

**UTTARAMACHARITAM-
INTRODUCTION-1****Note**

In this we will read some parts of the first anka of the play. First of all, Sutradhar and Nat come lesson on stage and introduce the play. Rama rises from the throne go to palace of queen to console Sita, who is upset with Janak viraha. After that Ashtavakra comes and inquires about his good news and listens to all the sermons given to Rama by Vashishtadi gurus. After that Lakshman comes and says that I came here after completing the task of making a painting which depict the story of Ramkatha as per order of Shri Ram. After that Ram displays that screenplay to Sita for Sita's humor. Thus begins the Chitradarshan festival. In it, starting from Tadkarakshasivadh, the picture of Vindharyanya comes from the marriage of Rama-Sita, the exile, Shringaverapuram, such events. In the end, the text ends with the description of the way of life from the mouth of Rama on the banks of Godavari.

In this lesson, we read the introduction of the Utararamcharit play. Here are seven verses and some sermons. The poet first comes and describes Bhavabhuti. At the same time, the Sutradhara meets Nat, a resident of Ayodhya. After that there is an intense conversation between Nat and Sutradhar about Ayodhya. The drama begins with the context of that conversation. All this will be known only by reading this lesson.

**OBJECTIVE**

After studying this lesson, you will be bale to:

- know the character of Shri Ram and Sita;
- know about Sutradhar and Nat in drama;
- know the subject of Nandipath;
- Know the characteristics of the verses;

STUDY OF POETIC WORK -2



Note

- understand the anvaya and meaning of the verses; and
- understand the Vighra and Samasa of the padas.

12.1 LET US READ THE TEXT

इदं कविभ्यः पूर्वभ्यो नमोवाकं प्रषास्महे।

विन्देम देवतां वाचममृतामात्मनः॥1॥

(नान्द्यन्ते)

सूत्रधारः- अलमतिविस्तरेण। अद्य खलु भगवतः कालप्रियानाथस्य यात्रायामार्यमिश्रान् विज्ञापयामि। एवमत्रभवन्तो विदांकुर्वन्तु। अस्ति खलु तत्रभवान् काष्यपः श्रीकण्ठपदलादनः पदवाक्यप्रमाणज्ञो भवभूतिर्नाम जातूकर्णीपुत्रः।

यं ब्रह्माणमियं देवी वाग्वध्येवानुवर्तते।

उळारं रामचरितं तत्प्रणीतं प्रयोक्ष्यते॥2॥

सूत्रधारः - एषोऽस्मि कार्यवषादायोध्यकस्तदानींतनञ्च संवृळाः (समन्तादवलोक्य) भोः भोः!यदा तावदत्रभवतः पौलस्त्यकुलधूमकेतोः महाराजरामस्यायं पट्टाभिषेकसमयो रात्रिन्दिवमसंहतानन्दनान्दीकः, त्किमिदानीं विश्रान्तचारणानि चत्वरस्थानानि?

(प्रविष्य)

नटः -भाव ! प्रेषिता हि स्वगृहान्महाराजेन लङ्कासमरसुहृदो महात्मानः प्लवडमराक्षसाःसभाजनो पस्थायिनञ्च नानादिगन्तपावना ब्रह्मर्षयो राजर्षयञ्च, यत्समाराधनायैतावतो दिवसान् प्रमोद आसीत्।

सूत्रधारः

आ, अस्त्येतन्निमिळाम्।

नटः

अन्यच्च

वसिष्ठाधिष्ठिता देव्यो गता रामस्य मातरः।

अरुन्धतीं पुरस्कृत्य यज्ञे जामातुराश्रमम्॥3॥

सूत्रधारः

वैदषिकोऽस्मीति पृच्छामि। कः पुनर्जामाता?

कन्यादषरथोराजा शान्तां नाम व्यजीजनत्।

अपत्यकृतिकाराज्ञेरोमपादाय तां ददौ॥4॥

विभाण्डकसुतस्तामृष्यश्रु उपयेमे।

तेन द्वादषवार्षिकं सत्रमारब्धम्।

तदनुरोधोत्कठोरगर्भा - मपि जानकीं विमुच्य गुरुजनस्तरत्र यातः।

सूत्रधारः



Note

तत्किमनेन? एहि राजद्वारमेव स्वजातिसमयेनोपनिष्ठावः।

नटः

तेन हि निरूपयतु राज्ञः सुपरिषुद्धामुपस्थानस्तोघ्नद्धतिं भावः।

सूत्रधारः

मारिष,

सर्वथा व्यवहर्तव्यं कुतो ह्यवचनीयता।

यथा स्त्रीणां तथा वाचां साधुत्वे दुर्जनो जनः॥5॥

नटः

अतिदुर्जन इति वक्तव्यम्।

देव्यामपि हि वैदेह्यां सापवादो यतो जनः।

रक्षोगृहस्थितिर्मूलमग्निषुद्धौ त्वनिष्चयः॥6॥

सूत्रधारः

यदि पुनरियं किंवदन्ती महाराज प्रतिस्पन्देत ततः कष्टं स्यात्।

नटः

सर्वथा ऋषयों देवाञ्च श्रेयो विधास्यन्ति।

(परिक्रम्य) भो भोः क्वेदानीं महाराजः?

