CHAPTER II

THE CONTENTS OF THE KUNDAMĀLĀ

The Kundamālā (KM) of Diṇṇāga is a Rāmayanīc play. The story of the play is based on the event of Sītā's banishment. According to the dramaturgy, this drama ends with the happy re-union of the hero and the heroine. The title of the drama i.e. ‘Kundamālā’ is a drama from the episode of the arranging of the Kunda flowers by Sītā.

ACT-I

The drama starts with the benedictory verse invoking the aid of Ganeśa for the removal of all obstacles; the Sūtradhāra invokes Śiva's matted hair to protect the audience. While he is introducing the play and its author to the assembly, the words ‘Lady, descend here’ are heard from behind the scenes and it is discovered that Sītā in advance pregnancy is being led into exile by Lakṣmaṇa’. The prelude ends here.

Lakṣmaṇa advises Sītā to walk on foot because it is very difficult to traverse on a chariot in her pregnancy. Consequently, both get down and walk gently towards the stream from which the balmy breezes

1. (nepathyeye) ita ito’vatataratvāryā.  

KM.I.p.4
blow to greet the distinguished visitors. Sītā feeling exhausted, seats herself under the shade of a tree. When Lakṣmana gets the opportunity, he tells about her exile which is given by Rāma. She is very sad but she sends message to Rāma that he should not worry himself into bad health constantly thinking of her fate and that he should assiduously apply himself to the performance of his duties to his subjects. Lakṣmana leaves Sītā in that desolate forest after giving the duty of protection of her to the deities of that forest, the sages, the mountains and the Ganges. The sage, Vālmīki having heard of the bewailing lady with pregnancy, lonely and defense less, comes to the scene and after having from his disciples he convinced himself of the innocence of Sītā through his contemplative vision assures her of his protection and brings her to his hermitage.

ACT-II

This Act starts with an interlude. Here, the two female ascetics discuss together about the birth of two baby boys of Sītā. They are named by Vālmīki as Kuśa and Lava. They are studying the Rāmāyaṇa composed by the sage. At the same time, the preparations have been made in the Naimiṣa forest for the imperial Aśvamedha (Horse-Sacrifice) by Rāma and invitations have been issued to renowned sages including Vālmīki. After
the interlude, Sītā is shown, overwhelmed with anxiety, brooding pensively over her separation from Rāma and bewailing her lot, Vedavatī, tries in vain to palliate her grief by dialating upon the heartlessness of Rāma in abandoning her. She consoled Sītā by assuring her that the days of her exile are numbered. Immediately after this, a sage from behind the curtain announces the arrival of Rāma’s envoy at the hermitage of Vālmīki inviting the sage to the Horse-Sacrifice.

ACT-III

This Act also starts with an interlude. One ascetic informs the audience that Sītā with Kuṣa and Lava has arrived at the Naimiśa forest and that Rāma as well in the company of Lākṣmaṇa has reached the forest on his way to Vālmīki’s hermitage on the Gomati.

Rāma and Lākṣmaṇa reach the stream, descend to the bank and discover a garland of Kunda flower in the water, which Rāma, on the basis of the familiarity of arrangement, concludes to have been strung by Sītā. Both march against the current along the bank intent upon tracing the source of the garland. The sight of smoke in the far off distance and the sound of the chanting by the sages assures Rāma of the vicinity of the hermitage of the sage. Lākṣmaṇa observes foot-prints marked on the sand and from their lovely and sluggish formation recognizes them as those of a woman. Rāma definitely pronounces them to be Sītā’s. Both follow closely
the line of foot-marks which going up an elevated land disappear suddenly. Sītā is shown plucking flowers concealed behind the thicket whence she overhears the conversation between them. This act is full of pathetic sentiments Rāma feels there the existence of Sītā. The sage Bādarāyaṇa who has been sent by Vālmīki to receive Rāma, then enters upon the stage apparently in search of Rāma, whom he finds seated in the company of Lakṣmana in the creeper-bower. This Act ends with a beautiful scene of evening which is discovered by Rāma.

