

CHAPTER: IV

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Chapter IV Literary estimate of *Uttararāmacaritam* Evaluation for Rasa, Meters, *Rīit* (Style) and *Alaṁkāra*

4.1 Evaluation for Rasa, Meters, *Rīit* (Style) and *Alaṁkāra*

i. Meters:

This chapter discusses the literary aspects of the play *Uttararāmacaritam*. Initially is discussed meters used in the play, their definition and schemes. Sanskrit Verse consists of *padya* or stanza which consists of four ‘*Pāda*’s or quarters. A *Pada* is regulated by the number of syllables (*akṣaras*) or syllabic instants (*mātrās*). When the *Pada* are all in one meter it is called a *samavṛtta*, to which type most of the meters conform; those are *ardhasama-vṛttas* where in the first *Pada* corresponds with the third and the second with the fourth, called respectively the odd and the even *Pada*. A third class is *viṣama-vṛttas*, which are very rare.

Bhavabhūti has used the verses written by शार्दूलविक्रीडीतम् for the Rasa of Veer, Raudra, Bibhatsa, Adbhuta, etc. शार्दूल – This verse has been created in the frightening depiction of the forest and the crematorium, keeping in mind the wonderfully charming boisterous dynamics of the game. Most verses of शार्दूलविक्रीडीतम् are found in ‘*Mahāvīracaritam*’ because this verse naturally evokes Veer Rasa. The use of this verse in the verse ‘दोर्दण्डाञ्चितचन्द्रशेखर....’ (*Mahāvīracaritam* 1.54) in the bowing context of this play – the beauty is visible. The most famous verse of ‘*Uttarāramacaritam*’ ‘अद्वैतं सुखदुः खयोरनुगतं...’ (*Uttarāramacaritam* 1.39) is an indication of the different beauty of शार्दूलविक्रीडीतम् |

Bhavabhūti has specially planned the verse of *Mahāvīracaritam* in the long, eloquent, expressive in the exuberant cremation – description of *Malatīmādhavam*, There is not a single verse of this verse in the *Uttararāmacaritam*’ because it is not

helpful in the fulfillment of Karuna Rasa. This declaration of Parashurama in ‘*Mahāvīracaritam*’ ‘कैलासोद्धारसारत्रिभुवनविजय...’ (*Mahāvīracaritam*, 2.16) is a very beautiful example of this verse. Bhavabhūti has made special use of verse like Vasantatilakā, Mālinī, Mandākrāntā etc. in the depiction of makeup and compassion. After seeing Malatī in Madhāvā, the mood of Madhāvā is depicted in ‘पश्यामि तामित इतः पुरतश्च :’(*Malatīmādhavam*, 1.40), ‘प्रसरति परिमाथी...’ (*Malatīmādhavam*, 1.41) respectively in Vasantatilakā and Mālinī verses. At Dandakarya, the memories of Sita awaken in Rama’s heart. Seeing the Hastishavak nurtured by Sita, this statement of Rama येनोद्गच्छद्विसकिसलयस्निग्ध...’ (*Uttararāmacarita*, 3.15) is the composition of the Mandakranta verse. The flow of this verse in the verse ‘वेलोल्लोलक्षुभितकरुण....’ (*Uttararāmacaritam*, 3.36) can be seen spreading like the mourning flow of Rama’s heart. In ‘*Malatīmādhavam*’, the poet narrates the delirium of the estranged Madhāvā in Harini verses.

The vowels अ, इ, उ, ऋ, and लृ are short and the rest long. The quantity of a syllable is determined by its vowel. A syllable with a short vowel is called *Laghu* (light) and one with a long vowels is called *guru* (Heavy). But a *Laghu* syllable becomes *guru* if it is followed by an *Anusvāra* or a *Visarga*, or a conjunct consonant, or when it occurs at the end of a *Pada*.

Three successive syllables form a *Gaṇa* (foot); marking a short syllable as ‘◡’ and a long one as ‘—’ the different *Gaṇas*, which are eight in number may be exhibited as follows:-

य ◡ — — ; र — ◡ — ; त — — — ◡ ; भ — ◡ ◡ ; ज ◡ — ◡ ; स ◡ ◡ — ; म — — — — ; and न ◡ ◡ ◡.

A short syllable is often indicated in the Definition by the letter ल and a long one by ग.

The *Uttararāmacaritam* contains in all 19 varieties of meters, which are given below in alphabetical order: -

Anuṣṭubh: –

Def.

श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम् ।¹

द्विचतुष्पादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ।

There are many variations of this meter, but the one defined is the commonest. Each Padas of it consists of eight syllables, of which the sixth is long and the fifth short, and the seventh in the 2nd and the 4th Padas is short and in the 1st and 3rd Padas is long. The rest of the syllables may be either short or long. This is the shortest meter in general use and is easily recognizable.

Example – Act I.1

इदं कविभ्यः पूर्वैभ्यो नमोवाकं प्रशास्महे ।

विन्देम देवतां वाचममृतामात्मनः कलाम् ॥ (*Uttarāramacaritam* 1.1)

Other *Anuṣṭubh* meters found in *Uttararāmacaritam* in are I.1,2,6,10,12,13,17,22,32,41,43,45,46,47,50, 51.,II.2, 5, 7, 8, 12, 15, 17, 18, 19, 24; III.1, 3, 7, 14, 24, 29, 31, 33, 46; IV. 2, 7, 9, 24, 27, 29, V.7, 17, 20, 21, 23, 27, 26, 31.

VI.2, 3, 5, 6, 10, 20, 21, 23, 29, 31, 32, 34, 36, 42.,VII.1, 2, 3, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 18, 22. ((there are 60 verses Anuṣṭubh composed by Bhavabhuti.)

Āryā: --

Def. यस्याः पादे प्रथमे द्वादश मात्रास्तथा तृतीयेऽपि ।

अष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ॥²

¹M.K. Motilal, of Classical Sanskrit Meters, Pashv publication Ahmedabad, p.28

² Shah, Govindlal Shankerlal of Sanskrit Chanda, Gujrat Board 1994, p.36.

This belong to the class of meters regulated by the number of *mātrās* or syllabic instants. The four Padas contain respectively 12, 18, 12 and 15 *mantras*.

Example – Act VI.13

परिणतकठोरपुष्करगर्भच्छदपीनमसृणसुकुमारः ।

नन्दयति चन्द्रचन्दननिष्यन्दजडस्तव स्पर्शः ॥ (*Uttarāramacaritam* 6.13)

Other example: - III. 41

Indravajrā – Def. स्यादिन्द्रवज्रा यदि तौ ज गौ गः ॥³

Syllables. Scheme – त, त, ज, ग, ग.

Example – Act I.11

जामातृयज्ञेन वयं निरुद्धास्त्वं बाल एवासि नवं च राज्यम् ।

युक्तः प्रजानामनुरञ्जने स्यास्तस्माद्यशो यत्परमं धनं वः ॥ (*Uttarāramacaritam* 1.11)

Other examples:-

I.14, 44; II. 3; IV 8; VII 4, 16

Upajāti --

Def. स्यादिन्द्रवज्रा यदि तौ ज गौ गः ।

उपेन्द्रवज्रा जत आस्ततो गौ ॥

अनन्तरोदीरितलक्ष्मभाजौ,

पादौ यदियावुपजातयस्ताः ।

इत्थं किलान्यास्वपि मिश्रितासु,

वदन्ति जातिष्विदमेव नाम ॥⁴

³ Ibid p.31.

⁴ Shah Govindlal Shankarlal of Sanskrit Chanda Shastra, Gujrat Board 1994, p.31.

An *Upajāti* is a mixture of one or more Padas of *Indravajrā* (see above) with one or more of *Upendravajrā* (11 Syll., sch. – ज, त, ज, ग, ग) so as to form one stanza. A mixture of other meters also in this manner is called an *Upajāti* the student is recommended to scan and find out in each case whether a Padas is in *Indravajrā* or *Upendravajrā*.

Example: - Act III.42

सस्वेदरोमाञ्चितकंपितङ्गी जाता प्रियस्पर्शसुखेन वत्सा ।

मरुन्वाम्भः परिधूतसिक्ता कदम्बयष्टिः स्फुटकोरकेव ॥ (*Uttarāramacaritam* 3.42)

Other examples: - I. 15; II. 6; III. 35; IV. 42; V. 16; VI 15, 27 (using of the 7 verses)

Mālabhāriṇī: — (Also called *Aupacchandāsika* of which it forms a special variety)

Def. विषमे ससजा गुरु समे चेत्सभरा येन तु मालभारिणीयम् ॥.

Odd Padas

Syllables -11

Sch. स, भ, र, य. This is an *Ardhasamavṛtta*.

Example: Act. V.8.

विनिवर्तित एष वीरपोतः पृतनानिर्मथनात्त्वयोपहूतः ।

स्तनयित्पुत्रवादिभावलीनामर्दादिव दत्तसिंहशावः ॥ (*Uttarāramacaritam* 5.8)

Rathoddhatā: —

Def. रात् परैर्नरलगै रथोद्धता ॥⁵

रान्तराविह रथोद्धता लगौ ॥ ⁶

Syllables – 11.

⁵ I bid. २.११.९

⁶ Shastree, Vaidhyānath Kedarbhatt of Vrutrātnakar Chaukhamba sansthan, Varānsi 8th edition samvat 2046, p. 3. 38.

Sch. – र, न, र, ल, ग.

Example: Act.I.34.

जीवयन्निव ससाध्यसश्रमस्वेदबिन्दुराधिकण्ठमर्प्यताम् ।

बाहुरैन्दवमयूखचुम्बितस्यन्दिचन्द्रमणिहार विभ्रमः ॥ (*Uttarāramacaritam* 1.34)

Other examples:-

I.34, 37, 45; (3 using verses)

Śālinī: --

Def. – शालिनी म् तौ तगौ ग् समुद्रक्रषयः ॥⁷

Syllables.—11

Sch. – म, त, त, ग, ग.

