-२००) Where in ‘Maheshwari’ writes a comment – ‘अमी उत्तरपदे स्थिताः

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<sup>10</sup> Opcit. p. 55

सद्रश्यपर्यायाः भिन्नः संकाशः नीकशः प्रतीकाशः उपमा इति |When these five things are at the place of answer they are meant as ‘like’ which means पुटपाकप्रतीकाशोः रामस्य करुणो रसः | Here no difference can be seen in the commentators.

कष्टविनिपातः कष्टस्यविनिपातः पतनम् |

This can also be defined this way- कष्टःकाटकरः विनिपातः विनाशः रामस्य संबन्धे कष्टकरत्वं विनिपातस्य |

GP takes it as विनिपातः विनियोगे च इति |

VR takes the meaning as सीतायाः कष्ट विनिपातात् दुःखभयविक्षेपात् जन्म उत्पतिः यस्य तथोक्तेन |

RS takes the meaning as above like —कष्टस्य विपत्तेः विनिपातः पतनं, संघट्टनमितियावत् |

AS also takes the same meaning and SR is silent.

सबन्धनम् - The purpose of it is ‘along with my heart and intellect my mind/soul is also vibrating, means various kinds of evil thoughts are coming and the intellect gets terrified due to its successful probability and mind gets trembling. VR takes the meaning as, the way due to the movement of a branch, the leaves get frightened, and same way my heart is in the condition to get demolished. GP takes the meaning as बन्धनेन सहितं सबन्धनम् | ‘बन्धनं ग्रन्थौ’ | इति संसारवर्तः | VR takes it as कुसुमसमबन्धनाम् |

RS gives the meaning as मम सबन्धनं - बन्धनैः सहितं, हृदयं कम्पितमिव | AS also states the same.

**Observation:** पुटपाक is a medical term. According to Ayurveda, just like some herbs are given directly, some herbs are kept in a pot of kodia or in a clay pot sprinkled with clay from outside and heated around it. After a few days, the substance is released and it becomes a chemical. Putapaka is another name for this. The agony of Rāma is portrayed in true sense.

### 3. 2 Muralā

वीचीवातैः शीकरक्षोदशीतैराकर्षद्भिः पद्मकिञ्चल्कगन्धान् |

मोहे मोहे रामभद्रस्य जीवं स्वैरं स्वैरं प्रेरितैस्तर्पयेति ||

**Meaning:** The *Godāvarī* River is being requested by Bhavabhūti to pacify the anguish of Rāma through cool and gentle breeze from her waves. The fragrance of lotus pollen spray emitting from the pleasant *Godāvarī* will soothe the distressed mind of Rāma.

**The theme of the verse:** The verse is a poetic marvel exhibited by Bhavabhūti in the beauty and solace offered by nature.

**Highlights of the commentators:**

Here RS has meant it as वीक्षीवातैः तरङ्गवायुभिः |

GP has done it as वीचीवातेरीति गन्धान् परिमलान् प्रेरितैः पवनैरित्यर्थः | the fragrance percolated in the air. and VR has explained it at length as वीचिति शीकराणां सूक्ष्मारौः | RS has denoted it as वीचीसंपृक्तवायुभिरित्यर्थः |

AS gives consent to this only. TC gives the meaning as शोकरक्षोदशीतैरीति विशेषणेन वायोः शैत्यं, पद्मकिञ्चत्केत्यादिना सौगन्धं, खैरं खैरं प्रेषितैरित्यनेन च मान्द्यं वर्णितम् | Here some detractors have defined it in the form as ‘वीचीजनकैः’ but that is not proper. The definition like ‘वीचीसंपृक्तैः’ is better. रघुवंश(१/४३/१३/३५)

**जीव** - SR takes it as जीवन or चेतनाधातु and GP takes it as चैतन्यदशामेव | and RS takes the meaning given by SR Here the root word चेतना is apt.

**अभ्युपन्ना** - The meaning of the word अभ्युपयति is हितसंपादनाहितानिवारणप्रवृत्तिः | (दे. वी.रा टिका )

Here SR is silent and GP takes the meaning as अनुगृहीता | and VR denotes the meaning as अभ्युपन्ना अनुगृहीता | RS makes the meaning as अभ्युपन्ना अनुगृहीता सती (अभ्युपयतिरनुग्रहः’ इत्यमरः)

Thus, similar meaning can be seen in GP, RS, AS. ‘अनयाभ्युपपत्त्याऽस्या जीवितमवलम्बस्व |

**राजधानी** -

Here SR and GP are silent.

VR has taken the meaning as ‘राजनीति स्थितस्य’ and has defined it this way ‘क्षत्रियोचितराज्य परिपालनात्मकधर्म निष्ठस्य |’ But the meaning ‘राजधानी स्थितस्य’ seems more suitable because with

the condition of Rāma in the capital (Ayodhyā) has been confronted with his condition of the panchavti. Here RS and commentator AS are silent.

**संख्यामङ्गलग्रन्थः** This is the formula to indicate the past years strength and the age of a child on his every birthday with the help of the ceremony of tying knot along with the मङ्गल things like गुग्गुलु गोरचिन श्वेतसर्पष्यदुर्वा etc. Vidyāsāgara has defined it in this way—“संख्याबोधको मङ्गलार्थो ग्रन्थः अतीत वर्षसंख्याकग्रन्थिमत् सूत्रमिति यावत् | जन्मतियौहस्ते सूत्रमिबध्यते तश्च सूत्रं जन्मग्रन्थिरुच्यते |

GP takes it as संख्यामङ्गलं द्वादशी अब्दपूर्तिः | ‘ग्रन्थिरुत्सवपर्वणोः’ इति नानार्थमञ्जरी |

VR defines it as संख्यापूर्तिहेतुकमङ्गलग्रन्थः | वत्सरे शिशुनां जन्मनक्षेत्रेशान्त्युत्सवं कृत्वा मङ्गलार्थं करे पटसूत्रादीना स्त्रियो ग्रन्थिकुर्वन्ति |

RS takes it as संख्याबोधको मङ्गलार्थः ग्रन्थिः लक्षणया तत्कालः अभिवर्तते अभिविद्यते |

Thus, it seems from the notes of commentator of संख्या मङ्गलग्रन्थि ‘कृत्या चिन्तामणि, उ .रा. |

Such as Premchand Vidyāsāgara’s and Tarkvagish and Vīrarāghava that the mother performs this peaceful ceremony on every birthday after the son’s birth. She is supposed to tie a thread to his child’s hand on his birthday every year to save him from some evil sight, to tie a knot every year as per his age and to give it a touch of the pious things like jaggery, gum insence, neem, mustardseed, sacred grass and a drug made from cows urine.

TC has the same opinion.

**Observation:** The soothing proximity of flowing river and Coolness experienced by the distressed Rāma is described by Bhavabhūti is of universal nature, which all of us know but so aptly described by him.

### 3. 6 Sītā

सीतादेव्या स्वकरकलितैः सल्लकीपल्लवाग्रे-

रग्रे लोलः करिकलमको यः पुरा वेर्धितोऽभूत् |

वध्वा सार्धं पयसि विरहन्सोडयमन्येन दर्पा —

दुद्दामेन द्विरदपतिना संनिपत्याभियुक्तः ॥

**Meaning:** That small young one of an elephant, who was formerly nourished by queen Sītā was in distress being attacked by the elephant. Vāsantī conveys to Sītā that her pet with the ends of sallaki sprouts plucked by her own hand, this one here [while] sporting with [his] mate in water, has been engaged in fight, after being attacked by another haughty lordly elephant!

**The theme of the verse:** The inclusion of this incident by Bhavabhūti is not understood, however it could have been framed up to recall the love of Sītā towards the animal kingdom and especially the young elephant being harmed during the love making. This is to highlight the agony of separated love birds.

**Highlights of the commentators:**

**स्वरकलकलितैः** - स्वरकरेण अवचितैः अथवा स्वरकरधृतैः स्वरकराभ्यां दत्तैः |

Takes it as स्वरकरकलितैः स्वहस्तवचितैः | GP denotes it a कलितैः दत्तैः

RS takes the meaning as स्वरकरकलितैः स्वहस्ताभ्यां दत्तैः | TC takes the same meaning too.

**पुत्रकम्** -

Here commentator GP has taken the meaning of the word ‘पुत्रकः’ as ‘कृत्रिमे पुत्रे’ and (पुत्रकः कृत्रिमे पुत्रे संसारवर्त) has been taken इवे ‘प्रतिकृती’ (पा.५/३/३/३८६) in this maxim ‘कन्’ would become an affix. SR, VR are silent. RS takes the meaning as पुत्रकम्- इत्यनुकम्पायां कन् |

**Observation:** The framed up incident in this verse is something similar to what occurred to King Daśaratha, who happen to kill one of the love making bird during his *mrugaya* and *Rāmāyaṇa* was written by Vālmīki.

3.7 Tamasā

अपरिस्फुटनिःस्वाने कुतस्त्येडपि त्वमीदृशी |

स्तनयित्नोमयूरीव चकितोत्ककण्ठता स्थिता ॥

**Meaning:** *Tamasā* is addressing Sītā says that, why are you so much excited of the noise (which is in fact of Rāma) which is like coming before the onset of monsoon shower, at which the (peahen) gets enchanted.

**The theme of the verse:** This is a simile given by Bhavabhūti when peahen getre excited because of onset of monsoon which is also a mating session.

**Highlights of the commentators:**

In the former sentence uttered by Sītā the meaning is like ' अपरिस्फुनिस्वाने, so, here in the place of अन्यक्ते the meaning अपरिस्फुनिस्वाने is also appropriate.

स्वरसंयोगेन - It has been denoted in various ways. GP takes the meaning for स्वरसंदर्भेण as भगवति किं भणसि अपरिस्फुटेति | स्वरसंयोगेन प्रत्यभिजानामि आर्यपुत्रेणैव एतद्वाह्यतम् | RS takes the same meaning as उच्चारण प्रकारेण श्रुतौ कण्ठरवसम्बन्धेन इत्यादि |

TC takes it as भगवति किं भणसि अपरिस्फुटेति | मया पुनः स्वरसंयोगेन प्रत्यभिज्ञातं, आर्यपुत्र एव व्याहरति

**Observation:** Bhavabhūti in this verse conveys the feeling of love of Sītā towards Rāma by a simile.

### 3. 8 Sītā

यत्र द्रुमा अपि मृगा अपि बन्धवो मे  
यानि प्रिया सहचरश्चिरमध्यवात्सम् |  
एतानि तानि बहुनिर्झरकन्दराणि  
गोदावरीपरिसरस्य गिरेस्तटानि ||

**Meaning:** Rāma recollects his time spent with Sītā at Pañcavaṭī on the bank of *Godāvarī* River. He remembers the slopes of the mountain and rivulets on the outskirts of the *Godāvarī*, with many streams and caves. The river banks full with trees and deers which were so friendly and dear to him.

**The theme of the verse:** The recollection of time spent together continues.

**Highlights of the commentators:**

Here SR is silent. GP has meant it as ‘तदानीति प्रमादः | ‘तदो भृगुः’ ‘इत्यमरसिंहे नाभिधानात् अतएव ‘तीरे तदोऽस्त्री पुंस्येव भृगौ’ इति शब्दमाला | VR is silent and RS has denoted it as तदानि प्रस्थभागाः | जगत्पतिम्: - Rāma is the almighty of the world. SR has denoted it as तमेव जगतपतिम् | GP has taken it as ‘जगत्पतिपदमहिम्ना त्वं लक्ष्मीरिति भावो व्यज्यते |’VR has taken it as एकं जगतां प्रलीनत्वादसहायम् | अतो निर्व्यापारम् | RS takes it as जगतां लोकानां पतिनाथम् | AS also takes the same meaning.

**Observation:** Bhavabhūti time and again portrays the beauty of nature.

### 3.17. Tamasā

अन्तःकारणतत्त्वस्य दम्पत्योः स्नेहसंश्रयात् |

आनन्दग्रन्थिरेकोऽयमपत्यमिति बध्यते ||

**Meaning:** Tamasā says - The strong bond that exists between the husband and wife is because of love and affection of their offspring towards the parents, who unites them inspite of difficulties encountered in their relationship.

**The theme of the verse:** In this verse Bhavabhūti draws the attention as how the children help to promote unified relationship in the event of conflict between husband and wife.

### Highlights of the commentators:

An adjective of ‘संश्लेषण’ so its meaning would be such – अपत्य is the best bond for connecting both father and mother together with each other. संश्लेष्यते अनेन इति ‘संश्लेषण’ the means through which two elements are mutually connected and GP defines it in this way – परं उत्कृष्टं, वक्तुमशक्यमिति भावः | पित्रो An adjective of ‘संश्लेषण’ so its meaning would be such – अपत्य is the best bond for connecting both father and mother together with each other. संश्लेष्यते अनेन इति ‘संश्लेषण’ the means through which two elements are mutually connected and GP defines it in this way – परं उत्कृष्टं वक्तुमशक्यनीति भावः | ‘पित्रोः संश्लेषणं’ सुरतात्मकम्



उपग्रहनमिति भावः | GP takes it as पित्रोः संश्लेष सुरतात्मकम् उपग्रहनमितियावत् | VR takes it as अन्योन्यसंश्लेषण  
अविनाभावहेतुभूतम् |

RS denotes it as माता च पिता च पितरौ तयोः , (एकशेषद्वन्द्वः) अन्योन्यस्य परस्परस्य संश्लेषणं संयोजनसाधनम् | दम्पत्योः  
हृदययोः बन्धनग्रन्थिरिव भवतीति भावः |

:संश्लेषण सुरतात्मकम् उपग्रहनमिति भावः | GP takes it as पित्रोः संश्लेषण सुरतात्मकम् उपग्रहनमितियावत् | VR takes  
it as अन्योन्यसंश्लेषण अविनाभावहेतुभूतम् |

RS denotes it as माता च पिता च पितरौ तथो (एकशेषद्वन्द्वः) अन्योन्यस्थ परस्परस्य संश्लेषणं संयोजन साधनम् (करणे ल्युट्)  
दम्पत्योः हृदययोः बन्धनमग्रन्थिरिवभवतीति भावः |

This verse is the best verse of Bhavabhūti and of his अपत्य विषयक and pure feelings. The child is the blissful bonding which holds the hearts emotionally together. Bhavabhūti's this child – reasoning is very much real. We can see many couple who do not go for divorce only due to their child. Ghanaśyāma explains this beautiful verse in such a derogative way – ‘दम्पत्योरन्तः करण प्रेमपूर्वक संभोगस्खलितः आनन्दरस एवापत्यमिति भावः |’ the child is the sense of happiness trickled from the intercourse of the couple who has hold love in their heart.

**Observation:** In this verse the role of Rāma's children is indicated. Moreover this aspect is very much applicable in today's environment where separation of parents is greatly affecting the children.

घनश्याम has defined this verse considering only the intercourse of male and female which in no way, seems apt.

### 3.19 Rāma

भ्रमिषु कृतपुटान्तर्मण्डलावृत्तिचक्षुः प्रचलितचटुलभ्रूताण्डवैर्मण्डयन्त्या |

करकिसलयतालैर्मुग्धयानर्त्यमानं सुतमिव मनसा त्वां वत्सलेन स्मरामि ||

**Meaning:** Rāma collaborates with Sītā that, this peacock is in company with [his] mate, producing notes, at the end of the festive Tandava [wild] dance, who appears to be deeply intoxicated, with his lolling attractive plumage just coming out. Sītā has motherly-affection for peacock. With the peacock's round movement Sītā's eyes too moved round about she used to seem beautiful with the movement of her eyes and she used to be dignified with the dance of her eyebrows such a lovely Sītā Sītā used to make the peacock dance with the movements of her tender blossom like hands.

**The theme of the verse:** The recollection of time spend by Rāma and Sītā in enchanting environment of flora and fauna is presented. The beauty of Sītā in company of peacock is portrayed by the poet.

**Highlights of the commentators:**

Here VR has considered a single –compound of 'कृत ताण्डवैः' and having done so the object of 'मण्डपन्त्या' would be 'त्वां' and not 'चक्षुः' and the dissolution would be like –  
कृतपुटान्तर्मण्डलावृत्तिचक्षु च प्रचलितचटुलभ्रुताण्डवानि च तैः |

**चटुलः** – The meaning of this word are both चञ्चल and मनोहर the meaning चञ्चल is indicated through the word 'प्रचलित' Here its meaning should be taken as 'मनोहर' 'Let's see the meaning of the commentator here. GP takes it as चटुला चतुराः भ्रूः तस्याः | VR takes it as सुन्दरयोः | RS as सुन्दरे (चतुरो इतिपाठे लीलानिपुणे इत्यर्थः)

**Observation:** It is one of the master piece of Bhavabhūti in picturizing the beauty of nature as well as that of Sītā. The word चटुल is used very micely in Gita govinda 10 by Jayadeva.

**3. 20 Rāma**

कतिपयकुसुमोद्गमः कदम्बः प्रियतमया परिवर्धितोऽयमासीत् |

स्मरति गिरिमयूर एष देव्याः स्वजन इवात्र यतः प्रमोदमेति ||

**Meaninig:** Rāma is addressing Sītā that ‘Dear Sītā do you recollect the tree of Kadamba which was reared by you, is blossoming with the flowers. This is a mountain peacock who is merry making with his family who was brought up by you, is also remembering you.’

**The theme of the verse:** It is a joyous moment experienced together which is being recollected by Rāma.

**Highlights of the commentators:**

The dissolution of this word is possible in two ways. According to the formula कतिपयानां कुसुमानाम् उद्गमः यस्मिन् –व्याधिकरण बहुव्री. पद्यपि पोटायुवति |(पाणिनि. २.१.६५ )

Having the compound with gender based word (कुसुम), the word ‘कतिपय’ be changed with its पदनिपात, should be ‘कुसुमकतिपय’ but this has been considered as the sign of the principal of this formula.

According to the principale तुल – ‘कतिपयदिवसस्थायिहंसा दशार्णाः पर मल्लिनाथः | कतिपयाः कुसुमोद्गमाः भावानयेन द्रव्यानयनम् (सिद्धान्त – उदगतानि पुष्पाणि) यस्य सः | Here the commentators too take the meaning as कतिपयकुसुमेति कुसुमानां पुष्पाणां, उद्गमः उदय उत्पतिः |

**Observation:** The flowering of the Kadamba tree in summer season is a non probability.

### 3. 22 Vāsantī

नवकुवलयस्निग्धैरङ्गैर्दद्रीयनोत्सवं  
सततमपि नः स्वेच्छादृश्यो नवो नव एव सः |  
विकलकरणः पाण्डुच्छायः शुचा परिदुर्बलः  
कथमपि स इत्युन्नेतव्यस्तथापि दृशोः प्रियः ||

**Meaning:** Vāsantī now admonishes the Sītā to draw her attention to the miserable state of Rāma on account of his separation. Rāma was always having a pleasing personality in the eyes of Sītā. He has a body resembling with petals of blue lotus. Now they are in a state of grief but still attractive and beautiful.

**The theme of the verse:** The poet and Dramatist Bhavabhūti wants to convey to Sītā the miserable state of Rāma.

**Highlights of the commentators:**

All commentators have believed ‘दृशोः प्रियः’ as the predicate and have meant it as ‘तथापि रामो दृशोः प्रियोऽस्ति’ but by making this meaning it does not fit in the accordance with Vāsantī. Former sentence (कथं न पश्यासि इत्या) the purpose of Vāsantī was to illustrate Rāma’s tragic condition and not in show his ‘दृशाः प्रियः’ so in the present definition the meaning given by commentator shri Śāradārañjana Roy has been followed.

