CHAPTER - V

1. KARNA3 HARA :

Karna3hara is a minor type of a drama by Bhasa in which Karna is the hero. As per Bharata's statement, we have found three types of Karuna e.g. lost of wealth, lost of religion and at the death of one's own. Here the dramatist wanted to show the application of the first type of Karuna as Indra in disguise of a Brahmin came to Karna for begging a great favour. Karna promised to fulfill his desire and asked what was his desire and at last he wanted to give him Kundala along with his armour which protects him from the weapons of the enemy in the battle field. It was also a very pathetic scene that Karna at once agrees immediately with the proposal. Here Karna is ālamvāna vibhāva, loss of earring ornaments with armour is uddipana vibhāva, dry face is anubhāva, and fear, sorrow, depression are the transitory state. Though pathetic scene was available yet it will not to be a principal one, only because sorrow and grief were displayed in this drama as subordinate. Grief is the permanent state of Karuna rasa and its application had been made by
the author as a subordinate one. From the very beginning to the end of the drama, there zeal of the hero had been performed as a predominant factor. Zeal encouraged Karna to donate Kavaca and Kundala. Gifted person Indra is here alamvana vibhava, giving up of Kundala along with armour is anubhava, joy, contentment, are transitory state and help zeal to be a rasa. That is why Vīra should be principal rasa in this drama. According to Bharata Vīra rasa is of three types e.g. Dānavīra Dharmavīra and Yuddhavīra. Here zeal of donation had been manifested by Karna dominantly. Hence we are able to say that Dānavīra is the principal rasa and Karuna is its subordinate which helps for the development of Dānavīra.

2. MADHYAMAVYĀYOGA:

The Madhyamavāyāyoga is a one Act play where a pathetic incident developed at the conversation among Brāhmaṇa, three sons and his wife that who will offer himself as a dinner for Hidimbā demon. This incident made us very pathetic that one who will go to Hiśimbā he should be separated from his family for ever and it will be a kind of Karuna sentiment which Bharata stated at the death of one's own person. In this drama Karuna sentiment was over-shadowed by the activities of Bhīmasena, the middle Pāṇḍava, who sacrificing his life saved the family of Kesāvadvāsa. Here zeal of Bhīmasena is displayed as a
permanent state which associated with fighting and it survived predominantly at the end of the drama, 
ālayya vibhāva, is Ghatotkara, Bhimasena is Uddipana vibhāva, speeches of Ghatotkara are anubhāva. Therefore some critic submitted their opinion that Yuddha vīra is the predominant sentiment in the Madhyamavāya-yoga.

3. PRATIMĀNĀTAKA :

In the Pratimānātaka King Dasaratha was compelled to send his eldest son, Rama along with Sītā and Lakṣmaṇa to the forest for fourteen years and install Bharata as the king of Ayodhyā. After departure of them Dasaratha felt a great sorrow and he died and made the animals also very pathetic. At the death of Dasaratha Bharata's pathetic expression made very sympathetic of all the sensible being.

In absence of Rāma and Lakṣmaṇa when Sītā was kidnapped by Rāvana then her lamentation made us very pathetic. As per opinion of some critic in the Pratimā Nāṭaka, Karunā is the principal rasa. But here the dramatist making separation between Rāma and Sītā ultimately made union of them at the end of the drama. On the other hand some told that there Dharma vīfa is the principal sentiment. Here zeal of Rāma to go to the
forest for fourteen years, is permanent state of dharma vīra which was predominantly depicted from the beginning to the end of the drama.

4. SVAPNAVASAVADATTAM:

The Svapnavasavadattam is one of Bhāsa's drama where the dramatist wanted to draw picture of the love between Udayana and Vāsavadatta. In this drama pathetic incident also was found, hearing the death of his beloved wife Udayana wanted to commit suicide and when it was learnt by Avantikā-Vāsavadattā her mind was full of sorrow. Among three types of karuna here at the death of one's own person had been reflected. The wedding day of Udayana and Padmāvatī also was a pathetic for Vāsavadattā as she went to the female garden and out of sorrow she uttered a word - Alas! my husband will be husband of another. Husband is always a property for a woman. When it will be lost there will be the loss of wealth that evokes karuga rasa. In the wedding day a maid servant asked Vāsavadattā to wreath a garland for Udayana, she was unable to wreath the garland and expressed deep sorrow that if she would wreath it then gods must be very murcyless.

Another pathetic scene also was depicted by the dramatist that Padmāvatī had been suffering from headache and she was sheltered in a samudragṛha. In the sixth
Act Udayana suspected that his wife Vasavadatta did not die, but she is alive now. Before the sixth Act of the drama there are so many scope of karuna to be principal rasa. But in the sixth Act hero and heroine suffering from pangs of separation which enhance sorrows and united each other. Love is the permanent state of Srngara rasa. From the very beginning to the end of the drama will for the union of hero and heroine was depicted predominantly by the dramatist. When separation was made between Udayana and Vasavadatta then it was a matter of Vipralamboha Srngara. Here Vipralambha Srngara is to be subordinate of Sambhoga Srngara because Nayaka and Nayika reconciled in it and it helps for the development of principal rasa.

5. CARUDATTAM:

Carudattam is a social drama in which Bhasa displayed the pathetic condition of Carudatta when he lost his all the properties. During his poverty time all his friends avoid him and it produced great sorrow in his mind. But he had no anxiety for the loss of wealth, because wealth comes and goes back. Poverty is the curse of human being therefore during the time of poverty all the evil works imposed upon him. When gold ornaments had been stolen by the thief then Carudatta's wife gave her neckless to compensate the ornaments of
Vasantasena. This incident also spread patho in the mind of Carudatta. Vasantasena belonged to a rich family, yet she loved Carudatta very much and she deposited her gold ornaments in the house of Carudatta. Sajjalaka also loved Madanikā a maidservant of Vasantasena whom he escaped from the job of servant by stealing the gold ornaments of Vasantasena deposited in the house of Carudatta. Vasantasena and Carudatta, Sajjalaka and Madanikā both the couples enjoyed the sensual pleasure without separating each from other. Therefore, Sāmbhoga Śṛṅgāra may be principal rasa in this drama and Karūna helps for the development of Sāmbhoga Śṛṅgāra rasa.

6. PRATIJṆĀYAUGANDHARĀYĀNA:

Pratijñāyaugandharāyāna is also a Nāṭikā type of drama in which Bhāsa depicted the intensity of love between Vāsavadattā and Udayana, when Pradyota Mahāsena Kidnapped Udayana by means of an artificial elephant in the Nāgavāna, he did not understand the strategy of Mahāsena. From the artificial elephant infantries got down and attacked him. Here the dramatist created the heroic sentiment very successfully. Zeal is the permanent state of heroic sentiment. In this drama the hero Udayana struggled heroically with the infantry of Pradyota Mahāsena. When struggle was over Udayana was
taken to the palace of Pradyota. Having this news his mother became very much pathetic and told that what a terrible situation had to face her son along with his friend. Yaugandharāyaṇa rescued Udayana along with Vāsavadattā from Prodyota Mahāsena without giving information to him. Hearing this Aṅgāravatī the mother of Vāsavadattā felt great sorrow and for this reason she wanted to commit suicide.

In this drama Karuṇa rasa is depicted as subordinate to Vīra rasa. Grief does not exist here permanently.

The zeal is transitory and it helps to evoke the Yuddhavīra sentiment. Moreover it is our own opinion that the love of Udayana and Vāsavadattā is seen from the very beginning to the end of the drama predominantly, hence Sambhoga Śṛṅgāra is to be predominant sentiment in it.

7. DūTAVĀKYA :

The Dūtavākya is a minor type of drama where the dramatist described the role of Kṛṣṇa as a messenger of a Yudhiṣṭhīra. The Lord Kṛṣṇa ascertained that a battle would take place between the Kauravas and Pāṇḍavas for their inherited properties and advised Duryodhana to give Pāṇḍavas their inheritance. Duryodhana did not agree to give the share of Pāṇḍava and asked Kṛṣṇa the
right of inheritance of Pandava and said that kingdom will not be obtained by begging. Kṛṣṇa failing to convince Duryodhana declared that Pandavas will be able to take their properties by force. Duryodhana also was very adamant in his father prediction that Pandavas will not be paid even a blade of grass from the kingdom and he made this situation very hot.

In this drama Duryodhana the hero wanted to establish his view even fighting with the Pandava. Here we have seen zeal of Duryodhana regarding the conversation with Kṛṣṇa. Zeal is the permanent state of Vīra sentiment. Now we can establish that Yuddhavīra is the predominant sentiment in this drama.30 Abhūta rasa is also found in the magical activities of Kṛṣṇa. But few Karuṇa elements are found here obtaining of Duryodhana's undesired things which made him very sorrowful.

8. MĀLAVIKĀGNIMITRAM:

The Mālavikāgnimitram is a drama by Kālidāsa. Here he wanted to draw the love between Agnimitra and Mālavikā very sincerely. Agnimitra loved Mālavikā, but he was obstructed by his first queen Dhārīṇī and she was kept away from the sight of Agnimitra. In the picture house Agnimitra found a picture of Mālavikā and he was attracted by her physical charm. When Malavika presented dance to solve the quarrel of Ganadāsa and
Haradatta at that time king Agnimitra and Mālavikā got an opportunity to see each other.

In the third Act he felt a great sorrow as he was unable to meet his beloved Mālavikā afraid of his queen Dharini. In the pleasure garden Mālavikā had to see Agnimitra, she expressed sorrow that if she will not meet him it will be the cause of her death.

In the fourth Act another pathetic scene had been created by the dramatist when Mālavikā was united with Agnimitra with the help of Vidūsaka she expressed sorrow for her deprivation.

In the fifth Act of this drama Dharini the first queen permitted Agnimitra to marry Mālavikā. From the very beginning to the end of the drama the union between hero and heroine is the predominant factor. At the end hero and heroine obtained their physical union without any more obstruction. Love is the permanent state of Śrṅgāra sentiment. Both hero and heroine are Ālamvāna vibhāva, pleasure garden, conversation between hero and heroine is uddipana vibhāva, which excited ālamvāna vibhāva, description of their physical charm is anubhāva anxiety is transitory state and with their combination evokes Śrṅgāra rasa.

According to M. Winternitz it is like a Shakespeare's comedy. A.B. Keith told that it is a play as
as Bhāsa’s drama where the theme of Udayana is described.

9. VIKRAMORVASIYA:

In the drama Vikramorvasiya Kālidāsa depicted the love of Pururavā and Urvasī the divine nymph. Pururavā rescued Urvasī from the grip of Kesī a demon and their love gradually increased.

In the fourth Act, Pururavā and Urvasī went to the mountain Gandhamādana on the bank of the river Mandākinī where he glanced a female vidyādhara. Out of jealousy Urvasī entered into the Kumāravāna and she was transformed into a creaper. Losing his beloved he became a madman and approached some insensible object such as a cloud, a female cuckoo, a swan, Cakravāka, a black bee, mountain and a river for getting information on his beloved Urvasī.

In the fifth Act of Vikramorvasiya Kālidāsa made the union between Pururavā and Urvasī along with their son Āyu. Condition of Pururavā also was very much pathetic when he came to know about the birth of a son of Urvasī for again she would have to go to the heaven and he was willing to go to the forest. In European drama it is to be considered as a tragic scene, but in the tradition of Indian drama it is forbidden, that is why they are allowed to stay without separation till they alive.