The pause occurs after the fourth syllables.

Example: -- Act.III.2.

वीचिवातैः शीकरक्षोदशीतैराकर्षद्भिः पद्मकिञ्जल्कगन्धान् ।

मोहे मोहे रामभद्रस्य जीवं स्वैरं स्वैरं प्रेरितैस्तर्पयेति ॥ (*Uttarāramacaritam* 3.2)

Other examples:-

I. 42, III. 2., IV. 18., V. 31, 33.

Drutavilambita –

Def. द्रुतविलम्बितमाह नभौ भरौ ।

12 syllable s.

Scheme न, भ, भ, र.

Example – Act.III.27

अयि कठोर यशः किल ते प्रियं किमयशो ननु घोरमतः परम् ।

⁷ Shah S. Govindlal of Sanskrit Chanda Shastra, University book production Board, Gujrat, p.64.

किमभवद्विपिने हरिणीदृशः कथय नाथ कथं बत मन्यसे ॥ (*Uttarāramacaritam* 3.27)

Other example: - III. 27; IV.15 (use of 2 verse)

Puṣpitāgrā: –

Def. अयुजि न युगरेफतो यकारो |

युजि च नजौ जरगाश्च पुष्पिताग्रा ॥⁸

प्रथम – तृतीय चरणमां न, न,र, य, द्वितीय – चतुर्थ चरणमां न,ज, ज, र, गुरु |

Odd *Padas* – 12

Syllables sch. न, न, र, य.

Even *Pada* -13 Syllables- न, ज, र, ग this is an *Ardhasamavṛtta*.

Example –III.20

कतिपयकुसुमोद्गमः कदम्बः प्रियतमया परिवर्धितोऽयमासीत् ।

स्मरति गिरिमयूर एष देव्याः स्वजन इवात्र यतः प्रमोदमेति ॥ (*Uttarāramacaritam* 3.20)

Other examples:-

III. 18, 20; IV. 4; V. 4; VI .8. (Using of 5 verse)

Vamśastha: –

Def. जतौ तु वंशस्थमुदीरितं जरौ ।

Syllables – 12

Sch. ज, त, ज, र.

Example – Act.VI.25

कठोरपारावतकण्ठमेचकं

वपुर्वृषस्कन्धसुबन्धुरांसकम् ।

प्रसन्नसिंहस्तिमितं च वीक्षितं

⁸Moliya M. K. of Classical Sanskrit Meters, Pashv publication Ahmedabad, p.64.

ध्वनिश्च माङ्गल्यमृदङ्गमांसलः ॥ (*Uttarāramacaritam* 6.25)

Praharṣiṇī: —

Def. मनो ज्ञो गस्त्रिदशयतिः प्रहर्षिणीयम् ।

(मनजरगुरु, २, १०, यति)

Syllables – 13

Scheme – म, न, ज, र, ग.

The pause occurs after the third syllable.

Example – Act.1.31.

एतस्मिन्मदकलमल्लिकाक्षपक्ष,

व्याधूतस्फुरदुरुदण्डपुण्डरीकाः ।

बाष्पाम्भः परिपत्नोदगमान्तराले,

संदृष्टाः कुवलयिनो भुवो विभागाः ॥ (*Uttarāramacaritam* 1.31)

Other examples:-

I.30, 3, 40, 49; II. 39; III. 1, 18; using of the 7 verses.

Mañjubhāṣiṇī: —

Def. सजसा जगौ भवति मञ्जुभाषिणी ।

Syllables –13

Sch. – स, ज, स, ज, ग.

Examples: - Act.I.18.

समयः स वर्तत इवैष यत्र मां

समनन्दयत् सुमुखि गौतमार्पितः ।

अयमागृहीतकमनीयकङ्कण-

स्तव मूर्तिमानिव महोत्सवः करः ॥(*Uttarāramacaritam* 1.18)

Other example: - III. 4; VI. 4, 17, 41. Using of the 5 verses.

Vasantatilakā: -

Def. – उक्ता वसन्ततिलका तभजा जगौ गः ।⁹

Syllables – 14

Sch. त, भ, ज, ज, ग, ग.

Example – Act.I.14.

कष्टो जनः कुलधनैरनुरञ्जनीय स्तन्नौ यदुक्तं शुभं न हि तत्क्षमं ते ।

नैसर्गिकी सुरभिणः कुसुमस्य सिद्धा मूर्ध्नि स्थितिर्न चरणैरवताडीतानि ॥ (*Uttarāramacaritam* 1.14)

Other examples:-

I. 7, 9, 14, 25, 36, II. 10, 11, 22, 33, III.8, 11, 12, 21, 26, 28, 47, IV. 6, 23, 29, V.10, 11, 24, 33.

VI. 7, 16, 19. Using of 26 verses.

Mālinī: –

Def. ननमयययुतेयं मालिनी भोगिलोकैः ।

Syllables – 15

Sch. – न, न, म, य, य.

The pause occurs after the eighth syllables.

Example: Act. I.27

किमपि किमपि मन्दं मन्दमासक्तियोगादविरलितकपोलं जल्पतोरक्रमेण ।

आशिथिलपरिपरम्भव्याप्तुतैकैकदोष्णोरविदितगतयामा रात्रिरेव व्यरंसीत् ॥ (*Uttarāramacaritam* 1.27)

Other examples:-

⁹ Ibid. ३. ७४

I. 24, 26, 37; II. 20, 21, III. 5, 16, 23, 25, 48; V 2, 3, 13; VI 2, 24, 26. Using of the 16 Verses.

Mandākrāntā: —

Def. मन्दाक्रान्ताम्बुधिरसनगैर्मो भनौ तौ गयुग्मम् ।¹⁰

Syllables. 17

Sch. - म, भ, न, त, त, ग, ग.

The pauses occur after the fourth and the tenth syllables.

Example – Act III. 6.

सीतादेव्या स्वकरकलितैः सल्लकीपल्लवाग्रे-

रग्रे लोलः करिकलभको यः पुरा वर्धितोऽभूत् ।

वध्वा सार्धं पयसि विरहरन्सोऽयमन्येन दर्पा —

दुधामेन द्विरदपतिना संनिपत्याभियुक्तः ॥ (*Uttarāramacaritam* 3.6)

Other examples:-

I.33; II. 13, 14, 25; III. 6, 15, 36, 38; IV. 26; V.12; VI. 9, 22; VII. 6. using of the 13 verses.

Pr̥thvī: —

Def. जसौ जसयला वसुग्रहयतिश्च पृथ्वी गुरुः ।¹¹

Syllables – 17

Sch. — ज, स, ज, स, य, ल, ग. (जसजसय, लघु गुरु ८, ९ यति)

The pause occurs after the eighth syllable.

¹⁰Shastri Haridat, Pathak Shankardev of Chandomañjarī, Chuakhamba Sanskrit series office Varanasi, 8th edition, 2026.

¹¹.M. K. Moliya of Classical Sanskrit Meters, Pashv publication Ahmedabad, p.44.

Example – Act.V.5

अयं हि शिशुरेकको मदभरेण भूरिस्फुर –

त्करालकरकन्दलीकलितशस्त्रजालैर्बलैः ।

क्वणत्कनककिङ्किणीझणझणायितस्यन्दनै-

रमन्दमददुर्दिनद्विरदवारिदैरावृतः ॥ (*Uttarāramacaritam* 5.5)

Other example: - V. 5; VI. 1, 37, 3 verse using.

Śikharīṇī: --

Def. – रसै रुद्रैश्चिच्छन्ना यमनसभला गः शिखरिणी ।¹²

Syllables: -- 17

Sch. – य, म, न, स, भ, ल, ग ।

The pause occurs after the sixth syllable.

Example – Act.1.38

इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनो –

रसावस्थाः स्पर्शो वपुषि बहुलश्चन्दन रसः।

अयं कण्ठे बाहुः शिशिरमसृणो मौक्तिकसरः

किमस्या न प्रेयो यदि परमसह्यस्तु विरहः ॥(*Uttarāramacaritam* 1.38)

Other examples:-

I. 28, 29, 35, 38, II. 1, 2, 26, 27, III. 13, 30, 40, 44, IV. 3, 10, 11, 12, 13, 14, 21.

V. 9, 16, 26, VI. 11, 14, 28, 30, 33, 35, 38, 39. Using of the 30 verses.

Hārīṇī:--

Def. -- नसमरसला गः षड्वेदैर्हरिणी मता ।¹³

¹² Chandomañjarī 2.17.1

¹³ Ibid. 2.17.5

Syllables – 17.

Sch. – न, स, म, र, स, ल, ग |

The pause occur after the sixth and the tenth syllables.

Example: - Act.I.20.

प्रतनुविरलैः प्रान्तोन्मीलन्मनोहरकुन्तलै –

दर्शनमुकुलैर्मुग्धालोकं शिशुर्दधती मुखम् ॥

ललितललितै ज्योत्सनाप्रायैरकृत्रिमविभ्रमै-

रकृत मधुरैरम्बानां मे कुतूहलमङ्कैः ॥(Uttarāramacaritam 1.20)

Other examples:-

I.20, 23, II. 4, III. 22, 24, 31, 32.IV, 17.V, 28. Using 9 verses.

Śārdulavikrīḍita: --

Def. — सूर्याश्चैर्यसजस्तताः सगुरवः शार्दूलविक्रीडीतम् ॥ ¹⁴

Syllables: -- 19

Sch. – म, स, ज, स, त, त, ग. The pause occurs after the 12 syllables.

Example: --Act.I.39.