(आकर्ण्य) एवं जनाः कथयन्ति -

स्नेहात्सभाजयितुमेत्य दिनान्यमूनि

नीत्वोत्सवेनजनकोऽद्य गतोविदेहान्।

देव्यास्ततो विमनसः परिसान्त्वनाय

धर्मासनाद्विषति वासगृहं नेरन्द्रः ॥7॥

(इति निष्क्रान्तौ)

(इति प्रस्तावना)

12.2 LET US UNDERSTAND THE TEXT: PART-1

इदं कविभ्यः पूर्वैभ्यो नमोवाकं प्रषास्महे।

विन्देम देवतां वाचममृतामात्मनः कलाम्॥8॥

अन्वयः

पूर्वैभ्यः कविभ्यः इदं नमोवाकं प्रषास्महे, आत्मनः अमृतां कलां देवतां वाचं विन्देम।

Anvayārtha: - Purvabhaya - ancient, Kavibhaya - for poets like Vyasa, Valmiki, Kalidas etc., Namovakam - Salutations, Idam - this invocation, Prashasmahe - I give instructions. Atmanah – to Paramatika, Amritam – Nitya, Kalam – Anshbhuta, Devtam

STUDY OF POETIC WORK -2



Note

– Devi, Vacham – speech to Saraswati, Vindem – for attainment.

Explanation- For the destruction of obstacles in theatre, salutation to deities is very good in the beginning of theatre. It is salutation that is called by the name ‘Nandi’ in the Natyashastra. Therefore, the great poet Bhavibhuti also makes Nandi from the verses presented in the beginning of poetry. The invocation in this verse is blessing. Here the poet Bhavabhuti praises the erstwhile poets like Vyasa-Valmiki by uttering the word ‘Namah’. With his offerings, Goddess Saraswati, the presiding deity of the speech of Lord Brahma, is desired. In this way, the fruit of the obeisance done by the Purvakavi is the benefit of Vagdevi, that is, the speech should spark the reality at the right time, this is the intention of the poet.

Special note- Here Mahakavi Bhavabhuti desires salutation to God to compose the play, in the beginning, for the destruction of obstacles and for the conclusion of the text, makes invocations in the cradle of etiquette. From this verse it states that civilized conduct is an invocation of the permitted Shrutibodhi duty. He is blessing, objective, and salutary. Here we do the law of salutary invocation.

Here is the Mangal Shloka Nandi. Nandyati Anandayati Janan Iti Nandi. That is, one who makes people happy. She is Nandi. The first verse or shloka for Mangal in the play is called Nandi. Vishwanath has given its lakshana in Sahitya Darpan. -

आषीर्वचनसंयुक्ता स्तुतिर्यस्मात् प्रयुज्यते।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता॥

मंगल्यशंखचन्द्राब्जकोककैरवशंसिनी।
पदैर्युक्ता द्वादशमिरष्टाभिर्वा पर्दरुता॥

That is, where there is praise with blessings of Devbrahman and kings. That is called Nandi. That is of Nandi have twelvepad or eightpad. Here is a twelve-pada Nandi.

Grammar -

1. नमोवाकम् – वच्धातोः क्विप्प्रत्यये वाक् इति रूपम् तस्य वचनम् इत्यर्थः। नमः वाकः यस्मिन् स इति नमोवाक् इति बहुव्रीहिसमासः, तं नमोवाकम्।
2. प्रशास्महे – प्रपूर्वकात् इच्छार्थकात् शारूधातोः उत्तमपुरुषैकवचने रूपम् प्रशास्महे इत्यस्य निर्दिशामः इत्यर्थः।
3. विन्देम – तौदादिकात् विद्-धातोः विधिलिङि, उत्तमपुरुषैकवचने विन्देम इति रूपम्।
4. अमृताम् – अविद्यमानं मृतं मरणं यस्याः सा अमृता इति बहुव्रीहिसमासः, ताम् अमृताम् छन्दः- इस श्लोक में अनुष्टुप्-छन्दः है।

श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पचमम्।

द्विचतुष्पादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः॥

There are four pada in a shloka. In the Anushtup verse, the sixth letter of each pada is a Guru. The fifth letter is short. In the second and fourth pada, the seventh letter Hrsva occurs. It is longer in the first and third legs.



INTEXT QUESTION- 12.1

1. What is the wish of the poet?
2. Write the characteristics of Anushtupachand?
3. Prove 'Namovakam'?

12.3 LET US UNDERSTAND THE TEXT: PART- 2

सूत्रधारः

अलमतिविस्तरेण। अद्य खलु भगवतः कालप्रियानाथस्य यात्रायामार्यमिश्रान् विज्ञापयामि। एवमत्रभवन्तो विदांकुर्वन्तु। अस्ति खलु तत्रभवान् काष्यपः श्रीकण्ठपदलादनः पदवाक्यप्रमाणज्ञो भवभूतिर्नाम जातूकर्णीपुत्रः।

Anvayārtha: - Mangalacharanasyante - at the end of the invocation, Alam - enough, Ati-Vitarena - in more detail, Adya - in this day, Khalu - definitely only, Bhagvat - Sarvesvarya-Vibhushit ki, Kalpriya Nathasya - Durgavallabh Shiva's, Yatrayam - in the festival, Arya Mishran - I make a humble request to Aryans to the respected, Mishran - to the scholars of Bahushastra i.e. to the proud, to Vidyapayami - to the civilized. Evam - Thus the revered you present here, Vidankurvantu - know. Tatrabhvan - the revered sir present here, Kashyap - Kashyap gotrotpanah, Srikanthapadlanchanah - having the name Srikantha, Padavakya Pramanagnah - the grammarian, the juristic scholar, Bhavabhootirnam - the name of Bhavabhuti, Jatukarniputra - the son of a woman born in the Jatukarni gotra.

