CHAPTER II

DRAMATIC ASPECT OF THE WORK. ASSESSMENT OF THE WORK IN VIEW OF THE REQUIREMENTS AND RULES OF DRAMATURGY:

Kāvyā is the general name which comprises all forms of poetical compositions in Sanskrit Literature. Two species of Kāvyā is recognised by the rhetoricians; they are (1) Audio-visual (Drśya) and (2) Aural (Śravya). The drama falls under the first division. Rūpaka is the general technical term for all these Drśya Kāvyas, for it contains the assumption of parts by the characters. Rūpaka is the reproduction of certain situations so as to induce in the spectators a sense of identification with the hero and other characters by the way the actors render them. The Rūpaka is divided into ten classes, of which Nātaka is the foremost. The dramatic composition under our investigation belongs to the Nātaka type of Rūpaka.

There are some elements in Sanskrit Dramaturgy which stand as requisites for the Nātaka. If a dramatic composition does not go by certain rules as determined in the books on Dramaturgy, it loses its dramatic characteristics; in that case, we cannot categorise it as one of dramatic composition. It may not fulfil each and every canon laid by the rhetoricians, but it must conform to at least some of the principle characteristics.

1. drśyāsravyatvabhedenapunah kāvyāṁ dvidhā mataṁ. SD, VI, 1
2. tadrūpāropatturūpakaṁ. idid, VI, 1
   rūpyatebhinayairyatra vastu tad rūpakaṁ viduh. DR, 1
3. ibid, I, 7
4. nātakamathaprakaranaṁbhanavyayogasamavakaraddiṁaiṁ
   Íhamrgāmkavīthyāṁ prahasanamitirūpakaṁ daśa. SD, VI, 3
Prior to our examination of the AR in the light of dramatic requirements, it will be appropriate on our part to introduce the technicalities of a drama, particularly a Nāṭaka.

As regards the principal requisites, the plot (Vastu) of a Nāṭaka must be Prakhyāta. i.e. historical. The hero should be of Dhīrodatta type; he should hail from a renowned family and should be valourous. The predominant sentiment (Rasa) may either be Sṛngāra, the Erotic or Vīra, the Heroic. The other Rasas should be depicted as subordinate to the main one. The Vastu is primarily divided into two kinds: (1) Ādhiķārika, the Principal and (2) Prāṣangika, the Accessory. The Principal plot is that which deals with the chief characters. The Accessory is that which appears in furtherance of the main topic, and is concerned with the characters other than the hero and the heroine.

As regards the external features, every dramatic composition opens with a Prastāvanā, the Prologue, which is again introduced by benedictory verse or verses called Nāndī. In the

5. nāṭakāṁ khyātavrṭtāṁ syāt......

prakhyātavaṃśo rājasirdhiṃdattah pratāpavān

..............................

eka eva bhavedāṅgī sṛngāro vīra eva va

angamanye rasāh sarve.............. ibid. VI, 7-10

6. idāṁ punarvastubhadhairdvibhidham parikalpyate

ādhiķārikabhedaṁ syāt prāṣangikamathāparam. ibid, VI, 42

7. adhiķārah phale svamyamadhikari ca tatprabhuh
tasyetivrṭtāṁ kavibhiradhikārikamucyate. ibid, VI, 43

8. asyopakaranārthāṁ tu prāṣangikamitiṣyate. ibid, VI, 44
Prologue, the Sūtradhāra holds conversation with the actress (Nāti) or his assistants, bearing on the subject to be introduced. The Prāstavanā is of five varieties, viz., Udghātyaka, Kathodghāta, Prayogātisaya, Pravarttaka and Avalagita. The plot should be divided into Acts (Āmkas). The number of Āmkas should be not less than five and not more than ten.

The Prologue being over the drama proper is commenced. The incidents which cannot be shown on the stage or the duration of the occurrence of which is more than one day, should be suggested through Arthopaksepakas, the Interludes. These are five in number, namely, Viskambhaka, Pravesaka, Cūlikā, Aṃkāvatāra and Aṃkamukha. And finally at the closing, there is a benedictory verse which is uttered by the hero of the drama and contains a wish for the general prosperity.

The development of the plot of a drama can be looked at from an objective as well as subjective point of view. Objectively speaking, the plot of a drama has five elements which
are called the Arthaprakrtis. Subjectively, the development goes through five stages known as the Avasthās which represent the progressive attainment of the goal of the hero. The five elements of the plot combined with the five stages of the development of the action give rise to the five junctures known as the Samdhīs.

The five Arthaprakrtis are Bīja, Bindu, Patakā, Prakārī and Kārya. Bīja or the Jerm is the initial circumstance from which the action springs. Bindu or the Drop is constituted by the incident which secures the continuity of the plot, when it appears to have been obstructed by the introduction of a secondary matter. Patakā or an Episode is some incidental matter, which spreads over a part of the drama and helps in the development of the main action. Prakārī is an episodical event and is of the same nature as Patakā but of limited duration and secondary impotence. Kārya or the denouement is the end or the object which being achieved the drama comes to an end.

The five Avasthās are, viz., Āraṃbha, Yatna, Prāptyāśā, Niyatāpto, and Phalāgama. The Āraṃbha or the Beginning represents the eagerness for the achievement of the principal goal.

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13. bījāṁ binduḥ pātakā ca prakārī kāryameva ca arthaprakṛtyāḥ paṅka ca. ibid, VI, 64.
14. phalasya prathamo heturbījāṁ tadabhidhīyate. ibid, VI, 65.
15. avāntaraarthavicchede binduacchedakāranaṁ. ibid, VI, 66.
16. vyāpi prāsaṅgikāṁ vrūtaṁ pataketyabhidhīyate. ibid, VI, 67.
17. prāsaṅgikāṁ pradeśāsthaṁ caritaṁ prakārī mataṁ. ibid, VI, 68.
18. apekṣitāṁ tu yatsādhyamāraṁbhāḥ yannibandhanah samapanaṁ tu yat śiddhāḥ tat kāryamiti sammatas. ibid, VI, 69.
19. bhavedāraṁbhā autṣukyāṁ yanmukhyaphalasiddhayā. ibid, VI, 71.
displayed by the hero or someone else acting in his interest. The Yatna or the Effort means determined activity for the attainment of that goal. \(^20\) Práptyāśā or the ‘Hope of Achievement represents that stage where success is felt to be possible, although there are obstacles on its way. \(^21\) Niyatāpti or the Certainty of Achievement is the stage where success seems certain owing to the removal of obstacles. \(^22\) Phalāgama or the Attainment of the fruit represents the accomplishment of the object. \(^23\)

The association of the five elements of the plot with the five stages of action gives rise to the five Saṁdhis. These are Mukha \(^24\) or the Opening, Pratimukha \(^25\) or the Progressive, Garbha \(^26\) or the Development, Vimarṣa \(^27\) (Avamarṣa) or the Pause, and Nirvahana \(^28\) or the Conclusion. The Mukhasaṁdhī arises from Bīja and Ārambha; the Pratimukha from Bindu and Yatna; the Garbha from Pataka and Práptyāśā; the Vimarṣa from Prakārī and Niyatāpti and the Nirvahana from Kārya and Phalāgama. The association

\(^{20}\) pryatnastu phalāvāptau vyāpara’titarānvitah. ibid, VI, 72.
\(^{21}\) upāyapayasaṁkabhyāṁ prāptyāśā prāptisambhavah. ibid, VI, 72
\(^{22}\) apayabhāvataḥ prāptirniyatāptistu niścita. ibid, VI, 73
\(^{23}\) savasthā phalayogah syād yah samagraphalodayah. ibid, VI, 73
\(^{24}\) yatra bījasamutpattirnanārtharastasambhava prarambhena samayuktā tanmukhaṃ parikṛtām. ibid, VI, 76
\(^{25}\) phalaprādhasaṁdhiṣya mukhasandhini vesionah laksyālaksya ivodbheda yatra pratimukham ca tat. ibid, VI, 77
\(^{26}\) phalaprādhasaṁdhiṣya prāgudbhinnasya kimcana garbho yatra samudbheda hrasanvesanavānmuḥ. ibid, VI, 78
\(^{27}\) yatra mukhyaphalopaṣya udbhinnno garbhato’dhikah śapādyaih santarayaṣca sa vimarṣa iti smṛtah. ibid, VI, 79
\(^{28}\) bijavanto mukhādyartha viprakīrṇa yathāyathāṃ ekārthamupanīyante yatra nirvahanaḥ hi tat. ibid, VI, 80
however is not regarded as rigid. The Mukhasaṁdhi shows the
sowing of the seed of the action. The Pratimukha marks the
progress of the development of the seed. This progress is some-
times manifest and sometimes not quite so. The Garbha contains
the attainment and non-attainment of the final fruit. The seed
which has been steadily growing during the two preceding Saṁdhis,
is here seen and lost by turns and a search is made to find it
out. The Vimarsa marks a pause in the progress of the action
towards the denouncement. Here the action seems to have received
a check or reversal on account of some obstacle. In the
Nirvahana, the obstacle is removed in the end. It witnesses the
conclusion of the dramatic action. Here all the different threads
of the plot are brought together which are scattered over the
previous Saṁdhis. The purpose with which the drama begins is
served and the fruit is gained.

