CHAPTER IV

PHILOSOPHICAL ELEMENTS IN THE PLAY

The KM of Diṅnāga is a Nāṭaka which is full of literary elements. Apart from the poetical elements, information pertaining to philosophical ideas are also not wanting in it. However, the KM is not a philosophical work out and out, like the Prabodhacandrodaya of Kṛṣṇamiśra or the Naiṣadhacarita of Śriharṣa. It has happened so owing to the nature of the contexts which allows a few opportunities to incorporate such elements. Still Diṅnāga is found to have exhibited his knowledge of philosophical ideas throughout the pages of his play. He uses some words which indicates his keen awareness about philosophical ideas.

The word ‘ātman’1 indicates that the KM of Diṅnāga provides some information regarding the orthodox philosophy. In the context hinted here, the word ātman may be used for the pangs of grief. In the KM Lakṣmanā says that he would request Sītā that his progeny must not suffer

1. ārya mitram bāndhavān vā smarantyā śokādātmā mṛtave nopaneyah

KM. I. 19

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death under grief caused by the remembrance of her husband, friends and other kinsmen, and this offspring of the Ikṣvākus, yet in embryo, must be carefully protected. This suffering further hints at the three sufferings accepted in the doctrine of Sāmkhya. For example, it is found in the Samkhya-karika of Isvākṛṣṇa.

The word ‘Ātman’ is of frequent use in almost all the philosophical texts including the Upaniṣads. The individual self stands self proved and is always immediately felt and known. One is absolutely certain about the existence of one’s own self and there can be neither doubt nor denial regarding its existence. The individual self is the highest thing which is known to all, and it is the nearest approach to the Absolute, though it itself is not the Absolute. In fact the individual self is a mixture of the real and the unreal, a knot of the existent and the non-existent, a coupling of the true and the false. It is a product of Ignorance. But its essence is the light of the Absolute. Its real nature is pure consciousness, self shining and self-proved and always the same. It is called the ultimate witness or the sākṣin and as such is one with the absolute.

2. Ibid
3. duḥkhātṛayābhiṣadāhaṭājīṅgāsā tadbhiṣṭhātaka hetau
dṛṣṭe sāpārthā cennaikāntātyantato’bhave

 SK. I
The word ‘Ātman’ originally meant life – breath and then gradually acquired the meanings of feeling, mind, soul and spirit. The true self has been the main topic of investigation in the Upanisads. Socrates of ancient of Greece has also persistently advocated the supreme necessity of ‘Know Thyself’. Sarṅkara urges as the self, the Ātman, we are eternal in all the three periods of time (past, present and future). The Gītā believes in rebirth until the ultimate state is reached.

In the Kathopaniṣad, the Ātman is said to be the ultimate reality. The objects are the roads, the body is the chariot, the senses are the horses, the mind is the reins, the intellect is the charioteer, the ego is the enjoyer and the Ātman is the Lord sitting in the chariot.

Again in the drama KM, Diṅnāga uses some other philosophical terms. In Act V Rāma says to Vidūṣaka that surely the achievement of knowledge serves as a beacon-light in all attempts regarding the union of the individual soul with the supreme soul. Again he says that the supreme light though perpetually residing within (them) does not, without being enkindled by the revered teachers manifest the true meaning of the things,

5. KU. II, 2-3
even the energy known as fire is not equal to its task without the wind.\textsuperscript{6}

Here Diññāga uses both the concepts of individual soul and the Supreme soul. He says about the \textit{tattvajñāna} also.

In Act I of the KM, Diññāga uses one word i.e. \textit{‘Yoga’}. The \textit{‘Yoga’} has various meanings in the field of philosophy. The term \textit{‘Yoga’} is discussed in the \textit{Śrimadbhāgavatagītā} that one person who performs his deeds without thinking about the result and maintains equidistance from finished or unfinished work, is called \textit{Yoga}.\textsuperscript{7} Someone opines that the portion is found which is deserved or unattainable, is called \textit{‘Yoga’}.\textsuperscript{8} \textit{‘Yoga’} is also another branch of orthodox philosophy. It is the individual gift of the great Indian sage Patañjali, to all bent upon the spiritual realization. He holds that total control over the functions of the \textit{Citta}...
(mind) is Yoga. The word Yoga literally means the spiritual union of the individual soul with the Universal soul and is used in this sense in the Vedānta. Yoga is a practice. It is mostly accepts the metaphysics and the epistemology of Sāṁkhya. In the text, KM the word Yoga is used by the sage Vālmīki.

He says that he would be able to know about her present state of mind by Yoga. By this term Yoga here, the sage meant his own contemplative vision, which is nothing but dhyāna. This dhyāna is one of the eight stages or components of Yoga.

In Act V Vidūṣaka uses the word nirveda. He asks the king what can be the cause of for impatience.

THE RELIGIOUS ELEMENTS OF THE PLAY

Lots of information regarding the religious practices are available in this play of Diṅnāga.

The drama starts with a benedictory verse eulosing Lord Gaṅeśa. It is wished that the dust from the feet of Heramba (Ganeśa)

9. yogāscittavṛttinirōdhaḥ, Yogaśāstra, I. 1
10. aṣṭāṅgayogaśrutisīlaṇādyai radhokṣajaṁ tvāmaparokṣayantaḥ, Ibid 1-61
   harsaṁ vrajāmo na-vyāṁ yathetthā mārādhayanto‘dyā sadāramārāt
11. kutah idānīṁ-nirvedah, KM. V., p. 143
12. KM. I.1
sipping the honey of the garland of Mandāra flowers on the crest of the enemy of Jambha (Indra), may dry up the ocean of obstacles. He uses the word ‘Heramba’ to indicate Lord ‘Gaṇeśa’. After this verse Sūtradhāra enters to the stage and prays to Lord Śiva.13 Again he wishes that the mass of the matted hair of Śiva, tawny like the rays of the morning sun should protect all 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.