From the beginning to the end of the drama Kālidāsa
depicted the love between Pururava and Urvasī very predominantly. Love is the permanent state of erotic sentiment. But sometimes Kālidāsa tried to draw the intensity of love effecting separation between Nāyaka and Nāyikā. Therefore Sāmbhoja Srngāra is principal sentiment in this drama, though we have found pathetic sentiment, yet it is subordinate to the Srngāra.

10. ABHIJNĀNASAKUNTALĀM:

The Abhijnānasakuntalam is a famous drama of Kālidāsa which contains seven Acts. From the very beginning to the third Act the author represented the love between Dūṣyanta and Sakuntalā and it attained the highest point. As they were deprived from their physical union, Sakuntalā sent a letter to Dūṣyanta and their union also was arranged by Anasūyā and Priyamvadā.

Kanva, the foster father of Sakuntalā returning from Somatīrtha was able to understand all the facts what happened in absence of him. The marriage of Dūṣyanta and Sakuntalā had been performed by the system of Gandharva and it was approved by Kanva. At that time Sakuntalā was pregnant and such a woman should not stay at her father’s house, as she was sent to the capital of Dūṣyanta. The parting scene
of Sakuntalā was a pathetic one. At the time of departure of Sakuntalā Kanva said that she will depart to her husband, for this his heart was full of sorrow, even if a Brahmacārī he became so much depressive, how a householder would hold patient at the time of departure of their daughter, Sakuntalā also felt sorrow at the time of her departure from hermitage and she was anxious to go to the house of her husband. Priyambadā consoling her said that at her departure from the hermitage all were pathetic, even the deer, peacock and the trees were also shedding tears. When Sakuntalā proceeded to go, a deer drew her cloth to prevent her departure.

In the fifth Act when Sakuntalā arrived at the palace of Duṣyanta; and she was not recognised as his married wife. It happened due to the curse of Durvāsā, not for the mistake of Duṣyanta. He asked Sakuntalā if there was any symbol to help recognise her, she was not able to produce proof as to her marriage with him and thus she was renounced by the king. Being renounced she had to face a pitiable situation and there arose sympathy in the mind of audience. Renouncement of a married women is a great crime. As per Bharata it is loss of religion type of Karuna because when a person leaving his custom and tradition imposed pathetic situation upon any person then it is called
In the seventh Act, the image of Sakuntalā appeared in the stage like Sītā in Uttarāmaṇḍarita. At the end of the drama Kālidāsa bring home the union of Dusyanta and Sakuntalā in a peaceful hermitage of Mārica in the middle space. Due to curse of Durvāsā the hero and heroine separated each from other and purified themselves by the fire of sorrow. Therefore their love is not a worldly love, but it would be a divine love. Some critic are of opinion and they say that the predominant sentiment of Sakuntalā is Śṛṅga. We acknowledge the same idea because Sakuntalā and Dusyanta are suffering sorrows, at the end they united; after hero and heroine were separated each from other. And there would have been scope of union leading to a Vipralāmha type of Śṛṅga. Here wish of union is the permanent state, it is called as rati. Rati (love) is the permanent state of Śṛṅga. Karuna is also associated with Śṛṅga. Hence Karuna Vipralāmha śṛṅga may be principal rasa in this drama.

11. MUDRĀRĀKṢASA:

The Mudrārākṣasa is a political drama where Cānakya and Rākṣasa are the chief ministers of Chandra-gupta and late Nanda respectively. After the death of Nanda Rākṣasa wanted to reestablish Nanda dynasty and
Canakya also tried to place Rākṣasa as a chief minister of Chandragupta. Therefore the two politicians were struggling by their own policy and at the end Rākṣasa was defeated by Canakya.

In the second Act the dramatist drew the lamentation of Rākṣasa at the death of Nanda. Rākṣasa appointed many spies for the destruction of Chandragupta, but his friends and spies died. He had to faced some undesired situation instead of desired things. When desired things were destroyed and some undesired one obtained then it will be a Karuna rasa. Viradhagupta carried a message that Parvateśvara was killed by the application of Viṣakanyā instead of Chandragupta. Here the death of Parvateśvara was an undesired thing for Rākṣasa. The two spies Dāruvarma, Varvaraka and the physician Abhayadatta were killed by Canakya with the help of poison. When Rākṣasa was going to make fire in the house of Chandragupta he was also burnt in the fire and Rākṣasa seeing the death of his own person, his mind became very pathetic. Sakatadāsa, the friend of Rākṣasa had been nailed to death as he instigated Dāruvarma to destroy Chandragupta. Hearing the death of Sakatadāsa Rākṣasa felt a great sorrow “O friend, it was not befiting to you to meet a death”. In the fourth Act Karabhaka the spy of Rākṣasa communicated a message about an ensuing quarrel that might occur between Canakya for the postponement of Kaumudīmahotsava. The word Kaumudīmahotsava spreads out very much sorrow in the mind of Rākṣasa.
In the fifth Act a wonderful scene Rākṣasa made a pitiable person. Siddhārthaka brought a letter and a box of ornaments signed and sealed by Rākṣasa. These ornaments were also of Parvatesvara the father of Malayaketu and it had been proved that Parvatesvara was killed by Rākṣasa. Rākṣasa did not refuse it, but felt a great sorrow that he was very unfortunate.

In the sixth Act in front of Rākṣasa a man wanted to commit suicide by a rope. Giving shelter of Rākṣasa's wife Candanaādāsa was arrested by Candragupta, therefore Viṣṇudāsa wanted to enter into the fire and it was reason for suicide. This made Rākṣasa very pathetic and he determined to escape all these persons. He knew that it was the trick of Cānaka which was too difficult to understand and surrendered himself for the sake of his spy.

In the drama Mudrārākṣasa it is difficult to decide who will be hero among Candragupta, Cānaka and Rākṣasa. According to M. Winternitz the hero of the Mudrārākṣasa is Cānaka, and another scholar says that it is Rākṣasa. If Rākṣasa were the hero then predominant rasa would have been Karuna, because Rākṣasa's great sorrow pervaded the whole drama. There would be much scope for Vīraraṣa to be a principal rasa if we consider
Cānakaṇya as a hero. Zeal is the permanent state of *vīra rasa*. We have found in the preclude that a cruel star wanted to defeat moon by force, hearing this Cānakaṇya the minister of Candragupta asked who wanted to tear out the teeth of a lion. In this way Cānakaṇya fulfilled his desire by his cruel policy. Here the dramatist displayed the internal struggle between Rākṣasa and Cānakaṇya and it will be a matter of *yuddhavīra* type of *vīra rasa*. Alamvana vibhāva is Rākṣasa, his wish for attack is *uddipana vibhāva*, zeal to fight of Cānakaṇya with Rākṣasa is the permanent state, pride, anger etc. are the transitory state, speeches of Cānakaṇya are the *anubhāva*. At the end of the drama we have to see Rākṣasa was defeated by the heroic spirit of Cānakaṇya, therefore, heroic sentiment is depicted here very enough. And from beginning to the end of the drama zeal pervaded predominantly. Hence we are able to say *vīra* is the principal sentiment of Mudrārākṣasa.

12. MROCHAKATIKĀ:

In the *Mrochakatika* Sudraka wanted to depict the social life of the people of Ujjayini is a very rich city in ancient India. He described the love between Čārudatta and Vasantasena very carefully in it. Čārudatta was a very rich man, but in course of time due to limitless donation he became poor.
In the first Act he made a description of his poverty and preferred death to poverty. Because death will be cause of pains for a few moment, but poverty will survive for ever. He proved that a penniless man is the store house of all sorts of misfortunes. This may be a loss of wealth type of Karuna among three types of Karuna mentioned by Bharata.

When Vasantāsenā's gold ornaments were stolen by Sarvilaka from the house of Čārudatta it was very shameful to him and he told nobody will believe the fact and all will insult him. It is also a tradition when a man falls in distress all the evil deeds are attributed upon him.

In the eighth Act a very pathetic scene had been created by Sakāra, the brother in-law of the King who was a suitor of Vasantāsenā, but she has refused affection and she disclosed that her heart was already submitted to Čārudatta. Sakāra wanted to kill Vasantāsenā seizing by her throat. Vīta was very much pathetic when he knew that Vasantāsenā had been slain by Sakāra. It was not pathetic for Vīta only but also all the sensible human being would sympathise at the death of Vasantāsenā.

Int the nineth Act Sakāra went to the law court and alleged that Čārudatta has murdered Vasantāsenā seizing her by the throat and tried to prove him as a slayer,
but justice declared that his punishment will be deci-
ded by the king Pālaka. This situation made us very
pathetic.

In the tenth Act when Cārudatta had been led to
the execution ground for the capital punishment, it
became also a very pathetic scene. Because, an innocent
fellow is victimised in such an evil manner. At that
time Rohasena, the son of Cārudatta arrived and Ṣakāra
requested Cāṇḍālas to execute him instead of his
father. 60 Cārudatta had nothing to give Rohasena, so he
gave him only his sacred thread, Dhūtā, a legal wife or
Cārudatta was unable to control sorrow wanted to enter
into the blazing fire, because she was a chaste wife. A
legal wife would never tolerate the death of her husband.
In this way Sudraka made this Act very pathetic by
depression, anxiety and faint etc.

In this drama Sudraka depicted the Karuna rasa
with great excellence. But it is to be noted here that
Karuna rasa had been reflected as a subordinate to
Śṛṅgāra rasa. The permanent state of Śṛṅgāra is love
(rati) and love of Vasantesena and Cārudatta is spread
predominantly from the very beginning to the end of the
drama. Though Cārudatta was a married man yet he was
glad to reciprocate in the game of love, she also loved
his only son Rohasena. As an instance of a great affection for the child, she gave gold ornaments to make a golden cart. In the law court before the justice Vasantasena's mother disclosed the love between Cārudatta and her daughter and enjoyment of their youth pleasure.

At the end of the drama Cārudatta married Vasantasena and designated her as a legal wife, from the very beginning to the end of the drama the hero and heroine associated and enjoyed the pleasure of union. Though they had faced some obstructions, yet they were able to reconcile both physically and mentally. Therefore Sambhoga śṛṅgāra may be principal sentiment in this drama.

13. RATNAVALI:

The Ratnāvalī is a minor type of drama where Udayana the hero who loved Ratnāvalī disguised as Sāgarikā and she was kept away from the sight of Udayana. One day in a Madana Mahotsava festival Sāgarikā had an opportunity to see Udayana and she was attracted by his handsome beauty.

But in the fourth Act Sāgarikā was kept in the palace and in the meantime a fire broke out in the harem and Vāsavadattā cried husband to rescue Sāgarikā from the fire. All the spectators thought that she was already burnt and would die. It is a pathetic scene for all the
sensible being, because Sāgarikā was a lover of Udayana and it will be a kind of Karuna rasa caused by lost of one's own person. Possibility of the death of Sāgarikā is ālamvāṇa vipbhāva, her weeping for the misfortune is ānubhāva, aneixtity of Sāgarikā is transitory state.

When Sāgarikā had to face such a terrible situation vāsavadattā also lamented very pathetically. Sāgarikā also expressed desire to stay for life long along with him when he was coming to rescue her from the fire. Though pathetic scene had been created by the author yet it was overshadowed by the love. Udayana and Sāgarikā wanted to meet each other, but vāsavadattā obstructed it and made their love as love in separation.

In the third Act another pitiable situation was made by the activities of Sāgarikā as she wanted to commit suicide by hanging herself from a tree with the help of a creeper, because vāsavadattā did not tolerate their union.