अद्वैतं सुखदुःखयोनुगतं सर्वास्ववस्थासु य –

द्विश्रामो हृदयस्य यत्र जरसा यस्मिन्नहार्यो रसः ।

कालेनावरणात्ययात्परिणते यत्स्नेहसारे स्थितं

भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्राप्यते ॥ (Uttarāramacaritam 1.39)

Other examples:-I.29, II. 9, 16, 28, 29, 30.III, 16, 37, 43, 45.IV1, 5, 17, 20, 22, 25.V.6, 14, 19, 28, 35, 36.VI 18, 40.VII.20.

Using of the 25 verses.

¹⁴Chandomañjarī, २.१९.३

ii. *Alaṃkāra* (Figures of speech)

शब्दार्थयोरस्थिरा ये धर्माः शोभातिशायिनः ।

रसादीनुपकुर्वन्तोऽलंकारास्तेअङ्गादादिवत् ॥¹⁵

Alaṃkāra is a figure of speech which means ornaments or adornments. Just like the women use ornaments to enhance her beauty, *Alaṃkāra* in Hindi language are used essentially to enhance the beauty of a poem.

Though *Dhvani* (the suggested sense) and *Rasa* (sentiment) are important elements of a good *Kāvya*, it is not possible or even desirable to expect them everywhere in poetry. From very ancient times *Alaṃkāras* (figures of speech) have been recognized as the means of adding to the charm of the intended sense. Daṇḍī defines *Alaṃkāra* as the means of making a *Kāvya* beautiful (काव्यशोभाकरान् धर्मान् अलंकारान् प्रचक्षते ।) Bharata *Nāṭyaśāstra* mention only four *Alaṃkāra*, viz. *Upamā*, *Rūpaka*, *Dīpaka*, and *Yamaka*, but later, their number increased to more than a hundred.

Alaṃkāra (figures of word) are divided in to three kinds –

1. *Śabdālaṃkāras* (figures of word), it came from two word *Śabdaḥ* (word) + *Alaṃkāra* (Ornaments)-certain specific words that create an ornamental effect in a verse/poem.
2. *Arthālaṃkāras* (figures of sense), it came two word *Artha* (meaning) + *Alaṃkāra* (Ornaments) – the meaning of words that creates the required enhancement.
3. *Śabdārthālaṃkāras* (figures of both words and sense).

Śabdārthālaṃkāras appear artificial as compared to the *Arthālaṃkāra* the *Alaṃkāra* which depends on the use of particular words or letters and would disappear if the

¹⁵. Kaviraj, Visvanātha of Sāhitya Darpana, Chowkhamba Vidyabhawan, Varanasi, 1970, 10.1, p.668.

words or letters are changed is called a *Śabdālamkāra*. Bhavabhūti has used three *Śabdālamkāras*, viz.

Anuprāsa (Alliteration) when a consonant word repeats serially more than once.

Yamaka (Homonym) when same word repeats more than once but each time its meaning is different.

Śleṣa- pun (double entendre) when a word is used once but it gives more than one meaning.

Example:

An instance of the *Anuprāsa* is –

गन्धदीपेन्द्रफलभः करिकुम्भकुटकटकुट्ट ।

कपाणिकुलिशस्य यथा मृगारेः । (*Mahāvīracaritam* 2. 31)

In which the consonant is repeated a number of times.

An instance of the *Yamaka* is the following verse from the *Malatīmādhava*-

जीव जीवितसमाय जीवितं देहि जीवतु सुहज्जनश्च ते । (*Malatīmādhavam* 10.15)

Here the word *Giva* is repeated. We have already illustrated *Śleṣa* while discussing *Dhvani* before in Bhurivasu's words addressed to the king, viz.

प्रभवति निजस्य कन्यकाजनस्य महाराजः ।

There is *Śleṣa* on Nijasya. Kāmandakī consoles Mādhava by bringing it to his notice.

Some *Upamās* are based on *Śleṣa* they will be illustrated later.

अनियतरुदितस्मितं विराजत्कतिपयकोमलदन्तकुङ्कुलाग्राम् ।

वदनकमलकं शिशोः स्मरामि स्खलदसमञ्जसमञ्जुजल्पितं ते ॥ (*Uttararāmacaritam* 4. 4)

This verse contains two *Upamās*, but its charm is due mainly to the beautiful word picture in it an innocent and pretty child.

In *Svabhābhokti* we see the poet's keen observation and graphic description, while in the *Alamkāra* based on *Vakrokti* we notice the play of his imagination we shall first take the figure *Upamā*, which is basic and charming.

Upamā: Simile –

When a person or thing is compared in words with a similar but famous/well known person or thing.

The saying *Upamākālidāsasya* gives the palm to the poet Kālidāsa in the use of similes, and in view of the abundance, diversity and charm of his smiles the praise is not undeserved. But some of the *Upamā* used by Bhavabhūti are no less beautiful. we do not cite here the traditional similes used by him in common with other poets such as *Danta* – Kudmala (bud like teeth) or *Vadana* – *kamala* (the lotus – like face) it would suffice to point out the salient features of his similes.

Propriety: --

The similes used by the characters in Bhavabhūti's play are such as would natural style occur to them. Sage Viśvāmitra was always engaged in the performance of Vedic rites. So it is but natural that he should draw his similes from such rites. He compares Rāma to a magical rite (*Abhicāra*) mentioned in the *Atharvaveda* which brings about total destruction of the enemy (*Mahāvīracaritam* I.62). later, Jamadagnā, who though religious minded, committed the terrible extermination of the *Kṣatriya* race, is compared with the *Atharvaveda*; for just as one can secure his welfare with the mantras of that *Veda*, he can also cause the extermination of his foes by the performance of its magical rites Daśaratha has appropriately used the simile of the sacrificial fire in describing the irate family Priest Śatananda, who had the spiritual power to reduce Jamadagnā to ashes.

iii. Aptness:

Some of the similes used by Bhavabhūti appear very apt. for instance, the simile of a mad Dog's poison given to the Scandal about Sīta spreading among the people is quite apt. (U.ch.1.40) the person whom a mad dog bites, himself becomes poisonous. He whom he bites also becomes equally poisonous. So the poison of a mad dog spreads quickly. The scandal about Sīta's character was spreading like it. This is aptly suggested by the simile. The simile of a 'Pūtapāka' (a closed vessel with the herbs boiling inside) to describe Rama's grief in the *Uttararāmacaritam* – (Act III) is equally apt. for several other new and apt similes, see the following –

छद्मना परिददामि मृत्यवे सौनिको गृहशकुन्तिकामिव । (*Uttararāmacaritam* 1. 45)

मर्मोपधातिभिः प्राणैर्वज्रकीलायितं हृदि ।(पूर्वोक्त, 1. 47);

पटुर्धारावाही नव इव चिरेणापि हि न मे ।

निकृन्तन्मर्माणि क्रकच इव मन्युर्विरमति ॥ (पूर्वोक्त 4.3)

iv. Abstraction

Bhavabhūti generally takes his *Upamāna* from concrete object, but in some places he has chosen them from abstract ideas also see for instance the simples of Pratāpa (majesty) and Vikrama (Velour) Springing from religious merit, used by Kuśadhvaaja to describe Rama and Lakṣmaṇa accompanying Viśvāmitra (प्रतापविक्रमो धर्म पुरस्कृत्योद्गताविव । *Mahāvīracaritam* 1.22.) similarly the simile used by Lava to describe Rāma (प्रकृष्टस्येव धर्मस्य प्रसादो मूर्तिसुन्दरः । (*Uttarāramacaritam* 6.10) is of the same type.

उपमा: – (Simile)

Def. हृदं साधर्म्यमुपमा ।¹⁶ (का.प्र.१० .१)

Example: - Act. I.2

¹⁶ Ibid.10. Pp.161

यं ब्रह्मणमियं देवी वाग्वश्येवानुवर्तते । (

उत्तरं रामचरितं तत्प्रणीतं प्रयोक्ष्यते ॥ (*Uttarāramacaritam* 1.2)

Other examples:-

I. 2, 15, 20, 24, 29, 40, 45, 47, 49; II. 24; III. 1, 5, 7, 9, 18, 23, 30, 35, 36, 47; IV. 2, 3, 4, 6, 15, 19; V. 28, 9, 14; VI. 6, 13, 15, 17, 9, 24, 25.

अपह्नुति – (Concealment)

Def. – प्रकृतं यन्निषिध्यान्यत्साध्यते सा त्वपह्नुतिः ।¹⁷ (का.प्र. १०.१०)

Girdle – Metaphor, occurring in stanzas like the above, has not been defined, because it is not possessed of any special striking ness. But when, having made the object of comparison false, the standard of comparison is established in its place as true that is Concealment. To illustrate -¹⁸

Example: - Act.III.34

नैताः प्रियतमा वाचः स्नेहार्द्राः शोकदारुणाः ।

एतास्ता मधुनो धाराः श्रोतन्ति सविषास्त्वयि ॥(*Uttarāramacaritam* 3.34)

अर्थान्तरन्यास -- (Transition)

Def. – सामान्यं वा विशेषो वा तद न्येन समर्थ्यते ।

यत्र सोऽर्थान्तरन्यासः साधर्म्येणेतरेण वा ।¹⁹ (का.प्र. १०. २३)

That is Corroboration where a general proposition or a particular proposition is corroborated by a proposition other than that, either through similarity or through its opposite. When through similarity or through dissimilarity a general proposition is

¹⁷ ibid. 10.Pp.283

¹⁸ Gajendragadakar of Mammata's Kavyaprakasha, Popular book depo, Bombay,1959 p.56

¹⁹ Mamattācarya of Kāvyaaprakāśa, Pashv Publication Ahemdabad,2003,10 p.309

corroborated by a particular or a particular proposition by a general, that is corroboration. Illustration-²⁰

Example: - Act.I.5

सर्वथा व्यवहर्तव्यं कुतो ह्यवचनीयता ।

यथा स्त्रीणां तथा वाचां साधुत्वे दुर्जनो जनः ॥(*Uttarāramacaritam* 1.5)

Other examples:-

I. 5, 8; II. 11, 19 4. 11, 12; VI. 5, 11, 12, 14; VII. 4.

आक्षेपः -(Paralipsis)

Def. निषेधो वक्तुमिष्टस्य यो विशेषाभिधित्सया वक्ष्यमाणोक्तविषयः स आक्षेपो द्विधा मतः ॥ (का.प्र. १०.२०)

That is Paralipsis, which consists in the denial of a thing intended to be said, with a desire to express some special meaning. It is considered to be two – fold according as it refers to what is going to be said and what has already been said.

