CHAPTER III

LITERARY ESTIMATE OF THE PLAY

GUṆA

The Guṇa (Quality) is one of the important features of poetry. Daṇḍin in his KD accepts ten Kārya Guṇas as the life of the Vaidarbi style.¹ Bharata also announces the ten Guṇas viz. śleṣa, prasāda, samatā, samādhi, mādhurya, ojaḥ, saukumārya, arthavyakti udārata and kānti.² Śrīśingabhūpāla in his RsSk opines that all these ten Guṇas are the life of the rīti called, Vaidarbi.³ Vāmana also mentions ten Guṇas.⁴ On the

1. śleṣa prasāḍa samatā mādhuryāṁ sukumārata arthavyakti rudāratau maḥaj kāntisamādhayaḥ. KD. I.41
2. śleṣaḥ prasādaḥ samatā, saṃādhiḥ mādhuryam prasādajyām padasaukumāryam arthasya ca vyaktirudārata ca kāntiśca kāvyasya guṇa dasaito...
   NS. XVII.95
3. śleṣa prasāda samatā mādhuryāṁ sukumārata...
   arthavyaktirudārataḥ kantisamādhayaḥ...
   ete vaidarbhamārgasya prāṇā daśagūnaḥ smṛtah
   RsSk. I. p. 230,231
4. ojaḥprasādaśleṣa samatā samādhi mādhurya saukumāryjodārataḥvyaaktikāntayo bandhagūnaḥ
   KSV. III. I. 4

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other hand Udbhata in his KaSS accepts only three *Guṇas*, viz. *mādhurya*, *ojah* and *prasāda*.⁵ Viśvanātha opines that *Guṇas* are the cause of the excellence of the *Rasa*.⁶ He again says that *Guṇas* are the part of sentiment like as *śaurya* etc.⁷ According to him, *Guṇas* are of three types. They are *mādhurya*, *ojah* and *prasāda*.⁸

**MĀDHURYA**

The speech, which gives the happiness to the mind is called *Mādhurya*.⁹ But Bharatamuni mentions that speech which has been heard for many times but there is no feeling from that is called *Mādhurya*.¹⁰ Śrīśingabhūpāla opines that the words and meanings where rasa emerges is named as *Mādhurya*.¹¹ Vāmana says that separated or independent words

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5. guṇāḥ kāvyasya mādhurjaujah prasādalakṣaṇaḥ. Ka.SS. III. 1st. 4
6. utkārṣahetavāḥ proktā guṇālaṁkārāraṁtayaḥ. SD.I.3
7. rasāsyāṅgūtamāptasya dharmāḥ sauryādayo yathā guṇāḥ. Ibid VIII.1
8. mādhuryamōjo’tha prasāda iti te tridhā. Ibid
9. cittadrāvībhāvamayo ṣaṅgāh mādhuryamucyan. Ibid. VIII.2
10. bahuśo yat śrutaṁ vākyarūṇaktaṁ vāpi punāḥ punaḥ. nodvejati yasmadhvī tanmādhuryamiti śrītam. NS. XVII. 100
11. tanmādhuryo’ṁ bhaved yatra ṣabde’ṛthe ca śphuto rasaḥ. RsSk. I.234
are of *Madhurya* quality. Udbhata in his KaSS mentions that speech which gives the happiness is *Madhurya*.

This quality is used in very specific moment. Viśvanātha opines that this quality is mostly used in *sambhoga*, *vipralambha*, *karuṇa* and in śānta. In RsSk, the rhetorician mentions that *Madhurya* is used in delineating the erotic sentiment. When there is expressed charming feeling attached to the erotic sentiment, it is called *Madhurya*.

Diśnāga uses this quality in all the Acts. The quality *Madhurya* is used in delineating the sentiment *sambhoga*, *vipralambha*, *karuṇa*, and śānta. The predominant sentiment of this play is Śṛṅgāra. The two parts of Śṛṅgāra are present here. In the *sambhoga* sentiment, Diśnāga uses the *madhurya* quality. Rāma remembers when at the close of the day,

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12. ṽṛthakpadatvau mādhurjyaṁ. KSV. III. 1.20
13. tatra mādhuryamādhikatvau. KaSS. VI. P. 81
14. sambhoge karuṇe vipralambhe śānte’dhkāṁ kramat... SD.VIII.2
15. śṛṅgārasaparīvitvena mādhuryaṁ. RsSk. I. p. 66
16. mādhuram rasavadvāci vastunyapi rasasthitih.
   yena mādyanti dhimanto madhuneva madhuvratāḥ ... KD.I. 51
17. sītā - (salajjam) yat sapatijnananiḥsvāsānupavidhe rāmavakshahsthale aticiratī mādhābitāsmi. KM. II. P. 53
grasping the queen’s hand, delicate like a tender shoot, Rāma with talks full of the various joys of love sauntered lingeringly on the sand-bank of the stream, the water oozing out of the sand under the pressure of the plantation of their feet. In this Rāma’s expression there is found the guṇa called the mādhurya. Madhurya is seen in the pathetic scene of the play. Laksmana, looking around, mentions in the first Act that gazing at the queen the deer are shedding tears giving up their grazing; the swans, overwhelmed with grief are crying piteously and the peacocks also have given up their dance, better are these lower animals than men.

**OJAH**

The speech, which expresses the power of heart, is called Ojah.

Where both of the word and meaning are present and these Kāvyas are

18. kiśalayasuvumārañ pāṇimālambya deyyā
   vividharatisakhobhiḥ saṅkathābhīdinānte
caraṇagamanavegāḥmantharasya smarami
   srutapayasi taṭinyāḥ saikate caṅkramasya. KM. III.12
19. ete rudanti harinā haritāṁ vimucya
   hamsūśca śokavidhurāḥ karunām rudanti
   nrtyam tyajanti śikhino’pi vilokya devīn
tirjaggatā varamamī na paraṁ manusyah. KM. I. 18
20. ojaścittasya vistārarūpaṁ ciptatvamucyate ... SD.VIII.4
criticized, is called as Ojah guna.\textsuperscript{21} According to Vāmana, the Ojah quality can be had of in a piece of tough or harsh writing.\textsuperscript{22} Udbhata also supports Vāmana’s view.\textsuperscript{23} Śrī Singabhūpara opines that Ojah can be found in the compounded form of writing.\textsuperscript{24}

In delineating the heroic sentiment, the Ojah is used in the writing.\textsuperscript{25} Mammata again says that this quality can be used mostly in case of bibhatsa and raudra sentiment.\textsuperscript{26} Viśvanātha also accepts the views of Mammata.\textsuperscript{27} He again says that this quality exists the conjunct form of first and third letter of the Vargas in the words.\textsuperscript{28} The conjunct form of first and the third letter are also present in the Ojah quality. And the letter with repha is used here mostly. ta, tha, da, dha are prohibited in the

\begin{align*}
21. & \text{ avagito’pi hino’pi syādudāttāvabhāvokah} \\
    & \text{ yatra śabdārtha sampattistadojah parikīrtitām.} & \text{NS. XVII. 101} \\
22. & \text{ gāḍabandhatvamojah.} & \text{KSV-III.I.5} \\
23. & \text{ ojo gādatā.} & \text{KaSS. VI. p. 81} \\
24. & \text{ samāsahahulatvarig yat tadoja iti gīyate} & \text{Rs SK. I. p. 237} \\
25. & \text{ diptyāṭmaṃvistṛter heturojo vīrarasasthiti.} & \text{KP. VII. 68} \\
26. & \text{ bibhatsaraudrārasayos tasyāādhikyang krameṇa ca.} & \text{Ibid, VII.69} \\
27. & \text{ vīrabibhatsaraudrēsu krameṇadhikyamasya tu.} & \text{SD. VIII.5} \\
28. & \text{ vargasyādyā tṛtiyabhyāng yuktau varṇau tadantiman.} & \text{Ibid} \\
\end{align*}
mādhurya quality. śa and śa also can be used here. The expression is elaborated by the compounded words. The narrative portion is harsh.

In the Kundamālā, the author uses the Ojah in some words where the heroic sentiment is suggested.

PRASĀDA

According to Bharata, the words which indicate the pleasant or charming effect is called the Prasāda. But Vāmana uses the word sīthilas in case of Prasāda. Easyness is the characteristics of Prasāda. Mammaṭa says that which appears immediately like the fire kindled with dried up fuel and the clear water; it is termed Prasāda. Daṇḍin, in his KD

29. uparyodho dvayorvā sarephau tathadadaīḥ saha.

śakārasca śakārasca tasya vyañjakatāṅg gataḥ. 

Ibid. VIII.6

30. tathā samāso bahulo ghatanaudhatya śalinī ... 

Ibid. VIII.7

31. jambhāriaulimandāramālikā madhucumbinaḥ. 
pibeyurantarāyabdhing heramba padapānsavah. 

KM. I. 1

32. apyanukto vudhairyatra śabdobā pratiyate 
sukha śabdārtha sambodhanāt prasāda parikūryate. 

NS.XVII.97, p.151

33. saithilyaṁ prasādah. 

KSV, III.I.6

34. śuṣkendhanāgni vat svacchajalavat sahasaiva yaḥ 
vyāpnotyanyat prasādo ‘sau sarvatra vihitasthitih 

KP. VII. 69, 70. Sūtra no 95, p. 349
opines that *Prasāda* is very famous like the light of the moon.\(^{35}\) The *Prasāda* quality emerges from the famous or familiar word.\(^{36}\) It is accepted by Śrī Śiṅgabhūpāla. The words by which all feelings are expressed immediately, is named *Prasāda*.\(^{37}\)

Diṅnāga uses this quality in his drama. When the poet expresses about the nature he uses the *Prasāda* quality.\(^{38}\)

**RīTI**

The *Rīti* (style) is one of the criteria for assessing literary merits. It is an important feature of poetry. The arrangement of words or syllables, which heightens the excellence of *rasa*, is known by the term *Rīti* (style).\(^{39}\)

\(^{35}\) prasādadāvat prasiddhārthamidorindīvaradyuti
lakṣma laksmiṁ tanotīti pratīti subhagam vacah.

\(^{36}\) prasidhārthapadatvaṅg yat sa prasādo nigadyate.

\(^{37}\) arthavyakteḥ prasādākhyaguṇenaiva parigraḥ ...

\(^{38}\) surabhikusumagandhairvāṣitāsāmukhāṅṅāṅṅ
phalabharanāmitāṅg pādapāṅṅāṅ sahasraṅṅ
viracitaparivesasyāmālopaṁtarekho
ramayati ṛṇdayaṁ te hanta ! kaccidvanāntaḥ ...

\(^{39}\) padasanghathana riṭirāṅgasaṁsthāviśeṣavat upakārtṛ rasādīnāṁ
Riti is like the adjustment of our body-parts. The famous rhetorician Vāmana says that Riti is the particular style of arrangement of words, which is the essence of Kāvyā (poetry). He mentions three types of Riti, viz. Vaidarbhi, Gaudīyā (Gauḍī) and Pāñcāli. But, Daṇḍin, the author of the KD speaks of two varieties of Riti only. Bharata says about the five kinds of Riti in his Nāṭyaśāstra (NS). Though Bharata speaks of five types of Riti, Viśvanātha Kaviraja accepts only four types of Riti, viz., Vaidarbhi, Gauḍī, Pāñcāli and Lāṭikā or Lāṭī. It is noticed that the earlier rhetoricians like Bhāmaha and Daṇḍin accept the Vaidarbhi and

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40. visista padaracana ritiḥ.  
KSV. II, 7

41. riti-ratma kavyasya.  
Ibid, II.6

42. sa tridha – vaidarbhi-gaudiyā pāñcālī ceti.  
Ibid., II.9

43. astyaneko giram margah suksmahedah parasparam 

tatra vaidarbha-gaudiyau varnyete parasphutāntarau.  
KD. II.9

44. avanti dakṣinātya ca tathācaivadra māgadhī. 

pāñcālī madhyamā caiva jñeyā nātyā pravrittayah 

or’ntayah pānc ca kṛttitah ..  
NS. VI. 25, 26

45. sa punah syāccaturvidhā. 

vaidarbha-catha gauḍī ca pāñcālī lāṭikā tathā ..  
SD, IX 1-2
Gauḍī types of Rūti. Bhāmaha⁴⁶ favours the Gauḍī, while Daṇḍin puts importance on the Vaidarbhī.

Again it is worth-mentioning in this connection that what is known by the term Rūti is also known by the term Vṛtī, according to Mammaṭa,⁴⁷ the author of Kāvyaprakāśa (KP). A similar version is also found in the Dhvanyāloka⁴⁸ (DhL) regarding Rūti and Vṛtī.

The author of KM, Diṇṇāga uses all the four types of Rūti. But he is known as the poet of Vaidarbhī Rūti.⁴⁹ He uses this Rūti in many places of the drama: A brief discussion on the four main types of Rūti, in the lines that follow.

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46. alanikaravadagrāmyamarthyāṁ nyāyyamanākulaṁ
   gauḍīyaṁapī śādhiyo vaidarbhāṁitī nānyathā. KL.I.35

47. keśāṃcidetā vaidarbhī pramukhā rītayomatāḥ (etāstisro vṛttayaḥ
   vāmanādīnām mate vaidarbhī gauḍī pāncālakhyāritayo mātāḥ).
   KP. X.111

48. asphutasphuritāṁ kāvyatatvametadyathoditaṁ
   aśaknuvadbhirvysākartyāṁ rītayaḥ sampravartitāḥ
   śabdāttavāśrayāḥ kāścidarthatvatvayo ’parāṁ
   vṛttayo ’pi prakāsaṁte jñātesmin kāvyalakṣaṇe. Dh.L. III. 46-47

49. KM Lokmoni Dahal, introduction, p. 8
VAÍDARBHĪ

According to Vāmana⁵⁰, Vaidarbhī exists in the Guṇas viz., Mādhurya, Ojāḥ and Prasāda. Viśvanātha says that the Riti is used to evoke the Guṇa called Mādhurya with the use of the words of softer sounds.⁵¹ Again, in the Vaidarbhī styled of composition the words are so arranged that sometimes there occurs single compound and sometimes no compound at all. It causes gracefulness to the composition. Because of this, it is better to accept Viśvanātha’s view. In Viśvanātha’s view the word ‘lalitātmikā is used. The derivation of lālityam is lalitasya bhāvaḥ, lālityaṁ. The rhetorician Udbhata mentions about three types of Vṛtti. These Vṛttis are named respectively, viz. Paruṣā, Upanāgarikā, and Grāmyā. These Vṛttis are the collection of three types of letter. Udbhata speaks about the Upanāgarikā Vṛtti that it is a collection of combination of two letters. The beginning one is Vargāntavārṇa⁵² or nasals and the other one is mutes.⁵³ The Vargāntavārṇa stays in the first position of combined

50. samagragunopetā vaidarbhi KSV. II.11
51. mādhuryavyāňjakairvarṇai račanā lalitātmikā
avṛttirpalavṛttivā vaidarbhi rātirucyate SD.IX. 2-3
52. ūṇa, ūṇa, ūṇa, ūṇa, ma
53. sparsavarṇa viz. ka, kha, ga, gha etc.
In this Vṛtti the letters are combined by repeating also. Scholars accept this definition. Abhinavagupta and some other rhetoricians mention the upanāgarikā as the lalitā.

According to Viśvanātha, the lalitātmikā creation consists of Vaidarbhī. In the drama KM, the poet follows the Vaidarbhī rīti in many parts. Diṇṇāga uses the Vaidarbhī in the description of natural objects the 1st Act.

GAUDĪ

According to Vāmana, the Gaudī rīti exists in two types of Guṇas namely Ojah and Kāntī. On the other hand, Viśvanātha opines that Gaudī

54. mba, ūga, etc.
55. cca, ppa, kka, etc.
56. sarūpasaṇyayogayutāṅg mūrdhni vargāntayogibhiḥ.

sparśaiyatang ca manyante upanāgarikāṃ vudhāḥ ..

Upamā Kālidāsasya, p. 94

57. adāya pankajavanānāmakarandagandhān
karṣanānṣāntamādhurān kalahāṁśanādān
sītāstarangakāṇikā vikirannupeiti
gangānilastava sabhājanakaṅkshayeva

KM, I 5

58. ojahkāntimati gaudīyā ...

KSV. II. 12

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contains long compounds with harsh sounds. Hence, it helps to express the Guna called Ojah only. Moreover, the existence of Gaudi is not considered by Viśvanātha in case of Kānti. It is observed that Gaudi is of too much likings for the prose writers. Dandin establishes that Gaudi does not exist in the ten Gunas. Dandin says that this style is found beyond the ten Gunas. According to him the words may have more meanings, i.e. the ślesā. The word 'viparyayah' indicates that creation with long compounds and maximum use of paruṣā (harsh) word. Udbhata says about the paruṣā. According to him, the creation with the use of śa and sa is called Paruṣā Vṛtti. Bhojarāja mentions that the writing with the

59. ojahprakāśakairvarṇairvandha ādambaraḥ punah ...
   samāsa vahulā gauḍī
   SD. IX, 3-4

60. iti vaidarbhamargasya prānā daśagunah smṛtah
   esāṅg viparyayah prāyo drstaye gauḍa varmatih.
   KD. I.42

61. dirgha samāsa paruṣākshara prācuryandhatya racanā viśeṣa lityam.
   Ibid, commentary of Indurāja

62. śaśabhāyāṅg rephasamyogaiṣṭavargena ca yojitā
   paruṣa nāma vr̥ttih syāt hlahvahadyaśca samyutā ...
   Upamā Kālidāsasya, p. 139.
Compounds containing of Ojah and Kanti is called Gaudiya. Rajaśekhara also accepts the same. He adjoins that it is used in the varnisā varyanā. In the KM, the poet Dirināga starts his drama with a verse with Gaudi riti. Here, the author eulogizes to Gaṇeṣa and uses his name Heramba and he uses the word ‘Jambhāri’ as his adjective which is suggestive of heroic sentiment (vīratvavyaṇjak). Long compounds and Ojah quality are also present here.

Again in the 4th Act, there is marked the Gaudi in the speech of Kanva, when he describes an elephant. The Vṛttis or styles of Udbhata

63. saṁstātvyudbhatapadāmojah kāntiguṇānvitāṁ
gaudiyēti vijanānti rītīging rītivicashanāṁ… Sv.K (Bhoja). II. 31
64. tathā vidhākalpayāpi tayā yadvamśaviadīkṛtaṁ
ramāsavadanuprāśavadyoga vṛttiparamparā
garbhang jagāda sā gaudiyā rūtīḥ. KaM. III, p. 8
65. jambhārimaulimandāramālikā madhucumbināḥ
pibeyurarantarāyābdhing herambapadapāṁsabaḥ. KM. I.1
66. etasmin vitatādhvare pratidinam sāṁnidhyayogādvare
styaktvānan-danacandanāvaniruḥanālatatāṁ prāpitāḥ
bibhratyuccamibesītena nayenenaḥokanīyā amī
mattairāvanakaṇṭha rajjuvalayannyaśakshatiṅg pādapāḥ… Ibid. IV, 7
described here should not at all be confounded with the ritis or modes of expression, given by authors like Daṇḍin, Vāmana, and others. The Vṛtti of Udbhāta cannot really be called style in the strictest sense. It is only the outward form of the letters and has nothing to do with the sense. The riti of Daṇḍin and others is properly be called style in the real sense of the word. The ritis were originally the provincial peculiarities apparent in the language of the people which afterwards were consolidated into a settled form.67

PĀNCYĀLI

Vāmana suggests that the style called Pāncyālī is used in a composition where there is necessity of presenting the Guṇas called Mādhurya and Sukumāra.68 Bhoja seems to follow the same opinion.69 Viśvanātha opines that Pāncyālī is a riti which goes midway between the Vaidarbhi and the Gaudī and consists of five or six compounded words.70 Thus he presents the opinion that Pāncyālī is produced after the

68: mādhurya – saukumārayopapannā pāncyālī. KSV, II.13
69: samastapaṇcāṣapada mojaḥkāntīvivarjitaṁ
mādhurām sukumārāṅca pāncyālīṁ kāvayo viduḥ SKBH II. 130
70: varṇaiḥ  śroṣaiḥ punardvayoh
samastapaṇcāṣapado bandhaḥ pāncyālikā matā. SD,IX.4
combination of Mādhurya and Ojas. Viśvanātha finds some sort of a dilemma in this respect. Because, if there be the Ojas, then there cannot be expected the simultaneous existence of Mādhurya. Rājaśekhara also accept the existence of pāñcāli rūti. 71

Diśnāga applies this style in his composition. In the last Act he uses this style with five compounded words. 72

LĀṬĪ

This style is not mentioned by Vāmana. He is silent about the lāṭī. Contrary to this, Bhoja and Viśvanātha consider the existence of it. Bhoja accepts that lāṭī contains certain important elements of all other rūtis. 73 Viśvanātha, on the other hand, holds that this particular style of composition goes between Vaidarbhi and pāñcāli. 74 But Bhoja calls such a

71. vaidarbhi gaudīyā pāñcāli cetī rītayastrisraḥ. KaM VII, p. 31
72. sthāṇavadhāstrīdhāma mākarvasatayah pāvakomātārisvā
   pāṭālaṁ bhūbhuvāsscasturudhadhisamāḥ sāmamantrāśca vedaḥ
   samyaksamsidhidhyāparinatapataph pithinastāpasāśca
   śreyāṅgasyasminnarendre vidadhatu sakalang vardhatāṅg gokulāṅg ca.
   KM. VI. 45
73. samastārītivyāmiśra lāṭiyā rītirucyte. SvK II. 33
74. lāṭī tu rītivaidarbhi pāñcālyorantarāśthita
   sāvantikā samastaih syāddvitraistcaturaih padaiḥ. SvK II. 32

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style as Āvantiṅka.\textsuperscript{75}

Again he prefers to say that this style includes certain elements of all other \textit{rītis}.\textsuperscript{76} But Viśvanātha again mentions views of some other authorities that \textit{lātī} contains soft (\textit{mrdu}) letters.\textsuperscript{77}

Diṇnāga uses this style in a very few cases. But wherever he uses it, the charm of this style can be experienced.\textsuperscript{78}

\textbf{ALĀMKĀRA}

Vāmana says that poetry should be accepted from the figure of speech.\textsuperscript{79} He also mentions that beauty itself is \textit{Alāmkāra}.\textsuperscript{80} When a statement said in one sense is constructed differently (i.e. in a sense different from that which is intended) by another person, either through punning or intonation, that is Equivoque, and thus it is of two kinds which

\begin{enumerate}
\item antarāle tu pāṇcālivaidarbhyo yā'vatiṅthate sāvantikā samastaih syāddvitraistricaturaih padaiḥ. \textsuperscript{75}
\item samastarītivyāmiśra lātīyā ritirisyate. \textsuperscript{76}
\item lātī tu mṛdubhi padaiḥ \textellipsis \textsuperscript{77}
\item surabhikusumagandhairvāsītāsāmukhānāṁ phablapharanamitānāṁ pādapānāṁ sahasraṁ.\textsuperscript{78}
\item viracitapariveshasyāmalopāntarekho ramayati hṛdayaṁ te hanta ! kaccidvanāntah. \textsuperscript{79}
\item kāvyāṁ grāhyamalāmkārāt. \textsuperscript{80}
\end{enumerate}

\textsuperscript{75} antarāle tu pāṇcālivaidarbhyo yā'vatiṅthate sāvantikā samastaih syāddvitraistricaturaih padaiḥ. Sv.K. II. 32
\textsuperscript{76} samastarītivyāmiśra lātīyā ritirisyate. Ibid, II. 33.
\textsuperscript{77} lātī tu mṛdubhi padaiḥ \textellipsis SD. IX., p. 602
\textsuperscript{78} surabhikusumagandhairvāsītāsāmukhānāṁ phablapharanamitānāṁ pādapānāṁ sahasraṁ. Ibid., I.I.2
\textsuperscript{79} viracitapariveshasyāmalopāntarekho ramayati hṛdayaṁ te hanta ! kaccidvanāntah. KM. IV. 3
\textsuperscript{80} kāvyāṁ grāhyamalāmkārāt. KSV. I.I.1
\textsuperscript{80} saundaryamalāmkārāḥ. Ibid., I.I.2
is told by other is connected by other sentence, named as *Alaṅkāra*.

Viśvanātha says that *Alaṅkāras* are like the parts of human body. It helps to heighten the effect the *Rasa*. These *dharmas* are transitory. Mammaṭa says that select *gunaḥ* give rise to what is *Alaṅkāra*. *Alaṅkāra* is the cause of excellence of *Rasa*. Bharatamuni accepts only four *Alaṅkāras* in literature viz. *Upamā, Dīpaka, Rūpaka* and *Yamaka*. Viśvanātha and others make distinction between *Śabdālaṅkāra* and the *Arthaḷaṅkāra*.