In the fourth Act when it came to the notice of vāsavadattā that Sāgarikā (Ratnāvalī) was the daughter of her maternal uncle, she at once permitted Udayana to take Ratnāvalī with great pleasure. From beginning to the third Act of Ratnāvalī love in separation was depicted as a dominant state and in the last Act love in union...
was made as a dominant factor. Here both hero and heroine met each other, love in separation had come to the end and love in union arose. Here Vibhāva is the hero and heroine, sweet words of Sāgarikā towards Udayana and sidelong glances are anubhāva. She was unable to see her beloved for a long time, and sighed, anxiety of Sāgarikā is transitory state which developed the dominant state. There will be no scope of separation between Udayana and Ratnāvalī hence Sambhoqa śṛṅgāra may be principal rasa in it.

14. NĀGĀNANDĀM

The Nāgānandām is a drama where Jīmutavāhana and Malayāvatī are the hero and heroine respectively. In the second Act the author made the separation of Jīmutavāhana from Malayāvatī, as a result she became very much emotional out of sorrow and in the last part of this Act their marriage had been held, they got an opportunity for their union. In this way there love in union achieved and love in separation came to an end.

In the fourth Act Jīmutavāhana walking in the bank of a sea, heard a weeping of a woman as her son Śāṅkhacūḍa was compelled to offer himself as a dinner for that day. When he knew that everyday a serpent
will be offered to the divine bird Garuḍa. He felt a great sorrow and determined to save the lives of the serpents at the cost of his own life. Therefore, he offered himself as a substitute of Saṅkhaciḍa. But Garuḍa realised that it was not a serpent but Ḫīmutavāhana and he at once promised not to eat the serpent and taking nectar from the heaven revived all the serpents: those who were already dead. The goddess Gauri satisfied by the prayer of Malayāvati revived Ḫīmutavāhana with the help of her powerful water of Kamandalu.

In this drama principal sentiment should be vīra. Here zeal of the hero is permanent state. When Garuḍa took Ḫīmutavāhana as a dinner he was asked by Ḫīmutavāhana why he avoided to eat his flesh, because blood had been flowing enough from his body and flesh also was available in his body.

According to aesthetic critic śṛṅgāra and vīra may be principal sentiment in a drama. The fourth and fifth Acts are dominated by Dayāvīra. From the beginning to the third Act śṛṅgāra sentiment is found invariably, but it was depicted as subordinate to vīra rasa.
15. VENISAMHARA:

In the venisamhara Bhatta Nārāyana wanted to draw the promise of Bhīmasena and Draupadi. Draupadi, the wife of Pancaśāha, was misbehaved by Duḥśāsana in the palace of Duryodhana and it was a great insult for a woman, particularly being the wife of Pancaśāha. Bhīmasena promised to break down the thigh of Duryodhana and then he would be lock of Draupadi's hair. It was a very pitiable situation for a chaste woman to lose her dignity and it is the dearest thing for everybody. When the dearest thing lost it will be a karuna rasa.

In the second Act ardṛgāra sentiment was displayed by the union of Duryodhana and Bhānumati. In a dream Bhānumati saw an ichneumon slew a hundred serpents. It was a bad indication for her. Duryodhana determined that his death will be happened definitely in the ensuing struggle. Bhānumati was very much pathetic for the ensuing death of her husband and she worshipped the god Sun. Duryodhana's ensuing death is alamavā vibhāva, despair, impatient, dream are anubhāva, anxiety, apprehension etc. are the transitory state and permanent state is grief. Abhimanyu the son of Arjuna was killed by Jayadratha and was also a very pathetic to Arjuna and he promised to kill Jayadratha.
before the setting of the Sun. It was not pathetic for Arjuna but Duḥsalā the wife of Jayadratha sympathised hearing such a heartfelt news.

In the third Act a very stragic scene displayed, the death of Droṇācārya, caused Asvatthāmā very much emotional and he wanted to die out of sorrow. As his beloved father was killed, so he promised to forego his all arms and missiles. He cried sorrowfully "O father you have gone only for your son". Here the death of Droṇācārya is ālamvāna vibhāva, recollection of his qualities, affection, foregoing arms of Asvatthāmā are Uddipana vibhāva, tears, impalient, weeping, faints of Asvatthāmā are anubhāva, discouragement, despair, distraction, agitation are Vyābhicārī bhāva. According to Bharata it is to be Sokakṛta karuṇa. Duryodhana also felt a great sorrow at the death of his preceptor Droṇācārya, but he was not able to express his sorrow in outwards.

Though we have relished Karuṇa rasa, yet it had been implemented as a subordinate to Yuddha vīra. Zeal of Asvatthāmā to fight with Karna is permanent state, death of Droṇa is Uddipana vibhāva. Dhṛṣṭadyumna, Karna, and others are ālamvāna vibhāva, speeches of Asvatthāmā are anubhāva. pride, anger, are the transitory state.
In the fourth Act Bhīmasena fulfilled his desire by killing Duḥśāsana and it was a very painful incident for Duryodhana. He decided himself that the brother Duḥśāsana was killed for his own guilty and out of sorrow he fell on the ground and fainted. He thought when all his friends departed what will be the use of his kingdom or power. Another pathetic scene was the death of Karna’s son. It was too pathetic for Duryodhana who said “O my son Bhīṣasena, I am not able to hear after this. Grief of Duryodhana is the permanent state which formed as Karuna rasa.

In the fifth Act grief arose again in the mind of Dhṛtarāṣṭra and Gāndhārī for the death of Duḥśāsana and they insisted Duryodhana to give up fight with Pāṇḍava. After that a mournful news of the death of Karna communicated to Duryodhana he felt a great sorrow. It was also a Sokakṛta type of Karuna, because Duryodhana’s own person Karna’s death had been occurred here.

In the sixth Act in a cheerfull moment a very sad news had been carried by Cārvāka that Bhīma was killed. This made Draupadī and Yudhīṣṭhīra very pathetic as a result Yudhīṣṭhīra wanted to die jumping in fire and Draupadī was also to follow him. After that another pathetic scene was introduced when chamberline told that
Arjuna was killed in the battle field.

In this drama Bhaṭṭanārāyaṇa depicted Karuna rasa as a subordinate one, because Bhīmasena the hero of the drama expressed zeal to fight with Kaūrava in the very beginning of the drama and he fulfilled his aim by his heroic spirit. Zeal is the permanent state of Vīra rasa and it is associated with fight. Therefore Yuddhavīra may be the principal sentiment of Venīśāmāra Nāṭaka.

16. Mālatīmādhava:

Bhavabhūti's Mālatīmādhava is a Prakarana in which he depicted the love between Mādhava and Mālatī, the hero and heroine of the drama. There was another love of Makaranda and Madayantikā which overshadowed the main stream of the drama. Madayantikā the sister of Nandana was loved by Makaranda, Mālatī loved Mādhava and wanted to marry him. But Mālatī's father Bhūrivasu decided to give his daughter to Nandana the brother of Madayantikā. It was a very pathetic situation for Mālatī that she will not overcome her father's will.

In the fourth Act when they came to know that there was no scope of their physical union and it was obstructed by Mālatī's father, then they observed
each other with great grief and affection. 88

In the eight Act after marriage, Mālatī and Mādhava got an opportunity to enjoy the moonlight night. One day Kapāla Kundalā finding alone took away Mālatī to Śrīparvata. In the nineth Act Bhavabhūti imitated the fourth Act of Kālidāsa's Vikramorvaśiṣya describing the grief of Mādhava, as in Vikramorvaśīya where Pururavā searched for his beloved: "O my darling where are you, you come and please me." He was very much sorry losing Mālatī and expressed his sorrow with broken heart. Internal fire burnt him and he was struck by destiny. He requested a cloud to carry a message for Mālatī. After that he approached wild animals for getting information of Mālatī. Being depressive for Mālatī he remembered his friend Makaranda and fainted. Makaranda also very much sympathised for the pathetic situation of Mādhava. For the unbearable sorrow he wanted to commit suicide jumping in the river Pātala from the peak of the hill Śrīparvata. 89 In the mean time Saudāmini the pupil of Kāmandakī carried a message that Mālatī was restored and kept safely.

In the tenth Act the marriage of Mālatī and Mādhava had been approved by Bhūrivasu with great pleasure. Makaranda also married Madayantikā. After all in the Mālatimādhava Karuṇa had been represented as a subordinate to erotic sentiment. Here love of Mādhava and
Malati is the permanent state. Union of Malati and Madhava is the vital point of it. But the dramatist with a view to make it very attractive, made separation between them and ultimately he made reconciliation of them. Hence we have an idea about principal sentiment of the Malatimadhava is Srngara.

17. MAHAVIRACARITAM:

In the Mahaviracarita Bhavabhuti depicted the Rama's life beginning from the time of his marriage upto the coronation. The name of this drama has been technically used as 'the character of a great hero' and it suggested, there predominant rasa will be vira. We have seen a very few scene of Karuna in the life of Rama and Sita. In the first Act the dramatist described the love between Rama and Sita, Lakshmana and Urmila at the hermitage of Visvamitra.

In the fourth Act Surpanakhā disguised as Mantharā maid servant of Kaikeyī taking a message that as per two boons that Daśaratha had granted to Kaikeyī, Rama's banishment was made for fourteen years and Bharata would be installed as Yuvarāja of Ayodhya. Rama at once wanted to fulfill the demand of Kaikeyī accompanied by Sita and Lakṣmana and for this pathetic situation Daśaratha fainted. After that he expressed his great
sorrow that Sita will be presented to demon just after
her marriage ceremony. At the time of departure of
Rama, Dasaratha became a mad man as if and he said
"where will he live without his beloved son." In this
way it may be getting unwanted things of Karuna. Here
alamvana bibhava is Rama, Lakshmana and Sita. Uddipana
vibhava is banishment of them, separation, weeping,
insanity of Dasaratha are anubhava, grief is the perma-
nent state which becomes Karuna rasa along with these
vibhava.

In the fifth Act of Mahaviracarita the dramatist
displayed a pathetic scene that Jatayu the king of vul-
ture noticed Sita was stolen by Ravana and with a view
to defending her he struggled with Ravana but he was
slain. After this Lakshmana returned to the cottage, but
he did not find Sita. He lamented in this way "O gentle
lady, where are you, all these are created by Marica", Rama
felt it was a great insult for him.

Another pathetic scene had been depicted in the
seventh Act when Lanka lamented at the death of Ravana
as "O my dear Dasakandhara, where you have gone, give me
reply". Alaka came to Lanka and consoled her it was
a trend of the society and she need not fell in sorrow
but always should be patient.
Bhavabhūti’s aim is to depict the heroic spirit of Rāma, therefore, his heroic activities are dominantly observed in this drama. In the fourth Act when Rāma was informed to go to the forest for fourteen years with accompany by Sītā and Laksmana he did not feel any sorrow and anxiety. Moreover he acknowledged that proposal and determined to go to the forest immediately. Here zeal is the permanent state of Rāma to fulfill the boons, prepromised by his father. Zeal of righteous work is permanent state of Dharma virā. Vīra rasa is divided into three types. Dharma virā is also one of them. Here Dharmavīra type of vīra rasa is represented by the action of Rāma. When Rāma and Laksmana were going to the hermitage of Viśvāmitra a female demon Tādakā by name appeared before them and was slain by Rāma without any difficulty. After that he was given Jāmbhaka missile by Viśvāmitra. He was also asked to break the bow of Śiva to win the hand of Sītā. Rāma was able to bend it very easily. After that sages had to face many disturbance from Subāhu and Mārica and Rāma controlled them. In the third Act Jāmadagnya challenged Rāma and he was defeated by Rāma. In the fourth Act we have seen that Jāmadagnya came to welcome Rāma and gave a bow to destroy the demon at the bank of the river Godāvari in the forest Daṇḍakā. All these are the instances heroic spirit of Rāma.
In the sixth Act another heroic scene had to be seen at the death of Rāvana and Meghāṇḍa. Here the death of Rāvana is ālamvāna vībhāva, zeal for the killing of Rāvana is permanent state. It is to be called Yuddhavīra type of virarasa. In this way vira rasa is predominantly depicted by the dramatist in this drama.