**Observation:** The attractive and handsome personality of Rāma is described in this verse.

3.24 Vāsantī

ददतु तरवः पुष्पैरर्ध्वं फलैश्च मधुश्च्युतः  
स्फुटितकमलामोदप्रायाः प्रवान्तु वनानिलाः |  
कलमविरलं रज्यत्कण्ठाः क्वणन्तु शकुन्तयः  
पुनरिदमयं देवो रामः स्वयं वनमागतः ||

**Meaning:** Vāsantī now invites the trees, flowers especially lotus, and the birds to welcome Shri Rāma to forest of Pañcavaṭi. He asks the trees to offer honey, flowers and fruits, requests the breeze to carry the rich fragrance of full grown lotus flowers and begs the birds to vibrate the atmosphere with their sweet musical notes.

**The theme of the verse:** The beautiful ambience of forest is described on the occasion of Rāma’s revisit to Pañcavaṭi.

**Highlights of the commentators:**

Vāsantī utters this verse to welcome Rāma.

रज्यत्कण्ठा- रागयुक्तकण्ठाः क्वणन्तु गीतवाद्यभेदेन शब्दं कुर्वन्तु | अतएव कूजन्तिवति ( C.VR ) |

The idea of welcoming strikes to Vāsantī now. Shree G.K Bhatt feels that Vāsantī has no warmth.

Shri Umashankar Joshi believes that due to the anxiety Vāsantī got late in the welcome process. Vāsantī does not have warmth for Rāma otherwise she had welcomed Ātreya instantly. Probably the lack of warmth has delayed the process.

**Observation:** The description of natural beauty of country side is described in very poetic language by Bhavabhūti.

### 3.25 Rāma

करकमलवितीर्णैरम्बुनीवारशषै  
स्तरुशकुनिकुरङ्गान्मैथिली यानपुष्पत् |  
भवति मम विकारस्तेषु दृष्टेषु कोऽपि  
द्रव इव हृदयस्य प्रस्त्रवोद्भेदयोग्यः ||

**Meaning:** Let the trees drip out honey, offer the worship by offering flowers and fruit; let the sylvan breezes, mostly laden with the perfume of full blown lotuses, let the birds sing music full of passion, produce sweet notes continuously; because his majesty Rāma here again come to this forest of his own.

**The theme of the verse:** The serene atmosphere of forest is welcoming the reentry of Rāma in the forest of Pañcavaṭi.

#### Highlights of the commentators:

प्रस्त्रोद्भेदयोग्य - VR takes the meaning as प्रसरणोत्पत्तियोग्यः | SR takes it as मनोविकारश्च प्रकटि भवेत्  
| GP takes it as प्रस्त्रवः इत्युपचारः | उद् भेदः उदयः | RS denotes it as प्रस्त्रस्य पाषाणस्य, भेदे विदारेण, योग्यः  
समर्थः | TC प्रस्त्रस्य पाषाणस्य उद्भेदे विदारणे द्रवीकरणे इत्यर्थः योग्यः क्षमः |

**Observation:** The natural beauty forest is described by Bhavabhūti in his poetic fashion.

### 3. 38 Rāma

हा हा देवी स्फुटति हृदयं ध्वंसते देहबन्धः  
शून्यं मन्ये जगदविरलज्वालमन्तज्वलामि |  
सीदन्नन्धे तमसि विधुरो मज्जतीवान्तरात्मा

विश्वङ्गोहः स्थगयति कथं मन्दभाग्यः करोमि ॥

**Meaning:** Rāma in agony is addressing Sītā about the miserable state because of separation of his beloved. He says that his heart is bleeding and emotionally he is disturbed. He has no interest left in this worldly affairs. He is burning within and feeling helpless and sinking in the deep valley of darkness. He feels that he is surrounded from all sides by miseries and his future is in dark. He, at this point of time, loses his senses and gets fainted.

**The theme of the verse:** Rāma state gets in deep sorrow because of his separation from Sītā which is time and again is brought out by the drama list.

**Highlights of the commentators:**

अविरलज्वाल (पाठ.) अविरला अविच्छन्ना ज्वाला यस्मिन् कर्मणि तत्तयोक्तम् ।

विधुरः विधुरं स्यात् प्रविश्लेषे न द्वयोर्विफलं त्रिषु ।

SR takes it as विधुरः विकलः । GP takes it as विधुरो दीनः इति शब्दार्णवः । RS takes it as विधुर विकलः ।

TC विधुरो नितान्तकातरो मम अन्तरात्मा अन्धे तमसि घोरान्धकारमध्ये मज्जतीव निमग्नो भवतीव ।

This verse is one of the best verses of ‘Uttararāmacaritam’ Here the tragic sense has reached to its climax. In the verse 31 Rāma said that the heart breaks due to dense उद्वेग but never gets विदीर्ण but the heart will be broken in this verse. The tragic sense of Rāma is gradually increasing. This verse is also, with some difference of meaning, in ‘Mālatīmādhava’ such as the commentator जगद्धर has explained the adulterous meanings of tragic sense. There is some difference in Malati’—मातर्मर्तर्दलति हृदयं । (9-20) Shree Kane has appreciated this verse- “One of the Master pieces of Bhavabhūti.”

**Observation:** The verse displaces the poetic marvel of Bhavabhūti in describing the deep sorrow encountered by loving and affectionate couple in the event of bereavement.

3.40 Rāma

गृहीतो यः पूर्वं परिणयविधौ कंकणधरः

सुधासूतेः पादैर्मृतशिशिरैर्यः परिचितः |

स एवायं तस्यास्तुहिनिकरौपम्यसुभगो

मया लब्धः पाणिर्ललितलवलीकन्दलनिभः ||

**Meaning:** Rāma recalls the marriage ceremony and rituals performed. He remembers the Sītā wearing the traditional bangles at the marriage – rites, he also recollects the familiar touch having pleasant fragrance, cool like nectar. He also recollects the beautiful and delicate hands of Sītā.

श्चिरं स्वेच्छाव .. In its place

**The theme of the verse:** The marriage ceremony lightens the memory experienced by Rāma of closeness with his better half.

**Highlights of the commentators:**

VR has taken the meaning as चिरस्य बहुकालरुढस्य ‘प्रणयस्य ‘स्नेहस्य संभारेण’ अतिशयेन हेतुना |

SR has taken the meaning as बहुकालं परिचित अनुभूतः | GP takes it as परिचितः कृतपरिचय इत्यर्थः |

RS denotes it as बहुकालव्याप्त परिचितः परिज्ञातः मम् इति शेषः | चिरं दीर्घकालं व्याप्य, परिचितः मया अनुभूतः |

**Observation:** The marriage ceremony as per customs is a life time experience for bride and bridegroom.

3. 41 Rāma

करपल्लवः स तस्याः सहसैव जडो जडात्परिभ्रष्टः |

परिकम्पिनः प्रकम्पी करान्मम स्विद्यतः स्विद्यन् ||

**Meaning:** That her sprout –like hand, paralysed, trembling all over, and perspiring, has slipped away all of a sudden from my hand.

**The theme of the verse:** Continues with the pleasant memory of marriage ceremony.

**Highlights of the commentators:**

Commentator TC presents the verse like -

स्तम्भः स्वेदोऽथ रोमाञ्चः स्वरभङ्गोऽथ वेपथुः |

वैवर्णयमश्रु प्रलयः इत्यर्थे सात्त्विकाः स्मृताः ॥ (साहित्यदर्पण.३/१३५)<sup>11</sup>

**Observation:** The nervous temperament of wedding couple is beautifully portrayed by Bhavabhūti.

3.42 Tamasā

सस्वेदरोमाञ्चितकम्पिताङ्गी जाता प्रियस्पर्शसुखेन वत्सा ।

मरुन्नवाम्भः प्रविधूतसिक्ता कदम्बयष्टिः स्फुटकोरकेव ॥

**Meaning:** The dear girl (bālā) has become, owing to the thrill of the touch of her beloved, with her limbs, perspiring, experiencing horripilation and trembling, like the kadamba branch, with the buds opened out, shaken and sprinkled over with the fresh water by the wind.

**The theme of the verse:** The love expressed by the couple in close proximity with sensitive contact is described.

**Highlights of the commentators:**

This is how it is complete simile. पूर्णोपमा

Object of simile	Subject
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Daughter Sītā	- A tree offshoot
---------------	-------------------

The one vibrating with	- Vibrating with the Wind.
------------------------	----------------------------

The lover's touch

Perspired	- One with the sprinkled water.
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Exciting	- One with sprouting bud.
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Here, according to the poet of the time with the new rainy – water or with the thundering the buds are sprouting on the tree kadamba.

Here, all the commentators take the similar meaning.

**Highlights of the commentators:**

VR considers it उपमा figure of speech and TC marks the verse of साहित्यदर्पण.

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<sup>11</sup> Singh, Satyavrat, Sahityadarpan of Kaviraj Viswanath, chowkhamba Vidyabhanwan, varasni -1 1970, p.201



एकरूपः कचित् कवापि भिन्नः साधारणो गुणः |

भिन्ने बिम्बामुबिम्बत्वं शब्दमतेण वा भिदा ||<sup>12</sup>

इति साहित्यदर्पण || (३/४ प.११३.)

**Observation:** Bhavabhūti is describing the one of the aspect of sringar where in intimate contact of touch plays an important role.

### 3. 43 Vāsantī

पौलस्त्यस्य जटायुषा विघटितः कार्णायिसोऽयं रथ-

स्ते चैते पुरतः पिशाचवदनाः कङ्कालशेषाः खराः |

खण्डगच्छिन्नजटायुपक्षतिरितः सीतां चलन्तीं वह-

नन्तर्व्यापृतविधुदम्बुद इव द्यामभ्युदस्थादरिः ||

**Meaning:** Vāsantī, the Vanadevata is narrating gruesome scene of abduction of Sītā by King Rāvaṇa. Here is this Rāvaṇa's black – iron –chariot which is smashed up by the Jatayu; see in front these ghost demon faced mules having only the skeletons remaining now; from here did the enemy (Rāvaṇa) leap up into the sky, having cut off the wings of Jatayu, by his sword, and carrying off the struggling Sītā, amongst the clouds, moving through the lightening.

**The theme of the verse:** Bhavabhūti wants the audience to know the gruesome incident of abduction of Sītā by demon king Rāvaṇa.

#### Highlights of the commentators:

Here all the commentators have the same meaning but GP takes the meaning of खराः

वेगादिषु तुरङ्गाधिकाः | as mules which is correct they were joined with Rāvaṇa's chariot.

VR takes the meaning of it as खराः रावणस्यन्दनीयाः पिशाचमुखाः रासभाः खङ्गेन छिन्ना कृता च सा जटायु पक्षतिश्चेति सामानाधिकरणसमासः | RS does the meaning of खरा as अश्वतराः रावणरथवाहकाः, वर्तन्ते इतिशेषः |

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<sup>12</sup> Op.cit.

same is taken by AS and TC here takes the meaning of खरा as रथवाहनभूता गर्द्भाः | Here Ghanaśyāma's meaning is correct.

**Observation:** The scene of forcibly carrying Sītā is described by the dramatist.

### 3.44 Rāma

उपायानां भावादविर तविनोदव्यतिकरै-

विमदैर्वीराणां जगति जनितात्यद्भुतरसः |

मुग्धाक्ष्याः स खलु रिपुधातावधिरभूत्

कथं तृष्णीं सह्यो निरवधिरयं त्वप्रतिविधः ||

**Meaning:** That separation from the beautiful –eyed one, had indeed its limit, up to the destruction of the enemy, the separation which, owing to the existence of remedies to counteract it created in the world the sentiment of great wonder, owing to the exploits (or, dashes) of heroes, characterized by continuous and diverting episodes; but how again is this limitless and remedy – less (separation) to be endured silently?

**The theme of the verse:** Here Bhavabhūti wants to bring out the point that earlier Sītā was brought back by the valor and dependent sevaks like Jatayu, Hanuman and brigade of the monkeys but no such possibility exist in present separation, as Rāma himself has abandoned Sītā.

### Highlights of the commentators:

अन्वर्थः एव इत्या अन्वर्थः अनुगतमर्थः यथार्थः |

The one who follows his own meaning.

SR takes the meaning as अधुना प्रलापः | and the other commentators are silent.

**Observation:** The complex situation of separation and unjust act of Rāma is described in this verse.

### 3.47 Tamasā

एको रसः करुण एव निमित्तभेदा-

द्भिन्नः पृथक्पृथगिवश्रयते विवर्तान् |

आवर्तबुद्बुदतरङ्गमयान्विकारा-

नम्भो यथा सलिलमेव तु तत्समस्तम् ||

**Meaning:** Only one Aesthetic flavour – Pathos (करुण रसः) is there, but depending upon the circumstances various shades are depicted. It is like water taking different hues such as whirlpools, waves and ripples, but all that is nothing but water.

**The theme of the verse:** The pathetic state of Rāma, throughout this chapter, is portrayed in different shades.

**Highlights of the commentators:**

एको...विवर्तान् – Here the purpose of the matter told by Tamasā is that in every incident of Rāma and Sītā's lives are actually having the tragic – tone is visible in transformed forms with various motives with different Rasa here. Mainly the different tones are the false or illusions i.e. Transformation of tragic tone. The way आवर्त, बुद्बुद तरङ्ग etc. water – variants are originally and finally merely water, same way the different Rasa in the lives of Rāma and Sītā are originally is a tragic one. Here Bhavabhūti, through the speech of Tamasā has appreciated the extraordinary composition of his play.

Here the SR takes the meaning as एक एवं स एव अभिन्नः 'करुणो रसः' शोकरूपो | भावः निर्मिते कारणे उद्दीपके इत्यर्थः | GP takes it as एको रसः करुण इति निमित्त भेदात् कारणविच्छित्तिविशेषात् | VR denotes it as रस्यते स्वाधत इति रसः | एक एव सन्नपि निमित्तभेदात् व्यञ्जकविभावादिविच्छित्तिविशेषाद्भिन्नः विलक्षणः | RS takes it as एकः एव अभिन्न एव, करुणो रसः करुणाख्यो रसः यद्वा लक्षणया शोकरूपो भावः | AS also takes the same meaning. TC takes it as एक इत्यादि करुणः करुणविप्रलम्भरतिकैवेत्यर्थः स च निर्मितभेदात् तत् उद्दीप भेदात्भिन्नः भिन्न इव प्रतीयमानः सन् पृथक् पृथगिव भिन्नभिन्नानिव |

These all commentators meet the tragic tone as एक एव main Rasa. They consider other tone or Rasa as secondary. How beautiful is the composition of the third act. Which is described here. Bhavabhūti has accepted is the Karuna Rasa. There is a supremacy of tragic sense in this act. The other comic tones etc. are subordinate.

**Observation:** The various shades of karuna rasa is shown by Bhavabhūti in this chapter.

The Act's name is 'Chāyā' which is directed for Sītā and it is clear it is for Shadow of Sītā but not in visible form. Hence it is also popular as Chāyā –Sītā- Añkā.

## I. Act: IV

### ‘The Meeting of Kauśalyā and Janka’

The fourth Act opens with an Interlude which is intended to relieve the tension at the hermitage of Vālmīki, of feeling caused by the highly wrought pathos of the preceding Act. It announces the arrival and meeting, of Vaśiṣṭha, Arundhatī and Kauśalyā as settled at the close of the 2<sup>nd</sup> Act, and of Janaka, together with Lava. One of the two sons of Rāma entrusted to Vālmīki's care from these principal characters of the Act.

#### 4.1 Ek

नीवारौदनमण्डमुष्णमधुरं सद्यःप्रसूताप्रिया —

पीतादभ्यधिकं तपोवनमृगः पर्याप्तमाचामति |

गन्धेन स्फुरता मनागनुसृतो भक्तस्य सर्पिष्मतः

कर्कन्धूफलमिश्रशाकपचनामोदः परिस्तीर्यते ||

**Meaning:** This deer of the hermitage drinks to his fill the warm and sweet water of the boiled wild-rice-residue after this just-then-calves mate had her drink. The aroma of vegetables cooked along with the fruit of the *Jujube* is being diffused all round attended slightly by the spreading fragrance of rice boiled with *ghee*.

**The theme of the verse:** As the guests at the Vālmīki sage's Ashram in Verse have shown readiness for the meal.

**Highlights of the commentators:**

All the commentators take the same meaning in this verse but

GP in नीवाराः तृणधान्यानि तदोदमण्डम् — रसाग्रम् clarifies it as 'स्वरसाग्रे मण्डम्' इत्यमरः | where as other hold similar opinion.

**Observation:** In this verse we can see that the process of cooking food and its aroma is discussed.

4. 2 Dandayana

हृदि नित्यानुषत्केन सीताशोकेन तप्यते |

अन्तः प्रसृतदहनो जरन्निव वनस्पतिः ||

**Meaning:**

Who has been consumed by the fire of grief for Sītā abiding in his heart, like an old tree with fire spreading within?

The theme of the verse: As the fire spreads quickly in the withered trees inside the forest, it is seen in this verse that Janaka is tormented by the constant grief for Sītā in This heart.

**Highlights of the commentators:**

वनस्पतिः The meaning of this word is 'The fruitful tree without having flowers or only tree. "वनस्पतिर्नाद्रुमात्रे विनापुष्पद्रु मे"| Here its meaning should be taken as 'शमीवृक्ष', the one which has fire near it.

Here SR takes the meaning as 'शमीवृक्ष' | GP takes it as जरन् जीर्णः 'तैरपुष्पाद्वनस्पतिः' इत्यमरः | VR takes it as जरन् वृद्धः अन्यः प्रज्वलद्वह्निः वनस्पतिः पुष्पहीनफलवृक्षः | RS takes the meaning as जरन् जीर्णः वनस्पतिः वृक्षः इव तप्यते दह्यते पीडयते इतिभावः | AS has the same opinion. TC takes the meaning वनस्पतिः शमीवृक्षः इव तप्यते सन्तापनुभवति, जनक इति शेषः | Thus SR and TC both have same meaning which is correct.

**Observation:** The fire for dried trees and the grief of Sītā for the old father are seen in this verse.

#### 4. 3 Janaka

अपत्ये यत्तादग्दुरितमभवत्तेन महता  
विषक्तस्तीव्रेण व्रणितहृदयेन व्यथयता |  
पटुर्धारावाही नव इव चिरेणापि हि न मे  
निकृन्तन्मर्माणि क्रकच इव मन्युर्विरमति ||

**Meaning:** My grief caused by that serious, bitter, heart-piercing and painful calamity which befell my child, intense and continuous, does not cease even after a long time, but, as if fresh, keeps on cutting my vitals, like a keen, sharp-toothed and fresh saw.

**The theme of the verse:** A calamity befalls his daughter which is a calamity of intense grief and wounds and tremors flowing in a torrent of water and even through a lot of time has elapsed, the time seems to be just now, just as a carpenter cuts her site with a saw does not happen.

#### Highlights of the commentators:

**क्रकच:** ‘क्र’ इति अव्यक्तशब्द कचति शब्दयते, क्र – क्रच ‘खे’ शब्द करना + अच्, ‘क्रकचोऽस्त्री करपत्रमारा चर्मप्रभेदिका’ | there are उत्प्रेक्षा and उपमा figures of speech in this verse. Here the take क्रकच: – SR takes it as करपत्रमिव, GP takes it as ‘करवत’ इति महाराष्ट्राः | VR क्रकच: इव कराल इव स्थितः | RS denotes it as करपत्रमिव, AS takes it as करपत्रम् and TC takes it as करपत्रइव (करात्इति भाषा) And explains it too.