The verses of the KM are also found to be beautified with the employment of both the types of this poetic embellishment i.e. *Śabdālaṅkāra* and *Arthaḷaṅkāra*. Employment of various figures of speech in the verse portion of the KM is being shown below –

**ANUPRĀSA**

The *Anuprāsa* or the alliteration, which exists in a similarity of consonants not withstanding a dissimilarity of vowels; Viśvanātha accepts

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81. *yaduktaṃ* *manyathā* vākyamanyathā’hyena yojyate
śleṣeṇa kākvā vā jñeyā sa vakroktis tathā dvidhā.  
KP. IX. 78

82. *śabdārthayorasthirā* ye dharmah śobhātiśayinah
rasādīṃupakurvanto’laṅkārāste’ṅga dādivat.  
SD. X.1

83. *gunaḥ* vibecane krte alaṅkāraḥ.  
KP. IX., p. 360

84. *utkāraḥ* hetavo proktā gunālaṅkārītayaḥ.  
SD.I.3

85. *upamā dīpaka* caiba rūpakam yamakam tathā
kāvyasyaite hyalaṅkārāścatvarah parikṛtītāḥ.  
NS. XVII.43
this view. As for example the verse adāya etc. (III,5) from the KM may be cited, wherein there may be found some similarity among the consonants.

ŚLESA (Pun)

Śleṣa is that type of a figure of speech, in which a word or a group of words reads the same but conveys different meanings. This figure of speech is found in use in the KM (VI)

Here the word ‘tribhiḥ’ indicates three persons, who have good character and that word again indicates Laksmana, Kuśa and Lava.

YAMAKA

The figure called Yamaka exists in repetition of letters or words in

86. anupṛasa śabdasaṃyāṃ vaisaṃye’pi svarasya yat. SD. X.3
87. ādāya paṇkajavanānmaṇi-karanad-agandhāni
   karsanṇīntamadhunter kalaham-sanādān
   śītāstarangakaṇika vikirannupeiti
   ganganilastava samājanakaṅkṣhyeva. KM. III, 5
88. śliṣṭaiḥ padairnekārthabhidhane śleṣa iṣyate
   varṇapratiyaṅgāṁ prakṛtyoḥ padayorapi...
   SD. X. II
89. mahāśīlaiasthibhiḥ sārdhamita evabhivartate
   pariśkṛtastrbhirvedaśvāmvedha ivādhvarah KM. VI. I
same order but with a difference in meaning.\(^90\) Bharata says that Yamaka is the exercise of words.\(^91\) As for example one verse\(^92\) from the KM be cited. It is seen that there are some repetition of words. These are ‘\textit{pade pade}’ and ‘\textit{śanaiḥ-śanaiḥ}’.

UPAMĀ (Simile)

The \textit{Upamā} is an \textit{Arthāṅkāra}. The composition which is based on the similarity of two things is called \textit{Upamā}. According to Bharata, this figure exists in the quality and form.\(^93\) The figure \textit{Upamā} exists in a sentence wherein some similarity between two things is denoted without reference to difference.\(^94\) In the following verses of KM the poet uses the \textit{Upamā}:

\begin{align*}
\text{Act. – I – 16; Act – II – 1; Act – III – 10, 16; Act – IV – 23; Act VI – 1.}
\end{align*}

\begin{align*}
90. \text{satyarthe \textit{prthagarthayaḥ svaravyaṇījana samhateḥ}} & \quad \text{SD. X.8} \\
91. \text{śabdābhyaśastunyamakam pādādiśu vikalpitam.} & \quad \text{NS. XVII.60} \\
92. \text{vāmena nivāralatām kareṇa jānurī samālaṁvya ca dakṣiṇena pade pade me padamādadhānā śanaiḥ śanaiḥretu muhūrttamāryā} & \quad \text{KM Act. I, 6} \\
93. \text{yatkiṅcit kāvyavandheṣu sādṛṣyenopamīyate upamā nāma vijñeyā guṇākrtasamāśrayā.} & \quad \text{NS. XVII. 44} \\
94. \text{sāmyamvācyamavaiḍharmarāṇ vākyaikyamupamā dvayoḥ} & \quad \text{SD. X.14}
\end{align*}
In the verse no. 16 of the KM, the grief of Rāma is compared with the salt applied to a sore. In the first verse of 2nd Act, the author uses the ‘śrante purṇopama’ which is a variety of Upamā. Again in verse no. 28 and 42 of Act VI, Diṅnāga uses the malopamā.

RŪPAKA (Metaphor)

When there is maintained no difference between the objects of comparison and the standard of comparison, the figure is known as Rūpaka. There are many ślokas in the KM which are composed by using the metaphor –

Act – I – 10, 28
Act – III – 5, 11, 17
Act – IV – 9, 20
Act – VI – 20, 24, 25, 36, 37, 44, 45

95. imam sandeśamakarṇya kṣate ksāramivāhitam
daśāmasahyāṁ ṣokasya vyaktamāryo gamiṣyati .. KM. I.16
96. dhāvato hariṇakairīyathā pratimallau kiśorsalihānāṁ
tathā ca tapasvinīḥṛdayaṁ harataḥ priyadarśanau yugalau KM. II.1
97. rūpakamrutpitāropādviṣaye nirapahānave SD. X. 40
Diṅnāga uses this *alamkāra* in fourteen verses of the play. In the verse *tyahta*\(^{98}\) etc., the author uses it in the word ‘*caritragunaśālīnā*’.

**UTPREKṢĀ (Poetical Fancy)**

Poetical Fancy or *Utpreksā* is the imagining of an object under the character of another.\(^{99}\) *Utpreksā* is of two types i.e. *vācyā* and *pratiyamāṇa*.\(^{100}\)

Diṅnāga uses this type of figure of speech in twelve verses of the *KM*. These are –

- Act – I – 1, 2, 6, 8, 9, 17, 32
- Act – III – 6, 15
- Act – V – 11, 17
- Act – VI – 17

**KĀVYALIṆGA (Poetical Cause)**

When a reason is implied in a sentence or a word, it is termed as *Kāvyaliṅgam*.\(^{101}\)

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98. *tyaktā kilā tvamāryeṇa cāritragunaśālīnā*

   *mayāpi kilā gantavyaṁ tyaktvā tvāmiha kānane ..*  
   KM. I. 10

99. *bhavet sambhābanotpreksā prakṛtasya paratmanā*  
   SD. X. 40

100. *vācyā pratiyamāṇā sā prathamaṁ dvividhā matā ..*  
    Ibid

101. *hetorvākyāṁ podārthatte kāvyaliṅgaṁ nigadyate*  
    SD: X, 63
Diṅnāga uses this figure of speech in 16 verses of KM. They are –
Act – I3, 4, 16
Act – III – 1, 9
Act – IV – 2, 5, 6, 7, 11, 16
Act – V – 1
Act – VI – 6, 7, 14, 39

For example, in the 3rd verse of Act I,\textsuperscript{102} the cause of Sītā’s banishment is stated.

**APRASTUTAPRAŚAṆŚĀ (Indirect Description)**

When a particular form a general, a general form a particular or a cause from an effect or an effect from a cause or a thing similar from what resembles it, is understood, each of the former being in question and the latter not so, it is *Aprastutapraśaṇśā*.\textsuperscript{103}

\textsuperscript{102} lankeśvarasya bhavane suciraṁ sthitetī
rāmeṇa lokaparivādbhayākulena
nirvāsitaṁ janapadādapi garbhagurvīṁ
sītāṁ vanāya parikarṣṭāti laksmano’yam

\textsuperscript{103} kvacidviśeṣah sāmanyātsāmānyam va viśeṣataḥ
kāryānimittam kāryam ca hetorathā samātsamaṁ
aprastutatprastutaṁ cedgamyate pañcadhā tataḥ ...
For example in the verse *maithilitanayo*\textsuperscript{104} etc. This of figure of speech is used. Another example may be had of in I.5.

**SMARAṆAM (Reminiscence)**

A recollection of an object arising from the perception of something like it is termed smāraṇaṁ.\textsuperscript{105}

Diṅnāga uses this *alamkāra* in five verses of the KM. In the verse *kiśalaya*\textsuperscript{106} etc. of Act III, the author uses this *alamkāra*. Here, Rāma remembers when at the close of the day, grasping the queen’s hand, delicate like a tender shoot with talks full of the various joys of love sauntered lingeringly, on the sand bank of the stream, the water oozing out of the sand under the pressure of the plantation of their feet. Some other examples are found in I.7, III.11, IV. 21, V. 15.

\begin{itemize}
    \item \textsuperscript{104} \textit{mathilītanayaḥ śreṣṭhah kuśo nāma mahārathaḥ}
    \begin{tabular}{l}
        \textit{abhisikto’dya sāmrajye manyatāmasya śāsanam}
    \end{tabular}
    \textit{K.M. VI. 41}
    
    \item \textsuperscript{105} \textit{sadrasanubhadvastusmrthī smaramucyate}
    \textit{SD. X.27}
    
    \item \textsuperscript{106} \textit{kiśalayasukumāraṁ panimalambya devya}
    \begin{tabular}{l}
        \textit{vividharatisakhibhiḥ sankyabhidinānte}
    \end{tabular}
    \textit{K.M. III.12}
\end{itemize}
NIŚCAYA (Certainty)

*Niścaya* or certainty is the emphatic establishing of the real character, having denied the other (i.e. the fancied character).

Dīnāgā used this figure of speech in two verses of Act I of the KM.

In the verse *tulyanvayet* etc. of Act I, Rāma establishes the real cause for banishment of Śītā and denied the unreal cause. Hence it is case of *Niścaya*. Another example may be found in I.29 also.

PRATIVASTUPAMĀ (Typical Comparison)

That is *Prativastupamā*, where in two sentences, resemblance between which is implied, the same common attribute is differently expressed.

Only in one verse of KM, the composer used this figure of speech.

107. anyamiṣidhyā prakrtasthapanāṁ niścayaḥ punaḥ
108. tulyānvaṇyaṇugunetī guṇonnatetī
duḥkhe sukha ca suciraṁ sahavāsīnīti
jānāmi kevalamahāṁ janavādabhītyā
śīte! tyajāmi bhavatīṁ na tu bhāvadosāt
109. prativastupamā sā syādvaktayorgamyasamyayoḥ
eko'pi dharmaḥ sāmānyo yatra nirdīṣyate ārtīk

SD.X.39

KM. I. 12

SD. X.50
In the verse ‘yāṁ yāṁ ... etc. of Act V\textsuperscript{110}, the author Dīnāga employed this figure of speech.

**TULYAYOGITĀ (Equal Pairing)**

When objects in hand or others are associated with one and the same attribute, the figure is *tulyayogitā*.\textsuperscript{111}

In the verse ‘vaidehyāḥ kva’pi etc. (IV, 14), the author uses this *alamkāra*. Here, shadow of Sitā and Sitā are the one.\textsuperscript{112}

**DĪPAKA (Illuminator)**

When a thing, which is the subject in hand, and another which is not the subject in hand, are connected with the same attribute, there is *Dipaka*.\textsuperscript{113}

In KM, Dīnāga uses this *alamkāra* in the following two verses

Act – IV – 19

Act – VI - 29

\textsuperscript{110} yāṁ yāmavasthamavagāhamānamutprekshate svāṁ tanyāṁ pravasī vīlokya tam tārica gataṁ kumāraṁ jātanukampo dravatāmupeti

\textsuperscript{111} padārthānāṁ prastutānāmanyēṣāṁ vā yadā bhavet ekadharmābhīsambandhāḥ syāttadā tulyayogita

\textsuperscript{112} vaidehyāḥ kva’pi gacchantyāṁ dirghikātērayantmanā atnargatajalacchāyā mayā saiveti viśṣitā

\textsuperscript{113} aprastuta prastutayordipakāṁ tu nigadyate
In the verse no 19 of Act IV\textsuperscript{114} the two things are the moon light and the upper garment are connected with the same attribute i.e. rashly seized by Rāma.

\textbf{ĀKŚEPA (Paralepsis)}

When there is an apparent denial of something, which was intended to be said, for the purpose of conveying some special meaning, the figure is termed Ākśepa, which is two-fold as pertaining to what is about to be said and what has been said.\textsuperscript{115}

Dinnaga uses this alāṅkāra in ‘gāḍamālingaṇi’ etc. (KM. IV. 5).\textsuperscript{116}

Here, Rāma’s request for divulging the causes of Sītā being angry, have been denied and stated to be different one, by Sītā. Hence, it appears as a nice illustration of the alāṅkāra under discussion.

\textbf{DRŚṬĀNTA (Exemplification)}

Drśṭānta is the reflective representation of a similar subject. It has

\begin{center}
\begin{tabular}{ll}
114. & anyāṃśukamāṭirabhasādavimṛṣyavidhāyinā mayākṛṭam \\
& gagānataṭparigalitāṁ jyotsnānīṁnokalalitaṁ KM. IV. 19 \\
115. & vastuṇo vaktuṁstāsyā viśeṣaṇaṁpratipattaye \\
& niśedhābhasa ākṣepo vakṣyamāṇoktago dvidhā SD. X. 65 \\
116. & gāḍamālingaṇi vaidehi dehi me ċarṣanaṁ priye \\
& tyajataṁ dirgharoso'yāṁ kīṁ nu'nīṣkaruṇo mayī KM. IV. 15 \\
\end{tabular}
\end{center}
explained above under Upamā what is meant by bimbapratibimba-

bhāva.117 Diṅnāga uses this figure in ten verses of the KM. These are –

Act – IV – 17, 24, 25
Act – V – 2, 5, 7, 8, 10, 12
Act – VI – 15

In the 2nd verse of Act V of the KM.118 In Rāma’s fancy Sītā appeared as a lotus in the pond.

NIDARŚANĀ (Illustration)

When a possible or, as is sometimes the case, even an impossible connection of things implies a relation of type and prototype, it is Nidarśanā.119 Diṅnāga uses this figure in the verse “ā sīdiyatsu ...” etc. (KM, V. 4). Rāma stays in between the happiness and sadness.120

117. drṣṭāntaṣtu sadharmasya vastunanā pratibimbanāṁ SD. X. 51
118. atiprasādādasatiṣu tasmin drṣṭā mayā vāriniṁpakaṁjakaṁ
    lambalakāṁ pāndurāpinaganda prasādaramyaṁ vadam vahanti
    KM. V. 2
119. sambhavanvastusambadho’sambhavanvāpi kutracit
    yatra bimbānubimbavām bodhayetsā nidarśanā SD. X, 51, 52
120. āsīdiyatsu divaseṣu nirastajānenaṁśya yaluptamanaṁ na sukhaṁ
    na dukhaṁ chāyādidasanabalādadhunā mano me duhkham sukhaṁca
    parigṛhya punaḥ prasūtaṁ KM. V, 4
ATISAYOKTI (Hyperbole)

When the introsusception is complete, it is styled Hyperbole or atisayokti. Dihnäga uses this figure of speech in the verse ‘pūrva vanapravāsah’ etc. (KM. III. 13). Here the poet expresses about Sītā’s sadness.

VIBHĀVANA (Peculiar Causation)

When an effect is said to arise without a cause, it is vibhāvanā. Dihnäga applies this figure in ‘na caita...’ etc. (KM., V.9). Here Rāma does not know about the boys but the tears comes out from his eyes.

Another one example of Vibhāvana is found in the KM, i.e. verse no. 19 of Act VI.

SANDEHA (Doubt)

When an object under discussion is poetically suspected to be something else, it is called a sandeha or doubt.

121. sidhatve'dhyavasāyasyātiśayoktirmigadyate
122. pūrva vanapravāsah paścāllankā tataḥ pravāso’yam
    āsādyā māmadhanyam duḥkhd duḥkham gata sītā
123. vibhāvanā vinā hetu kāryotpattiruyaducyate
124. na caitadabhijānāmi nākūtampi κiñcana
    tathāpyāpatamātreṇa caṇṣurudvāśpatam gatam
125. sandehāḥ prakṛte’nyasya saṁśayah pratibhothitah
Dinnaga uses this figure in the ‘Kusalava ... etc.’ (KM, VI. 21). Here, Valmiki asks Rama how he blamed Sita after examined by fire God.

PARIṆĀMA (Commutation)

When what is superimposed serves the purpose in hand as being identified with the subject of superimposition, it is Pariṇāma, which is two-fold as being appositional or non-appositional.

Dinnaga uses this figure in the verse ‘trṣitena mayā ... etc.’ (KM. IV, 22) wherein the search for Sītā has been stated as being an attempt at consuming water from a mirage.

PARIKARA (Insinuator the Significant)

A speech with a number of significant epithets is the figure called Parikara.

126. kuśalavajananīśudhisākye pavana sakhā yadi devata
niyuktā-kathamiva bhavato nirangkuśo‘yāṁ hṛdi nihitonu
prthagjanāpa-vādah

KM. VI. 21

127. viṣayātmatayāropye prakṛtarthopayogini
parināmo bhavettullyātulyā dhikaraṇo dvidhā

SD. X. 51

128. trṣitena mayā mohāt prassannasalilāsayā
añjalirvihitaḥ pātum kāntāramgaṭṛṣṇikāṁ

KM. IV, 22

129. uktirviśeṣañaiḥ sābhīprāyaiḥ parikaro mataḥ

SD. X. 57
This *alaṅkāra* is found to be in use in the verse ‘valmīkinā munivareṇa ... etc.’ (KM. V., 16). Herein, the adjectives of Vālmīki and Viṣṇu are purposefully employed. Other examples can be had of in Act. II. 12, 13.

**ARTHĀNTARANYĀSA (Corroboration)**

When a general proposition is strengthened by a particular or a particular by a general one and when an effect is justified by a cause or vice versa, either under a similarity or contrast, there is *arthāntaranyāsa.**

Dīṇāgā uses this *alaṅkāra* in the verse ‘munināṁ sāmagītāṁ punyāṁ’ (KM. IV.10). Here the last part ‘harntikumudantināṁ’ supported the first general one line. The other examples of this *alaṅkāra* are IV. 10, V. .14, VI. 22, 40.

130. vālmīkinā munivareṇa mahārathasya yā'sau purāṇapurūṣasya kathā nibadhyā
sā rāghavaśrutipathārtithitām ca neyā kulaśca madhyasabanasya na
langhanīyah ...

KM. V., 216

131. sāmānyam va viṣeṣaṇa viṣeṣastena vā yadi
kāryam ca kāraṇenalaṁ kāryena ca samarthyate
sādharmyenaṅṛarthantaranyāso’ṣṭadhā tataḥ

SD. X. 61, 62

132. munināṁ sāmagītāṁ pūnyāṁ madhurāṇi ca
pravāsināmapi mano ṣaṁranti kimu dantināṁ

KM. IV. 10
Diñnäga is expert in using the both *arthālaṃkāras* and *śabdālaṃkāras*. He uses mostly *Kāvyalinga* and *Rūpaka*. He uses the *arthālaṃkāras* in the prose portion of the play KM. *Uपमā* is used in the following prose lines – *tvamasitapaksacandalekheva dine dine parihiyase*, *atyntiaśitalena tarangavāhinā dirgheṇa dirghikāmārutena*\(^{134}\) etc.

It is observed that like most of the other Sanskrit writers, Diñnäga also possessed some sort of inclination towards the use of various *alaṃkāras*. Of the two types of *alaṃkāras* namely *śabdālaṃkāras* and *arthālaṃkāras*, the dramatist is found to have more interest in using *arthālaṃkāras*, which indicates at the spontaneity of the literary exercise.

**VARIOUS RASAS**

Bharatamuni is the first exponent of ‘Rasa’. According to him, *Rasa* or sentiment is the outcome of the combinations of *Vibhāva, Anubhāva* and *Vyabhicārībhāva*.\(^{135}\) Bhāmaha\(^{136}\) and Daṇḍin \(^{137}\) include the *Rasa*

\(^{133}\) KM. I, p. 51
\(^{134}\) Ibid., IV, p. 91
\(^{135}\) *tatra vibhāvanubhāvavyabhicārisamyogādrasaniśpattih.* NS. V, p.292
\(^{136}\) *rasavaddarśitaspaśṭaṣṭṛgārādirasaṁ tathā.* KL, III.6
\(^{137}\) *rasavadrasapesaḷaṁ* KD.II. 275
within the purview of the figure Rasavat, while Vāmana is found to recognize is as an element within the Arthaguya called Kānti.\textsuperscript{138} Bhāmaha and Daṇḍin, the two exponents of the Alamkāra school, and Vāmana, the advocate of the Rīti school, are noticed to assign a subordinate status to the Rasa. However, a distinct exposition of Rasa along with its relation with the poetry in general, comes into light in the works of the comparatively later rhetoricians like Ānandavardhana and Viśvanātha. Abhinavagupta in his famous commentary called the Locana on the DhL of Ānandavardhana, clearly states that the Rasadhvani is the principal kind of Dhvani (suggestion), the soul of the poetry.\textsuperscript{139} Mammaṭa Bhaṭṭa also mentions that Rasa is different from Alamkāra.\textsuperscript{140} Mammaṭa also accepts Bharata's

\textsuperscript{138} diptarasatvam kāntih \hspace{1cm} \textsuperscript{KSV. III. 2.14}

\textsuperscript{139} yastu svapne'pi na svaśabdvācyo no loukika vyavahāra patitah, kintu śabdasaṃarpyamāṇ dṛdaya
saṃbādasundararabhāvanubhāvasamuci-tapr
āgvinivistaratyādīvāsanānurāgasukumārasvasamāṃ vidānandacar-
vanāvyāpārasaniyarūpo rasaḥ, sa kāvyavyāpāraikagocaro rasa-
dvanirūti, so ca dhvanireveti, sa eva mukhyatayātmeti. \textsuperscript{Dh.L., p.50.}

\textsuperscript{140} rasābhavatadābhasabhāvaśāntyādirakramah.
\hspace{1cm} \textsuperscript{KP. IV. 26}

bhinno.rasādyalaṁkāradalaṁkāryatayā sthitah.
theory. On the other hand, Viśvanātha defines Kāvyā as a composition, provided it contains Rasa. However, it will not be justified to assume that the earlier writers were lacking in the idea of Rasa and that they failed to realize the aesthetic value in poetry or that their works were devoid of the Rasa. Even Bhāmaha is found to maintain that a Mahākāvyā should depict all the eight Rasas separately. Jagannātha mentions that rati comes out from the ālambana vibhāva i.e. Duṣyanta, Śakuntalā etc. and Uddipana vibhāva viz. moonlight etc. with the help of flowing of tears etc as Rasa.
In the NS also, Bharata says that the eight sentiments are present in the play.\textsuperscript{145} Mammaṭa also mentions eight sentiments viz. śṛṅgāra, hāsyā, karuṇa, raudra, vīra, bhyānaka, bibhatsa and adbhuta.\textsuperscript{146} Rāmacandra and Guṇacandra in his ND, the nine sentiments are separately divided into two groups, viz. sukhātmaka and dukhātmaka. In the sukhātmaka category, śṛṅgāra, hāsyā, vīra, adbhuta and śānta come and karuṇa, roudra, bibhatsa and bhyānaka come under the second category\textsuperscript{147} Viśvanātha announces that sthāyībhāvas like Rati etc. are suggested by the vibhāva, anubhāva and saṅcārībhāva\textsuperscript{148} and Rasa is delineated.

In the Nāṭaka type of dramatic composition the principal sentiment should be either erotic (śṛṅgāra) or heroic (vīra).\textsuperscript{149} The other sentiments

\begin{itemize}
  \item \textsuperscript{145} bībhatsadbhutasaṅgau cetyāṣṭau nātye rasāḥ smṛtah. NS. VI.16
  \item \textsuperscript{146} śṛṅgārahāsyakarunaroudra vīra bhayānakaḥ bībhatsadbhutasanjanīau cetyāṣṭau nātye rasāḥ smṛtāḥ. KP. IV. 29
  \item \textsuperscript{147} tatrestavibhāvādiṃprathitasvarūpasampattayah śṛṅgārahāsya vīrādbhutasāntah paṅca sukhātmānāḥ apare punaraniṣṭavibhāvādyupanītātmānāḥ karuṇaraudrabībhatsabhayānakāscatvāro duḥkātmānāḥ. ND. III, p141
  \item \textsuperscript{148} vibhāvenānubhāvena vyaṅtah saṅcārīnā tathā. rasatāmeti ratyādiḥ sthāyībhāvah sacetasām. SD. III.1
  \item \textsuperscript{149} eka eva bhavedangī śṛṅgāro vīra eva vā. SD. VI.10
\end{itemize}
help the principal one.\textsuperscript{150}

Dinnaga composes his play with the use of all the Rasas except the sānta, which in fact, does not exist in the purview of dramatic literature.

