

## **SYNOPSIS OF THE THESIS**

Purpose of my Research:

While reading Sanskrit Dramas, Bhavabhūti's *Uttararāmacaritam* touched me. Bhavabhūti's diction, simple language, beautiful verses attracted me. A lot has been already discussed about the story, characters, Rasa, Nature, poetry of *Uttararāmacaritam*. Almost the scholars of Sanskrit have taken note of this drama. Dr. V. V. Mirashi has discussed about Bhavabhūti right from his birth place till the smallest element of Drama.

G. K. Bhatt in his book "Sanskrit drama and dramatists" has discussed upon Bhavabhūti's three dramas, their story, plot, changes made in there, in psychological delineation, etc.... Sadashiv Dange and Sindhu Dange in their book " Critiques on Sanskrit Drama" have discussed about Rasa in *Uttararāmacaritam*, 'kalip/yna4' in Bhavabhūti ic5dxRn p/s.g, ptakaS4an etc. These are some examples. There are many more writers who have written a lot on *Uttararāmacaritam* and Bhavabhūti, but hardly anything is said about the commentaries as well as the commentator's on the whole. There is hardly any work on the commentary literature.

T. G. Mainkar, in his book 'Study in Sanskrit dramatics' have discussed about the place of commentators in Sanskrit literature. He has also discussed upon the famous works, commentaries there upon and commentators of Sanskrit literature.

According to T. G. Mainkar, these commentators apply the canons of dramaturgy to these plays. They try to analyze and understand the play in the light of the doctrines and views of the writers on dramaturgy. They, therefore, form a very vital link between the writers on the dramaturgy on the one hand and the dramatists on the application of the theory of the former as applied to the works of the latter. M. R. Kale and P. V. Kane in their books *Uttararāmacaritam* have given commentaries of Vīrarāghava and Ghanaśyāma Pandita respectively. The commentators, have given their opinion at many places in their notes however the discussion on the commentaries as well as commentators is not found much. Hence I decided to work upon the commentaries on *Uttararāmacaritam*.

## STATEMENT - 2

### METHODOLOGY, SOURCES AND ORIGINALITY

I have divided my study into five chapters with specific headings keeping in mind the systematic presentation of the contents. The analytical and critical methods have been adopted in the preparation of the thesis.

I have fully drawn upon all the relevant published and unpublished literature.

I have collected all the available materials on *Uttararāmacaritam*.

To the best of my knowledge, an attempt is made for the first time to make analytical, critical and comprehensive study on *Uttararāmacaritam*.

The study is presented in the following five chapters.

### Chapter I

#### INTRODUCTION ABOUT BHAVABHUTI

- Introduction of Sanskrit drama
- *Vastu* or The Plot
- *Netā* or the Hero (*Nāyaka*)
- *Rasa* or Sentiment:
- The General conduct of the Nāṭaka:
- The Sources of the *Uttararāmacarita*.
- Changes made by Bhavabhūti in the 7 Acts of *Uttararāmacarita*.
- Bhavabhūti's Sītā: A Woman of Substance.
- Śambuka:
- Source of the story:
- Story
- Criticism and apologies:
- Introduction of Bhavabhūti:
- His Home:
- His Family Life:
- His Age:
- His creed:

- Kālapriyānatha:-
- His works
- His fame
- Bhavabhūti: The Man.
- Bhavabhūti's Contribution to Sanskrit Literature and Indian Culture:
- Conclusion

## Chapter II

### INTRODUCTION ABOUT COMMENTATORS AND COMMENTRIES

- The Art of Commentary
- Bhavabhuti and Umbeka (Umveka, Uvveyaka) Identical
- Bhavabhuti as Viewed by Mammata
- Bhavabhuti
- Indignant criticism of Janaka.
- Prithvi
- Introduction of Commentator's
- Commentaries on *MāhaVīracaritam*
- Commentaries on *Mālatīmādhava*
- Commentaries on *Uttararāmacaritam*
- Available Published Sanskrit Commentaries on *Uttararāmacaritam*.
- Unpublished Sanskrit commentaries
- About the commentators
- Śāradārañjana Roy
- Ghanaśyāma Paṇḍita
- Vīrarāghava
- Ramadhara Sharma
- Tarakumara chakravarti
- Ānanda Svarupa
- Conclusion
- Table of the Commentaries and commentators details.