The denial i.e. an apparent denial of a thing intended to be said, which owing to its relevancy is unfit to be relegated to a subordinate position in order to express a special meaning (such as) the impossibility of expressing it or its being too well – known – that is two – fold Paralipsis, as it refers to what is about to be said and as it refers to what has been said.²¹

Example: - Act. IV.25.

शान्तं वा रघुनन्दने तदुभयं यत्पुत्रभाण्डं हि मे ।

भूयिष्ठद्विजबालवृद्धविकलस्त्रैणश्च पौरो जनः ॥ (*Uttarāramacaritam* 4.25)

Other examples:-

III. 26; IV. 25; VI. 40.

²⁰ Ibid.10.p.75

²¹ Ibid.10.p.72

उत्प्रेक्षा – (Poetic fancy)

Def. सम्भावनमथोत्प्रेक्षा प्रकृतस्य समेन् यत् ।²² (का.प्र.१०.६)

Being accustomed to describe a matter in detail instead of suggesting it briefly, Bhavabhūti often pours a shower of *Utprekṣa*. As Kālidāsa is unrivalled in the use of *Upamās*, so is Bhavabhūti in respect of *Utprekṣa*. We may indicate this by saying *Utprekṣas* Bhavabhūti's *Uttararāmacaritam* see the following description of Rama (and also of Lava):

सामार्थ्यानामिव समुदयः संचयो वा गुणाना –

भाविर्भूय स्थित इव जगत्पुण्य निर्माण राशिः ॥ (*Uttarāramācaritam* 6. 9)

This verse contains several lovely *Utprekṣas* which bring the figure of the person vividly before our eyes.

Poetical Fancy is that which constitutes the probability of the object under description as being identical with a similar object.⁶ ab with a similar object means with the standard of comparison.²³

Example: - Act. III.38.

हा हा देवि स्फुटति हृदयं ध्वंसते देहबन्धः

शून्यं मन्ये जगदविरलज्वालमन्तर्ज्वलामि ।

सीदन्नन्धे तमसि विधुरो मज्जतीवान्तरात्मा

विश्वङ्गोहः स्थगयति कथं मन्दभाग्यः करोमि ॥ (*Uttarāramācaritam* 3.38)

Other examples:-

I. 48; II.26; III. 4, 13, 25, 38; IV. 19; V. 6, 13; VI. 3, 9, 10, 22, 26, 36.

विरोधः -- (Contradiction)

²² Op. cit. p.274

²³ Ibid.p.45

Def. विरोधः सोऽविरोधेऽपि विरुद्धत्वेन यद्वचः ।²⁴ (का. प्र. १०.२४)

That is Contradiction, which consists in the statement (of two things) as being contradictory even in the absence of such contradiction.

That is Contradiction, which represents a statement of two things being as though contradictory, even when in reality there is no contradiction between them.²⁵

(Contradiction) this figure occurs in the following verse of the *Uttararāmacaritam* (11.6):

त्वां नामशेषामपि द्रश्यमानः ।

प्रत्यक्षद्रष्टामिव नः करोति ॥ (*Uttararāmacaritam* 2.6)

Though Sīta had disappeared from the world, she is here described as visible this involves contradiction, but it is only apparent (*Virodhābhāsa*). When this figure is based on double entendre, it is more charming.

Example: - Act.VII.1.

राज्याश्रमनिवासेऽपि प्राप्तकष्ट मुनिव्रतः ।

वाल्मीकिगौरवादार्य इत एवाभिवर्तते ॥ (*Uttarāramacaritam* 7.1)

Other examples:-

I.28, 35; II.6; III.12; IV.7; V.26; VII.1.

काव्यलिङ्गः - (Poetical cause)

Def. काव्यलिङ्गं हेतोर्वाक्यपदार्थता ॥²⁶ (का. प्र.१०.२८)

Poetical cause arises when a reason takes the form of the meaning of a sentence and of a word or words.²⁷

Example – Act.III.20

²⁴: op.cit.,10.p.311

²⁵ Ibid.10.p.76

²⁶. Op cit. p. 319.

²⁷ Ibid.10.p.83

कतिपयकुसुमोदगमः कदम्बः प्रियतमया परिवर्धितोऽप्यय मासीत् ।

स्मरति गिरिमयूर एषः देव्याः स्वजन इवात्र यतः प्रमोदमिति ॥(*Uttarāramacaritam* 3.20)

Other example:-

II. 13

तुल्ययोगिता - (Equal Paring)

Def. नियतानां सकृद् धर्मः सा पुनस्तु ल्ययोगिता ।²⁸ (का.प्र.१०.१८)

When again the common property of definite objects, (whether all relevant or all irrelevant), is mentioned once, that is Equal Paring.

Of definite objects means of objects which are only relevant or of those that are only irrelevant. The following are illustrations-²⁹

Example: Act.VII.4.

सोढश्चिरं राक्षसमध्यवासस्त्यागो द्वितीयस्तु सुदुःसहोऽस्याः ।

को नाम पाकाभिमुखस्य जन्तुद्वाराणि दैवस्य पिधातुमीष्टे ॥ 7.4

VII. 4.

दृष्टान्तः - (Exemplification)

Def. दृष्टान्तः पुनरेतेषां सर्वेषां प्रतिबिम्बनम् ।³⁰ (का. प्र.१०.१६)

Exemplification again is the effective representation of all these.

Of these means of the common property and others. Where end i.e. ascertainment of the matter in hand is seen – that is exemplification. As in the following- ³¹

Example: - Act.I.14.

कष्टो जनः कुलधनैरनुरञ्जनीय स्तन्नौ यदुक्तं शुभं न हि तत्क्षमं ते ।

नैसर्गिकी सुरभिणः कुसुमस्य सिद्धा मूर्ध्नि स्थितिर्न चरणैरवताडीतानि ॥(*Uttarāramacaritam* 1.14)

²⁸. Ibid. 10. p. 300.

²⁹ Ibid.10.p.44

³⁰. Ibid. 10. p. 296.

³¹ Ibid.10.p.65

Other example: - V.20

Nidarśanā (Example) – like *Utprekṣā*, *Nidarśanā* also is a figure favorite with Bhavabhūti. When the description of an impossible commotion between two things suggests their comparison, the figure is called *Nidarśanā* see the following description of Mālātī's face, pale with grief –

There are excellent *Nidarśanā* in the following verses also –

द्वेधा समुद्धतमरुत्तरलस्य धत्ते

मेघस्य माधवनचापधरस्य लक्ष्मीम् ॥ (*Uttararāmacaritam* 5.11)

and

धत्ते कान्तिमकाण्डताण्डवितयोर्भृङ्गगेन वक्त्रं भ्रवो-

श्चन्द्रस्योत्कटलान्छनस्य कमलस्योदभ्रान्तभृङ्गस्य च ॥ (*Uttararāmacaritam* 5.36)

निर्दर्शना- (Illustration)

Def. अभवन् वस्तुसम्बन्धः उपमापरिकल्पकः ।³² (का. प्र.१०.११)

Illustration is an impossible connection between things, which leads to similitude.

Illustration means the citing of an instance.to illustrate-³³

Example: Act.I.46.

अपूर्वकर्मचाण्डालमयि मुग्धे विमुञ्च माम् ।

श्रितासि चन्दनभ्रान्त्या दुर्विपाकं विषुद्रुमम् ॥(*Uttarāramacaritam* 1.46)

Other example:-

I. 46; V.11, 36; VI. 4, 29.

प्रतिवस्तुपमा -- (Parallel)

³² Ibid. 10.p.287

³³ Ibid.10.p.56

Def. सामान्यस्य द्विरेकस्य यत्र वाक्यद्वये स्थितिः ।³⁴ (का.प्र.१०.१६)

That is parallel, where one common property stands twice in two sentences.

When the common property is mentioned, in the sentence expressive of the standard of comparison, by means of two different words, because a repeated word is declared to constitute a fault that is Parallel, because here a thing viz. the sense of a sentence assumes the character of a standard of comparison. As in the following-³⁵

Example: - Act.I.13.

उत्पत्तिपरिपूतायाः किमस्याः पावानान्तरैः ।

तीर्थोदकं च वहि वह्निश्च नान्यतः शुद्धिमर्हतः ॥(*Uttarāramacaritam* 1.13)

Other example: - III.29.

Bhāvikah: -- (Vision)

Def. प्रत्यक्षा इव यद् भावाः क्रियन्ते भूतभाविनः ।³⁶ (का.प्र.१०.२८)

तद् भविकम् ॥

Here there is an exchange of a superior with an inferior. When objects, past and future, are represented as though before one's eyes i.e. present, that is vision.

Past and future – thus (the word bhutabhavinah) is a Dvandva compound. Here there is bhava i.e. the intention of poet- for this reason the figure is called Bhavika.³⁷

Example: - Act. I.15.

ब्रह्मादयो ब्रह्माहिताय तप्त्वा परः सहस्राः शरद स्तपांसि ।

एता न्यपश्यन्गुरवः पुराणाः स्वान्येव तेजांसि तपोमयानि ॥(*Uttarāramacaritam* 1.15)

Other example: - I., 18; II. 17.

³⁴.ibid. 10. P.295

³⁵ Ibid.10.p.64

³⁶Op. cit. p.318.