ŚRNGĀRA

Bharata says that the śṛṅgāra (erotic) is that wherein the permanent mood is \textit{Rati}.\textsuperscript{151} Visvanātha holds that when a man of higher dignity has erotic dalliances, it becomes a case of śṛṅgāra.\textsuperscript{152} It is of two varieties namely, the \textit{sambhoga} and the \textit{Vipralambha} as held by Mammaṭa.\textsuperscript{153} Visvanātha also supported his line.\textsuperscript{154} According to Dhananjaya, when a pair of young men feel mutual attraction due to favourable place, time, dress, sports etc., the feeling is called \textit{Rati} (love/attachment) and \textit{Rati} Being, fully experienced through various graceful actions, attains the status of the sentiment, called śṛṅgāra.\textsuperscript{155} On the other hand, he holds that

\begin{itemize}
  \item aṅgamnye rasāh sarve kāryo nirvahane’dbhutaḥ .. \textsuperscript{150} \textit{Ibid}, VI.10
  \item tatra śṛṅgāro nāma ratisthāyibhāvaprabhavaḥ. \textsuperscript{151} \textit{NS}, VI, p. 300
  \item śṛṅgaṅ manmathodbhastedadāgamana hetukaḥ. \textsuperscript{152} \textit{uttamapraṅtiprāyo rasāḥ śṛṅgāra īṣyate.} \textit{SD.III. 183}
  \item tatra śṛṅgārasya dvau bhedau – sambhogo-vipralambhaśca \textsuperscript{153} \textit{KP. IV, p. 130}
  \item vipralambho’tha saṁbhoga ityeṣa dvibidho mataḥ. \textsuperscript{154} \textit{SD. III.186}
  \item ramyadesakalākāla veṣabhogadisevanaḥ \textsuperscript{155} \textit{pramodātmā ritiḥ saiva yūnoranyoraktayoḥ.} \textit{DR. IV.4.8}
\end{itemize}
śṛṅgāra is of three types. viz. the ayoga, the viprayoga and sambhoga. Whenever, the hero and the heroine, though possessing love for each other, cannot get united, it is a case of Vipralāṁbha. It is equivalent to the Viprayoga which is also said to be existing in the case of a pair of lover being separated after union. The Ayoga variety of the śṛṅgāra is said to occur as and when the lovers, though attached deeply to each one, can in no way, be united due to being dependent upon others, or due to some effects of illluck. This Ayoga type should be regarded as a sub-variety of the broader class of love in separation called the Vipralāṁbha or the Viprayoga. The sambhoga type of śṛṅgāra exists in a case wherein the hero and heroine, being mutually attracted, enjoy the flavor of love through sight and touch etc. Dhanañjaya also holds the same view regarding the nature of the Sambhoga. Moreover, the SD states that the

156. ayogo viprayogaśca sambhogaśceti sa tridhā. Ibid, IV. 50
157. yatra tu ratīḥ prakṛṣṭa nābhīṣṭamupaiti vipralāṁbhō'asaū. SD. III. 187
158. viprayogastu viślesa rudhavisambha yordvidhā. DR. IV.57
159. tatrāyogo’nurāge’pi navayorekacittayoḥ. Ibid., IV.50.51
   pāratantryena daivādva viprakārśādasaṅgamaḥ.
160. darśanasparśanāḍīni niṣeṣvete vilāsini
   yatrānuraktavanyoṣam sambhogo’yamudāḥṛtah. SD. III.197
161. anukīlau niṣeṣvete yatrānyonyam vilāsinau
darśanasparśanāḍīni sa sambhogo mudāṃvitaḥ. DR. IV. 69
natural phenomena like the rising of the Sun and the Moon, the six seasons with their charm and gaiety, sports in water and forest, description of morning, the black-bees and the night etc. contribute much in the context of realization of the sentiment called *sambhoga*. This *sambhoga* is styled as the *samyoga* by Panditarāja Jagannātha, who divides the *śṛṅgāra* into two groups, namely the *Samyoga* and *Vipralaṁbha*.\(^{163}\)

Dīnāga uses both the *sambhoga* and the *vipralaṁbha* *śṛṅgāra* in his play. In the KM, the dramatist uses Rāma, the hero as the *Ālaṁbana vibhāva* for Sītā, the heroine and Sītā is the *ālaṁbana vibhāva* for Rāma.

The *Uddipanāvibhāva* is also beautifully depicted by Dīnāga in every context. In the fourth Act, Rāma says that his eyes, perpetually sore with the tears flowing from Sītā's separation have again been intensely affected with smoke.\(^{164}\) This smoke arises here as the *uddipana vibhāva*.

In Act III Rāma mentions when he has seen the foot prints—"The outline

\(^{162}\) \[tatra syādṛṣṭu skatāṁ candrādityau tathodayastamoyah jalakelivanavīharaprabhātāmadhupānayāminiprabhrīh. anulepanabhūsādyā vācyam sucimedhyamamanyacā.\] SD. III. 198

\(^{163}\) \[tatra śṛṅgāra dvividhaṁ samyogo vipralambhaśca. rateḥ sanyogakā- ta-vacchinnatve prathamaḥ viyogakālāvacchinnatve dvitiyaḥ.\] RG, p. 41

\(^{164}\) \[sītāvīrahāraspenā ksharata nityaduhkhite. bādamāyāsite bhūyo dhūmena mama locane.\] KM. IV. 12
(of the footsteps) is the same so similar is the perfect and happy form, the beautiful mark made by the same lotus-sketch instantaneously ravishes by its sight, my heart afflicted with grief, so it must surely have been planted here, by the queen.\textsuperscript{165}

Dirṇāga depict the situation of crying in the 1\textsuperscript{st} Act of the play as \textit{Anubhāva}. Sītā cries when she was exiled by for the second time.\textsuperscript{166} \textit{Saṁcāribhāvas} or the \textit{vyaḥbicārī bhāvas} also is present in the play. In the third Act, Rāma examines and gesticulates a thrill and says to his dear wife that dexterity of arrangement in the stringing of flowers is familiar to him.\textsuperscript{167}

The \textit{vipralaṁbha} is depicted in the speech of Rāma which is presented by Lākṣmaṇa in front of Sītā. He addresses her as queen and says enshrined in his heart is the presiding deity of his house and she alone is his bed-mate haunting him in dreams; and it is her image that will represent his wife at the sacrifice, his mind being averse to the espousal of

\textsuperscript{165} samānaṁ samsthānaṁ nivṛtālalita saiva racanā tadevaivaitadri khākamalu racitaṁ cāru tilakaṁ yathā ceyam dṛṣṭvā harati hṛdayaṁ śokavidhurāṁ tathā hyasmin devyā sapadi padapanitirvi nihitā \textsuperscript{KM. III. 11}

\textsuperscript{166} smartavya sarvakālaṁ mandabhāgini (Iti roditi). \textsuperscript{KM. I. p. 27}

\textsuperscript{167} rāmaḥ (nirvarṇya romāṇcamabhāhinīya) vatsa! dṛṣṭapurvamidaṁ kusumaracanāvinyāsa kauśalam \textsuperscript{Ibid, III., p. 66}
any other women.\textsuperscript{168} It is the pure love of Rāma for Sītā, but they are separated from each other at that time.

The \textit{sāṃbhoga} comes to be depicted by prominently in the prose portion also. Sītā says bashfully, that all along, she has been honoured by Rāma’s bosom remaining untarnished by the breath of co-wives.\textsuperscript{169} In the end of the play, the \textit{sāṃbhoga} is beautifully depicted as the reunion between the hero and heroine. Rāma speaks: it is the custom as well as the command of the preceptor.

Progeny and sacrifice the gods ordain are the two fruits of marriage. The first of these, the cherished one, has been obtained by thee, mayest thou obtain the second during her life in the palace.\textsuperscript{170}

\begin{verbatim}
168. tvang devi! cittanihitā grhadevata me svapnāgata śayanamadhyasakhī tvameva
dārāntarāharaṇaniḥśṛṇhamānasasya
yāge tava pratikṛtimana dharmapatnī. KM. I.14
169. sītā- (salajjanī) yat sapatnijananiḥśvāsānupavidhe rāmavakhaḥsthale
atīciraṇi sambhābitāmi. KM. II., p. 53
170. rāmāḥ – samācaro’yang guruniyogaśca (sītāṅ gānau grhitvā)
bhadre vaidehi /
apatyamiṣṭaṁ ca vadanti devāḥ phaladvayaṅ dāraparigrahasya
pūrvang tayostvayyudapādi ह्रद्यांग vahasya vāse bhavane
dvītyaṁi KM. VI. 38
\end{verbatim}
Viśvanātha Kavirāja mentions another one sentiment, namely Karuṇāvipralaṁbha. If the hero and heroine are being separated and the whole piece is full of narration of wailing for each other, then it is called Karuṇāvipralaṁbha.171

The Kundamālā is also full of pathetic sentiments. The heroine is separated by her husband hearing other’s remark. In the first Act Sītā is crying, and in the other Acts Rāma is crying for Sītā. So, from this angle it can be said that the KM is full of Karuṇa Vipralaṁbha also. But at last, in the drama the author draws the picture of reunion of the hero and the heroine.

According to the dramaturgy, the drama should be ended with happiness. Viśvanātha Kavirāja says that drama must be ended like the cow’s tail.172 So, to keep conformity with the norm Dīnāga finishes his play with the reunion.

171. yūnorekāta rasaṁingatavati lokāntarang punaratarābhhye

viṁanāyate yade kastadā bhavet karuṇāvipralaṁbhākhyaḥ

SD. III. 209

172. gopucchāgrasaṁagraṅ tu vandhaṅaytasya kīrtitaṁ

SD. VI. 11
Chandas (metre) is attaining importance since the Vedic period. The word Chandas has various meanings, from different aspects. The particular word Chandas indicates the Vedas also.\(^{173}\) It is one of the important parts of six Vedāṅgas. In the Paññītiya Śikṣā (PS), Chandas are explained as the feet of Veda (Puruṣa).\(^{174}\) As one cannot walk without feet, so also the poetry cannot proceed without metre.

The word Chandas is derived from the root Chand. It means ‘gladdening’ or ‘pleasing’ as told by Pāṇini.\(^{175}\) But in the Nirukta (Nt), Yāska said: chandaṃsi chāndanat.\(^{176}\) The word Chandas indicates three natural objects, viz. water, air and vegetation in the ‘Atharvaveda’.\(^{177}\) In the Brāhmaṇas, Chandas are known as mantras. However, that the word Chandas denoted ‘metre’ which exists in a systematized assemblage of syllables (letters), was accepted by one and all in the Vedic literature and it can be clearly evidenced in the Anukramanikā.\(^{178}\)

\(^{173}\) chandasi lunglang liṭaḥ Astādhyāyī, III.4.6

\(^{174}\) chanda pāḍau tu vedasya PS. 41

\(^{175}\) candayati hyādayantiti chandah, canderādesaśca chah

\(^{176}\) nirukta, daivatakāṇḍa VII. 12.2

\(^{177}\) chandāṇsi klameke, vartika

\(^{178}\) yadaakśharaparimānang tacchandah
The *Chandas* are said to be one of the *Aparāvidyās* as mentioned in the *Mundakopaniśad*. Halāyudha, the commentator of the *Pingalacandah* said that the *Chandas* figures at the top among all the *Vedaṅgas*.

The Vedic *Chandas* are determined by counting of letters. The seven Vedic metres are *Gāyatrī, Uṣnik, Anuṣṭup, Brhatī, Paṅkti, Tristūp*, and *Jagati*. In the *Gāyatrī* metre there are 24 syllables in a mantra. In case of other *Chandas* four letters go on increasing accordingly. That is *Uṣnik* = 24+4 = 28; *Anuṣṭup* = 28+4 = 32; *Brhatī* = 32+4 = 36; *Paṅkti* = 36+4 = 40; *Tristūp* = 44+4 = 48 and *Jagati* = 44+4 = 48.

But in the case of the classical metre, it is completely different. Classical metres are divided into two groups viz: *Vṛtta* and *Jāti*. A *Vṛtta* type of the metre is regulated by the number and position of syllables in each quarter. This type is divided into three varieties, viz. the *samavṛtta*, *samavṛttasamkhyata*, and *vṛttavidhāsyate*.

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179. tatparārgvedo yayurvedaḥ sāmavedo’tharvavedaḥ

śikṣā kalpo vyākaraṇaḥ niruktang chando jyotisamiti MU-I. 1.5

180. vedānāṅg prathamāṅgasya kavīnāṅg nayanasya ca

pingalacāryasūtrasya mayā vṛttvidhāsyate

181. padyam catuspadi tacca vṛttam jātiriti dvidhā. Chandamaṇḍari 1.4

182. vṛttamaksarasamkhyātām Ibid, 1.4

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the *ardhasamavṛtta* and *visamavṛtta*. The first one shows the equal number of syllables in each quarter and in the second one the same number of syllables exists in every alternate quarter. The *visamavṛtta* possesses varied number of syllables in each quarter.\(^{183}\) The *Jāti* type of metre is regulated by way of counting the syllabic instances (*mātrā*).\(^{184}\) The syllables in every quarter of a verse are divided into some groups of three syllables. This group or the set is named a *gana*. If a syllable remains at the end of a quarter it is also treated as a separate *gana*.\(^{185}\) These type of groups are of ten types, viz. *ma, na, bha, ya, ja, ra, sa, ta*. The two *gaṇas* are there consisting of only one syllable viz. *ga* and *la*.

The KM of Diṅnāga consists of six Acts. In these six Acts, there are 138 verses in total. The distribution may be shown as follows:

\begin{flushleft}

\begin{center}
\begin{tabular}{c|c|c}
\textbf{183.} & samamardhasamangvrttang visama\textasciitilde{fi}ceti tat tridhā & samam samacaturas\p\|dam bhavatyardhasama\ngh punah
\\
& \textit{ādistrī\textasciitilde{fi}yavad yasya pāḍāsturyo dvī\textasciitilde{fi}yavat} & bhinnachinacaturas\p\|dam visamang parikirtitim
\\
& \text{Ibid, I. 5.6} & \\
\end{tabular}
\end{center}
\end{flushleft}
In 138 verses, Dinnāga has used fifteen different metres. The metres used in the KM are (in order of the first letter of the names of the metres):

1) Anuṣṭubh or Śloka
2) Aryā
3) Indravajrā
4) Upajāti
5) Upendravajrā
6) Puṣpītāgrā
7) Mandākrāntā
8) Mālini
9) Rothodhatā
10) Varṇāstha or Varṇāstavila
11) Vasantatilaka
12) Śārdūlavikridīta
13) Śālini
14) Śikharinī
15) Srāgdrārā

<table>
<thead>
<tr>
<th>Acts</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>32</td>
</tr>
<tr>
<td>II</td>
<td>2</td>
</tr>
<tr>
<td>III</td>
<td>17</td>
</tr>
<tr>
<td>IV</td>
<td>25</td>
</tr>
<tr>
<td>V</td>
<td>17</td>
</tr>
<tr>
<td>VI</td>
<td>45</td>
</tr>
<tr>
<td>Total</td>
<td>= 138</td>
</tr>
</tbody>
</table>
ANUSTUBH

This metre is known as śloka also. This metre consists of eight letters in every quarter. The fifth syllable in each pāda or caraṇa should be short (laghu) and the sixth should be long (guru). The seventh letter should be short in the second and the fourth quarters.¹⁸⁶ There are 51 verses where the author Diinnāga uses this metre. The use of this metre may be shown in this way:

<table>
<thead>
<tr>
<th>Act</th>
<th>Verses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act I</td>
<td>1, 8, 10, 13, 15, 16, 20, 28, 31, 32</td>
</tr>
<tr>
<td>Act II</td>
<td>2</td>
</tr>
<tr>
<td>Act III</td>
<td>15, 16</td>
</tr>
<tr>
<td>Act IV</td>
<td>2, 10, 12, 14, 15, 16, 17, 22</td>
</tr>
<tr>
<td>Act V</td>
<td>9, 14</td>
</tr>
<tr>
<td>Act VI</td>
<td>1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 27, 28, 29, 32, 33, 34, 39, 41, 42 and 43</td>
</tr>
</tbody>
</table>

¹⁸⁶. pañcacamaṅg laghu sarvatra saptamaṅg dvicatusthayoḥ
guru ṣaṣṭha ca pādānāṅg āsaisvaniyamato mataḥ
prayoge prayikang prāhuḥ ke’pyetadvṛttalakṣhanam
loke’nustubiti khyātang tasyāstāksharatā mataḥ     Ibid, IV, p. 136
In a verse in Act I (1.16), the 5th syllable of the 3rd quarter should be laghu (short) but, a guru (long) syllable has been used here. In this connection, Kṣemendra’s observation may be taken note of. In his ‘Suvṛttatilaka’ (St), Kṣemendra says that this metre has many varieties. Hence two verses under reference may be included as belonging to those other varieties.

ĀRYĀ

This is a Jāti type of metre. According to Gangādāsa, there are twelve mātrās in the first and third pādas, eighteen in the second and fifteen in the fourth quarter. The verses containing Āryā metres are:

<table>
<thead>
<tr>
<th>Act</th>
<th>1</th>
<th>4</th>
<th>19</th>
<th>6</th>
<th>Total = 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>II</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>V</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

INDRAVAJRA

It is a samavṛttta. There are eleven syllables in every pāda, these must be two ta, one ja and two ga. Only a single verse (I.11) of the KM is there composed in this metre.

187. imam sandeśamākārṇya kṣate kṣāramivāhitarīn daśamsahyaṁ śokasya vyktamāryo gamiṣyati
KM. I. 16

188. asarhkhyo bhedasamsargādanuṣṭupchandasāṁ gaṇāṁ
St. I.15

189. lakṣmaṇi tat sapta gaṇa gopeta bhavati neha visame jah
šaṣṭho jasca nalaghū vā prathameśrde miyatamārṇāyāṁ
CM. 5.1

190. syādindravajrā yadi tau jagau gaḥ
Ibid, II. 11
UPAJĀTI

Upajāti is also a samavṛtta. In every pāda there are 11 syllables. It is a combination of two metres namely Indravajrā and Upendravajrā\(^{191}\) is most cases. Of course combination of other two types of metres is also called Upajāti. This metre, as combination of Indravajrā and Upendrabajrā, is in the verses indicated below:

<table>
<thead>
<tr>
<th>Act</th>
<th>Verses</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>6, 9, 17</td>
</tr>
<tr>
<td>III</td>
<td>9</td>
</tr>
<tr>
<td>V</td>
<td>2, 5, 8, 10, 11, 13</td>
</tr>
<tr>
<td>VI</td>
<td>15, 38, Total = 12</td>
</tr>
</tbody>
</table>

UPENDRAVAJRĀ

It is a samavṛtta containing elven syllables in every quarter. Gangādāsa says that whenever the first syllable of every Pāda of a verse in the metre Indravajrā is short, it is the case of the metre Upendravajrā\(^{192}\).

One ja, then a ta followed by one ja and two long syllables are there is every quarter of Upendravajrā. There is only one verse (I.4) composed in this metre in the KM.

\(^{191}\) anantarodīrtalakṣmabhājau pādau yadiyābupajātastataḥ ithangkilānyāsvapi miśritāsu, vadanti jātisvidameva māma

\(^{192}\) upendravajrā prathame laghau sā

Ibid, II, p. 35
Ibid, II, p. 34
**PUŚPITĀGRĀ**

This metre belongs to *ardhasamavṛtta* class. *Gaṇas* used in this metre are *na – ra* and *ya* in the odd quarters and *na – ja – ja – ra – ga* in the even quarters. There are twenty-five syllables in two *pādas* jointly.\(^{193}\)

The *Puśpitāgrā* is used in the following verses of the KM:

- **Act. III** - 7
- **Act IV** - 1, 8, 18, 21
- **Act V** - 1, 7, 12
- **Act VI** - 21, 22, 36  Total = 11

**MANDĀKRĀNTĀ**

It is a *samavṛtta* type of metre which consists of seventeen syllables.

The *gaṇas* namely *ma – bha – na – ta – ta – ga – ga* are used in every *pāda* of this metre.\(^{194}\) In this metre there are three *yati’s* after the fourth, the sixth and the seventh syllables. The word ‘*Ambudhi*’ indicates ‘four’, ‘*Rasa*’ indicates ‘six’ and ‘*Naga*’ indicates seven. This metre is used in the following verses of the KM. III. 3, 6; VI. 40, Total = 3. This metre is often resorted to by the poets in the case of *Vipralaṁbha Śṛṅgāra*. Dīnāga also has used this metre on such occasion, i.e. in the context of...

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193. *ayuji nayogarephato yakāro yuji ca najau jaraṅgāṣca puśpitāgrā*  
    *Ibid,* III, p. 129

194. *mandākrāntaṁbudhirasanaγairmau bhanau tau gayuγmaṁ*  
    *Ibid,* II, p. 87

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separation between Rāma and Sītā. The third verse of the Act III may be referred to in this context.

MĀLĪNI

Every Pāda bears fifteen syllables in this metre. It also belongs to the samavṛttta class. The ganaśas namely na – na – ma – ya – ya are used respectively in this metre. In this metre there are two yatīs after the eighth and then the seventh syllables. The word 'bhogi' indicates 'eight' and 'loka' indicates 'seven'. This is used in the following verses of the KM. Act III – 1, 5, 12 and IV – 3, 24, Total = 5.

RATHODHATA

In this samavṛttta metre every Pāda has eleven syllables. ra – na – ra – la – ga are the ganaśas respectively in this metre. Two verses (VI – 20, 37) of the KM are composed this metre.

VAMŚTHAVILA

This metre is known as Vamśatha also. In every pāda of this metre, there are four ganaśas namely ja – ta – ja and ra respectively. It is a samavṛttta type of metre consisting of twelve syllables in every pāda. Dīnāga has used this metre only in one verse, i.e. Act III-10 of the KM.

195. nanamayayuteyṅg mālīni bhogi lokai
196. rāt parairnaralagai rothodhatā
197. vadanti vaṃśasthavilaiṁ jatau jarau

Ibid. II, p. 72
Ibid. II, p. 41
Ibid. II, p. 46
VASANTATILAKA

This is a samavṛtta type of metre, which comprises fourteen syllables. The dramatist has used this metre in a good number of verses. ta-bha-j-a-j-a-ga-ga are the gaṇas used respectively in the case of this metre. Its application is found in the verses indicated below:

Act I. - 3, 5, 12, 14, 18, 21, 22, 23, 24, 27, 29
Act II. - 2
Act IV. - 5, 9, 11, 13, 20, 23
Act V. - 3, 4, 15, 16
Act VI. - 31, 35, 44. Total = 25

SĀRDŪLAVIKRĪDITA

It is also a samavṛtta type of metre. There are nineteen syllables in every pāda. Here, ma-sa-j-a-sa-ta-ta-ga are the gaṇas used. There are two yatis also present here after the twelfth and the seventh syllables. The verses wherein its use is there, are Act I - 2, 30, Act. III - 8, 14, 17; Act. IV - 4, 6, 7; Act. VI - 25, 26 Total = 10

198. jñeyang vasantatilakam tabhaja jagaugah Ibd, II, 65
199. surjasvairyadi mah sajau satatagah sardulavikriditam
Ibid, II, p. 100
SALINI

This samavṛttta metre consists of eleven syllables in every pāda. According to Gangādāsa, the gaṇas namely ma – ta – ta – ga – ga – are used in this metre.200 There are two yatis after the fourth and the seventh syllables. The word ‘Veda’ indicates ‘four’ and the ‘loka’ indicates ‘seven’. The verses of the KM, where this metre is used are Act I – 19, 25, 26. Total = 3

SIKHARINI

This metre belongs to the samavṛttta class. Every pāda of this metre has seventeen syllables. The gaṇas, which are used here are ya – ma – na – sa – bha – la – ga respectively.201 Here also two yatis exist i.e. after the sixth and the eleventh syllables. The word ‘Rasa’ indicates ‘six’ and ‘rudra’ indicates ‘eleven’. The use of this metre in the KM is found in these verses – Act. I – 7; Act III- 11; Act V – 17; Act VI – 13. Total = 4.

SRAGDHARA

Every pāda of this metre has twenty one syllables. The order of gaṇas are – ma – ra – bha – na – ya – ya – ya. There are three yatis after

200. mattau gau cecchalini vedalokai ibid II, p. 38
201. rasai rudraischinnā yamanasabhalā gaḥ śikharinī. ibid II, p. 84
every seven syllables. This metre is used in the following verses. Act IV – 25; Act VI. 24, 30, 45 Total = 4. It may be noted that while Kālidāsa begins his *Abhijñānasākuntalam* with this metre, Diinnāga concludes his play in a verse composed in this metre.

That Diinnāga was influenced by Vālmīki, can be observed in respect of the former’s treatment of metres also. Most of the *Rāmāyaṇa* verses are composed in the metre *Anuṣṭubh* (*śloka*). In other words Vālmīki is known for his inclination towards this metre. Diinnāga also used this metre in a number of verses, as if being guided, by Vālmīki. He used this metre in fifty one verses among the 138 verses. Of course, in most cases, he applied this metre is the context of elaborating some events denoting ethical suggestion, as held proper by the prosodists.

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202. *mrabhnairyānāṅg trayena trimuniyatiyutā śragdharā kīrtiteyaṁ*

Ibid II, p.108

203. *sthānurvedhāstridhāmā makaravasatayāḥ pāvako matariśvā pātalaṁ bhūrīhuvassvaścaturudhisamāḥ sāmamantrāsca vedāḥ samyaksaṁsidhīvidyāparīpañatapāṣāḥ pūthinastāpaśāsca śreyamśyasminnarendra vidadhatu sakalāṁ vardoḥatam gokulaṁ ca*

KM VI. 45

204. *krouṇcadvandvaviyogothā śokaḥ ślokatvamāgata*

Dhvanyāloka, I.5

205. *purāṇaprativimbesu prasannopāyavartmaṁ upadeśapradhanesu kuryāṭsarvesvanuṣṭubham* Suvṛttatilaka III.9
It is seen that there exist both verses and prose portions in Sanskrit dramas. However, there is no hard and fast rule for using the quantity of prose portion or the relative proportion of prose and verse is to be used in a drama.