13. UTTARARĀMACARITĀM

The Uttararāmacarita is the best drama of Bhavabhūtī which is based on Uttarakāṇḍa Rāmāyaṇa. In the first Act we have seen all the three mothers-in-law leaving Sītā at the time of her pregnancy went to the sacrifice of Rṣyasrṅga. Sītā felt lonely, she entered into her bedroom and began to weep. Rāma was only companion, consoled her, but in the mean time Laksmana was came and to remove her sorrow, he showed an elocum of their past life. When Rāma had to see the scene grief for the loss of Sītā, he did not control his sorrow and asked Laksmana to close it.

Vasiṣṭha, the family priest sent a message to Rāma he should please his subject and fulfill the desire of his wife and it was promised by Rāma with great pleasure. After that Durmāchuca carried a message that a public scandal arose though Sītā was purified by the fire ordeal, yet she will be banished for her purification.
It was not pathetic for Rāma, but for all the sensible being. At that time she was pregnant, it was too difficult to banish her and he also knew there was no necessity to purify her character. Rāma banished her only to satisfy his subject.

According to Bharata we have three types of Karuṇa rasa, e.g. loss of wealth, loss of religion, and loss of one's own person. Though Sītā was the legal wife of Rāma, yet he was not an ideal husband, because he was always alert for his fame but not for his wife. In this way leaving Sītā he played the role of a evildoer. At the time of Ā́vamēda sacrifice Rāma made a golden image of Sītā. It proved that he was stern at the banishment of Sītā and also soft hearted other at the time of sacrifice. Entering into the Paṅcavatī forest Rāma repented as how he was living in that forest along with his beloved Sītā.

In the third Act Rāma leaving his beloved wife for a long time became very much pathetic. After birth of the two sons Sītā was staying at Patāla in company with Prati and Bhāgirathi and Kuṣa and Lava the two sons were kept at the hermitage of Vālmīki. As Rāma was a king, his pain and sorrows were over flowing that pained his mind silently like a boiling water in a pot. Sītā came to Paṅcavatī like an image of patho to know the
lamentation of Rāma. In Paṃcavati she noticed that Rāma was busy in search of her and she expressed her heartfelt sorrow that she was not only separated from husband but also from her sons. When vāsanti showed him how he was sleeping on the slab of stone he was very much impatient and asked to stop it. Their separation even will not be possible in a dream, how they can able to live without physical enjoyment for a long time, when she was able to see as if her tears seemed to bathe her husband. The dramatist made Rāma as a picture of patho his heart was burst, but it was not into two pieces, inward fire inflamed his body, but it was not converted into ashes. At the end of the third Act Sītā leaves a great sigh and she expressed great pleasure. From the statement of Tamasa Bhavabhūti told us that karuna is the only one rasa others are its variations like the bubbles of the water.

In the fourth Act Lava told that he did not associate with his parent from the very birth when he was asked by Kauśalyā. In this way from the starting point to the end of the drama the dramatist showed us the intensity of grief that rocks wept and the heart of the adaments was broken seeing the pitiable situation of Sītā. Bhavabhūti's aim was to achieve union between Rāma and Sītā. Therefore, he achieved their union in the Act
Seven. In western tragedy is terrific and karuna rasa should be describe there and at the end it should come to the purgation. From the perspective view of western poetic the Uttararamacarita, we have seen so many pathetic scene and all these have come to the purgation at the end of the drama. The main purpose of the tragedy is catharsis. According to Aristotle catharsis is also a substitute word for purgation. But generally tragedy should be ended with an unhappy ending, yet happy ending tragedy also represented. But in the happy true pleasure of tragedy will not be enjoyed.

In the tradition of Sanskrit drama Srngāra or Vīra rasa should be principal other rasas will be auxilliary to it. But Bhavabhūti wanted to avoid the old tradition and established karuna as a principal rasa in any dramatic art, so he said in his drama Eko Rasah Karuna Eva etc. Though he established the new doctrine, yet it was not accepted by the all canonist. It was his personel view and had been reflected particularly in the Uttararāmacarita, but not in all the drama.

In this drama grief is the permanent state. Sītā is the alamvana vibhāva, tears of Rāma is the anubhāva, anxiety, depression, etc. are the transitory state. From
the very beginning to the sixth Act Bhavabhūti depicted the Karuṇa sentiment of Rāma, Janaka and Kaushalyā etc. Rāma did not know that Sītā was still alive, hence Karuṇa rasa had wide scope to be a principal rasa in this drama. Because we have already stated at the death of the hero and heroine if one felt sorrow then it will be Karuṇa rasa. But Bhavabhūti at the end of the drama made the union of hero and heroine in a peaceful situation. Love is the permanent state of Śṛṅgāra rasa, hero and heroine are its Alamvana vibhāva. Though Rāma was away from Sītā yet he had a great wish for the union with her and audience also at that time confirmed that she was alive. The Uttarārāmacarita is a drama with a happy ending, but some critics wanted to establish that Śṛṅgāra was not depicted as principal one. Other critics like Winteritz, Mecondel, Dr. M. Kṛṣṇamācārya, submitted their opinion to support Karuṇa rasa as a principal rasa in the Uttarārāmacarita. In a list of drama we have found where predominant rasa is Śṛṅgāra and the Uttarārāmacarita is also one of them. Discussing the two points of view regarding the Karuṇa and Śṛṅgāra we can say Karuṇa vipralambha Śṛṅgāra may be principal in the Uttarārāmacarita and Karuṇa also was subordinate to Śṛṅgāra.
19. ANARGHARĀGHAVID

The Anargharāghava is a drama of narrāi based on Rāmāyaṇa where he wanted to draw the Rāma's life from the beginning to the end. Here several sentiments like Šrīngāra, Vīra, Karuṇa etc. are to be found. Now we are going to discuss the Karuṇa rasa in it. In the fourth Act of Anargharāghava Rāma was able to marry Sītā bending the bow of Janaka. After the auspicious marriage ceremony Kaikeyī sent a message begging the two boons, one is banishment of Rāma and another is coronation of Bharata. Hearing such a bereaved news both Janaka and Daśaratha fainted. Being sensible Janaka lamented that such a lady husband is Daśaratha, Lord Sūrya is father-in-law, father is the king of Kaikaya, yet her desire is for the banishment of Rāma. Daśaratha expressed his heartfelt sorrow for Sītā that she came to his house as a guest of Demon. This scene is very pathetic for any sensible being. It is undesired object for Janaka and Daśaratha and it spreads Karuṇa sentiment in the mind of spectators.

In the fifth Act a very pathetic scene had been depicted, for the satisfaction of Sītā, Rāma wanted to kill the golden deer and Laksmana also followed him. In the meantime Rāvana kidnapped Sītā. Returning to the
cottage Rāma did not find Sītā which subsequently reproduced pathos in his mind and he could not control his sorrow. He asked Laksmaṇa to help him as he was imbalanced. Rāma's respiration was very speedy, face was very dry, voice was broken, tears flowed from his eyes and his grief converted into Karuṇa rasa. Here grief of Rāma is permanent state, alamvāna vibhāva is Sītā, kidnapping of Sītā is Uddipana vibhāva, dry face, tears, inspiration faint etc. are anubhāva, epilepsy, change of voice, anxiety, impatience, etc. of Rāma are transitory state which help for the development of Karuṇa rasa.

In the sixth Act the vidyāgharas Ratnacūḍa and Hemāṅgada described the struggle between Rāma and Rāvana, all the amūles of Rāvana including his son Meghanānda also died in that struggle. After all at the end Rāvana was also killed by Rāma. It is a very pitiable scene for the audience. At the death of Rāvana Mandodari lamented in this way being wife of Rāvana she embraced and kissed his ten face, and asked why he was sleeping without fulfilling her desire. Here Rāvana's death is undesired object and desired object is obtaining of ornament. But at the death of Rāvana desired thing was lost. Both created patho in the mind of Mandodari.

In this drama Murāri wanted to establish Rāma as a heroic manner, therefore, the heroic sentiment pervaded
all the sentiment. In the fourth Act Paraśurāma challenged Rāma to bend an another bow after bending the bow of Śiva. We have found through the speech of Janaka that Rāma as a conquerer established the Kṣatriya dynasty destroyed the pride of Paraśurāma. The behaviour of Rāma is very polite which is not found in the mahāvīrācarita of Bhavabhūti. Embracing Rāma, Daśaratha told Janaka that it was proper time for coronation of Rāma. But it has been postponed as demanded by Kaikeyī. Rāma with due respect went to the forest along with Laksmaṇa and Sītā with great pleasure. Here zeal of Rāma departing to the forest is permanent state. When zeal is to be applied in righteous functions then it is called dharmavīra. He sacrificed kingdom for righteous work for the promised boon of his father. In the fifth Act Rāma killed Vāli with the help of Sugrīva. We have known from Ratnacūḍa that Rāma being a child bent the bow of Śiva, destroyed the pride of Paraśurāma and will be able to kill Rāvaṇa. That which was completed by Rāvaṇa— with his twenty arms, Rāma was able to finish it at the same time by his two arms. In this way if their functions are equal, yet the artistic skill or struggle of Rāma is ten times to Rāvaṇa. According to the speech of Hemāṅgāda a great ferocious struggle was took place between Rāma and Rāvaṇa. In that battle Rāvaṇa was killed by Rāma and with the help of monkey
king Sugriva, Rama made a bridge over the sea and rescued Sita from Lanka by his heroic deed. Therefore, Rama's heroic deeds dominated all the emotions and it may be principal sentiment in this drama.

20. ÁŚCARYACŪḌĀMANI

The ÁŚcaryacūḍāmani is a drama based on Rāmāvana where in described the activities of Rama, Lakṣmana and Sita from the time of their living in Pañcavaśī up to the time of fire-ordial of Sita. Rama banished from Ayodhya along with Sita and Lakṣmana, came to Dandakāranya where Rāvana's sister Sūraṇākhā proposed to marry her. At first they tried to convince, but failed and Lakṣmana cut her ears and nose. Rāvana wanted to take revenge on them by kidnapping Sita, sent his brother Mārica. One day Mārica being a golden deer roamed hither and thither near the cottage. Rama followed the deer to fulfill the desire of his wife but he cried in the same voice of Rama "O Lakṣmana protect me, protect me," In such a pathetic situation Sita sent Lakṣmana to help Rama. In the mean time Rāvana disguising as Rama and Sūraṇākhā also as Sita approached her. After that Rāvana kidnapped Sita with the help of Suta disguised as Lakṣmana. On the way Rāvana forgot his disguise and he took actual appearance. Sita ascertained that Rāvana cheated her and she could not
control her sorrow and began to weep.\textsuperscript{143} It was a matter of karuna rasa, separation of sitā from Rāma is vibhāva, tears of sitā is anubhāva, anxiety for sitā is transitory state, and grief of sitā is permanent state.