**Observation:** In this verse suffering of a Father for a Daughter can be seen.

#### 4.5 Janaka

त्वं वह्निर्मुनयो वसिष्ठगृहिणी गङ्गा च यस्या विदु-  
र्माहात्म्यं यदि वा रघोः कुलगुरुर्देवः स्वयं भास्करः |  
विद्यां वागिव यामसूत भवती तद्वत्तु या दैवतं

तस्यास्त्वदुहितुस्तथा विशसनं किं दारुणेऽमृष्यथाः ॥

**Meaning:** O revered Earth you are very hard- hearted, indeed! How did you bear, O cruel one, the destruction in the holy fire, the sages, Vaśiṣṭha's wife and Gaṅgā, nay, even the divine Sun, the progenitor of Raghu's race. Himself knew; whom you brought forth as the Goddess of speech did learning; and who herself was of divine rank like any of the preceding?

**The theme of the verse:** In this verse, Janaka says sarcastically to Vasundhara that Agni (Fire), Sages, Vaśiṣṭha's wife and Gaṅgā, nay, even the divine Sun, the progenitor of Raghu's race, Become a victim of this violence and compassion on my daughter in spite of all this.

**Highlights of the commentators:**

विदुः - Here VR clarifies that with the masculine-result this verb's every subject-word should have different plans because being the action's remaining, the मध्यमपुरुष should have been used – “अत्र भूम्यादीनामन्योन्यनिरपेक्षप्रामाण्यप्रतिपत्त्यर्थं क्रियैकशेषाकरणाद्विदुरित्यत्र न मध्यमपुरुषः प्रयुक्तः | अतएव पुरुषेवचनविपरिणामेन भिन्नानि वाक्यानि | and SR takes it as गङ्गा च विदुः and GP is silent. RS takes it as गङ्गा भागीरथी च विदुः | TC takes the meaning as यस्याः सीताया महात्मन चरित्र महिमानं विदुः |

**Observation:** This verse is ridiculed by a father.

#### 4. 6 Janaka

आसीदियं दशरथस्य गृहे यथा श्रीः

श्रीरेव वा किमुपमानपदेन सैषा |

कष्टं बतान्यदिव दैववशेन जाता

दुःखात्मकं किमपि भूतमहो विपाकः ॥

**Meaning:** She was at Daśaratha's house like the Goddess Lakṣmī, or rather, she was Goddess Lakṣmī herself –why the word yatha of comparison? Oh pity! That she

has through the working of fate, now become as through, alas, different, something indescribable, made of grief! Oh (what an n) aftermath.

**The theme of the verse:** Daughter Sītā Lakṣmī was similar in Daśaratha's house. but due to his bad luck, another person appears.

**Highlights of the commentators:**

**विपाकः** The meaning of it is 'विरुद्धपरिणामः' or 'change from destiny' विकारः | (पाठ. ) विकृति or दुष्परिणाम | VR takes the meaning as 'अहो विकारः प्राणिनामुपचयापचयरूपागन्तुको विस्मयनीय इत्यर्थः |' SR takes it as अहो विपाकः हा विपरिणतिः | GP takes it as विपाकः विरुद्धपरिणाम इति | RS holds the same meaning. TC takes the meaning as विपाकः आश्चर्यो भाग्यपरिणाम इत्यर्थः | Thus all the Commentators have same meaning.

**Observation:** In this verse the opposite result of fate and time is seen.

4. 9 Arundhatī

एषः वः श्लाघ्यसंबन्धी जनकानां कुलोद्वहः |

याज्ञवल्क्यो मुनिर्यस्मै ब्रह्मपारायणं जगौ ||

**Meaning:** Here is your worthy kinsamar, the prop of the family of the Janakas, to whom the sage Yājñavalkya Yājñavalkya sang the through exposition of Brāhmaṇa'.

**The theme of the verse:** This verse speaks of Janaka's nobility. To whom Yajña valkaya had preached theology.

**Highlights of the commentators:**

याज्ञवल्क्य (Yājñavalkya) was ब्रह्मपारायण Here Vīrarāghava (C.VR) clarified that ब्रह्मपारायणं स्वरूपे गुणैश्च अनवधिकतिशयब्रह्मत्वयुक्ततपरमात्माप्रतिपादकवेदान्तभागं जगौ उपदिदेश स एष इति योजना | He had साधनं study of vedas. SR takes it as वेदस्य पारायणं साफल्येन प्रवचनमित्यर्थः | GP takes it as ब्राह्मणः तत्त्वस्य पारायणं उपदेशम् जगौ चकार इति लक्षणिकोऽर्थः | RS takes the meaning as याज्ञवल्क्यः तन्नामकः मुनि ऋषिः ब्रह्मपारायणं ब्राह्मणः वेदस्य पारायणं पारगमनं, TC takes it as ब्रह्मपारायणं वेदान्तभागं जगौ अध्यापयामास | Here the meaning of the word पारायणम् is पारजाना अद्योपान्त means the study or learning of the book



from its beginning to the end. The meaning of the word ‘ब्रह्म’ is ‘वेद’, in the vedas there is अन्तर्भाव of the Upanishad.

**Observation:** This verse speaks of acquiring knowledge of Vedas and Upanishadas.

#### 4. 20 Janaka

चूडाचुम्बितकङ्कपत्रमभितस्तूणीद्वयं पृष्ठतो  
भस्मस्तोक पवित्रं लालाञ्छलनमुरोधत्ते त्वचं रौरवीम् |  
मौर्व्या मेखलया नियन्त्रितमघोवाश्च माञ्जिष्ठकं  
पाणौ कार्मुकमक्षसूत्रवल्यं दण्डोडपरः पैप्पलः ||

**Meaning:** There is a pair of quivers about on either side of the back with the feathery arrow-ends kissing his crest; his chest, with a small sacred mark of ashes, wears the skin of the Rure deer; and the lower garment dyed with the Manjistha dye curbed or, put in position by a girdle of the Murva grass; in his hand there is a bow and a rosary of Rudraksa and another staff made of the Pippala tree.

**The theme of the verse:** This verse shows the signs of what a Kshatriya Brahmachari assumes.

#### Highlights of the commentators:

This verse is also there in the ‘Mahavīracarita’ (1-10)

The शार्दूलविक्रीडितं meter, the Figure of speech तुल्ययोगिता as per his nature Ghanaśyāma clarifies that he has been marked with come as and the Tiger’s nails sign because they both protect the child. He is well experienced man. ‘भस्म भासितं स्तोकः अल्पेश्चासौ पवित्रः व्याघ्रनखः ताभ्यां लाञ्छितं ‘उभयं बटुरक्षकम्’ |

SR takes the meaning as ‘भस्मनां स्तोभः’ समूह एव ‘पवित्रं लाञ्छनं’ यस्य तथा विधम् उरः वक्षः धत्त इत्युरेण सम्बन्धः | | VR takes it as भस्मभयं स्तोकमल्पं पवित्रं पावनं लाञ्छनं पुण्ड्रं यस्य तथोक्तम् | RS takes it as भस्मना विभूतिना पूतं पवित्रं लाञ्छनं चिन्हं यस्य तथाविधम् | AS takes it as भस्मविभ्युरेव पवित्रं लाञ्छनं चिन्हं यस्य | TC तथा भस्मलोकं भस्मबिन्दुरेव पवित्रं लाञ्छनं चिन्हं यस्य |

**Observation:** These verses showing the signs of Kshatriya Brahmachari are also found in Manusmṛiti and Mahavīracarita

#### 4.21 Janaka

महिम्नामेतस्मिन्विनयशिशुतामौग्ध्यमसृणो  
विदग्धैर्निग्राह्यो न पुनरविदग्धैरतिशयः |  
मनो मे संमोहस्थिरमपि हरत्येष बलवा —  
नयोधातुं यद्वत्परिलघुरयस्कान्तशकलः ||

**Meaning:** Here this powerful exuberance of greatness in this boy charming owing to modesty, [or, discipline] and innocence of childhood, which could he grasped only by the discerning and not by the non-discerning, attracts my mind although insensitive owing to infatuations, like a very small piece of magnet, the iron metal.

**The theme of the verse:** Seeing that child through Daśaratha, He looks clever and tender like a flower. And their minds are captivated by those two children. This child is intelligent and can only be understood by a clever person. Not stupid people. Just as ants are drawn to objects, so their minds are drawn to these children. Which has become frozen within them.

#### Highlights of the commentators:

**विदग्धः** — It's meaning is really दग्ध अतएव प्रदीप्त 'प्रदीप्तप्रज्ञावालां means one with sharp intelligence proficient.

SR takes the meaning as निपुणैः 'न पुनः अविदग्धैः' | GP consider it अविदग्धैः अचतुरैः, न वेध इत्यर्थः |

VR takes it as विदग्धैः सूक्ष्मदर्शिभिर्ग्राह्यो निर्णयः | अविदग्धैः पुनर्न ग्राह्यो निर्णेतुमशक्यः |

RS denotes it as विदग्धैः निपुणैः न पुनः नतु अविदग्धैः अनिपुणैः प्रकृतैर्जनैरित्यर्थः निग्राह्यः निःशेषण ज्ञेयः महिम्नां माहात्म्यानाम् अतिशयः आधिक्यं वर्तते इति शेषः | TC अविदग्धैः पुनः न निग्राह्य इति शेषः |

**संमोहस्थिरं** —

Different commentators have given meaning of it in different ways—

Vīrarāghava – VR has considered ‘संमोहः’ as ‘मूर्च्छा’ some of them have considered it as ‘मुग्धता’ and SR has denoted it as ‘रूपादिविषयजन्य माह’ | GP does it as संमोहः इति धरणिः | VR takes it as संमोहेन मूर्च्छया स्थिरमपि काष्ठवन्निष्पन्दमपि मे मनश्चित्तीं परिलघुरल्पः | RS consider it as संमोहे हर्षाद्यावेशेऽपि, स्थिरम् अक्षोभ्यं, मे मनःचित्तं हरति आकर्षति | TC takes it as सम्मोहो हर्षजाड्यं स्थिरमपि तपः सुमाधिनिश्चलमपि मे मम मनो हरति |

**Observation:** In this verse Daśaratha’s Mind is enchanted and fascinated by two children.

#### 4.22 Janaka

वत्सायाश्च रघूद्वहस्य च शिशावस्मिन्नभिव्यज्यते  
संपूर्णप्रतिबिम्बितेव निखिला सैवाकृतिः सा धृतिः |  
सा वाणी विनयः स एव सहजः पुण्यानुभावोऽप्यसौ  
हा हा दैव किमुत्पथैर्मम मनः पारिप्लवं धावति ||

#### Meaning:

In this boy is manifested, completely reflected forshoot, that same bodily form in its entirety of the dear [daughter in –law] and of Rāma [the prop of the Raghu race], that holy majesty too – Alas, Alas! Fate, how is my mind running on confusedly on out-of-the-way paths?

**The theme of the verse:** Janaka says that in these children my Daughter and Rāma have full conviction. Within the child the full effect of Rāma and Sītā is seen. Janaka says this is why my fickle mind gets distracted.

#### Highlights of the commentators:

VR has taken कुतोमुखं as the meaning कुतः यत्रक्वापि असंभाव्यविषये लग्नमितियावत् |

संपूर्णप्रतिबिम्बितैव – thoroughly reflective. There is also them meaning ‘संपूर्ण प्रतिबिम्बितैव ‘in its place which means दर्पणादौ बिम्बदृश्यत इत्यर्थः | here the meaning given by Vīrarāghava is ‘रामचन्द्रस्य च संवृत्तिः संपर्कः’

The meaning of the word ‘संवृत्ति’ given by Vīrarāghava is संपर्कः (and संबन्ध) which can be opined here there is a connection and intimacy among the children of Rāma and Sītā’s images etc. because that is the whole image is द्युतिर्लावण्यं तयोरेव संबन्धिनी |The relation becomes easy through this meaning.

SR takes the meaning as रामस्य सम्पूर्णप्रतिबिम्बता ‘छायासमगता ‘अभिव्यज्यते इव अभिव्यक्ता भवतीव प्रतिभासते इव | GP is silent here.RS denotes it as सीतारामगतैव निखिला समग्रा आकृतिः आकारः सा सीतारामयोरिव द्युतिः कान्तिः संपूर्णप्रतिबिम्बितेव अविकलं संक्रान्तेव अभिव्यज्यते | TC takes it as निखिला सर्वा आकृतिर्मूर्तिः, सा धुतिः शोभा, सा वाणी वाक् अस्मिन् शिशौ बालके संपूर्णं सर्वथा सर्वधा प्रतिबिम्बितैव प्रतिबिम्बरूपेण पतितैव |

**उत्पथैः धावति –**

Means because of Sītā’s death there is a probability of being Sītā’s sone in this child. SR takes the meaning as उत्पथैः विभागैः धावति प्रसरति | VR takes it as उत्पथैर मार्गैः धावति | RS takes it as विपरीतमार्गैः धावति प्रसरति | देव – देवि (पाठः) Here it is an address of Sītā .TC takes it as किं कथं उत्पथैः कुवर्त्मभिः शिशुरयं सीतासुत इति दुश्चिन्नामार्गीः धावति |

SR is silent.GP is also silent. TC believes it as देव विधे |

RS takes the meaning as देव नियते |24, 25, 26 Bhavabhūti verse arrangement is exactly Rāma – oriented.

एतद्वि....||

शान्तरं वा ...||

पश्चात् पुच्छं.....||

There occurs a crucial difference about the meaning in the two lines of the metre shikharini of Janaka’s statement, in Kauśalyā ’s two prose sentence, then in the metere Anustup’s sloka 24 later- half part.

Shree M.R.Kale, P.V Kane, G.K Bhatt etc.

24 क in Lava's mouth

24 ड in Arundhatī's mouth

Vīrarāghava, Ghanaśyāma, Vidyāsāgara, Śāradārañjana Roy, Ghate etc.

24 क in Arundhatī's mouth.

24 ड in Lava's mouth.

The second opinion is more acceptable in both of these. पशु समाम्नाये सांग्रमिके – Lava had read about horse in the pashurveda and युद्धप्रतिपादक, he had not seen it.

**Observation:** In this verse the full refelection of Rāma and Sītā. And the influence of virtues is seen in these two children

4.26 Batava

पश्चात्पुच्छं वहति विपुलं तश्च धूनोत्यजस्रं

दीर्घग्रीवः स भवति खुरास्तस्य चत्वार एव |

शष्पाण्यत्ति प्रकिरति शकृत्पिण्डकानाम्रमात्रा –

न्किं व्याख्यानैर्व्रजति स पुनर्दूरमेह्येहि यामः ||

**Meaning:**

It carries an ample tail behind it shakes it off continuously. It is possessed of a long neck, and its hoofs are only. It eats [blades of] grass and it drops down balls of duing just mango-sized. What use of these descriptions? It would but be going a way a long distance. Come, come on. Let us go [after it]

**The theme of the verse:** These two children and the other children of the other Ashrama heard the description of the Horse in the battle and in the chapter, what it is like. And describes his whole body. And stares at it today.

**Highlights of the commentators:**

अरण्यरुपालापैर्युयं .... |

Kauśalyā etc. are happy with the beauty and conversation with the forest – boy both the commentators of the ‘Uttararāmacaritam’ explain it in different way.

VR explains it as अरण्यगर्भाणां अरण्यचरशिशूनां रूपैरालापैश्च तोषिता यूयम् | Lava is the charm of this forest-mid-land. Through his conversation.

GP explains it as अरण्यगर्भास्य वनमध्यस्य रूपं शोभा येन यस्माद्वा | through the charm and humming/conversation of the roaming children (Lava etc.) In the forest.

पशुसमान्नाये – VR makes the meaning of so – ‘पशुद्रव्यकयागप्रतिपादकवेद भागे’ |

**Observation:** The horse is beautifully described by the children in this verse.

#### 4.29 Lava

ज्याजिह्वया वलयितोत्कटकोटिदंष्ट्र मुद्रि घोरघन घर्घरघोषमेतत् |

ग्रासप्रसक्तहसदन्तकवक्रयन्त्र जृम्भाविडम्बि विकटोदरमस्तु चापम् ||

**Meaning:** Let this bow, with the tongue [in the form] of the bow string, with the jaws [in the form] of the raised ends forming circle, giving out a terrible, deep gharaghara sound, have its interior of Death, grinning, when engaged in [devouring] the mouthful.

**The theme of the verse:** In this verse one can see the heroism of Lava and knowledge of archery. And he raises a bow against prince Candrakētu.

**Highlights of the commentators:**

ज्याजिह्वया ज्या एव जिह्वा (रूपक compound ) or ज्या जिह्वा इव (उपमिति compound) Here it is more proper to consider रूपक compound.

Thus, all the commentators have similar meaning in this verse. There does not seem any change and the name of this Act is “Kauśalyā – Jankaa –Yoga”. Both the characters are in harmony so the title is very apt.

**Observation:** In this verse Veer Rasa, and Ojasa guna, Gauḍīrīti in seen figure of speech is Upamā and Rūpaka.

## Act. V

### “The Valour of the youths”

The scene of this Act, too, is laid in the neighbourhood of Vālmīki’s hermitage. The two princes, Lava and Candrakētu, meet each other and express their mutual admiration. The dialogue is marked by a true spirit of chivalry and extreme courtesy. Lava, however, incidentally passes some adverse remarks on Rāma’s actions. This inflames the spirit of Candrakētu and a battle becomes inevitable. A special feature of this Act is that it contains no Prakrit passage.

#### 5.1

नन्वेष त्वरितसुमन्त्रनुद्यमान व्यावल्गात्प्रजवनवाजिना रथेन |  
उदधातवप्रचलितकोविदारकेतुः श्रुत्वा नः प्रधानमुपैति चन्द्रकेतुः ||

**Meaning:** This verse explains the background at the back stage, wherein Candrakētu, the son of Lakṣmaṇa is approaching in the chariot driven by Sumantra. The chariot is galloping with very swift-moving horses. The chariot carries flag-staff of Kovidara which was jolting due to uneven terrain condition.

**The theme of the verse:** The arrival of royal prince Candrakētu on the scene is portrayed in this verse.

#### Highlights of the commentators:

At the end of the fourth Act there is an indication of the incident which is to begin in the fifth– act. The main scene of the fifth act starts instantly in relation to the Fourth Act. There is a definition in ‘Sāhityadarpaṇa (6/58-59)

‘अङ्कान्ते सूचितः पात्रैस्तदङ्कस्याविभागतः |

यत्राङ्कोविऽवतरत्येषोङ्कावतार इति स्मृतः ||<sup>13</sup>

#### 5.2 Candrakētu

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<sup>13</sup> Opcit.

किरति कलितकिञ्चित्कोपरज्यन्मुश्चश्री-

रविरतगुणगुञ्जत्कोटिना कार्मुकेण |

समरशिसि चञ्चत्पञ्चचूडश्चमूना-

मुपरि शरतुषारं कोऽप्ययं वीरपोतः ||

**Meaning:** Candrakētu is drawing attention of Sumantra on the skirmish between Lava and his soldiers. He asks Sumantra to look at the beauty of young warrior Lava, a boy-hero with the splendor of his face tinged red with slight anger rising up, having his five locks (*panchachuda*) of hair dangling, scattering, in the battle. A shower of arrows by his bow with its ends twanging on the bow-string ceaselessly.

**The theme of the verse:** The appearance of Munibālākā Lava in the state of warrior is shown in this verse. Svabhavokti Alamkāra.

**Highlights of the commentators:**

किञ्चित्कोप — अत्र प्रत्यर्थिनामकिञ्चित्करत्वात्किञ्चित्कोपेत्युत्कम् | (C.VR)

SR explains किञ्चित् कोपेन इषत् क्रोधेन | GP explains it अल्पक्रोधः |

VR explains Pancha Sikha means 1 Vidyut 2 Dhanush 3 IndraDhanush  
4 Bānavarshā 5 Hima Varsha.