In Act I, Lākṣmaṇa informs about Sītā’s banishment and the purification of Sītā in the fire.14 This may be treated as a case of religious practice which is evidently based on some social belief. Again in this Act Lākṣmaṇa says regarding Rāma’s personal emotional attachment with Sītā. Rāma installed his wife’s image at the sacrifice.15 It was mandatory that a performer of a Yajña should be accompanied by his wife. So in the

13. Ibid, I.2
14. agnau śudhim gata devī  
15. yāge tava pratikṛtirmama dharmapatnī  

Ibid, I. 13
Ibid, I. 14
absence of his wife, Rāma put Sītā’s idol by his side during the ceremony; keeping no room in his mind to think of a second wife.

Rāma is represented in the drama, as the incarnation of Lord Viṣṇu i.e., Madhusūdana, the slayer of Madhu.¹⁶ When Laksmana leaves Sītā in the forest he addresses salutation, with folded hands to the sylvan deities to protect Sītā.¹⁷ There is an indication of the suggestion from the dramatist that Rāma should be treated as the highest divinity, though appearing in human form.

In Act II, the sages utter behind the curtain that a great Horse-sacrifice is celebrated in Ayodhyā.¹⁸ Rāma’s envoy comes to invite the inmates of the penance-grove of Vālmiki. It is wished that the sages taking the holy water, unimpaired sacred fuel and unimpaired sprouts of darbha grass, stand ahead immediately and that the ascetic maids offer, in the courtyards of the cottages, oblations ensuring auspiciousness.¹⁹ Herein, various rites performed as a part of some religious activities are hinted.

¹⁶. rāmā ṭvayasya grhinī madhusūdanasya
¹⁷. eso’ñjalirviracito vanadevatanāṁ
¹⁸. mahakṛturāṣvamedhaḥ pravartate
¹⁹. KM. II. 2
Sītā also is found performing some auspicious ceremonies for the welfare of Kuṣa and Lava.

In Act III, Rāma and Lakṣmaṇa come to the forest and they find the line of smoke, rising upwards into sky and hear the chanting of the Sāmans. It indicates the tradition of performance of religious activities prescribed by the Vedas. In this context Sītā's description of the hermitage may be taken note of. Hirin is found that the prayers have been offered and the sacrificial fire has been led. Honouring the forest-conflagration with the devotion due to the sacrificial fire, the Sāmans are chanted by the sages in the Naimiṣa forest.

The sage Kaṇva says about the hundreds of holy sacrifices performed by the Ikshakus. Kaṇva again informs in the 4th Act regarding the chanting of Sāmans etc. Towards the end of Act V, Rāma says about

20. prasthānamāṅgalamūṣṭhāsyāni

21. Ibid, III, 9

22. nivarttitaṁ savanaṁ, upāśitasandhyā huto hatavahāḥ  Ibid. III, p.72

23. Ibid. IV, 4

24. Ibid. IV. 5

25. Ibid. IV. 5
the mid-time sacrifice.\textsuperscript{26}

The Act VI begins with the speech of Kañcukī. He gives the news of arrival of the King Rāma at the Horse sacrifice which is purified by the mantras of \textit{Rk}, \textit{Yajus} and \textit{Sāma}.\textsuperscript{27} In this Act, the Vālmikī says about the fire god who has been appointed as witness to the purity of the mother of Kuśa and Lava.\textsuperscript{28} Sītā speaks about \textit{Sūrya} as the progenitor of the Rāghava dynasty.\textsuperscript{29}

The Goddess Prthvī comes out to say about the purification of Sītā. Vālmīki says that the breezes from the nether regions agreeable on account of the aroma of cool lotuses of the garlands have been performing the quarters since long. Gradually the Earth is manifesting itself.\textsuperscript{30}

Rāma accepts Sītā for two causes and says that progeny and sacrifice, the gods ordain are the two fruits of marriage.\textsuperscript{31} Again Vālmīki

\begin{itemize}
\item \textsuperscript{26} Ibid. V. 17
\item \textsuperscript{27} Ibid. VI. 1
\item \textsuperscript{28} Ibid. VI. 21
\item \textsuperscript{29} \textit{eṣa sakalalokāśubhāśubha karmaśakṣiḥ bhagavān rāghavakulapitā-
mahah sahasraraśmiśca} \textsuperscript{...} Ibid, VI, 197
\item \textsuperscript{30} Ibid, VI. 26
\item \textsuperscript{31} Ibid, VI. 38
\end{itemize}
says that the divinities are always close to the creatures.\textsuperscript{32}

In the last Act, Lakṣmaṇa says that the gods have collected the materials for the coronation. The revered Indra is holding the umbrella white like the moon. The Ganga and Saci hold a pair of chowries. Multitudes of people are holding gold pitchers filled with water.\textsuperscript{33}