On the way to Lanka Jatāyu confronted Rāvana and tried to protect sitā from him. Rāvana killed Jatāyu mercilessly. It spreads very much sorrow in the mind of sitā as Jatāyu had to face such a pathetic situation on behalf of her.\textsuperscript{144} Here the death of Jatāyu is alamvāna vibhāva, weeping of sitā is anubhāva, despair is vyābhicāribhāva and grief of sitā is the permanent state.

When Rama was going on along with Śūrpanākhā disguised as sitā, he met Laksmaṇa who wanted to kill Mārica disguised as Rāma. But with the help of magical power of Rāma's ring, Mārica resumed his actual figure and was killed.\textsuperscript{145} At the death of Mārica, Śūrpanākhā (disguised as Sītā) began to weep and said that man is more powerful than a Rākṣasa and crying she said where will go. Rāma consoled removed her tears and asked why she was crying till now. After that he understood that she was Śūrpanākhā not Sītā.
In the sixth Act when Hanumān met Sītā at Aśoka-
vanikā and gave her a ring of Rāma, she felt very
grief for Rāma and Lakṣumāṇa as they had to face
trouble enough due to her. She also gave a Cudāmanī
presented by a sage and Rāma will very happy to see
it.

In the last Act we have seen Sītā was rescued by
Rāma from Rāvaṇa with the help of monkey. It was also
a pathetic to Rāma and all the audience when Sītā was
taken from Lahkā a rumour had been spread out as she
was living in the house of Demon her chastity had been
destroyed and she would have to be purified by fire
ordeal. Rama knew very well of her chastity, yet he
prepared fire-ordeal to satisfy his subject.

Though we have relished Karuna rasa yet it is
not to be a principal one, because hero and heroine were
meet willing to each other and they were still alive. Some
considered it is an instance of Adbhūta rasa. Love of
Rāma and Sītā is permanent state, Vibhāva is Rāma who
was separated from his beloved. Hence it will be a
Vipralambha Śrīgāra rasa. After the union it came to
the love in union. Therefore we shall have to say
Śrābhoga Śrīgāra will be predominant rasa in this drama.
21. KUNDAMALA:

In the Kundamālā Nātaka, Dhāguna displayed the later part of the life of Rāma and Sītā based on Uttarā Kānda Rāmāvana. In the prelude of Kundamālā, Laksmana carried Sītā in a chariot for her banishment as she was kept in the house of Rāvana and it was made for the satisfaction of subject even in the pregnancy period. In the bank of the river Gahgā the dramatist depicted such a patiable situation which made the deer, swans and peacock very much sympathetic. Laksmana was not able to give up Sītā in such a lonely place, yet to obey the direction of his eldest brother he had to do it. Therefore he requested to excuse him and asked Lokapāla to protect her. Vālmīki told Sītā in the bank of the river Gahgā that she was banished to remove the public scandal and not by the heart of Rāma. She promised to offer every day a garland of Kunda flower to the river Bhaglrathī for her safe delivery, it was also a very pathetic scene.

In the second Act we have seen that Sītā gave birth to twine sons Kusa and Lava and it came to the light from the conversation between Vedavati and Sītā that Rāma will perform a sacrifice. Vedavati asked Sītā why she was sorrowful being a mother of two sons, she told very pathetically that their tender face and voice made grief in her mind.
In the third Act a garland of Kunda flower touched the feet of Rāma at the bank of the river Gomati which was wreathed by Sītā for the gods. In the hermitage of Vālmīki Rāma had to see a footprint of Sītā and said that she had been suffering sorrows one after another.

In the fourth Act Rāma saw an image of Sītā reflected in the water of a pond and his mind was very much cheerful, because without actual body shadow will not be visible. As he was unable to see her he became very much sorrowful and Sītā was requested to excuse his offence. She presented her upper garment to remove the tears of Rāma and he also wanted for the enjoyment of fullmoon light with her. Tilottama the celestial nymph disguise as Sītā observed the treatment of Rāma for his beloved Sītā.

In the fifth Act Rāma had to see Kusā and Lava in the hermitage of Vālmīki, he recognised as they were his own sons and he asked Vidūśaka how many years passed from the exile of Sītā. These two babies reminded his past sorrow being asked their mother’s name.

In the sixth Act from the recitation of Rāmāvana Rāma was able to know Sītā was kidnapped by Rāvana but her chastity was not destroyed. At the end of the drama hero and heroine united along with their sons Kusā
and Lova. From the very beginning to the end of the drama the dramatist displayed the patho of Sita in various ways. If there is a scope of union being separated each other then it will be Karunavipralambha Srngāra rasa. Sītā was away from Rāma near about ten years, but he loved her very much and it was proved by the statement of Rāma. Love is the permanent state of erotic sentiment, made a dominant role in this drama. For this Karuna rasa will be subordinate to Karuna vipralambha Srngāra as hero and heroine came to the happy ending, yet they felt some sorrows and sufferings.

22. PROBODHACANDRODAYA:

In the Probodhacandrodaya Śrīkrṣna Miśra showed us Karuna sentiment in the third Act by the speech of Sānti. Sānti searching for her mother Sraddhā. As she was unable to meet her she began to weep. She determined that her mother was not alive till then, because Sraddhā did not bathe, eat, and sleep without her daughter. Sānti could not control her sorrow and asked Karunā to make a fire where she can die. Karunā consoling told her that she will again search her mother Sraddhā. Here loss of mother spread grief in the mind of Sānti. Grief is permanent state of Karuna rasa. Here the death of Sraddhā is ālamvana vibhāva, tears, weeping, dry-face etc. are anubhāva, anxiety, agitation, despair, epilepsy.
etc. of Sānti are Vvābhicāribhāva. When digambara Siddhānta told that Sraddhā should not give up pupils, it made confusion in the mind of Sānti as if it were her mother. But her girl friend Karunā clarified that it was Tāmasī sraddhā not her mother.

In the fifth Act there is another pathetic scene that has been observed that Sraddhā shedding tears wept at the death of her own person as she was burnt by the fire of sorrow. River, mountain, earth, all are fragile in the world, yet at the death of a friend the fire of sorrow was produced in her mind and defeated discrimination. Kāma, Krodha etc. are the root of their dynasty died in the battle field, this sorrow also burnt her very much. Mahāmoha also felt a great sorrow and wanted to die when he had to know his sons and grandsons died in the battle. Māna was very much depressive in his old age and shedding tears asked his sons dveśa, madā, māna, mātsarya to embrace him, and the daughter asūyā etc. the daughter-in-law āśā tṛṣa etc. where they had gone. It was not possible for his wife to stay separated from him even in a dream, but how can she be able to live without him. It was also a very pathetic one. Here discrimination is the hero and upanisad is the heroine. In this drama discouragement is the permanent state which pervaded every part of the drama, where there is no sorrow, no happiness, no anxiety it is called Sānta rasa. Whole
universe is fragile. It is ālauヴァanavibhāva, penance
grove, varanasi etc., pilgrimage, pleasure garden etc.
are Uddipaヴァa vibhāva, mati, harsa, ṛḥṛti etc. are
vyābhicāribhāva which help Sānta rasa to be a principal
one. From the beginning to the fifth Act we have seen
the sensual pleasure and in the sixth Act the dramatist
displayed the Brahmānanda. When Puruṣa realised all
the worldly things are transitory and knowledge of
moonlight rise destroying the darkness of moha with the
help of Śraddhā, viveka, mati, Sānti and yama etc. as a
soul of whole universe that is Viṣṇu himself. Here
Śrūgāra, hāṣya, karuṇa, raundra etc. are displayed as
subordinate to Sānta rasa. Hence Sānta may be principal
in this drama.

23. HANUMANNĀTAKA:

According to tradition Hanumannātaka was written
by Hanumān himself. It belongs to the Mahānātaka type of
drama, because there are fourteen Acts in it. As a rule
in a Mahānātaka there should be more than ten Acts. In
the Fifth Act of Hanumannātaka the dramatist displayed
the kidnapping of Sītā by Rāvaṇa and it was a very
pathetic scene. Rāma searched for his beloved wife Sītā
in the forest and getting an upper garment of Sītā he was
very much sorrowful. Rāma looking at the hut
remembered his past life that how he lived with his beloved and begun to weep. "O Sītā you are the flag of the dynasty of king Janaka, new moonlight of me" in this way Rāma lamenting wander hither and thither near the cottage. Rāma was very much emotional losing his beloved and was burnt by the fire of separation. He became insensitive losing his beloved Sītā and as a result he asked the trees, creepers, the mountain if they had seen her. After that he asked the river Godāvari, every trees, every mountain, every river, every deer and every pea-cock whether they had seen his Sītā. The poetic convention is different in the case of spot of moon in the context of love. The moon is the mud of ocean, deer, and a shadow of the earth, these are the different views of different poets. But Rāma imagined it is the smoke of love born fire of Sītā. Resting under the Asoka tree Rāma compared his life style with Asoka, all are equally made by the creator, but he was created as a bereaved person. During the time of separation from his wife Rāma felt moonlight as like as the hot rays of the sun. After that he asked the snake Alagāra if he had seen Sītā. In the drama Vikramarvasiya of Kālidāsa and Mālatīmādhava of Bhavabhūti we have seen the same image as like as Hanumānaṭaka regarding the searching process of Rāma for his beloved Sītā.
24. **PRASANNALĀĞAVĀVA:**

In this drama author Jayadeva depicted Rāma's life from the very childhood to the recovery of Sītā from Rāvaṇa. In the second Act in Mithilā we have seen Rāma and Laksmaṇa entered into a temple of Candikā to worship; her and Sītā also arrived along with her girl friend. At that time Rāma seeing her beauty became very much surprised.

In the fifth Act the dramatist displayed a patriotic scene. The river Sarayu told Ganga that Rāma has been banished for fourteen years and Ṛharata would be the king of Ayodhyā according to promised boons of Dasāratha. Jānakī was advised to pay hospitality to her mother-in-law. It was also a very pathetic for Sītā and she became senseless. After the departure of Rāma with Sītā and Laksmaṇa, Dasāratha felt severe sorrow and he died. Another pathetic scene we found at the expression of River Godāvari in front of ocean how Sītā was kidnapped by Rāvaṇa. It made ocean very much sorrowful and senseless.

In the sixth Act Rāma repented for Sītā and took a moon, the bird of Cakara river and a Cakravāka about information of his beloved. Here Ratnaśekhara a magician came to remove the sorrow of Rāma showing the delightful scenery of Laṅkā. He showed Rāvaṇa how he wanted to slay Sītā cutting her neck, it was a moment
for Rāma. When Rāvaṇa asked a earthen pot to keep blood of Sītā. In the meantime Aksakumāra's head arrived in his hand, he fainted and fell on the ground. Sītā being unable to bear the sorrow of separation from Rāma wanted to enter into the fire and asked a spark from Trijatā. Trijatā refused to give spark and she approached an Asoka tree, all these scenes are pathetic for us.

In the seventh Act the dramatist described the combat of Rāma and Rāvaṇa by making several pathetic scene. When Rāvaṇa heard the death of Kuśabhakarṇa and Megharṣīvaṇa he felt great sorrow along with his wife and fainted. Mandodari getting sense told her husband that she was drowned in an ocean of grief. It was a very pathetic scene that Laksmaṇa became senseless by the arrow of Rāvaṇa, from the greenroom a voice came - 'O child Laksmaṇa, fate of Sūrya dynasty, soul of Rāma, eyeball of Urmilā! open your eyes, all these will not be destroyed.'