RS as states इषत्क्रोधेन and Commentator: TC takes it as किञ्चित्कोपेन |

**Observation:** Bhavabhūti is successful in painting the image of Munibālākā in the state as a young warrior. The commentators do not vary in their opinion here.

5. 5 Candrakētu

अयं हि शिशुरेककः समरभारभूरिस्फुर —

त्करालकरककन्दली कलितशस्त्रजालैर्बलैः |

क्वणत्कनक किङ्किणी झणझणायितस्यन्दनै-

रमन्दमददुर्दिनद्विरदवारिदैरावृतः ||



**Meaning:** Candrakētu is describing the battle scene between Lava and the protector of *Aśhvamedha* horse. This child is all alone and surrounded by the Army of soldier and Cavalry. They are against lone Munibālākā who is facing them with great vigor and energy. The hosts are carrying the knotty weapons in their rough and broad hands, gleaming very much, with chariots rattling with the tiny golden tinkling bells, and fierce elephants letting off a shower of profuse rut.

**The theme of the verse:** The Candrakētu is describing the battle scene of Lava with the soldiers protecting the horse of *Aśhvamedha yajña*.

**Highlight of the commentators:**

करकन्दलीकलित - it has also been defined in this way –

‘कराणां कन्दलीभिः प्ररोहैः शाखाभिः अङ्गुलीभिरित्यर्थः फलितानि धृतानि, किन्तु ‘कन्दली’ word has been used for the meaning of मृगविशेष light and गुल्मविशेष, not as a meaning of ‘प्ररोह’ SR takes it as करालकरकन्दलीकलितानि – उच्छितबाहुशाखा प्रयुक्तानि | GP takes it as ‘दुर्दशे करालः’ इति कदली संपुटे पुटे कन्दः | SR draws its meaning as ‘जगन् माता’ पृथ्वी ‘इव च | VR takes it as करलानि कूराणि करकन्दलीषु करशाखाग्रेषु जटिलानि निबिडानि शस्त्रजालानि येषां तथोक्तेः | RS takes it as करालानि भीषणानिकरकन्दलीभिः कन्दली सदृशैः विशालैः करैः फलितानि |

TC takes it as करालकरकन्दलीफलितानि भीषणहस्तपल्लवगृहीतानि शस्त्रजालानि यैः ते तैः |

मददुर्दिनं –

The meaning of the word ‘दुर्दिन’ is मेघाच्छन्न दिन’ | but characteristically its meaning is ‘वर्षण; ‘दिषां विषध्ये काकुतस्थत्सन्नाराचदुर्दिनम्’ | SR takes the meaning of it as प्रभूतं मदवर्षणां येषां तादृशाः | GP takes it as ‘मेघच्छन्नेऽपि दुर्दिनम् | VR takes it as वारिभिर्दुर्दिनैरन्धकारितैर्द्विरदैर्गजैः | RS takes it as मदजलानां दुर्दिनं लक्षणाय वर्षणं येषां तथाविद्याः द्विरदवारिदाः | TC takes it as. विपुलदानजलक्षरणं येभ्यस्तादृशा द्विरदा | गजा वारिदा इव मेघा इव येषां तैः | Thus all commentators hold similar meaning.

**Observation:** The battle between lone Lava with Army of Soldiers, Cavalry and Elephant force is depicted in true vision.

## 5.6 Candrakētu

आगर्जदगिरिकुच्च कुज्जरघटानिस्तीर्ण कर्णज्वरं  
ज्यानिर्घोषममन्ददुन्दुभिरवैराधमातमुज्जृम्भयन् ।  
वेल्लद् भैरवरुण्डमुण्डनिकरैवीरो विधत्ते भुवं  
तृष्यत्कालकरालवक्तविधसव्याकीर्यमाणामिव ॥

**Meaning:** Candrakētu continues with his description of battle. This hero, increasing in volume the loud twang of the bow-string showers the enemy forces with arrows, making noise and spreading away like loud notes of drum. The sound in the battle field is compared with the wild mountain tuskars roaring, reminding of inevitable frightful dance of death ahead.

**The theme of the verse:** The frightening sound of battlefield is picturized here.

**Highlights of the commentators:**

तृष्यत् – तृष्यत्(पाठा)तृष्यतः

VR takes it as तृष्यदित्यनेन पिपासयान्यपरे मृत्युना अर्धजग्धानि मुक्तानीति व्यज्यते' | SR takes it as तृष्यतः तुषिं भजमानस्य | GP takes it as तृष्यन् यः कालः यमः तस्य करालवक्रस्य विधसेन | RS takes it as तृष्यतः प्रचुरभोजनलाभात् तृषिं भजमानस्य | AS. Hold same opinion. TC takes it as तुष्यन् वऽऽनरदेहभोजनेन निर्विणो यः कालो यमस्तस्य यत् करालं भीषणं वक्तं वदनं तस्य विद्यसैः | Here like full ralling down bites from the terrible mouth of the thirsty evil.

**Observation:** The description of battlefield sound by Bhavabhūti appears to be unrealistic though the sentiments are correctly depicted.

## 5. 10. Chandrakētu

अत्यद्भुतादसि गुणातिशयात्प्रियो मे  
तस्मात्सखा त्वमसि यन्मम तत्तवैव ।  
तत्किं निजे परिजने कदनं करोषि  
नन्वेष दर्पनिकषस्तव चन्द्रकेतुः ॥

**Meaning:** Having witnessed the bravery and fighting spirit of Lava, Candrakētu is impressed. He addresses the Munibālākā. “You are dear to me on account of your extremely wonderful excellence of qualities; therefore we are friends, what is that mine is also yours. Then why do you inflict this carnage on your own followers? I say, this Candraketu, the touchstone (the examiner of your destiny) for your pride.”

**The theme of the verse:** Candrakētu continues his admiration for Lava.

**Highlights of the commentators:**

कदनं —

Here its meaning is ‘व्यापादन’ means ‘हनन्’ निर्वापणनिवासनकदनव्यापादनानि तुल्यानि | Commentator Viraraghava has meant it as ‘युद्धं किमर्थमेवं कदनं युद्धं करोषि | SR takes it as तत् तस्मात् निजे परिजने मत् सम्पर्कात् आत्मपरिजने किं कदनं करोषि’ कथं घातं विदधासि | GP takes it as कदनं व्यापादनम् | कदर्थितः व्यर्थीकृत इति यावत् | RS and AS are silent. TC takes it as किं कथं कदनं पीडां करोषि जनयसि |

**Observation:** Candrakētu now wishes that conflict should be resolved as Lava is brave but do not have any ambition to disrupt the *Aśhvamedha* yajña.

5.17. Sumantra

अहेतुः पक्षपातो यस्तस्य नास्ति प्रतिक्रिया |

स हि स्नेहात्मकस्तन्तुरन्तर्मर्माणि सीव्यति ||

**Meaning:** Sumantra who is also the witness of ensuing battle between Lava and the Candrakētu feels that this Balakamuni is of extraordinary qualities. He says one should not get biased because of position of authority and discriminate between just and unjust. The valour of these two kids are beyond any doubt. Therefore the reconciliation between two should be seen as a welcome sign.

**The theme of the verse:** Sumantra has a notion that the Balakamuni is of some higher caliber and this encounter is going to lead in a happy situation.

**Highlights of the commentators:**

सीव्यति..|

An ordinary fiber is made of cotton etc. but this fiber, which sews the heart of lovers, is made only out of love. Commentator SR takes the meaning of it as सीव्यति योजयति | GP takes it as अन्तः आत्मनि सीव्यति स्यूतान् करोतीत्यर्थः | VR takes it as अन्तःसीव्यति अन्तः स्यूतानि करोति | RS takes it as स्यूतानि करोति प्रेमिणो हृदयद्रयं संयोज्य एकीकरोतीत्यर्थः | AS takes it as अन्तर्भूतानि (पाठ.) - स्नेहात्मकः प्रेममयः स तन्तु भूतानि प्राणिनः अन्तः सीव्यति अन्तः स्यूतानि करोति – (C.VR) TC अन्तर्मर्माणिअन्तः करणरूपमर्मस्थानानि सीव्यति दृढवद्वानिकरोति |

**Observation:** The forecast of Sumantra that these two kids are going to make history is nicely covered in this verse.

### 5.18. कुमारौ (The Princes)

एतस्मिन् मसृणितराजपट्टकान्ते  
भोक्तव्याः कथमिव सायकाः शरीरे |  
यत्प्राप्तौ मम परिम्भणाभिलाषा –  
दुन्मीलितपुलककदम्बमङ्ग भास्ते ||

**Meaning:** Candrakētu and Lava are both impressed by the bravery and valour and both have similar admiration for each other. They are excited for the meeting between them. Both are contemplating, that how can one attack such a beautiful body with the onslaught of arrows.

**The theme of the verse:** Bhavabhūti wants to convey the admiration between two young warriors.

### Highlights of the commentators:

राजपट्ट –

A kind of best clothes worn by kings (which is नीलरक्तपट्टवस्त्रं-C.VR) or a kind of gem – इन्द्रमणिमेचकच्छवि इन्द्रनीलवत्रिलच्छवि (अंक ६ श्लोक – १७) SR takes it as राजपट्ट इन्द्रोनीलो (?) मणिः तस्मिन्निव | GP takes it as साम्राज्याय कान्तं | RS उत्कृष्टदुकुलभेदः यद्वा मणिविशेषः | TC takes it as राजपट्टोमणिविशेषस्तद्वत्कान्तं रमणीयं तस्मिन् उज्ज्वलराजपट्टमणिसदृशसुन्दरे इत्यर्थः |

किंत्वा ....||

आक्रान्त – Each both the sons/princes each has remained loving and strictly similar devotee for himself.

SR takes it as ‘आक्रान्तम्’ अधिकृतम् | GP takes it as अभिभूताः | VR takes it as प्राप्तं कठोरं पूर्णं तेजः | RS takes it as आरूढम् प्राप्तमित्यर्थः | TC takes it as दर्शितं भीषणं अति दुः सह्यमित्यर्थः | दारुणरसः It can also be meant as like ‘दारुणः’ अहधः ‘रसः’ ‘आस्वाद’ तथा विद्यः |

SR takes it as करास्वादः | GP and VR are silent. RS takes it as निष्ठुरतामयः रसः सारः यद्वा आस्वादः | TC takes it as आक्रान्तं दर्शितं कठोरं भीषणं अति दुः सहमित्यर्थः |

**Observation** There should be difference in attire of both, as Candrakētu is from royal family and Lava is brought up in the environment of hermitage (Ashrama).

### 5.23 Candrakētu

इतिहासं पुराणं च धर्मप्रवचनानि च |

भवन्त एव जानन्ति रघूणां च कुलस्थितिम् ||

**Meaning:** As Candrakētu alights from his chariot, Sumantra wonders why has he got down to fight, to which he replies. “Your Honour alone knows History, Legendary Lore and the Duty; and the family traditions of the Raghuvarṁśam is that both the adversaries should be on equal footing.

**The theme of the verse:** The golden principle of warfare is recounted by Bhavabhūti.

### Highlights of the commentators:

इतिहास –

VR has taken the meaning of इतिहासं as – ‘रामायणभारतादिकम्’ | but the poet has made Candrakētu speak this sentence so it is not proper to believe such meaning. The

characteristic of इतिहास (history) is so – “धर्मार्थकाममोक्षणमुपदेशसमन्वितम् | पूर्ववृत्तं कथायुक्तमितिहासं प्रचक्षते ||<sup>14</sup>”

Here the meaning of History (इतिहास) in Bhavabhūti's time is the 'Rāmāyana' the 'Mahābhārata'. Now Candrakētu, Sumantra are the Characters of the 'Rāmāyana' the period of Purana is not of Rāma's period but it is of very later time so there is fault of – chronological order in this verse. So has been believed by some commentators but that is wrong. The use of the two words History and Purana both are found in the Vaidik literature.

SR takes it as पुरावृत्तं 'पुराणञ्च' सृष्टिस्थिति प्रलयादिविवरणग्रन्थांश्च | GP इतिहासं पुराणमिति | इतिहासं पुरावृत्तम् | VR takes it as 'सर्गश्च प्रतिसर्गश्च' इत्याद्युक्तलक्षणकम् | TC takes it as इतिहासं धर्मार्थाद्युपदेशप्रधानमितिवृत्तादिकं, तलक्षणं यथा | Here all commentators have similar meaning but VR remains different and it seems improper to take his meaning.

**Observation:** The traditional laws and customs should be observed by all.

### 5.30 Lava

ऋषयो राक्षसीमाहुर्वाचमुन्मत्तदृप्त्योः |

सा योनिः सर्ववैराणां सा हि लोकस्य निर्रतिः ||

**Meaning:** Having known that the horse and soldiers are from the kingdom of Rāma the Lava says he has respect for the king of Ayodhyā. He is flabbergasted as how such noble king would send his Army in the peace loving hermitage of forest. He spontaneously exclaims, “The speech of intoxicated saints are haughty and demoniacal. It is a root cause of enmity and the evil forces worship such deity.

**The theme of the verse:** Munibālākā Lava, expresses his feeling that even saintly person when intoxicated resorts to unethical act.

**Highlights of the commentators:**

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<sup>14</sup> Sharm, Dr Rāma dhar, UttaraRāma charitam, Bhartiya Viddhya prakashan, Delhi, P.382

निर्ऋतिः - निष्क्रान्ता ऋतेः सन्मार्गात् (क्षी.स्वा) the word ‘ऋतिः’Is properrity or rightpath so the meaning is ( अधिष्ठात्री Godess)

Here en SR ‘निर्ऋतिर्हि’ अलक्ष्मीरेव | VR takes निष्कृतिः as meaning परिभवहेतुः the meaning of the word is निर्मुक्ति -relief such as ‘कृतघ्ने नास्ति निष्कृतिः |’ and other commentators take the same meaning.

**Observation:** This observation of Lava is also seen in Bhagavada gītā, wherein the worshiping of Tamsi is described in 17 Chapter.

### 5.36 Sumantra

चूडामण्डलबन्धनं तरलयत्याकूतजो वेपथुः

किंचित्कोकनदच्छदस्य सदृशो नेत्रे स्वयं रज्यतः |

धत्ते कान्तिमकाण्डताण्डवितयोर्भङ्गेन वक्त्रं भ्रुवो-

श्चन्द्रस्योद्भूट लाञ्छनस्य कमलस्योदभ्रान्तभृङ्गस्य च ||

**Meaning:** Candrakētu and Lava are engaged in battle as well as verbal onslaught. Lava accuses Rāma of his unjust killing and misdeeds. At this junxture, Sumantra describes the agony on the face of both warriorsas follows.

The tremor caused the pent-up emotion shakes up the knot of the locks of hair formed into a circle; the eyes resembling little the petal of the Kokanda [red Lotus] are getting red of their own accord; the face, on account of the knitting of the eye-brows rising on high suddenly, bears the charm of the moon, with the spot prominent, and of the lotus with the bee hovering over it.

**The theme of the verse:** Natural anger of both kids is shown by Bhavabhūti.

**Highlights of the commentators:**

चूडामण्डलबन्धनं ...||

भ्रुकुटीधरः (पाठः ) क्रोधप्रयुक्तभ्रुभङ्गयुक्तवदनः |

धत्ते – its Subject is ‘वक्त्र’ and object is कान्ति |SR takes it as कोकनदच्छस्य ‘रक्तोत्पलपत्रस्य | GP is silent.RS takes it as कोकनद – रक्तकमलं, ‘रक्तोत्पलं कोकनदम् ‘इत्यमरः |‘कोकाः’ चक्रवाकाः नदन्ति अस्मिन् |AS takes the same meaning.TC takes it asअतएव कोकनदच्छदस्य रक्तपद्मपत्न्यस्य, रक्तोत्पलं कोकनदमित्यमरः सद्रशे जाते इति शेषः |

SR takes it as वेपथः कम्पः शिरः कम्प इति यावत् | GP is silent. VR is also silent. AS takes it as वेपथः कम्पः | TC takes it as कस्यः thus, all commentators’ meaning is similar here there doesn’t seem any change. There is a description of adventure of both the princes Lava and Candrakētu in this act; so the title “*Kumara – Vikram*” is correct/apt.

**Observation:** The entire battle scene and the behavior pattern of Prince Chandaketu and Munibalaka Lava is beautifully portrayed by Bhavabhūti in this act.

## Act - VI

### Recognition of the princes

The sixth Act opens with an Interlude which describes the combat between the two princes indicated at the close of the last act. [A rule of Bhārata forbids an end fight from being actually represented on the stage.] Rāma’s timely arrival puts a to the fight. The principal event in the Act is Rāma’s meeting with Kuśa and Lava. As Rāma is beginning to think the latter to be his sons from the conversation that ensues, Janaka and party are announced and the Act closes. The scene is laid in the vicinity of Vālmīki’s hermitage.

#### 6.1 Vidyādhara

झणज्झणितकङ्कणक्वणितकिङ्किणीकं धनु-

ध्वनदगुरुगुणाटनीकृतकरालकोलाहलम् |

वितत्य किरतोः शरानविरत स्फुरच्चूडयो

र्विचित्रमभिवर्तते भुवनभीममायो धनम् ||



**Meaning:** There is proceeding a pace, in a wonderful manner, the contest, frightful to the world, of these two with their locks of hair ceaselessly dangling about, scattering arrows, stretching the bow, with the tiny bells tinkling, like the bracelets resounding continuously, and producing a terrible confused noise by the two tough ends of the twanging bow – string.

This is word which can't be described. An ornamental small hollow metallic ball making a rating sound due to the bow – sharing sound.

**The theme of the verse:** In this verse both the heroes Candrakētu and Lava are talking. The sound of their bows is so terrible that all three words are trembling.

**Highlights of the commentators:**

अटनी – it is learnt on the basis of Maheshwari comment of 'Amarakosh' 2, 4, 16, 36 that the end of the bow is called अटनी | SR takes it as अटनीभ्यां कोटिभ्याञ्च कृतः करालः भीमः कोलाहलः | GP takes it as अटन्या कोटया | RS takes it as अटनीभ्यां धनुष्कोटिभ्यां च कृतः | and TC takes it as अटन्यौ अग्रभागौ ताभ्यां लतो जनितः करालो भीषणः कोलाहलो गभीरशब्दो येन तत् | Here a difference can be seen in the meanings of the commentators to some extent.

**Observation:** The sound of the bows of these two boys creates trembling fear in all three people.

## 6. 2 Vidyādhara

बिजृम्भितं च दिव्यस्य मङ्गलाय द्वयोरपि |

स्तनयित्नोरिवामन्द्रं दुन्दुभेर्दुन्दुभायितम् ||

**Meaning:** And here is spreading far and wide the deep drumming sound of the heavenly drums, as if of the thundering cloud, for the auspicious welfare of even both of them.

**The theme of the verse:** Welfare for these two boys is a divine 'दुन्दुभिः' whose voice is serious and loud, which is appearing like a cloud.

**Highlights of the commentators:**

दुन्दुभे: - like the word दन्दुभि | (भेरी ) स्तनयित्वा: | Here SR दुन्दुभायितं दुम् इति शब्द: | GP takes it as दुन्दुमायितं शब्दानुकार: कर्तृ | VR takes it as दुन्दुमशब्द: जृम्भितं प्रवृत्तम् | RS and AS are silent. TC takes it as दन्दुभेतिध्वनि: विजृम्भितं प्रकाशितम् |

**Observation:** Here we are talking about an instrument that produces serious sounds.

#### 6. 4. Vidyādhara

अवदग्धकर्बुरितकेतुचामरै-

रपयातमेव हि विमानमण्डलैः |

दहति ध्वजांशुकपटावलीमिमां

क्षणकुङ्कुमच्छुरणविभ्रमः शिखा ||

**Meaning:** The multitudes of the aerial cars have actually spread round, banners and chauries chequered by being slightly burnt; while these flames, as they spread about the borders of the silken flag – cloths, appear for a moment like the streaks of saffron.

