

DELINEATION OF SENTIMENTS IN THE PRASANNAĀGHAVA

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The sentiment (Rasa) is the lasting impression or feeling which is produced in a man of poetic sensibility. It is regarded as the soul of poetry. But the literary critics like Bhāmaha and Daṇḍin of the earlier age did not give a special consideration to it. It was not treated as an essential and separate canon in their books of rhetoric. It is found to be included within the figure of speech called Rasavat.¹ Vāmana, the exponent of the Rīti School, assesses it as an element of the Arthaguṇa called Kānti.² Thus, these rhetoricians are found to ascribe a subordinate position to Rasa. It is in the works of later rhetoricians like Ānandavardhana and Viśvanātha, that we notice the special recognition assigned to it. Abhinavagupta,³ in his famous commentary (to Ānanda's *Dhvanyāloka*) called *Locana* distinctly recognizes the Rasadhvani to be the principal kind of Dhvani (i.e. suggestion), which is the soul of poetry. Viśvanātha⁴ holds that a literary piece can be called kāvya proper provided it possesses Rasa. However, it cannot be said that the earlier rhetoricians had not been able to recognize the aesthetic value in poetry as they lacked the idea of Rasa of the later theorists. The works of earlier poets did contain reference to Rasa. In fact, Bhāmaha also opined that there should be separate delineation of the eight Rasas in a Mahākāvya. Actually the earlier writer's approach to Rasa was different from that of the later writers.

The eight main Rasas which have been recognized by the classical rhetoricians led by Bharata, the author of *Nāṭyaśāstra*, are Śṛṅgāra (the Erotic), Hāsyā (the Comic), Karuṇa (the Pathetic), Raudra (the Furious), Vīra (the Heroic), Bhayānaka (the Terrible), Bībhatsa (the loathsome), and the Adbhuta (the Marvelous)⁵. As admitted later on there is a ninth Rasa namely Śānta (the Quietistic). According to the tradition, either Śṛṅgāra or the Vīra should be the predominant Rasa in a dramatic composition.⁶ The other sentiments should be subordinate to the principal one and should be depicted in such a manner so that they help in promoting the principal sentiment.

ŚṚṅGĀRA (The Erotic) :

According to Viśvanātha when a man of higher dignity has erotic dalliances, then it is called Śṛṅgāra.⁷ It is of two varieties, namely, Vipralambha and Sambhoga.⁸ The former variety of Śṛṅgāra, as held by Viśvanātha, said to take place when the hero and the heroine, though full of love for each other, cannot get united.⁹ The latter variety, i.e. the Sambhoga is said to take place when the hero and the heroine being attracted to each other, enjoy the feeling of love through sight, touch etc.¹⁰ Natural phenomena like the six seasons, the rising and the setting of the sun and the moon, sports in water, forest, the morning, black-bees and the night contribute to the furtherance of realization of the Sambhoga. Dhanañjaya, who holds that Rati, the feeling which is realized by a pair having mutual attraction due to favorable place, time dress, sports etc., being fully experienced through various graceful occasions, attains the status of the Rasa and then it, is called Śṛṅgāra.¹¹ According to him this Śṛṅgāra has three divisions; they are the Ayoga, the Viprayoga and the Sambhoga.¹² Of these, the Viprayoga is equivalent to the Vipralambha of Viśvanātha. In Ayoga variety of Śṛṅgāra, the lovers cannot be united in any way, though both are in deep attachment with

each other, due to some reason or the other. This may be included in a broader class of Vipralambha, the love in separation.

The Śṛṅgāra occupies the prominent place in the sixth act in the *Prasannarāghava*. Though the drama is with a comic end because of reunion of hero and heroine love in separation is very much predominant in the drama. This love in separation (Vipralambha-śṛṅgāra) is best illustrated in touching enquiries of lamenting Rāma to the moon,¹³ the Cakora¹⁴ bird, the river,¹⁵ the black-bee¹⁶ and the cackling swan.¹⁷

The sight of the places, where Rāma had spent days with his beloved Sītā intensifies his pang of separation. He recalls with a sad heart to amorous company he had with Sītā.¹⁸ So much overwhelmed with grief Rāma was at the separation from Sītā that he believes Sītā to be present nearby speaking to him while he was actually witnessing the scene of Laṅkā presented by magician.¹⁹ Reactions Rāma made here also present fine specimen of the Vipralambha-śṛṅgāra.