At last, Vālmīki prays to God Sthānū (Śiva) and other to protect everyone belonging to that dynasty. So he wished that the lord Śiva, Brahmā, Viśṇu, the Ocean, the fire, the wind, the nether world, the worlds Bhūḥ, Bhūvah and Svah, the four Vedas along with Śāmans, resembling four oceans, the patriarchs of perfected austerities and greatly fruitful learning and the ascetics, shower fortunes upon the ruler of men and that the entire stock of the cattle be prosperous.\textsuperscript{34}

It is observed that the references, incorporated in the drama speak about the prevalence of the Vedic rites and rituals practiced by people of India since a very older time. Moreover, the practices observed by the householders by kings and also by the sages, have also been taken

\begin{itemize}
  \item \textsuperscript{32} anatidīrgha sanśiddhānā hi devaṭāḥ ... \textit{Ibid}, VI, p. 213
  \item \textsuperscript{33} \textit{Ibid}, VI, 40
  \item \textsuperscript{34} \textit{Ibid}, VI, 45
\end{itemize}

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into consideration at the appropriate context. Rāma, the hero of the play, is found indulging in human activities. Yet, his greatness and superiority as the Supreme Being are also highlighted at the proper context. The information available in the play speak about Vedic tradition of religion and also the deities both Vedic and post-Vedic.

**HABIT AND CUSTOM**

Some information available in the KM provides an idea of the habits and customs of the people of the age of Dīnāga.

The respect for the elders is the part and parcel of the custom or duty for everyone. When Sītā was in the saddest mental state of her life, she could not forget her duty i.e. respect for the mothers-in-law. Sītā offered her respect to the kings from the Raghu dynasty, Ayodhya and the in-laws.

Hospitality towards the guest i.e. 'atithi' was regarded as a very important part of duty.

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35. śvaśṛupām puṇāramma śavaṇāt pādavandanaṁ kṛtvā vijñāpayā.

KM. I, p. 23

36. praṇamitavyā tvayāmama vacanāt rāghavakula rājadhānī
bhagavatyayodhyā. śuśrūṣitavyah pratimāgato mahārājāh. Ibid, p. 26

37. kṛta eva tapodhananāṁ vandanopacārah atithijanasamucitaḥ

samudācāraśca. Ibid, p. 49
It can rightly be assumed that polygamy was in practice. The word ‘paniggaha’ in place of ‘panigrahana’ is used by Vedavati in the KM.

The word ‘dyūta’ indicates that the game of dice was in practice. People were religiously bent. They followed a daily routine as prescribed by scriptures. Rāma, mentions about taking bath. After that they join in their daily ritual deeds like Havana etc. These were some of the basic works followed by every householder.

In Lava’s words, there is found the mention about the ‘Upanayana sacīkara’. This ritual (sacīkara) makes the Guru. It is also a custom. Another custom is mentioned in Act VI of the KM, namely the ‘Yauvarajyābhiseka’. ‘Abhiseka’ is a custom which makes a son as ‘Yuvarāja’ (heir-apparent) who is the eldest one.

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38. 
39. 
40. 
41. 
42. 

Ibid, II, p. 53
Ibid, p. 115
Ibid, p. 127
Ibid, V, p. 162
Ibid, VI, 8.
Hospitality is a beautiful custom of all Indians. Dinnäga presents two characters for hospitality of Rāma. When Vālmīki heard that Rāma and Lakṣmaṇa entered to the forest, then he sent one ascetic named Vādarāyana.\textsuperscript{43} The author appoints another one character named Kaṇva\textsuperscript{44} for inviting Rāma. ‘\textit{Athithi Sewā}’ is regarded as the special duty in that time.

Dinnäga mentions another one custom named ‘puṇśavana’.\textsuperscript{45} This custom is related with pregnancy.

\textbf{DRESS AND DECORATIONS}

The style of dress and decoration is an indicator of the standard of living of the people living in a particular society of a particular time. It further bears the mark of a culture generated over the years in a society. In the KM, such information about the dress habit of the people is not available. However, in some context the dramatist mentions some dress items of the various kinds of cloths, worn by people, \textit{Uttarīya} is mentioned

\textsuperscript{43}\textsuperscript{44}\textsuperscript{45}
many times. The word ‘divyam uttarīyakam’ means some ‘divine sheet’ or shawl. Sītā used this shawl or stole in her first exile. Its colour is purely white. From this context it can be known that white coloured garments were preferred in a conditions like that of an exile. The word ‘uttarīya’ is there in various places of the KM as hinted above. This uttarīya, in fact, is a piece of cloth, used as an upper garment worn by people irrespective of men and women, as can be evidenced from other literary sources.

In that period, people might have used the husk also.

There is a reference of ‘marakatamaṇi’. It is of green colour. Generally, people also use the necklace of pearl but in absence of Sītā, out of remorse, Rāma, did not put it. In the 5th Act of the KM Vidūṣaka says

46: Ibid, IV, p. 92
47: Chandradhavalāṇi vāsitasugandhātmāno
48: Ibid, IV, p. 113, 114, 115, 116, 123; V, p. 132
49: Vākalaparidhānā
t
50. Ibid, III.5
51. Ibid, III.6

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about the embellishment of Rāma. Rāma wears the pearl necklace\textsuperscript{52}, and the palace is decorated by the \textit{Indranīla mani}.\textsuperscript{53}

There is a reference to ornaments of ears in the KM.\textsuperscript{54} In that time, boys also wore the ear-rings. Because, here Lava prohibits these ornaments.