³⁷ Ibid.10.p.83

भ्रान्तिमान - (Error)

Def. भ्रान्तिमान अन्यसंवित् तत्तुल्यदर्शने ।³⁸ (का.प्र.१०. ४६)

By the word it, another i.e. of a matter not in hand is referred to. An object similar to it, i.e. of course here the matter in hand, is resorted to i.e. is understood. When, on that similar object, which is of that kind (i. e. the matter in hand) being seen, it is comprehended as being identical with the matter not in hand, that is Error.

And this is not Metaphor or the first Hyperbole; because there delusion in reality is absent. And because here it viz. delusion is quite distinctly understood, as seen from the use of the name in accordance he sense. An illustration-³⁹

Example: - Act. I.39.

अद्वैतं सुखदुःखयोनुगतं सर्वास्ववस्थासु य —

द्विश्रामो हृदयस्य यत्र जरसा यस्मिन्न हार्यो रसः ।

कालेनावरणात्ययात्परिणते यत्स्नेहसारे स्थितं

भद्रं तस्य सुमानुषस्य कथमप्येकं हि तत्प्राप्यते ॥(*Uttarāramacaritam 1.39*)

रूपकम् -- (Metaphor)

When a word is used for something to which it is not literally applicable in order to suggest a resemblance.

Def. तद रूपकम् अभेदो य उपमानोपमेययोः ।⁴⁰ (का. प्र. १०. २७)

That is Metaphor, which consists in the identification of the standard of comparison and the object of comparison.

³⁸ Op cit. 10. p.359.

³⁹ Ibid.10.p.110

Ibid. 10. p. 306.

The identification between (the Upmana and the Upmeya), the difference between which is not concealed, arising from extreme similarity leads to Metaphor.⁴¹

Example: - Act. I.15.

ब्रह्मादयो ब्रह्माहिताय तप्त्वा परः सहस्राः शरद स्तपांसि ।

एतान्यपश्यन्गुरवः पुराणाः स्वान्येव तेजांसि तपोमयानि ॥(*Uttarāramacaritam* 1.15)

Other examples:-

I.30, 36, 38, 46, 51; III. 9, 17; IV. 19, 25, 27; V. 5, 17, 31; VI. 16, 30, 38.

विशेषोक्ति -- (Peculiar Allegation)

Def. विशेषोक्ति रक्खण्डेषु कारणेषु फलावचः ।⁴² (का.प्र.१०.२२)

Peculiar Allegation is the non-statement i.e. the non- production of the fruit, when the cause are unbroken i. e. are working properly.

Peculiar Allegation is the non-mention of the effect, even when the cause are joined together to produce it. It is of three kind's viz. where the cause is not mentioned, where the cause is motioned and where the cause is incomprehensible.⁴³

Example: - Act. I. 6.

देव्यामपि हि वैदेह्यां सापवादो यतो जनः ।

रक्षोगृहस्थितिर्मूलमग्निशुद्धौ त्वनिश्चयः ॥(*Uttarāramacaritam* 1.6)

Other example:-

II. 31, 32; VI.33.

व्यतिरेक - (Excellence)

Def. उपमानाद् यदन्यस्य व्यतिरेकः स एव सः । (का.प्र.१० १९)

⁴¹ Ibid.p.47

⁴² Ibid. 10. p. 306

⁴³ Ibid.10.74

When there is the excellence of the other (i.e. the object of comparison) over the standard of comparison, that itself is the figure Excellence.

Of the other means of the object of comparison; excellence means pre-eminence.⁴⁴

Example: - Act. I.10.

लौकिकानां हि साधूनामर्थं वागनुवर्तते |

ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति || (*Uttarāramacaritam* 1.10)

Other example: - II.7; III. 44.

श्लेषः - (Paronomasia)

Def. — श्लेषः स वाक्ये एकस्मिन् यत्रानेकार्थता भवेत् | (का. प्र.१०.१०)

That is Paronomasia. Where words convey more than one sense in one sentence.

Where words, which primarily convey one sense only, have more than one sense that is Paronomasia. The following is an illustration-⁴⁵

Example: - Act. I. 1.

इदं कविभ्यः पूर्वोभ्यो नमोवाकं प्रशास्महे ।

विन्देम देवतां वाचममृतामात्मनः कलाम् || (*Uttarāramacaritam* 1.1)

Other example: III.40.

समासोक्तिः - (Brevity)

Def. परोक्तिर्भेदकैः श्लिष्टैः समासोक्तिः । (का. प्र.१०.११)

The speech of Brevity is the statement of another by means of paronomastic adjectives.

When a sentence, which conveys a relevant matter, also suggests (Lit. expresses) an irrelevant matter through the process of par onomastic adjectives, but not through

⁴⁴ Ibid.10.p.68

⁴⁵ Ibid. p.10.55

the power of substantive also, that is the Speech of Brevity, so called because of its conveying two senses in brief. The following is an illustration-

Example: - पुरा यत्र स्रोतः पुलिनमधुना तत्र सरितां

विपर्यासं यातो घनविरलभावः क्षितिरुहाम् |

बहोर्दष्टं कालादपरमिव मन्ये वनमिदं

निवेशः शैलानां तदिदमिति बुद्धिं द्रढयति ||(*Uttarāramacaritam* 2.27)

समुच्चय - (Conjunction)

Def. तत्सिद्धिहेतावेकस्मिन् यत्रान्यत् तत्करं भवेत् | समुच्चयोऽसौ⁴⁶ (का.प्र.१०.३०)

That is Conjunction, where one cause competent to accomplish that (result) being present another producing that same result would also be present.

Where when one cause competent to accomplish (Sadhaka) that viz. the relevant result is present, other causes also arise, that is Conjunction. To illustrate-⁴⁷

Example: -- Act.II.2.

प्रियप्राया वृत्तिर्विनियमधुरो वाचि नियमः

प्रकृत्या कल्याणी मतिरनवगीतः परिचयः ।

पुरो वा पश्चाद्वा तदिदमविपर्यासितरसं

रहस्यं साधूनामनुपधि विशुद्धं विजयते ||(*Uttarāramacaritam* 2.2)

Other examples: - IV.5; VII.6

ससंदेह --- (Doubtful)

Def. ससंदेहः स्तु भेदोक्तौ तदनुक्तौ च संशयः ।⁴⁸ (का.प्र.१०.६)

⁴⁶ Op. cit. 10. P.325

⁴⁷ Ibid.10.p.87

⁴⁸ Ibid. 10.p.275

But the Doubtful is a doubt, when the difference (between an Upameya and an Upmana) is expressed and when it is not expressed.⁴⁹

Example: -

विनिश्चेतुं शक्यो न सुखमिति वा दुःखमिति वा
प्रमोहो निद्रा वा किमु विषविसर्पः किमु मदः ।
तव स्पर्शो स्पर्शो मम हि परिमूढेन्द्रियगणो
विकारश्चैतन्यं भ्रमयति च संमीलयति च ॥ (*Uttarāramacaritam* 1.35)

III.11; V. 16; VI. 3, 19.

सारः --- (climax)

Def. — उत्तरोत्तर मुत्कर्षो भवेत् सारः परावधिः ।⁵⁰ (का. प्र.१०.३७)

Excellence, reaching means the culminating point in the last (part of a stanza or prose passage) by successive stages, would be climax.

The word Paravadhih means that whose culmination is the last (i.e.) the concluding part, because there only excellence rests after successively rising in the preceding parts of the stanza or the prose passage. Here is an illustration -⁵¹

Example:

स संबन्धी श्लाघ्यः प्रियसुहृदसौ तश्च हृदयं
स चानन्दः साक्षादपि च निखिलं जीवितफलम्
शरीरं जीवो वा यदधिकर्मतोऽन्यत्प्रियतरं
महाराजः श्रीमान्किमिवं मम नासीदृशरथः ॥ (*Uttarāramacaritam* 4.13)

स्मरण : -- (Reminiscence)

⁴⁹ Ibid.p.46

⁵⁰ Op. cit. 10. p.344

⁵¹ Ibid.10.p.100

Def. यथानुभवमर्थस्य दृष्टे तत्सदशे स्मृतिः ।⁵² अनुभूते (का.प्र.१०.४६)

The recollection of an object as it was experienced, when similar object is seen, (is the figure) reminiscence.

When an object, which is at some time experienced as defined (niyata) by a certain form, is at another time recollected in exactly the same form, when another object similar to it, producing the awakening of remembrance, is seen, that would be Reminiscence. An illustration-⁵³

Example: अतिशयितसुरासुरप्रभावं शिशुमवलोक्य तथैव तुल्यरूपम् ।

कुशिकसुतमखद्विषां प्रमाथे धृतधनुषं रघुनन्दनं स्मरामि ॥ (*Uttarāramacaritam* 5.4)

स्वभावोक्तिः -- (Description of Nature)

Def. – स्वभावोक्तिः स्वभावोक्तिस्तु डिम्भादेः स्वक्रियारूपवर्णनम् । (का.प्र.१०.२५)

But Description of Nature is the description of the action and form peculiar to a child etc.

Of the own means residing in those only. Form means color and figure. Here is an illustration-⁵⁴

Example: -- Act. II. 30.

एते ते कुहरेषु गद्गदनदद्गोदावरीवारयो

मेघालम्बितमौलिनीलशिखराः श्रोणिभृतो दाक्षिणाः ।

अन्योन्यप्रतिधातसंकुलचलत्कल्लोलकोलाहलै

रुत्तालास्त इमे गभीरपयसः पुण्याः सरित्संगमाः ॥ (*Uttarāramacaritam* 2.30)

Other examples: -

III. 29, 30; III. 19; IV. 4, 20, 66.

⁵² Ibid. 10.p.357

⁵³ Ibid.10.p.47

⁵⁴ Ibid.10.p.46

अतिशयोक्ति: -- (Hyperbole)

Def. सिद्धत्वेऽध्यवसाय स्याद तिशयोक्तिः निगद्यते । (का.प्र.१०.१५)

That should be known as Hyperbole, when an object under description (i.e. an Upameya) is, indeed (tu), ascertained (as being identical with another on account of its) having been completely swallowed by that another (i.e. an Upamana); when an object under description is stated to be other than ordinary; and when there is supposition, the sense of the conditional particle “if” being stated; and when there is an inversion of the sequence of effect and cause.⁵⁵

Hyperbole – when a word is used of exaggerate something or someone, to evoke a strong feelings or to create a strong impression.