Similar is the condition of Sītā at the separation from her beloved Rāma. Without Rāma she finds no meaning in life.²⁰ She wonders how she is still alive without Rāma.²¹ Here also obviously fine presentation of Vipralambha-śṛṅgāra is noticed in various lamentations of Sītā.²²

In case of the permanent mood love of Rāma, Sītā is the Ālambana-vibhāva, in case of the permanent mood love of Sītā, Rāma is the Ālambana-vibhāva. The moon, the Cakora bird with his mate, loving couple of black-bee etc. served as the Uddīpanavibhāvas, lamenting, fainting etc. are the Anubhāvas. Anxiety, curiosity, reflectiveness, self-condemnation etc. are the Vyabhicāribhāvas. Thus it can be well shown that Vipralambhaśṛṅgāra predominant in the *Prasannarāghava*.

We find the delineation of Sambhoga first in the second act wherein the hero and the heroine come to the stage for the first time. Here a few verses can be cited to illustrate the delineation of Sambhoga-śṛṅgāra. In this context the hero Rāma will be the Ālambanavibhāva to arouse the Rati of Sītā and Sītā is the Ālambanavibhāva in respect of the Rati of Rāma. Moving the eyelashes, casting glances etc. are the Anubhāvas, the moon, the black-bees, cuckoo etc. come to serve as Uddīpanavibhāvas, shyness, curiosity etc. serve as Vyabhicāribhāvas. Finally the hero and the heroine come to be reunited and enjoy the love in union.²³ So, the drama ends with the Sambhoga-śṛṅgāra which is technically the principal sentiment (Aṅgīrasa) in the drama.

KARUṆA (The Pathetic):

The sentiment that grows out of grief caused by the death or loss of dear one, or due to loss of property, is called the Karuṇa. Grief or mental affliction is its permanent mood (the Sthāyibhāva). The element causing affliction is the Ālambana lamenting, fainting, falling on the ground, etc. are the Anubhāvas. Depression, worry, etc. are the Vyabhicāribhāvas.²⁴ This pathetic sentiment occupies a less significant place in the *Prasanna Rāghava*.

The description showing griefful Lakṣmaṇa preparing matted locks of Rāma makes entire words grief stricken as it were. Observing Sītā with flowerlike soft limbs following Rama to the forest, tears roll-down from her kinmen.²⁵ Here Rāma and Sītā are the Ālambanavibhāvas, their leaving for the forest is the Uddīpanavibhāva, and people's grieving and shedding tears are the Vyabhicāribhāvas. Because people's lamentation evokes pathos in the heart of the audience. Hence, this case stands as an example of the Karuṇarasa. This Karuṇarasa is also delineated in the speeches of the river Gaṅgā and Mandodarī in the

interlude of the fifth and the sixth act of the play where they express their affliction on the death of Daśaratha, Kumbhakarna and Meghanāda respectively.

VĪRA (The Heroic):

This sentiment is generated from Utsāha which is the permanent mood of it.²⁶ The person to be conquered is the Ālambanavibhāva and their heroic utterances, movements, exertions and appropriate situations are the Uddīpanavibhāvas. Taking up arms etc. by the opponents are the Anubhāvas. Patience, intelligence, pride, memory, mental deliberation, horripilation are said to be the Vyabhicāribhāvas.²⁷ Utsāha is the mood by which one is prompted to expose one's performance.²⁸

This sentiment occupies an important place in the fourth and the seventh acts in the *Prasanna Rāghava*. Thus the sentiment is delineated in the dialogues of Rāma and Paraśurāma in the IVth act, in the description of the war between Rāma and Rāvaṇa, Monkeys and the Rakṣasas, and other warriors of both the fronts in the VIIth act. All these characters are presented as Yuddha Vīras. In the verses 'Candiśakārmuka...' ²⁹, 'Jānīṣe nahi jāmādagnyamapi re !...' ³⁰, and 'Dārairmuktakucāmsūkaifi...' ³¹ etc. In all these cases Rāma is the Ālambanavibhāva; bending of the divine bow by Rāma is the Uddīpanavibhāva. Paraśurāma's taking pride in his own past heroic performance and his argument with Rāma, can be treated as Vyabhicāribhāvas. Hence, this is a nice illustration of heroic sentiment. This sentiment is also delineated in the prose portion where both Rāma³² and Paraśurāma³³ exchange fiery words before the fight.