ACT-IV

This Act starts with a praveśaka. Here, the two female ascetics namely, Yajñavedī and Vedavyāsīs are discussing about the intention of Tilottamā, a celestial courtesan to imitate the deeds of Sītā in the presence of Rāma in order to sound his affections for Sītā. At the instance of Vidūṣaka, Vedavyāsī decides to prevent the divine harlot from her performance. The dialogue further reveals that Sītā is temporarily residing on the shore of the lake and that she, like all womenfolk of the hermitage, is invisible to the eyes of men through the supernatural power of Vālmīki. Sītā is shown wearing a pair of mantles which had been presented to her as a keepsake by the presiding sylvan deity of the Citrakūta mountain during her previous exile. The very thought of exile brings to her mind a train of bitter memories and she bursts into tears. Her companion Yajñavedī
advises her to cheer up. Then Rāma with Kaṇva enters, who had been specially deputed by the sage to divert him with the sight of the forest. The ascetic describes the grandeur of Naimiṣa forest in which the sun ‘does not cause the withering of the plants or the drying up of the pools’ and which is perpetually resonant with the sāmans chanted by the sages. Rāma also joins in the general eulogy of the site. Suddenly he finds his eyes smarting with smoke and he descends to the shore of the lake to refresh them by washing. He perceives in water the reflection of Sītā who, as described above, was seated there closely watching the swans. In vain does he madly attempt to trace her. He faints and Sītā rushes to revive him with the breeze from her skirts. Rāma recovers and pulls at the garment of Sītā. The garment drops. He casts away his own mantle and wears instead the mantle of Sītā. His own garment is taken by Sītā in turn. He indulges in piteous be-wailings and implores her to show herself to him. Just then the Vidūṣaka enters and informs Rāma of the intention of Tilottamā to act the part of Sītā. He is convinced that he had been befooled by the celestial

2. asmin sannivasanmaheśvarasirastārā dhipajyotsnayā
   miśrībhūya, kavoṣpatāmupagastigmo nidāghāṭapah
   na mlāṇirñ tarupallavesu sarasām to yeṣu naiva kṣhayām
   santāpam na janasya kintu janayatyālokamatram drśāṁ.

   KM.IV.6
courtesan and thinks even that the upper garment to have been artificially prepared by her which he had formerly recognized to be Sītā’s. Rāma observes and describes glorious scene of sun-set. This Act ends here.

ACT-V

This Act opens with an announcement from the Vidūṣaka of the congregation time of the ascetics. He is shown escorting Rāma into the audience hall. Rāma finishes his bath, deeds of morning and worshipped the fire God. The Vidūṣaka criticizes Rāma for his indifference towards Sītā, a charge to which Rāma readily pleads not guilty. As the time of ascetic’s meeting is drawing near, Rāma asks his friend to see that the gate-keepers are duly posted on their duties. The Vidūṣaka reports on his return the presence at the gate of two handsome ascetic lads, bearing striking resemblance with Rāma and Laksmana in their boyhood; they have arrived to recite in Rāma’s presence the Rāmāyaṇa composed by Vālmīki. Rāma’s curiosity is roused and he asks his friend to usher them in without delay. As the lads approach the king, they being overwhelmed with instinctive reverence, find it difficult to resist the temptation to salute. Rāma who is not aware of their identity and believes them to be Brāhmaṇas is strongly perturbed at this salutation which should have been addressed to their preceptors. He presses them closely to his chest and seems to feel the ecstasy resulting from a son’s embrace. He justifies his
attention to the lads by asserting that children deserve to be fondled by
even those who are advanced in merit. The sight of the boys fills Rāma’s
heart with pathetic longings and it is not without grave anxiety and deep
anguish of mind that he muses over the fate of his beloved and his
offspring in case of her survival. Suddenly the Vidūṣaka cries in frenzied
tones to the king to make the boys quit his lap for “whosoever not
belonging to the Raghu family ascends the throne has his skull rent
asunder.” Rāma is surprised to find the boys uninjured; but he satisfies
himself with the belief that the ascetics’ persons are invulnerable even to
Indra’s thunderbolt, because having received the benediction which averts
all evil. His conversation with the boys reveals that they are twins
descended from the solar race and has arrived there under instruction of
the sage Vālmīki. Their father’s name is the Niranukrośa (Ruth less One)
and their mother is called Daughter-in-law by Vālmīki and Queen by other
residents of the hermitage. This astonishing similarity bewilders Rāma and