**The theme of the verse:** The effect of Candrakētu's use of fire-weapon is described in this verse, where burning flags and a bunch of planes are fleeing, these flames on the silken ends of the flames carry the flames of kankuna coating.

**Highlightsof the commentator:** Here the ancient commentators' Vīrarāghava and Ghanaśyāma take the next lesson, while the second lesson is considered fictional.

दधति...शिखा (the later half meaning ) इमाः 'शिखाः' आग्नयेयास्त्रस्य ज्वालाः ध्वजानां केतूनां अंशुकपटानां सूक्ष्मवस्त्राणाम् अञ्चलेषु प्रान्तेषु क्षणं मुहूर्तं व्याप्य कुङ्कुमेन यत् छुरणं रञ्जनं तस्य विभ्रमं शोभां सादृश्यमितियावत् दधति धारयन्ति (अथ विभ्रमः | शोभायां संशये हावे इति हैमः) This 'पाठ' is already more useful and mostly this 'पाठ' is given in the books; but commentator GP and commentator VR both the ancient (earlier)commentators have accepted the first meaning so the later meaning seems imaginative.

Here SR takes it as शोभां दधति' धारयन्ति | and as शिखा भासः कुङ्कुमानुलेप इव प्रतियन्ते इत्यर्थः| GP takes it as शिखी अग्निः | VR takes it as शिखी अग्निः | and

RS takes it as शिखी अग्निः इमां पुरः स्थितां ध्वजांशुक | and TC takes it as इमा शिखा आग्नेयस्त्रवह्निज्वालाः चूडामात्रे शिखाया ज्वालायां प्रपदेऽपि चेत्यादि मेदिनी | thus we can find different meanings amongst the commentators.

**Observation:** Here the earlier commentators Vīrarāghava and Ghanaśyāma take the first interpretation, while the second interpretation is considered fictional.

## 6.6 Vidyādhara

विद्याकल्पेन मरुता मेधानां भूयसामपि |

ब्रह्मणीव विवर्तानां क्वापि विप्रलयः कृतः ||

**Meaning:** The wind has entirely (lit.to some unknown region) banished the clouds, though numerous, as means of right knowledge dispel all the illusions superimposed on Brahmā.

**The theme of the verse:** When Candrakētu's southeastern projectile is taken to clam down, When varunastra rained down a cloud of clouds, Candrakētu annihilated the clouds as if they were annihilating Vivarta in Brāhmaṇa' from Sadvidya.

### Highlights of the commentators:

विद्या – it is being used with the word 'ब्रह्म'. The meaning of it is ब्रह्मविद्या, आत्मज्ञानम् |

SR takes its meaning as 'विद्या' तत्त्वज्ञानम् | GP takes its meaning as विद्यायाः मोक्षसाधनीभूतवेदान्तस्य कल्पेन परिशीलनेन | VR takes it as तत्त्वमस्यादिवाक्यविहिततत्त्वज्ञानसदृशेन | RS and AS takes it as विद्याकल्पेन = आत्मज्ञानतुल्येन | TC takes it as तत्त्वज्ञानसात्कारसदृशेन (विद्यामृतमश्नुते इति श्रुतिः )| Here the meaning of विद्या is ब्राह्मविद्या आत्मज्ञानम् | SR, VR and TC take it as तत्त्वज्ञानं and the remaining commentators take it as आत्मज्ञान वेदान्त and imagine it as the medium of salvation.

विवर्तानां -

(Illusion) – This is a technical term of ‘Vedānta Darshan’. Its meaning is vain perception in real/essential execution. According to the ‘Vedānta in ब्रह्मरूप अधिष्ठान the seeded illusory from of प्रपञ्च made by अविद्या gets perished by विद्या (आत्मज्ञान)

Shree Kane notes that – ‘There are two philosophical views, one is called विवर्तवाद and the other परिणामवाद. It seems to us that the word विवर्त is used in the technical sense here. This treacheaus word is illusion, hallucination. The illusion is vain, is illusory. The Brahma is its अधिष्ठान (execution) it seems that the way a student gets engrossed in Brahma, the illusion is vain due to विद्या and Brahma is only the सत् | SR मेघानां विवर्तानां भेदबुद्धिकल्पितानां पदार्थानां | GP takes the meaning of it as विवर्तानां जगतां प्रविलयः ऐक्यमिव | VR takes it as विवर्तानामिव अधिष्ठान विषयसत्ताकव्यावहारिकघटपटादिविकल्पानामिव प्रविलयः निवृत्तिः कृतः | इदं चाद्वैतप्रक्रियया व्याख्यातम् | RS takes it as अतात्त्विकानां, नामरूपादिप्रपञ्चानां, ब्रह्मणि इव निर्विशेषे कुटस्थे चैतन्ये इव | TC विवर्त इति वैदन्तिकाः thus the above mentioned commentators have drawn the meaning as per the ‘Vedānta’ and tried to explain it. Thus no one’s opinion seems to differ from each other.

**Observation:** Here the commentators have spoken of Vedānta for Vivarta.

## 6.9 Rāma

त्रातुं लोकानिव परिणतः कायवानस्त्रवेदः

क्षात्रो धर्मः श्रित इव तनुं ब्रह्मकोषस्य गुप्त्यै |

सामर्थ्यानामिव समुदयः संचयो वा गुणाना –

माविर्भूय स्थित इव जगत्पुण्यनिर्माणराशिः ||

**Meaning:** He is, as it were, the science of archery appearing in a corporeal form to safeguard the worlds; or material duty become incarnate for the protection of the treasure of Vedic observances; or he seems to be the sum of all concurrence power or the of the world standing out in a visible shape.

**The theme of the verse:** Rāma says when he sees Lava-

This child has a sweet welfare figure, the weapon for the protection of the world is Vedic observances, and Kṣatrādharmah has taken refuge in the body. It is a collection of virtues, the secret objects of the world have been revealed.

### Highlights of the commentators:

ब्रह्मकोषस्य गुप्तै –

To protect code of conduct of vedas is the principal duty of the ksatriya kings.

SR takes the meaning as गुप्तये रक्षायै ‘क्षत्रो धर्मः’ क्षत्रिगुणराशिः | GP takes it as धर्मः क्षत्रो यः धर्मः आचार एव कोशः अर्थोघः | VR takes it as ब्रह्मकोशस्य ब्रह्माण्डस्य गुप्त्यै रक्षणाय तनुं मूर्तिं श्रितः प्राप्तः क्षत्रो धर्म इव | RS takes it as लोकान् भुवनानि त्रातुं रक्षितुम् | TC takes it as लोकानत्रिभुवनं त्रातुं रक्षितुं क्षत्रः क्षत्रियसंबन्धि धर्मावीरख्यादेव पुण्यनिर्माण – its definition is such – पुण्येनिर्भयन्ते इति पुण्यनिर्माणानि, पुण्यकलानीत्यर्थः, (कर्मणि ल्युट् राजभोजनाः इतिवत् ). There is a series of उत्प्रेक्षा in this verse so it is a figure of speech called मालोत्प्रेक्षा and this verse is also in the ‘Mahaviracharita’ (Act 1. verse 40) SR takes the meaning of it as ‘जगति’ यानि ‘पुण्यानि’ पायनानि वस्तूनि सन्ति तेषां यत् | GP takes it as जगतः पुण्यनिर्माणानां सुकृतविरचनानाम् | VR takes it as जगत्पुण्यनिर्माणानां जगत्पुण्यानुष्ठानानां | TC takes it as जगतो भुवनस्य पुण्यनिर्माणानां पुण्यकार्थ्याणां राशिः समूहः आविर्भूय मूर्तिमान् भूत्वा स्थित इव | Thus the definitions of all the commentators seem similar.

**Observation:** Here all the Commentators have taken it to mean protecting Kshatriya Dharma and protecting Brahmā.

6.10 Lava

आश्वासस्नेहभक्तिनामेकमालम्बनं महत् |

प्रकृष्टस्येव धर्मस्य प्रसादो मूर्तिसंचरः ||

**Meaning:** He is the one great asylum of comfort, affection and devotion; and the grace of supreme Duty, as it were, moving in a bodily form.

The meaning of it is that everyone had got an assurance of safety from Rāma. All the people loved Rāma and all had a devotion in their heart for Rāma.

**The theme of the verse:** Looking at Lava, Rāma, considers him as a beautiful symbol of consolation, affection and devotion.

**Highlights of the commentators:**

VR gives in this way दुःख विस्मरणपूर्वकाह्वद इव स्थितः | भक्तीनां स्नेहपूर्वानुध्यानानामाश्वास इव स्थितः | भक्तयोऽन्यत्र हि क्रियमाणा विषयदोषेण दुःख्यन्ति | तासां रामे क्रियमाणानां विषयसौष्ठवेणाहोदो जायते | and SR takes it as अयं महापुरुषः आश्वासस्य सान्त्वनायाः ‘स्नेहम्य’ वात्सल्यस्य भक्तेः पूजकगतस्य अनुरागस्य च | GP takes it as आश्वासस्नेहयोः सान्त्वनप्रणययोः स्वनिष्ठयोरीतिभावः | VR takes it as भक्तीनां स्नेहपूर्वानुध्यानानामाश्वास इव स्थितः | RS denotes it as आश्वासः विश्वसनीयता स्नेहः प्रणयः भक्तिः पूज्येष्वनुरागः आश्वासश्च स्नेहश्च भक्तिश्चः ताः आश्वासस्नेहभक्तयः | TC takes it as आश्वासोऽभयप्रदानं स्नेहोऽनुरागो भक्तिः पूज्ये श्रद्धा तासामेकद्वितीयं महत् विशालमालम्बनमधारः |

**|Observation:** Here in this verse the virtues of Mahapurusha like Consolation, devotion and vatsalya are shown which are found in Rāma .

**6.12 Rāma**

व्यतिषजति पदार्थानान्तरः कोऽपि हेतु —  
न खलु बहिरुपाधीन्प्रीतयः संश्रयन्ते |  
विकसति हि पतङ्गस्योदये पुण्डरीकं  
द्रवति च हिमरश्मावुदगते चन्द्रकान्तः ||

**Meaning:** Some unknown internal cause links together objects; affections do not, indeed, depend upon external accidents; for the lotus blooms at the rise of the sun, and the moonstone melts when the moon rises.

**The theme of the verse:** Love is described here which is not attracted by external objects, for example the lotus blossoms when the sun rises. And the crescent Moon melts when the moon rises.

**Highlights of the commentators:**

पुण्डरीकं — ‘पुण्डरीकं सीताम्भोजम्’ | but here its meaning is 3 ‘कमलमात्र’ there is specially the figure of speech सामान्यसमर्थनरूप अर्थान्तरन्यास in this verse. VR considers it as दृष्टान्त (an

instance) also. SR takes it as पद्मं विकसति हि | GP considers it as सिताम्भोजम् | | VR takes it as दृष्टान्तमाह विकसतीत्यादि | RS and AS takes it as कमलम् |

TC takes it as उदये सति पुण्डरीकं पद्मं विकसति स्फुटति | mainly all commentators mean कमलं and पद्म are same.

**Observation:** Here all the commentators are talking about पुण्डरीक i.e. पद्म |

### 6.13 Rāma

परिणतकठोरपुष्करगर्भच्छदपीनमसृणसुकुमारः |

नन्दयति चन्द्रचन्दन निष्यन्दजडसत्त्व स्पर्शः ||

**Meaning:** The theme of the verse: Your touch, fleshy, soft and tender, like the inner leaf of a well – developed lotus and cooling like nectar oozing from the moon, or sandal – juice, gladdens me.

**The theme of the verse:** When Rāma gives a hug to Lava, his body feels like a beautiful lotus blossom and the cool juice of sandalwood.

#### Highlights of the commentators:

SR Takes the meaning of it as पीनः स्थूलः मसृणः अकर्कशः सुकुमारः मृदुश्च |

GP takes it as पीन स्थूलः | VR takes it as पीनः मांसल मसृणः दन्तुरतारहितः सुकुमारः मृदुलः | RS and commentator AS take it as मांसलः मसृणः चिक्कणः अकर्कश इत्यर्थः सुकुमारः मृदुलः

TC तदत् पीनो विस्तृतो मसृणो मधुरः सुकुमारोऽतिकोमलश्च | Thus there seems similar meaning of all commentators.

**Observation:** Here all commentators are taken words like पीन, मृदुलः अकर्कशः सुकुमारः |

### 6.14 Rāma

न तेजस्तेजस्वी प्रसृतमपरेषां विषहते

स तस्य स्वोभावः प्रकृतिनियतत्वाकृतकः |

मयूरवैश्रान्तं तपति यदि देवो दिनकरः

किंमाग्नेयो ग्रावा निकृता इव तेजांसि वमति ||

Meaning: The spirited (one) does not book the spirit radiated from others; that is his own character, not assumed because as singed by name (or – inherent in his elements). Why does the fire – stone, like one insulted, emit flames if the god, the day – maker steadily heats it with his rays?<sup>15</sup>

**The theme of the verse:** A father does not feel the storm of the son, he feels childish, because the father understands the son from within. Here too Rāma's paternity personality like a giant father is noticeable.

**Highlights of the commentators:**

SR draws the meaning of it as महातेजा जनः | GP takes it as तेजस्विनः |

VR प्रसृतमपरेषां तेजः पराभिनभवनसामर्थ्यं न विषहते न सहत इति | RS मनस्वी वीर इत्यर्थः अपरेषाम्=अन्येषां प्रसृतं=समन्तादभिव्याप्तं तेजः प्रभावं |

TC takes it as विद्युतेऽस्यासौ तेजस्वो, अधिकक्षेपापमानादेः प्रयुक्तस्य परेण यत् | Thus all have drawn similar meaning.

SR takes it as प्रकृत्या स्वभावेन नियत्वात्' आबद्धत्वात् (यद्वा प्रकृतौ 'उपादाने नियत्वात् सम्बद्धत्वात्) | GP takes it as जन्मसिद्धत्वात् 'जन्मस्थिति स्वभावेषु प्रकृतिः' इति कपिलः | VR takes it as प्रकृतिनियतत्वादुपादानकारणव्याप्तत्वादकृतकः | अनागन्तुकः स्वो भावः धर्मः सत्कार्यवादे कारणगुणाः कार्ये उपलभ्यन्ते | RS takes it as स्वभावेन नियतत्वात् यद्वा प्रकृतौ उपादानकारणे नियतत्वात् आबद्धत्वात् | TC takes it as नैसर्गिकत्वात् अकृतकोऽकृत्रिमः स्वो निजो भावः | Thus the commentators define प्रकृति mainly as स्वभाव which is correct.

**Observation:** All the commentators here have said that this is the self – esteem of the brilliant one.

**6.20 Kuśa**

अहो प्रसादिकं रूपमनुभावश्च पावनः |

स्थाने रामायणकविदैवीं वाचं व्यवीवृतत् ||

<sup>15</sup> Roy Saradaranjan of Bhavabhuti's Uttararamacaritam, bharatiyakala prakashan, delhi, 2008, p. 379



**Meaning:** Oh how gracious his form and how sanctifying his majesty! In a right place, indeed, has the author of *Rāmāyaṇa* employed the Goddess of speech?

**The theme of the verse:** Here it is said that the poet of *Rāmāyaṇa* used the goddess of speech in the right place by looking at the form figure of Kuśa & Rāma.

**Highlights of the commentators:**

प्रासादिकं- प्रसादगुणसंपन्न or प्रसादप्रवण | (the meaning प्रमोदिकं also draws it as प्रसन्नतासमुद्भवम् |

SR takes it as प्रसन्नतासमुद्भवम् रूपम् आकृतिः प्रसन्नतामयी अस्य आकृतिरिति भावः | GP draws it as प्रसादनदानम् |

R+S and AS draw it as प्रसादः पारुष्यराहित्यम्, प्रसादे भवं प्रसादिकं, प्रसादगुणसमुद्भवमित्यर्थः |

VR takes it as प्रसादगुणः एवास्य रूपस्य उपादानकारणमिति भावः| TC takes it as प्रमोदिकं प्रमोदकरं आनन्दजनकमित्यर्थःरूप माकृतिः |

व्यविवृतत् – Bhavabhūti himself has called the *Rāmāyaṇa* as the illusion of the word ‘ब्रह्म’| so this meaning seems समीचिनः व्यविवृतत् (पाठ) – वृत + (णीच) लृङ्, existing, powerful अविवृत (पाठ.) – वृध् (+णीच) –लृङ्, बढ़ाई, वृधिको to gain,

SR draws it as व्यविवृतत् विवर्तयामास तादृशेन कथारूपेण परिणतामकरोत् | GP takes it as व्यविवृतत् वर्तयति स्मेत्यर्थः | VR draws it as वृध्धातोणिचि लुङ्गी चङ्गी द्वित्वम् |RS takes it as रामायणरूपेण परिणतामकरोत् इत्यर्थः | AS takes it as आनन्द यामास रामचरितवर्णनेन प्रीतां चक्रेत्यर्थः | TC देवीं सरस्वतीं व्यविवृणत् आनन्दयामास रामचरित्रवर्णनेन प्रीतां चक्रेत्यर्थः |

**Observation:** Here the commentators have said that प्रासादिकं means from gracious.

## 6. 24 Rāma

वपुर्विहितसिद्धा एव लक्ष्मीविलासाः

प्रतिकलकमनीयं कान्तिमत्केतयन्ति |

अमलिनमिव रत्नं रश्मयस्ते मनोज्ञाः

विकसितमिव पद्मं विन्दवो माकरन्दाः ||

**Meaning:** The artless graces of beauty set off their resplendent forms lovely in each part, just as the heart- bewitching rays do a spotless gem, or the drops of floral honey the full – blown lotus.

**The theme of the verse:** In this verse Rāma ’s Lava and Kuśa ’s rising and falling actions indicate imperialism. Like beautiful rays, pure gem, honey dots, lotus is the radiance of state Lakṣmī’s luxuries.

### **Highlights of the commentators:**

**अविहितसिद्धाः** - अविहितं यथा स्यात्तथा सिद्धाः यथा विहितेन (यत्नेन) सिद्धाः विहितसिद्धाः न विहितसिद्धाः : अविहितसिद्धाः यद्वा अविहिताः (अकृताः अकृतिमाः) च ते सिद्धाश्च | in this meaning ‘वपुः’ is the object of ‘केतयन्ति’

वपुरवियुतसिद्धाः (पाठाः) – वपुषा अवियुताः (अवियुक्ताः) सन्तः सिद्धाः सहजसिद्धाः इत्यर्थः | with this meaning there is also प्रतिकलकमनीयां कान्तिमुद्भेदयन्ति (पाठाः) ‘उद्भेदयन्ति’ उत्पादयन्ति or प्रकाशयन्ति | but this meaning does not seem useful because there is more miracle in comparing वपुः with रत्न SR takes it as अविहिताः अकृताश्च सिद्धाः संपन्नाः | GP draws it as वपुषा अवियुताः अवियुक्ताः सन्तः | सिद्धाः सहजसिद्धाः इति यावत् | VR draws it as अवियुतसिद्धाः अपृथक्सिद्धाः |

RS takes it as अविहित सिद्धाः विहितं विधानं यत्न इतियावत् नास्ति विहितं (यत्नः) यस्मिन्कर्मणि तद्यथास्यात्तथा सिद्धाः सम्पन्नाः स्वभावसिद्धाः | TC takes it as अविहिता अपि अनाहार्या अपि सिद्धाः स्वभावत एव आगता अकृत्रिमा इत्यर्थः |

**Observation:** Commentators here have taken the meaning of the ‘अविहित’ to be ‘अकृतिमाः’ |

## **6.25 Rāma**

कठोरपारावतकण्ठमेचकं

वपुर्वृषस्कन्धसुबन्धुरांसकम् |

प्रसन्नसिंहस्तिमितं च वीक्षितं

ध्वनिश्च माङ्गल्यमृदङ्गमांसलः ||

**Meaning:** The body [is] dark – blue like the thorax of a grown up pigeon, with the shoulders well-rounded like the neck of a bull, and the glance is steady like [that of] a lion at ease, and the voice deep like an auspicious dream.