In this drama the dramatist himself told that karuna and viśva sentiments are displayed by the activities of Rāma. But karuna sentiment is not applied as a predominant one. Here hero and heroine both were separated each from the other, but at the end of the
drama we have seen that by the heroic spirit of Rāma they were reunited. Here the dramatist showed us, several heroic functions of Rāma such as 'Haradhanubhaṅga, friendship with the monkey, defeat of Rāvaṇa and rescue of Sītā from Lāhka. As Rāma's heroic deeds are predominantly represented by the dramatist therefore vīra rasa may be principal in this drama.

25. SAŅKALPASŪRYODAYA:

This is written by Śrīvenkatanātha and it has ten Acts. In the first Act the author displayed the Kāruṇa rasa through the speech of the king that the mother Buddha remained pale like an eclipsed night when her husband was so far from her. In the second Act king Mahāmoha felt a great sorrow thinking as to how Adhyātmavidyā will be established in this world. He also heard from the heaven that 'O Mahāmoha what will you do by pleasing the three world". In the third Act Sumati lamented before her husband that the creature shall have to fall into anxiety, sorrows and sufferings. Again in the fifth Act king Mahāmoha lamented before his wife Durmati that he will go to quarrel with Viveka. It is also a pathetic situation for him. In the eight Act of this drama when Durvaśana came to know that Kāma, Kopa, Lochā and Ahāṅkāra will be defeated by Jujgupsā, Titikṣā, Trṣṇā and Ātmavidyā, respectively and their lord
Mahāmoha also will be killed then he was very much pathetic.\(^{202}\) We find an example of Karuna sentiment when Durmati lamented very pathetically at the death of her husband Mahāmoha.\(^{203}\) In the ninth Act we find Śānta rasa is depicted as predominant rasa.\(^{204}\) In the introduction of Sāṅkalpaśūryodaya it is told that Śānta rasa is the principal rasa in it.\(^{205}\)

NOTES OF REFERENCES

1. NS. Ch. 6/73: Dharmopāghaṭaścaiva tathārthaścaiva yadṛṣṭāḥ, tatāt aḥ sūkṣmaścaiva karuṇaścavibhavah saṁtah

2. Bh. 3 ho Kārṇa mahattarāḥ bhikṣāṁ yāce, p. 482

3. Bh. aṅgaiḥ sahaiva janitāṁ mama deharakṣā devāsurai-rapi na vedyamidām sahaś-rayā, deyām tathāpi kavacām saha kundalā-bhyāṁ prīyai mayā bhagavate rucitām yadi syāt, p. 485

4. NS, ch. 6 viro nāmottama prakṛtir uṣaḥ śāhātmakaḥ, p. 320

5. Ibid, Ch. 6/79 dānavīraṁ, dharmavīraṁ yuddhavīraṁ tathaivaca rasaśčāraṁ pṛāha brahmā tribidhameva hi p. 327
patibrateti nāma. Grhīṭaphalenaitena sārīrṇāryaṁ
kulas ca raksitumicchāmi, p. 14
Ibid. prathamaḥ - verse 16 mama prāṇair-guruprāṇāni-
cchāmi pariraksitu'rakṣanārtham kulasyāsyam mokṣtumar-
hatī māṁ bhavāṁ
Ibid. āvitīyaḥ, verse 17, jyeṣṭhaḥ sisṭṭhaḥ kule
loke pitṛṇāṁ ca susampriyāḥ, tatoShameva yāsyāmi
guruvṛttimānamasman.
Ibid. Tritīyaḥ - Jyeṣṭhaḥ bhṛatā pitṛ-saṁhāḥ kathito
brahmabādibhiḥ, tatoSham kartumasmyarho gurūṇāṁ
prāṇaraksanām, p. 16

7. Ibid. Tasmat maccharīreṇa brahmaṇaśarīrāṁ vinimātumic-
cchāmi, p. 34

8. Ibid, evaṁ - Kṣatriyośyāṃ, tenāsyā darpaḥ, bhavatu,
imameva grhītvā (hatvā) neṣyāmi, p. 34
CP. BS. Ch. III The main sentiment is Vīra, Karuna
(when each member offers his life for the sake of the
whole family), p. 206

9. PN, Act.2/2

10. Ibid, Act. 3/10

11. Ibid, Act. 5. Āryaputra paritrāyasva paritrāyasva
saumitre paritrāyasva paritrāyasva māṁ, p. 69

12. BS. Ch.III. Prof. Dhruva, however, gives the prime
importance to Karuṇa rasa, p. 253.
13. B3, Ch. III. Dr. Ganapati Śastri states it to be the Dharma vīra mingled with Karuṇa rasa the Dharma vīra, p. 253

14. NS, Ch. 6/78. Sōkaśītaḥ, p.326

15. Sv, Act. 3. Āryaputrośi nāma parakīyāḥ saṁvṛttāḥ, p. 22

16. NS, Ch. 6/78

17. Sv, Act 3. Etadapi mayā kartavyamāsit aho akarunah khalvīśvaraḥ, p.23

18. Ibid. 5/2

19. CD, Act. 1/5

20. Ibid, Act. 3/15 Kaḥ śraddhāsyati bhūtārthāṁ saṁbo

mām tulayīṣyati śaṃkānyāḥ hi dūṣeṣu nīgṛādhāvā
daridrātā.


nukampitaḥ arthataḥ puruṣo nāri yā nāri sārthatah

pudān.

22. P. Yau. Act. 1. Tatastenāryeṇāekeśāṁ sopacāram śānti-
vacanaṁ bhanītāṁ gāṇḍhabhuprahāratayāśamartha

vāhanāsana iti skandaśāyanamāropyojñayinīṁ vā nito

bharta, p. 28
23. Ibid, Act. 1. Tataḥ pratyāgata prāṇām adhānām bhartārāj, prekṣyāṇena mama bhṛタ hatosnena mama suto mama vayasya iti anyathā bhartuḥ parākramam varṣayantah sarvatosbhidrutāste pāpāh., p. 25

24. Ibid, Act. 1, p. 37

25. Ibid, Act. 4. एषा तत्र भवत्यंगरवती सोकस्मः ्तहः-
tahṛdayā prāśādaścharīrām viṁśottukāmā mahāsenena bhi-
ritā yathā kṣatratharmenoddiṣṭaste duhiturviṅgāh
kimādānām harsakāle sāntāyase taccitraphalikaste
yorvatysarajavāsavadattayorvīṅgāhośnūṣṭhiyātām iti, p. 129

26. SS, Ch. VII The main sentiment is the heroic (vīra)
which Dr. Ganapati Sastri specially mentions as
bhedavīra and yuddavīra, p. 274

27. Dva. 20. vāsudevaḥ : anubhūtam manad duḥthām
sampurnāḥ saṁyāḥ sa ca asmaihamapi dharmyam yad
dāyādyām tad vibhajyataṁ,

28. Ibid. 24. Rājyaḥ nāma nṛpātmajāḥ sahyperairjītvī
rūpān bhujyate talloke na tu yācyate na tu punarja-
nāyagā diyate kāṅṣā cempṛapatīvamāptumacīrāt
kurvantu te sāhasām svairām vā pravisāntu śāntena-
bhirjuṭām śaṁyāśākmaṁ.

29. Ibid. 35, Tṛpanāpi pitṛbhukte vīryaṅgupte svarājya.
30. Es, Ch VII Vīra is the main sentiment, p. 190

31. MV Act 3/before I - Bāgham Kila tasyāṁ sākhalāso bhāṣā

32. Ibid, Act 3/ after I - Alam bhavato dhiratāmujjītva

33. Ibid, Act 3/ after 9 - Hṛdaya alam suṣhitayā, upasthitot-

34. Ibid, Act 4/ after 13 - Devibhavatātmano-Spi priyai

35. Ibid, Act 5/before 13 - Idam āryaputra ' pratipadatu

36. F. IL, vol.III - In the mind of the people of West it

37. TSD, p. 147

38. Vik. Act 4/11

39. M.IL - A tragic conclusion, in a European drama 

40. Cp. Vik. 5/ before 20 - Iyam corvaśi yāvadāyustava

sahāsharmacārinī bhavatviti, p. 256.
40. AS. Act 4/6

41. Ibid Act 4/before 12 - Nanu āryaputra dorṣyaṁ<br>api ṛṣramapadam parityajatyā duḥkha-duḥkhenā me<br>caranau purataḥ pravartete, p. 368

42. Ibid, Act 4/12 - Udgalitadarbhakavalā mṛgāḥ parityakta<
tanartana mayūrāḥ apaśṭapāṇḍupātra muncantyaśrūṇīva<br>lata.


44. TSD - The Sakuntalā illustrates excellently the senti<br>ment of love as the ruling motive of this play, p. 325

45. M. rā Act 2/4

46. Ibid, 2/5

47. SD. Ch. 3/202

48. Ibid, Act 2/before 16 - Tadenvauṣadham pāyito mṛtasa<
p. 63

49. Ibid, Act 2/ - Hā sakhe sakaṭadāsa ayuktarūpaastavya<
midṛśo mṛtyuh, p. 66

50. Ibid, Act 4/9 - Kaumūḍī kumudānande jagadānandahetun:<
kīdṛśi sati candraspi nṛpacandra tvaya vinā.

51. Ibid, Act 5/before 14 - Kumāra yadi sakaṭadāsenā<
likhitah tato mayaiya likhitah, p. 132
52. Ibid, Act 6/before 19 - Bhadra gacchedānīṁ śighram viṣṇudāsam jvalanapraṇavesānnivāraya. Āhamapi candanaḍāsam maraṇānmocayāmi, p. 151


54. HIL, 260

55. M.ṛ.ā. Act 1/8

56. Mṛccha - 1/11 Dāridryāmaranādbya maraṇam mama rocatam na dāridryām alpaklesām maraṇam dāridryamanantarākam duḥkhham.

57. Ibid, Act. 1/14

58. Ibid, Act. 3/24

59. Ibid, Act 8/39

60. Ibid, Act. 10/before 32 Are Cāṇḍāla, mām mārayaṁ muṇcata Pitaram, p. 670

61. Ibid, Act 9/ Vṛddhā - gata me dārikā mitraḥhametmano yauvanamanubhavitum, p. 561

62. RV Act 1/Mandabhāginyā mayā prekṣitumapi ciraṁ pārītosyam janaḥ, p. 27
63. Ibid, Act. 4 - Hā tāta hā aṃba kutrāsi dehi me prati-
vacanam, p. 108

64. Ibid, Act. 4/(Sāsram). Hā hatāsmi mandaḥāgini, Hā
bhagini Rātnāvalī Kutredāṇīmasi, dehi me prativacanam
p. 103

65. Ibid, 4/ - Tadetāṃ prākṣya punarāpi me jīvitābhilāsah
samvṛttah, p. 106

66. Ibid, Act 3/ Tadyāvade tāyāh mādhavīlātāyāḥ pāsām
vīra-cayyāsokapādapa atmānāmunduddhīya vyāpādayāmi (iti
latāpāsām racayanti). hā tāta hā aṃba eṣedānimahamaṇā
thāssaraṇā vipāde mandaḥāgini (iti kaṇthe latāpāsām
rpayati). p. 79

67. Ibid, Act 1, Śrutvā saharṣam parivṛtya rājānām
sasprham pāsyanti) kathamayam sa rājā ujayano yasyāna
tātena dattvā. (dīrgham niḥsvāsya) tatparapresanaṇaiddisham
tamapi me jīvitametasya darśānedānāṁ bahumatam
samvṛttam, p. 27
Ibid Act 1 - Mandaḥāgīṇyā mayā prekṣitumapi ciraṁ
pāritoṣyam janah, p. 27

68. Nāgā, Act. 4/ Hā putraka śaṃkhacūḍa, kathām vyāpādyam
noṣdya kila tvaṁ mayā prekṣi-tavyaḥ, p. 133

69. Ibid, Act. 5/16 verse.
70. SD, Ch. 6/10 - Eka eva bhābedaḥgī śṛṅgāre vīra eva vā ahgamanye rasāh sarve kāryo nirvahaneśhūtaḥ.