3. yah kilārāghhava imaṁ simhāsanamadhirohati
tasya mūrdhā śatadhā śatadhā vidalat.

KM.V.P.156
he feels exceedingly restless. A voice from behind the curtain asks the boys to proceed with their recitation and Rāma also sends word to his friends and relations summoning them to his presence.

ACT-VI

The Act starts with the entrance of Kañcukī. He said that he came there to visit Rāma. Then, Rāma entered to the audience hall with Lakṣmaṇa and Kuṣa. He occupies the royal seat, he is greeted by the courtiers, the members of the royal family and the elite of his subjects assembled there. At this instance, the ascetic boys Lava and Kuṣa recite. Rāma is surprised to find that it is his own family in their recitation. At Rāma’s bidding, they recite the poem from the abduction of Sītā onwards. The recitation rouses genuine pathos and both Rāma and Lakṣmaṇa are overwhelmed with a sickly sensibility of the miseries of Sītā. They describe about Sītā's banishment in a desolate forest full of beasts. Here they stop. The sage Kañva describes how Sītā was brought by Vālmīki to his hermitage and gave birth the two twins there. He named them Kuṣa and Lava, who had just completed their poem before his Majesty. In that moment, Vālmīki brings Sītā to the audience hall. When everything comes to normalcy, the sage takes the opportunity to condemn Rāma’s action in having abandoned the guileless Sītā whose purity of character had already been established by the fire-god. Vālmīki orders Sītā to prove her
innocence herself. She appeals to mother Earth to vindicate her honour and the Earth 'pulled from the great depths by the virtuousness of the daughter of Janaka' emerges from the nether regions and in a forceful and unequivocal speech followed by floral showers from the sky she proclaims to the world the purity of Sītā's character. The earth establishes that Sītā has not approached, even in thought, any person with the sole exception of Rāma, the son of Daśaratha. The whole assembly is convinced that the scandals that lay at the bottom of all the misfortunes of the innocent queen were without foundation. Rāma now accepts Sītā once more and the goddess Earth disappears having glorified the union of the two ideal lovers by pronouncing a benediction. Kuśa and Lava are anointed as heir-apparent by Vālmīki. The Act ends with the Bharatavākya as usual with the Sanskrit drama. Bharatavākya is uttered by Vālmīki.

SOURCE

Diṅnāga borrowed the portion if the play from the Uttarākāṇḍa of the Rāmāyaṇa and as such the Rāmāyaṇa is the main source of the drama.

The portion of the drama Vālmīki placed in his Rāmāyaṇa from the 44th canto of the Uttarākāṇḍa. Diṅnāga includes the story in his play
from 44th to 50th, 66th, 73rd, 84th, 91st, to 97th cantos of the *Uttarakāṇḍa* of the *Rāmāyaṇa*. This story is belonged to *Padmapurāṇa* also. The *Purāṇas*, it is believed, were finally edited in the Gupta period. Dinnāga, too belongs to the same age. When he wrote the *KM*, the *Padmapurāṇa* may not yet have been compiled in its final form and if compiled at all, it must have been so recent a work that its version could not have attained wide circulation and sanctity. A brief version of the story of Rāma is also found in the Rāmopākhyāṇam of *Vana-parvāṇ of Mahābhārata* (Mbh) but does not contain any reference to the events round which the plot of the *KM* is woven.

**DEVIATION FROM THE ORIGINAL**

The story of the *KM* is taken from the forty sixth chapter of *Uttarakāṇḍa* of the *Rāmāyaṇa*. Dinnāga, while making the theme of the play, deviated from the original and innovated some own ideas.