Explanation: - At the end of Nandi, the sutradhar says that do not elaborate too much. After that the civilized poets present on the occasion of the festival of Lord Shiva make a humble request about Bhavabhuti. They say. That the poet Bhavabhuti is born Kashyapagotra. Srikanth is his other name. He is very good in grammar, justice and epistemology. He is the son of Jatukarni, Bhavabhuti.

Special note - "Nandyante Pravisati Sutradharah" means that the Sutradhar enters only after Nandipath. The sutras i.e. the play carries the ritual of experimentation. So he is the facilitator or sutradhar. The characteristic of a facilitator has been mentioned in the literature.

नाटयोपकरणादीनि सूत्रमित्यभिधीयते।
सूत्रं धारयतीत्यर्थे सूत्रधारो निगद्यते॥



Note

STUDY OF POETIC WORK -2



Note

व्याकरणविमर्ष

1. विदांकुर्वन्तु - ज्ञानार्थकात् विद्धातोः लोटि कृधातोः अनुप्रयोगे प्रथमपुरुषबहुवचने रूपम् जानन्तु इति तदर्थः।
2. श्रीकण्ठपदलाञ्छनः-श्रीकण्ठ इति पदं लाञ्छनं यस्य स इति श्रीकण्ठपदलाञ्छनः श्रीकण्ठपदनामकः इत्यर्थः।
3. पदवाक्यप्रमाणज्ञः -जानाति इति ज्ञः। पदं (व्याकरणम्) च वाक्यं (न्यायः) प्रमाणं (मीमांसा) च इति पदवाक्यप्रमाणानि, तेषां ज्ञः इति पदवाक्यप्रमाणज्ञः।
4. कालप्रियानाथस्य -कालस्य प्रिया कालप्रिया इति षष्ठीतत्पुरुषसमासः। दुर्गा इत्यर्थः। तस्याः नाथः कालप्रियानाथः इति षष्ठीतत्पुरुषसमासः, तस्य।
5. आर्यमिश्रान् -आर्याः च अमी मिश्राः च आर्यमिश्राः इति कर्मधारयसमासः, तान् आर्यमिश्रान्
6. जातूकर्णीपुत्रः -जतूकर्णस्य गोत्रापत्यं स्त्री जातूकर्णी। तस्याः पुत्रः जातूकर्णीपुत्रः इति षष्ठीतत्पुरुषसमासः।



INTEXT QUESTION-12.2

4. When do the sutradhars request the Arya?
5. How was Bhavabhuti?
6. Write the etymology of Padavakya Pramanagnya:

12.4 LET US UNDERSTAND THE TEXT: PART-3

यं ब्रह्माणम् देवीवाग्ववष्येवानुवर्तते।

उत्तररामचरितं तत्प्रणीतं प्रयोक्ष्यते ॥1॥

अन्वय- यं ब्रह्माणम् इयं देवी वाक् वष्या इव अनुवर्तते। तत्प्रणीतम् उच्चाररामचरितं प्रयोक्ष्यते।

Anvayartha - Yam - to Bhavabhuti, Brahmanam - to a brahmin engaged in yajnaadi Shat karma, Iyam - Devi - this goddess Bhagwati, speech - speech Saraswati, Vasya ev as a subordinate woman, Anuvartate - follows. Tatpranitam - composed by Bhavabhuti, Uraramcharitam - Uraramcharit, a play named Prayoksyate - will be performed.

Explanation- Here the poet narrates beautifully from the mouth of the sutradhar. Like a woman who loves a man constantly follows that man. Whatever that man does, whatever that woman does. Similarly, the speech goddess Hansvahini Saraswati also follows the poet Bhavabhuti continuously. So as the poet wishes. Such a sentence is capable of expressing the occult feeling. This highlights the extraordinariness of this play. Here the name of the play is mentioned by the poet as Uraramcharit. The name Uraar is after the coronation and the character of Ramcharit Purusholam Shri Ram.

When Rama returned after ending his exile after killing Ravana, the coronation of Rama took place. After that the character of Shri Ram i.e. the life story is described in this play. The same is being presented by acting in this play. This announcement was made by the facilitator.

special note

Here is the introduction.