\textbf{FAMILY ORDER DEPICTED}

The KM provides the reader with certain information regarding the family life of the people of the day. The family is the foundation of the society.\textsuperscript{1} In a family, the father is the head and it is his obligation to look after each and everyone. It is seen in the KM that the words of the father are followed without any hesitation. Not only these, here younger brother Lākṣmanā obeys his brother’s words without making any question.\textsuperscript{55} On the other hand, after the death of the king father, the eldest son becomes the king. Here, in the KM, after Daśaratha, the eldest son Rāma was

\begin{itemize}
\item \textsuperscript{52} Ibid, V, p. 130
\item \textsuperscript{53} Ibid, V, p. 130
\item \textsuperscript{54} \textit{śanaih śanaih kārṇapatram vardhayantī}. Ibid, V, p. 145
\item \textsuperscript{55} Ibid. I, 8
\end{itemize}
supposed to get the kingship\textsuperscript{56} and at last Kuśa, the eldest son of Rāma got the kingship after his father.\textsuperscript{57} The complete theme of the KM is related to the solar dynasty. The older member of these dynasty were Raghu, Sagara, Dīlpā, Daśaratha, etc.\textsuperscript{58}

So far woman is concerned, it is clearly observed that the husband was the most venerable one for a woman, ‘Pātivrata’ (reverence to the husband) was the most essential and the highest quality for a woman as can be inferred from keenness to surpass the woman community in respect of attachment to the husband. In the KM, Sītā was banished by Rāma still she used to stay in his heart.\textsuperscript{59} In that period ladies got a special position. At the end of the play, Vasumati comes and establishes the purity of Sītā.\textsuperscript{60} So, Prthvī is the main character who unites the hero and the heroine.

\textsuperscript{56} Ibid, VI, 8
\textsuperscript{57} Ibid, VI, p. 214
\textsuperscript{58} Ibid, I, p. 39
\textsuperscript{59} Ibid, II, p. 51
\textsuperscript{60} Ibid, VI, p. 200
In the light of the family structure, of the Indian people of those days, basically the male ones married many times. The ‘Bahuvivāha’ tradition was in India. It is delineated in the KM also. Daśaratha, the king of Ayodhyā married three ladies viz. Kauśalya, Kaikēyī and Sumitā.  

Though polygamy was there in practice, there is no reference in the drama to polyandry.

The KM gives an idea about the elder’s eagerness to please the younger in the family. In Act VI, Laksmana the younger brother expressed his wish to stay in his ‘Yuvarāja’ position for ever and he wished to give the kingship to Kuṣa and Rāma consented to fulfill his wish. On the other hand, the younger one always obeys his duty which is given by the elder. In the KM, Laksmana brings Sītā and leaves her in a dark forest near the river Ganges which he considered as his duty to carry out in his elder brother’s order, though personally he got hurt in doing that.

61. Ibid, VI, pp. 173-174
62. Ibid, VI, p. 214
63. Ibid, L, 20
The KM, gives an idea of the social habits and customs of the people of the age of Diṁnāga. People of those days were religiously bent. Many deities were worshipped by people, many sacrifices were also performed viz. aśvamedha, agnihotra etc. Another custom namely- 'atithi satkāra' (hospitality to guests) also was considered as a part of duty. Kaṇva, the sage was ordered by Vālmīki to please Rāma, their guest in the hermitage.

The KM gives the impression that the people of that age had a great taste for music. Lava-Kuṣa were well-trained by Vālmīki in musical presentation of the Rāmāyaṇa. Sāmagāna also continued in the hermitage of Vālmīki. Lava and Kuṣa knew the art of playing musical instruments i.e. Vīnā. They presented the Rāmāyaṇa song pleasantly and demonstrated playing the Vīnā.

64. Ibid, II, p.56
65. Ibid, IV, p. 104
66. kanva ! dāsarthim naimiśaranyarāmaṇi yakadarśanena vidodaya
   
67. Ibid, IV, p.87
68. Ibid, IV, 102
69. maharṣeṣu ṣisyau pravīnau vīṇākalāvijñāne pūrvarm Ibid.V,p.141-142
INFORMATION OF FLORA AND FAUNA

The word ‘flora’ means the assemblage of vegetable species of a region or age.70 And ‘fauna’ indicates the assemblage of animals of a region or period.71 Dirinaga includes flora and fauna in his writings of his period. Different kinds of flowers, plants, birds and animals are mentioned in the KM in different contexts. A brief note on these information is presented here.

FLOWERS

The drama KM is named by using the name of Kunda flowers. The dramatist utilizes the garland of Kunda flowers as the reminder for Rāma. This name ‘Kunda’ is used in many places of the drama. First, the Sūtradhāra announces the name of play.72

Secondly, when Vālmīki keeps Sītā with him as his daughter, then Sītā says to Bhāgirathi if she has an easy delivery, she shall present to the river as an offering, a skillfully wreathed garland of Kunda flowers.73

70.Chambers Twentieth Century Dictionary, p. 500
71.Ibid, p. 477
72.Kaiverdijnāgasya kṛtiḥ kundamālā nāma ... KM. I, p. 4
73.yadyaham sukhena garbhahambhähinirvartayāmi tadā tava dine dine suṣṭhu grathitayā kundamālavopaḥāraṁ kariṣyāmi Ibid, p. 41
Kunda is one kind of jasmine.