**The theme of the verse:** Rāma claims that the shadows of both the boys are his own as the young body of the young pigeon has a dark body, shoulders like a bull, shoulders and a stable vision like a lion sounds serious like Mridanga.

**Highlights of the commentators:**

बन्धुर – it means high – low means something with up-down ward slope ‘बन्धुरं तून्ततानतम् | In numerous cell, this also means ‘रम्य’ beautiful (मनोहर – charming) the meaning of it are also drawn in this way like – वृषस्कन्धमबन्धुरांसयोः (पाठाः) – ‘वृषस्कन्धम्’ वृषस्येव स्कन्धौ यस्मिन् तत् (वपुः) ‘अबन्धुरांसयोः अबन्धुरौ अनुन्ततानतौ (समौ) अंसौ स्कन्धौ ययोः तयोः (अनयोः कुमारयोः) – SR takes the meaning of it as अबन्धुरौ अनुन्ततानतौ अंसौ भुजसन्धौ यस्मिन् तादृशम् | GP is silent. VR takes it as सुबन्धुरं सुन्दरमंसं भुजशिखरम् | RS draws it as सुन्दरौ अंसौ स्कन्धौ यस्मिन् तथाविधं (कपुसमासान्तः) वपुः शरीरम् |

**Observation:** Here commentators have interpreted ‘बन्धुर’ to mean ‘वृषस्कन्धम्’ |

## 6. 27 Rāma

मुक्ताच्छदन्तच्छविसुन्दरेयं

सैवोष्ठमुद्रा स च कर्णपाशः |

नेत्रे पुनर्यद्यपि रक्तनीले

तथापि सौभाग्यगुणः स एव ||

**Meaning:** The same is the stamp of their lips, enchanting with the beauty of the teeth that disclose a pearly whiteness, and the same too is the beauty of their ears; and although their eyes are red and blue, yet they possess the same grace.

**The theme of the verse:** Here Rāma sees the shadow of Janaki in Lava and Kuśa. Pearly shining teeth, curved lips, and ear band etc. take Janaki.

**The Highlights of the commentators:**

उन्नतानता (it seems to be उची निची ) मुक्ताफलधवलदन्तकान्तीनां समन्तात विशरणशीलतया सर्वत्रसमभावेन अपरिपतनात्  
बन्धुरावत् प्रतीयमाना (जीवा) ‘दन्तुरस्तूत्रतरदे तथोत्रतानते त्रिषु |

**कर्णपाशः** - The word ‘पाश’ is here ‘पाशस्तु मृगपक्षादि बन्धने | मृगपाश (मृगबन्ध) कर्णपाश (शोभन कर्ण ) केश  
पाश (केशसमुह) SR प्रशस्ती कर्णो स च स एव सीतायाः कर्णपाश इव नास्ति सन्देहः | GP takes it as कर्ण एव पाशः  
|

कर्णस्यति कल्पलताकारः | VR takes it as कर्णपाशः | RS denotes it as प्रशस्तं कर्णयुगलं स एव= सीताकर्ण  
पाशतुल्य एवेत्यर्थः| कर्णपाशः शोभनः कर्णः पाशः केशादिपूर्वःस्यात् ततसङ्गो कर्णपूर्वकः | There seems similar  
meaning in all the commentators. रक्तनीले – प्रान्ते लोहिते तारकायां च कृष्णी | The meaning of the  
word ‘नील’ is ‘श्याम’ or is also ‘कृष्ण’ ‘कृष्णेनीलसितश्यामकालश्यामलीमेचकाः’ | SR draws the meaning  
of it as रक्तनीले न हि सीताया इव केवलं नीले तथापि सत्यपि एतावति भेदे | GP takes it as नीलरक्तान्तलोचनः इति  
महापुरुष लक्षणम् | स एव प्रियासंबन्धयेवेत्यर्थः | VR takes it as तथापि सौभाग्यगुणः स एव एकरूपः एव | RS and AS  
take it as रक्तनीले रक्ते = प्रान्तयोर्लोहिते नीले= कृष्णे च न हि सीतया इव केवलनीले इति भावः | TC take it as  
कर्णपाशः शोभनः कर्णः पाशःकेशादिपूर्वः स्यात् तत् सङ्गे कर्णपूर्वकः |

Here the meaning seems similar of the commentators – SR, VR and TC. There is some change in others. But the meaning seems almost similar.

**Observation:** Here the commentators are talking about कर्णपाशः i.e. शोभनः कर्णः पाशः  
केशादिपूर्वःस्यात् |

## 6.28 Rāma

पुरा रुढे स्नेहे परिचयविकासादुपचिते

रहो विश्रब्धाया अपि सहजलज्जाजडदृशः |

मयैवादौ ज्ञातः करतलपरामर्शकलया

द्विधा गर्भग्रन्थिस्तदनु दिवसैः कैरपि तया ||

**Meaning:** For, when the love that had already taken root had grown with our growing familiarity, it was I who first perceived with the gentle touch of my hand the double character of the foetus in her womb as we were alone, she with her eyes

closed from a sense of natural bashfulness though feeling perfectly at ease; and it was after some days that she herself came to know the same.

**The theme of the verse:** Rāma says that these two children will be his own as Sītā knew that she was pregnant with two children by touching the palm of her hand then Sītā knew.

**Highlights of the commentators:**

परामर्शकलया – with the touch of चातुर्य means through चातुर्यपूर्ण touch it is also meant as knowledge, execution etc. Here, SR draws the meaning as परामर्शः संवाहनं तस्य ‘कलया’ कलनया अनुष्ठानेन इत्यर्थः where as.GP takes it as कलया चातुर्येण | VR takes it as प्रथमं करतलपरामर्श कलया पाण्युदरपरिमार्जनविद्यया | RS and AS take it as करतलेन पाणितलेन यः परामर्शः स्पर्श संवाहनक्रिया इत्यर्थः तस्य कलया चातुर्येण द्विधा | TC takes it as परामर्शकला करतलेन या संवाहनक्रीडा तथा ज्ञातोऽनुभूतः | Thus the SR and TC draw the meaning संवाहनक्रीडा where as the others take the meaning चातुर्येण which is correct.

**Observation:** Pregnancy was known from the art of palm touch in ancient times.

6. 29 Lava

बाष्पवर्षेण नीतं वो जगन्मङ्गलमाननम् |

अवश्यायाव सित्तस्य पुण्डरीकस्य चारुताम् ||

**Meaning:** The shower of tears has lent to your face, the blessing of the world, the loveliness of a lotus besprinkled with dew –drops.

**The theme of the verse:** Lava says when you see Rāma crying that you are formed for the world then seeing the tears in your eyes! You have obtained the adornment of the lotus irrigated with dew.

**Highlights of the commentators:**

पुण्डरीकस्य चारुताम् .. Means पुण्डरीकस्य चारुतामिव चारुताम् Here it is निदर्शना figure of speech. Being पाण्डु due to the separation the उपमा of Rāma’s mouth is given as पुण्डरीक (lotus) Let’s see

here the opinions of the commentators. SR draws the meaning of ‘पुण्डरीकस्य’ as श्वेतपद्मस्य and चारुतां नीतं as कान्तिं प्रापितम् | GP draws it as पुण्डरीकस्य हिममिव त्वन्मुखस्य बाष्पधारापि चारुतेति भावः | and VR denotes it as आननमश्यायेन हिमेनावक्तस्य पुण्डरीकस्य सिताम्भोजस्य | it is the निदर्शना figure of speech and RS and AS give श्वेतकमलस्य चारुतां शोभां नीतं=प्रापितम् | as meaning. TC draws the meaning of पुण्डरीकस्य as पद्मस्य चारुतां शोभां भीतं प्रापितम् |

**Observation:** Here commentators have taken पुण्डरीक to mean श्वेतकमलम् |

### 6.31 Kuśa

प्रकृत्यैव प्रिया सीता रामस्यासीन्महात्मनः |

प्रियभावः स तु तया स्वगुणैरेव वर्धितः ||

**Meaning:** Sītā was naturally an object of affection to the high souled Rāma; and she increased that affection by her virtues alone.

**The theme of the verse:** When Rāma asks Kuśa to hear something from Rāmāyaṇa, then Kuśa says that, he remembers the two last verses of Balakāṇḍa. He tells Rāma that Sītā was dear to Rāma. Because of her qualities/virtues.

**Observation:** Here Kuśa describes two verses from the last chapter of Balakāṇḍa of Rāmāyaṇa.

### 6.32 Kuśa

तथैव रामः सीतायाः प्राणेभ्योऽपि प्रियोऽभवत् |

हृदयं त्वेव जानाति प्रीतियोगं परस्परम् ||

**Meaning:** Similarly Rāma was dearer to Sītā than even her life; it is their (individual) heart that knows the mutual love.

**The theme of the verse:** Rāma loved Sītā even more than his life & they knew their hearts of each other.

**Highlights of the commentators:**

In the present editions of the ‘Rāmāyaṇa’ this verse has given like this –

“प्रिया तु सीता रामस्य दाराः पितृकृता इति |

गुणादपगुणाचेव प्रीतिभूर्योऽभिवर्धते |

तस्याश्च भर्ता द्विगुणं हृदये परिवर्तते |

अन्तर्गतमपि व्यक्तमाख्याति हृदयं हृदा” || (बालकाण्ड.अध्याय. ७७ श्लोक २६, २७)

Here commentator: VR believes that the meaning of the first verse seems to be similar to the ‘Rāmāyaṇa’ in meaning.

‘प्रिया तु सीता रामस्य दाराः पितृकृता इति |

गुणाद्रूपगुणाश्चैव प्रीतिभूर्योऽभिवर्धते ||

(पितृ कृता – the adjective of ‘दाराः’ is ‘पित्रा’ जनकेन ‘कृताः’ दताः विवाहसंकार विधिना and प्रतिपादिताः | )

Here the commentators do not write anything special. Hence no difference is seen here.

**Observation:** Here Kuśa describes in this verse that Rāma was dearer to Sītā than prana his own life.

## 6. 33Rāma

क्वतावानानन्दोनिरतिशयविस्त्रम्भ बहुलः

क्व वाऽन्योन्यप्रेम क्व च नु गहनाः कौतुकरसाः |

सुखे वा दुःखे वा क्व नु खलु तदैक्यं हृदययो-

स्तथाप्येष प्राणः स्फुरति न तु पापो विरमति ||

**Meaning:** where is that unbounded joy, intensified by unparalleled love, where the mutual love, and where those passionate enjoyments of deep interest! Where again is that union of hearts whether in weal or woe! Nevertheless this life moves in me, the accursed one does not vanish!

**The theme of the verse:** Listening to the Balacharita verses of Kuśa, Rāma feels sad that despite of Sītā’s absence his sinful heart still beats.

**Highlights of the commentators:**

विस्मम्भ...|| स्वैरस्थित्युपपादकलज्जविरोधिज्ञानविशेषः | ( C.VR)

SR draws the meaning of विस्मम्भः as ‘अन्योऽन्य विश्वासः which is correct. GP takes विश्वासः as the meaning. RS and AS are silent. TC takes it as परस्परं प्रति विश्वास thus except Vīrarāghava. VR the other commentators draw same meaning केतुकरसा here कौतुक – केली, परिहास meaning is taken where as VR draws its meaning as गहना अगाधाः कौतकरसाः भोगाभिलाषाः क्व | SR draws the meaning of it as प्रहासस्य उत्सवस्य वा रसाः स्वादाःक्वचन् क्वापि? ते च गताः |GP is silent.

RS And AS take it as कौतुकरसाः कौतुकस्य लीलापरिसरस्य यद्वा उत्सवस्य रसाः स्वादाः च क्व नु गताः इतिशेषः | TC takes it as कौतुकं (प्रज्ञादित्वात् कुतुकशब्दस्य स्वार्थे अण) उत्सवः, कौतुकन्त्वभिलाषे स्यादुत्सवे नर्महर्षयोरिति मेदिनि तद्रूपाः रसाः क्वचन कुत्र | here the meaning of VR differs and other commentators meaning is similar.

**Observation:** Rāma says that even without Sītā, Rāma’s soul is throbbing. Here we see Rāma’s compassion.

### 6.34 Rāma

प्रियागुणसहस्राणामेकोन्मीलनपेशलः |

य एव दुःस्मरः कालस्तमेव स्मारिता वयम् ||

### Meanining:

I am reminded of that time, so painful to remember, which is able at once to unfold (conjure up in any memory) the thousand virtues of my beloved.

**The theme of the verse:** Rāma found Sītā’s thousands of virtues beautiful which is painful to remember which is reminding the time now.

### Highlights of the commentators:

एकोन्मीलनपेशलः - The one who is proficient meant capable (काल) to incarnate Sītā ’s innumerable virtues together in the memory of Rāma . The word ‘पेशल’ also means ‘रमणीय’ SR. draws the meaning as एकोन्मीनं युगपदुन्मेषः अद्भुतोन्मेषो वा तेन ‘पेशलः’ मधुरः | GP Is



Silent.VR. Takes it as क्रमेण उन्मीलनतत्परः प्रकाशनासक्तः क्व कालःदुः सहस्तमेव कालं वयं स्मारितास्तद्विषयक स्मरणवन्तः कृताः |

RS and AS take it as एकम् उन्मीलनं एकदैव आविर्भावःयुगपदेव स्मृतिपथे समुदयः तस्मिन् |पेशलः कुशलः पेशलः कुशले रम्ये | TC takes it as उन्मीलनपेशलः प्रकाशनरक्षः (विशेषणयोः कर्मधारयः) | Hear RS and AS draw the meaning of पेशलः as proficient which is correct and TC takes its meaning as its adjective is (विशेषणयोः कर्मधारयः) ‘उन्मीलनपेशलः’ प्रकाशनदत्तः | later meaning is not as impressive (प्रभावोत्पादक) as the former meaning. SR and GP are silent. VR takes it as क्रमेण उन्मीलनतत्परः प्रकाशनात्मकः | RS, AS and TC दुः खावहः कालः समयः | this meaning is not proper.

**Observation:** In this verse even the commentators have spoken of Rāma’s tragic time.

### 6.35 Rāma

तंदा किञ्चित्किञ्चित्कृतपदमहोभिः कतिपयै —

स्तदीषद्विस्तारि स्तनमुकुलमासीन्मृग दृशः |

वयः स्नेहाकूतव्यतिकरधनो यत्र मदनः

प्रगल्भव्यापारः स्फुरति ह्यदि मुग्धश्च वपुषि ||

**Meaning:** Then it was that the bud – like breasts of the fawn-eyed one, that had just made their appearance. Expanded a little after some days; [a time] when love, intense by the combination of youth, affection and longing, displays itself working boldly in the heart but gently in body.

**The theme of the verse:** Here the erotic pleasure of Rāma -Sītā is described and Rāma describes the change in Sītā with the advent of youth.

**Highlights of the commentators:**

तदा.. उस (निर्दिष्ट in the verse 31,32 ) in the period.

SR draws here the meaning of ‘कं’ as कालम् इत्यपेक्षायामाह |GP is silent here. VR does not give any meaning.RS takes it as तदा यं कालं वयं स्मारिताः तस्मिन् काले |Same is told by AS and TC takes it as तदा प्रियायौवन प्रारम्भे इत्यर्थः | ‘यतः स्नेहाकृत’ –

Here Vīrarāghava .VR believes such an alternative meaning, the definition of which is like – ‘स्नेहाकृतयोः’ अनुरागाभिलाषयोर्व्यतिकरस्य संपर्कस्य द्यनःमेदुरता यतः | यादृशकालहेतुकः इत्यर्थः| GP is silent.

Commentator: SR draws its meaning as अन्योऽन्यानुरागस्य | RS and AS draws its meaning as स्नेहस्य प्रणयस्य | TC takes it as स्नेहः प्रणयश्च | here all commentators meaning are similar and it is correct.

**Observation:** Here the commentators talk about Sītā’s youthful beginnings and affection and romance.

### 6.36 Lava

त्वदर्थमिव विन्यस्तः शिलापट्टोऽयमग्रतः |

यस्यायमभितः पुष्पैः प्रवृष्टः इव केसरः ||

**Meaning:** For you is set here, as it were, this stone-slab before us, round which the kesara tree has poured, as it were.with a rain of flowers.

**The theme of the verse:** Lava tells Rāma that when Sīt ā was out for a walk, you uttered this verse, for example, the seat of the stone in front of it, with the rain of saffron flowers, is reserved for Sītā.

### Highlights of the commentators:

This verse is not in the Rāmāyaṇa – Ayodhyā *kāṇḍa*. Vīrarāghava provides its certification अयं श्लोकः रामायण लेखकैः प्रभ्रंशित इति वदन्ति | the verse has been left unwritten by the manuscript writer and this verse has occurred in this form in the middle of interpolated chapters of the chapters – 95 and 96 in Ayodhyā*kāṇḍa*; in the edition of ‘Nirṇayasagara’ – त्वदर्शमिव विन्यस्ता त्वयं लक्षणसमा शिला | यस्याः पार्श्वे तरुः पुष्पैः प्रवृष्टः इव कैसरः | and Vīrarāghava also clarifies that this verse does not occur in other editions.

केसरः - Here the meaning of केसरः is बकुलवृक्ष and commentator SR, VR, RS, AS and TC draws the meaning as केसरो बकुलवृक्षः | as its meaning where as commentator GP gives its meaning as केसरःकाञ्चनद्रुमः इति धन्वन्तरि धोलसरीवृक्ष इति महाराष्ट्राः|

**Observation:** Here all the commentators have interpreted saffron to mean ‘बकुलवृक्ष’ |

### 6. 38 Rāma

चिरं ध्यात्वा ध्यात्वा निहित इव निर्माय पुरतः

प्रवासेऽप्याश्वासं न खलु न करोति प्रियजनः |

जगज्जीर्णारिण्यं भवति च विकल्पव्युपरमे

कुकूलानां राशौ तदनु हृदयं पच्यत इव ||

**Meaning:** A beloved person, pictured and placed before the mind as it were, after long –continued meditation, does, indeed give consolation even in separation: but when fancy ceases, the world appears like a desolate wilderness; and then the heart is as it were, burnt by being placed on a heap of burning chaff.

**The theme of the verse:** Here Rāma’s pity seems to be that the world seems desolate when the option is stuck, the heart gets stuck in the heap of burning Kuśa .

### Highlights of the commentators:

चिरं ध्यात्वा इत्या. In this verse ‘स्थितस्य जनस्य’ इत्यध्याहार्यम् | VR कर्ता प्रवासे देशान्तरगमने चिरं ध्यात्वा ध्यात्वा स्थितस्य पुरतो निर्भाया निहित इव | SR draws its meaning as निरन्तरानुध्यानेन ‘निर्माय’ अलीकं कल्पयित्वा |

GP takes it as चिरं ध्यात्वा निर्माय | RS and AS take it as चिरं दीर्घकालं (अत्यन्त संयोगे द्वितीया) ध्यात्वा – निरन्तरानुध्यानेन, नित्यवीप्सयोः (पा) इति नित्यार्थः द्विरुक्तिः) निर्माय विरच्य, अलीकं कल्पयित्वा इत्यर्थः | TC takes it as चिरं सततं ध्यात्वा एकतान मनसा चिन्ताचित्वेत्यर्थः |

**विकला** – कल्प्यते इति कल्पःविरुद्धःकल्पः विकल्पः आलोक कल्पना | SR takes it as कल्पयित्वा | GP is silent.VR is also silent.RS takes it as कल्पयित्वा इत्यर्थः TC takes it as कल्पनोपनीतं प्रियजनं पश्यन्ति |

कुकूल – ‘कुकूलं शंकुभिः कीर्णे श्वभ्रे ना तुषानले (अ .को.) कुकूलं (न.) कुकूलानां राशौ – In heap of wrong suspicion – कुकूलं तु तुषानले | कुकूलः (पु.) – The fire of तुष the fire goes slowly and its heat is very powerful, the thing fallen in that fire doesn’t get burn immediately; but it goes on – burning gradually same way like Rāma.