निवेदन प्रयोज्यस्य निर्देशो देषकालयोः।

कविकाव्यादीनां प्रशंसा तु प्ररोचना॥

“भारती संस्कृतप्रायो वाग्व्यापारो नराश्रयः।”

व्याकाण विमर्षः -

1. वष्या - वषधातोः यति टापि वष्या इति रूपम्। वषंगता इत्यर्थः।
2. प्रणीतम् - प्रपूर्वकात् नीधातोः क्तप्रत्यये नपुंसकलिङ्गे प्रथमैकवचने रूपम्।
3. प्रयोक्ष्यते - प्रपूर्वकात् युज्धातोः लृटि प्रथमपुरुषैकवचने रूपम्।
4. रामचरितम् - रामस्य चरितं राचरितम् इति षष्ठीतत्पुरुषसमासः।
5. तत्प्रणीतम् - तेन प्रणीतं तत्प्रणीतम् इति तृतीयातत्पुरुषसमासः।

सन्धिविच्छेद

वाग्वष्येवानुवर्तते - वाक् +वष्या +इव+ अनुवर्तते।

अलंकरविमर्ष -वष्येव से यहां क्रियोत्प्रेक्षण होने से उत्प्रेक्षालंकार है। उसका लक्षण है -” भवेत्सम्भावनोत्प्रेक्षा प्रकृतस्य परात्मना।” इति।

छन्दः- अनुष्टुप

**INTEXT QUESTION – 12.3**

7. What is the name of this play?
8. “Vagvasyevanuvarte” break the Samdhi?
9. Who composed this play?
10. What are the characteristics of the author?

12.5 LET US UNDERSTAND THE TEXT: PART-4

सूत्रधारः - एषोऽस्मि कार्यवषादायोध्यकस्तदानींतनञ्च संवृळाः (समन्तादवलोक्य) भो भो ! यदा तावदत्रभवतः पौलस्त्यकुलधूमकेतोः महाराजरामस्यायं पट्टाभिषेकसमयो रात्रिन्दिमसेहतानन्दान्दीकः, तत्किमिदानीं विश्रान्तचारणानि चत्वरस्थानानि ?



Note

STUDY OF POETIC WORK -2



Note

(प्रविष्य)

नटः भाव ! प्रेषिता हि स्वगृहान्महाराजेन लंकासमरसुहृदो महात्मानः प्लवंगामराक्षसाः सभाजनोपस्थायिनञ्च नानादिगन्तपावना ब्रह्मार्षयो राजर्षयञ्च, यत्समाराधनायैतावता दिवसान् प्रमोद आसीत्।

सूत्रधारः - आ, आस्त्येतन्निमिळाम्।

Explanation - Now the Sutradhar meets an Ayodhya resident in the context of drama. After that, he continuously observes and directs the incident - Oh, this is the time of coronation of Ayodhyapati Shri Ramchandra. So how did the disciples stop in the courtyard of Rangshala with praise? After that, addressing the Nat Sutradhar, knowing the reason for the silence, says that the festival is over. Therefore, in the war with Ravana, the monkeys demonstrated their might and fought, they had appeared for the Ram Suhridavanar festival. At this point the festivities ended. So they went to their country. Vashishtadi Brahmarshi, Janakadi Rajarshi who came from many countries also went to their country. Thus the facilitator knows the cause of the silence.

Grammar

1. संवृळाः समित्युपसर्गपूर्वकात् वृद्धातोः क्तप्रत्यये रूपम्
2. पौलस्त्यकुलधूमकेतोः - पौलस्त्यस्य कुलं पौलस्त्यकुलम् इति षष्ठीतत्पुरुषसमासः। तस्य धूमकेतुः इव इति षष्ठीतत्पुरुषसमासः, तस्य।
3. पट्टाभिषेकस्य समयः पट्टाभिषेकसमयः इति षष्ठीतत्पुरुषसमासः।
4. रात्रिन्दिवम् - रात्रो च दिवा च रात्रिन्दिवम् इति समाहारद्वन्द्वसमासः।
5. विश्रान्तचारणानि - विश्रान्ताः चारणाः येभ्यः येषु वा तानि विश्रान्तचारणानि इति बहुव्रीहिसमासः।
6. लंकासमारसुहृदः - लंकायां वृळाः समरः लंकासमरः। तस्मिन् सुहृदः लंकासमरसुहृदः।
7. नानादिगन्तपावनाः - नाना दिषः नानादिषः इति कर्मधारयसमासः। नानादिषाम् अन्ताः नानादिगन्ताः इति षष्ठीतत्पुरुषसमासः। तान् पावयन्ति इति नानादिगन्तपावनाः।



IN-TEXT QUESTION: 12.4

11. Who came for Rama's coronation?
12. How did they come to Ayodhya?
13. What is the reason for the silence in Ayodhya?
14. What is the Samas in Pattabhishekasamaya?
15. Who became the Ayodhyakah?

