CHAPTER VIII

Sources of the theme
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The great Epics in Indian tradition, viz. The Rāmāyaṇa and MBh are the store-house of different myths, legends and anecdotes. The name Rāghava-Yādavīyam stands for the stories of Rāghava (Rāma) and Yādava (Kṛṣṇa) and the RYM contains the episodes of the actions of the two great Viṣṇuite incarnations. The source of Rāma stories is undoubtedly the Rāmāyaṇa. So far as the Kṛṣṇa stories are concerned the RYM bears the stamp of the ṚV and Bhāṣpa to a great extent. It is not a matter of surprise or great blunder if the poets, writers, thinkers and the philosophers of the latter age borrow the ideas and expressions of the predecessors. The world of the words is so vast that it cannot be exhausted by a poet or more poets. The same theme can be used by different poets and be appreciated by the connoisseurs to their hearts content if the theme is handled by the men of genius. Vālmīki is remembered for his depiction of the ideal character of Rāma. Kalidāsa has used the same plot in the Rāguvaṃśa and is still remembered with high esteem for his masterly depiction with play of words. In Kāvya Māhātā of Rājaśekhara it is seen that original poets are really a few i.e. nāstyaṣaurah kaviṣeṣeṣe. So the RYM
is not an exception to this general tradition. Though the poet of RV has borrowed the seminal ideas from the original sources like the Ram, MBh, IV, Bhāp, etc., he has painted them with a twist and touch of masterly hand to prove his poetic skill and not mere plagiarism.

A representative study of the sources and RV is made to show VP's indebtedness to the predecessors or pūrvasūris for the thematic presentation. The theme relating to Rāghava are presented as follows:

The description of the city of Ayodhyā (Ram, 1.6.5-24; RV, I.6-24), Daśaratha's putreti-sacrifice (Ram, 1.14.1-15; RV, II.8), Visnu's decision to appear on the earth through incarnation in order to destroy Rāvana due to the prayer of gods (Ram, 1.15.1-20; RV, II.22-32), the birth of Rāma and his brothers (Ram, 1.17.1-25; RV, II.36-43), Rāma's accompaniment with Viśvāmitra to kill the demons to protect the sacrifice (Ram, 1.18.1-15, 1.21.1-15; RV, III.17-23), liberation of Ahalyā due to the grace of Rāma (Ram, 1.48.1-10; RV, IV.2-3), Rāma's visit to Mithilā and the story of marriage (Ram, 1.66, 1.72.1-27; RV, IV.19-29), return to Ayodhyā after the marriage (Ram, 1.76.1-18; RV, IV.31-35), Description of the kings of Solar dynasty (Ram, 1.69.17-32, 2.102.4-28; RV, IV.6-19), Rāma's exile and His departure with Sītā and Laksmana (Ram, 2.17.1-25, 2.33.1-15; RV, V.5-6), arrival
in Citrakūta (Rām. 2.50.1-20; RYM. V.7-9), Daśaratha's plight and death due to the departure of Rāma (Rām. 2.58.1-50; RYM. V.10-11), Bharata's approach in Citrakūta to take Rāma back (Rām. 2.93; RYM. V.12-13), Rāma's advice to Bharata (Rām. 2.104.1-20; RYM. V.14), Sītā's adornment with the ornaments (Rām. 2.111.1-20; RYM. V.17), Rāma's visit to the hermitages of sages and fight with Virādha (Rām. 3.2-10; RYM. V.18-22), Rāmacandra's arrival at Pañcavati (Rām. 3.16; RYM. V.23), mutilation of Šurpanakhā (Rām. 3.17.1-20; RYM. V.25-27), Rāma's killing of the demons like Khara and Dūšana (Rām. 3.25, 3.27; RYM. V.27-30), abduction of Sītā by Rāvana (Rām. 3.47.1-30; RYM. VI.2-4), combat between Rāvana and Jatayu (Rām. 3.49.1-35; RYM. VI.5-9), on the way of quest for Sītā Rāma's encounter with Kabandha and Kabandha's death (Rām. 3.66; RYM. VI.11-12), the meeting between Rāma and Śabarī (Rām. 3.27.1-25; RYM. VI.13), Rāma's friendship with Sugrīva (Rām. 4.8; RYM. VI.15-17), combat between Sugrīva and Vālin and Sugrīva's coronation after the death of Vālin (Rām. 4.10, 4.16, 4.25; RYM. VI.18-30), Rāma's handing over the signet ring to Hanumat (Rām. 4.43.1-15; RYM. VII.5), Hanumat's arrival at Lankā (Rām. 5.2.1-55; RYM. VII.14-15, IX.2-7), Hanumat's entrance in the paradisical Aśoka garden and detection of Sītā (Rām. 5.12, 5.13; RYM. VII.16), Sītā's delight after the receipt of the golden ring (Rām. 5.34.1-15;
RYM, VII.17), killing of Aksakumāra by Hanumat and with
his flaming tail set Laṅkā on fire (Ram, 5.52.1-15;
RYM, VII.19,21-22), Sītā gave her hair-jewel (Ram, 5.36;
RYM, VII.23), construction of bridge over the ocean by
Nala (Ram, 6.15.1-25; RYM, VIII.6), Rāma's besieging of
Laṅkā (Ram, 6.31; RYM, VIII.8-10), encounter between Rāma
and Rāvana (Ram, 6.96, 6.97; RYM, VIII.11-14), Kumbhakarna's
death (Ram, 6.55; RYM, VIII.15), combat between Laksmana and
Indrajit and death of Indrajit (Ram, 6.78; RYM, VIII.17-18),
fight between Rāma and Rāvana and Rāvana's death (Ram, 6.97;
RYM, IX.3-16), union of Rāma and Sītā and Rāma's departure
for Ayodhya with the help of Puspaka (Ram, 6.110.1-20;
RYM, IX.19-26), Rāma's coronation (Ram, 6.116; RYM, X.1-2),
abandonment of Sītā, Sītā's staying in the hermitage of
Vālmīki and the birth of Kuśa and Lava (Ram, 7.44, 58;
RYM, X.7-10), Rāma followed by people went to the banks of
the Sarayū with due ceremony and attained the lustre of
Vismu after plunging into the waters of the Sarayū (Ram, 7.72;
RYM, X.14-17).