I have collected the data about Sanskrit commentaries available on *Uttararāmacaritam*. Some of them are published and some are not, following is the list of the commentators who have written commentaries on *Uttararāmacaritam*.

There are several commentaries written on *Uttararāmacaritam* which attracted my attention, which are listed below:

**Available published Sanskrit Commentaries on *Uttararāmacaritam*.**

1. Mitbhashini by Saradārañjana Roy
2. Talashparshini of Virarāghava.
3. Untitled Tīkā by Ānandasvarūpa.
4. Commentary by Rāmadhara Śarmā.
5. Sañjivanī of Ghanaśyāma Paṇḍita.
6. Untitled Tīkā of Tārākumar Cakravartī.
7. Bhavbhutarthbodhikay of Pandit Bhaṭṭji Shastri
8. Bhavarthdipika of Narayan
9. ‘Chandrika’ of Dr. Rakesh Shastri.
10. ‘UMA’ Dr. Omawati Sharma
11. ‘Rama’ Dr. Ramakant Tripathi
12. Commentary by Shivbalak dvivedi
13. ‘Chandrakala – Vidhyotini’ Shri SheshrajSharma
14. Commentary by Tarinish Jha

### Unpublished Sanskrit Commentaries:

1. *Uttararāmacaritam* with a commentary on Prākṛta passage.
2. ‘*Bhavabodhinī*’ of Rama Candra Budhendra.
3. Commentary by K. B. Mande.
4. Commentary by Paṇḍit B. S. Ghate.
5. ‘*Kumbhakonam*’ of Laksman suri
6. ‘*Bhavartha Dīpikā*’ of Narayana Bhatta.
7. Commentary by Isvara Candra Vidyāsāgara.
8. ‘*Ṭīkā*’ by Abhirāmabhaṭṭa (Son of Rudra)
9. Commentary by Premācandra Tarkavāgiśa.
10. ‘*Kalla*’ by Addangikumāra Tātācārya
11. *Apekṣitavyākhyā* by Bhaṭṭa Nārayaṇa (Son of Raṅganātha Dīkṣita)
12. Bhavatalasparśinī by AnnavappayyangarCommentary by Ananda Śarmā.
13. Commentary called *Laghuvyākhyā*.
14. Commentary by Rāghavacārya.
15. Commentary by Venubhupa etc....

To work upon all the commentaries and their commentator’s is too big or elaborate. Moreover not all these commentaries are available so I will work upon the above mentioned six published Sanskrit commentaries in my thesis.

### ABOUT THE COMMENTATORS

#### Saradārañjana Roy:

Particular characteristic of Saradaranjan Roy is that he does not give the commentary of the passage. He gives the commentary of verses. He firstly gives the main shloka and after doing its translation into English. He gives ‘Mitabhasini Anvay’ and ‘Vyakhya’. Thus he gives his commentary as well as notes at the end.

#### Ghanaśyāma Pandita:

Ghanaśyāma Pandita firstly presents eulogy and gives commentary on both verses and passages. He gives a detailed commentary of each word. He explains the meaning of words along with the grammar. There seems clarity in his commentary writing. He presents first “idam ...and at the end

of shloka no.1 and at the end of the Act writes ‘*Uttararāmacaritam*’ Sanjivni-vyakhya’. This is not seen in other commentators. Ghanshyama gives notes at the end after the seventh act. At the end he writes, ‘Sanjivanivykhyayah prathmonkah samaptah’. Thus, he gives this at the end of each act.