Generally, prose means 'the arrangement of words without metre'\(^\text{206}\). It is divided into four\(^\text{207}\) varieties viz. *Muktaka*, *Vṛttagandhi*, *Utkalikapraya* and *Cūrnaka*. Diṅnāga uses almost all the four types of prose in his play.

**MUKTAKA**

This *Muktaka* variety indicates those prose lines which are free from compounds\(^\text{208}\). This type of prose can be seen in the KM, but it is rare in the works of master prose writers. Hence, it is certainly difficult to find out the Muktaka variety of prose in the writings of an established prose author in Sanskrit. In some portion of the play there is found for use of this variety. As for example, this portion of Lakṣmaṇa’s speech in Act III

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\(^{206}\) *apadah paddasantano gadyam.* KD. 1.23

\(^{207}\) *vṛttagandhojjhitam gadyam muktakam vṛttagandhi ca bhavedutkali-kāprāyaṁ cūrnakaṁ ca caturvidham.* SD. VI. 330

\(^{208}\) *ādyam samāsa – rahitaṁ*  
Ibid.VI.331
That type of prose is said to be Vṛttagandhī, where there is not found any metre, but there exists some sort of rhythm, causing thereby some effect of metrical structure. According to AP too, among the three varieties of prose passages, it is known as Vṛttagandhī, type. In the KM, there are some portions, where the characteristics of Vṛttagandhī type of prose can be had of. For example, *samāsamastapodhanānāṁ sampā-tasamayāḥ*...

**Utkalikāprāya**

This type of prose is said to be that prose line which comprise long compounded words of harsh sounds. In the CM also it accepted. *Utkalikāprāya* type of prose is often met with in the writings of the classical prose writers. But Diśnāga uses this type of prose in very

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209. KM., III., p. 69
210. *vṛttabhāgayataṁ paraṁ* SD. VI. 331
211. *cūṟṇakotikalika vṛttagandhibhedat trirūpakaṁ* Ap., p. 337
212. KM. V., p. 137
213. *anyaddirgha samāsādhyāṁ* SD. VI. 332
214. *bhavedutkalikāprāyaṁ samāsādhyāṁ dṛdhāsaram* CM. VI.4
few portions. He uses long compounds with some difficult words in his play. As for example this portion, used as Lakṣmaṇa’s speech, can be cited — 'esa nadiḥhūmih kāṇṭakitaśarkara śuktipitādahūkhasancārā, tathāśānainīgantavyamāryena ... 215 As this is a drama of erotic sentiment, so the author avoids the use of long compounded harsh words, as such a composition is not considered favourable to the contextual sentiment.

Cūrṇaka

The cūrṇaka type of prose is composed with small compounded words of soft syllables. 216 The same characteristics are observed by the author of the CM. also. 217 This type of prose does not possess the Rūti called Vaidarbhī and becomes comprehensive even to the general readers. Diṅnāga uses this type of prose also. He uses this prose to avoid the śrutidūṣta dosa etc. As for example, mention may be made of the following prose portion, which is used as a speech of Rāma — na kevalaṁ pratyāsannavartinaḥ pratisrōtopagatenāpi manuṣyādhivāsena bhavitavāyaṁ. 218 Thus, it is observed that the vṛttagandhī type and the cūrṇaka type of prose are found to be employed in many places.

215. KM. III., p. 67
216. turyaṅcālpa sāmāsakāṁ. SD. VI. 332
217. akathorāksaraṁ svalpa sāmāsakaṁ cūrṇakaṁ viduh. CM. VI.3
218. KM. III, p. 65
ESTIMATE OF THE PROSE LINES AS DIALOGUES OF A PLAY

It is seen that the verse portion is more in quantity than the prose in a Sanskrit play. In the KM also verses are extensively used in comparison with the prose. However, in Act II, the dramatist has used two verses only and the remaining portion is in prose.

As discussed in the previous pages, it is found that the dramatist has used all the four types of prose viz. Muktaka, Vṛttagandhi, Utkalikāprāya and Cūrṇaka in his play.

Muktaka variety of prose is seen in various portion of the KM. The ‘Muktaka’ variety means the prose lines which are free from compounds. In case of a play of erotic and pathetic sentiment this variety is considered to be suitable. In case of very short dialogue, this variety is to be seen. Dīnnāga has intelligently employed this variety in various portions of the play. In the Act III, Lakṣmaṇa consoles Rāma using this Muktaka type of prose i.e. Lakṣmaṇa – ārya! nanu vijñāpayāmi – alam őkeneti.219 Rāma also expresses his feelings of sorrow with this variety. He says – kathang na őcāmi őcānīyāṁ vaidehīṁ.220 Here, the author delineates the pathetic sentiment.

219. KM. III, p.79
220. Ibid

137
The author Diṅnāga uses the *Vṛttagandhi* type of prose in some places of the drama. In Act V Rāma ponders over his own act of banishing Sītā and discusses with his friend *Vidūṣaka*. He asks *Vidūṣaka* if he considers Sītā as worthy of remembrance; he should have dissuaded him (Rāma) when he was going to desert her.\(^\text{221}\) In this conversation between the two friends, the author uses this variety of prose, where there is a rhythm. It can be said that the author is expert in using this type of prose where he felt it necessary.

The *Utkalikāprāya* variety of prose is found in very few places of Diṅnāga’s writings. The KM is a play of erotic sentiment. So, writer avoids the long compounds and harsh words. It can be said that the author is successful in using the prose lines. In Act III, Rāma and Lākṣmaṇa were walking near the bank of the river Gomati and got the garland of *Kunda* flower the arrangement of which was similar to that of Sītā, Rāma got very much confused. Lākṣmaṇa here uses some harsh words to express the way.\(^\text{222}\) This prose structure has suited the context.

*Cūrṇaka* variety is also employed in the Act III of the KM.\(^\text{223}\) This variety is also needed to delineate some feelings like—

\(^\text{221}\) Ibid, V, pp. 136-137
\(^\text{222}\) KM. III, p. 67
\(^\text{223}\) Ibid, p.65

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It is well known that long compounded words are the essence of Sanskrit prose *ojah samasabhuyastameted gadyasya jīvitaṁ* - *Kāvyādārśa*-I. It can be evidenced from the writings of the great prose writers like Bāṇa, Daṇḍin and Subandhu. However, in a dramatic composition, long sentences burdened with compounded words, are not considered to be useful. Because, it may not be of good taste for the spectators. However, some dramatists bear eagerness to exhibit their mastery in handling such typical prose sentences also. It may not be considered a positive, aspect of the expertise required of a dramatist. Diṁāga was perhaps, aware of such probabilities. He is found to have arrested his temptation for composing long prose lines, even though he might have such potentialities. His prose is spontaneous and befitting to the context. He is observed as having command over the language and the prose lines in the play have not at all marked the dramatic taste for the spectators. He has used useful prose as dialogues in the KM.

**KAVISAMAYAS**

*Khyativiruddhatā* (renown contrary) is a practice noticed among all the Sanskrit poet. The poet’s community has some famous assumption. These are named as *Kavisamayās*.²²⁴ Rājaśekhara says that once upon a

²²⁴  kavināṁ samaye khyāte gunah khyativiruddhata.    SD. VII.22
time, the scholars learnt the Vedas which have thousands of branches and understood the meaning by visiting many places for many times. But those whose meanings are not found and written anywhere came to be known as *Kavisamaya*.\(^{225}\) According to Viśvanātha the famous sayings are that the sky and the vice are supposed to be black; fame, laugh and renown are said to be white; anger and attachment are indicated by the red, the red and blue lotuses are blooming in the river and the sea, though in reality, these are not possible, to be found in the flowing water of river and the sea. The swans go away to the Manas lake in the rainy season, the Aśoka flowers bloom by the blow of legs of beloved lady, the *Vakula* flower bloom by the spittle wine of that lady; the scene of happiness is indicated by the wearing of ornaments by the youth, sadness is described by the avoids of ornaments; the passionate look of a lady is the same with the flowers arrow of Kāmdeva's bow. The lotus blooms in the morning and the lily at night, the moon is noticed in the bright fortnight; the peacocks dance when the clouds are thundering. There is no fruit of Aśoka tree and

\(^{225}\) pūrve hi vidvānsah sahasraśākhāṁ sāṅgam ca
vedamavagahya śāstrāṁ cāvabudhya desāntarāṁ
dvīpāntarāṁ ca paribhramya yānarthānupalabhyā
praṇītvantaśeṣāṁ desākālāntaravaeṣena anyathātve'pi
tathātvenopanibandho yaḥ sa kavisamayāḥ. KaM. XIV; KP.I,p.12
the Cameli (jasmine) flowers do not bloom in the spring season, there are no fruits and flowers in the Candana (sandal) tree. These Kavisamayas are beautifully mentioned both in the source Rāmāyaṇa and the KM.

In the Act III, Lakṣmaṇa says to Rāma about the beauty of Nature.

"Here is to be seen in front of you, O best of men, this Gomati, the sole repository of waters, green like emeralds, having its environs pleasant on account of the music of the impassioned swans, and charging with

226. mālinyāṁ vyomni pāpe, yaśasī dhavalatā varṇyate hāsakīrtyo rakatau ca krodharāgau saridudadhigataṁ paṅkajendīvarādi toyādhare-khile’pi prasaratī ca marālādīkāḥ pakhisāṅgho jyotsnā peya cakoraurjaladharasamaye mānasam yanti haṁsāḥ pādāghātādaśokam vikasatī bakulaṁ yositāmāsyamadyair yūnāṁangesu hārāḥ, sphaṭati ca haṁdayāṁ viprayogasya tāpaiḥ mourbhī rolambamālā dhanuratha viśikhaḥ kausumāḥ puṣpaketur bhinnam syādasya bānairyuva-janahṛdayaṁ strīkaṭākshēna tadvat ahnyambhojam niśayam vikasati kumudaṁ, eandrikā śuklapakshe meghadhvānesu nṛtyaṁ bhavati ca śikhināṁ nāpyaśoke phalam syāt na syājjātirvasante na ca kusumaphale gandhasāradrumāṇā mityādyunneyamanayatkavi-samayagataṁ satkavināṁ pravandhe...

SD. VII. 23-25
fragrance even the remote places by the blossoming of its lotus-forests.\textsuperscript{227}

The music of swans and blooming of lotuses are the \textit{Kavisamayas}. On the other hand, in the speech of Rāma, there is found another \textit{Kavisamaya}. Ever since the abandonment of Sītā, the pearl-neckless, the Malaya breezes, sandal-pastes and the rays of the moon have caused only extreme torment to Rāma. All of a sudden, today, the breeze from the banks of the \textit{Gomati} ravishes the mind. Surely, that poor, exiled creature resides in that direction.\textsuperscript{228} In Act III, Lakṣmaṇa again says about the music of Swans.\textsuperscript{229}

In Act IV, Yajñavedī says about the bright full moon of autumn

\begin{verbatim}
227. marakataharitānāmbhasāmekayoni
     rmadakalakalahāṁsīgītaramyopakaṇṭhā
     nalinavanavikāsaivāsayanṭī digantān
     naravara purataste dṛṣyate gomatiyaṁ.  KM. III.5

228. muktāhāra malayamarutascandanaṁ candrapādāh
     sītātayāgātprabhṛti nitarāṁ tāpamivāvahanti
     adyākasmādramayati mano gomatīravāyu
     rvunāṁ tasyāṁ diśi nivasati proṣita sāvarākī.  Ibid, III.6

229. tulyam kalahaṁsavibhramaiḥ.  Ibid, III. 10
\end{verbatim}
season to indicate the happiness. These are the *Kavisamayas* used in the KM.

Rajaśekhara is thus found to have applied such poetic convention at the available opportunity.

**CHARACTERISATION**

The poet has represented all the characters skillfully. Diñnāga draws eighteen characters including the *Sūtradhāra* (stage director). Among these characters eleven are male and other seven are female. One female ascetic and two nymphs are referred to, but they do not appear on the stage. Rāma and Sītā are, presented as the hero and the heroine respectively. The character of Lakṣmaṇa and Vālmīki are also prominently drawn. Kuśa, Lava and Vedavatī are represented as minor character.

**RĀMA**

Rāma is the hero of the play KM. This epic hero is presented in the dramas as having the traits of a *Dhīrodātta* hero. According to Viśvanātha, the hero of a *Nāṭaka* should come from a royal and famous

230. *sakhi! pravāsavirodham khalvetacchārada candakirāṇarāśipariṇāṃ-
durāṁsurabhībahunāmāmodasamārabdhahukarakulasāṅgitamanohā-
-ramatätprāvarāṇaṃ.*

*Ibid, IV.91*
family, he should be of either divine (divyā) or mortal (adivyā) origin. Dhanañjaya also says that one who never boasts, who is forgiving, full of self command, resolute, whose self-esteem is concealed, who is faithful to his engagements, is called a high spirited but temperate and firm hero.

In the KM, Rāma is presented as having almost all of these qualities. Rāma is not present on the stage in Act I and Act II. Rāma is the incarnation of Lord Viṣṇu, but is mere a human being than a god, in the drama. He is characterized by a rare mobility of spirit. Self-sacrifice and abiding devotion seem to be the dominant traits of his character.

231. prakhyātavaṁśo rājarṣirdhīrodattah pratāpavān
   divyo’tha divyā divyo vā guṇavānnāyako mataḥ  
   SD. VI. 9

232. avikathanah kṣhamāvānatigambhiro mahāsatvah
   stheyan niguḍhramāno dhīrodattō dṛḍhrabrataḥ kathitaḥ
   Ibid, III. 32

233. mahāsattvo’tigambhirah kshmāvānavikathanaḥ
   sthiro nigūḍhrāhaṅkāro dhūradattō dhrdhrabrataḥ. 
   DR. II. 4, 5

234. bhavantu gayantau kavirapi purāṇo bratanidhi-
   rgirām sandarbho’yam prathamamavatīrṇo vasumatāṁ
   kathā ceyāṁ ślāghya sarasiruhānabhasya niyataṁ
   punāti śrotārāṁ ramayati ca so’yaṁ parikaraḥ
   KM, V. 17
the sake of his people and for the fame of his illustrious family, he is prepared to abandon, without hesitation, his faithful queen, the idol of his heart.\textsuperscript{235} He is incapable of producing a stain on the Ikṣvāku family, spotless like the autumnal moon, merely for the sake of Sītā.

To him the call of duty is supreme and must be obeyed though he knows full well that in the absence of his beloved, life would have no charm for him. Lakṣmaṇa says when in exile, Rāma’s residence even in the delightful palace is no better than residence in the wilds.\textsuperscript{236} Again in Act I when Lakṣmaṇa says that for Rāma, Sītā is the queen, enshrined in his heart, the presiding deity of his house and she alone is his bed mate haunting him in dreams; and it is her image that will represent his wife at the sacrifice, his mind being adverse to the espousal of any other woman.\textsuperscript{237}

Great and constant, indeed, is the affection of his heart. Nearly ten years after the exile of Sītā, Rāma is found wandering in the Naimiṣa

\textsuperscript{235} 'na śknomi sītāmātrasya kṛte śaraccandranirmalasye – kṣhvākukulasya kalarṇ-kamutpādayiturṁ \textit{Ibid, I, p. 9}

\textsuperscript{236} āryasya ramye bhavane’pi vāsa stave pravāse vanavāsa eva \textit{Ibid, I. 9}

\textsuperscript{237} lakṣmaṇa – tvāṁ devi! eittanihita grhadevata me svapnāgatā sayanamadhyā sakhi tvameva dārāntarāantarāharananiśprṣha mānasya yāge tava pratikṛtimama dharmapatrī \textit{Ibid, I. 14}
forest lamenting piteously over the fate of his deserted queen.\textsuperscript{238} He thinks that the subjects may make adverse comments about his lineage. So, he does not hesitate to banish Sītā.

Since Sītā’s exile he has been a stranger to happiness and pleasure. When all of a sudden his heart feels elated with pleasure at the touch of the fragrant breeze from the \textit{Gomati} he instinctively concludes that the change must be due to the proximity of Sītā.\textsuperscript{239} In the third Act he states: “ever since the abandonment of Sītā, the pearl-necklaces, the Malaya breezes, sandle-pastes and the rays of the moon have caused only extreme torment to me. All of a sudden, today, the breeze from the banks of the Gomati ravishes the mind. Surely, that poor exiled creature resides in that direction.”\textsuperscript{240} But in the sacrifice he uses the golden statue of Sītā. Rāma

\begin{flushright}
238. bho! bho! kaśtāma! atinirālampastasvinyāh pravāsāh
\hspace{1cm} pātayata sā kva drṣting kasminnāsādyā cittamāsvasiti
\hspace{1cm} jīvatikatham nirāśa śvāpadabhavane vane sītā
\hspace{1cm} Ibid, III. 4

239. muktadhāra malayamarutāscandanaṁ candrapādāḥ
\hspace{1cm} sītātyāgātprabhṛti nitarāṁ tāpamevāvahanti
\hspace{1cm} adyākasmādramayati mano gomatīrāvāyu
\hspace{1cm} rūṇam tasyāṁ diśi nivasati prositā sa varākī. 
\hspace{1cm} Ibid, III. 6

240. asau tanutvādavadhānādṛṣyā diśaḥ samākrāmati dhūmalekāh
\hspace{1cm} ākṛṣyamāno mṛduṇānilena śrotreṣu sammūcchati sāmanādāḥ
\hspace{1cm} Ibid, III.9
\end{flushright}
shows his love for Sītā, which was lying quite suppressed and his tender feelings concealed like the filaments of a lotus-stalk.241 Rāma is a true lover. He could easily recognize the garland of Kūnda flowers as being strung by Sītā, her foot-prints and her upper garment. The forest scenes remind him of old associations and he sorrowfully recollects the pleasures enjoyed by him in the Daṇḍaka forest in the company of his beloved. The scene of his piteous bewailings in the unnoticed presence of Sītā is exceedingly exquisite and highly dramatic. The fate of the abandoned queen constantly haunts his tormented soul. In deep despair he cries for her. When Lakṣmana tries to console him, he replies in pathetic notes — how should he not grieve for the Videha Princess so deserving of pitty.242 The deep distress, due to the constant thought of his wife’s doom, has utterly sapped his strength so much so that he finds it difficult to maintain steadiness even in gait and ‘would stumble ever and anon, even on the level path and lag a long way behind on account of his sluggish pace.’ And when tears flow from his eyes on account of smoke from the hermit’s

241. antaritā anurāgā bhāvā mama karkaśasya bāhyena
tantavaḥ iva sukumārāḥ pracchannah padma-nālasya      Ibid, V. 6
242. katham na sōcāmi sōcanīyā vaidehīm              Ibid, III. p,79
sacrificial fire, he says that his eyes, perpetually sore with the tears flowing from Sītā’s separation, have again been intensely afflicted with smoke."\(^{243}\)

Rāma goes to the lake to wash his face and there finds to his surprise and joy, the reflection of Sītā in the water. In vain, he conducts a search for her and falls into a swoon. Her embrace brings him back to consciousness and he pathetically appeals to her to show herself, forgive him for his past cruelty and favour him with a close embrace. Longingly he looks forward to the day ‘when he would spend the night under the full moon in her company resting on a couch overspread with lovely tapestry, with the arm serving as a pillow.’\(^{244}\)

Rāma’s love towards Sītā, bears some admirable marks. The intensity of love which is traceable to a cause pertains only to other couples and not to Sītā and Rāma. The bond of his affections, unmindful of faults or virtues and established without effort, was ever centred in her as if in him self unproclaimed for long on account of its being

\[\text{243. } \text{sītāviraḥaḥāsena kṣharatā nityāduḥkhīte} \]
\[\text{bādhramāyāṣitaṁ bhuyo dhūmena mama locane Iīd, IV. 12} \]

\[\text{244. } \text{kadā bāhūpadhānena paṭāntaśayane punah} \]
\[\text{gamayeyāṁ tvaya sārdaṁ purṇacandrāṁ vibhāvariṁ Iīd, IV. 17} \]
The meeting with Kuša and Lava brings into prominence another aspect of Rāma’s character. At their mere sight he finds himself overwhelmed with strange yet spontaneous feelings of affection – he recognizes not this (couple), nor does he understand their purpose, all the same, by merely casting a glance at them, his eyes are filled with tears. Rāma is unable even to observe them clearly. As he sees them, his heart is overwhelmed with a strange combination of diversified feelings of fear, joy, sorrow and pity – a combination hitherto unexperienced. His heart feels ecstatic at the embrace of the ascetic lads and he wonders how could he, who was ignorant of the bliss of son’s embrace, experience something very similar to it.

245. anyadāṅapatīvisaye eva kāraṇānurōdhī premāvasah, sītārāmayostu na tathā –

duḥkhe sukheśvaparicchhadatvādaśūcyamāśiccirāmātmanīvā
tasyām sthito doṣagunaṇapekṣho nirvyājasidho mama bhāvabandhaḥ

KM, V. 5

246. na caitadabhijānāmi nākūtampi kiṃcana

tathāpyāpātamātreṇa cakshurudbāṣpatām gatarīṃ ..

Ibid, V. 9
The magnanimity of Rāma’s character is adequately brought out in the last Act. Kuśa and Lava recite the Rāmāyana and narrate the events up to the banishment of Sītā at his father’s bidding. Rāma interrupts them and says aside – surely, the middle mother (Kaikeyī) would come in for censure. Then he says aloud – passing over that portion, they should recite from the event of abduction of Sītā.247 From this episode, it is clear that Rāma loved his middle mother also very much.

That Rāma should cherish such a high regard for one who had been the cause of his long exile – ‘the exclusive abode of miseries’ indicates the greatness of his soul.

Another outstanding trait in his character is the high esteem in which he holds the sages who to him, are the beacon lights for the onward march of humanity to civilization and culture. The salutation addressed to him by the ascetic lads (who were no other than Kuśa and Lava), greatly perturbed him and he lost no time in repudiating his claim to be respected by the sages.

247. rāma – (ātmāgatam) niyataṁ madhyamā’mbā nindyate (prakāśam) tamuddesa mulanghya sītā’paharanātprabhṛti giyatāṁ.

Ibid, VI. p. 178
Rāma is great without being ostentatious. He places his duty far above his personal comforts and feelings and in his attempt to preserve the glorious traditions of his family from ignominy due to a scandal, he counts no sacrifice as too great.

The sage Vādarāyana, who engages in the hermitage’s duty, delivers about the beauty of Rāma’s body. Hardened by exercise, tall of stature, his eyes extending to the very corners of his ears, broad — chested and long—armed — clearly he is Daśaratha’s son.248 Vādarāyana accepts Rāma as the incarnation of Viṣṇu.249 Kanva, the friend of Rāma says that Rāma is bold and generous.250

Thus, Rāma, the central male character is presented by Diṇṇāga as possessing some human qualities which are not commonly had of in men. Though presented as a human being, Rāma’s greatness as an incarnation of the Supreme Being is also brought to light by the dramatist at the available contexts.

248. vyāyamakaṭhinah praṇśuḥ karṇāntayatalocanaḥ
vyūḍho rasko mahābhūtvyaktam daśaratathmajaḥ  Ibid, III. 15

249. rāmābhidhāno hariḥ ..  Ibid, III.14

250. aho! dhīrodatto’yamupālambhaḥ  Ibid, IV, p. 96
LAKŚMAṆA

Lakṣmaṇa is represented in the play as an abiding younger brother, for whom service to the elder is of foremost consideration.