VP has dealt with the above anecdotes very briefly
as the scope of his description is limited. In addition to these
stories or events there are some events depicted in the RYM
which are borrowed from sources other than the Ram. The
episodes like the cosmic vision of Kauśalyā in the mouth of Rāma,
Kauśalyā’s act of stringing Rāma, etc. are found in different texts. As RVM is a Kāvyā to deal with the exercise of pun, so in some cases the popular events connected with Kṛśna could not be ignored and the same incidents are also applied in case of Rāma.

Cosmic vision of Kauśalyā is found in the Rāmacaritamānasā of Tulasidāsa. In the Adbhutam-Rāmāyana it is described that Kauśalyā saw Rāma in the divine form, i.e. the four-handed form. According to her Rāmacandra is the Lord Almighty who has the worlds in His stomach. The same event of cosmic vision is found in case Kṛśna in the Bhāp. Yaśodā saw the elements like ether, etc., in the mouth of Kṛśna while the latter was sucking the mother’s breast. The same is also applied for Rāma and Kṛśna in the RVM(III,6) for the sake of pun.

Dāma-bandhana-līlā is a popular account in the Bhāp. Yaśodā tied Kṛśna with a wooden mortar while the latter showed the playful events out of childish notoriety. The same has been referred to in the RVM(III,8-9) for Rāma and Kṛśna.

1. ajñāna-dhvānta-cittānaḥ vyakta eva sumedhasām/
   āsthare tava drṣyante brahmaṇdāḥ paramānāvah//
   Adbhutam-Rāmāyaṇa, 1.3.25.
2. Bhāp, 10.7.34-37.
3. ibid., 10.9.18-23.
So far as the Kṛṣṇa stories which are referred to in RV, are concerned, they are more or less influenced by the HV and BH which will be evident from the following references:

A brief survey of the Lunar dynasty (BH, 9.14,18,24; RV, IV.6-18), the marriage of Vasudeva with Devakī and Rohinī (BH, 10.1; RV, II.1), the Lord entered the womb of Devakī and was extolled by the gods (BH, 10.2.1-42; RV, II.22-23), advent of Lord Śrī Kṛṣṇa (BH, 10.3.1-31; RV, II.36-43), deliverance of Pūtanā (BH, 10.6,10-13; RV, III.3), the naming ceremony of the Lord and His infantile sports i.e. slaying the demon Śakata (BH, 10.8.12-20; RV, III.4,7), Yaśodā saw the universe in Kṛṣṇa’s mouth while He was taking soil and she stringed the Lord for His notoriety (BH, 10.7.8-12; RV, III.6,8), the imprecation pronounced on Kubera’s sons by Nārada and their consequent redemption (HV, 51.27,32; BH, 10.10.24-28; RV, III.9), the demons viz. Baka, Dhemuka, Pralamba, Vyoma were slain by Śrī Kṛṣṇa (HV, 45.6, 46.25, 57.12; BH, 10.11.48-53, 10.15.29-35, 10.18.24-29 and 10.37.29-33; RV, III.10-11), the deliverance of Kāliya (HV, 56.14-23; BH, 10.16.54-62; RV, III.12), the Lord lifted up the mount Govardhana (HV, 61.60; BH, 10.25; RV, III.14), the description of the celebrated Rāsa-play
of the Lord (Bhāp, 10.29,33; RYM, III.16). 4 Akrūra's arrival in Vraja, the departure of Śrī Kṛṣṇa and Balarāma for Mathurā and Akrūra was stoned at the charm and lustre of Kṛṣṇa (HV, 68; Bhāp, 10.38,39; RYM, III.22-25), Śrī Kṛṣṇa killed Kuvalayāpīḍa (Bhāp, 10.43; RYM, III.30), Kaṁsa was slain by Kṛṣṇa (Bhāp, 10.44,34-44; RYM, III.32), the Lord paid visit to Kubjā, the hunch-backed woman (Bhāp, 10.48; RYM, III.27-28), Muṇḍakunda killed Kālayavana (Bhāp, 10.51; RYM, III.36), Balarāma's marriage with Revatī (Bhāp, 10.52; RYM, III.37), the espousal of Rukminī by Śrī Kṛṣṇa (Bhāp, 10.54; RYM, IV.19-25), Śrī Kṛṣṇa's marriage with Satyabhāma and Jambavatī (HV, 28.28-34; Bhāp, 10.56; RYM, IV.26-27), His espousal with other principal spouses (Bhāp, 10.58; RYM, IV.28-31), destruction of the demon Śambāra (Bhāp, 10.55; RYM, V.1-4), Baladeva triumphantly diverted the river Yamunā from its course (Bhāp, 10.65; RYM, V.8), Śrī Kṛṣṇa killed the king Paundraka and Kāśīrāja (Bhāp, 10.66; RYM, V.29-30).

4. In the famous Rāsa-play of the Bhāp, Rādhā's name is remarkably absent. But in the RYM Rādhā is the heroine of such amorous play. It is found in the Brahmavaiyarta Purāṇa (Śrī Kṛṣṇa Janma Khanda, 52-53). The love of Rādhā and Kṛṣṇa reaches the climax in the Gīta-govinda. These sources might have impact on VP in describing the Rāsa.
Jarāsandha was killed (MBh, 2.16.22; Bhāg, 10.72; RVm, VI.21-24), Śiśupāla was killed (MBh, 2.42.21-25; Bhāg, 10.74; RVm, VIII.17-19), deliverance of Dantavakra (Bhāg, 10.78; RVm, VIII.2), combat between Bāṇa and Śrī Kṛṣṇa (Bhāg, 10.63; RVm, IX.3-15), Śrī Kṛṣṇa's ascent to His divine Realm (Bhāg, 11.31; RVm, X.15-18).

In addition to the above and some other similar myths VP has delineated the ten incarnations of Viṣṇu (dāvatarās) in RVm (II.10-21). The ten incarnations have been popularised in some Purānic texts. They are the fish, tortoise, boar, mañ-lion, dwarf, Rāma, Balarāma, Kṛṣṇa, Buddha and Kalkin.5 VP has included Parśurāma in the list of the ten incarnations in place of Kṛṣṇa. Parśurāma has been accepted as the sixteenth incarnation in the Bhāg (1.3) and twenty-second incarnation in Bhāg (2.7). The devotees of Kṛṣna take Kṛṣṇa as an avatārin but not an avatāra. Jayadeva has made the list of ten avatāras excluding Kṛṣṇa and including Parśurāma.6 VP might have been influenced by Jayadeva in paying the sincere devotion to the above ten incarnations.