Example: - Act. I. 38.

इयं गेहे लक्ष्मीरियममृतवर्तिनयनो –

रसावस्याः स्पर्शो वपुषि बहुलश्चन्दन रसः।

अयं कण्ठे बाहुः शिशिरमसृणो मौक्तिकसरः

किमस्या न प्रेयो यदि परमसह्यस्तु विरहः ॥ (*Uttarāramacaritam 1.38*)

Other examples:-

I. 28, 38, 13; III.26; IV. 13, 27; VI. 6.

अनुप्रासः - (Alliteration)

When a consonant word repeats serially more than once.

Def. शब्दसाम्यं वैषम्येऽपिस्वरस्य यत् ।⁵⁶

Example: -- Act. IV.29.

⁵⁵ Ibid.10.p.47

⁵⁶ Kaviraj, Visvanātha of Sāhitya Darpana, Chowk hamba Vidyabhavan Varansi, 1970 p.668.

ज्याजिह्वा वलयितोक्तकोटिदंष्ट्र मुद्गारिघोरघन घर्घरघोषमेतत् ।

ग्रासप्रसक्तहसदन्तकवक्त्रयन्त्र जृम्भाविडम्बि विकटोदरमस्तु चापम् ॥(*Uttarāramacaritam.4.29*)

Other examples:-

II. 9, 29; IV.29; V. 2, 5, 6, 14, 26; VI.9; VII. 37.

Alliteration- The purpose of alliteration is to produce musicality from the frequency of a sound. But this repetition of sound should be melodious and lyrical. In the sentence, it is called Varna – samya alliteration- ‘वर्णसाम्यमनुप्रास’. If this similarity of letters is made with a sharp sound, then the syntax becomes bitter. Bhavabhūti’s ‘गद्गददग्दोदावरीवारयः’ नीरन्ध्रनीलनिचुलानि सरीत्तटानि’ | (*Uttararamācaritam 2.23*)

Alliteration experiments are beautiful, but ‘कुजत्कलान्तकपोतकुक्कुटकुलाः’ | (*Uttararamācaritam 2.9*) गुञ्जत्कुञ्जकुटीरकौशिकघटाधुत्कारवत्कीचकः | (*Uttararamācaritam 2.29*)

In Bhavabhūti, this righteousness is more combined than mental quality and condition. Often their analogies become intangible. Bhavabhūti has associated and Saririni – Virah- sadness-

करुणस्य मूर्तिरथवा शरीरिणीविरह व्यथेव वनमेति जानकी’ (*Uttararamācaritam 3.4*) as the heat of autumn discolours the inner leaf of the Ketaki’ साधर्म्यमुपमा | (*Uttararamācaritam 3.5*).

The great poet Bhavabhūti has used almost all the *Alamkāra* in his three theatrical works. His most favorite *Alamkāra* is the Upamā. In all three plays, the use of simile is more than other *Alamkāra*. In *Uttararamācaritam*, there is a use of simile in the quadrant. Even in prose, simile is highest. Bhavabhūti has compared the idol with the abstract at many places. This feature is also rare in the works of Upama samrat Kālidāsa. Mahakavi Kālidāsa is famous for his similes, but the analogies used by the great poet Bhavabhūti are no less important. At though Bhavabhūti has used extravagant similes, such as दन्तकुङ्मलाग्रम्, वदन कमलकम्, etc. some of the analogies are completely new, such as the ओंकार statement of निगमाध्ययन to kill the demon of Tadakā. Calling Rāma an abetment for the destruction of the demons. Bhavabhūti has

adopted the analogies according to the characters. For example, Tamasā (River) draws praise from her aquatic experiences after seeing Sita's eagerness towards. Rāma In this moment your heart is filled with love. Bhavabhūti's *Mahāvīracaritam* has given an analogy of Rāma with anger and mourning, which is completely new. In the *Uttararamācaritam*, Sītā's analogy is given with detachment and compassion. The tears falling from Rāma Ram's eyes have been associated with a garland of scattered pearls. Sītā's sweat – soaked arms are likened to the necklace of Chandrakantmani, kissed by the rays of the moon. The Purnopamas used in the third issue of *Uttararamācarita* are testimony to the poet's figurative grasp. The great poet has done very accurate use of the luptopamas. The rain of love's arrows appears as if snow is falling. Love being a black color, there are clouds. Love's bangle divided into five parts is electric. The bow of love is the rainbow.

Rupaka, the equivalence of Upamana-Upameya remains- “तद रूपकम् अभेदो य उपमानोपमेययोः |” Bhavabhūti has planned this *Alamkāra* in soft and difficult positions. Verses like

म्लानस्य जीवकुसुमस्य विकास नानि..| (*Uttararamācaritam* 1.36) and

इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयो. | (*Uttararamācaritam*. 1.38) the poet has revealed the formidable beauty of the metaphor by composing a harsh word.

Utpreksha- in this *Alamkāra*, there is a possibility of identification with the similar analogy of Upameya सम्भावनमथोत्प्रेक्षा प्रकृतस्य समेन यत् । Bhavabhūti's use of inspirational *Alamkāra* is unique. This statement of the hero at the time of Priy Darashan- ‘अविरलमिव दाम्ना पौण्डरीकेण नद्धः ...| (*Mālatīmādhava*, 3.16) is an expression of the beauty of Utpreksha. Rama gets an indescribable feeling from Sita's touch. It is as if ‘the nectar of nectar is smearing on their body and giving them touch. Consciousness is also making them bewitched with joy’ (*Uttararamācaritam* 3.39). Similarly, in the verse तमांसिध्वंसन्ते ...| (*Mālatīmādhava* 1.12) the poet has expressed the glory of the association of the theologians with the help of this *Alamkāra*.

Arthantaranyasa – where the general or the particular is supported by other – through Sadharmya or Vaidharmya, there is an interpretation of the meaning. Bhavabhūti has very beautifully expressed the essence of life's experiences, ideals through this rhetoric-

सतां सद्भिः संगः कथमपि हि पुण्येन भवति | (*Uttararamācaritam* 2.1)

सत्संगजानि निधनान्यपि तारयन्ति | (*Uttararamācaritam* 2.11)

गुणाः पूजास्थानं गुणेषु न च लिङ्गं न च वयः | (*Uttararamācaritam* 4.11)

पुरन्ध्रीणां चित्तं कुसुमसुकुमारं हि भवति | (*Uttararamācaritam* 4.12) and

को नाम पाकाभिमुखस्य जन्तोर्द्वाराणि दैवस्य पिधातुमीष्टे | (*Mālatīmādhava* 10.13)

The skill of the poet is clearly visible. 'Love does not expect reason'- to confirm this, the poet's expression that 'the lotus bloom when the sunrise, the moon crystal melts when the moon rises (*Uttararamācaritam* 1.2) to the beauty of the Arthantaranyasa reveal.

Illustration – in this *Alamkāra*, there is the determination of simple religion etc. दृष्टान्तः पुनरेतेषां सर्वेषां प्रतिबिम्बनम् | this statement for Raghuvanshi Ram- Lakshmana, where else can Chandra and Kaustubha be born besides Kshirsagar' (*Mālatīmādhava* 1.23) is a beautiful example of a parable. In the *Uttararamācaritam* -

उत्पतिपरिपुतायाः किमस्याः पावनान्तरैः तीर्थोदकं च वहिश्च नान्यतः शुद्धिमर्हतः (1.13)

The purity of Sita is determined by 'तीर्थोदकं' and 'वहिश्च'. In another verse, this the pond is filled with excess water, its discharge is the only solution. शोक क्षोभे च हृदयं प्रलापैरेव धार्यते | The mournful heart is pacified only by weeping (*Uttararamācaritam* 3.29) is a beautiful expression of the parable.

v. Style of Writing:

***Rīti* in the *Uttararamācaritam*: -**

Bhavabhūti is famous for the experiments of *Vaidarbhīrīti* and *Gauḍī* rīti. He has used *Vaidarbhīrīti* only in some specific prose and verses. Not only this, under the pressure of any special circumstance, he has also given a great deal of long – suffering. In *Mahāvīracaritam*, in the context of Vira and Raudra Rasa and in *Mālatīmādhava* also in the context of Raudra, Bibhatsa and Bhayanaka Rasa, Bhavabhūti has made abundant use of complex language related to *Gauḍī*. Apart from Bhavabhūti's verses, a glimpse of the complex form of language can be seen in Sanskrit and Prakrit prose. Even in the *Uttararamācarita*, in the description of war and the expression of Dandakaranya's ruthlessness, Bhavabhūti has supplied Ojaguna by using complex homogeneous language, without which it would not have been possible to evoke the description of Prasravana Giri in *Mahāvīracaritam*, analysis of the southern mountain ranges are beautiful examples of this. Ling has accepted on the basis of some unexpected reasoning, because the reader can patiently spend time in economic analysis of those difficult contexts, but in scenography, especially in a drama, the use of coherent language in abundance is the patience of the spectator. In this context, it is easily understood by the critics of Bhavabhūti that Bhavabhūti has given less importance to the acting, but this allegation seems to be one-sided, because Bhavabhūti has not done this only for the performance of the erudite, but the background of the plays. Being bound by it, he has resorted to a long cohesive language.