12.6. LET US UNDERSTAND THE TEXT:PART-5

अन्यच्च -

वसिष्ठाधिष्ठिता देव्यो गता रामस्य मातरः।

अरुन्धतीं पुरस्कृत्य यज्ञे जामातुराश्रमम्॥3

अन्वयः-अन्यच्च, वसिष्ठाधिष्ठिता देव्यः रामस्य मातरः अरुन्धतीं पुरस्कृत्य यज्ञे जामातुः आश्रमं गताः।

अन्वयार्थः

नटः - नट-अन्यत् -दूसरा भी, च -और कारण है।,६

वसिष्ठाधिष्ठिताः -कुलगुरु वसिष्ठ द्वारा संरक्षित, देव्यः - दशरथ की रानियां कौषल्या, कैकेयीं, सुमित्रा, रामस्य - रामचन्द्र की, मातरः -जननी ,अरुन्धतीम् - गुरु पत्नी को, पुरस्कृत्य -आगे करके, यज्ञे - यम के लिए, जामातुः -कन्यापति ऋष्यशृंग के, आश्रमम् -तपःस्थल को, गताः -प्राप्त हुए।

Explanation - In this verse, the second reason for the absence of lyricism etc. in Ayodhya is called Nat. Maharaj Dasaratha had a daughter. His name was Shanta. Shanta was transformed into Mahamuni Rishyasringa. Some yajna was going on in that Jamata Rishyasringa's ashram. Therefore, the queens of Dasharatha, the mothers of Shri Ram - Kaushalya, Kaikeyi, Sumitra, went there for the Yagyadarshan. Therefore, he is not in Ayodhya, because of this also lyricism etc. is not happening.

Grammar

1. वसिष्ठाधिष्ठिताः - अधिपर्वकात् स्थाधातोः क्तप्रत्यये टापि अधिष्ठाता इति रूपम् वसिष्ठेन अधिष्ठिता वसिष्ठाधिष्ठिता इति तृतीयातत्पुरुषसमासः।
2. पुरस्कृत्य - पुरस् इति पूर्वकात् कृधातोः क्त्वाप्रत्यये क्त्वाप्रत्ययस्य स्थाने ल्यपि पुरस्कृत्य इति रूपम्।

सन्धिविच्छेद

1. देव्यो गता रामस्य - देव्यः +गताः+रामस्य।
2. जामातुराश्रमम् - जामातुः+ आश्रमम्।

छन्दः- इस श्लोक में अनुष्टुप छन्द है।

**INTEXT QUESTION – 12.5**

16. Where and for what did Ram's mothers go?
17. After whom did the mothers of Ram go?

Note



STUDY OF POETIC
WORK -2

12.7 LET US UNDERSTAND THE TEXT:PART- 6



Note

सूत्रधार

वैदेशिकोऽस्मीति पृच्छामि। कः पुनर्जामाता ?

कन्यां दशरथो राजा शान्तां नाम व्यजीजनत्।

अपत्यकृतिकां राज्ञे रोमपादाय तां ददौ॥4॥

विभाण्डकसुतस्तामृष्यशृंग उपयेमे। तेन द्वादशवार्षिकं सत्रमारब्धम्। तदनुरोधात्कठोरगर्भामपि जानकीं विमुच्य गुरुजनस्तत्र यातः।

अन्वय

सूत्रधारः- वैदेशिकः अस्मि इति पृच्छामि। कः पुनः जामाता।

नटः- राजा दशरथः शान्तां नाम कन्यां व्यजीजनत् राज्ञे रोमपादाय अपत्यकृतिकां तां ददौ।

विभाण्डकसुतः ऋष्यशृङ्गः ताम् उपयेमे। तेन द्वादशवार्षिकं सत्रम् आरब्धम् तदनुरोधात् कठोरगर्भाम् अपि जानकीं विमुच्य गुरुजनः तत्र यातः।

Explanation - The sutradhar says that he is a Vaideshik, that is, he is not a resident of Ayodhya. Therefore, he accepts that his knowledge about Ayodhya is not expedient. The facilitator knows. That Dasharatha did not have any daughter. That's why he asks - Who is the brother-in-law (Jamata) of Maharaj Dasaratha?

Here Nat introduces the daughter of King Dasharatha. He says that King Dasharatha had a daughter named Shanta. But only after the birth, the king gave that girl to Angraj Rompad as a reward. Mahamuni Rishyasringa, son of Vibhandaka Muni, married her. That sage Rishyasringa started a yagya lasting twelve years. Therefore, on the request of that sage, after establishing the pregnant Sita in Ayodhya, Vasistha Kaushalya, Kaikeyi, Sumitra etc. went to that yagya.

Grammar

1. व्यजीजनत् - विपूर्वकात् जन्-धातोः णिचि लुङ् लकारे प्रथमपुरुषैकवचने व्यजीजनत् इति रूपम्।
2. अपत्यकृतिकाम् - क्ता एव कृतिका अपत्यं च सा कृतिका इति अपत्यकृतिका इति कर्मधरयसमासः, ताम् अपत्यकृतिकाम्। विहितकृत्रिमकन्याम् इत्यर्थः।
3. उपयेमे - उपपूर्वकात् यन्धातोः लिटि प्रथमपुरुषैकवचने रूपम्।
4. कठोरगर्भाम् - कठोरः पूर्णः गर्भः यस्याः सा कठोरगर्भा, तां कठोरगर्भाम् इति बहुव्रीहिसमासः।

छन्दः- कन्यामिति श्लोक में अनुष्टुप् छन्द है।



INTEXT QUESTIONS -12.6

18. What was the name of the daughter of King Dasharatha?
19. To whom did King Dasharatha give the girl?
20. What is the meaning of Aptyakritikaam?
21. Who married Shanta?
22. What kind of yagya did Rishyasringa start?