71. Nāgā Act 4/17 - Mṛiyate mṛiyamāṇe yā tvayi jīvati jīvati tām yādīcchasi jīvantim rākṣātmānaṁ māṇśubhīḥ


72. Venī. ACT 1/21 caṅcadbhujabhramitacandagādaḥbhīghātast-
āmūrṇī-toruyugalasya sūyodhanasya, styaṇāvanadadhaghana-
imsonātāsonāpāniruttamsayisyati kacāmstava d vi bhīmaḥ

73. SD, Ch. 3/202 - Īṣṭanāśadaniṣṭāpateh Karunākhyo raso bhavet, p. 255

74. Venī, Act. 2 /9 Iyamasmadupāṣrayaikacittā manasā premanibaddhamatsareṇa, niyatāṁ kupitātivallathatvāt-
svayamutpreksya mamāparādhalesāṁ.

75. Ibid, Act. 2/13 - Paryāyaṁ hi dhāryante svapnāḥ kāmāṁ
subhāsubhāḥ, satasamākhyā punariyam sānujam spratīva
mām. p. 39

76. Ibid, Act. 2/ (Ubhe sāsram Duryodhansya padayoh patataḥ)
Mātā paritrāyatāṁ paritrāyatāṁ kumāraḥ (duḥśalā roditi)
p. 48.
77. Ibid, Act.3/ Mātula parityāktam eva mayā paridevanam
EsoSham sutavatasalam tätamevanugacchāmi, p.65

78. Ibid, Act.3/ Hā tātā hā sutavatsala hā vrthāmadartha-
parityāktajīvita hā sauryārāṣe hā sīṣyapriya hā
yudhiṣṭhīrapaksapātin, p.63

79. Ibid. Act 3/30 - Tātastava prāṇayavān sa pituh sakham
sāstre yathā tava gurūh sa tathā mamāpi, kim tasya
dehanidhane kathayāmi duhkaram jānīhi tāṅguruśucā
manasā tvameva.

80. Ibid, Act. 3/45 Mātula yadyevam-ayam pāpo yāvanna
nidhanamupeyādariśaraiḥ parityāktam tāvatpriyamapi
mayāstrām ranamukhe balānām natheŚminpari-kupitaahi-
mārjinaabhaye samutpanne rājā priyasakhabalam vṛttu
samare.

81. Ibid, Act. 4/after 5 (saḥasa bhumau patan) Hā oṣṭa
duḥśāsana hā madājñāvirodhatapāṇda hā viκramaikarasa
hā madāṅkadhurlalita hā arāṭikulagajabhaṭamgendra hā
yuvarāja kvāsi, prayaccha me prativacanam. p. 36

Cf. Ibid, Act.4/6 Asyāstu vatsa tava heturaham
vepattaryatkāritoSSyavinayaṁ na ca rakṣitoSSi.

82. Ibid. Act. 4/9. Ghātītāseśabandhorme kim rajyena
jayena vā.
83. Ibid, Act. 4/before 10. (Sāsrām) Ahaha kumāra vṛṣasena! 
alamataḥ paraṁ śrutvā. Hā vatsa hā madahkadurlalita 
hā madajñākara hā gṛḍhyyuddhapriyasīśya hā sāuryasāgara 
hā radheyakula-/ praroha hā priyadarśana prayaccha me 
prativacanam. p. 103

84. Ibid, Act. 5/5 - Karnasyātmājanagrataḥ samayato bhītam 
jagatphālgunāt, vatsānām nīdhānena me tvayi ripūh 
śesapratijñősadhunā mānaṁ vairisu minka tātām 
pitarāvandhāvimsu pālaya.

85. Ibid, Act. 5/14

86. Ibid, Act. 6 - yudhiṣṭhīraḥ kṛṣṇe na kaścidasmvedvacanam 
karoī. Bhavatu Svayamevāhām dārusāmciyam kṛtvā 
citāmādipayāmi. Draupadi Tvaratām tvaratām mahārājaḥ. 
p. 151

87. Ibid, Act. 1/21

88. MM. Act. 4/ after 6. Mālātīmādhavau sakarunānurāgaman- 
yonyamavalokeyataḥ, p. 90

89. Ibid, Act. 9 before 9 - Hā priye Mālatī kvāsi, kathamā- 
vijnātatvatvamaḍbhūtam Jhatiti paryavasītāsi nanvakuruṇe 
prasīda sambhāvaya mām., p. 180

90. Ibid, Act 9/12

91. Ibid, Act.9/26
92. Ibid, Act. 9/30, 32

lavatyāṁ nipatya mādhavasya maraṇāgresaṁ bhavāmi, p. 194

94. Bhavabhuti: Mahāvīraṁām caritāṁ baryante yatra tat,
or Mahāvīrasya caritāṁ baryate yatra tat, p. 17

95. MC, Act. 1/before 29 – Rāmalakṣmaṇau – tat kim –yamamṛ-
tavarttiriva caṅṣurāpyāyahati.

96. Ibid, Act. 4, Rājā. (Mūrochati), p. 93

97. Ibid, 4/after 52 – Hā vatse jānaki : kankaṇādharaśvā
rakṣasāmupanitāsyapahāratām, p. 94

98. Ibid, Act. 4/after 56, Bhoh kva prabiśāmīdaṁ
mandabhāgyaṁ ? p. 96

99. DR Ch. 4/37 Iṣṭanāśadānāśptau śokātmā karun
nutāṁ niḥsvāsocchvāsaṁaṁ tambha pralā-pitādyaḥ

100. MC, Act. 5/22

101. Ibid, Act. 7 – Hā mahārāja Daśakandhara kutrāśi ,dehi
me pratīvacanaṁ, p. 154

102. Ibid Act. 7 – Alakā bhagini : samāśvāsiṁ samāśvāsiṁ,
evaṁ kileyāṁ lokāyātrā, p. 154

104. Ibid, 1/55 - Bhayehi vatsa raghunandana rāmacandra : cumbāmi mūrdhāni cirāya pariṣvajē tvām āropya vā hṛdi divānīsamudvahāmī vande Sthavā caraṇapuṣkaraadvayām te.


106. TRSD - The virarasa is the principal sentiment in the Mahāvīrācarita. p. 577

107. URC, Act. 1/33 - Vatsaistasmādviremā viramātah param na kṣamoṣṣmi pratyāvṛttah sa me jānakiviprayogah

108. Ibid, Act. 1 - yah kaścidgarbhadoḥadośyaā bhavati sosvasyamacirānāṃnāyitavya, iti. p. 13. yuktah prajānāmanurāṇjane svāstasāyāṃ yatparamāṁ dhanām vah, No.11

Ibid, Act. 1/12 - Sneham dayāṁ ca saukhayāḥ ca yadi vā Jānakimapi āradhanāya lokasya muñcato nāsti me vyāthā.
109. Ibid, Act. 1/40. Ḩā ḫaṅghikparagrāhavāsasaduṣānam yadvai-
dehyāḥ prāsāmitamadbhūtairupāyaiḥ, etattatpunara-pi
daivadurbipākādālarkām viṣamiva sarvaṁ prasṛptam.

110. Ibid, Act. 1/13 - Utpattiparipūṭāyāḥ kimasyāḥ pāvanān-
taraṇāḥ, tīrthodakamca vaṁśiśca nāyataḥ sūddhimahāh

111. NS', Ch. 6/78

112. URC, Act. 3/27

113. Ibid, Act. 2/7 - Bajrādapi kathorāṇi mṛḍūni kusumādapi
Lokottarāṇām cetāhśi ko nu viññātumahati.

114. Ibid , Act. 3/1. Anirbhinnagabhiraṁ avadantaṁ ṛṣya-
thaḥ, puṭapākapratīkāsām ṛāmasya karuṇo rasah

115. Ibid, 3/4

116. Ibid, 3/after 16 - Ṛdrāyaham maṁdabhāgini yasyā na
kevalaṁ nirantarāmāryaputravirahah putravirahospi,
p.76

Kāntāsakhasaṁ śayanīyaśīlatahām te.
3/after 21. Idam tāvadāsākam draśṭum, p. 78

118. Ibid, Act. 3/23 - Vilulitamatipuraṁ vaispamānananda -
sokaprabhavamavaśrjantī trṣṇāṣyottāndirghā, snapayati
hrdayesām snehanīsyandintī te dvavaṁbahalamugdham
dugdhaṁkuleva draśṭibh.
119. Ibid, 3/31

120. Ibid, 3/after 46. Kiyacciram vā meghāntāreṇa pūrmi-
mācandrasya darsanām, p. 96

121. Ibid, 3/47. Eko rasaḥ karuṇa eva nimitabhedābhi-
nah pṛthak pṛthak iyāsrayate vivartān, avara baddhūda
tarangamayān Vikārānambho yathā salilameva tu
tatsamagram.

122. Ibid, Act. 4/after 22, Kausālyā jāta asti te mātā
smarasi vā tātāmī.

Lavah - na hi na hi, p. 117

123. Ibid, Act. 1/28 - Api grāvā rodityapi dalati vajrasya
hrdayam

124. NTM, when Aristotle declared that the functions of
Tragedy was through pity and fear to effect the
purgation of such emotions will thrill with horror and
melt to pity at what takes place., p. 304

125. Ibid, p. 311

126. Bh. Bhavabhūti describes the sentiment of pathos
(Karuṇa) as the main or important sentiment dominantly
all other sentiments which are helped in hightening the
Karuṇa sentiment. This cannot be said to be true in
respect of all poetical compositions, p. 64
127. TPSD. Similarly the contrived happy of Uttararamacarita does not make it a Śṛṅgāra pradhan kāvya, p.9

128. HIL, Vol. III. The poet, however in this Drama birds abundant opportunities of presenting the pathos in its real perspective and in generating in an efficient manner in the mind of his audience the feeling of the sentiment of pity. p. 287

Cp. HSL - The description of the tender love of Rāma and Sītā, purified by sorrow, exhibits more genuine pathos than appears perhaps in any other Indian drama, p. 308

Cp. HCSL. In the expression of genuine pathos (Karuna) and the description of wild scenery it has rarely been surpassed anywhere, p. 623

129. The principal sentiment in the famous Sanskrit dramas like Abhijnānasakuntalā, and the vikramorvaśīyam of Kālidāsa, the svapnavāsavadatta of Bhāsa and the uttararāmacarita the Mālatīmādhava of Bhavabhūti and the Mrčchakatika of Śūdraka is Śṛṅgāra. A critical study of prabodhacandrodaya of Śrīkṛṣṇa Misra., p.35
By. Dr. N. C. Deka.