He obeys the command of the elder brother without demur. So, even today by everybody thinks that if a brother like Lakṣmaṇa be there, he would be lucky in this world. In the drama, it is found that he had a very unpleasant duty to perform. To take an innocent lady to the wilderness under the pretext of an excursion to the Ganges and to leave her there in the desolate forest in a helpless condition — a pray to the wild beast and still wilder nature — is a task that would break the heart of any human person. Add to this fact that the unfortunate lady is no other than the wife of his elder brother, whom he has served loyally and dutifully throughout his life and for whose sake he has suffered untold hardships. True to his vow of obedience to his brother he performs the heartless task entrusted to him. He cannot even protest loudly but the deep anguish of his soul at the brutal act finds expression in his remarks to himself when thinking of the orders of Rāma that — he has been commanded by the noble brother, nay, by his master.²⁵¹ Again he says that he had to lead her apprehending no mishap by virtue of the faith in her kinsmen, to the forest as a domesticated

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²⁵¹ samādisto’hamāryena, atha va svāminā     Ibid, I, p. 8

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female deer to the place of execution.\textsuperscript{252}

To break the heart — rending news to the unsuspecting queen was not an easy task. Laksmana had to master up all his courage. He suddenly fell at her feet and said, "this Laksmana, of luck and virtue all bereft, the sharer in the trouble of ceaseless exile, begs you to make your heart firm.\textsuperscript{253} His throat is choked with tears and his heart full of agony. He cannot repeat the fateful decision of his brother. He is struggling to speak simply because it is his noble master’s behest, but even so the speech entering the heart forms a knot.\textsuperscript{254}

Sita falls into a swoon on hearing the shocking news. Laksmana stands aghast and perplexed how piteously he feels the injustice of the decision of his brother may be gathered from his reply to Sita’s question. Sita asked Laksmana that then he could find fault with the great king.\textsuperscript{255}

\textsuperscript{252} ahamapi svajanavisrmbhanirvi$\bar{\text{i}}$sank$m\tilde{\text{a}}$m dev$m\bar{\text{a}}$da$m\tilde{\text{a}}$ya
g$\tilde{\text{a}}$harin$m\tilde{\text{i}}$miva vadh$\bar{\text{a}}$bhun$\bar{\text{a}}$m vanamupanay$m\bar{\text{a}}$m

\textsuperscript{253} (sahas$\bar{\text{a}}$ p$\tilde{\text{a}}$dayornipatya) ayamanavarataprasadu$h$khabh$\tilde{\text{a}}$ginir-
laks$\tilde{\text{a}}$no laks$\tilde{\text{a}}$no bij$\tilde{\text{n}}$apayati – sthirikriy$\tilde{\text{a}}$ hrdya$m\bar{\text{a}}$m

\textsuperscript{254} (bh$\tilde{\text{a}}$spastambhambhin$\tilde{\text{a}}$ya)
\hspace{1cm} aryasyade$\bar{\text{a}}$ ityeva vaktumichh$m\bar{\text{a}}$m yatnata$h$
tath$\bar{\text{a}}$pi h$\tilde{\text{a}}$dayam gat$m\bar{\tilde{\text{a}}}$ granthing badhn$m\bar{\text{a}}$ti bh$\tilde{\text{a}}$rat$i$

\textsuperscript{255} sit$\tilde{\text{a}}$ – vatsa laks$\tilde{\text{a}}$no king uv$\bar{\text{a}}$lambh$m\bar{\text{a}}$mi mah$\bar{\text{a}}$r$\tilde{\text{a}}$a$m$\bar{\tilde{\text{a}}}$m

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He replied that their ladyship incapable of even. He is exceedingly agitated at his being the unwilling agent of Sītā's miserable plight. Lakṣmana has a very soft heart which is controlled by his brother. Feelingly, he says that full of enmity was the son of Māruta who revived him as he lays senseless in the war of Lanka, only that he might abandon with his own hands this noble lady in the forest and hear her lamentations. In piteous tones he begs forgiveness —

"Forgive him this one guilt, queen that having been led to this desolate wilderness you have been deserted by him under the commands of his elder brother."  

Extremely touching and pathetic is his appeal for the protection of the deserted queen. Being bewildered, he appealed to the sylvan deities, to the sacred stream, to the holy sages — nay, even to the beasts of prey.

256. Lakṣmana: kimetāvatyāpi na prabhavati devī
257. (sodvegam) āryāṁ svahastena vane vimoktung śrotaṭica tasyāḥ paridevitāni sukhena laṅkāsamare hatam mā majivayanmārutarāttavairaḥ
258. jyeṣṭhasya bhrāturādesādānīya vijane vane. partiḥaktāsi devī tvang doṣamekam kṣamasva me.
259. Ibid, I. 22-25
He has obeyed, no doubt, at the behest of his master but the memory of the cruel deed ever haunts his mind. Formerly, he having enticed that innocent queen, had come out with the desire to abandon her in the impenetrable wilderness. Once more he, the ill-starred one, well versed in drawing misery on his kinsmen, and bound for some place he does not know whether, bringing with me Lord Rāma, the only survivor of the family.260

A life-long companion to his elder brother, he tries his best to console him in his great distress.

When Lava and Kuśa recite the Rāmāyaṇa describing how Lakṣmaṇa returns home after leaving unfortunate Sītā in the desolate forest entirely at the mercy of brutes, he cries out himself that Lakṣmaṇa is doomed to ignomy.261

At the time of re-union, Rāma directs Lakṣmaṇa to pay respects to Sītā. Both Rāma and Sītā have the highest regard and affection for him.

260. prātamaṁmaṇaparādhaṁ tāṁ samutkṛṣya devī magamaṁhama gādhe kānane tyktukāmaḥ.
punarapi kulaśeṣanī rāmamāḍayā devaṁ svajanavipadi dakshaḥkvaśpyadhanyah prayāmi. Ibid, III.1

He is invariably addressed as vatsa (child) and his wishes are always respected.

Dinnaga draws this character as a loving brother, who is conscious about his duty. Altogether, Lakṣmana is a noble character, representing the highest type of brotherly love and devotion.

SUMANTRA

Sumantra, the charioteer of Rama is rather a minor character in the KM. In the Rāmāyana also, Sumantra is found driving the chariot to the bank of the river Ganges. He was ordered by Lakṣmana to control the rays of the chariot. Dinnaga, presents this scene nicely. Sītā informs that her body is seized with a Kremor owing to the fast dash of horses. She is unable to hold herself firmly. So, Lakṣmana ordered Sumantra: “let an effort be made to restrain the horses”262 Sumantra replies that effort is being made, but the horses, fond of music, defy it.263 He again says that these horses are greatly attracted by the strains of the swans, pouring

262. sumantra! nanu turangamaniyamane kryatāṁ yatnaḥ KM. I., p. 7
263. kriyamāṇamapi yatnamativarttante gāndharvapriyā vājinaḥ.

Ibid, I. p.7
lightly into their ears, gallop all the more swiftly, unheedful of the pull of the reins. Sumantra uses Sanskrit language in his speech, Sumantra obeys all the duties according to his master. This character is present in the 1st part of the first Act only.

**VĀLMĪKI**

Vālmīki is an important character in Diśnāga’s play. Every incident of the play is centered on Vālmīki. Vālmīki’s hermitage is there at the background of almost all the incident presented in the play. He enters into the stage, as if in response to Lakṣmaṇa’s appeal to the sages of the forests.

Such is his confidence in the just administration of Rāma, that he is surprised to find a distressed woman in his dominion.

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264. ami patadbhiḥ śravaṇeṣvamandraṁ vikṛṣyamāṇāḥ kalahaṁsanā-daiḥ
anāśravāḥ pragrahāsamānyamasya turaṅgamāstūrṇatarāṁ prayāṇti.
Ibid., I. 4., p.7

265. ye kecidatra munayo nivasantyarāṇaye.
viṣṇāpayāmi śirasā paṇipatyat tebhyoh.
strītṛṣyujhitetyāsaraṇeti kulāgateti
devī sadā bhagavatītyanukampanīyā.
Ibid., I.23

266. dharmena jita samgrāme rāme sāsati medinim.
kathyatāṁ kathyatāṁ vatse vipadeṣā kutastava.
Ibid., I.28.
When he learns that the poor creature has suffered at the hands of Rāma, he turns back for he is sure that a person, exiled by one who is the very embodiment of justice, does not deserve sympathy.267

He is grieved to learn that the unfortunate exiled person is none but queen Sītā, the daughter of his old friend Janaka and the daughter-in-law of Daśaratha, his associate from boyhood. For Sītā also, he was one of the best fatherly persons. This great sage may be Vālmīki to the world, but to her, he is a father.268

Vālmīki, also called prācetas, is one of the most revered sages of his time and his presence at Rāma’s sacrifice is regarded as indispensable. 269

The king shows his high regards for the venerable sage as he comes out for a considerable distance to meet him.270

267. yadi tvam varṇaśramavyavasthābhutena mahārājena nirvāsitāsi tat svasti bhavatai gacchāmyahāṁ

268. tvam lokasya vālmikīḥ, mama punastāta eva.

269. kevalam bhagavato vālmīkerāgamanamudvīkṣhamāno nādyāpi yajīna dikṣhāṁ praviśatī mahārājaḥ

270. esa mandaramahīdharasamānadhairyō bhagavato vālmīkrāgamanamupalabhya taddarśanārthang gomatītīrśramadāmuccalitāḥ..
Vālmīki seems to have had two Āśramas, one on the Ganges and the other on the Gomati. He is the author of the Rāmāyana. He has keen solicitude for the hero of his great work i.e. the Rāmāyana. When Rāma, Lakṣmanā, Kuśa and Lava are all lying senseless on account of excessive joy at their recognition of each other, he arrives at the spot accompanied by Sītā and expresses grave concern. He was conscious of his high position. When Sītā tells her that she is not permitted to see Rāma, he says with an air of superiority that permission or prohibition is of no use when Vālmīki is present. Sītā is permitted by Vālmīki to see Rāma. Sītā may approach her husband fearlessly.

But in spite of his high regard for Rāma as a ruler, his love for him as the son of his old friend and his keen interest in his welfare, he feels righteous indignation at his cruelty towards Sītā. His remarks on this subject are incisive and bitter. Kuśa and Lava greatly are excited at their meeting with Rāma. They cry out that their father should protect them.

271. vatse, tarasya, mā parilarbhisthāh, apratikriyamaṇā murcchā
    niśkrāntamāpadyate
    Ibid, VI, p. 188

272. mayi sthite ko vā abhyanujājaśīḥ, pratīṣedhasya vā gaccha,
    abhyanujāṭāsī vālmikinā mayaitaddarśane upasarpa nihṣanka-
    mupayantāraṇī
    Ibid, VI, p. 189
Vālmīki then administers a stern rebuke.\textsuperscript{273} He challenges Rāma in language full of vigour and irony, “O king firm in friendship, of noble birth, who acts after due deliberation! Was it ever proper for him to extern queen Sītā merely on the report of a scandal among the people? Sītā, who had been given to you by Janaka, who had been accepted for you by Daśaratha, who had received the blessing of Arundhatī, whose virtuousness of character was evinced by Vālmīki; whose purity had been acknowledged by Fire; who is the mother of Kuśa and Lava; who is the daughter of revered Earth”.\textsuperscript{274}

His rage attains its highest pitch when he goes further and accuses of lack of affection. Love flourishes when sheltered in the heart of the common people which is sincere in its response; it does not exist in the

\begin{align*}
\text{273. ha tātadarśanadurlalitau, kasya ka rudyate pramṛṣjatāmasru} \\
\text{Ibid, VI. p. 191} \\
\text{274. he rājan, dhṛtasauhārda, mahākuhina, samīkshyakāriṇī, kim yuktaṁ} \\
\text{tava pratipāditam janakena, grhītāṁ daśarathena kṛtamaṅgalā-} \\
\text{marundhatyā, viśuddhacārītrāṁ vālmīkinā bhāvitaśudhīṁ vibhāva-} \\
\text{sunā mataram kuśalavayoh, duhitaram bhagavyāṁ viśvambhārayāḥ} \\
\text{devīṁ sītam janāpavāda mātraśravaṇena nirākartum ?} \\
\text{Ibid, VI. p. 192}
\end{align*}
heart of a king, which is full of evil thoughts just as the sesamum plant cannot flourish in the sandy soil.275

These passages reveal Vālmīki as a character of exceptional vitality. He is the father of all great guru for Lava and Kuśa. In the end of the drama Vālmīki sings the Bharatavākyā also. In Bhavabhūti’s plays, Vālmīki does not figure in such a prominent manner, as is noticed in the KM.

**BĀDARĀYĀṆA**

Bādarāyāṇa is a sage who is present in Act III. When Rāma comes to Vālmīki’s hermitage with Laksmana, he is commanded by Vālmīki to receive them. Because, they might be waiting outside taking them to be engrossed in the performance of the mid-day rites. The sage informs that the revered Vālmīki having concluded all his rites is waiting for the arrival of the king.276 The dramatist has used Sanskrit in his speech as he is a sage. The dramatist has employed this character to receive Rāma &

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275. anukṛtisarale prthagjanānāṁ

nivasati cetasi sansrīto’nurāgaḥ

narapatiḥrdaye na jātamālyāṁ

nahi pulinese tilasya sambhovo’sti

Ibid, VI, p. 22

276. parisamāptasakalakarmā bhagavān vālmikirmahārājasyāgamanam-
mudvīkṣamānasthiṣṭhati

Ibid, III, p. 84
Laksmana in the vicinity of the penance grove of Valmiki at mid-day. Sincere sense of hospitality is a striking feature in the character of Badarayana.

KAṆVA

Kaṇva was one of the sages of Valmiki’s hermitage. In the play he is depicted as a friend of Rama.²⁷⁷ Kaṇva was afraid that Rama could not be recognize him. But, remembered him from their childhood. Rama says that in the childhood he was ‘Rama’ unto him and he was ‘Kaṇva’ unto Rama; but it is the time which has made a venerable sage of him, of Rama merely a king.²⁷⁸ It may be mentioned that Kaṇva, the father of Śakuntalā in Kālidāsa’s magnum opus, cannot be identified as the same person in this play. Kaṇva was the friend of Rama. This character speaks about the natural beauty of summer season and the mental condition of Rama without Sītā.²⁷⁹ Rama also shares his feelings in front of Kaṇva.²⁸⁰

²⁷⁷. rāmah – hanta! vayasya! tapasaviruddhamāmantraṇāṁ
²⁷⁸. aham  rāmaṁ tvabhuvam tvam mekanvasca saisave yūyamāryā vayaṅcādyā rājāno vayasā kṛtāh
²⁷⁹. etasmin vitatādhvare pratidinam sānindhyayogāddhare styaktvānan-danacandanāvaniruhānālānaṁ prāpitāḥ bibhratyuuccanivesīteṇa nayanena lokānīyā amī mattaravāṇakaṇṭha rajjuvalayāsakṣatim pādapāḥ
²⁸⁰. sītāvirahabaspeṇa kṣaratā nityaduḥkhīte bādhhamāyāsite bhūyo dhūmena mama locane
VIDŪŚAKA

*Vidūśaka* is an important character in almost all the Sanskrit dramas. *Vidūśaka* is a person whose name is based on the name of flowers, or seasons like spring; who has the capability to make others laugh through his deeds, body, dress and his movements; who likes to quarrel and who is expert on his duties. According to Bharata, *Vidūśaka* should be a *brāhmaṇa*, who has hump-backed, mouth is bend and has brawny eyes.

*Vidūśaka* is the helper in case of love story of the hero.

In Diñāga's play, the name of the *Vidūśaka* is Kauśika. He is depicted as the friend of the king Rāma. This character is present on the Act IV and V. He discusses many topics with Rāma. He brings Lava and Kuśa near the king. In the KM, *Vidūśaka* is not the central character

281. kusumavasantaḥ yabhidhah karmavapureśabhasādaiḥ āhāyakaraḥ
    kalahāratirvidūśakah syāt svakarmajñāh
    SD. III.42

282. vamano danturah kubja dvijahbo vikṛtanānah khalatiḥ
    pingalākṣaśca sa vidheyo vidūśaka
    NS. 35.57

283. rāmah- kīḍrām tapovanarahasyaḥ
    KM.IV.p.121

284. tatah praviśato vidūśakenopadiśyamānāṁgau tāpasau kuśalāva
    KM.V.p.144
for humour. Rather his speeches are marked with seriousness. There is found no description of his peculiar dress etc. which should be there as per the instruction of dramaturgy.

**CHAMBERLAIN (KAŇCUKI)**

This character is present in the last Act. He was ready to receive Rāma, Laksmana and Sītā. He speaks to Rāma that who was present in the meeting hall. In the meeting hall, there is a separate chair for him also.

Someone speaks that Kańcuki is the name of that old person who can move at ease inside the harem of a king, he should a Brāhmaṇa and full of different qualities.

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285. *bho rājan! kidṛṣṭaḥ punarete kandamūlapalāśino*

\[ \text{valkalaparidhānāuddanḍadanḍadharā īdṛśenācāreṇa sambhāvyante.} \]

Ibid, V.13

286. *kańcukiḥ! gaccha tvam śvabhūmimadhyasaṃv*

\[ \text{KM. VI., p. 174} \]

287. *antaḥpuracara vyṛddho vipro guṇaṁguṇānvitaḥ*

\[ \text{sarvakāryārthakusalahkańcukītyabhidhiyate.} \]

SVM., M.R. Kale, p. 40
KUSA AND LAVA

Kuśa and Lava, the twin sons of Sītā, are not very effectively represented in the play. In the KM, the two brothers are depicted as innocent lads of ten, who have been brought up and educated with diligent care and whose actions indicate perfect behaviour in high society. Vidūṣaka says to Rāma that he saw two little boys. They are of dark and resplendent in complexion, they have not yet the bloom of youth in their persons. Lava and Kuśa, who are as it were two moving pillars of an arched doorway; who by reason of their childhood are like the sprouts of bliss; who have not yet shot up to their full heights; who are not negligent who by virtue of the calmness of appearance resemble the two sons of Cupid, who are exceedingly tall like the Śāla trees; who are pulsating, frolicsome and hardy and broad minded. They concluded their study of the scriptures also.288 But Bhavabhūti delineats the character of Lava as a fine study in his pride.

288. susiṇiddhasāmalacchāyā anubbhiraṇatāruṇaṇaviggahā toranatham bhavaṭṭhidā mangalamkura via bālabhāvena asamattapamāṇā via apramādhi via kaṇḍappadāraā via, rūpasovaggeṇā, uccadarā sālaturu via, pappardā via, loladarā via, mahābalā via, accaṇṭadhīrā via, accaṇḍaladidā via, asamkhepidā via - Ibid. V., p. 139
The conversation between Rāma and Vidūṣaka in Act V and VI exhibits their extreme innocence and high sense of courtesy and etiquette. Lāva and Kuṣa are the disciples of the great sage Vālmīki and they are well-versed in the comprehension of the art of the lute and possess sound knowledge of different scriptures. They wish that the royal persons also sit down for the honour of the ascetics. They present the Rāmāyaṇa among them as the order of their preceptor Vālmīki. They look like as Rāma and Lakṣmaṇa in their childhood. When Rāma asks them of their father’s name, Lāva says that he does not know because none takes his father’s name in the penance grove. But Kuṣa says that he knows it, because his mother says it as ‘niranukroṣa’. They can sing the Rāmāyaṇa in perfect tone. At the end of the play Rāma makes Kuṣa as the king and Lāva the prince.

289. Ibid, VI.2

290. tau hi anyo’ nyavatsalatvamākārasaḍāśyam kākapakshaparibhūṣitaṃ ca vadanam prekshya-‘ evāṁ rāmalaksmanau mahārājadaśarathe dhriyamāṇe rājasthānamalamakurvantāvabhihūtāṁ

291. nahi jānāmyasya na kaścidasmistapovane tasya nāma vyavaharati.

292. niranukroṣo nāma.
According to dramaturgy, the heroine is of three types viz. svakīyā, parakīyā, and sādhāraṇa strī. Svakīyā nāyikā should be simple and well mannered. According to Dhananjaya this type is also divided into three. They are mugdhā, madhyā and pragalbhā.

In the KM, Sītā belongs to the svakīyā category. Sītā figures in Vālmīki’s Rāmāyaṇa as a ‘pathetic image’.

Diṅnāga’s KM is also based on the event of the “banishment of Sītā”. Her physical beauty is very much attractive. Her complexion is the luster of pure or burnished gold, or the light-red-hue of tender twigs. The drama KM starts with the second exile of Sītā. She is the very embodiment of all feminine excellence and is characterized by the highest degree of self-sacrifice, purity, courage and patience. Being the victim of a baseless scandal, she is exiled from the state. The shocking news is conveyed to her by Laksmana in a scene full of tender pathos. She is bewildered and falls down senseless. After regaining her consciousness, she enquires about the

293. svānīyā sādhāraṇastrīti tadguṇā nayikā tridhā DR. II. 15
294. mugdhā madhyā pragalbheti svīyā śīlārjavādiyuk Ibid

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charge against her and painfully regrets to find herself abandoned without the slightest accusation. She blames to her fates that she has been punished without even the slightest accusation.

The idea of a life of disgrace would incite her to commit suicide but thought of protecting the scions of the Iksāku race in her womb, happily prevents the consummation of her deadly resolve. She finds great consolation in the message conveyed to her that her Lord loves her dearly and is against the espousal of any other woman. She mentions that by sending this message her Lord has entirely removed her grief at being abandoned.

But even in moments of deepest distress, she can never be blind to the comforts of her Lord and the words of her messages that neglecting the protection of the Varnas and Āśramas, he should not afflict his person bewailing the loss of her, the ill-starred one and that he should pay full

295. (pratyāgamyā) ka eśa māṅg viṅkṣate. na ko'pi, ājñaptikara lakṣmaṇavijñāpyā anucarantī bhāgavatī bhāgirathī taraṅgaimārmanugṛhnāti. KM. I., p. 36
296. aho me adharaṇatāṇāṁ kīṁvālambhamettaṇa vinā niṣghidamāṁhmi Ibid. I., p. 19
297. evam saṁdiśamtena amauteurṇa pariccādakkaṁ mayi niravasesaṁ avaḍidam. Ibid, I. 22
attention to the duty to his person are really of genuine pathos indicating high sense of duty and her great solicitude for her Lord whose happiness she would prize over everything else. Duty and discipline, as indicated by her generous appreciation of the thankless task of Laksmana in abandoning her, were greatly valued by her.

But despite her ideal merits, Sītā of Diṅnāga, is not altogether above human emotions. She is noble but not ‘ethereal and spiritual, removed from the gross things of earth as Sītā of Bhavabhūti certainly is. She submits with resignation to the cruel fate forced upon her but not without a protest. She feels very bitterly the great injustice done to her against which she registers a strong protest, when she says that it ill—becomes she to banish, all of a sudden, this innocent person from his heart, and what is worse from the state.

In such a situation, any common lady, who is exiled by her husband

298. tathāniṣṭhuro nāma sandiṣyata ityapratihata vacanataisā lakṣmaṇasya na sītāyaṃdhanayatvarī. tathā mama vacanāntam janaṃ vijñāpayamaṇḍabhāginīmanuṣocan varṇāśaraṇaparipālaṇamabhī ghnāṇātmānaṁ na bādhaya. sadharme svaśāre śāvadhāno bhaveti. 

Ibid, I. 23

299. na yuktāṁ tāva niraparādhāmināṁ janaṁ sapadi ṛdayato nirvāṣayituṁ kiṁ punarviṣayata iti. 

Ibid, I, p. 24
in advance pregnancy is sure leave her hope for living. But, Sītā, sends a message to her husband in that crucial period with endurance that with folded hands placed on the parting line of braided hair, she, dwelling in the penance-grove implore that she, though have no merits, yet for long acquaintance sake, for helplessness or just for being Sītā may be kindly favoured with remembrance.300

She thinks about Rāma’s health and advises Laksmana that as to how can there be found, even in a vast kingdom, those who can partake of troubles as wives. In her absence, Rāma is to be looked after by Laksmana alone. So he must take care of the person of his brother.301

Intensity of her grief remains undiluted even ten years after her exile. Sometimes she blames the untrustworthiness of the hearts of men but again she thinks of the perilous campaigns undertaken by Rāma for her sake. The reminiscences of pleasures enjoyed in his company only add fuel to the fire of separation.

300. evamapi mama vacanād vijnāpayitavyah- sā tapovanavāsini sarvathā sīmantanihitenaśījalinā vinivedayati yadyaham nirguṇā cirapariciteti vā, anātheti vā siteti vā smarapamātrakānaugṛhitavyeti. Ibid.I, p.25

301. atimahitesvamandale kathāṃ te śānti striyo duḥkha sahāyaḥ sāmpratam mayā binā tvakaikenaśa cintayitavyahtvam bhrātuḥ śārīre, sāvadhāno bhaveti. Ibid. I, p. 26
Sitā’s conversation with her friend Vedavatī indicates that in spite of the wrong done to her she has a high regard for Lord.\textsuperscript{302} Again she refers to Rāma as \textit{niranukroṣa}. But she has a trust on him and wonders as to how his heart could be different to Sitā.\textsuperscript{303} Again she announces her existence in the heart of Rāma.\textsuperscript{304}

The meetings of Rāma and Sitā in the \textit{Naimiṣa} forest are full of delicate scenes. In an admirable passage, Sitā lays bare the conflicting emotions of her tormented heart. She cannot control her to see her beloved husband. On hearing the piteous moaning of Rāma, she remarks it “say not thus, my Lord,\textsuperscript{305} that Sitā is lamentable. A person, whose lover is thus grieving for her, cannot, indeed be deplorable”.\textsuperscript{306}

The sight of her Lord, after many years has once more revived her deep anguish of separation. Rāma in a semi-conscious state addresses

\begin{quote}
\footnotesize
302. \textit{aho aviśvasanīyatāprakṛtiṇīśthurabhāvānāṁ puruṣahṛdayaṅgāṁ}
\textit{yatstambhapralīkhitavyasneḥānāṁ dampaṭīnāṁ prasaṅge}
\textit{umāmahiṣvarāviti svarē śitārāmaviti atiprasidhimāropya}
\textit{niraparādha etaṅ gatimatyaṃ tamanubhāvitāṃ.}
\textit{atha kidṛgahāmaṃryaputraṁ nindāmi.} 

Ibid. II. P. 49

303. \textit{kathāṁ tasya hṛdayaṁ śitāyāḥ parakīyaṁ bhaviṣyti}

Ibid. II, p. 52

304. \textit{āryaputraśya hṛdaye prabhavāmi na purarhaste.}

Ibid. II, p. 53

305. \textit{a saṁbhāvāniye jane kidṛṣaṁ prativacanam?}

Ibid. III, p. 79

306. \textit{āryaputra! maivaṁ bhaṅa śocanīyā vaiḍeḥīti. nakhalu sa janah śocanīyāḥ, ya evaṁ vallabhena śocyte.}

Ibid. III, p. 79
\end{quote}
her. The poet has here created an exquisite scene unparalleled perhaps for its beauty and depth of feeling in the whole range of Sanskrit drama.