12.8. LET US UNDERSTAND THE TEXT:PART-7

सूत्रधारः- तत्किमनेन? एहि राजद्वारमेव स्वजातिसमयेनोपनिष्ठावः।

नटः- तेन हि निरूपयतु राज्ञः सुपरिषुद्धामुपस्थानस्तोत्रपद्धतिं भावः।

सूत्रधारः मारिष,

सर्वथा व्यवहर्तव्यं कुतोह्यवचनीयता।

यथा स्वीणां तथा वाचां साधुत्वे दुर्जनो जनः॥

अन्वयः

सूत्रधारः -तत् अनेन किम्। एहि स्वजातिसमयेन राजद्वारम् एवं उपतिष्ठावः।

नटः- तेन राज्ञः सुपरिषुद्धाम् उपस्थानस्तोत्रपद्धतिं निरूपयतु।

सूत्रधारः - मारिष, सर्वथा व्यवहर्तव्यम् अवचनीयता कुतः? हि जनो यथा स्वीणां साधुत्वे दुर्जनः तथा वाचाम् (अति दुर्जनः)।

Explanation: - After that, from the Sutradhar Nut, to perform his work, he was offered to the Rajdwara. Then Nat tells the Sutradhar with the objective that you should consider the Rajochit Rajstuti method of the faultless from the need of praise in the Rajdwara. Then the Sutradhar says with an objective to the nut, it is completely. In the people, even in a faultless object, there is a possibility of defect from the light. In this way, saints like him reveal doubts in the chastity of women. Similarly in poetry written by a poet. In this way, his nature is proved to be guilty. Therefore, by thinking about them, one should not abandon the behavior. Therefore, without worrying about all of them, the sutradhar will also go to the royal gate to praise, that is his intention. From this verse, the poet has prescribed the incarnation of Sita's exception.

special note

In this verse, there is a possibility of Sita exception. Mukhasandhi is here. The characteristics of mukhasandhi are-

STUDY OF POETIC
WORK -2

Note

STUDY OF POETIC WORK -2



Note

GRAMMAR-

1. सर्वथा - सर्वषब्दात् थाल्प्रत्यये सर्वथा इति रूपम् सर्वेण प्रकारेण इति तदर्थः।
2. व्यवहर्तव्यम् - वि-अव इत्युपसर्गद्वयपूर्वकात् हधातोः तव्यत्प्रत्यये प्रथमैकवचने रूपम्।
3. अवचनीयता - वचनीयं दोषः। तस्य भावः इति तल्प्रत्यये वचनीयता। न वचनीयता अवचनीयता इति नन्तपुरुषसमासः।

सन्धिविच्छेद-

1. कुतो ह्यवचनीयता - कुतः+हि+अवचनीयता।
2. दुर्जनो जनः - दुर्जनः+जनः

अलंकार विमर्ष-

1. श्लोक कुतो ह्यावचनीयता' वाक्य को प्रति उळारार्थ वाक्यार्थ का हेतु होने के कारण से काव्यलिङ्ग अलंकार है। उसका लक्षण है। "हेतोर्वाक्यपदार्थत्वे काव्यलिङ्ग निगद्यते।"
2. यथा स्त्रीणाम् तथा वाचाम् यहां उपमालंकार है। उसका लक्षण संहित्यदर्पण में - "साम्यं वाच्यमवैधर्मं वाक्यैक्य उपमा द्वयोः।"
3. यहां उपमा का और काव्यलिङ्ग अलंकार को अंग अंगिभाव होने से शंकरालंकार है।
छन्दः- इस श्लोक में अनुष्टुप छन्द है।



IN-TEXT QUESTION 12.7

23. Where is the avachaniyata?
24. How are people?

12.9. LET UNDERSTAND THE TEXT: PART-8

नट-अतिदुर्जन इति वक्तव्यम्।

देव्यामपि हि वैदेह्यां सापवादो यतो जनः।

रक्षोगृस्थितिर्मूलमग्निषुद्धौ त्वनिष्यचः॥6॥

सूत्रधार- यदि पुनरियं किंवदन्ती महाराजं प्रति स्यन्देत ततः कष्टं स्यात्।

अन्वय

नटः -अतिदुर्जन इति वक्तव्यम्।

यतो हि जनः देव्यां वैदेह्याम् अमि सापवादः (वर्तते) रक्षोगृहस्थितिः (तस्य) मूलम् (अस्ति)।
अग्निषुद्धौ तु (जनस्य) अलष्यचः।

सूत्रधारः - यदि पुनःइयं किंवदन्ती महाराजं प्रति राजानं स्यन्देत ततः तदा कष्टं स्यात्।



Note

Explanation - In the past the facilitator criticized the people. Here, the nuts also illuminate the wickedness or wickedness of the people. Both these verses Devi and Vaidehi echo the supernatural magnificence of Sita's character. Sita is born out of the womb of the enlightened person and yet she is the daughter of Vaidehi i.e. the enlightened Videhraj Janaka. Similarly, because of his condition in the house of demon Ravana, people see him as a character defect. They do not believe even after the ordeal. So he is very evil, this is a statement. Poet Bhavabhuti, people are detractors of Sita's character, with this statement Rama's abandonment of Sita has been justified. People display Sita's fault because of her living in Lanka, the kingdom of Ravana. The facilitator expresses the apprehension that Maharaj Ramchandra will come to know about this public opinion, then he will have great trouble.