Now there may be a brief note on the outline of the original story. The forty Sixth chapter of *Uttarakāṇḍa* starts with the description of the scene of the morning lights coming out. Lākṣaṇa ordered Sumantra to prepare the best chariot with speedy horses and arrange a beautiful seat for Sītā. Sumantra accepted his order and prepared the chariot. Lākṣaṇa entered to the palace and informed Sītā that she would like to go to the
hermitage near the Ganges and Rāma also promised to accompany her. Therefore, he would like to visit the hermitage. So, she also prepared immediately for going with Lakṣmaṇa. She takes some valuable gems to distribute it in the hermitage. Sītā said to Lakṣmaṇa that she observed some ill-effect and her right eye is also trembling. She wished that Rāma and his mothers would remain in a fine state.

After that they reached the bank of the river Gomati and spent that night. Next day Lakṣmaṇa told the charioteer to bring the chariot because that day they would go to the bank of the river Bhāgirathī. Then they went there and reached the river Gangā. Lakṣmaṇa began to cry very loudly. Sītā expressed her happiness, when she had reached the river Gangā and she asked Lakṣmaṇa why he was crying in the happiest moment. She thought that he was crying because he had not been seeing his brother for the long day. She said that she met the Maharshi, spent one night and would come back to the palace. They crossed the river with a boat.

In the forty seventh chapter it is fond that Lakṣmaṇa said with full of tears in his eyes that what Rāma had said to him. He gave the news of her banishment and said that she could took shelter near Vālmīki, who is the great friend of Daśaratha. Lakṣmaṇa gave advice to Sītā to obey the Pātivrata Dharma to keep Rāma in her heart.
The forty eighth chapter starts with the scene of Sītā being fainted when she came to hear these harsh words from Lakṣmana. She feels that she is made only for tolerating the sorrow. And she firmly told Lakṣmana to obey his elder brother’s words. Lakṣmana left her in that situation.

The hermit boys (munikumāras) inform about the misery of Sītā. Vālmīki could know all the causes for Sītā’s banishment and he brought her to the hermitage. Then Lakṣmana and Sumantra discussed about the exile. In fifty first chapter, Sumantra added a story behind the banishment of Sītā. So there was no alternative to change what Destiny had made.

Having returned from the forest Lakṣmana met Rāma and consoled him. Vālmīki drew some side events here in the Rāmāyaṇa which are not added in the KM.

The story from fifty first chapter to the sixty fifth of the Rāmāyaṇa is not added by Diṅnāga. Having given birth to two boy-babies, Sītā is presented in the sixty sixth chapter. Śatrughna, the brother of Rāma got the information of the birth of two babies. Again the contents from sixty seventh chapter to the eighty second chapter are not receiving any treatment in the drama under discussion. Rāma wished to perform the Rajasūya sacrifice but Bharata suggested not to proceed for that Lakṣmana
made his clear opinion that Rāma should perform the Asvamedha Sacrifice.

Vālmīki, the great sage also attended the sacrifice with Lava and Kuśa. Vālmīki taught them that when Rāma would ask about their parents, they must say that they were the disciples of Vālmīki. And they perform the chanting of the Rāmāyaṇa with the instrument called the Vīṇā.

Rāma said to Lava and Kuśa to ask Vālmīki if Sītā was pure in character. If it was so, then she should prove her purity in front of all.4 Vālmīki asserted the purity of Sītā.5

Sītā also made herself ready to prove that she was a loving and caring wife, who thought only about Rāma. So, she called Goddess Earth, to take her in Her lap if she (Sītā) always prayed to Rāma through her mind, speech and deeds.6 Hearing the earnest request of Sītā, Goddess Earth took her to the plutoic world.7

After the death of Lakṣmana, Rāma made Kuśa and Lava as crown princess. It is the story narrated in the Uttarakāṇḍa of the RM. However, Diśnāga had his own planning and as a result, there are found some deviation in the drama.