Sītā always exhibits great regard for her mothers-in-law and almost motherly affection for Lākṣmāṇa. The scene of re-union is full of tenderness and the unfortunate queen, stands out, after all with an unblemished character. Everybody says that she, the princess of Janaka, who was pure by her very nature, was muffled by the clouds of public scandal, has been, that day, purified by thee, O Goddess, as is moonlight by autumn.\footnote{307}

Sītā is a perfect mother also. She never says about her personal life to her sons also. Sītā is portrayed by the dramatist as a caring wife, for whom the physical and mental welfare of her husband is of primary concern. At the same time, her sincere affection to all attached to her, deserves special mention. As a mother also, Sītā upholds the high standards of motherhood. The brilliant character of Sītā, penned down by Vālmīki, has not all suffered in the pages of the KM.

**YAJÑAVEDĪ**

Yajñavedī is one of the female ascetics, is a resident of Vālmīki’s hermitage. She is present in the drama in Act IV only. She is

\footnote{307. Ibid. VI, p. 34}
discussing with Vedavati in the praveśaka of Act IV, where Sītā is and do Lava & Kuśa know about their relation with Rāma. Yajñavedī is known as Yajñavatī. Sītā comes to the stage with her. Yajñavatī asks her that who has directed you to wear this wonderful pair of mantles. She again addresses to her friend that upper garment, exceedingly white like the headed-up rays of the autumnal moon, and delightful with the humming of the multitude of bees occasioned by the abundant, aromatic fragrance, indeed, ill becomes an exile. She says her not to weep. This character helps the heroine in the time of her exile and gives a message that king is entering to the hermitage.

Diṁāga beautifully draws this character for a short while.

VEDAVATI

Vedavatī is also a female ascetic of Vālmīki’s hermitage. She is also another friend of Sītā. In Act II, Vedavatī discusses with another female ascetic about Sītā. Through their speech they inform that Sītā gives birth two boys — babies who resemble Rāma. Further, they are named as Lava and Kuśa. She is very kind hearted for Sītā, she feels that so far Sītā has got the due reward of her virtues. Vedavatī gives

308. imaṁ vṛttāntam śrutvā etadarthaṁ sītā kṛtapunyeti tarkayāmi ...  
    snigdhāmānayo’nyaṁ.  
    Ibid, II.45
another information to Yajñavedī in Act IV. She says that on that day i.e. the seventh day, the revered Vālmīki was requested by the ascetic women who waited upon him – on account of the proximity of the king that lake of the hermitage being exposed to the view of strangers, is not a place for women to plunge into for purposes of the plucking of lotuses and the like. Then the venerable Vālmīki with his eyes, fixed in contemplation, having mediated for a while spoke thus – ‘Womenfolk, who are on this lake, will be invisible to the eyes of men. Since then Sītā, away from the range of Rāma’s sight has spent the whole of the day on the bank of the lake.

Dīnāgā utilizes this character to help in the progress of the story of the play.

KAUŚALYĀ, KAIKEYĪ AND SUMITRĀ

Kauśalyā, Kaikeyī and Sumitrā the three queens of Ayodhyā were present on the stage on Act VI for hearing the Rāmāyaṇa, which was recited by Lava and Kuṣa. But the dramatist does not put any word to the lips of the three queens. Hence these three ladies bear little significance in the play.

VASUMATĪ (EARTH)

It is a super-natural character presented in Act VI of the drama. Vasumati or Prthvī (the earth) is the mother of Sītā. Sītā asks her mother to come and give the proof about purification of her character. The Earth enters indicating the bursting of the nether regions attended by ladies with...
similar dignified and glittering apparels and pouring floral showers. Everybody uttered with folded hands that she sustains the entire world; she is borne on the head by Śesā and it was from her that the gods formerly obtained desired necessities. The lofty Vindhya and Kailāsa are her two breasts, the Ganges is her necklace and the oceans are her girdles studded with gems. Sītā also cannot recognize the Earth. She surprisingly asked as to who she was. The Earth gave her identity with the words that the sages regarded her as attended with the sacred syllable Om; from her proceeds the entire creation animate as well as inanimate; it is in her alone that the penance fructifies. She was the presiding deity of the Earth to have approach Sītā. She gave the proof about the purification of Sītā. She said that be it known to all that Sītā had not

309. tvam bibharṣi jagat kṛṣnaraṇi śeṣamūrdhṇā tvamuhhyase
kāmyānabhimatāṁ devāsvāmeva duduḥuḥ pura
unnatau vinḍhyakaiḍasau tava devi! payodharau
jāhṇavī hāravāṣṭiste samudṛā ratnamekhalāḥ
Ibid. VI, 27, 28

310. māmāmanantī munayaḥ praṇavadvitiyaṁ
mattah prasūtirakhilasya carācarasya
mayyeva sidhyati tapo'vanidevatāṁ tvam
jānīhi jānaki! tavāntikamāgatāṁ māṁ
Ibid. VI, 31
approached, even in thought, any person with the sole exception of Rāma, the son of Daśaratha.\textsuperscript{311} Vasumati's role in the drama helps to raise the status of Sītā to all associated with her.

**SūTRA DhāRA**

The character of the *Sūtroadhāra* is an important one in Sanskrit dramas. He is normally introduced at the beginning, and in fact he is the manager and introducer of the drama. The *Sūtroadhāra* is sometimes identified with the character called the *sthāpaka*. The first duty of *Sūtroadhāra* is to perform the *pūrvaranga*, nāndi\textsuperscript{312} etc. which are done to remove the probable obstacles that may arise during the course of presentation of a drama. In the commentary of the *Abhijñānaśaktiūram* edited by R.M. Bose says that *Sūtroadhāra* is that who starts the drama saying about the dramatic story.\textsuperscript{313} Literally it means 'the holder of the thread', hence the manager who develops the thread of the plot. He is in charge of directing the stage business and takes a leading part of the

\begin{footnotes}
\footnote{311} rāmaḥ dāśarathī muktvā na jātu puruṣāntaraḥ

\footnote{312} sūtradhāraḥ pathet tatra madhyamaṁ svaramāśītya

\footnote{313} nāṭakīyaṁ kathāsūtraṁ prathamaṁ yena sūcyate rangabhumiṁ samākramya sūtradhāraḥ sa ucyate
\end{footnotes}
prologue. Some scholars opine that the term originally might have been applied to the wire-puller in a puppet show, who standing behind the screen, pulled the strings of the puppets and made them move through various postures, and the drama developed out of such exhibition.

In the NS, *Sūtradhāra* is defined as he who is expert in drama, established in Śāstra and Rūti, well-known in nitiśāstra, and all works, poetry, expert in sentiments and bhāva, expert in using the metre, well-known about the satellite and planet.\(^{314}\)

In the KM also the *Sūtradhāra* appears in the prologue who recites the *Nāndi* verse. He speaks alone in the prologue. In the first verse, the *Sūtradhāra* eulogises God Gāṇeṣa and in the 2nd verse he prays to Lord

\[314. \text{'caturo nātyakusālāḥ śāstraritipratishṭitah} \]
\[\text{nānāpāśandakāryajñō nitiśāstrātḥa bittathā} \]
\[\text{veśyopacāraniṇiṇāḥ kāvyāśāstra vicakṣaṇāḥ} \]
\[\text{nānāgatipracārājñō rasabhāvaviśāradh} \]
\[\text{nātyaprayogakusālo nānāsilpa samanvitaḥ} \]
\[\text{chandovidyānatattvajñāḥ sarvaśāstra vicakṣaṇāḥ} \]
\[\text{grahanaksatrattattvajñō deśavyāhāratattvavit} \]
\[\text{prthividvāpavarsāṇāṁ parvatānāṁ janasya ca} \]
\[\text{pramācāratajjñāsca rājavatīśa prasūtitivit} \]
\[\text{srotā śāstrarāthha kāryāṇāṁ śrutvā caiva vidvadhārakaḥ} \]
\[\text{avadhārya prayokta ca śāstra ścaivopadesane} \]
\[\text{evaṅgunasthācāryaḥ sūtradhāro vidhiyate} \]

NS. 24, 91-96
Śiva. After these benedictory verses the *Sūtradhāra* says that he is commanded by the audience that he should stage the KM, the work of the revered poet Dīṃīga, the resident of Arālapura. So having called his wife to render him co-operation in the performance of this dramatic composition, he betakes himself to the stage.315

The *Sūtradhāra* gives the information that Lakṣmaṇa brings Sītā for the exile. He indicates the starting of the drama.316

**THE DESCRIPTION OF NATURE**

The word ‘Nature’ means the power that creates and regulates the world or it is the power of growth. 317 The background of the beginning of

315. adisto’smi- parisādā — ‘tatrabhavoto’rārālapuravāstavyasya kaver-diśnāgasya kṛtiḥ-kundamālā nāma, sā tvayā prayoktavyeti, tadyāvadasya sandarbhasya prayoga sacivyavidhāyinīmaryāmāhūya rangabhūmimavatārāmi KM. I, p.4

316. lankesvarasya bhavane sucirām sthiteti

rāmena lokaparivādabhaya kulena

nirvāsitanī janapadādapi garbhagurving

sītāṅg vanāya parikāṛati lakṣmaṇo’yam KM. I.3

317. *Chambers Twentieth Century Dictionary*, p. 878

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this drama KM is the bank of the river Ganges. After the benedictory
verse, the dramatist draws a colourful picture of Lord Śiva, who is covered
with some natural elements. The Sūtradhāra says here, may the mass of
the matted hair of Śiva, tawny like the rays of the morning sun, protect all
which is like the upward moving flame of the purified fire of inner
austerities; which is as it were the splendid ant hill, the abode of serpents
in the form of the ripples over the waters of the Ganges; which is like the
ever-lasting twilight to the moon, tender in the form like a fresh lotus
stalk.\footnote{318}

After the prologue, the Act has the forest as the background.
Laksmana was carrying Sītā in her advance pregnancy stage to the forest
on the bank of the Ganges. It is difficult to traverse on the chariot, he
advises Sītā to alight and walk on foot. Sumanta pulls up the reins, but
cannot stop the chariot because the horses are attracted to the strains of the
swans.\footnote{319} Here the dramatist wants to indicate the nature’s ability to draw
attention even from the beings other than human.

\footnote{318. jvālevordhvavisarpini pariṇatasyāñtastapastejaso
gangātoyatarāṅgasarpavasatirvalmīkalakṣmiriva
sandhyevārdraṁpālakomalatanorindoh sadāsthāyini
pāyādvastaruṣurāṁśukapilā sambhorjata santatiḥ KM, 1.2}
\footnote{319. amī patadbhiḥ śravanesvamandrag vikṣryamāṇāḥ kalahaṁsanādai
anāśravāḥ praigrasasaṁjamasya turangamāśtūrnatarang prayāntī
Ibid. 1.4}
Sītā is very tired and she is not able to go far for her pregnancy. Lakṣmaṇa shows the way to the Bhāgirathī and tells it that the river is not so far away from them. He speaks of the Gangetic breeze wafting the aroma of the floral juice from the lotus forest, carrying the exceedingly sweet notes of the swans, and scattering the cool spray of the ripples, blows here, as it were, with the desire of welcoming Sītā. This expression of Lakṣmaṇa has wiped off her fatigue and she enjoys the scene. Sītā desires to take bath in the Ganges and follows the way as shown to her by Lakṣmaṇa. But she is extremely wearied and she wants to take rest for a while sitting under the shade of the tree. In the first act Lakṣmaṇa says that the ripples blow cool breezes laden with spray. And these swans of sweet strain sing in concert. This shade, embracing like a friend, gratifies the heart. It looks like the ladyship is covered with her attendants in desolate forest. Here the poet Diṅnāga merges the human

320. adāya paṅkajavānanmakaranda gandhān
karṣannitāntamadhurān kalahaṁsanādān
sītāstarangakaniṁ vikimnupeiti
ganānilastava sabhājanakankṣayeva  

321. taraṅga vijante sajalakaṁkān sitamrauta
statheite sangītaṁ dadhati kalahaṁsaḥ kalagirah
sakhīva chaṅeyang ramamayaṁ pariśvajya hrdayang
vane śunyeʻpyasṁ pariṇānavatīva-trabhavatī ...
feelings with naturals objects. In this episode of the drama, Lakṣmaṇa informs Śītā about her second banishment and tells her that this banishment has turned Rāma’s harem into forest. This news breaks the heart of Śītā. Being served by gentle breeze cool with the spray of the Ganges and being aroused from the swoon by the remnant of Lakṣmaṇa’s luck, the princes has, after all recovered her consciousness. Lakṣmaṇa observes that gazing at the queen the deer are shedding tears giving up their grazing; the swans, over whelmed with grief are crying piteously and peacocks also have given up their dance. The lower animals are better than the man. In the author’s view, nature can understand the human sorrow, feelings and they retrieve man from grief. But people cannot

322. prakamabhunkte svagrabhimanat suhrjanenahitayaga bahnav
ārayasya ramye bhavane’pi vasastava pravase vanavasa eva ...
Ibid. I.9

323. bhagirathisikarasitalena sambhvyamanah mṛduvanilenah
madbhāgyaśeṣene ca bodhyamānā pratyāgatā rājasutā kathācit
Ibid. I.11

324. ete rudanti harinā haritaṁ vimucya
harśasāśca śokavidhurāh karuṇāṁ rudanti
nṛttang tyajanti śikhino’pi vilokya devīṅg
tiryaggata varamamī na param manusyāḥ ...
Ibid. 1.18
understand that. From this description we are reminded of Kālidāsa's description of nature. We know that Kālidāsa is the follower of Truth, Beauty and Goodness (Satya, Śiva and Sundara). Personification is one of the main characteristics of Kālidāsa's writings. This personification is seen in the writings of Diṅnāga also. The nature is crying for the grief of Sītā's banishment. Sītā consoles herself and tells to Lakṣmaṇa to return from the forest. She says that the sun is about to set, human habitation is after, the birds are flying to their nests; and the beasts are prowling.325 He must not delay. In this crucial period she has not forgotten the natural event and her duty. Lakṣmaṇa leaves her in the forest, with a request to the forest for protecting her. At this juncture the forest also serves the wearied one with breezes carrying the fragrance of lotuses: "When the queen plunges into thee for bath, restrain their current, Bhāgirthī for a while."326 With bowed head, Lakṣmaṇa begs of the sages who reside in this

325. sītā - vatsa lakṣmaṇa! asannāstamayah sūryah. dure ceto mānuṣasampātah. uddīnāḥ pakṣināh. sañcaranti śvāpadah. gaccha na yuktaraṇī parilamvitum  
Ibid. I, p. 19

326. jātaśramāṅg kamalagandha kṛtadhibāsah 
kāle tvampyanugṛhāna taraṅgavataiḥ 
devi yadā ca savanāya vigāhate tvāṅg 
bhāgirathī! praśamaya kṣaṇamambuvegam  
Ibid. I.22
forest to be always kindly towards the queen, because she is of excellent merits and has a noble descent, and because she is forlorn and without protection. Laksmana has a great belief on the nature. So, he addresses with the salutation and folded hands, to the sylvan deities, may they listen for a while to his request that the venerable ones should sedulously protect this lady in sleep, swoon or while some other calamity befalls her. After that he addresses the beasts, they must not frequent this tract resorted to by Sita, for the land of others is not to be intruded into. He calls the female deer not to part company with her even for a moment for they are her friends in the absence of her companions. Laksmana addresses

327. ye kecidatra munayo nivasantyaranye
vijñāpayām śirasā pranipatya tebhyaḥ
strītyutzitītāsaraneti kula-gateti

devī sadā bhagavatītyanukamanīya

Ibid. I.23

328. eso'njalirviracito vanadevatānānang.
vijñāpanāng kṣaṇamimāmavadhārayantu
sputā pramādavaśagāviṣamasthitā vā
yatnādiyang bhagavātibhiravekṣanīyā ..

Ibid. I. 24

329. bho bho hiṁsā bhumireṣā bhavadbhīḥ
varjyo deso na pravesayah pareśām
mṛgyoımṛgyo vipravāse sakhīṅang
yūyang sakhyo mā kṣaṇang muncatānāṁ ...

Ibid. I. 25

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one by one for protecting her. At last he mentions that all the streams are her companions, all the Lords are her guardians, the Ganges is her mother, all the mountains are her brothers. Here the author establishes a relationship between the human and the nature. In the Abhijñānaśakuntalam also one can have such an idea. In the 4th Act of the said drama, Sakuntalā is asking the nature for having approval to go to her husband’s house and she is accordingly permitted by the nature by the note of cuckoos. In respect of such personification also Diṅnāga bears some specialty. Kalidāsa personifies the Navamallikā as the sister of Sakuntalā, but here, Diṅnāga compares all the natural things with some different relations. When Valmiki meets Sītā in the dense forest, Sītā compares this situation with a natural event. She says that

330. sakhyo nadyah svāmino lokapālāḥ
mātargange bhrātarahśailarājāḥ
bhūyo bhūyo yacate lākṣmanā’yang
yatnā drakṣyā rajaputrī gato’ham
Ibid. I.26

331. pātung na prathamang vyavasyati jalamyusmāsva piteṣu yā
nādaṭte priyamandanā’pi bhavatāng snchena yā pallavaṅ
Sātāṣe
kusumaprasūti samaye yasyā, bhabatyaṃtava
seyang-yāti sakuntalā patigrhaṃ sarveranujñāyatāṁ
AS. IV.9

332. kulirayam sucayitvā
Ibid. IV
thunderbolt has fallen upon her from the same full moon.\textsuperscript{333} It is an atmospheric event. The complete first Act is picturised on the bank of the river Ganges. The second Act is based on the hermitage of the sage Vālmīki. Rāma comes to the \textit{Naimiśa} forest in the 3\textsuperscript{rd} Act and he realizes as to why she was separated from him. Lākṣmaṇa wants to divert his mind from Sītā and her children. He is extremely distressed. For that Lākṣmaṇa shows the natural beauty of the river \textit{Gomati}. He says the \textit{Gomati} is the sole repository of waters, green like emeralds having its environs pleasant on account of the music of the impassioned swans, and charging with fragrance even the remote places by the blossoming of its lotus-forests.\textsuperscript{334} Rāma feels the presence of Sītā in this natural beauty. Ever since the abandonment of Sītā, the pearl-neck-laces, the Malaya breeze, sandal pastes and the rays of the moon have caused only extreme grief to him.

The breeze from the banks of the \textit{Gomati} ravishes the mind.

\begin{itemize}
\item \textsuperscript{333} \textit{tata eva pūrṇacandrānmeśnipātaḥ} \quad KM, I. p. 26
\item \textsuperscript{334} \textit{marakataharitaṁambhasāmekayonir}
\end{itemize}

\textit{madakalalakalahaṁśītaraṁyopakaṇṭha}

\textit{nalinavanavikasairvāsayanti digantān}

\textit{haravarā purataste drśyate gomatīyaṁ} \quad Ibid. III.5
He feels that Sītā, the exiled woman resides in that direction. The sandy bank are rich with offerings, the water is carrying flowers recently offered to the gods and in the midst of the ripples is a jasmine garland (*Kundamālā*), imitating the sportive movements of a female serpent. They are very surprised because the jasmine garland has gradually been carried close to the feet of the Lord by succession of ripples of the stream.

The author Dīnāga beautifully depicted this scene in this drama. This jasmine garland is the only basis of the impending reunion between the hero and the heroine. This scene is a complete innovation of the dramatist. The garland gives a hope in the mind of Rāma that Sītā is still living somewhere nearby.

At the end of 3rd Act, Rāma describes the hot summer evening. The elephant, who had made the circles of billows in the stream, resound with

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335. *muktahārā malayamarutāscandanaṅg candrapādāḥ*

    sītātyāgātprabhṛti nitarāṅg tāpamevāvahanti

    adyākasmādramayati mono gomatūrāvāyur

    nūnāṅg tasyāṅg diśi nivasati prośītā sā varākī

    *Ibid. III.6*

336. *abhīnavaracitāni devatānāṅg jalkusumairbalimanti saikatāni. *

    ˈiyamāpi kurute taraṅgamadhye bhujagavadhūlalitāni kundamālā ..

    *Ibid. III.7*
splashing sound of the strokes of his trunk, and with his countenance happy with the ear-breezes drenched with spray of water, having allayed the heat of the rays and mid day sun by excessive ducking in water, slowly and slowly approaches the bank flooded with the waters propelled by the beasts.337

The 4th Act is also full of natural description. The dialogue between Kanva and Rama reveals it. Kanva says to Rama that the natural beauty can become able to attract him. He replied very smartly that the penance grove gives him great esteem. Honouring the forest conflagration with the devotion due to the sacrificial fire, the trees with the consideration due to the sacrificial posts, the indistinct chirping of the birds with the devotion due to the Sâmans chanted by the sages and the forest deer with regard due to ascetics.338.

337. madiyânarânakamayûkatapamadhikântoyâvagâhâdayang
nîtvâ yârikapârdhakânapavanairâhldyamânânanâha
mandag mandamupeiti kûlamadhnâ vaksâ pranunnirjalaï
râkrântang karaghâtazângkrâtisâritkallolacâkrah karî  
Ibid. III.17

338. dâvâgni kratuhomapâvakadhiyâ yûpâsthâyâ pâdapân
navyaktâng mûnîgitaşamagataya bhaktyâ sakuntsavanâñ
vanyâgestâpasagaurâvena harînâm sambhâvâyannâmisê
so'hang yantranâyâ kathang kathampi nyasyâmi pâdaya bhuvi

Ibid. IV. 4

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Thus we can see that Diṅnāga through his dramatic creation announces that nature can talk, it can sing and also can express feelings. Another Sanskrit dramatist Bhavabhūti’s nature is very rough but Diṅnāga’s nature is mild and modest. He reflects an aesthetic pleasure of sunset in his writings. Rāma tells that the rows of fresh lotus petals contract, one by one, as the sun-sets along with the fingers of young woman separated from their lovers engaged in reckoning the days of the period of separation.

In the KM, nature is beautifully depicted by the writer. Every Act of the play except the sixth Act, has its setting amidst nature. Sītā is the daughter of Nature. She spends much more time in her exile. Janaka also gets her from the Vasumati. Thus we find nature, not as working against the human life, but as working in perfect harmony with it. This blending of nature and human feeling is complete, and it is impossible to think of one without the other. Thus it is clear that Diṅnāga’s description of nature

339. niskūjastimitāḥ kvacitkvacidapi procaṇḍasattvasvanāḥ
svecchāsuptagabhīrābhoga bhujagasvasapradiptagnayāḥ
śīmānāḥ pradarodareṣu vilasātsvalpāṁbhāso yāsvayang
trṣyadbhīh pratisūryakairajagarasvedadrávah pīyate

Uttarārāmacarita – II.16

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in the drama KM can attract the attention of the reader easily for its exclusive deliberation and a special way of presentation.

SUPER NATURAL ELEMENTS

Super natural means something which is not according to the course of nature, or above or beyond nature, i.e. miraculous. It denotes some matters which do not belong to the world. It is some strange or unusual things or phenomena which may have divine interference.

Generally, it is observed that an author depends on these elements in the necessity of the story. It is fund that some supernatural agencies are functional in almost every act of the play of Diśnāga.

In Act I, Laksmana after leaving Sītā in the forest addresses the river Ganges as Bhāgirathī to protect Sītā who was at the stage of advance pregnancy. The river is a natural object, but acceptance of believing the river to protect one lady, is somewhat supernatural. The author depends upon this super natural element for the sake of providing some sort of relief to the worried mind of Laksmana. The dramatist has

\[\text{340. } \text{jātaśrasāṁ kaṁolagandhakṛtādhivāsaiḥ} \]
\[\text{kāle tvamapyanugrhāṇa taraṅgavātaiḥ} \]
\[\text{devī yadā ca ṣaṇanāya vigāhate tvāṁ} \]
\[\text{bhāgirathī! praśamaya kṣaṇamambuvegaṁ} \]

KM. I. 22
personified the natural object, as being capable of understanding human emotions.

In Act II, there is found a description reflecting some unnatural actions. Here in the present context, it is said that as the twins of lovely appearance, very much like the lion cubs, race along with the fawns, they ravish the hearts of the ascetic ladies.\(^{341}\) Lava and Kuśa, the two children of Sītā, start running like a cub, just after their birth is somewhat supernatural.

In Act V, when Rāma calls Lava and Kuśa to sit on his chair, Vidūṣaka says to leave the seat Rāma gets surprised and asked for the reason from the latter. Vidūṣaka replied that he heard it from the senior citizens of Sāketa that if someone not belonging to the Raghu dynasty ascended this throne, he would have his skull rent into a hundred pieces.\(^{342}\) It is a firm rooted belief in Vidūṣaka’s mind. It may be said that this belief does not have any real basis, and even if it happens, it would certainly become a supernatural action.

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341. dhāvato hariṇākāryathā pratimallau kiśorasiṁhānāṁ
tathā ca taṁpasvinihṛdayaṁ harataḥ priyadarśanau yugalau  Ibid, II.1

342. śrutaṁ mayā sāketaniyāsināṁ ciraśvātināṁ mukhatat yaḥ
    kilārāghavā imaṁ sinhāsanamadhirohi tasya mūrdhā śatadhā
    śatadhā vidalat’iti.  Ibid, V., p. 156
When Sītā had to re-establish the purity of character, out of remorse, she addressed many a venerable ones viz. the deities that haunt the sky, Gāndharvas, Siddhas and Vidyādharas. All these characters are certainly super natural ones.