Grammar

1. वैदेह्याम् - विदेहस्य अपत्यं स्त्री इत्यर्थे विदेहषब्दात् अंप्रत्यये स्त्रियां डीपि सप्तम्याः एकवचने रूपम्।
2. सापवादः - अपवादेन लांछनेन सहितः सापवादः।
3. रक्षोगृहस्थितिः - रक्षसः गृहं रक्षोगृहम् इति षष्ठीतत्पुरुषसमासः। रक्षोगृहे स्थितिः रक्षोगृहस्थितिः इति सप्तमीतत्पुरुषसमासः।
4. अग्रिषुद्धौ - अग्रौ शुद्धिः अग्रिषुद्धिः इति सप्तमीतत्पुरुषसमासः।
5. अनिष्चयः - न निष्चयः अनिष्चयः इति नंतत्पुरुषसमासः।

अलंकार विमर्ष

1. 'देव्यामपि' इस श्लोक में दोषभाव होने पर भी दोष कथन से विभावनालंकार है। उसका लक्षण
"विभावना विना हेतु कार्योत्पत्तिर्यदुच्यते।"
2. अशुद्धि सत्य में भी अविश्वास के कारण विषेषोक्ति अलंकार है। उसका लक्षण
"सति हेतौ फलाभावो विषेषोक्ति"
3. 'अतिदुर्जन' इस वक्तव्यम् इस काव्य के प्रति पूर्ववाक्य का हेतु होने से काव्यलिंग अलंकार है।

छन्द - देव्यामपि इस श्लोक में अनुष्टुप छन्द है।

STUDY OF POETIC
WORK -2



IN-TEXT QUESTION 12.8

25. What is the reason for the exception of Sita?
26. Break the sandhi of Rakshogrihasthitirmoolamgnishuddhau?
27. Where do people not believe?



Note

12.10 LET US UNDERSTAND THE TEXT: PART-9

नटः-सर्वथा ऋषयो देवाश्च श्रेयो विधास्यन्ति। (परिक्रम्य) भो भो क्वेदानीं महाराजः ?

(आकर्ण्य) एवं जनाः कथयन्ति -

स्नेहात्सभाजयितुमेत्य दिनान्यमूनि नीत्वोत्सवेन जनकोऽद्य गतो विदेहान्।
देव्यास्ततो विमनसः परिसान्त्वनाय धर्मासनाद्विषति वासगृहं नरेन्द्रः ॥7॥

अन्वय

नटः - सर्वथा ऋषयः देवाः च श्रेयः विधास्यन्ति। परिक्रम्य भो भो क्व इदानीं महाराजः ?
आकर्ण्य जनाः कथयन्ति - स्नेहात् सभाजयितुम् एत्य अमूनि दिनानि उत्सवेन नीत्वा जनकोऽद्य
विदेहान् गतः। ततः विमनसः देव्याः परिसान्त्वनाय नरेन्द्रः धर्मासनात् वासग्रहं विषति।

Explanation - After this, the nut tells the sutradhar that the gods and the sages always do auspicious things. So don't worry. After this, looking around the nut continuously, where is Maharaj Shri Ramchandra at this time. He asks after that he says that not only the sages but also the kings had come to celebrate the coronation of Sri Ramachandra, the son of Dasharatha. Therefore, Rajarshi Janak also came here for the festival. He is also the father-in-law of Shri Ram. After the end of the festival, he has returned to his kingdom Videha today. After his departure, Sita, the wife of Ram, became upset. Therefore, to remove her sadness, Ram got up from the throne and went towards the residence. Here two verses in Dharmasanat and Narendra depict the character of Rama. Ram was of a steady mind in the observance of Rajadharma. So he was first Narendra and later Sitapati. The future cycle of events is being understood from these two terms. Thus ends the prologue of the play.

Special note - In this way the introduction of the Urramcharit was presented. Characteristics of the introduction in the literature:

नटी विदूषको वापि पारिपार्श्विक एव वा।

सूत्रधारेण संहिताः संलापं यत्र कुर्वते॥

चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः।

आमुखं तत्तु विज्ञेय नाम्ना प्रस्तावनापि वा।”

In Sahityadarpana

यदि प्रयोगे एकस्मिन् प्रयोगोन्य प्रयुज्यते।
तेन पात्रप्रवेशेत् प्रयोगातिषय स्तदा॥”

GRAMMAR

1. एत्य आङ्पूर्वकात् इण्धातोः क्त्वाप्रत्यये तस्य ल्यबादेशे एत्य इति रूपम्।
2. विमनसः विगतं मनः यस्याः सा विमनाः तस्याः विमनसः इति प्रादिसमासः।

सन्धिविच्छेद ,

1. दिनान्यमूनि - दिनानि+अमूनि।
2. नीत्वोत्सवेन - नीत्वा+उत्सवेन।
3. जनकोऽद्य - जनकः+अद्य।
4. गतो विदेहान् - गतः+विदेहान्।
5. देव्यास्ततो विमनसः - देव्याः+ततः+विमनसः।
6. धर्मासनाद्विषति - धर्मासनात्+विषति।

छन्द स्नेहादिति 'वसन्ततिलका वृळाम' छन्द है इसका लक्षण वृळारत्नाकर में -
“ज्ञेया वसन्ततिलका तभजा जगौ गः”

**INTEXT QUESTION – 12.9**

28. What was the reason for Sita's unhappiness?
29. How does Rama get up from the throne and go to the Vasegriha?
30. Write the characteristics of Vasanttilaka verse?