In the light of the above discussion, we may now make
an estimate of the AR in respect of its adherence to the norms of
Nātaka.

So far as the plot of the drama is concerned, the AR
deals with the well-known story of the grand epic, the Rāmāyana.
The Adhikārika plot in the drama is related to the chief
characters like Rāma, Sītā etc. The story of Sugrīva is presented
as the Prāsaṅgika plot. The plot is divided into seven Āmkas. The
hero Rāma hails from the celebrated family of the Solar Dynasty.
He is of Dhīrodaṛa type who is a charming personality and
possesses all good qualities. The drama opens with a customary
Nándi which is of Dvādasapada variety. The Prāstāvana here is of Prayogatīśaya variety. When the entry of a character is directly indicated by the Sūtradhāra that is called the Prayogatīśaya. In the AR, the Sūtradhāra indicates the entry of king Daśaratha and Vāmadeva and accordingly two of them enter the stage. The Prāstāvana may contain a brief allusion to the poet's literary attainment, his genealogy etc. Thus in the Prāstāvana of the AR, the Sūtradhāra informs the audience of the title of the play giving some account of the author and provides some preliminary information. The AR has five Arthopaksepakas altogether, of which three at the beginning of the IIInd, IIIrd and IVth acts and are of Śāmkīrnaviskambhaka type, i.e., Viskambhaka of mixed variety. The Viskambhaka is defined as indicative of the incidents which have occurred in the past and those to be occurred in the future. It is always used at the beginning of an act. The Śāmkīrna flavour of the Viskambhaka contains a conversation between characters, both from the middle class and the lower class. The other variety which contains the conversation of the characters of only the middle class is called the Śuddha or Pure. Illustrations of this variety are found in the beginning of the Vth and the VIth acts. We have Cūlikā at the beginning of the VIIth act. When some incident pertaining to the plot of the drama is indicated from behind the scene (at the beginning of an

29. vṛttavartisyamanānāṁ kathamānānāṁ nidarśakah
    śāmkṣiptārthastu viskambha adāvāmkasya darśitah. ibid, VI, 55
20. sa tu śāmkīrno nīcamadhyamakalpitah. ibid, VI, 56
31. madhyenamadhyamambhyāṁ vā patrabhyāṁ samprayojitah
    śuddhaḥ syat. ......................... ibid, VI, 56
act), then the Ardhopaksepaka is known as the Cūrika. At the beginning of the VIIth act in the AR, Sītā’s fire-ordeal is told about in a verse from behind the scene. The entrance of the dramatic characters into the stage is also announced from behind the scene. Thus this stands as an instance of the Cūrika. And finally, there is a Bharatavākyā, as usual, which is uttered by etc. Which is sung by the Nāti. In the verse, the word ‘priya’ the hero.

The Mukhasāṁdhī in the drama commences in the first act and ends with Rāma’s words ‘śirasā gṛhitamāryavacanam’ in the act II. It brings forth the enmity between Rāma and Rāvana, the female fiend Tādakā and other demons being killed by Rāma. The seed of the drama in sown in the killing of the demons. The Mukhasāṁdhī is supplemented by Viśvāmitra’s insistance on taking Rāma to his hermitage to protect the sacrifice performed there from the Rāksasas, which is the Ārambha in our play.

The Pratimukhasāṁdhī commences when Viśvāmitra observes ‘yat satyam.....’ etc. In the second act and terminates with the close of the IIIrd act. Here, the enmity between Rāma and Rāvana is more enhanced when Rāma wins the hands of Sītā by bending the divine bow. We have Bindu in that stream of main actions, which is obstructed by Śauskala’s appearance in the scene with the proposal for Sītā’s marriage with Rāvana and which

32. antarjavanikāsāṁsthaih sūcanaṁrthasya cūlikā. ibid, VI, 58
33. AR, II, p. 124
34. yat satyamamunā naktamcaravatikareṇa priyasuhrdā sīradhvajena vitanyamāne vaitāne karmani kampitameva me hrdayaṁ. ibid, VI, 124
proceeds unhindered by the words of Visvāmitra. The effort of Rāma to face the trial of bending the bow to win over Sītā's hand is the Yatna in the play.

Rucipati in his commentary on the drama opines that the Bija of the dramatic plot is sown in the verse 'prītinam...'. etc. Which is sung by the Natī. In the verse, the word 'priyā' indicates the heroine Sītā; 'rangopajīvi' hints at the hero Rāma and 'apahṛtr' is Rāvana. Thus the meaning of the verse stands as 'brining back Sītā by winning over the abductor Rāvana'. Thus the verse indicates the incidents starting from the abduction of Sītā till the killing of Rāvana. Rucipati observes that the abduction of Sītā is the seed of the drama which leads to the killing of Rāvana followed by the ascension of the hero to the throne of Ayodhya. The seed of a drama is normally sown either by the hero or by some agent of the hero, whether in the above case, it is neither the hero nor an agent of the hero, but the Natī (who is not a character in the drama), who sows the seed. Therefore, in our humble opinion, Rucipati's observation cannot be said to be correct.

The Garbhāsāṃdhī in the play commences in the IVth act and terminates along with the Vth act. From the viewpoint of the coronation of Rāma, symbolizing Rāma's ascendency to the throne

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35. vatsa, rāmabhādra, dhanurgrhopasaranamabhyanujānāti te janaṅkāvayapurodhāh. ibid, VI, 177

36. prītināma sadasyanām priyā rangopajīvinah jītvā tadapahartāramesa pratyaḥharāmi tvāṁ ibid, I, 3
of Ayodhyā, which happens to be the final goal of the drama, the
episode of Kaikeyī asking for the boons, gives a set-back to the
plot, though a temporary one, which we can consider as
illustrating 'Hrasa', a characteristic of the Garbhasamādhi. Here,
possibility of the realisation of the denouement of the play in
the form of recovery of Sītā as well as his monarchy, with the
help of Sugrīva, which may be regarded 'Upāya', is the Prāptyāśā
in the drama. The 'Apāya' may be illustrated in uncertainty in
winning over Rāvana. The Auxiliary episode of Sugrīva is found to
have reference in the IIInd and the IIIrd acts, and appears again
in a brighter light in the Vth act; so we may term it as an
instance of 'Patakā', an auxiliary episode of larger dimension.

In view of the presence of hindrances in the path of
realisation of the objective of the hero, we may locate the
Vimarsa or Avamarśa in the VIth act in the form of hostilities of
the Rāksasas. The death of Rāvana and other leaders of the
Rāksasas and the soldiers ascertains the achievement on the final
goal; therefore this may be termed as an illustration of
Niyatāpti.

The Nirvahanasandhi occupies the last act wherein
various diverging incidents converge to one end, viz., the happy
union of the hero with the heroine leading to the final
catastrophe in the form of Rāma's ascendency to the throne.

The AR does not seem to have written with the strictest
attention to all canons of Sanskrit Dramaturgy; it has followed
the rules only in main lines, as laid down by the rhetoricians. Still we find a few minor rules with regard to the subordinate parts etc., illustrated in the drama. A discussion on those minor rules, examples of which are found in the drama is forwarded below.