4. RM. UK. 95.4
5. Ibid, 96.24
6. Ibid, 97.15
The deviations from the original, noticed in the KM are mentioned in the following lines:

1. In the UK of the RM Rāma directs Lakṣmaṇa to take Sītā beyond the Gānges, near the hermitage of the sage Vālmīki on the bank of the river Tarnasā and leave her there in the forest, it being intended that the hermitage of the sage would afford her a place of refuge. Lakṣmaṇa brings Sītā and reaches the bank of the river Gomatī and spends one night there. Next day, with the help of chariot they reach the bank of the river Bhāgirathī and cross the river with boat. While leaving Sītā in the forest, Lakṣmaṇa tells her that he will leave her then inside the hermitage, where

8. gangayāṣṭu pare pāre Vālmīkestu mahātmanah
āśramo divyasamkāśastamasātīramāśritaḥ
.tatraitāṁ vijane dēse visṛjya raghunandanaḥ
śighramāgsaccha saumitre kurusva vacanam mama.

RM. UK. 45. 17-19

9. tatastīramupāgamya bhāgīrathyāḥ sa Lakṣmaṇa
uvāca maithilīṁ vākyam pṛaṇjalirvāspasamvṛtaḥ

RM. UK. 47.3
their father’s friend Vālmīki lives. He reminds her to think only about Rāma and obey the rule of ‘Pātvratya Dharma’.¹⁰

But in the KM, Laksmana does not cross the river Ganges. He leaves her on the side of the river and the Āśrama of Vālmīki too is situated on the same bank. But Laksmana does not mention about Vālmīki’s hermitage in the KM.

2. In the RM, Sītā wishes to go to the hermitage for distributing some ornaments and clothes to the sages.¹¹ But in the KM, Sītā wishes to spend one day in the hermitage.

3. Śatrughna, the brother of Rāma gets information of birth of two sons of Sītā.¹² But in the KM, the author gives the message of the birth of two

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10. rājñī dośarathasyaiva piturme munipūṅgavaḥ
sakhā parameke vipro vālmīkiḥ sumahāyaśāḥ
pativratatvamāsthāya rāmaṁ kṛtvā sadā hṛdi
śreyaste paramam davi tathā kṛtvā bhaviṣyati.
RM. UK. 47.16, 18

11. vāsamśi ca mahārāḥi ratnāni vividhāni ca
gṛhītvā tāni vaidehi gamanayopacakrame
imāni munī patnīnām dāsyāmyabharanyaham
vastrāṇi ca maharāhāni dhanāni vidhāni ca.
RM. UK. 46.10,11

12. yāmeva rātrim śatrughnah parpaśalām samāviṣat
tāmeva rātrim sitāpi prasūtā dārakadvayam.
RM. UK. 66.1

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boy-babies from Sītā's womb through the conversation between Vedavatī and a female ascetic.\textsuperscript{13}

4. The end of the RM is tragic. In the RM Rāma tells Lava and Kuśa to inform Vālmīki if Sītā is pure by her character, then she should prove her purity among all. But in the KM, Vālmīki rebukes Rāma, on his decision to banish Sītā just at the report of some persons. And then Vālmīki asks Sītā to prove herself about purity of her character.

5. To prove purity of her character she calls Vasumatī to take her in Her lap in the RM. But the KM, Vasumatī comes and gives the proof that she is pure and Rāma accepts her.

6. In the RM, Rāma appoints Kuśa as Yuvarāja, after the death of Lakṣmaṇa but the KM, Rāma hands over the kingdom to Kuśa and appoints Lava as Yuvarāja, when he accepts them. Finally in the KM, Diṅnāga follows the convention of Sanskrit drama which never ends as a tragedy.

INNOVATIONS MADE BY DRAMATIST

Diṅnāga made some innovations in the KM. The innovations appear attractive when considered from dramatic perspectives.