**SUMMARY**

Invocation should be done with the desire to end the book. By keeping this Shruti in mind, the poet has remembered the former Acharyas Vyas Valmiki etc. in the beginning of the play. Vakdevi Saraswati benefits from her remembrance, the poet is favored. In the Natyashastra it is called Nandi. After the Nandipath, the sutradhar dramatist introduces the noun lineage of the poet Bhavabhuti. Then it also informs that all the guests who came to Ayodhya on the occasion of coronation have returned to their region. Maharaj Dasaratha had a daughter named Shanta, who at the time of birth gave it to Angaraja Lompad in a dalakar form. Her husband Maharishi Rishyasringa started a Mahayagya lasting twelve years. Therefore, on his request, Kaushalya,



Note

STUDY OF POETIC WORK -2



Note

Kaikeyi, Sumitra, the mother of Rama, leaving the full womb of Sita in Ayodhya, took Vashishtha's wife Arundhati forward and went to Jamata's ashram. In this context, the sutradhar reveals the populism about Sita and Nat also says that people do not believe in the fire of Sita. The facilitator fears that if Ramchandra learns all this, then great evil will happen. Hearing this, the nut expresses the belief that the gods always prove the welfare of the people. After this, Sita gets upset due to the departure of father Janak from Ayodhya. Therefore, to console him, Shri Ram rises from the throne and goes towards the residence. This type of introduction ends.



TERMINAL EXERCISE

1. What is called Nandi- Criticize the characteristics of Nandi.
2. Who is the facilitator (Sutradhar)?
3. Write about who was Bhavabhuti.
4. Write the explanation of Mangal Shloka.
5. What was the reason for the absence of Geetavadya etc. in Ayodhya?
6. From which part of the Ramayana to the entire Uttara Ramcharit drama, the story is pervasive. describe it.
7. A shloka containing Anushtup verses, coordinate it with its characteristics.



ANSWERS TO QUESTIONS

12.1

1. The poet wishes for Vakdevi Saraswati, an incarnation of the Lord.
2. Signs of Anushtup - Shloke Shashtam Guru Gyeyam Sarvatra Laghu Pachanam.
Dwichatushpadyohrsvam seventham dhargamanyyoh.
3. Speech is formed from the suffix Quip from the root Vacha, its meaning is word.
Namah Vak Yasmin Iti Namovaka: Bahuvrihismasah Tan Namovakam

12.4

4. In the celebration of Mahadev, the omnipotent being of the Aryans, the sutradhar is known.
5. Bhavabhuti Kashyap was the son of Srikanthapadalanchan Padavakya Pramanagnya Jatukarni.

6. Pandach Pramancha Padavakyapramanani - Itarardwandva samasa tesham gya: Padavakyapramana g:.

12.3

7. Uraramcharitam.
8. Vak+vashya+iva+anuvartate
9. This play is composed by Bhavabhuti.
10. Saraswatidevi imitates the author like a woman, this is the characteristic of the author.

12.4

11. Rama's friendly apes, the demons Vashishtadi Brahyarshi and Janakadi Rajarshi, came to Rama's coronation.
12. Came to Ayodhya to greet Ram in Abhishek.
13. At the end of the coronation ceremony, the queens of Dasharatha left Ayodhya and went to the hermitage of Rishi Shringmuni for the Yagya, due to which there was silence.
14. Abhishekasya time - Shasthitat Purush.
15. The facilitator became the Ayodhyayi

12.5

16. Rama's mother went to his ashram to see the yajna on the request of Rishyasringa Muni.
17. Rama's mothers went after Vashishtha's wife Arundhati.

12.6

18. The name of the daughter of Dasharatha was Shanta.
19. Gave Dasaratha's daughter to Angaraja Lompad.
20. Vihitkrtimakanya
21. Vibhand Sut Rishyasringa married Shanta.
22. Rishyasringa started the yagya that lasted for twelve years.

**Note**

STUDY OF POETIC WORK -2



Note

12.7

23. One should behave properly, so there is no impreciseness.
24. People also see faults in the virtuosity of women and speech.

12.8

25. The reason for the exception of Sita was the residence of Rakshasa in Ravana's house.
26. Rakshogrihasthitih+Moolam
27. People do not believe in fire purification.

12.9

28. The reason for Sita's unhappiness is the departure of her father Janakadi to the kingdom of Videha.
29. Rama rose from the throne and went to the Vasagraha to entertain Sita.
30. Characteristics of Vasanttilka - Ukta Vasanttilka Tamja Jagau Gaha.