PATAKĀSTHĀNAKA:

The Patakāsthānaka is employed in a drama to bring diversity in the plot. It is the intimation of an episodical incident, when instead of the thing thought or expected, another of the same character is brought in by some unexpected circumstances. It is of four kinds, of which the illustration of the third type is found in the Interlude of the Vth act, where there is a presentation of a conversation between Rāvana and Laksmana. The conversation actually takes place off the stage. Rāvana, disguised as a traveller, tries to baffle Laksmana with words having double interpretation.

37. yatrārthe cintite'nyasmintallingo' nyah prayujiyate āgantukena bhāvena patakāsthānakaṁ tu tat. SD, VI, 45

38. bho bho laksmana, vaīsesikakandalipandito jagadvijayamanāh paryatāmi. kvasau rāmah. tena saha vivadisyat. (anyataḥ) bho bho paribṛajaka, kālasarpakhalikārkharjulata na khalu sukhakarī vrścikamantratāntrikasya. (nepathyē punarekatah) āh laksmana, sarvavidrāvanah khalvahām. Ko mayā janitamanabhango na parājīyate. (nepathyē punaranyatah) kim bhavaṁ rāvanah. (nepathyē punaranekatah) bho vācocyuktijña, sarvemām vidrāvanah khalvahamiti rāmasya vyāhṛtamanyāthabhisandhāya vākchalena prayavatisthamāno nīghito'si. tanmuṇca māṁ bhiksāyai. AR, V, pp. 272-4
VRTTI (MODE OF ACTION):

Each and every human mind possesses a particular feeling causing a change in the normal demeanour of a person. Mind pilots all activities of man and when it is influenced by a particular feeling or sentiment, all actions of a person, his outward expression on the face and the manner of speech get influenced by the ruling sentiment. The mode of action of the principal characters in a drama is called his Bearing (Vṛtti). According to the Sahityadarpāna, the demeanour of the hero or the counter hero, if equally manifested, may be called Vṛtti. These are, as if, the mother of all kinds of dramatic compositions. The Vṛtti is of four kinds, viz., Kauśikī, the Gay, Śāttvati, the Majestic, Ārabhatī, the Horrific and Bharatī. Of these, the Kauśikī is associated with the delightful vivacity of the heroes and the heroine etc. and consists of music, dancing and love-sports and is charming with the fascinating dresses worn by the female characters. This Vṛtti assists in the development of the Erotic Sentiment.

The mode of bearing which is characterised with noble qualities and righteouness and is free from grief, is called the Śāttvati. This Vṛtti belongs to the Heroic Sentiment. The

39. syūnāyakādīvāyāparvīsesah natakādisu. SD, VI, 123
40. ya śākṣnanepathyavīsesavicitra strīsāmkula puskalanrtyagītā kāmopabhogaprabhavopacarā sa kauśikī cārvilāsayauktā. ibid, VI, 124
41. sāttvati bahulā sattvaśaurtyāgādayārjavaih saharsā kṣudrāśṛnggārā viśokā sādbhuta tathā. ibid VI, 128
Arābhatī is that mode of conduct which is full of fierce fights, varied struggle and outrageous deeds. It is invariably associated with feats of jugglary and deeds of conjuration and conflicting situations. This Vṛtti is employed in the Furious and the Loathsome Sentiments. The Bhārati is essentially different from the other varieties, for they deal with the procedural aspects of the activities of the characters concerned, whereas, it deals mainly with declamation and takes into account only the mode of speech. It is abundant with speeches in Sanskrit. And is applicable in all types of Sentiments.

In the AR, illustrations of the Kauśikī Vṛtti is found in the verses 'etasya... and 'ayām mṛdumrtālīni... etc. In the the former verse Rāma recalls his erotic sports with his beloved during their stay in the Pañcavatī. In the latter verse, there is a description of the erotic sports of the young damsels. The Sāttvati is illustrated in the verses, 'bhūmatraṁ... and 'yenaçchidyā... etc. wherein the

42. māyendrajālasamgrāmakrodhodhbrāntādīcīstītaih
   samyuktā vādhabandhādyairuddhatarabhātī mata. ibid, VI, 132
43. bhārati samskṛta-prāyovāgyvāpāro nataśrayah. ibid, VI, 29
44. AR, VII, 99
45. ayām mṛdumrtālīnīvānavilāsavrāhāsika
   stvisām vitapate patih sapadi drśyāmāna nijah
   stanau pulakayanti cotpaladrsām priyorahsthale
   viparyayitavṛttayō ghusrnapāmkapatrāmkuh. ibid, IV, 4
46. ibid, IV, 35
47. yenaçchidyā samastapārthīvakulaprāṇantakam kāramukam
   rāmah sampratī lambhito bhrugubhuvāmsargasiddhāṁ srucam
   drastum vīra cirāya dhāma bhavatāstadbhrūbhuvāhvasastrayī
   hṛnmaramaropanausadhamimaub dhūḥ bauāttāmayaḥ. ibid, V, 46
The heroic spirit of Vāli and Rāma is revealed respectively. Instances of the Ārabhatī are also met with in the drama. The verse ‘yena svām vinihatya......48, wherein there is the depiction of the Furious sentiment, can be cited for example. Illustrations of the Bhārati Vṛtti may be had in the verses ‘tattādṛṣṭa jvala......49, and ‘madvargyā......50, etc. uttered by the Sūtradhāra.

NĀTYOKTI AND NĀTYĀLAMKĀRA:

There are few other characteristics in Sanskrit Dramaturgy which are not necessarily to be present in a drama. These are employed in a dramatic composition as and when the presentation of the theme demands. These are technically known as Nātyokti, the Dramatic Phraseology and Nātyālambkāra. Nātyoktis are the manner or style of expressing dramatic dialogues. The four-fold division of these Nātyoktis are, viz., Svagataṁ, the Aside, Apavārītaṁ, or Aside to another, Ākaśabhasitaṁ or the Speech from the void and Janantikāṁ or Whispering or Speaking Aside to another51. Of these, illustrations of Svagataṁ52,

48. Ibid, IV, 52.
49. tattādṛṣṭa jvala/kutsthäkule/prasasti/ saurabhyanirbhara-
gabhñramanoharāni/vālmikīvāgamrtakūpanipānalakṣmi
metāni bibhṛati murārikavervacāmsi. ibid, I, 12
50. Ibid, I, 8.
51. aśravāṁ khalu yadvastu tādiha svagataṁ mataṁ/sarvasravāṁ
prakaśaṁ syattāhavedapavarītāṁ rahasyaṁ tu yadanyasa
paravṛtya prakāśyate/ tripatakakarenanyanapavaryantarā kathāṁ
anyonyamantraṁ syād syattajjanānta janantikāṁ/kim bravi-
siti yannatye vina pataṁ prayująṣe/srutvaivānuktamaparthaṁ
tat syadakāśabhasitaṁ. SD,VI,137-140
52. viśva (svagataṁ) aye, kimapyutsāhavardhanāya...... AR,II,p.96
Apavaritam and Janantikam are noticed in the AR. From among the Nātyālakāras we may illustrate Asīh, Ākranda, Kapata, Garbha, Udyama, Ksobhah, Protsahanam, Anuvrttiḥ, Utkīrttanaṃ, Parihara and Akhyanaṃ, in the work of Murāri. 