The seventh act is also descriptive one. The dramatic personages are not present on the stage during the war. It is the narration of the war between Rāma and Rāvaṇa. The heroism of the warriors picturized through narration. The Vīra Rasa is delineated vividly in the vigorous speeches of Rāma and Rāvaṇa. In the verses 'Kiṁ brūmo daśakandharam...' ³⁴, 'Dhanurnistrimśā...' ³⁵, 'Antafi sāndravanmaheśvara...' ³⁶, etc. we find that both Rāma and Rāvaṇa shower arrows upon each other. From the narration by the Vidyādhara it is also known that Rāma cuts down the bow and the sword (Candrahāsa) of Rāvaṇa.³⁷ In all these where the war between Rāma and Rāvaṇa is narrated, both Rāma and Rāvaṇa are the Ālambanas, their efforts to fight are the Uddīpanas, their being equipped with arms are the Anubhāvas. Their take pride in their own personality as they exchange fiery words may be regarded as Vyabhicāribhāvas. Hence all these cases are nice illustrations of Vīra Rasa.

RAUDRA (The Furious):

The sentiment which develops from anger as its permanent mood is termed as the Raudra.³⁸ The enemy is the Ālambana in this sentiment and their efforts are the Uddīpanabhāvas. Frowning, biting of lips, frightening, boasting of own fame, throwing arms at the enemy, abusing, throwing cruel glance etc., are the Anubhāvas. Pungency, emotion, horripilation, perspiring, insanity, perplexity, intolerance etc. are the Vyabhicāribhāvas. This sentiment is delineated in the speeches of Paraśurāma in the IVth act of *Prasanna Rāghava*. In the verses 'Kurvan kopādudañca...' ³⁹ and 'Yasyodyadaghoradhāra...' ⁴⁰, anger of Paraśurāma is very prominently depicted. In all these cases Janaka is the Ālambana. Paraśurāma's revelation of his wrath of Kṣatriyas, his intolerant attitude towards Janaka and Janaka's son-in-law etc. may be treated as the Vyabhicāribhāvas. His frowning, boasting about his own heroic deeds etc. are the Anubhāvas. Thus the speeches of Paraśurāma stand as illustrations of the Raudra Rasa.

ADBHUTA (The Marvellous):

According to Viśvanātha 'Vismaya' (Marvel) is the permanent mood that attains the position of the Adbhutarasa.⁴¹ Dhanañjaya defines it as the sentiment which is generated from wonder while reading or

witnessing a supernatural or unnatural phenomenon⁴², and thereby bewildering the mind of the reader or the spectator. The supernatural elements are its Ālambanavibhāvas and the attributes of those elements are Uddīpanavibhāvas. Exclamation, tears, throbbing, horripilation of the body, expansion of the eyes etc. are the Anubhāvas. Conjecture, emotion, delight, stupidity etc. are the Vyabhicāribhāvas.⁴³ In the verses 'Bhindannidrām...' ⁴⁴ and 'Trailokyam...' ⁴⁵ etc. in the act III of the *Prasanna Rāghava*, Lakṣmaṇa and Pratiṭhāri describe the marvelous after-effect of the breaking of the divine bow by Rama, which is sure to evoke marvel in the mind of the audience.

VATSALA:

The sentiment called the Vatsala or Vātsalya is accepted by Bharata as the tenth Rasa which, later on is recognized by Viśvanātha also. Normally later theorists accept Vātsalya as a Bhāva. The feeling of parental affection is the permanent mood of the said sentiment, while the son and the like are the Ālambanas. The actions, learning, heroism etc. of them are the Uddīpanas and embrace, touching the body, kissing on the head, gazing, tears of joy, delight etc. are the Anubhāvas, whereas fear of evil consequences, pride etc. are the Vyabhicāribhāvas⁴⁶ This sentiment is depicted in the *Prasanna Rāghava* in the affection showed to Rāma and Lakṣmaṇa by Janaka and Viśvāmitra in the 3rd act of the drama.