Hearing listend to her speech, everybody exclaimed with surprise “wonderful! wonderful! Simultaneously with the declaration by the queen this entire world, animate as well as inanimate, growing quiet because of the cessation of all sounds and activity, has become all attention, as it were. For instance -

The seas are unruffled with their circles of bilows extremely still. The wind, too, though restless by nature has all activity ceased in the atmosphere. The herds of elephants at the time have their ears absolutely motionless. The entire world has become attentive at the speech of the daughter of Janaka.”

This incident is also an example of super natural element.

343. (savismayam) āscaryamāścaryam! eṣa hi devīvacanasya samanantaraiṁ dattāvadhāna iva niḥśabdapraśānto nivṛttasarvārambhāḥ kṛtsna eva sthāvarajaṅgamo lokaḥ sampravṛttataḥ tathā hi – uḍāṇvantaḥ śaṅtāḥ stimitatekarakallolavalyā nirāṛambho vyomni prakṛticapalo’pyesa pavanaḥ pavṛṭṭā caitsmimibhṛtatarakarṇā jagaghata

jagat kṛtsnaṁ jātaṁ janakatanayoktāvahitaṁ

Ibid, VI: 23
The character of Prthvī itself is a supernatural one like Sānumatī in the Abhijñānasakuntalam; Tamāśa and Muralā in the URC etc. It is obviously that Diṅnāga has applied these elements in the play very beautifully for serving some dramatic purposes. These supernatural elements, so to say, have not disturbed the realistic aspect of the dramatic plot.

**USE OF PRĀKRṬ**

Use of Prākrṭ in dramas is a common characteristic of Sanskrit dramas. Prākrṭ is happened to be a communicate language and perhaps for this reason, Sanskrit dramatists used Prākrṭ, along with Sanskrit, for giving a realistic touch to the works.

According to the dramaturgy, the male character of high caste should speak in Sanskrit. The women who are educated and of high family generally use the sauraseni Prākrṭ. But when they sing some songs or use verses, they use only mahārāstrī Prākrṭ. The people who work in the inner apartment of a royal palace, use māgadhī and merchants, servants princes who speaks in ardha-māgadhī Vidūṣaka uses the

344. puruṣaṇāmanīcanaṁ sanskrtaṁ syātkṛtātmattamāṁ SD. VI.p. 158
345. Ibid, p. 159
346. Ibid, p. 160
347. Ibid, p. 160
prācyav dialect. Soldiers citizens who are engaged in gambling use vaidarbhi, śakas and other speak in Savari, people of Northern India say in Vāhliki and Southern India uses the Drāvidī, the cowherds speak Ābhirī, chandālas use Chāndali. The workmen who work in the wood and leaves or charcoal makers use the Ābhirī and Savari. The piśācas and female attendants use the paiśācī.

In the KM, Sītā is the main female character, who belonged to a high family. So the author uses sauraseni in her speech. Now let us have a brief scrutiny of her speech from the linguistic perspective.

Firstly, the letter ‘kṣa’ is changed into ‘kkha’ in sauraseni prākṛt. Sītā addressed Laksmana as vaccha Lakkhaṇa! The two letters namely ta and tha of Sanskrit are changed into da and dha. It is the main characteristics of sauraseni prākṛt. As for example – aho avissasaṇṭadā in place of ‘aho aviśvasaṇīyatā’.

Thirdly the Sanskrit word ‘idānim’ is changed into ‘dānim’ in this type of Prākṛt.

Fourthly, the ya added in a verb in passive voice, is changed

348. Ibid, p. 161
349. Ibid, p. 161-164
351. Ibid, II, p. 47
352. Ibid, II, p. 47
into īa. As for example ‘socyate’ is changed into soiadi.  

Fifthly, in the verb form the ‘ta’ changed into ‘da’ i.e. ‘gacchati’ is changed into ‘gacchadi’.

Sixthly, Ktvāc of infinite verb is changed into ‘ia’ i.e. ‘bhūtvā < ‘bhamia’

Seventhly the tum of tumun is changed into dum. As for example – kālamativāhayitum is changed into adivāhidum.

In saurasenī prākṛt the word ‘priyasakhi’ is used as ‘piyasahi’. But in the KM, Sītā says to Vedavatī as ‘piasahi’. ‘sakhi’ is used as ‘sahi’ in mahārāṣṭrī prākṛt.

Again Sītā uses the word ‘ātmā’ as ‘appā’ which is used in Maharāṣṭrī prākṛt. It is changed into saurasenī as ‘atta’.

Two other female characters speaking prākṛt in the play are Vedavatī and Yajñavedī. According to the dramaturgy, these characters use the saurasenī.

353. Ibid, III, p. 79
354. Ibid, III, p. 47
355. Ibid, III, p. 47
356. Ibid, II, p. 50
357. Ibid, VI, p. 211

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At first the 'ta' which is in between two letters will change into 'da' i.e. sitaya > sidae.  

Vedavatī says 'piyasahi' in place of 'priyasakhi' using śauraseni prākṛt.  

Yajñavedī uses 'dāninī' in place of 'idāninī'. It is also an example of śauraseni prākṛt. She again uses 'alakkhanīai' in place of 'alaksanīyān'i. She uses 'tasmiṇ' as 'etassim'.  

Vidūṣaka should use the prākṛt dialect according to the dramaturgy. Vidūṣaka generally uses the śauraseni prākṛt. 

There may be a short examination of the language used in his speech. He says 'lakki' in place of 'lakshmi', 'mama' in place of 'mama'. Here, there is no change in śauraseni prākṛt. He speaks 'edassim' in place of 'tasmin'. In śauraseni prākṛt the word 'hanta' is

358. Ibid, IV., p. 87  
359. Ibid, IV., p. 87  
360. Ibid, IV., p. 87  
361. Ibid, IV., p. 93  
362. Ibid, IV., p. 130  
363. Ibid  
364. Ibid
changed into ‘handa’ but Vidūṣaka says ‘hanta’. He does not change this word. Vidūṣaka uses ‘kadamāṁ’ in place of ‘katamāṁ’. But he says ‘khattiakulāṁ’ in place of ‘Ksatrīyakulāṁ’. This word is not a śaurasenī.

There are five types of Prākṛt in the Pāli Prākṛt literature. These are—(1) Mahārāṣṭri Prākṛt, (2) Śaurasenī Prākṛt, (3) Māgadhī, (4) Ardhamāgadhī and (5) Paiśāchī.

It is seen that other female characters, use the ardha māgadhī in the play. It may be noted that Ardha māgadhī is the language of Jaina religions texts. Herein is noticed the combined characteristics of śaurasenī and māgadhī. The letter ‘ḥ’ is changed into ‘o’. As for example—

\[
\text{ sampātah} < \text{sampādo.}
\]

But in the speech of Vedavatī and female ascetics we get the śaurasenī prākṛt. For instance the word priyam is changed into piyam. īdāninī is changed into dāninī. Sītā is changed into Sīdā.

365. Ibid, IV., p. 155
366. Ibid, IV., p. 167
367. Ibid
368. Ibid, II, p. 46
369. Ibid, II, p. 44

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Sitā, the main female character of the play, speaks sauraseṇī as per the norms laid down in the dramaturgy. In the drama, one female ascetic says a verse using Mahārāṣṭrī Prākṛt i.e.,

\[ dhavati harinaehi jaha padimallā kisorasihānaṁ \]
\[ taha a tapassinīhīaṁ harati piadamśanā jualā. \]^{370}

It is observed that Diṁnāga put due emphasis upon the use of Prākṛt, as suggested by the theorists of Sanskrit dramaturgy. This, the dramatist did, perhaps for endowing a realistic touch to his play, as Prākṛt happened to be communicative language of the day.

EXAMINATION OF VARIOUS ELEMENTS OF A NĀṬAKA IN THE PLAY

NĀNDĪ

Nāndī is a technical term applied to the opening verse of Sanskrit plays – the verse that is expressive of benediction. Hence it may be called a ‘benedictory verse’. The word ‘Nāndī’ is derived from that root nand, meaning ‘to be pleased’ or ‘satisfied’. The derivative meaning of the term is like this: the Gods are pleased here in the recital of this verse.\(^{371}\)

Bharatamuni mentions that Nāndī is a verse which bears eulogy of the Gods (deva), Brāhmaṇa (dvija) and king containing with

\[ nandati anaya iti nāndīḥ \]

SKm. Vol. I, p. 860

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370. Ibid, II, p. 45
371. nandati anayā iti nāndīḥ
benedictions or blessings etc.\textsuperscript{372} Viśvanātha also accepts this definition and he adds that it is composed of eight segments or twelve of a sentence with the use of devoted words like \textit{samkhā, candra} etc.\textsuperscript{373} Nāndī is recited by the Sūtradhāra in his modulated tone.\textsuperscript{374} Nāndī is an integral part of what is known in dramaturgy as \textit{Purvarāṅga}.\textsuperscript{375} Nāndī verse is suggestive of the theme.\textsuperscript{376} All these observations are accepted in the \textit{Nātya Pradīpa} (NP) also.\textsuperscript{377}

\begin{verbatim}
372. aśīrvacanasāmyuktā nityang yasmātprayujyate
devadvijanpādināṅg tasmānnānditī saṁañjita NS. V. 24
373. aśīrvacanasāmyuktā stutiryasmātprayujyate
devadvijanpādināṅg tasmānnānditī saṁañjita SD. VI. 24, 25
māṅgalyasāmkhacandrābjakokairava saṁsinī
padairyuktā dvādaśabharstābhbirbā padairuta
374. sutradhārapathennāndī madhyamang svaramāśritya
sūtradhāra pathettatra madhyamang svaramāśritya NS. V. 104
375. tatra pūrvar pūrvarangah subhāpujā tataḥ paraṁ. SD. VI. 21
376. 'kāvyārthaśucakā nāndī śabdato'rthato vāpi'
377. nandāti kāvyāni kavīndravargah kuśilavāh pariṣadāsca santah
tasmādalang sujjunasindhusāṁsi tasmādiyang sa kathateha nāndi
NP
\end{verbatim}

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Nāndī is of four types. They are – āśīh, patrāvalī, namaskṛtiḥ and māṅgalikī.  

Dīnāga starts his play with two beautiful Nāndī verses. The first one is a benedictory verse eulogizing Lord Gaṇeśa. It is said in the verse referred to: “may the dust from the feet of Heramba (Gaṇeśa) sipping (lit. kissing) the honey of the garland of Mandāra flowers on the crest of the enemy of Jambha (Indra), dry up the ocean of obstacles” It is the convention that all literary compositions irrespective of Sravyakāvyā and Drṣṭyakāvyā should begin with a benediction, salutation or hinting of the subject matter. In keeping with this convention, Dīnāga opens the play with the benedictory verse in which the God Gaṇeśa is invoked for the removal of all obstacles. After this prayer the dramatist hints at the entry of the Sūtradhāra.

Though the 2nd verse is used as purvarāṅga, it is also a benediction

378. namaskṛtiṁgalikī āśīḥ patrāvalī tathā
nāndī caturdhā nirdiṣṭā nāṭkādiṣu dhīmata

379. jambhārīmaulīmandāramālikā madhucumbhīnāḥ
pibeyurantarāyābdhīng herambapadapāṁsavaḥ

380. nāndyante tataḥ praviṣati sūtradhāra
to Lord Śiva. Here, author says\textsuperscript{381} – may the mass of matted hair of Śiva
tawny like the rays of the morning sun, protect you – which is like the
upward moving flame of the perfected fire of inner austerities; which is as
it were the splendid ant-hill, the abode of serpents in the form of the
ripples over the waters of the Ganges, which is like the ever-lasting
twilight to the Moon, tender in form like a fresh lotus-stalk.

PRASTĀVANĀ

Prastāvanā is a dramatic component which is set at prior to the main
story of a Sanskrit play. Hence Prastāvanā is named as Āmukhaṁ also. In
the NS, Bharatamuni mentioned that Sūtradhara and Naṭi begin the drama
through their own works, their own speech and by some pictures.\textsuperscript{382}
Viśvanātha also accepts this. According to him Naṭi, Viḍūṣaka, Sūtradhāra and his followers (Pāripārvika) also can be present

\begin{verbatim}
381. jvālevordva visarpini-parinatsyāntastapastejaso
gāṅgātoyatarangasarpavastirvalmikalakshmiriva
sandhyeyvardramāṇālakomalatanorindoh sadāsthāyini
pāyādvastarunārunanāshukapilā saṁbhorratāsantatiḥ   KM.I.2
382. citrairvākyaiḥ svakāryotthairvīrthyangairnyathāpi vā
āmukhang tattu vijñeyang budhahā prastāvanāpi sā   NS.XX.31
\end{verbatim}

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in the Prastāvanā.\textsuperscript{383}

Prastāvanā is divided into five types, viz udghātyaka, kathodghāta, prayogātiśaya, pravartaka and avalagita. This classification is done by both Bharata and Viśvanātha.\textsuperscript{384}

Diṅnāga uses the prayogātiśaya type of Prastāvanā in the KM.\textsuperscript{385}

Let there be a brief discussion on the characteristics of prayogātiśaya type of Prastāvanā. Bharata says that if the dramatic characters enter into the

\begin{center}
\textbf{383.} nāto vidūṣako vāpipāripārsvika eva vā

sūtrailhāreṇa sahitāḥ saṃlāpaṅ yatra kurvate.

citrairvākaḥ svakāryotthaiḥ prastutākshhepi bhīṃthaiḥ

āṃukhāṅg tatta vijñeyang nāmnā prastāvanāpi sā ..

SD.VI. 31-32

\textbf{384.} udghātyakaḥ kathodghātaḥ prayogātiśayastathā.

pravṛttakābalagite paṅcagānanyamukhasya tu.

udghātyakaḥ kathodghātaḥ prayogātiśayastathā

pravartakābalagite paṅca prastāvanābhidhāḥ

SD. VI.33

\textbf{385.} lankēśvarasya bhavane suciraṁ sthiti

rāmeṇa lokaparivādbhayākulena

nirvāsitāṁjanapadadapi garbhaguryiṁ

sītāṁ vanāya parikṣaṁati laksmaṇo’yam..

KM. I. 3

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stage at the clue of context made by Sūtradhāra, though the context is a
different one, it is called prayogātiśaya.\textsuperscript{386} Viśvanātha holds that when
Sūtradhāra speaks of one particular context and on the basis of that
another context comes to be hinted and there happens the entry of the
characters, it is then called the Prayogātiśaya.\textsuperscript{387} Viśvanātha mentions the
Prastāvanā of the KM as the example of ‘Prayogātiśaya’.\textsuperscript{388} He further
states that, the Sūtradhāra wishes to call his wife for dance and through
this act he allows the stage open for entry of the characters.\textsuperscript{389} Diṅnāga is
found to have applied the Prastāvanā in a befitting manner.

\textbf{PRAVEŚAKA}

Visvanātha speaks that a dramatic scene between two Acts
performed by minor characters of lower category in a language other than

\begin{verbatim}
386. prayoge tu prayogang tu sūtradhāraḥ prayojayet .
  tataścā praviśetptraṅg prayogātiśayo hi sah .. NS XX. 36
387. yadi prayoga ekasmin prayogo’nyaḥ prayojyate .
  tena pātrapraveśaśctprayogātiśayastadā .. SD. VI. 36
388. yathā kundamālāyāṁ – (nepathye) ita ito’vataratvāryā.
  ibid, VI., p. 338
389. sītāṅg vanāya parikarsati lakṣmano’yaṁ .. KM. I. 3
\end{verbatim}
the standard one i.e. Sanskrit, is named as *praveśaka*.

The word ‘*Ahkādvaya*’ in the definition indicates that ‘*praveśaka*’ is not used in the first Act. Bharata opines that the *praveśaka* follows the *ankas* and it summarizes the *Vindus*. Dhanañjaya says that when the lower characters are engaged with their talking in *Prākrit* except the Sanskrit language in between the two Acts, it is then called *Praveśaka*. 

*Nātyadarpanāṅkāra* also accepts Dhanañjaya’s view.

390. *praveśako’ṇudāttoktyā nīcapātraprayojitaḥ*.

*aṅkādvayāntavijñeyāḥ śeṣaṁ viśkambhake yathā..* SD. VI.57

391. *aṅkādvayapadasya dvitīyādyāṅkaparatvamiti spaṣṭayati –

*aṅkādvayasyāṃtaritī prathamāṅke prathamāṅkādāvityarthāḥ..* 

SD. VI. Laksīmitīkā,p.348

392. aṅkāntarāṇusārī saṅksheparthamadhikṛtya vindunām.

prakaraṇa nāțakavisaye praveśako nāma vijñeyah ..

NS. XIX. 114

393. *tadvadevāṇudāttoktyā nicapātraprayojitaḥ*

*praveśo’ṅkādvayāsyantah śeṣārthasypopasūcakāḥ..* DR. I. 60, 61

394. *evan praveśako nīcailḥ, parārthai prākṛṭādinā
tau prabhūtakāryatvāt nāțakādīcatusṭaye* ND. I. 25
Diṅnāga in his KM uses the *Praveśaka* at the outset of three Acts. In Act II, the two female ascetics - namely, Vedavatī and one female ascetic, they give the message to the audience that two sons have been born to their friend Śītā.\(^{395}\) Both of them speak prākṛt language.\(^{396}\)

Again in Act III, it is found that the Act opens with an anchorite fatigued with journey and carrying a load. That hermit informs that the summer season is unbearable in that period. Again he says that Śītā had arrived the Naimiṣā forest with her two sons. He now follows the footprints of Rāma and Lakṣmaṇa because he does not know the way.\(^{397}\)

Act IV also starts with a *praveśaka* where two female ascetics are seen. With this *praveśaka*, Diṅnāga informs that Lava and Kuśa might have not known their mother’s name and Rāma had arrived the hermitage. It comes to be known from the conversation of one female ascetic and Vedavatī present in the *Praveśaka* portion.\(^{398}\)

\(^{395}\) ramancāmā dube puttā jā

\(^{396}\) prathamā-halā vedavati! diṣṭayā vardhase, sītāyāstava priyasakhyā
rāmasāyānayau dvauputrukau jātau. vedavatī- priyam me priyam me.
kinnāmadheyau.\(^{395}\) KM. II., p. 31

\(^{397}\) sukumārā devī sītā tathā komalau ca kuśalavau tapasāradhena
sahānastamite sūrye naimiṣam prāptah\(^{397}\) Ibid.III, p. 58

\(^{398}\) hala yajñavedi! rāmaṇyaṣasangītakaninittāṁ vālmīkitapovanaṁ
samprāptayā tilottamayāhamevaṁbhāntā\(^{398}\) Ibid.IV, p. 85

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VIṢKĀMBHAKA

Rāmacandra and Guṇacandra mention in the ND, that some situation like a journey to other country, sleeping, drinking, eating, war, death, attachment like (embarrassing, kissing, etc.) are narrated in Viṣkāṃbhaka. But according to Viśvanātha, what had happened in the past and what will happen in the future are indicated in the Viṣkāṃbhaka. In the ND it is divided into two viz. suḍḍha and asuḍḍha. Viśvanātha also divides the Viṣkāṃbhaka into two viz. suḍḍhanga and saṅkīrṇaṅga.

399. duṇādhvayānang purodho rājya-deśādiviplavah
   rataṅg mṛtyuḥ samīkādi varṇyaṅg viṣkaṁbhakādibhiḥ ND.I. 22

400. vṛttavarttiṣyāmānāṅg kathāṅgsānāṅg niḍarśakaḥ
   saṅkṣiptārthastu viṣkaṁbha ādāvaṅkasya darśitaḥ SD. VI.55

401. aṅkānarhasya vṛttasya trikālasaṅnuraṅgitā
   saṅkṣhipya saṅkṛtenoktiraṅkādau madhamairjanaiḥ
   suḍḍho viṣkambhakastra sankīṛṇo nīcamachyamaiḥ
   aṅkasaṅḍhyākaḥ śakyasaṅḍhāṅnāṅtakālalavān ND. I, 23, 24

402. madhyena madhyamāḥhyaāṅg vā pāṭrāḥhyaāṅg saṅmprayojojitaḥ
   suḍḍhaḥ syātā tu saṅkīrṇau nīcamadhyamakalpitaḥ
   SD. VI. 56
In the KM of Dirināga, it is found that the dramatist himself has provided no scope for introducing the Viśkaṁbhaka for any specific purpose.

**ARTHAPRAKṛTI**

According to Viśvanātha, there are five Arthaprakṛtis in dramas viz. Bīja, Vindu, Paṭākā, Prakārī and Kārya. Dhanañjaya opines that Arthaprakṛtis are of five types. These five Arthaprakṛtis are accepted as the causes of main dramatic actions in ND. This is supported by Viśvanātha also.

**BĪJA**

The first arthaprakṛti is Bīja. According to Viśvanātha the main cause of the main dramatic end is called the Bīja. This Bīja is hinted in a very brief manner in the first part of the drama and comes to be

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403. bija binduh paṭākā ca prakārī kāryameva ca
       arthaprajkṛtayaḥ pāñca jñātva yojyā yathāvidhiḥ  SD.VI. 64,65

404. bijabindupatākākhyaprakarīkārya lakṣanā
       arthaprajkṛtayaḥ pāñca tā etāḥ parikṛtitāḥ     DR. I.18

405. bijarī paṭakā prakārī bindu kārya yathā ruci
       phalasya hetavah pāñca cetanācetanātmakaḥ       ND. I. 28

406. arthaprajkṛtayaḥ prayojanasidhihetavah       SD. VI. p. 398
developed subsequently.\textsuperscript{407} Dhanañjaya said that in the beginning of the drama, the cause of the main utility is indicated very briefly and it goes increasing, and it is named as \textit{Bija}.\textsuperscript{408} Bharatamuni also discussed about the \textit{Bija} in the same way.\textsuperscript{409} Rāmacandra and Guṇacandra mention that \textit{Bija} is the main cause of utility used in the beginning of the drama.\textsuperscript{410} In the KM, Dirināga uses the first \textit{arthaprukṛti} in the first Act of the play. This \textit{Bija} is found in the speech of Lakṣmaṇa. In Act I, Lakṣmaṇa goes to the forest with Sītā for her banishment; but he is not in a position to divulge this to Sītā. Gesticulating the suppression of tears Lakṣmaṇa says that he is struggling to speak simply because it is his noble master’s behest but even so the speech entering the heart forms a knot.\textsuperscript{411} The seed of the dramatic plot is lying hinted in his brief words of Lakṣmaṇa.

\begin{itemize}
\item \textsuperscript{407} \textit{aḷpamātraṁ samuddiśṭam bahudhā yadvisarpati phalasya prathamo heturvījāṁ tadabhidhiyate} SD. VI. 65, 66
\item \textsuperscript{408} \textit{svalpoddistastu tadheturbījam vistāryanekadhā.} DR. I. 17
\item \textsuperscript{409} \textit{svalpamātraṁ samudsrstāṁ bahudhā yadvisarpati phalāvasānāṁ yaccaiva bījam tatparikṛthitaṁ} NS. Vo. III. XIX. 22
\item \textsuperscript{410} \textit{stokoddiśṭaḥ phalaprāntaḥ, heturbījam prarohanāt} ND. I, p. 37
\item \textsuperscript{411} \textit{āryasyādesa ityeva vaktumicchāmi yatnataḥ tathāpi hṛdayaṁ gatvā granthi badhnāti bhārati.} KM. I. 8
\end{itemize}
Vindu is a special cause of utility uses as the cause of union.

Bharata opines that the cause, which helps to unite the differentiated components of the story\textsuperscript{412} is called *Vindu*. Viśvanātha also accepts Bharata’s view,\textsuperscript{413} the cause Dhanañjaya discusses that the cause which unites for the breaking of the story is termed *Vindu*.\textsuperscript{414} It is mentioned again the ND also.\textsuperscript{415}

Dirṇāga uses this *arthaprakṛti* very beautifully. He uses the name of mālā (garland) of the jasmine (Kunda) which is the only source of reunion.\textsuperscript{416}

\begin{align*}
\text{412. praya} & \text{janānāṃ vicschēde yadviccedakāraṇām} & \text{NS.XIX.23} \\
\text{413. abāntarartha vicschēde binduracchedakāraṇām} & \text{SD. VI. 66} \\
\text{414. vabksantarartha vicschēde binduracchedakaraṇām} & \text{DR. I. 17} \\
\text{415. hetośchēde’nusandhānam bahudhā bindurāphalat} & \text{ND. I. 32} \\
\text{416. sītā tvam lokasya valmīkīh, mama punahstāla eva, tadgacchāmi} & \text{KM. I. 41}
\end{align*}
**PATAKA**

An auxiliary story which is the helper of the main, is named as *Pataka*. It is the view of Bharatamuni. Visvanātha opines that an allied story is called as *Pataka*. According to Dhanañjaya the allied story continuing for a long period is called as *Pataka*. In ND, the conscious cause helping the main utility is named as *Pataka*.

The episode of Laksmana in the whole drama, character of Vidūṣaka in the fifth Act of Diṁāga’s *KM*, may be cited as instances in this context.