53. dasāratha (apavārya) vāmadeva, svamatrabhavan kauṣiko bravīti ibid, I, p. 40
54. laksmana (janantikam) ārya, ayamayaṃ sa rāja vaidehah. ibid, III, p. 143
55. jagadālokadhaureyau sūryacandramasāviva putra gotrasya goptārau janaya svabhujāviva. ibid, VII, 139
56. hā priye videharajaputri. ibid, V, p. 281
57. niito dūrāṃ kanakaharinasraddhayā rāmabhadrāḥ pascādenāṃ drutamupasaratyesa vatsah kanisthāḥ bibbyasibhibhyatprāviṣati tatah parnasālāṃ ca bhikṣu dhikkastaṃ bhoḥ prathayati nijāmakṛtīm rāvano'yāṁ. ibid, V, 7
58. āḥ ksudraksatriyadimbha, kathām pramathanāthaprathamante-vāsināṃ paraśurāmamapi bhavannājigananāḥ. ibid, IV, p. 223
59. tadasmabhāripī jarasa dusitasyatmanah praksalanaṃ prāptām śastradhāratīrthām. ibid, IV, p. 233
60. ah papa ksatriyayah putra, ksatriyabhrunahatyapatakin, nisarganiṣprānaṃ hi praharanamīksakumaṃ brahmānesu. ibid, II, 56
61. vidhānanamanuśravikāṃ grhesu nah pratiskiranti kimiyaṃ pratikṣyate/ subahumukhyaiḥ samamatatayilbhirghana cāpaṃ nigrahāna tādakām. ibid, II, 56
62. viśvāmitraḥ-sakhe vāmadeva, kaecitkusāli tāvadarundhatināmā pātivratāmayena caksusā jyotīsa sahacaritadharmā tatrabhavanmaitravarunīḥ. Vāmadevah-veisena punaradya yājayakumupatisthamāne cirantanapranyayini kauṣike. ibid, I, p. 22
63. carvitapnāhīganasthanīti vinisthyūtaphanīmanirabhikṣanām ghanabandhanavaidhuryaṃ vyadhunodiha nau sa vihagendraḥ. ibid, VII, 7
64. ibid, VII, 4
65. iha vanesu sa kautukavāmano muniratapta tapāṃsi. ibid, II, 43
SANDHYAṀGAS:

The five dramatic Sandhis have different sub-divisions, which are termed as the Sandhyaṁgas. Illustration of such Sandhyaṁgas are also met with in the drama of Mūrāri. They are shown below:

Upaksepa: This Sandhyaṁga pertains to the Mukhasandhi. This is defined as the starting stage of the subject-matter of the drama. The Upaksepa is illustrated in the verse ‘tvam tāstah.......’ etc.

Prāptih: This also belong to the Mukhasandhi and is defined as the approach of a pleasurable circumstance. In the AR, this is illustrated in Viśvamitra’s words, viz., ‘vatsa laksmana.......’ etc.

Udāharaṇāṁ: This Sandhyaṁga, which belongs to the Garbhasandhi morning. It is clear from the song sung first behind the scene, wherein there is reference to the blooming of the lotus, the approach of a pleasant circumstance is defined as the declaration of excellence. Illustration of this Sandhyaṁga in the AR can be had in the verse ‘yasminnarjuna.......’ etc. Here Pārāṣurāma speaks about his own excellency.

66. kāvyārthasya samutpattirupaksepa iti smṛtah SD, VI, 83
67. AR, I, 53
68. sukhārthasyopagamanāṁ prāptirityabhisaṁjñītaṁ Bharata, XI, 72
69. viśvāṁitraḥ (vīlokaḥ) vismayena pramodena ca paravanto vayaṁ na vacāmadhiśmahe AR, II, p. 110
70. yattu saṁśayaṁ vākyāḥ tadudāharaṇamsyate Bharata XIX, 84
71. AR, IV, 22
Totakaṁ: This is also a sub-division of the Garbhasandhi. This appears to be a situation in which there is a speech made in anger which injures the feelings of other characters. Example of this Sandhyāṁga may be had in Paraśurāma's utterances.

Kāvysaṁhāraḥ: This variety of Sandhyāṁga belongs to the Nirvahana Sandhi. It is the situation in which a wish for granting of a boon is expressed. Instance of this Sandhyāṁgamay be had in the words of Viśvāmitra, viz., 'rāmabhadrā, kīṁ to bhūyaḥ priyaṁ karomi?'

TIME- ANALYSIS OF THE DRAMA:

The whole action of the AR is spread over a period of fourteen years. We discuss below the time required by the incidents of each act.

The first act of the play must have commenced in the morning. It is clear from the song sung from behind the scene, wherein there is reference to the blooming of the lotuses alongwith the rise of the sun. The act covers half a day only.

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72. sārambhavacanaṁ caiva totakaṁ nāma saṁjñītaṁ. Bharata, XIX, 87
saṁrābdhaṁ totakaṁ vacah.

73. jāmadagnyāḥ- kimāthā re daśaratha, kimāthā nādyāpi
hrdayāṁ trutatīti. kathaṁ vā trutatu yāvadesa na vyaṁpriyate paraśuh.

74. vara-pradāṇasaṁprāptih kāvyasaṁhāra isyate. Bharata, XIX, 103
varāptih kāvyasaṁhārāḥ.

75. AR, VII, p. 502

76. dinakarakiranotkaraṁ priyaṁkaraṁ ko'pi jīvalokasya
kamalamukulāṁkapālikrtamadhukarakaraṁsuṇaudaṁdhah. ibid, I, 13
It probably ends by midday. This is clear from the song sung by the herald wherein it is said that the rays of the Sun are spread all over the Earth and the human shadows on the earth become dwarf in stature and appear as if turtle lying on the land.

The second act also begins in the early morning when the Sun is yet to come up in the sky. This must be the third or fourth day after the events of the first act. It ends late in the evening when the Moon shines in its full form in the sky.

The following act probably begins on the day of the arrival of Viśvāmitra, along with Rāma and Lakṣmana, at Mithilā. The season, of course is the Summer (Grīśma). Because, a few days seem to have passed between the termination of the second act and the beginning of the third. The events of this act occupy one day. The lapse between the third and the fourth acts is not more than one day. It begins in the early morning, may be the next day after Śauskala comes back from Mithilā. The act occupies one day. About a month seems to have passed between the events of the fourth and the fifth acts. The death of the king Dāsaratha following the departure of Rāma for the forest, Bharata coming down to Citrakūṭa to take back Rāma, all these events occur.

77. kirati mihire visavadricah karanativamani
    sthalakamathavatdhehacchāyā janasya vicestate...etc.ibid.I,58

78. tamobhīh piyante gatavyasi piyūsavapūsi
    jvalīsyānmaṛtandopalapataladhumairiva disah
    sarojānāṃ karsannālimayamayakāntamanivat
    kṣanādantahśalyāṃ tapati patiradyāpi na rucām. ibid, II, 1
The reference to 'ganarātra' indicates a series of nights. The proper act begins after few more days. Since it shows grief-stricken Rāma for his separation from his beloved. The season in this act must be Varsā; it also may be assumed that it is the beginning of the month of Asāḍha as it is said in the verse 'pratipari....', etc., about the peacocks having celebration and also there is reference of newly formed clouds. The act begins in the morning.

The seventh act begins in the morning and terminates in the next morning. Rāma is enthroned to the kingdom of Ayodhya by Vasistha and the 'Abhiseka' ceremony must have taken place in the morning only.

CHARACTERS AND CHARACTERISATION

The beauty of drama, to a great extent, depends on the proper depiction of its characters. The presence of more than necessary characters may lessen the effectiveness of the dramatic plot. Each character should be depicted in such a way so that it helps in the development of the theme. Therefore, the dramatist

79. atīte ca ganarātre sapракṛti janapada pituh svargarohanavr-
tābhidhāyī dvitiyo dasarathī ramabhadrāmayodhyāmupanetum-
tenaiva pathā citrakūtamupagatah. ibid, V, p. 284
80. pratiparisaram bhūyanarghah sīkhandabhrtaṁ yatha-
militamalibhiḥ sambhujyante kadambavibhūtayaḥ-
abhinavaghānavyadhorakaḥ pravarsati mālyavan-
visadhāvadhūgar bhadhanapriyamkaranirapah ibid, V, 21
81. adya nāh suprabhātaṁ ibid, V, 40
82. prasavitārī deve savitārī ...... etc. ibid, VII, 1
has to be very careful in the characterisation of the dramatic roles in a play.

The AR is predominated by male characters. There are very few female characters in the drama of Murāri. It seems, in his zeal to depict the Heroic sentiment in predominence, the poet has tried to present female characters as few as possible. In all, there are as many as twenty-nine male characters and only four female characters in the drama. It appears from the study of the drama that the dramatist has not given proper attention to the depiction of the female characters. Even the heroine of the play physically appears on the stage only in the last act, although she has been referred to in the other acts. The dramatist could have utilised more space of the drama to present the heroine on the stage. May be he has wanted to avoid presenting the heroine on the stage for a longer duration lest it might affect adversely the depiction of the Heroic sentiment.

The male characters in the drama are as follows:

Daśaratha), (27) Puruṣa (the man in the royal court of Janaka) and (28) Śatrughna. Rāvana, one of the important characters, is not presented on the stage.