This garland of Kunda flowers is found by Laksmana in the river, when he is with his brother Rāma. When they see the skill of making the garland they decide to go to that place where it has come from. Though Rāma likes this garland he did not dare to use it, because it might be an offering to some god.

Sītā offers a garland of Kunda, made with her own hands to the revered Bhāgirathī.

At last Rāma uses this flower’s name in the fifth Act. He says that the celestial courtesan may have brought forth a garland of Jasmine flowers, similar to one strung by her (Sītā) with her own hands.

Dīnāgā uses this flower’s name in the necessity of the drama.

\[74.\text{Ibid, III, 7} \]

\[75.\text{pratisroto} \text{nusarābo yābadasyāh kundamālāyāh prabhavamāsādādayāvah} \]

\[76.\text{kundamālā tathāpi devotopahārasaṅkayā mopabhogamupanīyate} \]

\[77.\text{sahastagrathītā kundamālā samarpitā} \]

\[78.\text{Ibid, V, 3} \]
MANDĀRA

The author uses this flower’s name in the very first verse. This is used as an adjective of God Gaṇeṣa.79 The Sūtradhāra wishes, ‘may the dust from the feet of Gaṇeṣa sipping the honey of the garland of Mandāra flowers on the crest of the enemy of Jambha, dry up the ocean of obstacles’.

NĀLINA

‘Nālīna’ means the lotus. In the 3rd Act of the play, Rāma was very sad thinking about Śītā and his son. So, diverting Rāma’s mind, Lākṣmana says about the natural beauty, using the name of the flower i.e. ‘Nālīna’.80 He says, ‘here is to be seen in front of Rāma, that 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 fragrance, even the remote places by the blossoming of the lotus-forests.’

PADMA

Padma is an equivalent of ‘Nālīna’. But the author uses this word ‘Padma’ for three times. Firstly, Vedavati uses this word ‘Padma’ as the duty for the female ascetics i.e. collecting Padma flowers.81 Secondly

79. Ibid, I.1.
80. Ibid, III.5.
81. esa nūṇamāśramadīrghikā padmāvacayādiśvātmanā. Ibid, IV,p.89
Rāma uses this word with nāla as an example about his love. Rāma has suppressed his affections and his tender feelings concealed like the filaments of a lotus-stalk. In Act VI Vālmīki says about the perfume of soft lotuses which come from the nether region.

VĀRIRUHA

Vārīruha is another name of lotus. The black-bees left the mango tree and came to the Vārīruha.

KĀMALA

Rāma presents a beautiful description of the evening. The fresh lotus-petals contract one by one. Kamala is mentioned in the speech of Vidūśaka in 5th Act.

PANKAJA

Rāma compares the eyes of Sītā with the flower Paṅkaja. In the KM, the flower 'Padma' is used in some different way.

82. Ibid, V. 6
83. Ibid, VI. 26
84. Ibid, IV. 41
85. Ibid, IV. 24
86. Ibid, V. p. 30
87. Ibid, V. 2
TREE AND CREEPER

NĪBĀRA

Lakṣmaṇa gives the advice to Sītā to get down from the chariot, keep her hand on Nībāralatā. 88

ŚĀLA

One ascetic takes rest under the Śāla tree. 89 It is a very big tree.

This Śāla tree is again referred to by Vedavatī in Act II. 90

CANDANA

In the third Act Rāma finds the candana tree (Sandal) and recalls Sītā. 91 This tree again mentioned by Kaṇva. 92

SAHAKĀRA

It means the mango tree. The black-bees leave the Sahakāra. 93

ANIMALS

TURĀNGA

Lakṣmaṇa says to Sumantra to control the horses. The word

88. Ibid, I.6
89. Ibid, II, p. 46
90. Ibid, II, p. 49
91. Ibid, III. 6
92. Ibid, IV, 7
93. Ibid, IV.11
‘Turanga’ is used in the words of Sītā, Sumantra. It is again used in another context also.

VĀJī

Vājī (horse) is also mentioned in the drama.

HARIŅA

To compare something the word ‘Harinya’ is used. ‘Harinya’ or the deer are shedding tears for Sītā and gave up grazing. Again in the Act I, the word is used to mean the animals. The word ‘Harinya’ is used in the 4th Act also.

MṚGA

Lakṣiṃaṇa entrusts the mṛga (deer) for protecting Sītā. The deer is said to live together with the lion in the hermitage.

94. Ibid, I, p. 6
95. Ibid, I, p. 7
96. Ibid, I, p. 8
97. Ibid, I, p. 7
98. Ibid, I, p. 9
99. Ibid, I, 18
100. Ibid, I, p. 35
101. Ibid, IV, 4
102. Ibid, I, 25
103. Ibid, III, 14
The first female ascetic says using the Prākṛt ‘Sīhāna’ (Siṁha, lion). She says about the two sons of Śītā whose power is equal with that of a lion. In the third Act author uses this word Siṁha to show the real picture of the hermitage i.e. the lion and the deer live together.

KARĪ

Diṁnāga presents a description of Karī (elephant) towards the end of the third Act. The elephant who had made the circles of billows in the stream resound with 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 of the midday sun by excessive duckings in water, slowly and slowly approaches the bank flooded with the waters propelled by his breast.