**PRAKARĪ**

According to Bharata, *Prakāri* is an *artha-prakṛti* which is used as a helper only for other and continues for a moment. Visvanātha mentions that if the allied portion of the story continues only for a little

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417. yadvṛttam tu parārthaṅ syāt pradhānasyopakārakaṁ

pradhānavaccaṅ galpayeta sā patāketi kīrtīta. NS. III, XIX.24

418. vyāpi prāsangikāṁ vr̥ttam patāketyabhidhīyate

SD. VI. 67

419. sānubandhaṅg pāṭākākhyang.

DR. I. 13

420. āvimarśaṅg pāṭākā cet, cetanaḥ sa parārthakṛt

ND. I. 29

421. phalāṁ prakalpyate yasyāḥ parārthayiva kevalaṁ

anubandhavihīnatvāt prakṛtī vinirdiṣṭa. NS. (III). XIX. 25
It is named as Prakārī. Dhanañjaya also gives the same view.

The allied conscious helper supplementing to the main utility without thinking about its own, is called Prakārī.

Diṅnāga adds an episode of the hermit Kaṇva in the 1st part of the 4th Act as Prakārī.

**KĀRYA**

Bharata mentions that the whenever the purpose of the theme leads to completion perfectly, it is then called Kārya. Viśvanātha says that the main aim from which the drama begins and finally ends with the scene of union is named as Kārya. Mainly, this arthprakṛti helps the hero in the bīja, as mentioned in the ND.

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422. prāsaṅgikārī pradeśasthārī caritam prakārī matā
   prakārī nāyakasya syānna svakīyārī phalāntaraṇī
   SD.VI. 68, 69
423. prakārī ca pradesabhāk
   DR. I. 13
424. prakārī cet kvacid bhāvi, cetano'nya prayojanah
   ND. I. 32
425. kaṇvah—aho! dhīroḍatto'gamupālambhāḥ
   KM. IV. 96
426. yadāāḍhākārikārī vastu samyak prāgnaih prayojyate
   yadartha yaḥ samārambhastat kāryam parikīrtitaṃ
   NS. III. XIX. 26
427. appeśetāṅg tu yatsāḍhyamārabho yannibandhanḥ
   samāpanaṁ tu yatsiddhayai tatkāryamiti sarūmatam
   SD. VI. 69, 70
428. sādhye bijasahakari, kāryam kāryaistu mukhyatā
   ND. I., p.42
In the KM the separation of the hero and the heroine is depicted in the 1st Act, and they come to be united in the last Act. Rāma said in this situation – “That is the custom as well as the command of the preceptor (taking Sītā by the hand) O blessed Princess of Videha.

Progeny and sacrifice, the gods ordain, are the two fruits of marriage. The first of these, the cherished one, has been obtained by thee, mayest thou obtain the second during your life in the palace”.429

Through this expression, the fifth *arthapraṇa* comes to be used by the dramatist. It may be stated that Dhananjaya mentions that *Kārṇa* is divided into five categories viz. *ārāmbha, prayāna, pratyāṣā, niyatāpata* and *phalāgamā*430.

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429. Ṛṣām — samācāro'yaṁ gurunīyogaśca (sītām pāṇau grhītvā)
bhadre vaidehi.
apatyamīśyaṁ ca vadanti devāḥ phaladvyaṁ dāraparigrahasya
pūrvarṇī tayostvayyudapādi hṛdyam vahasa vāse bhavane dvitiyam

KM. VI. 38

430. avasthāḥ pañca kāryasya prārabdhasya phalārthibhiḥ
ārāmbha yatnaprāptyāsaniyatāptiphalāgamaḥ

DR. I. 19
SANDHI

_Sandhi_ is the indicator of the internal relations among the various events under the main story. Dhanañjaya also gives the same view. The ND mentions that the _Sandhi_ gets the less importance in comparison with the _Patākā_. Bharatamuni also says that _Sandhi_ is the connection of various sub-stories.

According to Bharata, _Sandhis_ are five in number, viz. _mukha, pratimukha, garbha, vimarśa_ and _nirvahana_. All these five _Sandhis_ must be present in the _Nāṭaka_. The _nirvahana sandhi_ is mentioned as _upasamḥṛiti_ in the SD. Dhanañjaya also mentions the same division of

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431. antaraikārthasambandhah sandhirekānyaye sati SD.VI.75, DR. I. 23

432. patākāyāḥ pradhanatve' nusandhiḥ sūranāādibhiḥ ND. I.33

433. eko'neko'pi vā sandhiḥ pātākayāṁ tuyobhavet pradhānārthānuyāyitvād anusandhiḥ prakīrtyate. NS. (III) XIX.28

434. mukhaṁ pratimukhaṁ caiva garbho-vimarśa eva ca tathā nirvahāyaṁ ceti nāṭake pañca sandhayāḥ NS.(III) XIX.37

435. nāṭakaṁ khyātavrattariṁ syāt pañca sandhi samanvitarīṁ SD.VI.7

436. mukhaṁ pratimukhaṁ garbho vimarśa upasamḥṛtiḥ iti pañca' syā bhedāḥ syuḥ kramāllakshanamucyate...

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Bharata says that where the ‘By a’ is present, the various sentiments are delineated it is then called mukha. The mukha is connected with the first portion of the drama. Dhanañjaya opines that when the Biña, which indicates the dramatic theme and the sentiments of the drama are present, it is named as mukha. This mukha has twelve ingredients. Mukha sandhi is the part of the main story, wherein there exists the origin of the Biña and which is an epicentre of the various sentiments.

It may be mentioned that the whole first Act of the KM is an illustration of the mukhasandhi. Here, the Biña of the drama is also present.

437. mukhapratimukhe garbhaḥ sāvamarśopasaraṁhṛtiḥ DR. I. 24
438. yatra vijñasamutpatirnārtharasa sambhavā SD. VI. 76,77
   kāvye sārīrānugataḥ tanmukhaṁ parikṛttitam NS (III) XIX.39
439. yatra vijñasutpatirnārtharasa sambhavā
   prabhenaḥ samāyuktā tanmukhaṁ parikṛttitam SD. VI. 76,77
440. mukhaṁ vijñasamutpatirnārtharasa sambhavā DR. I. 24
441. aṅgāni dvādasaitasya bijāraṁbhasamavayāt Ibid, 25
442. mukhaṁ pradhānāvṛttāṁśah bijotpatti-rāsāśrayah ND. I. 38
According to Bharata, *pratimukhasandhi* is the *sandhi* where the *vīja* of the *mukha* remains in seen *drsta* and unseen (*adrsta*) state. Viśvanātha is found substituting the aforementioned terms as *lakṣhya* and *alakṣhya*. Dhanañjaya says that *Vindu* is present here. It has thirteen parts. It is accepted in the ND also.

The whole 2nd Act of the KM can be referred to as an instance of this *sandhi*.

**GARVA**

In this *Sandhi* the intensity of the *mukha* and the *pratimukha* comes to be gradually decreased. The manifestation and decrease of *bija* also

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443. *bijasyodghātanaṁ yatra dṛṣṭanaśtamivakvacit mukhasyaṣṭasya sarvatra tadvai pratimukhāṁ smṛtaṁ.*

NS(III) XIX.40

444. *pholapradhānopāyasya mukhasandhinivesināḥ lakṣhya-lakṣhya ivodvedo yatra pratimukhāṁ ca tat*  

SD. VI. 77, 78

445. *lakṣhyālakṣhyatayodbhedastasya pratimukhāṁ bhavet bindu prayatnāṇugamādaṅgāṇyasya trayodāsa ...*  

DR. I. 30

446. *puṣpaṁ pragamanarṇi vajram upanyāsopasarpānaṁ paṇicavasyamavā ngani pratimukhe trayodāsa.*  

ND. I.47
come to be lowered down here.447 This Sandhi is named as _garbha_ because the main utility remains underlying here.448

But Dhanañjaya opines that the _Bija_ is searched again and again where it can be seen or unseen. This state is named as _garbha_.449 Garbha has thirteen parts viz., _samgraha, rūpam, anumānam, pārthanā, udāṛtīḥ, kramaḥ, udvegaḥ, vidravaḥ, ākhepaḥ, adhichalaṁ, mārgaḥ, asatyaharanāni, totakaṁ_.450 The first part of the 3rd Act of the KM can be referred to as an instance of this Sandhi.

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447. _udbhedaśāsya bījasya praptirāpraptireva vā_
punaścanveśanam yatra sa garbha iti saṅgitaḥ  

punasca nvesanam yatra sa garbha iti saṅgitàh  

NS. XIX. 41

448. _phalapradhānopāyasya prāgudbhinnasya kiñcana_
garbho yatra samudbheda hṛśānveśānavaṁmuhuh  

_phalapradhānopāyasya prāgudbhinnasya kiñcana_

garbho yatra samudbheda hṛśānveśānavaṁmuhuh  

SD. VI. 78, 79

449. _garbhastu drśtanāstaśa bījasyaṁveśānāṁ muhuḥ._
dādaśāṅgah patākā syānaṁ vā syāprāptaṁbhavah..  

garbhastu drśtanāstaśa bījasyaṁveśānāṁ muhuḥ.
dādaśāṅgah patākā syānaṁ vā syāprāptaṁbhavah..  

DR. I.36

450. _samgraho rupamamukha praṛthanodāṛtīḥ kramaḥ._
udvego vidravaścaitad guṇataḥ kāryaṁstakaṁ..  

udvego vidravaścaitad guṇataḥ kāryaṁstakaṁ..  

ND, I. 51-52
VIMARŚA

When the main means of Bija comes out prominently and at the same time, many obstacles arise in the path of hero in achieving his job, it is then named as vimarśa sandhi. According to Viśvanātha, where the hero and the heroine or the other dramatic personae face with some problems, it is called vimarśa. In the DR, the vimarśa sandhi is mentioned as avamarśa. According to Dhanañjaya, the causes of obstacle are anger, evil deeds or greed. The parts of this sandhi are of thirteen types. They are – dravāḥ, prasaṁgaḥ, saṁphtaḥ, apavādaḥ, chādanam, dyutiḥ, khedaḥ, virodha, samrambhah, śaktiḥ, prarocanā, ādanaṁ, vyavasāyaḥ. The 4th Act of the KM can be referred as an example of this sandhi.

451. garbhanirbhinnavijärtho vilobhanakṛto’thavā. krodhavyasanās vāpi sa vimarśa iti smṛtaḥ.. NS. XIX. 42
452. yatra-mukhyaphalopāya udbhinno garbhato’dhikaḥ. śapādyaih sāntarāyasca sa vimarśa iti smṛtaḥ.. SD. VI. 79-80
453. krodhenaṁvāṁśediyatra vyasanādvā vilobhanāt. garbhanirbhīnnavijārthah so’vamarśa iti smṛtaḥ .. DR. I.43
454. dravaḥ prasaṁgaḥ sampheto’pavādaśchādanaṁ dyutiḥ. kheda nirodhaḥ saṁrambhah bhayurguṇato nava .. śakti-prarocanā-दाना-vyavasāyaṣṭu mukhyataḥ. trayodaśaṅgānyāmarse.. ND. I. 56, 57
NIRVAHANA

The Sandhi wherein other sandhis and the Bija of the drama, applied elsewhere, come for aiding the main utility lead to the completion of the main story, is called nirvahanas. The Bija, which exists the mukha, has its functions complete in this Sandhi, i.e. nirvahana. The definition of Viśvanātha is mentioned in the DR also. The author of the ND mentions that the utilities enjoined together and existing as a whole in the mukha etc. come to be manifested in a mature stage in this Sandhi. This sandhi has also fourteen parts viz., sandhi, nirodhaḥ, grathanaṁ, nirṇayaḥ, paribhasā, upastih, kṛtiḥ, ānandaḥ, samayaḥ, pariguhanaṁ, bhāṣaṇam, pūrvarhavaḥ, kāvyasaṁbharaḥ and praśastiḥ. In the KM the portion wherein Vasumatī and Vālmīki reestablish the purity of Sītā’s character can be treated as the nirvahana sandhi.

455. samānayanamarthānāṁ mukhādyānāṁ savījināṁ. mānābhābotarānāṁ yadbhavennirvahanaṁ tu tat.. NS.XIX.43

456. bijavantau mukhādyarthā viprakīrṇāyathāyatham. ekārthamupanlyante yatra nirvahanaṁ hitat. SD.I.80,81, DR.I.48,49

457. sabījavikṛtvāstāh nānābhāva mukhādayaḥ. phalasanyogino yasmin, asau nirvahaṅo dhruvaṁ.. ND.I. 40

458. sadhinnirodho grathanaṁ nirnayaḥ paribhasaṇaṁ. upāsthiḥ kṛtirānandaḥ samayaḥ pariguhanaṁ.. bhāṣaṇaṁ kāvyasaṁbhāra pūrvavbhāva-praśastayaḥ caturdasaṅgo nirvāhaḥ sandhīribijah phalāgamaḥ.... Ibid. I. 61, 62

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The speech which is made audible to the whole of the spectators, as well as the characters present on the stage is called ‘prakāśa’.459 Dhanañjaya also mentions the same view.

Dīrmāga uses this dramatic technique in his KM. In Act I, Lakṣmana uses this technique in his speech which is there as ‘svagata’. He declares to Sītā openly “this Lakṣmaṇa, of luck and virtue all bereft, the sharer in the trouble of ceaseless exile, begs her to make her heart firm.”460 Again in the 2nd Act of the play, Dīrmāga uses this technique in the speech of Vedavatī. Generally, the ‘prakāśa’ follows the ‘svagata’.461

459. sarvaśrāvyān prakāśaḥ

460. Lakṣmaṇa: (prakāśam) (sahasā pādayornipatya) aya-
manavaratapravāsadukhabhāgi nirlakṣhaṇo lakṣmaṇo viñña-
payatisthirikrtyatāṁ hṛdayaṁ. KM. I. p. 14

461. Vedavatī – (ātmagataṁ) atimātraṁ santapatī eṣa varākī. rāmasaderasya saṅkirtanena vinidhārayisyāmi (prakāśaṁ) ayi apandite! tathā nirapekṣhasya niranukrośasya kṛte kidṛk
tvamasitapakṣhaandralekheva dine dine pariḥyase. KM.II.,p.50
The speech which supposed to be inaudible to the character present on the stage in a drama is named *svagata*. In a drama, the words reflecting the thinking of an actor, only but not shared with others, are stated to be termed as *svagata*. In the DR, Dhanañjaya also maintains the same view as that of Viśvanātha’s.

Diṅnāga uses this technique in Act I of the KM. Lakṣmaṇa says about Rāma’s order but contemplates within himself only. So, the dramatist uses the word *ātmagatam* in place of *svagatam*.

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462. aśrāvyam khalu yadvastu tadiha svagataṁ matam.  SD. VI.137
463. syādaśravyam svagataṁ matam  DR. I. 64
464. lakṣmaṇa: (parikramya ātmagataṁ) samādiṣṭo’hamāryeṇa, athavā svāminā — ‘vatsa lakṣmaṇa! devyāḥ kila sītāyāḥ rāvaṇa bhavaṇasamstānācāritram prati samutpannavimarśanāṁ paurāṇa-
manyādṛśāḥ pralāpāḥ pravartante, tanna śaknomi sītāmātrasya kṛte šaraccandranirmalasyevākukulasya kalamkamutpādayitam. Sītayā cāham garbhinībhāvasuḷabhena dohadena bhāgirathidarśanāṁ
prārthitāḥ, taṃmāt tvamanena gaṅgāgamana vyājena sumantrādhiṣṭhitam rathamāropya kasminścidvanoddeśe parityajya
nivartasva’ iti. tadahampi svajanavisrambhanirviśaṅkāṁ
devimādāya gṛhahariṇimiya vadhya-bhumīṁ vanamupanayāmi.

KM. I. p. 19
Whenever more than two characters are present on the stage and two of them only engage themselves in some conversation, with the supposition that their words, are not listened by others on the stage, it is called *Janántika*. It should be mentioned that these two characters make an artificial hide from the others with a dramatic fosture called *tripatáka*.\(^{465}\) Viśvanátha and Dhananájaya share the same opinion regarding the *Janántika*.

**APAVÁRITA**

The speech which is delivered to another secretly in the presence of others on the stage is called *apavárita*.\(^{466}\) Dhananájaya says that in a drama the speech uttered by an actor secretly, is named as ‘*apavárita*’\(^{467}\)

Diñnága uses this nátyokti in Act VI. He uses it as *apavárya*. In Act VI Síta’s words viz. “who is he, being thus looked at by him,”\(^{468}\) may be cited in this connection.

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465. \textit{tripatáka}-karepányaapaváryántarā kathāṁ.  
\hspace{1cm} anyonyámaatrañáam yatsyáttajjanante janántikam. \hspace{1cm} SD. VI. 139  
\hspace{1cm} DR. I. 65, 66

466. \textit{syáttabhavedapaváritaṁ}  
\hspace{1cm} rahasyaṁ tu yadanyasya parávṛtya prakáśyate. \hspace{1cm} SD. VI. 138

467. \textit{rahasyaṁ kathyate'nyāsyā parávṛtyāpavaritaṁ} \hspace{1cm} DR. I. 66

468. \textit{(apavárya) ka eṣaḥ jo yuvábhyaṁmevaṁ prekshitaḥ}. \hspace{1cm} KM. VI.,p.191
AKASABHASITA

Whenever an actor says: “what do you say?” and continues as if listening something, it is then called ākāsabhāṣita.469 In the DR also it is mentioned in the same way.

Dīnāṅga uses this technique in the prologue. The Sūtradhāra says, ‘Ah! Who is that rendering me help, as it were, by calling upon the noble lady? (Looking off) alas! it is very painful.470 This is a nice instance of ākāsabhāṣita.

ANKASYA

Ankasya is one of the ‘arthopakṣepaka’. One character enters the stage forwards the end of an Act and he indicates about the incidents which are to take place in the next Act. This dramatic event is called ankasya.471 Viśvanātha mentions ankasya as ṛṇkāmukham.472 In the ND, Dhanañjaya’s view473 is found to be accepted.

469. kiṁ brabīśītī yannātye vinā pātraṁ prayuyyate
śrutvevānuktamaparyarthanāṁ tasyādākāsabhāṣītaṁ.. SD. VI. 140
470. sūtradhāraḥ – aye! ko nu khalvayamārṣamāhāvānena sahāyamiva me sampādayati (vīlokyā) kaśṭam bhoḥ. kaśṭam bhoḥ . atikaruṇam vartate K.M. I. p. 4
471. 'ankantapātraṁāṅkāsya chinnāṅkasyārthasūcanāt. DR.I.62, p. 120
472. tadaṅkamukhamityāhurbījārthakhyāpakaṁ ca tat. aṅkāṅtapatraṁvānksasyangchinnāṅkasyārthasūcanāt. SD.VI.60
473. aṅkāṣyamantapatretā, chinnankamukhayojanaṁ. ND. I.26
An aṅkāsyā is in use at the end of the 2nd Act of the KM. One hermit makes an announcement about the horse sacrifice from behind the curtain. He addresses the residents of the hermitage to listen to him—“A great horse sacrifice is to be celebrated (at a place) not very far from there. The materials for the sacrifice have been collected and the great sages, Vasiṣṭha, Ātreya and others, residing in hermitages at different places, have poured in amain. But the king, awaiting only the arrival of the revered Vālmīki, would not even now enter upon the initiation of the sacrifice. Rāma’s envoy has arrived to invite the dwellers in the penance grove of Vālmīki. You should not, therefore, tarry.”

474. (nepathye rśih)

bho bho āśrovāsino janaḥ śṛṇvantu bhavantaḥ — ito nātidūre mahākratrasvamedhaḥ pravartate, saṃbhūtāni yajñopakaraṇāni sannipatīśca nānādesāśramavāsino vasiṣṭhātreyaprabhūtayo mahāmunayah kevalaṁ bhagavato vālmīkerāgamanamudik-śhamāno nādyāpi yajñadīkṣāṅg praviśati mahārajaḥ. Āgataśca vālmīkitapovana vāsināmupanimatraṇārthaṁ rāmādutaḥ tasmanaiva parilambitavyam tirthodakani samidhaṁ paripurṇarūpa darbhaṅkurāṅvihatān parigrhyā sadyaḥ. agrebhavantu munayo munikanyakāśca kurvantu māṅgalabaliniṭaṭajāṅgaṇeṣu.. KM. II., p. 46
This *aNkäsya* has purposefully been introduced to bring some important dramatic information to the notice of the viewers, which would be beneficial for an easy follow up of the succeeding events.

**ANKĀVATĀRA**

Dhananjaya opines that if an Act starts after another Act without any break, it is called *aṅkāvatāra*. In case of this *arthopakṣepaka* the *viṣkambhaka* or the *praveśaka* is not used in the starting position of the Act. The Act may be confined to a single character or many characters also. Whatever may be the case, its continuation exists up to the next Act. Viśvanātha also holds the same view.

This *arthopakṣepaka* is met with there in the KM. The fifth Act ends with a speech of Rāma. He appreciates Lava and Kuśa and thereafter the sixth Act starts with the entry of Kaṇcuki. Here, there is no *Praveśaka* or *Viṣkaṁbhaka*.

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475. *aṅkāvatārastvaṅkānte pātoṅkāsyāvibhāvataḥ*  
DR. I.62, p. 122

476. *so’aṅkāvatāro yat pātraṅkāntaramasūcanam*  
ND. I.27

477. *aṅkānte sūcitaḥ pātraistadankasyāvibhāgataḥ*  
SD. VI. 58, 59

478. KM. V. 17
CULIKĀ

Cūlikā is another ārthopakṣepaka. Whenever any character gives a message behind the curtain, it is then called a cūlikā. Višvanātha Kavirāja also mentions that the information conveyed from behind the curtain is called cūlikā. In ND, it is said that whenever one character directs something after completion of an Act behind the curtain, it is called cūlikā.

Dīṅnāga also uses this dramatic device called cūlikā. It is found that a message of the sun set was necessary to be conveyed to the spectator. In the 4th Act, the dramatist adds a speech behind the curtain. Having first scorched the entire world with his irresistible luster, the hot-rayed sun has become mild towards eventide, like a violent ruler of men who, having first (in his youth) oppressed his subjects with his unchecked might, has his splendour diminished in due course of time by the ripeness of age, as it

479. antarjavanikāsaṁsthaiśculikārthasya sūcanā DR.I.61, p. 119
480. antarjavanikāsaṁsthaiḥ sūcanārthasya cūlikā SD. VI. 58, p. 348
481. vastunāḥ sucanaṁ culā pātraṁnepathyasaṁsthitaiḥ. ND. I.26

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The introduction of this culika has evidently served the purpose of the dramatic necessity.

BHARATAVĀKYA

The term ‘Bharatavākyya’ is the combination of Bharata and Vākyā. ‘Bharata’ is the renowned sage who as stories go, was the manager of the gods’ drama and the founder of the science of music and dramaturgy. His date must be of hoary antiquity, as he is often referred to as ‘muni’. His celebrated work is known as the ‘Bharata Nātyaśāstram’ which is mainly a metrical composition divided into 38 chapters and deals with rules and percepts about everything regarding dramatic composition. Hence ‘Bharata-vākyam’ is such an utterance as that sage would recite.

Further the word Bharata is taken to mean ‘an actor’. In Sanskrit dramas, the verses or verses applied as a dialogue of the hero or any one of the main characters, at the end of the play, is called Bharata-vakya. This verse (or verses) which is delighting to all the actors present

482. (nepathyē)

santāpyā lokamakhilāṁ niravāgrahena
tibro nareśvara iva prathama svadhāmnā
so‘yāṁ vayah pariṇāteriva sāntatejāḥ
sāyaṁ mādyurbhāvati tigmaruciḥ krameṇa

KM. IV. 23
on the stage and expresses prayer or blessing for the wellbeing of all.\textsuperscript{483}

In the KM, the \textit{Bharata-vākya} is not uttered by the hero, it is pronounced by the great sage Vālmīki who is an important character in the play. He prayed for the grace from Lord Śiva.

"May the Lord Śiva, Brahmā and Vișṇu, the oceans, the fire, the wind the nether world, the words \textit{Bhū Bhava} and \textit{Ś-va}, the four Vedas along with \textit{Sāmans} resembling four oceans, the patriarchs of perfected austerities and greatly faithful learning, and the ascetics, shower fortunes upon this ruler of men and let the entire stock of the cattle be prosperous."\textsuperscript{484}

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\textbf{483.} rāṅgāvatāro sailuṣo nato bharato-bhārotau iti vācaspatih
naṭakabhīnaya — samaptau naṭena sāmājikebhyaḥ āśirdiyate.
prastāyanāntarāṁ naṭavākyabhāvāṁ bharata-vākyamityuktih
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A. S., p. 261
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\textbf{484.} sthānuryedhāstridhāṁ makaravasatayah pāvako mātariśvā
pāṭālam bhūbhṛvassvaścatuṛdadhisamāṁ saṃmantrāścā vedāḥ
samyakṣaṁsiddhi vidyā pariñātaatapasaḥ pithinastāpasāścā
śreyāṁsyasminnarendre vidadhātu sakālaṁ vardhatāṁ gokulaṁ ca
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KM. VI. 45
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