The female characters are as follows: (1) Śītā (2) Śūrpanakhā (3) Śravāna (4) Kalahamsikā (Śītā's maid).

We are discussing the traits of only the principal characters of the drama.

RĀMA:

The character of Rāma has been portrayed as an ideal hero in the drama. Although the entire story of the Epic is dramatised, the author seems to emphasise mainly on the heroic aspect of the cherished hero of the great Epic. Rāma's inborn humility enhances the charm in his heroic character. He is full of vigour, but never proud. The magnanimity of this heroic personality is that, he exhibits his martial spirit when circumstances demand, but the charm of his humbleness is never overshadowed by his bravery. When Daśaratha, Janaka, Śatānanda—all these elderly persons try to dissuade Paraśurāma from having a fight with Rāma, but Paraśurāma is not ready to listen to them, rather his anger is more intensified, still Rāma keeps his patience. But the insult to his perceptor Viśvāmitra is simply intolerable for him and his martial spirit gets exposed; he speaks out to this rival Paraśurāma in bold but in the most humble manner. He says to Paraśurāma that the fact that the latter has won over the world for twenty-one times is nothing
great; because he has to fight so many times to win over the same
Earth, which is surrounded by the ocean. Rama suggests that
Parasurama should cool down (and give up the idea of having fight
with him, who was full of vigour of young age) as the latter
being a Brāhma is as it is respectable for him. This speech
of Rama reveals his boldness, but at the same time it is not
lacking in his sobriety. He is full of respect for elders, be he
a rival or friend. That is why we see the magnanimity in his
behaviour towards Parasurama; even his enemy is attracted by his
mode of conduct. He is so humble that he feels guilty for having
fight with Parasurama, who is a Brāhma by cast and says that he
has been compelled to take up arms against a Brāhma, inspite of
his ardent unwillingness for the shameful act; he begs for the
apologies of the son of Jamadagni. But Parasurama is very much
moved by the proudless and humble nature of Rama and says that
the latter has not made any crime by having a fight with him,
rather he has pleased his rival by the exhibition of his vigour

83. bhūmatram kiyadetadarnavamayām tatsādhitam haryate
yadvirena bhavādṛśena vadati trihsaptakrtvam jayah
dimbho’yaṁ navabauridrśamidam ghorāṁ ca viravrataṁ
tatkopādvirama prasīda bhagavanjātyaiṣa pujyo’ṣi nah.

ibid, IV, 35

84. parairahutānāṁ vihitamapi sastram bhavatu nah
prakṛtyā viprebhyaḥ punarakṛtāsīlpaḥ raghubhuvah
cirādandūrena tvayi tadapi rāme na ganitaṁ
tapovidyāviravrataṁaya mayi ksāmyatu bhavaṁ.

ibid, IV, 58

85. kathamaparāddhamasmaśu vatsena, yadarthamasābhiriha
prakopitastadadya drstvā tava dhāma vaisnavaṁ
vīśrinasarvāmayamadāntaram cirasya kaścīllaghimanaṁśnute.

ibid, IV. 59
The hero is full of regards for women. For this nature, he hesitates to kill Tādakā, because she is a female. He kills her against his willingness, since he cannot defy his perceptor’s order. He considers slaying of a female a great crime. Therefore, when Viśvamitra asks him to kill Tādakā, Rāma satisfies himself thinking that it won’t be a crime on his part, because he has to obey his perceptor’s order; but he will definitely defy his dynasty by this sinful act. It does not make him happy that he has slain Tādakā to protect the sacrifice and thereby bringing back peace to the holy atmosphere of the hermitage in accordance with the wishes of Viśvamitra; rather he feels ashamed of his deed. Rāma has deep reverence for his parents. He is ready to face any situation to make them happy. Therefore, he merrily gets ready to go for exile when Kaikeyī asks for it as a boon she has been promised to by Daśaratha. He considers it as an order of his mother and sees that his father is not blamed for not keeping his word.

Few other minor traits of his character can be seen in the drama. After Sītā’s abduction, he is overwhelmed with grief.

86. rāmah (saghrnātirekaṁ) bhagavan, striyamīmaṁ. ibid, II, p. 104
87. gurvādeśādeva nirmiyamāno nādharmāya strīvadho pi sthito yaṁ.
88. daśarathagrhe sambhutaṁ māmavāpya dhanurdharaṁ dinakarakulāskandi ko’yam kalaṁkanavāṁkurah iti na vanitāmāṁ hantuṁ mano vicikitsate yaddhistānaṁ dharmaṁsthīyaṁ tavaiva vaçaṁsi nah.
89. mahāmunerasya gīrā krtō’pi straino vadho māṁ na sukhakarotī.
90. yadādiśatyamba.
for the separation from his beloved; still he is very much alert about his duty to protect the helpless. Thus when Guha cries for help to save him from the headless fiend, Rāma immediately sends Lakshmana to save the distressed though his mind is engrossed in despondency. The honour he shows even to the biggest enemy is really unique. Thus when Rāvana is praised by the former's messenger Śāuskala, for which Laksmana gets angry, Rāma tells his brother that he should not pass any adverse remark about Rāvana, just because the latter is a rival as he is also a great hero. 91 Such is the humbleness of his character that even his enemy appreciates it. Because of this aspect, Māyavān, the minister of Rāvana, cannot help but applaud the noble personality of Rāma is spite of having hostility to the latter. 92 Rāma is depicted as having a generous mind. This nature of him is exhibited in his kind behaviour meted out to Sārana by him when the latter is caught while spying for latter’s master Rāvana. Instead of punishing the spy of his enemy, Rāma accords to him the honour as he would have shown to his own minister and lets him go. 93

The other aspects of his character, viz., as a husband and a brother, have not been very well-portrayed. The dramatist gauged very well from the two verse he utters embracing Bhringa.

91. vatsa, na vaktavyamidaṁ, mahānto hi tādṛśah. ibid, III, 167
92. dohstambhadvayadarpadambaramit śpastaṁ na vispandate vaidehīkarabandhasūcanaṁmiti na prastauti vṛīdayā ityālocya kṛtasmitair munibhirādiristena yena ksanad āttāṁ vanditamaṁcitam ca sahasā bhagnaṁ ca tādṛgdhanuh. ibid, IV, 13
93. tataśca rāghavena nijasacivanirviśesamupagṛhya puraskṛtya ca pahrto’smi. ibid, VI, p. 323
has not been very much successful in exemplifying these triats of
the character of his hero. Of course, the way of the presentation
of the theme does not allow enough scope to depict these aspects
of the character. Yet the dramatist could have utilised an
opportunit to portray the hero's love and affection for his wife
and brothers. Not that Murari has not touched these aspects at
all, but we do not notice any speciality in Murari's depicting
this characteristic feature of the hero. The dramatist must have
feared that more emphasis on the portrayal of the softer feelings
could affect the heroic character of the hero; yet, from the
limited portions here and there of the drama which the dramatist
takes to deal with these aspects, we can infer that Rama is full
of love and affection to his brothers. He feels proud of Laksmana
for the latter's valour manifested in the battle. This feeling of
him can be guessed well from what he says to Sita when she
enquires about the battle among the Raksasas and the monkeys on
their way back from Lanka. He even feels that the revival of
consciousness of Laksmana, who gets senseless in the war, is as
if the revival of the three worlds. He is glad to be reunited
with his younger brothers. His happiness at the reunion can be
gauged very well from the two verse he utters embracing Bharata

94. ramaḥ-āṁ jānaki āṁ idameva tallaksmanāvīralakṣmīsvayam-
varakautukāgarām. iha hi
ānītadronāśailena saumītreh śalyahārīna
akriyanta jagantyeva nīḥśalyani hanumata. ibid, VII, 10
and Śatrughna.  

Rama is also a loving husband. He loves to share his love and happiness with his wife. Although he is very patient by nature, the separation from his beloved in unbearable for him and he cannot but resist his feelings. But he regains his patience as soon as he remembers his duty to protect the helpless.

Thus an assessment reveals that he is depicted in the AR as the embodiment of all virtues. He is an ideal hero, affectionate brother, dutiful husband and is respectful to the elders.