ERĀVĀṆA

‘Erāvana’ the elephant of Indra is mentioned by Kaṇva in Act IV.
Rāma uses this word ‘dantin’ to indicate an elephant.\textsuperscript{108}

The word gaja (elephants) is mentioned in the context of the state of being motionless when Goddess Vasundharā comes out.\textsuperscript{109}

The Prthvī says about the incarnation of Lord Viṣṇu as Mahābarāha.\textsuperscript{110}

Vālmīki, in the Bharatavākyā prays for having increase of the govaṁśa (cattle).\textsuperscript{111}

The author Diṇṇāga uses the name seṣanāga\textsuperscript{112} when everybody prays to prthvī; and the Vāsuki\textsuperscript{113}, the snake who has good fortune for the nether world.

\textsuperscript{108} Ibid, IV. 10
\textsuperscript{109} Ibid, VI. 23
\textsuperscript{110} Ibid, VI. 32
\textsuperscript{111} Ibid, VI. 45
\textsuperscript{112} Ibid, VI. 27
\textsuperscript{113} Ibid, VI. 42
There are various birds mentioned by the author in the play. These are—

**HAMSA**

The *Hamsa* (goose) is stated in the play to be overwhelmed with grief for Sītā. Again in Act IV Sītā observes a pair of *hamsa*.

**SIKHĪ**

The Śikhī (peacock) ceases to dance while seeing Sītā.

**KOKILA**

Sītā reminds her beautiful moments with like the sweet voice of *kokila* (cuckoo) with her husband Rāma.

**CAKRAVĀKA**

Sītā, the heroine compares herself with the bird Cakravāka.

**RĀJA HAMSA**

*Raja Hamsa* is same with *Kalahamśa*. Dīnāga uses this bird in Act IV also. For the black-bees Dīnāga use the word *Madhukara*.

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114. Ibid, I, p. 18
115. Ibid, IV, 13
116. Ibid, I, p. 18
117. Ibid, II, p. 48
118. Ibid, III, p. 80
119. Ibid, IV, p. 94
120. Ibid, p. 91
GEOGRAPHICAL INFORMATION

From the KM there can have an idea of certain places, rivers, hills, hermitages etc. of ancient India. These are not lacking in importance from the geographical point of view. A brief note on these geographical data from the KM is presented below.

ARARALAPURA

In the prologue of the KM, Sūtradhāra announces the name and the author of the play, who lived in Arāralapura.121 This Arāralapura is also mentioned as Anuparādha in Tanjore manuscript. This place belongs to Southern India. Anuparādha is a place of Lankā.122

MITHILĀ

There is reference in the KM, to the place Mithilā.123 Mithilā was a city in ancient India, the capital of the Videha kingdom. The name Mithilā is also commonly used to refer to the Videha kingdom itself, as well as to the modern day territories that fall within the ancient boundaries of the kingdom.124

121: adisto’smi pariṣadā tatra bhavatōraralapavastavyasya kavera- dirnāgasya kṛtih kundamālanāma ... Ibid. I, p. 4
123: purāhān svāmi vallabhatayā sakala mithilājanaprārthanīyā bhūtvā adya punaretadavasthari śocanīyā ... KM. II, p. 48
Videha. The city of Mithilā has been identified as modern day Janakpur in Dhamusa district of Nepal.\textsuperscript{124} So, Sītā is known as Vaidehi (A girl of Videha).\textsuperscript{125} According to AGI, on the north-east of Vaiśalī, lay the kingdom of Videha with its capital Mithilā.\textsuperscript{126} Janakpur in Nepāl north of Madhuvānī is still identified as Mithilā, the capital of Janaka with all its ancient associations. Videha, therefore, must have comprised, besides a portion of Nepāl, all these places or in other words the northern part of the old district of Trihut and the north-western portion of the district of Champasran. The people of Videha must have formerly traded a good deal, as Vaidehaka or resident of Videha is given by Amara as a synonym of merchant.\textsuperscript{127}

LANKĀ

There is a reference in the KM to the city of Rāvanā. According to AGI, beyond the Adam’s bridge is the island of Sinhala

\textsuperscript{124} www.en.wikipedia.org.
\textsuperscript{125} KM, III, p. 79
\textsuperscript{126} sumaravidahmi mihilaa mahanaarim ... darsaya sitayai janakasya
rajadhāni AGI, p. 62
\textsuperscript{127} vaidehekah sarthavaho naigamo vañijo vanik AGI, p. 62
\textsuperscript{128} purvaih vanapravasah paseallahka tatah pravāsọ’yam āsādyā
māmadhanyaṁ duhkhād duhkhariṁ gatā sītā. KM. III. 13
(Ceylon) called *Lankā* in the *Rāmāyaṇa* with its mount *Rohana* or Adama’s peak.129

The word ‘*Lankā*’ meaning ‘island’, is the name given in Hindu mythology to the island fortress capital of the legendary king Rāvaṇa in the great Hindu epics, the *Rāmāyaṇa*, and the *Mahābhārata*. The fortress was situated on a plateau between three mountain peaks known as the *Trikuṭa* Mountains. The ancient capital *Lankā* is thought to have been burnt down by Hanumān. This island would lie more than a hundred miles South-West of present day country of Śri Lankā.130

*SĀKETA* is an older name of *Ayodhyā*. It is the capital of solar kings, i.e., *Raghuvamsa*. *Sāketa* is situated on the river *Sarayū*.131 In the *Raghuvaṁśa* of Kālidāsa it is mentioned.132 There references in the KM

129. *paśyasya jalaḥ parikham maṇḍalaḥ simha-lanaṁ citrottaśaṁ maṇimayabhuvāḥ rohaṇenācaśeṇa dūrvākāṇḍacchāviśu caturam maṇḍalaḥ yaḍvadhanāṁ gātresvambho bhavati gamitāṁ rāṇatāṁ śuktigarbhaiḥ* Bāla Rāmāyaṇa, p. 48


131. AGI, p. 12

132. *sāketa nāryo jaliḥ bhīṣmaḥ prṣṭemuh* RVM. 14.13
of Sāketa\textsuperscript{133} occur two times.