130. A. rā, Act.4/66

132. Ibid 4. after 68- Hā vatse jānaki, niśācarāṇāmatīthe-
yibhavitum daśarathagṛhe praviṣṭāsi. p. 258

133. Ibid, Act. 5/22

134. Ibid, Act. 6/81. Bhūyīṣṭhāni mukhāni cumbati bhujaIr-
ḥuyobhirāliṅgyate, cāritraṃvatādevatāpi bhavatā
kāntenā māndodarī, hā lambodarakumbhamuktikamanisto-
maimamaikāvalī śilpe vakadhamarnikasya bhavato
lāṅkendra nidrārasaḥ

135. SD , Ch. 3/202

136. A.ra. Act. 4/65

137. TSD, Rāma is even more polite than in the Mahāvīra-
rita which is obviously imitated, p. 228

138. A.rā Act. 4/ after 66 - Yadādiśatyambā (iti śirasi
patrikāṁ dētvā) vatsa Lākṣmana niṃsmaṇadārādaḥanasa-
ḥādhyaśīnām prajāvatimādāya puro bhava, p. 256

139 Ibid, 5/52 - Saptā tālānayām ṣiṁtha bālipraharanikṛ-
tāṁ hatvā ca bālinaṁ bano rāmatunirnāgataḥ

140. Ibid, 6/51

141. Ibid 6/63 - Yadrāvano bāhubhiresa bhujaIḥ karoti,
tadrāghavāḥ pratikaroti bhujadvayena, karma dvayoryaṇaḥ
apī tulyeṣphalam tathāpi raksobhaṭaddasāgūṇaṁ naravirāsilpaṁ

142. A.Cm. Act 3/ before 32. Rāmarūpenaināmarādhapate pratiba-
dhnāmi, p. 102.

144. Ibid, Act. 4/ after 12 - Aho akarunah khalviśvarah adhanyayā mama kṛte ayamapi vi-haṅgaḥ śocanīyaḥ saṃvrtaḥ, p. 133

145. Ibid, Act 3/before 38. Māricāṁ pādenadhrtya viksiṣipati māricāḥ svarūpāmeva grhnāti. p. 113

146. Ibid, Act. 3/ after 38. Ham, manuṣyāḥ khalu bala-bantaḥ, há hato gurumāricāḥ, p. 114


150. TRSD. The Āścaryacūdāmoni and Adbhuta darpana are to be instanced in illustration of adbhuta synthesis, p. 582

151. K. mā. Act. 1/3
152. Ibid. Act. 1/18 - Ete rudanti harinā haritam vimucya
hamsāsca sōkavidhurāh karunām rudanti, nṛttam
tyājanti sikhinośpi vilokya devīm tiryaggatā varamamī
na paraṁ manusyaḥ

153. Ibid, Act. 1/20 - Jyeṣṭhasya bhrāturādesādāniya
vijane vane, parityāktāsi devi tvam doṣamekaṁ kṣamasva
me.

154. Ibid, Act. 1/before 29 - Janāpavādabhirūṇā rāmēna
kevalam parityāktā, na tu hṛdayena, p. 40

155. Ibid, Act. 1/before 30 - Bhagavati bhāgīrathī yadyaham
sukhena garbhahabhinirvartayāmi tadā tava dine dine
suṣṭhū grahitaya kundamālayopahāraṁ karisyāmi, p.4

156. Ibid. Act 2/ yathā yathā dārakāvīṣatsamudbhinnadāsa
nāṅkurakomalena vadanena mama mukhamālokayantau
prahasataḥ, atyantakomalenālāpena tādṛśam sabdāpayataḥ,
tethā jānāmi tasya maugdhe nīmajjamiti. Sāmpratam
puṇaḥ kālavasena parinatau parityāktabālabhāvavādalau
samvṛttāvīti māmadhikataram bāghate. p. 48

157. Ibid, Act. 3/before 8 - Yadyāpiyamabhīmatā kundamālā
tathāpi devatopahārasāṅkayā nopabhogamuparīyate, p.68

158. Ibid, Act. 3/13 - Pūrvāṁ vanapravāsah pascallāṅkā
tataḥ pravāśoṣyam, āsādyā māmadhanyāṁ duḥkhād duḥkhāṁ
gatā Sītā.

160. Ibid, 4/16 – Nirvāsitāsi viṣayādasmīn doṣe prasīde me.


163. Ibid, 5/before 13. Ahamapyetau tāpasakumārāvavaloka- 
yannāsahyavedanāmavasthāmavatīrṇośsmy., p. 155

5/before 15. Tapovanavāsino devīti nāmāhyayantī, 

164. Ibid, Act.6/9. Kālena rūpasaudaryām śrutvā sūrpaṇak-

165. Ibid, 6/before Sarve parasparamālingya moham 
gacchanti , p. 187

166. Rg. Ch.1. Strīpumsayastu viyoge jīvita-tvajñānadosāyām 
vaiklavyapositāyā ratereva pradhanyat śrīṅgāro 
vipralambhākhyo rasah vaiklavyam tu Śaṅcarimātraṃ, 
p. 142.
167. PC. Act. 3/2 Māmanālokya na snāti na bhuṅkte na pivateṣaḥ, na mayā rahita śraddhā muhurtamapi jīvati.

168. Ibid, Act. 3/after 2 - Tadvinā śraddhāyā muhurtamapi sānte jīvitam viṣamvanameva, tatsakhi karuṇe, maḍartham cītāmarācyā, yāvacirametve hutaśanapraveśena tasyāḥ sahaçāri bhavāmi, p. 73

169. Ibid, Act. 3/after 6 (Sāntiṁūrcchitā patati) Karuṇā - Samāśvasitu priyakhi, na khalu nāmamatreṇa priyakashyā bhetavyaḥ, yataḥ śrutam mayā hīmśāsakasaḥ yadasti pāṣāṇāmāpi Tamasah sūtā śraddhēti, tenaśa tāmasā śraddhā bhaviṣyati, p. 78

170. Ibid, Act. 5/2

5/3 Nikṛntative marmāṇi deham śoṣayatīva me daḥativāntarātmānam krūraṁ śokāgnirutthitaḥ

171. Ibid. Act 5/after 11 - Śraddhā - devī, tenāpi putra-paurāṇīyāsanajanitaśokaveśena jīvotsargaḥ vyāvasitaḥ, p. 149

172. Ibid, Act 5/ verse No.12 and 13

173. NS, Ch. 6- Na yatra dukham na sukham na dveṣo nāpi matsaraḥ, samaṁ sarveṣu bhūteṣu sa śaṅkāḥ prathito rash, p. 329

175. HN. Act 5/1. Dyūte paṇah pranayakeliṣu kanthaṁ pāsah kriḍāpariṣramaharam vyājanaṁ ratānte sayyā niśitra-samaye janakātmajāyāḥ prāptam mayā viḍhivaśādidadamu-uttarīyam

176. Ibid, Act. 5/5. Cf. Āliṅgitāstra sarasīruhakorakākṣi pitośāharostra madhuro viḍhuhumālāsyē Rāṅgavatāramakaranavimarditāṁ puspānyamūṁ dayitē kva gatetyarodīt. ?


180. Ibid, Act. 5/11. he Gaḍāvāri: puṇyavāripunica
dṛṣṭā tvayā jānakaḥ? Sāśhartum kamalāni cāṣgayatāti,
yātā vinodāya vā? Ityevam pratipādapan pratiniḥgam
pratyāpagaṃ pratyagam pratyanām pratibahīnām tata
itastām yācate maithilīm.

181. Ibid. Act 5/21. CF. Āśeṅke āśeṅke jagurāṅkameke pānkaṃ
kuraṅgam pratīvimbītaṅgaṃ. Dhūmaṃ ca bhūmaṇḍala-muddha-
tāñgner viyogajātasya mama priyāyāḥ

182. Ibid, Act.5/24. CF. Rajakstvāṁ navapallavairahamaṃ
ślaghyaiḥ priyāyā gunāistvāmayānti sitīmukhā śmaṛaṭhē-
nurmuktāḥ sakhe ś māmapi, kāntāpañḍatalāḥhatistava mude
tadvanmamaṣpyāvayostulyam sarvamaśokaḥ kevalamaḥaṁ
dhāṭrā sa-sokeḥ kṛtaḥ.

pi vajrāyate, mālyāṃ sucikulāyate malayojo lepaḥ
sphulingāyate. Rātriḥ kalpasatāyate vidhivasāṭprāṇospi
bhārāyate, hā hantaḥ pramadāviyogasamayaḥ saṁhāra-kā-
lāyate.


186. Ibid, Act. 5 - Ambāh Susrūsamāṇāḥ me saradāḥ katicinnaya,
īdāmākaraṇyā tathāmūrcchitā jānakaḥ, yathā svajanakarc-
panītaśītaśīkapārasāśāyatiṣṭāpi na prabuddāḥ, p. 252
187. Ibid. Act. 5/17

188. Ibid, Act. 5 - Sāgarah - hā vatse jānaki : aehunā nītāsaī nisācarenā (iti mūrchati), p. 296

189. Ibid. Act. 6/ Sloka - 2,3,4,5,6

190. Ibid. Act. 6/31


192. Ibid. Act. 6/Sītā kathā punastadapunyāṁ na bhavitā yatkila Rāmacandravirahātāpanirvāpṛṇyā candahāsadh-rayopekṣitāṃ. Tatkīmanena jīvītāna ṣ iha dārusaṅcayeśgmiḥ prajvālyā, yatremānyangāni sītalarāmi, p. 338

193. Ibid. Act A 7 - Mandodarī-rāvaṇau mūrchatāḥ, p. 386

194. Ibid. Act. 7 - Paritrāyatāṁ māmāryaputraḥ eṣā nimaṃṣmiṃ sōkatimūre, p. 383

195. Ibid. Act 7/30. Ḥā vatsa Lākṣmaṇa ' vikāsaya metarvār ma gāḍiḍāḥ yugapadeve samastamastaṁ, bhāgyaṁ dīvākarakulasya ca jīvitāṁ ca rāmasya, kiṅca nayanāṁ namurmītāyāḥ.

196. Ibid, Act. 7/29

197. Ibid, Act. 3/41, 5/50, 7/52
198. S.Surli. Act. 1/74. CF. Patyau duram gatavati ravau padminīva prasupta māṇākārā sumukhi nibhrītā vartate buddhirambā māyāyogānmañitārucau vallabhe tulyaśilā rāhuṅkiraṇanisprabhā yāminīva, sankalpasuryodaya

199. Ibid, Act. 2. CF. Āḥ kaśtaṁ vaiyōmahajanakaviśa-

samayopapłute jagati kathamayamadhyatmavidyā prati-

sthāyatī. Eho, Eho mahamohāpaśāda, Tribhuvanaśammoṣana

bhavatā kīṁ nāma labgham lapsyate vā, p. 210


svargē tathā durgatau.

201. Ibid., Act. 5 - C.F Priye, adya yaśadapratihata

kirtтирapatraśeṣhamsaśrañeṣa duratmanā vivekena saha

vivādaḥ saṃvṛttāḥ iti, p. 500

202. Ibid, Act. 8. C.F. Durvāsanā (Saviśādanā) yadyevam

mahāmōhaparyan tānāmaṃmat prabhūnāṃ vināso bhavet.

p. 670

durmatiḥ sorastādaṁ svayaṁ vilapati, āi mahārāja, āi
durmatijiviteśvara, āi nikhilajanamohana, kutra
gatoṣsi. P.744
204. Ibid. Act.9. Api ca śāntameva rasamekam śaranayato
maṇiśinaḥ punarapi rasāntarani api puṣnātiva
viṣṇubhaktih, p. 744

205. Ibid, C.F. Introduction - Rasasastra śāntaḥ pradhān-
nabhūtaḥ varīyastu tadaḥgatayā vinivesitaḥ, yataḥ
pradhānarasasya rasyatātisayaḥ saṁjñyeta, p. 4.