Laksmana:

Laksmana is the younger brother of the hero. This character is portrayed as a respectful follower of his elder brother Rama. They are so close to each other that their relationship can be described as two sides of an object. One is as if incomplete without the other. Laksmana always follows Rama.

The reference of Rama implies that he is definitely followed by

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95. atmanamindukarameduracandrakanta/ stambhojjvalam vitara me
    hrdi nivnomi/ na bhratrasaṁgamasukhāsikaya jahati
    visnoh sakaustubhamuraścapalāpi lakṣmih. ibid, VII, 142
etattadeva mukhamaksatacandra bimba/ saṁvavadukamavalokava
    laksmanasya/ girvānavaranakarārgalakarkaśau māṁ
tāveva laksmanabhujau nu parisvajate. ibid, VII, 145

96. iyamaviralāśvāsa śusyanmukhi bhidurasvarā
tanuravaya vah śrāntastrairupāti vivarṇataṁ
    sphurati jadāta vaspayate drsau galati smrti
    rmayi rasataya soko bhavaścirena vipacyate. ibid, V, 22
his younger brother. In the drama Rāma is compared with the Moon and Laksmana with the light of it. He is depicted as a boy of tender age, who gets excited very soon. He cannot resist his anger when Parasurāma keeps on arrogating about his valour. He cannot tolerate the insult shown to his father by Parasurāma and wants to take revenge on the latter for that. For a moment, he feels as if he won’t regard Rāma as his brother, whom he always abide by otherwise; or he will just ignore the fact that he is the progeny of the respectful Kakutstha dynasty. He will not bother about what the world has to say if he takes up a fight with a Brāhmaṇa; but he is determined to give a lesson to the one who utter insulting words to the elders including his father. But soon he controls his anger and begs apologies for his misbehaviour, when Rāma expresses his discontent as he does not want to hurt his elder brother. This shows how much regard he has for his brother. He has profound respect for his elder brother; but that does not mean that he always views everything in the same way as Rāma. In fact, at times, his way of thinking differs from that of Rāma. But he never reveals such difference of opinion to his brother. Thus, when Viśvāmitra asks Rāma to kill Tadaka, Rāma heitates to

97. rse, prthakprayañāpeksi nāyararthah. na khalu prakāśaman-tarena tuhinabhanurujjhite. ibid, I, p. 43

98. āh jamaagnya, gurunapyadhiksipasi, purojanmā nādyaprabhrti mama rāmah svayamahāṁ na putrah pautro vā raghukulabhuvam ca kṣitibhujāṁ adhīrāṁ vā dhīrāṁ vā kalayatu jano māmayāṁ maya bandho dustadvijadamanadiksaparikarah. ibid, IV, 46
do so eventhough it is his preceptor’s order because he considers it to be a crime to kill a woman. But Laksmana is annoyed to see the hesitance of his brother as he feels Rāma is not justified to think that way. He feels that as a great sage like Viśvamitra orders Rāma to kill the demoness who has been causing obstacles to the sacrifice, the latter should not think twice to do accordingly; because the words of the Rsis themselves should be regarded as scriptures.

Laksmana’s friendly attitude to his brother is also revealed in the drama. After the killing of Tādakā, Viśvamitra wants to take Rāma and Laksmana to Mithilā. At this Rāma becomes very happy and tells his brother that he has been very much anxious to have a look at the bow of the Lord Śiva for a long time. Laksmana, who is intelligent enough to grasp Rāma’s desire to see also the Princess Sītā, observes in jest ‘And also for that Princess who was born out of the womb?’. In the third act, when the arrival of Śauskala at the royal court of Mithilā is informed, Rāma gets a little disappointed as he feels that the presence of the messager of Rāvana will hinder in his opportunity to bend the bow for which he eagerly waits. When he conveys his feelings to Laksmana the latter observes with a

99. mīmāṁsate kimāryo’yāṁ kausīko’pyanūsāsatī vacamesamśināṁ hi sastramevanuvartate. ibid, III, 58

100. laksmana-(saparihāsam) āryaṁyajonijanmanī raṁjānanyāmayami. ibid, II, p. 127

101. vatsa laksmana, kathamantarito’yamanena duratmana raksasena kamārikārmukaparicaryayamahotsavah. ibid, III, p.163
laughter. 'Not only that', hinting at Rāma's annoyance at the arrival of Śauskala, not only for the latter's coming on his way to success in bending the bow, but also for causing delay in his wedding with the royal Princess. Such is the sporting spirit in Laksmana. These type of conversation between the two brothers imply that Rāma shares his feelings with his younger brother like one does with a close friend. Rāma is very much dear to Laksmana and the latter cannot see his beloved brother's grief-stricken plight. Therefore, when he sees Rāma lamenting over the loss of Sītā, Laksmana tries to console him and divert Rāma's mind towards the beauty of the nature.

Laksmana is quite well-up in warfare. His heroic activities are exhibited in protecting Guha from the clutches of the Kabandha and killing the skilled warrior like Meghanāda in the battle.

Thus, we see that Laksmana is presented as an obedient brother, who follows his elder brother wherever he goes and always stand by his side, be in distress or in happiness and for that, he does not hesitate to leave behind even his newly married wife.

RĀVANA:

Rāvana, the son of Visvasravas and Nikasā, is apparently the Pratinayaka of the drama. The Pratinayaka is

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102. laksmanah- ārya, na kevalamayaṁ-(cityardhokte hasati)

ibid, III, p. 163
defined by the rhetoricians as a the counter-hero who is of Dhīroddhata type (i.e. brave but haughty) and involved in vice and sinful acts\textsuperscript{103}. The manifestation of this character in a drama, to a great extent, is related to the depiction of the character of the hero. From this viewpoint, Rāvana's character does not enjoy due attention from the dramatist. The character does not make appearance on the stage, rather he is referred to. Rāvana is undoubtedly mighty and brave, but the picturisation of the character as an amorous person also finds importance in the play. He keeps on ignoring the attack of his kingdom by the enemy till it is surrounded by the soldiers of the enemy's front. It is only then when he wakes up and realises the strength of the rival front. Till then, he keeps himself engaged in appreciating Sītā's physical beauty in his portrait\textsuperscript{104}. He is vigourous but very much arrogant; he boasts of his might and prowess. He is blinded by his conceit and does not feel ashamed to abduct other's wife. He does not have the courage to face the trial of bending the divine bow to win a bride, rather he tries to win her by force. He takes it for granted that only he, who is so powerful, can deserve Sītā. He does not even hesitate to kidnap her when he is unsuccessful to win her hand. It is really shamful act on his part who has won the three worlds by his valour. He

\textsuperscript{103} dhīroddhataḥ pāpakārī vyasanī ca pratināyakah. SD, III, 131
lubdho dhīroddhataḥ stabdhah pāpakrдовanī riplu. DR, II,9

\textsuperscript{104} śrutvā dāśarathi suvelakatake sātopamardhe dhanu staṁkāraiḥ paripurayanti kakubhah prochchanti kaukseyakaḥ abhyasyantitathaiya citraphalake laṅkāpatestatpuna rvaidehikucapratravalliracanacaturyamardhe karaḥ.

\textit{ibid}, AR, VI, 17
looks as ferocious and terrible as the Sun during Pralaya in the battlefield. He feels insulted that he, who has brought the three worlds under his control, has to fight with an ordinary human being. He exhibits commandable performance in the battle. Such is his strength that he catches hold of the big trees thrown at him by the monkeys in the space itself as if they are small sticks. He is defeated and killed in the war; but he fights like a great warrior till his end comes.

This character, however, does not enjoy very high profile as it should have been. The insufficient portrayal of the character in the drama does not enable us to make a proper estimation of it. Yet, whatever we gather from the depiction is that he possesses all characteristics of a Pratιnιyaka as laid down in the books on rhetorics.