5. mātyaḥ kūro' tha varāho nārasidho' tha vāmanah/
     rēmo rāmaśca kṛṣṇaśca buddhah kalkī tathāiva ca//
     Liṅga Purāṇa, 2.48.31-32.

cf. Padma Purāṇa, Uttara Khaṇḍa, 66.55; Varāha Purāṇa, 4.2 and 113.42; Matsya Purāṇa, 285.6-7.

The poet borrows the main theme from the primary sources like the Rām, MBh and Bhāp. The cause of a good poetry is embedded in three elements, viz. the poetic genius, attainment of skill by reading of human nature, poetry and scripture and repeated practice. In the very subconscious level the poet carries the impression of the ideas of pūrvasūris, which are reflected in his own description. It is properly noticed in case of VP. This shows the poet's depth and variety in the study and picturisation of poetry.

Kālidāsa is the poet who is remembered next to Vyāsa and Vālmīki and who is undoubtedly the best poet in classical literature. In the writings of the poets of later age Kālidāsa's influence is marked to some extent. VP has also borrowed the idea and language of Kālidāsa. In the Rāghuvaṁśa (I.1) Kālidāsa has described the great inseparable God and Goddess, Śiva and Pārvatī, which reflects the popular concept of ardhanārīśvara (the form of half man and half woman). It is reflected in VP. In one verse, the description

7. KP, 1.3.
8. dharatma jāḍhīśvaravoy ananta-bhūti-śriyā cartarākrtijah/ ekākrtā ślesaviśesalo bhādē esā tanuś cetasi bhāvanīya//

RVN, I.1.
of VP bears similarity with the description of a verse of Raghuvamśam:

marutprayuktas ca marutsakhabham
tamarcyam arad abhivartamena/
avakiran valalatah prasūnair
ācāralājaīr iva paurekanyah/

II.10.

The influence of Kālidāsa on VP is mostly seen in the ninth canto of the RVM. The ecstasy of the sorrowful mothers knew no bounds when they saw the arrival of Śrī Rāmacandra with Sītā and Lākaśmana on their return from Lanka. The description is thus:

pramuditesmanasa'ujena Rāmaṁ
gutatnavena satosayāpi vadhya/
saha samupagataṁ niśamya sacyadh
sukhajaladhau nīmamajja mātryargah/

RVM, IX.23.

The exact description is seen in the canto fourteen of Kālidāsa's Raghuvamśam:

ubhavabhavyāṁ pranatau hatāri
yathākramaṁ vikramaśobhinau tau/
vispaṣṭam asrāntyayā na drstau
iṁtatu sutasparśa sukhopalambhāt/

XIV.2.

9. tamāgataṁ vikṣya vadhūsanetaṁ
paurājanaharsabharapravuktāṁ
avākiran lājakalair aḍhīṣaṁ
vathomayāṁ kaśyandheḥ prasadbhīḥ/

RVM, IV.34.
Besides Kālidāsa, Māgha has influenced VP which can be seen in the ninth canto of the RVṁ where the description of Ayodhyā and Dvārakā is made, e.g.:

\[
\text{sabhraṭrkaś ca raurhitaveśo} \\
\text{nījam ayodhyāma nagarīṁ viveśa} \\
\text{asauc bṛhadvāravatīṁ sphurantīṁ} \\
\text{saśūnakaṁbham viśasat-patakāṁ}
\]

RVM, IX.21.

This type of description is also found in the fourth canto. When Śrī Rāmacandra and Śrī Kṛṣṇa entered their respective cities like Ayodhyā and Dvārakā, those were adorned with big portals, colourful light, brimmed pitchers and flags. The same description comes to vision in Māgha’s Śīśupālavadham:

\[
\text{brhattulaiś api-atulaiś vitaṇā-} \\
\text{mālāpinaḍdhiś api ca vitaṇaiḥ} \\
\text{reje vicitaraiś api yā sacitair} \\
\text{grhaśr viśālaś api bhūriśaśaśaḥ}
\]

III.50.

and

\[
\text{ramāḥ iti prāptavatīḥ patakā} \\
\text{rāgaṁ viviktaḥ iti vardhayantī} \\
\text{vasvam asevanta namadvalīkāḥ} \\
\text{samaṁ vadhūbhīr valabhīr yuvānaiḥ}
\]

III.53.