The events presented by the Diṅnāga in the 2nd Act is the first innovation. This Act starts with the conversation between a female ascetic
and Vedavati. Here they discuss about the twin sons of Sītā named by Vālmīki as Kuśa and Lava, who have stepped beyond infancy. They are studying the Rāmāyaṇa composed by the sage. At the same time, the preparations have been made in the Naimiśa forest for the imperial Horse Sacrifice by Rāma and invitations have been issued to the famous sages including Vālmīki. This story is the same with the RM. But the presentation style as well as the characters involved are innovations of the poet.

Vālmīki was complete silent in describing the condition of Sītā’s mental situation. But Diṅnāga innovated this portion. Sītā is shown, in the KM, overwhelmed with anxiety, brooding pensively over her separation from Rāma and bewailing her lot. Her beloved companion, Vedavati tries in vain to palliate her grief by dilating upon the heart lessness of Rāma in abandoning her. Sītā in spite of apparent injustice done to her, fails to find fault with her Lord. On the other hand, she eulogizes his fidelity by alluding to the perils he underwent in his efforts to rescue her from Rāvaṇa. Vedavati things that Rāma gets married with some other lady, in Sītā’s absence for being the companion at the sacrifice. She replies sadly that she could prevail upon her husband’s heart but not upon his hand. Vedavati consoles her by assuring her that the days of her exile are numbered. Immediately after this a sage from behind the curtain
announces the arrival of Rāma’s envoy at the hermitage of Vālmīki inviting the great sage to the Horse-Sacrifice. Simultaneously with the proclamation, Kāśyapa commences the journey and Sītā also hurries to the penance grove to perform the valedictory ceremonies of Kuśa and Lava before leaving the hermitage for sacrifice. These are the innovations of the author in 2nd Act.

The Interlude in Act III starts with speech of an ascetic. He informs that Lava and Kuśa reach the Naimiṣa forest with Sītā. There is no mention in the RM that Sītā went to the Naimiṣa forest. At the same time, Rāma had reached the forest on his way to Vālmīki’s hermitage on the Gomatī, with Lakṣmaṇa.

Rāma and Lakṣmaṇa arrive the stream Gomatī, descend to the bank and discover in the water a garland of Kunda flowers, which Rāma on the basis of the familiarity of arrangement, concludes to have been strung by Sītā. The garland of Kunda flowers is never mentioned by Vālmīki in the RM. Both march against the current along the bank intending upon tracing the source of the garland. Near the stream they observe the smoke, so they think that there may be a hermitage. Lakṣmaṇa observes foot-prints marked on the sand and from their lovely and sluggish formation recognizes them as those of a woman. Rāma firmly says them to be of Sītā. Both follow closely the line of foot prints which going up an
elevated land disappear suddenly. And they take rest under the delightful shade of creepers. Sītā is shown plucking flowers concealed behind the thicket when she overhears the conversation between them. The spectacle of Rāma piteously bemoaning her loss is too much for Sītā and it is really with great difficulty that she can resist the temptation to disclose her presence. The sage Bādarāyana who had been sent by Vālmīki to receive Rāma, whom he finds seated in the company of Laksmana in the creeper bower. Rāma discovers to his comfort that noon has elapsed. The complete incidents of Act III are the innovations of the poet Bādarāyana is an innovative character which is characterized in the KM.