PARASURAMA:

This character appears on the stage only in the fourth act, its depiction is more powerful in comparison to that of other important characters of the play. Parasurama (Jamadagnya) enters the stage shining with his inborn vigour; he has deep reverence for his preceptor Lord Śiva. He is a penance-practising Brāhmaṇa, but possesses the spirit of a Ksatriya. He takes up the revengeful attitude against the Ksatriyas as his father Jamadagni is killed when the latter has tried to seize his hermitage from

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105. kalpantakṣurāsurotkaravikatamukho

106. manoṣadvandvayuddha/krīdākandyarūjasvalasakalabhujāloka bhūyovilaksah
the attack of Karttavirya, who is a Ksatriya by birth. Since then Jāmadagnya is sore with the Kṣatriyas and has vowed to make the world void of Kṣatriyas. He has already fulfilled his vow by killing twenty-one Kṣatriya kings including Karttavirya. This time he cannot resist himself from taking revenge on the one who breaks the bow of his preceptor which he feels is an insult to his 'Guru'. He gets more angry by the fact that the bow is broken by a Kṣatriya. He is so proud of his vigour that he is not even ready to listen to what others say and keeps on boasting about himself. He hurls loathsome remarks at the Kṣatriyas. He is pleased to see the courtesy shown to him by Rāma, but he will not be moved by the latter's polite behaviour and says that his rage against the Kṣatriyas has been subdued after fulfilling his vow; but it is revived again by Rāma's bending his preceptor's bow. 107. He is delighted to see Rāma just as the sight of a deer delights a lion 108. The elderly persons like Daśaratha and Janaka request Parasurāma to abstain from having fight against Rāma. But Parasurāma is firm on his decision to give a lesson to Rāma.

107. jāmadagnyaḥ- are ksatriyadimbha, tavānena sattvasaujanyapaup-
rusotkarṣena kimapyantarāyito'smi. kiṁ tu

108. savidhamupasaransamulakāsāṁ kāṣitarṇapānvasamadya māṁ dhinosi

harimiva karikubhakutakoti prakaraṅkathoranāṅkāṅkurāṁ

kuramgha.  

ibid, IV, 30

ibid, IV, 28
Parāśurāma equally boasts of his penance on one hand and his heroism on the other. The sobriety and calmness of his Brāhmanic nature is overpowered by his revengeful attitude. We see a mixture of the Sentiments of Heroism and Marvel in the dialogues of Parāśurāma, manifesting feeling of hatred against the Ksatriyas and his heroic spirit. He does not feel insulted having been defeated by a boy of young age like Rāma, rather he is pleased to see the latter’s heroism. This shows the Sage’s greatness of mind. After the battle is over, Rāma begs Parāśurāma’s apologies for taking up weapon against the latter; he tells the latter that he has done that shameful deed as he has been instigated and therefore he should be forgiven by the sage; but Parāśurāma observes that Rāma has not made any crime in. Seeing Rāma’s heroic spirit, his all ill-feeling about the former has vanished. He feels ashamed of his inascetic behaviour and leaves for the forest.

The dramatist successfully depicts this character. He has shown his capability to draw a very vivid and prominent portrayal of this dramatic personage utilising the short duration of its presence on the stage.

109. AR, IV, 58
110. ibid, IV, 59
111. kim punarevaṁdhaivakhānasocitačarasskhalitavilakso na śaknomi dharmacāryaṁ yājñvalkyamupetyavalokitum. ibid, IV, 281
Mālyavān:

This is one of the important characters of the A.R. Mālyavān is the minister and also the maternal uncle of Rāvana. His deep knowledge in political matters can be gauged from his dialogues. His competency in politics is revealed in his way of action. He is portrayed as an efficient minister who makes his plans very carefully. It is he who plans out the strategy for the abduction of Sītā. Not that he appreciates Rāvana's desire to own Sītā by force. But he does not want to oppose his king. As a faithful minister he must be careful to see that everything is planned well. He tries to dissuade his master from doing such condemnable deed like abducting other's wife. He realises that it will very shameful on their part to kidnap Sītā and keep her in captivity. But he has to obey his duty and for that he is bound to work in accordance to the likes and dislikes of his lord. As Rāvana is not prepared to face the trial of bending the divine bow, still in any case he wants to win Sītā's hand, Mālyavān has no option but to send a messenger asking the Princess's hand for his king. When this plan does not work out, he has to think of another strategy, since Rāvana is adament on winning the Princess by any means. Mālyavān waits for the easiest opportunity to plan for the abduction of Sītā. He spends many sleepless nights in making plans for necessary course of action keeping conformity with the situation. He gets worried when he comes to know that Rāma has won Sītā with his success in the trial of bending the bow as he knows that this heroic performance speaks of the strength of Rāma; he is also worried to see Rāvana's indifferent
attitude towards this fact. He sends spies to gather information about Rāma. Thus sitting at Lanka, he collects all information about Jāmbavān’s strategy to make Rāma’s exile possible and by that way bringing them to Kiskindhā and get Valī killed by Rāma. Mālyavān really deserves credit for his farsightedness. He can guess well the subsequence of Sītā’s abduction. He knows that Rāma will definitely come to Lanka in search of her beloved and Rāvana will also not free her at any cost. And thus the war between Rāma and Rāvana is sure to happen in the near future. So he keeps his people alert all the time. He is dissapointed to see that Rāvana is still ignoring the strength of the enemy eventhough he is informed about the calamity caused by the enemy’s force to his kingdom and his soldiers. He does not want to live to see the destruction of the race of Pulastya in the war; he considers it better to die in the battlefield fighting against the enemy.

That Mālyavān possesses a great mind can be gauged from how he makes applauding remarks on Rāma. He can appreciate good qualities in everybody, be he a friend or a foe. That is why he

112. yatahprabhṛtī vaidehi varanāyā prahitena purodhasā kathyamanām kakutsthakulakumarasya manasya katiṣṭyamaśṛṇvam tatahprabhṛti kastāṃ daśamanubhavāmi. tathā hi tattadhāṃ kathamudeti manusyaloke tejo ’dbhutaṁ nirabhīsandhi na tavadetat. tanyevā cāsyā caritāṃ daśanānyaya/dhi-kcintaya rajaniraksisu nah prabhāti. ibid, IV, 7

113. mālyavān (savisaḍam) purastādeva drstamasmābhī. ibid, VI, p 336

114. mālyavām (utthaya) tadasmasbhīrapi jarasā dusitasyatmanah praksalanāya praptām śastradhārātirthām. ibid, VI, p 344
openly applauds Rāma when Sārana, the spy, narrates how he has been caught while spying in the enemy’s front and how good a reception he has been given by Rāma. Mālyāvān observes that generosity always prevails in those who desire victory, specially in great man like Rāma. Because, as he says, virtuous people are always hospitable to everybody: they do not look into the fact whether he is their own relation or not.  

The shadow of Bhavabhūti’s depiction of this character is evident in the drama of Murāri. Bhavabhūti’s Mālyāvān, however, plays much more important role in the development of the dramatic incidents in the Mahāvīrācaritam. There, Mālyāvān plans the strategy to send Śurpanakhā in the guise of Mantharā, to make Rāma’s exile possible. Moreover, in the drama of Bhavabhūti, both Parasurāma and Vālī are instigated by Mālyāvān to fight against Rāma. In the drama of Murāri, however, Jāmbavān, the minister of the monkeys, makes the plan to send Śravanā, disguised as Mantharā, with the letter from Kaikēyī asking Daśaratha for the boons. There, Parasurāma is not instigated by anybody.

Thus we see that, the character of Mālyāvān is presented as a dutiful minister and expert politician.

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115. mālyāvān- (saharsam) kimucyate, yavaddravyabhāvī guno hi
   vijigisunāmudattatā. viśesena punarayam rāmahadhraḥ. yatah.

116. abhedenapaste kumudamudāre vai sthitavato
   vipaksadambhojādupagato va madhuliḥah

117. aparyaptah ko pi svaparaparicaryāparicaya
   prabandhah sadhunamayamanabhisandhānamadhirah. ibid, VI, 6
VISVAMITRA:

Visvamitra is one of the most important characters of the drama. It is he who prepares the ground for the seed of the play, which is actually sown in the killing of course and other demons in Siddhāśrama. Visvamitra takes Rāma and Lakshmana to destroy the Raksasas to protect his sacrifice and thereby causes the enmity between Rāma and Rāvana. Again, it is he, who takes Rāma and Lakshmana to Mithilā. Although he says that he is very much worried about the safety of the sacrifice held at Mithilā as king Candragupta is guided by Čanakya in the Mudrārākṣasa. Through his power of penance Visvamitra can see everything that will happen in the future. He is very much confident in Rāma’s success in bending the bow and is sure that Rāma will definitely be victorious and will win the Princess. Therefore, when Janaka expresses doubt in Rāma’s capability, as the latter is too young to be successful, Visvamitra tells the king that Rāma is an exception to these heros who have proved failure in the trial. He orders Rama to bend the bow which the latter obeys accordingly and wins Sītā’s hand. Thus, Visvamitra is instrumental in

116. avidyābījavidhvaṁśādayamārṣena caksusa kālau bhūtaḥbhisūnyantau vartamanamāvīvīṣat. ibid, II, 34
117. santyeva visvabhuvaḥanabhayaḍānaśaundā kṣonībhujah paramamī tu na rāmabhadrah. ibid, III, 31
intensifying the enmity between Rāma and Rāvana which leads to the abduction of Sītā and thereafter the great war.