GANGĀ

There is reference in the KM to the river ‘Gangā\textsuperscript{134}’ in various place, which is another name for the river Jāhnavī,\textsuperscript{135} the most sacred river of India. Gangā, is found to be mentioned along with six other rivers, even in the Rgveda.\textsuperscript{136} Gangā is often personified as the daughter of the Himalayā. It is said that a curse of Brahmā made her come down upon earth, where she became the first wife of king Śāntanu. She bore to him eight sons, of whom Devabratā (Bhīṣma) the youngest became a well-known personage, renowned for his valour and life-long celibacy. Hence, Gangā is called ‘bhīṣmasū’ (mother of Bhīṣma) also. According to another account, she came down on earth being propitiated by Bhagiratha,

\begin{flushright}
\textsuperscript{133} srutarhmaya saketanivasināṁ cirajibītānaṁ mukhatāt...
\end{flushright}

\begin{flushright}
\textsuperscript{134} Ibid. I.2, p. 2
\end{flushright}

\begin{flushright}
\textsuperscript{135} Ibid VI, 28, p. 203
\end{flushright}

\begin{flushright}
\textsuperscript{136} imaṁ me gange yamune sarasvati
\end{flushright}

\begin{flushright}
\textsuperscript{RV. X. 75, 5}
\end{flushright}
a king of the Solar dynasty. Bhagiratha, the great grandson of Sagara brought down the celestial Ganga from heaven to the earth and from the earth to the lower regions to purify the ashes of sixty thousand ancestors, the sons of Sagara. Jahnu was an ancient king, son of Suhotra, who adopted the river Ganga as his daughter. In the course of the flowing down the earth, the Gangā inundated the sacrificial grounds of Jahnu, who being angry, drank up the whole water of the river. But the gods and sages and particularly Bhagiratha, appeased him and he consented to discharge those waters from his ears. The river is thus regarded as the daughter of Jahnu and styled Jāhmāvī, Jāhnutanaya, Jāhnukanyā and the like. Jāhmāvī is stated in Hemacandrakoṣa as one of the names given to Gangā. The name Jāhnutanayā is found in the Amarakoṣa whereas Jāhnukanyā is often met with in many works. But Gangā, Bhāgirathī and Gomati are separately explained.

The river Bhāgirathī is in West Bengal state, north-eastern India, forming the western boundary of the Ganges-Brahmaputra delta. A

137. gāṅgā tripathaga bhāgirathī tridaśadīrghikā trisrotā jahnāvi mandākini bhīsmakumāradasah AGI, IV. 147, p. 47

138. gāṅgā viṣṇupadī jahnutanayā suranimagā bhāgirathī tripathagā bhīsmasūrapī Amaraśataka, I, p. 103
tributary of the Close Ganga leaves that river just north-east of Jangipur, flows south and joins the Jalangi at Navadwip to form the Hugli river after a total course of 120 miles (192 km). The Bhagirathi is formed as the original bed of the Ganges.\textsuperscript{139}

The river Gomati is a tributary of the Ganges. According to Hindu mythology, the river is the daughter of sage Vashistha and bathing in the waters of the Gomati an Ekadashi can wash one's sins. According to Śrīmadbhagavadvītā, the Gomati is one of the many transcendental rivers in India. It originates from Gomat Taal which is formally known as Fulhaar Jheel, near Madho Tandā. It extends 900 km.\textsuperscript{140}

In the \textit{Km}, these three names i.e. the Ganga; the Bhagirathi and the Gomati are used to mean the same river.

\textbf{NAIMIṢA}  

There is reference in the \textit{Km} to the forest ‘Naimiṣa’.\textsuperscript{141} It is known as Naimiṣāranya. Here materials for the sacrifice arranged by the

\begin{verbatim}
139 www.britannica.com

140 www.en.wikipedia.org

141 prathamā-śmāranīyaṁ khalvetat ko naimiṣa vyttantah? Vedavatī-
sāṁbhūtā-eva, jajñasaṁbhūro mahārājasya, nimantritaṁ sāntarvā-
siṁśikastapodhanānaṁ saṁpātah

KM. II, p. 45, 46
\end{verbatim}
king have already been collected and the whole assembly of ascetics with their consorts has been invited.

This *Naimśa* is located at a distance of around 94 km from Lucknow. There is a *Naimishāranya* Misrikh temple. It is a major pilgrimage centre and attracts devotees from all over India. According to ancient legends, gods chose this place on earth to establish *Dharma*. However, a demon named Vṛtrāsur was proving to be a major hurdle in the way of the gods. Thus the gods requested a highly powerful sage named Dadhīcī to give his bones in order to create a weapon to kill the demon. Lord Rāma is said to have performed a sacrifice here for killing Rāvana.\(^\text{i42}\) In the *KM*, Rāma came to *Naimśa*, where Kāṇya the sage and friend met him.