Among other sentiments Hāsyā (the Comic) sentiment is depicted in the dialogue of the characters Kubjaka and Vāmana (two Chamberlains of the king Janaka) in the 3rd act of the drama.

BHĀVA:

Apart from various kinds of Rasas, Bhāva too found to be delineated on few occasions in the *Prasanna Rāghava*. Bhāva,⁴⁷ as held by Viśvanātha, exists in those cases where there is predominance of the Vyabhicāribhāvas and also the attachment towards gods and the like (Kāntetaraviṣayakarati) is suggested.

In the three introductory verses in the *Prasanna Rāghava*, we find that veneration towards Viṣṇu is suggested. In these verses, the dramatist seeks blessing of Lord Viṣṇu for social welfare. Thus these are the cases of Bhāva.⁴⁸ Here Viṣṇu may be considered as the Ālambana. Viṣṇu's omni potence is the Uddīpana, prayer for the removal of obstacle may be treated as Anubhāva and the feeling of devotion is the Vyabhicāribhāvas. Again in the verses 'Vāṇi ! tvaṭpada...' ⁴⁹ and 'Bhāsvadvaṁśa ...' ⁵⁰, wherein the poet offers reverential obligation to the goddess Sarasvatī and the great poet Vālmīki respectively, there is delineation of Bhāva. In the first case, Sarasvatī is the Ālambana, her lotus-feet's dust is the Uddīpana, obligation is the Anubhāva and the feeling of respect is the Vyabhicāribhāva. In the second case Vālmīki is the Ālambana, his poetic excellence is the Uddīpana, obligation and the feeling of respect is the Anubhāva and Vyabhicāribhāva respectively.

Hence these two are illustrations of Bhāva. In the verse 'Gādhinandana...' ⁵¹ wherein the king Janaka describes Viśvāmitra present in Mithilā and says 'O Gādhinandana ! the world famous Haricandana tree or Devataru born in the Nandana forest does not give me so happiness as salutation of your feet, there is prominence of Muniviṣayaratī (Attachment to a sage). We find the prominence of Rājaviṣayaratī (Attachment to a king) also in the *PRASANNA-RĀGHAVA*. In the verse 'Jyāghātafi.....' ⁵² and 'Vārāṅganā.....' ⁵³ wherein the sage Viśvāmitra and Satānanda describe Janaka respectively in words full of praise.

Thus, it is noticed that In the *Prasannarāghava* of Jayadeva, various kinds of the poetic sentiments are found to be delineated. It is clear from what the Naṭa states in the prologue of the drama.⁵⁴ But, this is apparently a drama of Śṛṅgāra there again of Vipralambha. Other sentiments such as Vīra, the Raudra, the Abdhuta and the Karuṇa being subordinate to it. Moreover, there is the presentation of the sentiment called Vatsala also. The Hāsya is also presented in one place.

REFERENCES:

- ¹ (a) rasavaddarśitaspaṣṭaśṛṅgārādirasaṁ yathā
(b) rasavad rasapeśalaṁ
- ² dīptarasatvaṁ kāntifi.
- ³ yastu svapne'pi na svaśabdavācya na laukikavyavahārapatitafi
kintu śabdasamarpya-māṇahṛdayasaṁbāda-sundaravibhāvānubhāva-samuci-
taprāgviniṣṭaratyādivasanānūrāga-sukumārasva-saṁvidānandacarvaṇā-
vyāpāraraṣanīyarūpo rasafi sa kāvya-vyāpāraikagocarō
rasadhvaniriti, sa ca dhvanireveti, sa eva mukhyatayātmēti.
- ⁴ vākyaṁ rasātmakaṁ kāvyaṁ -
- ⁵ śṛṅgārahāsyakaruṇaraudravīrabhayānakafi
bībhatso'dbhuta ityaṣṭau rasāfi śāntastathā matafi.
- ⁶ eka eva bhavedaṅgī śṛṅgāro vīra eva vā aṅgamanye rasāfi sarve...
- ⁷ Śṛṅgaṁ hi manmathodbhedastadāgamanahetukafi
uttamaprakṛtiprāyo rasafi śṛṅgāra iṣyate.
- ⁸ Vipralambho'tha sambhoga ityeṣa dvividho matafi.
- ⁹ yatra tu ratifi prakṛṣṭā nābhīṣṭamupaiti vipralambho'sau.
- ¹⁰ darśanasparśanādīni niṣevate vilāsinau
yatrānuraktāvanyonyaṁ sambhogo'yamudāhṛtafi.
- ¹¹ ramyadeśakalākālaveśabhogādisevanaifi
pramodātmā ratifi saiva yūnoranyonyaraktayofi.
Prahṛṣyamāṇā śṛṅgāro madhurāṅgaviceṣṭitaifi.
- ¹² ayogo viprayogaśca sambhogaśceti sa tridhā.
- ¹³ candraṁ prati-
rajanikara! karāste bāndhavāfi kairavāṇāṁ
sakalabhuvanaceṣṭājāgarukā jayanti
kathayasi na kathaṁ tatkutra sā jānakī me
- ¹⁴ cakoraṁ prati –
tanme videhatanayāvadanaṁ nivedya
bhrātasakora ! kuru māṁ caritārthavṛttim
pītā yadīyakamanīyakapolakāntifi
kāntāsakhena bhavatā śaśinaṁ vihāya.
- ¹⁵ Ibid, VI. 4.
- ¹⁶ unmīlannayanāntakāntilahaṛīniṣpītayoh kevalā-
dāmodādavadhāraṇīyavapuṣofi kāntāsakhena kṣaṇaṁ
yatkarṇotpalayofi sthiteṇa bhavatā kiñcitsamudguṇjitaṁ
bhrātastiṣṭhati kutra tat kathaya me kāntaṁ priyāyā mukhaṁ.
- ¹⁷ Ibid, VI, 7.
- ¹⁸ godāvarītīratapovaneṣu saumitrisītāparipūrnapārśvafi
mudā nimeṣāniva yānyanaīṣaṁ dināni tānyeva punafi smṛtāni.
- ¹⁹ (a) Ibid, VI. 12.
(b) Ibid, VI. 14.

Kāvyaśāstra, III. 6.

Kāvyaśāstra, II. 235.

Kāvyaśāstrasūtra, III. 2.14.

Dhvanyāloka (Vol-I). P. 74.

Sāhityadarpaṇaṁ, I.3.

Sāhityadarpaṇaṁ. III. 182.

Ibid, VI. 10.

Sāhityadarpaṇaṁ, III. 183.

Ibid, III. 186.

Ibid, III. 187.

Ibid, III. 210

Daśarūpaka, IV. 48.

Ibid, IV. 50.

Prasannarāghava, VI. 2.

Ibid, VI. 3.

Ibid, VI. 5

Ibid, VI. 11.

²⁰ Ibid, VI. P. 367.

²¹ yanna khalu sambhāvyate tadapi halā ! astyatra-jīvaloke
yajjīvati janakasutā anālokyantyapi rāmacandramukhaṁ.

Ibid, VI. 20.

²² Ibid, VI. 26.

²³ tanvi ! tvadvadanasya vibhramalavaṁ lāvaṇyavārāmnidha-
rindufi sundari ! dugdhasindhulahaṁbindufi kathaṁ vindatu ?

utkallolavilocane kṣaṇamayam śitāmsurālambatā
munmīlannavanīlanīrajanīkheḥlanmarāśrīyam

Ibid, VII. 65.

²⁴ iṣṭanāśādaniṣṭāptefi karuṇākhyo raso bhavet
dhīraifi kapotavarṇo'yaṁ kathito yamadaivatafi
śoko'tra sthāyibhāvafi syācchocyamālambanam matam
tasya dāhādikāvasthā bhaveduddīpanam punafi
anubhāvā dainindābhūpātakranditādayafi
vaivaṇyocchvāsaniśvāsastambhapralapanāni ca
nirvedamohāpasmāavyādhyglānismṛtiśramāfi
viśādajaḍatonmādacintādyā vyabhicāriṇafi.