### **Virarāghava:**

He explains the meaning of words of each paragraph and verses by writing in detail on them. Having presented the original shloka, he explains at length catching every word. He did not translate the verses. He writes the first letter of a shloka and at the end gives number to the shloka so that we get to know that the commentary of the shloka gets over here. For example he presents the words, meaning and grammar of every shloka or passages. He presents the mood of it also along with the compounds.

### **Ānandasvarūpa:**

First, he gives the literal meaning of each word by presenting the original shloka and then he translates the main verse in Hindi. There after he gives notes on the verses and then specifically presents his view at the end of each verse. This is how he presents each verse and passage of the act. He also tells from where he has adopted the ‘Paatha’ forms as per the Panini grammar. He presents the name of each act before the act starts and informs about the meetre used in the shloka. He does not write all the comments together like other commentators, but he presents his comments taking each word, taking different page for each shloka and passage. He ends every act by giving name to every act.

### **Commentator Ramadhara Sharma:**

This commentator seems to follow the commentator Anand swarupa because there is found a lot of similarity between them although they differ to some extent such as commentator Ramadhara Sharma present Anvay’ after presenting the original shloka. Then he presents the literal meaning and Hindi meaning; there after he presents his comment. Doing as “Sanskrit vyakhya”, he gives grammar, then presents comments and even he present opinion about it too.

He has given the meaning of Hindi and Sanskrit characters, characterization, summary, main stanzas in relation to the introductory Bhumika. There has given Anvay, Sabdartha, Arth, Tika, Tippani, and Vyutpati etc. Dr. Ramadhara Sharma – Chaitra Shukla Navami

2060 literary- grammarian M.A., B. Ed., Ph.D.

And he given Sukti Vyakhya Sanskrit Sukti Bhavarth Sandarbha. In the beginning of the book's. No.47. and also given shukti-vyakhya-hindi-p.no56.

He also has given index with each act and characterization of the characters, act-wise summary in Sanskrit and Hindi.

Dr. Ramadhara Sharma has given Bhavabhūti introduction in Hindi and Sanskrit.

### **Tarakumara chakravarti:**

He stars his books with the lord 'ॐ नमो गणेशाय' and he does not give his introduction. He has presented the poem with the prayer of गणेशाय and he has mentioned that his comments logic etc. about it would help the students for their knowledge. He informs, "I have researched over this 'करुवन्तनाटक'

This commentator does not give number etc. To shloka. He only uses sign marks such as '\*' and '+'. Using such kind of dings he presents his comment and he has written Sita's sentence into ordinary (प्राकृत) language and under it he explains it in Sanskrit that what is the Sanskrit sentence of an ordinary and presents his comment translating the ancient words into Sanskrit and he avoids

### **Chapter III**

#### **CRITICAL EVALUATION OF THE COMMENTARIES**

- **Act – I The Exhibition of the pictures: चित्रदर्शन.**
- **Act – II Entrance in to the Pancavati**
- **Act –III Called Chaya (SHADOW)**
- **Act: IV The Meeting of Kausalya and Janka**
- **Act. V The Valour of the youths**
- **Act – VI Recognition of the princes.**
- **Act – VII Gathering**
- **Conclusion:**

## Chapter IV

### LITERARY APPRECIATION OF UTTARARAMACARITAM

- Literary of estiment of *Uttararāmacaritam*  
Evaluation for Rasa, Meters, *Rīti* (style) and Alamkāra
- Meters:
- Alamkāra (Figures of speech)
- Aptness
- Abstraction
- Style of Writing
- *Rīti* in the *Uttararamācaritam*
- Sanskrit use of Bhavabhūti:
- The Sentiments in the *Uttararāmacaritam*
- A literary estimant of Bhavabhūti
- Conclusion

## Chapter V

- Commentators own way of Presenting their Commentary:
- Commentator SR
- Commentator GP
- Commentator VR
- Commentator AS
- Commentator RS
- Commentator TC
- Conclusion

This is the concluding chapter. Here I will summarize the discussion of the former three chapters. I shall try to link and examine the views of ancient and modern scholars. It will be an informative



one for those who wish to know the long journey of the fire worship in Sanskrit literature and its position in today's times.