10. vedī niśeśita sapallava-pūrṇakumbhā
\[
\text{vāraṅganaśa-kalita-maṅgala-ṛṇyaśgītā} \\
\text{dhakā-nīnāda-muditaśkīlapauravyuktā} \\
\text{tena praveśā-samaye dadṛśe purī sa}
\]

RVM, IV.35.
Dhāranījaya's RP is a model of Deś-Kavya. So the very pattern of the RYM has been prepared in the light of RP. Similarity is found in a verse of RYM when Daśaratha and Vasudeva donated wealth among the people after the birth of Rāma and Kṛsna. The description is:

\[ \text{nivedayadbhyah suta-janma rāja} \\
\text{sa rajyacinnam sutarāiyabhāvyam} \\
\text{hitvai'tadekam dhrtavān na kīncid} \\
\text{devaḥ hi tustair api nanyadiyam/} \]

RP, III.16.

\[ \text{saputrajana pratipadva sadvo} \\
\text{mudaputaḥ pritibharenāyuktah/} \\
\text{suddhena cīttena kṛtā vītene} \\
\text{gc-bhū-hīranyādi dhanapradānam/} \]

RYM, II.44.

VP is indebted to Kaviṛāja to a great extent. Kaviṛāja is also a poet of Deś-Kavya. So it is obvious that VP might have used the style of composition, thematic presentation from Kaviṛāja's work. The first verse of RYM on ardhanārīśvara bears the stamp of RP:

\[ \text{ramyā rāmāvānī vaisā bhāratī saiva bhāratī/} \\
\text{ardhanārīśvarāmāvī mūrtir ekatra śobhatām/} \]

RP, I.42.
The more similarity is also marked in the following example:

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manojña-rāmāyana-bhāratakhyā-
bhāgirathī-sagara-sāminipate/
satāh prakurvantv-avagāhalīlaṁ
asmīm-aqha-cchedini kāvyatīrthe//
```

RP, I.44.

```
śrīrāma-rāmanujacarulīla
bhāgirathī bhanusuta sametē/
tatragāhaṁ sudhiyāṁ srjantu
saravatī-śobhini kāvyatīrthe//
```

RVM, I.3.

It is described under the context of the sanctity of the story of Rāma and Kṛṣṇa which is like a tīrtha and is endowed with the quality of purifying the learned readers.

Moreover VP has followed the foot-tracks of some more prominent poets of Dēś-Kāvyas like Someśvara (the author of RY), Haradattasūri (author of Rāghava-Naisadhiyam) and Daivajñaśūrya (author of Rāma-Kṛṣṇa Viloma Kāvyas). Some of the following examples are shown to substantiate such an opinion. Description of the city of Ayodhyā and Nisadha has affinity with RYM:

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lasat-patākaṁ nagaraṁ praviṣya
jlaitro dhanusmān pranāmaṁ mātrrh/
jyesthā gurus taṁ mahāniyaraṇaṁ
śvaśrvo vilokya pramaṇaṁ parāpan//
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Rāghava-Naisadhiyam, I.35;

Cf. RVM, IV.34; IX.23.
Another example is seen in the introductory verse of the auto-commentary of Daivajña Śrī Sūrya Pandita in his Rāma-Kṛśna Viloma Kāvya:

*bhaqlrațhX rāmakathāti ramya
kāśindikā kṛṣnakathā manojaśa/
sarasvatī sūryakaves trtiyā
snātā pravāgeṭra matih kavinām//
Introductory verse 4; cf. RYM, I.3.

VP as a poet has exercised the power of a genius and acquired learning together to prove his skill in the composition of a DŚ-Kāvya, which is a rare phenomenon in Sanskrit literature. Sometimes the poet is bound by the chain of style and loses freedom to deal with the theme with the finest touch of perfection. Within the boundary of the frame work the poet VP has moved in constraint but his poetry has come out marvellous with the masterly touch of a poet of high order. In spite of the shortcomings the RYM will be acclaimed by the learned readers, if it comes to light.

*manoharair eva gunair upetaṁ
subhofdayaṁ Rāghava-Yedavīyam/
kāvyam tadetad vasudevanāṁ
kṛtam rasajñāh pariśīlayantu//
RYM, X.19.