The fourth Act is also the innovation of the author. Act IV begins with the conversation between Yajñavedī and Vedavatī, the two female ascetics. The latter begins by disclosing the intention of Tilottamā, a celestial courtesan to imitate the deeds of Sītā in the presence of Rāma in order to sound his affections for Sītā. At the instance of Vidūṣaka, Vedavatī decides to prevent the divine harlot from her performance. The dialogue further reveals that Sītā is temporarily residing on the shore of the lake and that she, like all womenfolk of the hermitage, is invisible to the eyes of men through the supernatural powers of Vālmīki. In this Act Sītā is shown wearing a pair of mantles which had been presented to her as a keepsake by the presiding sylvan deity of the Citrakūta mountain during
the previous exile. Her companion Yajñavedī advises her to cheer up with the sight of a couple of swans sporting in the lake. Then enters Rāma with Kanva who had been specially deputed by the sage to divert him with the sights of the forest. Kanva is a character which is the innovation of the poet. The ascetic describes the grandeur of the Naimiṣa forest in which the sun does not cause the withering of the plants or the drying up of the pools' and which is perpetually resonant with the Sāmans chanted by the sages. Rāma also joins in the general eulogy of the site. Suddenly he finds his eyes smarting with smoke and he descends to the shore of the lake to refresh them by washing. He perceives in water the reflection of Sītā who, as described above was seated there closely watching the swans. He attempts to trace her in vain. He faints and Sītā runs to revive him with the breeze from her sheet. When he recovered he pulled at the sheet of Sītā. The sheet drops. He casts away his own mantle and wears instead the mantle of Sītā. His own garment is taken by Sītā in turn. He indulges in piteous bewailings and implores her to show herself to him. After that Viduṣaka enters and informs Rāma of the intention of Tilottamā to act the part of Sītā. He is convinced that he had been befooled by the celestial courtesan and thinks even that the upper garment to have been artificially prepared by her which he had formerly recognized to be Sītā's. Just then the advent of evening is announced from behind the curtain and the Act
closes with the description of the sunset. In this Act most of the portion is the poet’s innovation. The character, Vidūṣaka is, needless to state, is not there in the original.

Act V opens with an announcement from the Vidūṣaka of the congregation time of the ascetics. He is shown escorting Rāma into the audience-hall. Rāma is still pondering over his strange experience of yesterday and feels that his mind which had utterly lost all sense of pleasure or pain has been, as it were, regenerated by the sight of Sītā’s reflection and the like. The Vidūṣaka criticizes Rāma for his indifference towards Sītā, a charge to which Rāma readily pleads not guilty. But in the RM nobody criticizes Rāma and his deeds. In the RM, Vālmīki says that Lava and Kuśa recite the Rāmāyaṇa. But in the drama the author mentions some special incidents through Lava and Kuśa’s recitation.

The two lads approached the King, they being over-whelmed with instinctive reverence; find it difficult to resist the temptation to salute. Rāma, who is not aware of identity and believes them to be Brahmanas, is strongly perturbed at this salutation which should have been addressed to their preceptors. He presses them closely to his chest and seems to feel the ecstasy resulting from a son’s embrace. He justifies his attention to the lads by asserting that children deserve to be fondled by even those who are advanced in merit. The sight of the boys fills Rāma’s heart with pathetic
longings and it is not without grave anxiety and deep anguish of mind that he muses over the fate of his beloved and his offspring in case of her survival. Suddenly the Vidūṣaka cries in frenzied tones to the king to make the boys quit his lap for 'whosoever not belonging to the Raghu family ascends the throne has his skull rent asunder'. Rāma is surprised to find the boys uninjured but he satisfies himself with the belief that the ascetics persons are invulnerable even to Indra’s thunderbolt because of having received the benediction which averts all evil. The twins give their introduction as the son of a Ruth less One and their mother’s name was Daughter-in-law by Vālmīki and Queen by other residents of the hermitage.

Such innovations notes brought in by the dramatist give some realistic touch to the realization of the taste of a drama.

**PROBABLE REASONS FOR DEVIATION AND INNOVATION**

Dīnāga is a writer having commendable ability of creativity. He does not introduce much change in the main story, which is taken from the RM. But the KM is a drama which bears audiovisual significance. So

14. yah kilāraghava imam simhāsana madhirohati tasya mūrdhā śatadhā vidalat, iti. KM. V. P.156
15. kuśa-niranukrośo nāma. KM. V. P.163
he deviates from the original in some places and innovates some new characters, events and expression style, which are already brought for discussion. It is assumed that there should be some objectives behind these deviations and innovations. These may be discussed in this way.

In the UK of the RM, it is found that Laksmana leaves Sītā in the hermitage of Vālmiki and spends one night near the river Gomati. But in the KM Laksmana leaves her in the dark forest of on the bank of the river Bhāgirathī and does not know that Vālmiki’s hermitage is situated there. Laksmana’s personality is drawn to the focus in this context.