**THE HERMITAGE OF VĀLMIKI\(^\text{i43}\)**

The complete drama *KM* is picturised in the surrounding of the hermitage of Vālmiki. There is a reference in the *KM\(^\text{i43}\)*, to the hermitage. This hermitage is on the bank of the river Hindan, situated on the main Baghpat – Meerut Highway around 25 km from Baghpat and 29 km from named Dadhīcī to give his bones:

\(^\text{i42}\) [www.bharatonline.com](http://www.bharatonline.com)

\(^\text{i43}\) vatsa! kimetasmin deśe bhagavato vālmikeraśramasanniveśaḥ

*KM. III, p. 68*
Meerut. The place is famous for Pañchmukhi Shivalinga. According to legends this was the hermitage of Vālmikī and Sītā had stayed there during the period of living in the forest. It was this place where she gave birth to Lava and Kuśa. Several bricks bearing religious imprints have been found around the hermitage. According to local myths, this place was protected by five Devas, one of the Devas is at the centre of the āshrama while the remaining four protected the other four corners.\textsuperscript{144}

**NANDANAVANA**

There is a reference in the KM\textsuperscript{145}, to a garden. It is a heavenly garden where gods forlic.\textsuperscript{146}

**CITRAKUTA**

There is a reference in the KM,\textsuperscript{147} to a hill named Citrakūta. According to AGI, Rāma crossed the Yamunā on a raft and arrived at the foot of the hill Citrakūta by the river Mandākīni or Mālinī at a distance of

\begin{center}
144. www bhagawanvalmiki.com
145. satatapavṛtta mahādhvareṇa dharmāraṇyena nandavanamamapi vismārito bhagavān purandaraḥ KM. IV, p. 101
146. www google.co.in
147. suvyaktaiṁ tayai va citrakūtavanadevatayā māyāvatyā pradarśitam KM, IV. 114
\end{center}

261
24 miles from the confluence of the Yamunā and the Gaṅgā.\textsuperscript{148} Citrakūṭa, is situated on the clear river Paisunoi, which is therefore the Mandākīnī or Mālinī of old days.

Bharata decided that he would travel to Citrakūṭa and bring back Rāma with him to Ayodhyā.\textsuperscript{149}

**VINDHYĀ**

There is a reference in the play KM,\textsuperscript{150} to the mountain called the Vindhya. The Vindhya Range is a range of older rounded mountains and hills in the west-central Indian sub continent, which geographically separates the Indian sub-continent into northern India (the Indo-Gangetic plain) and southern India.\textsuperscript{151} In the AGI it is found that the Pulindas, inhabited the Vindhyaśas and were for a long time the scourge of travellers.\textsuperscript{152}

\begin{itemize}
    \item \textsuperscript{148} Itastriyojana drāmagiriryatra nivatsyati maharṣisevitaḥ puṇyaḥ sarvasya sukhadḥ śivaḥ galāṅgulābhinādito vāraṇararksaniṣeṣvitaḥ citrakūṭaḥ itikhyāto gandhamādananasannibhaḥ
    \end{itemize}

Ayodhyākanda 54, 29-30 and AGI, p. 12

\begin{itemize}
    \item \textsuperscript{149} www.bvihar.com
    \item \textsuperscript{150} unnatau vindhyakailasau tava devi! payodharau ... KM, VI, 28
    \item \textsuperscript{151} www.en.wikipedia.org
    \item \textsuperscript{152} AGI, p. 49
\end{itemize}
Hindu legends say that the Vindhya mountains once showed a tendency to grow so high as to obstruct the usual trajectory of the sun. This was accompanied by increasing vanity on the part of the mountain range, which demanded that Surya should circumambulate the Vindhyas in the same way as he does Mount Meru. The need arose to subdue, by guile, the Vindhyas, and Agastya was chosen to do that. Agastaya journeyed from North to South, and on the way encountered the impossible Vindhya mountains. He asked the mountain range to facilitate his passage across to the south. In reverence for Agastya, the Vindhyā Mountains bent low enough to enable the sage and his family to cross over and enter south India. The Vindhyā Range also promised not to increase in height until Agastya and his family returned to the north. Agastya settled permanently in the south; and the Vindhyā Range, true to its word, never grew further.

KAILĀSA

Kailāsa is a mountain and a peak of the Himalayas. It is the residence of Śiva and Kubera. There is a reference in the KM as ‘unnatau vindhyakailāsau tava devī payodharau.153 In the Vikramorvasiyam154 of Kālidāsa, Śiva is mentioned as Kailāsanātha.

153. KM. VI. 28
154. kailāsanāthamupāṣṭya nivartamānā Vikramorvasiyam, 1.2
Kailāsa lies near the source of some of the longest rivers in Asia: the Indus, the Sutlej, the Brahmaputra and the Karnali (a tributary of the Ganges). It is considered to be the abode of Lord Śiva and a place of eternal bliss. The mountain lies near Lake Manasarowar and Rakshastal in Tibet. The word Kailāsa may be derived from the word Kilāsa which means crystal. According to Hindu belief, Lord Śiva, the destroyer of evil and sorrow, resides at the summit of a legendary mountain named Kailāsa, where he sits in a state of perpetual meditation along with his wife Pārvatī.

According to Charles Allen, one description in the Visṇu Purāṇa of the mountain states that its four faces are made of crystal, ruby, gold and lapis lazuli. It is a pillar of the world and is located at the heart of six mountain ranges symbolizing as lotus. The four rivers flowing from Kailāsa then flow to the four quarters of the world and divide the world into four regions.155

155. www.en.wikipedia.org