As the main sentiment in the present play is '*Karuṇā*'. Bhavabhūti has in most places used the '*Vaidarbhīrīti*' consisting of the use of soft letters and avoidance of long compounds. He has employed long compounds for the delineation of '*Vīra*' Rasa or in the description of Natural scenery, where the question of sentiment does not arise. The following verse illustrates how the poet has changed the style to suit the sense to be conveyed-

यथेन्द्रावानन्दं व्रजति समुपोदे कुमुदिनी

तथैवास्मिन्दुष्टिर्मम कलहकामः पुनरयम् ।

रणत्कारक्रूरक्वणित गुञ्जदुरुधनु —

धृतप्रेमा बाहुर्विकचविकरालोलम्बणरसः ॥ (*Uttararāmacarita* 5.26)

In the first half of this verse Lava is describing the joy which his eyes experience on seeing Chandraketu, so it is couched in the *Vaidarbhīrīti*. But in the second half of this very verse he is depicting his militant arm, eager to use the bow. So it is appropriately described in the *Gauḍīrīti*.

त्वं जीवितं त्वमसि मे हृदयं द्वितीयं

त्वं कौमुदी नयनयोरमृतं त्वङ्गे ।

इत्यादिभिः प्रियशतैरनुद्ध्य मुग्धां

तामेव शान्तमथवा किं मिहोत्तरेण ॥ (*Uttararāmacarita* 3. 26)

आगर्जदिगारीकुञ्जकुञ्जरघटानिस्तीर्णकर्णज्वरं

ज्यानिर्घोषममन्ददुन्दुभिरवैराध्मातमुज्जृम्भम्भयन् ।

वेल्लद् भैरवरुण्डमुण्डनिकैर्वीरो विधत्ते भुवं

तृष्यत्कालकरालवक्त्रविधसव्याकीर्यमाणामिव ॥ (*Uttararāmacarita* 5.6)

In the previous plays Bhavabhūti had used long compounds in the *Prakṛt* speeches of the characters, but in the present play the speeches in *Prakṛti* are generally short and free from long compounds. Only in the description of the fight of Lava and Chandraketu in the interlude of Act VI the poet has allowed himself to be carried away by his Penchant for the use of long compounds.

His eccentricity in the use of language and style is unparalleled. He has made excellent use of both simple – some sweet phrases and somewhere incoherent. Also, their language is according to the occasion and the person. In his style, but there is no unnecessary vanity. The poet's attention is more towards the fierce and fierce form of nature. At the same time, the skill of the poet in producing sound according to the meaning is expressed step by step.

Bhavabhūti is a very rich poet from the point of view of dictionary. He can use the expression phraseology of Prasada Guna according to the full amount of words & according to the demand of the context. His language is a combination of softness and rudeness. Consider Bhavabhūti's, maturity, generosity and economic pride as the source of erudition and wisdom. Prasadamayi language has been used in the context of rasaic expressions, especially makeup, compassion and calm. *Uttararāmacarita* first act this verse of the occasion of the first issue of Chitradarshan is a visible demonstration of the Prasadagunavati language.

समयः स वर्तत इवैष यत्र मां

समनन्दयत् सुमुखि गौतमार्पितः |

अयमागृहीतकमनीयकङ्कण —

स्तव मूर्तिमानिव महोत्सवः करः || (*Uttararāmacaritam* 1.18)

Rama's sentiments fill the reader's heart as soon as he recites this verse. Bhavabhūti's Karunarasa a beautiful example of the Prasad quality language can be taken from the *Mahāvīracaritam*, which describes the mood of Dasharatha, of Rama. In the second issue of *Uttararāmacaritam*, Shantarasa's Prasadaguna Vishish tika is an example of a very simple language, in which Atrey describes the Anapadha hasya of sages. This imaginary description of Sita's exile by Janaka in the *Uttararāmacaritam* is the norm of Karunarasa,

नूनं त्वया परिभवं च वनं च घोरं

तां च व्यथां प्रसवकालकृतामवाप्य |

क्रव्याद्गणेषु परितः परिवारयत्सु

संत्रस्तया शरणमित्यसकृत्स्मृतोऽस्मि || (*Uttarāramacaritam* 4.23)

4.3 The Sentiments in the *Uttararāmacaritam*:

Karuṇa (Pathos) is the Principal sentiment in the *Uttarāramacaritam* as the poet himself has explicitly stated in the following verse-

एको रसः करुण एव निमित्तभेदाद्

भिन्नः पृथक्पृथगिवाश्रयते विवर्तान् ।

आवर्तबुद्बुदतरङ्गमयान्विकारा —

नम्भो यथा सलिलमेव तु तत्समग्रम् ॥ (*Uttarāramacaritam* 3.47)

Though it is the same sentiment of pathos, it assumes different forms due to a diversity of causes, just as water, though unchanged, assumes varied forms such as whirl pools, bubbles and billows.

Some scholars interpret this to mean that according to the poet, *Karuṇa-rasa* should be main sentiment in all plays, other sentiments such as *Vīra* (Heroic), *Hāsyā* (Humorous) and *Bībhatsa* (loathsome) being subordinate to it⁵⁷

But this is not the correct view. Bhavabhūti has not given prominence to *Karuṇa-rasa* in all his plays. As stated before, *Vīra* is the main sentiment in the *Mahāvīracaritam* and *Śṛṅgāra* in the *Mālatīmādhava*. What the verse really means is that in the present play *Karuṇa* is the main *Rasa*, but it appears in different forms in different characters. Several persons are shown to have been grieved by the abandonment of Sītā for instance, Rama is grieved for his wife, Janaka and Pṛthvī for their daughter, Kauśalyā for her daughter – in – law, Vāsantī and Ātreya for their friend, and Sumantrā for his queen. But the underlying feeling in all these cases of grief is the same, just as though there are different outward forms of water such as whirl pools, bubbles and billows, they are all essentially nothing but water.

Some scholars take the main sentiment in the present play to be not *Karuṇa* (Pathos) but *Vipralambha-śṛṅgāra* (love in separation) or *Karuṇa-vipralambha* (combination of pathos and love in separation) but though grief is a common factor both in *Karuṇa*

⁵⁷ Dange A.S and Dange S.S. critiques on Sanskrit Dramas. Pp. if.

and *Vipralambha-śṛṅgāra*, its form is different in the two cases Jagannātha Paṇḍita has clarified it as follows⁵⁸

He says “when the husband and wife are separated, though alive, there is prominence of *Rati* (love) only, which is enhanced by grief. In such cases the sentiment is *Vipralambha-śṛṅgāra*, grief being a *Sañcaritabhāva* (transitory mood). On the other, hand when one of the couple dies, grief enhanced by *Rati* (love) attains prominence and the prevailing sentiment in such cases is *Karuṇa* in cases where the dead person is revived by the grace of a god or some superhuman being, there the *Ālambanavibhava* (basic cause) not having been completely destroyed, the prevailing sentiment is *Vipralambha* as in cases of Separation caused by travel, etc. it is not *Karuṇa*. Some rhetoricians call the sentiment in such cases *Karuṇa Vipralambha*.”

If the *Uttararāmacaritam* is examined from this standpoint, it would be seen that the sentiment in the first act is both *Sambhoga-śṛṅgāra* and *Vipralambha-śṛṅgāra*. In those others passage of the first Act where Rama describes the pleasures he enjoyed in the company of Sītā (e.g. verses 24, 27, 34, etc.), the sentiment is *Sambhoga-Śṛṅgāra*, while in those other which describe his grief caused by separation due to her abduction, the sentiment is *Vipralambha-Śṛṅgāra*. In the next five Acts, since all believe that Sītā had died, the sentiment produced by the description of the grief of Rāma, Janaka, Vasanti, Atreyi and Kauśalyā is *karuṇa* not *Vipralambha-śṛṅgāra*. That Bhavabhūti himself held the same view is clear from the verse cited above.

Though the main sentiment in the present play is *Karuṇa*, some other sentiment are introduced here and there in a subordinate form. We have referred to the *Sambhoga* and *Vipralambha-Śṛṅgāra* in the first Act. there is *Hāsyā-rasa* (Humorous sentiment) in the dialogue of Saudhātaki and Bhandayana as well as in the

⁵⁸ Rasagaṅgādhara, Jaganatha, shri Badrinath Jha, Mohannath Jha, chuakhamba Sanskrit Granthmala, Varansi. 1970 (N. P. ed.) p. 32.

description of the horse by the boys of Vālmīki is hermitage who had not seen such a beast before *Vīra-rasa* (Heroic sentiment) in the description of the battle of Lava and Candraketu, and the *Adbhuta-rasa* (marvelous sentiment) in the description of the *Jṛmbhakāstrāṇi* missiles and in the miraculous emergence of *Prthvī* and *Gaṅgā* from the stream of the River in the last Act. Bhavabhūti has delineated all these sentiments with the same skill.