It is amused that the author probably deviates from the original incident for the sake of endowing some added attributes to the character of Laksmana.

Secondly, in the KM, the author, appears, tries to justify for going to the forest as per Sītā’s wish only. Sītā desires to spend one day at the same atmosphere wherein she had already stayed during the days of her first banishment. So, the dramatist finds an easier pretext to leave her in the dark dense forest.

Thirdly, the author introduces two characters, viz. Vedavatī and the female ascetic who are not mentioned in the original and he avoids the character of Śatrughna, which is depicted by Vālmiki. The event of the birth of two boy-babies of Sītā in communicated to the spectator by the
author through the conversation of these two female characters in a
dramatic manners.

Fourthly, in the end of the drama, Vālmīki rebukes Rāma for is
apparently illogical act of banishing Sītā, at the input of someone’s words.
This deviation provides a scope for re-establishing the justification of
Sītā’s banishment.

Fifthly, in the KM, Rāma and Sītā got reunited avoiding thereby
probable tragic scene. Here Dīnāga follows the convention of Sanskrit
dramaturgy that there should be no tragic end in a drama.

Sixthly, Dīnāga shows that Kuśa and Lava got appointed as
Mahārāja and Yuvarāja respectively. This is probably done in order to
award due right to both the deserving princess. As a whole, we can say
that the poet by his imaginative genius has created exquisite and delicate
scenes of highest dramatic interest.

As hinted easier there may be many reasons for the changes
incorporated through the poet’s innovation. The first innovation is
observed in the second Act. Here, the author introduces two characters viz.
Vedavatī and a female ascetic. There two characters are utilized by the
author for giving the information to the spectators about the birth of Lava
and Kuśa. These two characters help in the progress of the story.
Secondly in the RM, Vālmīki is found maintaining silence regarding the condition of Sītā’s pathetic mental state. Dīnāga focuses on this portion to generate a sense of sympathy among the viewers which is of due necessity in the case of a dramatic writing. The author beautifully projects the entry of Kāśyapa and the valedictory ceremony of Lava and Kuśa for horse sacrifice. If without any motif any one enters in any place, he or she cannot get any greeting.

Thirdly, the poet placed the episode of garland of Kunda flowers. When Rāma sees the Kunda garland, which bears a familiar arrangement for Sītā, he becomes anxious to know whether Sītā was alive till that period. So, he has the excitement to meet her. The intensity of longing to see his beloved, in the mind of Rāma, comes to be heightened through this event. That Sītā became a victim of circumstances, was rather always pinching Rāma’s heart, though he himself was an instrument for her sorry state. Now at the sight of the garland, he finds some hope, which continues up to the end of the play. This incident, in reality becomes of utmost use in leading the story to a happy end. Here, the author added another character named Bādarāyana. This character is added for receiving Rāma in the Vālmīki’s hermitage.
The complete 4th Act is also the innovations of the poet. Here, the author placed some supernatural elements. Kaṇva and Vidūṣaka are also two innovative characters, who lead the story towards the end.

In the Act V, Vidūṣaka criticizes Rāma for his unjustified deeds towards Sītā. This incident can be said as the outcome of feelings of the reader and the viewers.

The introduction of the two lads with Rāma as his sons is also the beautiful innovation of the author, which portion creates the curiosity among the viewer.

It is observed that all the changes both minor and major, incorporated in the drama based on the RM, have some significance. The Vālmiki’s epic is a śravyakāvya whereas the KM is a dṛṣyakāvya. Both the two are different means of expression of literary thoughts. Both the genres have their advantages and disadvantages. All the events narrated in a śravyakāvya cannot be placed in a dramatic form in toto. The drama is more concerned about making a communication between the play right and the viewers. Hence a dramatist is supposed to utilize his or her own innovate skill to make of his or her writing a successful one. This is the care with the changes of the theme as well as sub-theme, and also the characters of the KM. Diṁnāga has made the changes in his play to give a realistic touch to the plot already designed by Vālmiki.