Among other characters, Śatānanda is depicted as a bit pungent by nature. He gets angry very easily. He knows that killing of Tadakā and others speaks of Rāma’s heroism and therefore gets irritated when Janaka expresseses doubt in Rāma’s capability and keeps on relating about the greatness of the bow and says that there is no need of praising the glory of the divine bow again and again and Rāma should be allowed to face the trial as nothing is impossible for Rāma.118 Paraśurāma’s harsh words to his ‘Yajamāna’ Janaka are intolerable for him and he speaks out that he has abandoned arms showing respect for the words of the elders, but will not hesitate to take up arms against Paraśurāma (in case any harm is caused to his ‘Yajamāna’). Thus, the anger shown by Śatānanda reveals his affection towards his ‘Yajamāna’.

Others characters like Vasistha, Vāmadeva, Daśaratha and Janaka have been painted in low profile. From the conversation between Viśvāmitra and Daśaratha in the first act of the drama, the modest nature of the latter can be well made out. Daśaratha is depicted as an affectionate father. King Janaka appears on the stage in the third act. He has learnt the teachings of the Yajurveda from the great sage Yajñavalkya; but

118. āh kimanayā punah punah pinākapraśastipājikayā. tadetatk-
usikameva pramanayanto bahu manyamahe. api ca kimapyaśakyaṁ
rāmabhdrasya. ibid, III, p. 161
he never boasts of his knowledge. He is so humble that he feels 
humiliated when others applaud him.

Sugrīva is depicted as a faithful friend of Rāma and 
Lakṣmanā. He offers all kinds of help to Rāma in finding out 
whereabouts of Vaidehi. He faces Rāvana in the battlefield and 
fights boldly with him. He shows his valour in the battle. This 
character is present on the stage only in the fifth and the 
seventh act where he accompanies Rāma and Sītā in the celestial 
car to Ayodhya.

Jāmbavan is presented for a short duration on the stage; 
but he plays important role in the development of the plot in the 
drama. He is the minister in the royal court of the kingdom, of 
Kiskindhyā. He is presented as a shrewd politician. He knows it 
very well that Vāli has to be killed to pave the way for the 
enthronement of Sugrīva to the kingdom of Kiskindhyā. He also 
knows that Vāli cannot be defeated by an ordinary hero. 
Therefore, he plans out the strategy to make Rāma’s exile possible 
so that he can be easily approached for help to kill Vāli. he 
sends the female ascetic Śravanā in the guise of Manthara to 
Mithilā with the letter from Kaikeyī asking Daśaratha for the 
boons. He succeeds in his plan, because of which Rāma has to come 
to the forest and Rāvana finds it easier to abduct Sītā. Thus 
Jāmbavan helps in the development of the dramatic plot.

Ratnacūda and Hemāṅgada, the two Vidyādharas, are 
presented to narrate the war; because, as per the rules of
dramaturgy, the depiction of war is prohibited on the stage. Thus, these two characters also play important roles in the drama. The other male characters do not show anything special in their depiction.

The Female Characters

In the AR, the epic story is not changed in the main outlines. But the causes for the same have been changed from those in the original. The changes are made more or less on the same line as found in the Mahāvīrācarita. The characterisation of Sūrpanakhā and Śrāvāna provides relevant examples. The words of Mālyavāna and Sūrpanakhā in the fourth act present a partial repetition, either in words or in ideas.

SĪTĀ

Thus she is depicted as loving wife, affectionate sister-in-law and dutiful daughter-in-law. She does not enjoy proper attention from the dramatist among other female characters. Sūrpanakhā and Śrāvāna are working as political spies on the kings of Ayodhya and Mithila. What Śrāvāna is asked to do in the Mahāvīrācarita, is done by Śrāvāna in the AR. And the reason is that in the AR, it is Jambavān’s desire to get Sita as his wife. Sītā is the only Āryan woman depicted in the play. The little we find in her drama, does not enable us to make a proper estimation of her characterisation. She is shown as being

119. mālyavāna -- ravanapriyāsi vatse, kāryajñā ca. MVC, IV, p. 78
   mālyavāna -- śrnu vatse, kāryajñāsi. AR, IV, p. 204

120. ...............purahsthe dikpālaih saha paragrāhavāsavacanā
   trāvistā vaidehī dahanamathā suddhā ca niragat. ibid, VII,1
entertained by Rāma describing to her the various places they come across on their return journey to Ayodhya. We are not able to discern much from these passages except the loving regards that Rāma and Śītā show to each other and Śītā’s affection for Laksmana. Śītā is depicted as the Svīyā type of heroine. Svīyā Nayika, as her characteristics laid down in the books on rhetorics, should possess the qualities like modesty, simplicity and should be dedicated to her husband. As we find from her portrayal, Śītā possesses all these qualities. She loves her husband and very much happy to be the only wife of her husband. She is proud of her beloved’s fame. She has deep respect for her elderly in-laws and eagerly looks forward for meeting them.

Thus she is depicted as loving wife, affectionate sister-in-law and dutiful daughter-in-law. She does not enjoy proper attention from the dramatist Among other female characters, Śūrpanakhā and Śravana are working as political spies on the kings of Ayodhya and Mithilā. What Śūrpanakhā is asked to do in the Mahāvīrācaritām, is done by Śravana in the AR. And the reason is that in the AR, it is Jāmbavan’s desire to get Rāma

121. vinayārjavādiyukta grhakarmaparā pativrata svīyā. SD, VII, 70
122. ammō, nihsapatnyāṁ me āryaputrasya grhīnītvāṁ bhavisyati.
123. sārambhāṁ śrīvatśalānchaniḥbhujāparyastamanthacala ksoabhccchalitadugdhasindhulahāriḥgabhacchavisadrśaṁ ko gāyati na te rāghunāṁ prabhor andhakarapaksantarā samtryutyanmrōmāṁ kamandalaḥ khandoddāmagaurāṁ yāṣāṁ.

ibid, VII, 76
near Kiskindhyā to cause the death of Vāli. Even this idea has its seed in the words of Mālyavan to Śurpanakhā in the Mahāvīra-caritām. In the AR, Śravāṇa enters the body of Mantharā and manages Rama's exile. The purpose is to help Sugrīva gain the kingdom of Kiskindhyā and get Vāli killed, which is again planned by Jāmbavan. Thus women belonging to Dravidian races are depicted in the play in an equal position with men, even in political arena.

Avya' belongs to 'ヒメرا' variety. The AR-like being a Drāvakavya, obviously contains both prose and verse. There is no regulation as to the proportion of prose and verse in a dramatic work. Still it is interesting to find as many as five hundred and fifty-eight verses spread in seven acts of the drama. We do not come across so many verses in other works like the Mahāvīra-caritām and the Abhilāṅgasakuntalā and the Prasenajitā of Cārīkā. Perhaps in his zeal to expose his poetic skill, Murāri could not restrain himself describing things or situations in the most elaborate manner to his ability till his pen is exhausted. This type of elaborate narration is very much welcome in a poem or a Kavya, where there is enough scope for the same. Since a drama is presented on the stage, prolonged verses of prose reduce its dramatic effectiveness. Perhaps, this is the reason why the AR prompts the critics on it to opine that the AR is rather a prose than a drama. Eventhough the externality of verse portion is responsible for harming dramatic value of a drama, it is not justified to ignore the poetic beauty therein. We should look into the poetic ability of Murāri through his versification in the AR.

1. gadyāṁ padyahca misraṁ ca tat-tridhām-avyavasthitām. ca. I, 11