SR draws the same meaning that कुकूलानां राशौ महति तुषानले ‘पच्यते इव’ दह्यते, पाकं भजते इव | here all commentators explain it such way कुकूलं तुषानले इत्यादि |

**Observation:** Here the commentators SR has interpreted ‘कुकूल’ to mean कुकूलानां राशौ महति तुषानले ‘पच्यते इव’ दह्यते, पाकं भजते इव |

6. 41

अनुभावमात्रसमवस्थितश्रियं

सहसैव वीक्ष्य रघुनाथमीदृशम् |

प्रथमप्रभूदजनकप्रबोधना

द्विधुराः प्रमोहमुपयान्ति मातरः ||

**Meaning:** Having seen, all of a sudden, the lord of the Raghus in such a condition, with his majestic appearance only left to him, his distressed mothers have fallen into a strong swoon just after the recovery to consciousness of Janaka who was the first to faint.

**The theme of the verse:** Here comes the voice behind the curtain that Janaka fainted seeing Rāma’s tragic condition. then Rāma’s mothers also faint.

**Highlights of the commentators:**

प्रथमप्रभूदजनक प्रसेधिताः (पाठः) ‘प्रथमप्रभूद्रेन’ कोशल्याद्यपेक्षया पूर्वोत्पन्नप्रत्यभिज्ञापकेन जनकेन प्रबोधिताः प्रत्यभिज्ञापिताः (मातरः) – VR Seeing Rāma , first Janaka got unconscious प्रत्यभिज्ञान was done to Rāma ’ mother’s through Janaka this is what the meaning is drawn which does not seem correct. So this meaning is not correct. SR draws its meaning as ‘ईदृशम्’ एतदवस्थम् अनुभावमात्रे’ केवले महिम्न’ समुपस्थितां पर्यवसिता ‘श्री’ कान्तिः | GP takes it as अनुभावः प्रभावः | RS takes it as

अनुभा...श्रियं अनुभावमात्रेण केवले अनुभावे तेजोविशेषे | AS holds the same view. TC takes it as केवल प्रभावविशेषण समुपास्थत | विधुरा...विधुरा विगता धूः (कार्यभारः) याभ्य ताः when the word ‘विधुर’ is neuter, its meaning is ‘केवल’ (शून्येन्द्रिय) दे. मेदि. को. विधुरं स्यात् प्रविश्लेषे न द्वयोर्विकले त्रिषु | Here SR draws its meaning as ‘विधुराः’ शोकविह्वला ‘मातरः’ प्रमोहम् उपयान्ति विसंज्ञा भवन्ति | GP is silent here. VR takes it as विधुरा सत्य शून्यकरणाः सत्यः प्रमोहं प्रकृष्टं मूर्च्छामुपयान्ति प्राप्नुवन्तीत्यन्वः | RS takes it as विधुराः शून्यकरणाः | TC takes it as विधुराः कातरा दुःखेनात्यर्थमभिभूता इत्यर्थः | All the commentators have considered it in neuter.

### **Observation:**

The name of the chapter ‘Kumara Pratyabhijgana’ is correct. We get to know about Lava and Kuśa in sequence. Rāma does not have any idea about it perfectly but a role suitable for him is surely here.

## **Act – VII**

### **‘Gathering’**

A peculiar feature of this Act is that it opens with a Drama composed by Vālmīki and represented on the stage by heavenly damsels before an audience composed of Rāma Lakṣmaṇa , the citizens of Ayodhyā and the principal inhabitants of the three worlds. This plan is adopted by Vālmīki in order to bring home to the minds of the subjects of Rāma, the innocence of Sītā and their own guilt in doubting her chastity. This purpose is well served and the act closes with the final union of Rāma, Sītā and their two sons, and is in this respect comparable with the last act of Kālidāsa ’s Sakuntalam. The scene of this Act also is laid in the neighborhood of Vālmīki’s hermitage.

### **7.1 Lakṣmaṇa**

राज्याश्रमनिवासेऽपि प्राप्तकष्ट मुनिव्रतः |

वाल्मीकिगौरवादार्य इत एवाभिवर्तते ||

**Meaning:** Welcoming Vālmīki Ṛṣi comes his Lordship, in this very direction, out of respect for Vālmīki – he, who lives a very austere life of an ascetic, though still dwelling in the hermitage of his kingdom.

**The theme of the verse:** Rāma, who observes the difficult munivrata, has come to the ashram out of respect for Vālmīki.

**Highlights of the commentators:**

राज्याश्रमनिवासे इत्या – तुल ‘राज्याश्रममुनिं मुनिः’<sup>16</sup> (रघु-१/५८)SR draws the meaning of it as राज्यपुरुषे आश्रमे यो निवासः स्थितिः तस्मिन् अपि प्राप्तम् अनुभूतं कष्टं क्लेशकरं मुनिव्रतं येन तथाविधः आर्यः रामः| GP takes it as राज्यमेव आश्रमः सौख्यामावादिति भावः | कष्टं च तन्मुनिव्रतम् | वाल्मीकिना वाल्मीकौ च गौरवात् | VR takes it as राज्यं भूमिपरिपालनात्मकराजकर्म तदेवाश्रमः स्वैराचारप्रतिबन्धकनियम विशेषः | RS and AS takes it as राज्यं प्रजापालनरूपं राजकर्म तदेव आश्रमः | TC denotes it as राज्यश्रमनिवासेऽपि राजधर्मावलम्बनेऽपि प्राप्तं स्वीकृतं कष्टं दुःखकरं मुनिव्रतं ब्रह्मचर्यं येन स ताद्रुश | This act has got one peculiarity. The nymphs has been made to do acting of द्रश्यप्रबन्ध composed by Vālmīki, of Vālmīki. Rāma and his subjects. All the three have invited people, ministers along with residents to watch this drama. Through this planning Lord Vālmīki has proved the innocence of Sītā before the whole world and at the end there is a happy reunion of Sītā and Lava and Kuśa with Rāma the place of happenings of this act is also very near to Vālmīki -Asrama.

**Observation:** Here some commentators have called ‘मुनिव्रतः’ a vow of हेमशंकर मुनिव्रतं |This verse is also found in the first chapter of Raghuvamśam epic.

Passage-

रामः - वत्स लक्ष्मण, अपि स्थिता रङ्गप्रेक्षको?

Here रङ्गप्रेक्षकाः रङ्गभूमि, नाट्यशाला (but here the characteric meaning is an acting performed on the stage) VR draws its meaning as रङ्गप्रश्रिकाः (पाठः) रङ्गस्य नाट्यस्थानस्य प्राश्रिकाः सामाजिकाः रङ्गस्थले राज्ञा समदृष्टारइत्यर्थः – VR रङ्गस्य नाट्यस्थानस्य प्राश्रिकाः सामाजिकाः | तदर्हाधिकारीयष्टज | समस्तशाशस्त्र

<sup>16</sup> Patel Guatam, Raghuvamśam Mahakavyam of Kālidāsa, Nilam Patel Ahmedabad, 2013, P.44

निष्णातहृदयाः इति भावः | GP denotes it as रङ्गो नाट्यस्थलं इति ‘सामाजिकः प्राशिकाः’ इति च त्रिकाण्डशेषः | RS takes it as रङ्गप्रेक्षकाः रज्यत्यास्मिन् इति रङ्ग नाट्यशाला | Here there is a meaning रङ्गप्रशिकाः in place of रङ्गप्रेक्षकाः which is truer. The spectators come and surely be present. There is a need to inquire about प्राशिका Shri G.K Bhatt informs about himself.

1. His place was on the stage
2. He possessed high literary – quality.
3. He used to evaluate the dialogue.
4. On his recommendation the king used to give prize to a good actor.

(राजासनम्) there is no throne for Rāma to Sītā because the deities are also present in these spectators. Even, the arrangement has been done in the open space in a very short time so also, it is not possible.

## 7. 2 Sūtradhāra

सूत्रधारः - विश्वंभरात्मजा देवी राज्ञा त्यक्ता महावने |  
प्राप्तप्रसवमात्मानं गङ्गादेव्यां विमुञ्चति ||

**Meaning:** The Queen, the daughter of the all-supporting Earth, abandoned by the king in the great wilderness, is sacrificing herself into the Ganges in the agonies and pangs of pregnancy and impending childbirth.

**The theme of the verse:** Here the Director states that Sītā, the daughter of the earth who was abandoned by the king Rāma jumped into the Gaṅgā.

### Highlights of the commentators:

**सूत्रधारः** Shri P.V.kane notes about this सूत्रधार (Director). This is not the Sūtradhāra’s original Drama, but the गर्भनाटक composed by Vālmīki that was represented before Rāma. This director is not of the Drama ‘Uttarārāmacaritam’ but is of the implicit-act that has started how. An autonomous subplays acting starts in the play through the internal characters – ‘a play within a play’. It also has hymn and preface composed by the Director in which the story is the seed too, it has fruit too, though

by that gaining of the fruit the protagonist's fruit gets nourishment of the main play. This is useful for flash –back. Harshvardhan has used implicit – act for flash – back. Vishwanath (Sahitya darpan 6-20) gives its definition.

अङ्कोदरप्रविष्टो यो रङ्गद्वारामुखादिमान् |

अङ्कोऽपरः स गर्भाङ्ग सबीजः फलवानपि || (साहित्यदर्पण ६\२० पृष्ठ.३३७ )

Viśvanātha has given its example – ‘Sītā svayamvar’ is the interval – act of Rājaśekhara's ‘Bālārāmāyaṇa’ which is in the third act. The internal act of ‘Uttarārāmacaritam’ is artistically the one which connects the Dramatic purpose. The story – act is wonderfully tragic one. The story element itself is holy. The implicitact's internal arrangement is like below. Implicit act – preface – from directors Utterance till verse-2. Implicit act – main scene – from verse-2 to (इति निष्क्रान्तो देव्यो सीता च) विश्वंभरा- this word here has been used with a view.

SR takes it as विश्वम्भरां इति साभिप्रायम् |परिरेव पत्नीं भरति | GP takes it as विश्वंभरायाः भूमेः |VR takes it as विश्वंभरात्मजा भूमेः सुता | RS takes it as भूमिः तस्या आत्मजा सुता देवी | TC denotes it as विश्वं विभर्ति या सा विश्वंभरा पृथिवी तस्याः आत्मजा कन्यादेवी सीता |

**Observation:** Here the commentators have interpreted Vishwambhara to mean the daughter of the earth.

#### 7. 4 Bhāgīrathī

सोढश्चिरं राक्षसमध्यवासस्त्यागो द्वितीयस्तु सुदुःसहोऽस्याः |

को नाम पाकाभिमुखस्य जन्तोर्द्वाराणि दैवस्य पिधातुमीष्टे ||

**Meaning:** Who is, indeed able to close the gates of a creature's destiny when about to bear sfruit?

**The theme of the verse:** This verse is a dialogue between the Pṛthvī and Bhāgīrathī. Pṛthvī says that I have given birth to Sītā. She had lived among the monsters before. And now second abandonment is painful. Then Bhāgīrathī says, who is able to close the door of destiny?



### Highlights of the commentators:

सोढः एकः (पाठः) एकस्तावत् सीताया; राक्षसमध्यवासः द्वितीयश्च अस्या सुदुः सहः त्यागः (निर्वासनम्), ईदृशीं मन्दभागिनीं सीतां प्रसूय कथमाश्वसिमि इत्यनेन अन्वयः | Due to विलम्बित verse – stanzas, there occurs a Dramatic miracle. In the place of सोढः there is एकः as the meaning, which is better. The verse's first – half is also in 'Mālatīmādhava' 10 -13.

SR draws its meaning as राक्षसानां मध्येवासः एकः सुदुः सहः क्षोभो मम | GP takes it as सोढ क्षान्तः | लङ्कायामिति भावः | VR takes it as भूयासं कालमनुभूत इत्यर्थः | RS takes it as सोढः मर्षितः AS and TC takes it as साङ्ग समाप्तः | पाकाभिमुखस्य' – पाके परिणामे उन्मुखस्य प्रवणस्य फलोन्मुखस्येत्यर्थः | SR takes it as याकाभिमुखस्य' आसन्नपरिपाकस्य | VR takes it as को ना जन्तुः प्राणी पाकाभिमुखस्य फलोपधानप्रवृत्तस्य | RS takes it as पाकाभिमुखस्य परिणामोन्मुखस्य | TC is silent.

**Observation:** The verse related this destiny are also found in the play Abhijñānaśākuntalam.

### 7. 5 Pṛthvī

न प्रमाणीकृतः पाणिर्बाल्ये बालेन पीडितः |

नाहं न जनको नाग्निर्नानु वृत्तिर्न संततिः ||

**Meaning:** No heed was paid to the hand taken in childhood by the child, nor to myself, no to Janaka, nor to fire, nor to devoted following, not to progeny.<sup>17</sup>

**The theme of the verse:** Bhavabhūti wants to prove undisputable purity and character of Sītā.

### Highlights of the commentators:

अनुवृत्तिः following like a shadow, or छन्दोऽनुवर्तन means to conduct according to the Lord's wish. Submissiveness Belvelkar draws the meaning that साहचर्यम् | Rāma did not consider anyone.

न नु वृत्तिः वृत्ति – शील पातिव्रत्ययुक्त आचरण |

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<sup>17</sup> Op.cit.p.425

SR draws its meaning as न अनुवृत्तिः वनेऽपि सहगमनम् | GP takes it as अनुवर्तनम् | VR does not give any meaning RS takes it as अनुवृत्तिः सर्वत्र छायावत् अनुसरणं, छन्दोऽनुवर्तनं वा प्रमाणि कृता इति शेषः | TC takes it as अनुवृत्तिरनुगमनं |

संततिः – SR draws its meaning as न सन्ततिः गर्भस्था प्रजा प्रमाणीकृता | अस्या विनाशे सन्ततिलोपः स्यात् तत् नेयं त्याज्या इत्येव मन्तव्यं स्यात् | GP takes it as रघूणां वंशः | VR takes it as संततिवेशः |

RS and AS takes it as वंशच्छेदो भवेत् इति न विचारितमिति भावः | TC takes it as पुत्रः here GP and VR draws the meaning of off spring (संतति) as lineage (वंश) and and C.6 does it as son.

**Observation:** The Character of woman should be exemplary, especially for Sītā who was abducted by the King of Shri Lanka, the Rāvaṇa. Bhavabhūti cites so many examples from the life of Sītā.

## 7.6 Bhāgīrathī

घोरं लोके विततमयशो या च वह्नौ विशुद्धि –

लङ्काद्वीपे कथमिव जनस्तामिह श्रद्धातु |

इक्ष्वाकूणां कुलधनमिदं यत्समाराधनीयः

कुत्सनो लोकस्तदिह विषमे किं स वत्सः करोतु ||

**Meaning:** A dire infamy had spread among the people. How indeed could people here have faith in the purification in fire that happened in the island of Lanka? The treasure of the race of Ikshvaku is that people have all to be served. That is very hard task; what could that child do?<sup>18</sup>

**The theme of the verse:** This verse exhibits the state of Rāma, who in the interest of the Ayodhyā kingdom took the decision to abandon beloved Sītā.

**Highlights of the commentators:**

या ...श्रद्धातु

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<sup>18</sup> Op.cit.p.426

GP takes it as श्रद्धातु दूषवृत्तत्वादिति भावः | SR draws its meaning as श्रद्धातु विश्वसितु | इत्यं सति अविश्वासे किं कर्तव्यममित्याह | VR takes it as जनः कथं श्रद्धातु प्रत्येतु | कृत्स्नो लोकः समाराधनीय इति | RS and AS denote it as श्रद्धातु प्रत्येतु | TC takes it as प्रत्येतु, अतिदूरदेशत्वात् अग्नि विशुद्धिं जर्ततेति विश्वासं कथं कारोत्वित्यर्थः | Here the discovery of fire is made in Lanka but why people believe in it?

तदन्ति गहनं (पाठ.) The word ‘तद’ कृत्स्नोलोकाराधन रूपं कुलव्रतम् ‘अतिगहनं’ सुदुष्करम् |

SR takes it as ‘अतिगहनं’ सुदुष्करम् | GP is silent. Commentator: VR is silent. RS, AS and TC are also silent.

**Observation:** When the king of the empire has to rule judiciously, he has to compromise on number of issues, related to his own discomfort and prestige for the welfare of the state.

## 7. 8 Pṛthvī and Bhāgīrathī

जगन्मङ्गलमात्मानं कथं त्वमवमन्यसे |

आवयोरपि यत्सङ्गात् पवित्रत्वं प्रकृष्यते ||

**Meaning:** Both Pṛthvī and Bhāgīrathī are now trying to pacify Sītā and they address her jointly. Why do you speak disparagingly of yourself, you are now blessed with two children to whom you have to bring up. Your image in the eyes of both of us has increased and even the world is looking at you being associated with sanctity and purity.

**The theme of the verse:** The sacrifice of Sītā will not be acceptable in the interest of audience.

### Highlights of the commentators:

SR ‘जगतां मङ्गलं’ मङ्गलकरं भव्यभजनम् | GP जगन्मङ्गलमिति | TC जगतां मङ्गलं यस्मादिति | Here the meaning of all the commentators seem similar. Here Umashankar has translated it beautifully “Jaganmangal how is your self got insulted, through whose company increases every our holiness?”

**Observation:** Here Bhavabhūti is trying to draw the audience towards the happy ending of the Drama.

7.9 देव्यौ

कृशाश्वः कौशिको राम इति येषां गुरुक्रमः ।

प्रादुर्भवान्ति तान्येव शस्त्राणि सह जृम्भकैः ॥

**Meaning:** The traditional inheritance of the deadly weapon Jrimbhakas is shown in this verse. Those very weapons are manifesting themselves, along with the Jrimbhakas, whose order of transmission is from Krisas'va Kaus'ika and from Kausi'ka to Rāma.

**The theme of the verse:** The custodian of the deadly weapon was prerogative of God, saints and the kings, they in tradition should be tranfered to legitimate heirs.

**Observation:** The author of the Drama wants to bring out the heavenly skills in the weapon technology in the hands of God and their disciples.

कृशास्व...गुरुक्रमः तुल. ५-१५ ।

7. 10 Back stage

देवी सीते नमस्तेऽस्तु गतिर्नः पुत्रकौ हि ते ।

आलेख्यदर्शने देवो यथाह रघुनन्दनः ॥

**Meaning:** Queen Sītā, our homage to you, the celestial and people of the state have accepted your sons for the ruler of kingdom of Ayodhyā. They are the delight of Raghu's race, so has Rāma commanded us on the occasion of his visit to the picture gallery.

**The theme of the verse:** The destiny of sons (Lava and Kuśa) is shown as ruler of Raghu race.

**Highlights of the commentators:**

आलेख्य दर्शने...रघुनन्दनः — 'सर्वथेदानीं त्वत्प्रसूति मुपस्थास्यन्ति' ।

At the occasion of painting – Exhibition Rāma had informed about these arms now they would in the service of your off spring in all way.