4.4 A LITERARY ESTIMATE OF BHAVABHUTI:

In the galaxy of Sanskrit poets, Bhavabhūti is a star of the first magnitude, ranking with Bhāsa, Kālidāsa, Bāṇa and other master-artists. Sanskrit critics have assigned him a very high place in the company of poets and have sung his praises in many laudatory stanzas. Thus Govardhanācārya himself a poet of no mean order, has said:-

-

भवभूते: संबन्धात् भूधरभूरेव भारती भाति ।

एतत्कृतकारुण्ये, किमन्यथा रोदिति ग्रावा ॥⁵⁹

Where in refers to the height of pathos to which the genius of the poet has attained in composing the *Uttararāmacaritam*. Kṣemendra has referred to the fondness of our poet for the *Śikharīṇī* meter:--

भवभूते: शिखरिणी निरर्गलतरङ्गिणी ।

चकिता धनसंदर्भे या मयूरीव नृत्यति ॥ (सुवृत्त तिलक 111.33);⁶⁰

While Dhanapāla, in his *Tilakamañjarī* says:--

स्पष्टभावरसा चित्रैः पदन्यासैर्वर्तिताः ।

नाटकेषु नटस्त्रीव भारती भवभूतिना ॥ (Introduction. Verse 30),⁶¹

⁵⁹ Roy Saradaranjan, Uttararamacarita of Bhavabhuti, Bharatiya kala Prakasan, Delhi, 2008, p. (xxvi)

⁶⁰ Kale, M. R., Uttararamacaritam of Bhavabhuti, with the commentary of Viraraghava, Motilal Banarasidass, Delhi, 1982, p.18

⁶¹ Op. Cit p.18

Wherein Bhavabhūti's plays are complimented on their clear delineation of emotions (*Bhāva*) and sentiments (*Rasa*) and on their wonderful felicity of literary expression. European critics, too, have appreciated the high claim of Bhavabhūti as dramatic author and poet. Thus in the language of the *Mālatīmādhava*, Prof. Wilson finds "extraordinary beauty and power." It is not difficult to understand the vogue of Bhavabhūti and the popularity he enjoys as a Sanskrit poet. As we shall see in the next section, he is a master, supreme and without rival, in the art of portraying pathos. "करुणस्य मूर्तिरथ वा शरीरिणी," which are his own words (111.4) in describing Sītā, might well stand as a description of his own poetic genius, so far as the *Uttararāmacaritam* is concerned. It is in the *Mālatīmādhava*, however, that we see the display of his creative skill at its best; therein his genius gets wider scope owing to the variety of situations and the rapidly moving action. He scorns conventionality of description, the tame and tepid atmosphere of love-in-a-harem, and all the delicate trappings like the cuckoo's song and the mango's blossom with which Sanskrit poets habitually invest their descriptions of love. His imagination takes large strides, and he prefers to dwell on the grand and the sublime, rather than on the trivial and the mild. He is one of the few poets who have given us impressive description of vast forest, big mountain ranges rushing water falls and panoramic scenery. Kālidāsa is admitted by all as a master in the description of Nature's beauties; his muse, however, loves to dwell upon its gentler aspects. For gorgeous scenery adequately described we must go to Bhavabhūti and read verses like –

एते ते कुहरेषु गद्गददग्गोदारीवारयो | (*Uttararāmacaritam* II. 30) or
जृम्भाजर्जरीडीम्बडम्बरधनश्रीमत्कदम्बद्रुमाः etc. (*Mālatīmādhavam* IX. 16) or

सोत्साहं धृतशासनैः सकृतुकैर्वृक्षोक्तसां नायकैः &c. (*Mahāvīracaritam* VII.10).

Bhavabhūti was a great stylist and had a wonderful command over language; he was skilled in adjusting the sound of his verses so as to be an echo to the sense; witness the effect produced by reading aloud the verses.

उत्फुलार्जुन् सर्जवासितवहत्यौरस्त्यङ्गजामरुत् &c. (*Mālatīmādhavam* IX.17)

Which describes a sudden rain-storm, or the verses किमपि किमपि मन्दं (*Uttararāmacaritam* I. 27) which describes lovers talking sweet, indistinct nothings to each other, or the verse Avanismarasindhuḥ &c. (*Uttararāmacaritam* III.48) which pronounces a blessing. The chief merit of Bhavabhūti's plays, apart from questions of language, lies, however, in their high moral tone. Even in describing ordinary human love, Bhavabhūti never wanders into the sensuous; he has probed the depths of romantic passion without descending to appeals to mere lust. He maintains a dignified gravity throughout; his ideal of a lover is one who obliterates self; his ideal of a king is also one who is ready to sacrifice self at the altar of public good; and in describing these ideals his imagery is elevated and his conceits ethereal. Bhavabhūti is a great writer whose merits far out weigh his faults; this analysis would not however, be complete without some mention of the latter. The defects, such as they are, of his literary style are apparent even on a cursory observation. His words are often harsh unfamiliar, and his expressions lack the smooth polish and easy intelligibility to be found in the works of Kālidāsa. He uses long, formidable compounds in his prose, and they are sometimes (e.g.in the *Mālatīmādhva* act III.) More involved than even those in Bāṇa's *Kādambarī*. He has a habit of repeating words, phrases, and even stanzas, a practice which falls upon the reader when too frequently indulged in.

As observed by Mr.P.V. Kane, there are at least seventeen verses in the *Uttarāmacaritam*. Which are to be found already used either in the *Mahāvīracaritam*. Or in the *Mālatīmādhava*! As a constructive artist he neglects to

observe the unities of time and place. This is never serious so long as it does not mar the interest of the play; and we may say to the credit of Bhavabhūti that, excepting one or two lapses, he manages to keep the interest unflagging in all his three dramas. A graver charge is that he is not an adept in the skillful handling of his incidents or in the judicious and gradual development of his plot. There is some truth in this charge, and it is no good excuse to say that the poet was handicapped by his choice of a subject from the *Rāmāyaṇa*. Whatever the source may be, it is always; left to the dramatist so to wield his materials and invent dramatic action as to present a piece throbbing with pertinent interest and full of arresting situations.

4.5 Bhavabhūti: Use of Pali and Prakrit words:

Bhavabhūti had extraordinary authority ‘Amarakosa.’ This is the reason that the vocabulary used in his plays is very rich. The poet has used all the synonyms of अस्थि, सेन, रुधिर, धनुस्, शरीर, ईषु, निकर, पर्वत, etc. available in ‘Amarakosa’ in his plays. In Bhavabhūti plays, some such words have also been treated which are not found in ‘Amarakosa’. आकृत, उत्पीड, कुटाटाक, कण्डरा, कन्दल, कुम्भीनस, खुरली, नलक, प्रचलाकिन्, प्रतिसूर्यक, प्राग्भार, मौकुलि, रणरणक, रुण्ड, व्यतिकर, संस्त्याम are some such words.

In the ‘महावीरचरित’ Bhavabhūti wrote पारायण, प्राग्भार, डम्बर, तूवर, प्राणमण्डल, परीधीरणा, खरली, नाभिजननी, विंक;

In ‘मालतीमाधव’ पारिप्लव, अतथाभाव, मलीमस, रणरणक, उत्कलिका, डामर, पूर्णपात्र, संराविन, शेवधि.

In ‘उत्तररामचरित’ रणरणक, वंजुल, किंजल्क, काकली, विभीषका, कडार, etc. Has been used extensively. The words like उल्लिगल्लूरण, लड्ड, रणरणक व्यतिकर, अनुरुद्ध, प्राकृत, अप्राकृत. The use of the words in the language, which is indistinct, the use of words which is unclear, hinder communication. Bhavabhūti had an incomparable right over the Vedic dictionary too. He has used many such Vedic words which cannot be proved by secular grammar.

Bhavabhūti has also used the words Pali. In the preface to *Mālatīmādhava*, the address ‘मारिष’ for ‘नट’ is similar to the word ‘मारीस’ of Pali. Due to the absence of ‘श’ and ‘ष’ in the Pali alphabet, the word मार्ष in Buddhist- Sanskrit texts has become मारिस in Pali. The word आवृत्त used in the first issue of ‘*Uttarāmacarita*’s’ means sister-in-law. In the Pali language, the word आबुसो has been used in the sense of Brother, old and honorable. In the opinion of Satishchandra Vidhyabhushana⁶², the word ‘आयुष्मत्’ of Sanskrit language has become ‘आबुसो’ of Pali. The words ‘आयुष्मत्’ ‘आयस्मा’ ‘आबुसो’ and आयुष्मन्, आयस्मा, आबुसो आवृत्त are closely. Related to each other. The poet has used the word ‘दोहद’ of Sanskrit language has become ‘दोहद’ in Prakrit language. In the time of Bhavabhūti, ‘दोहद’ had become an independent Sanskrit word. The word ‘कदन’ has been used in the sentence तत्किं निजे परिजने कदनं करोषि (५. १०) in *Uttarāmacaritam*. It is not found in ‘Amarakosa’. In the view of Satishchandra Vidyabhushan⁶³, ‘आस्कन्द’ or स्कन्द is origin of the word ‘कदन’ of Bhavabhūti. Bhavabhūti, with his independent poetic power, has selected effective, keeping both the meaning and sound point of view. In the course of composition, the word takes its independent shape many times, it is a sign of the original talent of the poet.⁶⁴

4.6 Conclusion:

There is no monotony in the voice of Bhavabhūti. His style can easily take on a meaningful form. In a line like त्वं जीवितं त्वमसि मे हृदयं द्वितीयं | so this same poet can also express the Ojas Guna in आगर्जद्विरिकुञ्जरघटानिस्तीर्णज्वरं etc. by describing the horrible and glorious scenes of the war. Thus *Vaidarbhīrīti* Gaudi with समासबहुला are equally accomplished by the poet. Sometimes in the first half of the verse, *Vaidarbhīrīti* and

⁶² Bharti, Dr. Amruta of Bhavahuti, Bhartiya Janapith, new Delhi, 2000, p.274 to 276

⁶³ Ibid.p.275

⁶⁴ Ibid.p.274

in the second half, *Gauḍīrīti*, the poet uses both styles at the same time. Whether it is a description of *Uttarāmacarita*'s गोदावरीवारयः or a description of Bhallukas, the language of the poet is a complete transliteration of its form in to poetry.

The variety of verses of Bhavabhūti is noticeable. His deer and peacock are much appreciated. In *Mālatīmādhava* he has successfully used many unpopular meters. In this way, he has also experimented with Aparavaktra, Mañjubhāṣiṇī Rathoddhatā, Praharṣiṇī, Nardataka, Upgiti and sangraam dand with 54 letters in each Pada.

19 verses are used with Anustubh and Shikhirini meter. He has used metaphors 38 times but there is Predominance of Upamā, Utprekṣā & Kāvyaḷiṅga.