आलेख्य दर्शनादेव पयोर्दाता रघुद्रुहः (पाठः) ‘आलेख्यदर्शनाद् एव’ प्रथमाङ्गोत्कचित्रावलोकनकालाद् एव ‘ययोः’ त्वत्पुत्रोक्तयोः त्वत्पुत्राभ्यामित्यर्थः (संबन्धमात्र विवक्षायां षष्ठी, ‘कस्य ददाति’ इतिवत्) ‘दाता’ अस्माकमिति शेषः, ‘रघुद्रुहः’ ‘रघुश्रेष्ठः’ रामचन्द्रः अभूदिति शेषः |

Let’s see here the पाठ and meaning of the commentators. SR silent. GP draws its meaning as चित्रं आलेख्यं चित्रम् | VR takes it as पुत्रकौ नो गतिः अस्माकं प्राप्यौ | RS takes it as आलेख्यदर्शने चित्रदर्शनकाले रघुनन्दनः रामचन्द्रः आह उवाच || TC takes it as आलेख्यदर्शने चित्रदर्शनकाले देवो रघुनन्दनो सर्व्वथेदानी त्वत्प्रसुप्तिमुपस्यास्वनीत्प्रदिप्रकारं चाहु जृम्भकास्त्राणमुक्तिरियम् | The meaning of all these is same.

**Observation:** The concept of picture gallery and recal of events from the Rāmāyana is creative art of Bhavabhūti.

### 7.11 Devyo

नमो वः परमास्त्रेभ्योः धन्या स्मो वः परिग्रहात् |

काले ध्यातैरूपस्थेयं वत्सयोर्भद्रमस्तु वः ||

**Meaning:** The Pṛthvī and Bhāgīrathī both bow to mighty missiles and ask for blessing to these children. You should attend upon the boys when meditated upon in the hour of need. May you fare well!

**The theme of the verse:** The traditional might of celestial weapons which is the treasure of the kingdom is passed on from generation to generations.

### 7. 12 Rāma

क्षुभिताः कामपि दशां कुर्वन्ति मम सांप्रतम् |

विस्मयानन्दसंदर्भजर्जराः करुणोर्मयः ||

**Meaning:** The tragic emotion mixed with the feelings of wonder and joy, has thrown into an indescribable state of ecstacy and happiness.

**The theme of the verse:** The family reunion is described.

## Highlights of the commentators:

भद्रमस्तुवः similar to ‘शिवास्ते पन्थानः सन्तु’ time of departure/conclusion.

**करुणोर्मयः** – ऊर्मिपदेन करुणोर्मयः | ऊर्मिपदेन करुणस्य समुद्रत्वं व्यजते ( C.VR). SR draws it meaning as करुणोर्मयः शोकतरङ्गाः ताः | GP takes it as करुणोर्मयाः दया तरङ्गाः | RS takes it as करुणस्य सीतावियोगजन्य शोकतिशयस्य उर्मयः तरङ्ग | TC takes it as करुणरसवेगाः चुभिता नितान्तः प्रवलीभूताः सत्यः The simile in this verse is like this – subject – Rāma ’s heart – mixed feelings object – the sea (गम्य) – imagination. Till now there were tragic feelings in the heart due not knowing that they are his own sons. He got astonishment and happiness so the emotions of both of these got mixed with the tragic emotions विसम्ययानन्दसंदर्भजर्जराः विस्मयस्य आनन्दस्य च संदर्भेन (ग्रन्थनेन) जर्जराः (विमिश्राः) विस्मय the mixed emotion through the combination of astonishment and happiness. Shri Apte gives the meaning of the reference to combine, to keep in sequence, collection, and meeting mixture, union, constant, regular relation, attachment, essay literary work etc. Meanings are given. Here SR. draws its meaning as सीताया विपन्निवारणात् सुतसम्प्राप्तेश्च जातेन हर्षेण and सन्दर्भेण अतः परं किं वा स्यात् इति शङ्कया | GP. Takes the meaning of संदर्भेण as सम्बन्धविशेषेण संघटेनेति यावत् | VR. Takes it as आनन्दः स्वसंबन्धसंभावनाहर्ताप्रयुक्तप्रीति विशेषः | RS takes ग्रन्थेन as the meaning. AS takes the same meaning too. TC. Consider it as सन्दर्शोऽतिरेकस्तेन् |

**जीवलोकपरिभवं ...** || जीवलोकस्य परिवर्तः अन्यथा भावः रसातले निवास इत्यर्थः तमनुभवितुं कथमहं सहिष्ये, मर्त्यलोकोचिता कथमहं पाताले निवत्स्यामि इति भावः | एष ते काव्यार्थः | GP takes it as तिष्ठत्वित भावः | एतावत्यन्तं गर्भनाटक मिति सूक्ष्मदग्निबोध्यम् | ‘एष ते काव्यार्थः ‘ | RS. takes it as एषः इदर्शः रामस्य जीवननाशः इत्यर्थः ते तव काव्यार्थः काव्यस्य दृश्यकाव्यस्य अर्थः प्रयोजनम् किमितिशेषः | The प्रयोजनं of your audio – visuals (राम मूर्छा) or पर्यमान (अन्तः, सीताविलाप एव)

Here the internal – play ends. Bhavabhūti’s dialogue – skill is really worth – appreciating. These small sentence provides many shades of meaning. Both the goddesses have gone away taking Sītā along with them. Here the internal – act gets

over. Rāma, seeing this, becomes unconscious. Lakṣmaṇa said – Lord Vālmīki save, save.

1. Shri Kane – Lakṣmaṇa asks Ṛṣi Vālmīki, Really your poetry ‘The Rāmāyana’ has such a tragic end?
2. The commentators Jagaddhara, Vīrarāghava (commentator VR) – Lakṣmaṇa says – Vālmīki – if your poem has got this meaning, better you leave it.
3. Dr. Kishornath – Lakṣmaṇa asks the Ṛṣi – to make Rāma unconscious. Was that the purpose of your poetry?
4. Lakṣmaṇa has love for the Ṛṣi – He watched the play till now, we had a hope that – Sītā will live but instead she got dissolved into the land. Is it the purpose of your poem?
5. Shri Umasankar Joshi – it's like Bhavabhūti has a question of the Ṛṣi. You imagined the end of Rāma and Sītā's life that Sītā gets merged into the Earth?
6. Belvelkar – Bhavabhūti's knows about ‘Rāmāyana's, story. Both happy end and tragic end is known. It's like Bhavabhūti has question to Vālmīki, you agree with the tragic – end of the poem from these two?

The implicit act follows the common rules of Dramaturgy. This implicit act of Vālmīki has tragic end. Shri G.K Bhatt's Note is here correct that here Vālmīki has not observed the rules of Bhārata's Drama turgy.

#### 7. 18 Arundhatī

त्वरस्व वत्से वैदेहि मुञ्च शालीनशीलताम् |

एहि जीवय मे वत्सं प्रियस्पर्शेन पाणिना ||

**Meaning:** Arundhatī now requests Sītā to pacify Rāma. She says - Hasten, O princess Vaidehi; leave aside your sorrows and extend your hand and fondle him, so that he comes to senses. Your presence and nearness is dear to him.

**The theme of the verse:** The proximity and physical contact is a bond between husband and wife in the crisis is highlighted.

**Highlights of the commentators:**

शालीनशीलता शालाप्रवेशमहार्ति इति शालिनः (शाला + खञ) ‘शालीन कौपीने अधृष्टाकार्ययोः (पा.५/२/२०) through this formula in the meaning अधृष्ट there is no adverb. खञ is suffix assimilation of the remain word (प्रवेश) ‘स्यादधृष्टे तु शालिनी | अधृष्ट means अप्रगल्भ, लज्जायुक्त | the word ‘शील’ means ‘स्वभाव’ ‘शीलंस्वभावे सद् वृत्ते’ | शालिनशीलस्य भावः शालीन शीलता (स्वाभाविक लज्जायुक्त) |

SR draws its meaning as ‘शाकलीनशीलताम्’ लज्जाशीलाताम् इति भावः | GP शीलं स्वभावः यस्याः | अधृष्टे तु शालीनः इत्यमरः | VR takes it as शालीनशीलतामधृष्टस्वभावत्वं मुञ्च त्यज | RS takes it as लज्जाशीलतामित्यर्थः | TC लज्जाधीनतां मुञ्च त्यज | Thus, all commentators draw similar meaning.

**Observation:** The importance of physical and emotional attachment between the couple is brought out by the Dramatist in this verse.

**7.20 Rāma**

पापम्यभ्यश्च पुनाति वर्धयति च श्रेयांसि सेयं कथा  
मङ्गल्या च मनोहरा च जगतो मातेव गङ्गेव च |  
तामेतां परिभावयन्त्व भिनयैर्विन्यस्तरूपां बुधाः  
शब्दब्रह्मविदः कवे परिणतां प्राज्ञस्य वाणीमिमाम् ||

**Meaning:** Rāma is in conversation with Vālmīki rishi. This story of the Rāmāyana is well-known to everyone, which is composed by the learned Vālmīki, whose words are the truthful and perceived as Shabdabrahama (words coming out from God). I am obliged it to accept it as they are supported by holy Gaṅgā and mother Earth. Both of them are pious and having welfare of everyone in mind. Though story written differs from Vālmīki but it should be taken as prefounded by him.

**The theme of the verse:** Bhavabhūti accepts the greatness of poet Valmiki. He also in apologetic tone says that, it differs from his original text.



### Highlights of the commentators:

इदमस्तु - This is Bharata-vākya. There is a eulogy note with the name Bharata vakyas at the end of the play. There is a reference of the customs and condition of the poet's time. This sentence is told by the play and so it is called Bhāratas sentences. There is an auspicious prayer not only socially but also for the whole world in it पुनातु वर्धयतु च (पाठः) | these both are blessings. But compared to it 'पुनार्ति वर्धयति पाठः' is more useful/suitable. Before Bhavabhūti's period, Rāmāyana was considered as one which demolishes sins and which is propitious. The allusion of this peculiarity of Rāmāyana has been done by this 'Bharata-vākyas'.

Here SR. draws its meaning as पुनातु च 'शोधयतु च' श्रेयांसि मङ्गलानि वर्धयतु च पुष्पातु च |

GP takes it as पुनाति जगतो मातेव लक्ष्मीरिव, 'इन्दिरा लोकमाता इत्यमरः | वर्धयति च इयं कथा रामस्येति शेषः | मङ्गले एहिक फलरूपे साधुः | RS takes it as कल्याणानि च वर्धयति उपचिनोति | TC takes it as पाप्यभ्यः पुनाति पवित्रीकरोति सर्वं पापानि विनाशयतीत्यर्थः श्रेयांसि मङ्गलानि च वर्धयति |

मातेव गङ्गे च - only mother can make the sorrows disappear. SR draws its meaning as 'जगतो माता' पृथ्वी 'इव च गङ्गा इव च मङ्गल्या च मङ्गलकरौ च | VR माता हि दुःख विस्मारिणी सुखदा च भवति | गङ्गा च पापनाशनी मोक्षदा च भवति | तद्वद्रामायणपीति भावः | GP takes it as गङ्गोव दुःख पुनाति | RS and AS takes it as मातेव जननीव गङ्गेव च भागीरथीव च जगतः लोकस्य | TC या च कथा मातेव जननीव च तथा गङ्गेव जगतो निखिललोकानां मङ्गल्या कल्याणजनिका मनोहरा हृदयङ्गमा च | अभिनयैः पिन्यस्तरुपां 'अभिनयैः' इत्यथंभूतलक्षणी तृतीया अभिनयोविशिष्टो विन्यासः रचनावैशिष्ट्यं विन्यस्तं विन्यासेन निष्पन्नं रूपं यस्यास्तथोक्तम् |

There are four types of acting - सात्विक, आङ्गिक, आहार्य and वाचिक (दे.साहि. द)|<sup>19</sup> SR takes it as अभिनयैः प्रयोगैः विन्यस्तं, विहितं | GP takes it as अभिनयैः लेखने पठनपाठन प्रचाराणाभिन्दनादिभिः | 'प्रचाराणादौ भावाङ्गदर्शनेऽभिनयोमतः' इत्यगस्त्यः | RS and AS takes it as रामायणं कथां अभिनयैः चतुर्विधैः अवस्थानुकारैः

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<sup>19</sup> Opcit.p.427

विन्यस्तरूपा विशेषण न्यस्तं निहितं रचितमितियावत् अभिनयानुकुलैः परिवर्तनादिभिः वैशिष्ट्यमायादितमितिभावः | TC takes it as अभिनयैरवस्थानुकारैः भवेदभिनयो ऽवस्थानुकार इत्यादि दर्पणम् |

शब्दब्रह्मविदः (कवेः) This adjective has been used for Vālmīki muni; (तुलः आविर्भूत शब्द ब्रह्म प्रकाशमृषिम्)| finally, all given adjectives in the fourth line of the verse can be considered to be used for both Vālmīki and Bhavabhūti and such must be the purpose of Bhavabhūti. Bhavabhūti considered himself a highly dignified poet like Vālmīki and he used to consider his own work ‘Uttararāmacaritam’ similar to ‘Rāmāyaṇa’. He has presented his thoughts in his play ‘Uttararāmacaritam’ transforming Vālmīki’s ‘Rāmāyaṇa’s’ acting into it so the poet has requested the scholars for the perusal of his transformed speech of दृश्यप्रबन्ध because like ‘Rāmāyaṇa’ the play ‘Uttararāmacaritam’ is sin-demolishing and propitious. Like Rāmāyaṇa this play is also for the welfare of the world. Thus, there is a sound in the blessings too.

Let’s see what the commentators say about it.

SR draws it as शब्दब्रह्मविदः परिणतप्रज्ञस्य कवेः वाल्मीकेः इमां वाणीं बुधाः परिभावयन्तु ‘चिन्तयन्तु सती वा असती वा इति विमृशन्तु | GP takes it as शब्दब्रह्म वेति विदः| ‘शब्दब्रह्मणि निष्णातः परं ब्रह्माधिगच्छति ‘इति स्मरणात् | कवेः भवभूतिर्नामो मम वर्तते नाटकमयि वाचम् | VR takes it as शब्दब्रह्मविदः| बुधाः सहृदयाः अभिनयाः सात्विकाङ्गिकाहार्यचिकभेदेन चतुर्विधाः | प्राज्ञस्य सर्वज्ञशिरोमणेः कवेः भवभूतिः कवेः इमा वाणीं परिणतामेनानुत्तररामचरितनाटकं रूपं भवभूतिवागात्मना यः परिणाम तद्वतीमेनां श्रीरामायणात्मककथां परिभावयन्तु परितश्चित्तयन्तु | RS takes it as शब्दब्रह्मविदः शब्दरूपं ब्रह्म वेति तस्य कवेः वाल्मीकेः तां प्रसिद्धाम् एतां रामायणकथां अभिनयै चतुर्विधं अवस्थानुकारैर्विन्यस्तरूपां=विशेषण न्यस्तं निहितं रचितमितियावत् अभिनयानुकुलैः परिवर्तनादिभिः वैशिष्ट्यमायादितमितिभावः रूपं स्वरूपं यस्याः ताम् शब्दब्रह्मविदः प्राज्ञस्य कवेः भवभूतेः इमा परिणतां नाटकरूपेण परिवाततां वाणीं दृश्यप्रबन्धमित्यर्थः परिभावयन्तु पर्यालोचयन्तु | TC takes it as शब्दब्रह्म शब्दरूपवेदं यदा शब्दमूर्तिधरं साक्षात्परमात्मानं विष्णुं वेत्ति यः सः तस्य | and परिणता परिपक्ता प्रज्ञा बुद्धिर्यस्य स तस्य कवे वाल्मीकेः अथच मम भवभूतेः तां प्रसिद्धा एतां रामायणारूपां वाणीं कथां परिभावयन्तु सन्मानयन्तु |

Commentator GP Ghanaśyāma in the comments of the former act to some extent some change are seen in his interpretations and every commentator has drawn its

meaning as per their skill and understanding. But there does not seem excess of difference in their view and especially in front of Bhavabhūti's sight, and there has not been shown any objection about Vālmīki's 'Rāmāyana'. There does not seem any disapproval of his 'पाठ' or meaning of Bhavabhūti's every word or meaning. There has been an altogether different meaning at some places by GP which does not seem to correct like in Act -1 the meaning of verse no 1 अलौकिक तथा वैदिक and कविभ्यः has been drawn as 'गणपतये' and in act: 3 in verse -17 the meaning has altogether been changed about the concept of couple and offspring which completely seems improper. Infact, Ghanaśyāma is a very great commentator and he also has explained the comment in a good way. There seems clarity in his writing. He explains the meaning of a word giving grammatical instances. His 'संजीवनी' comments seems reviving. Vīrarāghava's comment's can be considered the best because he tries to explain every verse and the meaning of the paragraph's word by detailed writing and that writing seems in Sanskrit itself. Even he explains सुभाषित mood tone (रस) metre (छन्द), figures of speech (अलंकार), etc. By presenting in his own way. Thus all the six commentators have their own way of presenting the commentary pointing out the view point of Bhavabhūti their own angle.

### 3.2 Conclusion:

There have been many commentators in Sanskrit literature. there have also been commentators in *Uttararāmacarita*. With different insights. This is how the commentators of *Uttararāmacarita*, who have been taken for study presented their own viewpoints.

Here SR the Commentator of *Uttararāmacarita*, has given the verse of the play and translated it into English. And presented a definition in simple language in Sanskrit.

He also explained the meaning for the important word. So that the reader can easily read the difficult words and the word is explained by विग्रह, धातु etc. so it can be said that he has a deep knowledge of grammar.

Commentator RS has given the meaning of every word in Hindi from Sanskrit verses and Passage. Also presented metaphors, verse, etc. and also translated the verses. Other commentators are also mentioned. Some important words are given grammatical sutras and also Ved Vedānta Mīmāṃsā śāstra is presented. They are also noted so that the reader can easily understand. Commentator Vīrarāghava has given the full definition only in Sanskrit. He did not give notes, translations, etc.anywhere. The definition is presented directly in Sanskrit after the verse paragraph. Some important words are emphasized.he has defined in some word depth. He is seen presenting long sentences with compound. His mastery of grammar is evident. At the end they have presented the important words along with the page number.

Rāmadhar Sharma has explained the verses and passage with simple semantics. He has given the Sanskrit meaning of its Hindi meaning to the semantics by following the first verse. And each word is explained with a grammatical meaning. His knowledge of meters, Compositions, Rhymes, Ornaments, etc. is evident. Rāmadhar Sharma has also written verse and paragraphs notes.

Commentator Tarakumar Chakravarty has given the complete definition in Sanskrit. He did not rank for any of the verses. Only signs like ‘+’ are seen. By making this mark they present the verse and the paragraph.

The language of writing this is very difficult and the sentences are long. He did not offer any kind of translation, note or feature.

Among all the commentators, ‘पाठ’ is found in verses and paragraphs.

Commentator TC is commentary suggests that he must have a deep knowledge of rthetorics, Drama, and Grammar. Thus, even though the syntax of TC is complex, it is understandable to the reader.

The Commentator GP has given a Sanskrit Tika with verses and paragraphs. No translation or note is found. And he has explained every important semantics. The Rāmayana MahaBhārata is also mentioned in his commentary.

He had knowledge of metaphor as he was given information about metaphors etc. He had a knowledge of grammar in which he explained the semantics. He has given the order of each verse.

Lesser differences are found in his verses.

Thus all commentators have the distinctive feature of presenting their own commentaries. In this, Commentator GP and TC have presented the commentary in their own distinctive style. He did not follow any of the commentators.

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