Sāhityadarpaṇam, III 222-225.

²⁵ nikāmaṁ rāmasya pramuditamukhāmbhoruha rucer-
jaṭāvallīrmallīmukulasadṛśaivāśpapṛṣṭaifi
niṣiñcan saumitrifi kathamapi vitene khaluyadā
tadā jūtaṁ mātafi ! karuṇamayametajagadapi.

Prasannarāghava, V. 12.

²⁶ uttamaprakṛtīrvīra utsāsthaśyibhāvakaifi.

SD, III. 232.

²⁷ ālambanavibhāvāstu vijetavyādayo matāfi
vijetavyādiceṣṭādyastasyoddīpanarūpiṇafi
anubhāvāstu tatra syufi sahāyānveṣaṇādayafi
sañcāriṇastu dhṛtimatigarvasmṛtitarkaromāñcāfi.

Ibid, III. 233-234.

²⁸ kāryārambheṣu saṁrambhafi stheyānutsāha ucyate.

Ibid, III. 178.

²⁹ caṇḍīśakārmukavimardavivardhamāna-
darpāvālepasaviśeṣavikasabhājofi

bāhvostavāhamadhunā madhunā samānai
rārādhayāmi rudhiraifi kaṭhinaṁ kuṭhāraṁ.

Prasannarāghava, IV. 19

³⁰ jānīṣe nahi jāmādagnyamapi re! yaddīrghadofikandala-
dvandvāskanditabāhunā raṇabhūvi skandena mandaujasā
nāsrākṣīd bhujaśampadaṁ mama kathaṁ vaktrānusārāditi
kruddhenoddhatamaikṣi śaṅkarakaranyastaṁ vidhātufi śirafi.

Ibid, IV. 24.

³¹ dāraimuktakucāmśukaiḥ parivṛtaṁ prācīnameṣāṁ nṛpaṁ
nāhimsīdyadasau kuṭhārahatakastasyaitaduḥkṛmḥbhitam
yannārīkavacānvayapraṇayināṁ kṣatrādhāmānāmimā
durvācafi praviśanti me śravaṇayordhik kṣatragotre-kṛpām.

Ibid, IV. 26.

³² kimanyaifi? nanvahameva haraśārāsanāropaṇopānīta-
jānakīkarakīsalayalīlafi nihitakamalamālikāmīla-
dalipaṭalakoḷāhalasaṅgītayaśafi primalena vakṣafi-
sthalena sahiṣye.

Ibid, IV. P. 260.

³³ kimāttha re kimāttha? 'na vyaṁ brāhmaṇeṣu
pravīrāfi' iti kathaṁ kṣtriyajātigarvito
brāhmaṇajātīm tṛṇāya manyase ? tadidānimāva-
yofi kā garīyasīti saṅgrāmatulaiva nirṇeṣyate.

Ibid, IV. P. 243.

³⁴ kiṁ brūmo daśakandharaṁ nijacamūrakṣākāpātībhavad-
vakṣafi pīṭhapatatkaṭhorakulīśāghāteṣu jata smitaṁ
vyomābhogasarovilāsini vane yatpāṇipāṇkeruhāṁ
kailāseṇa śirafi sthīreṇ dūkalakottāseṇa hamsāyitaṁ.

Ibid, VII. 36.

³⁵ dhanurīstrimsāopraṇarāganaganacchedakupito

daśāsyafi svānmūrdhno raghupatiśaraśreṇidalitān
karairekairairabhasi bhṛśamādaya yugapat-
kṣipannanyairanyaih saphalayati dorviṃśatimapi.

Ibid, VII. 46.

³⁶ antafi sāndravasanmaheśvaraśirafi śītāmsulekhollasat –
pīyūṣadravaśīkaravyatikaraprāgbhārabhājāmiva
chinnānāmapi rāmacandraviśikhairbhūyafi samudgacchatām
kāpyanyaiva niśācarendraśirasām kāntifi samujjṛmbhate.

Ibid, VII. 48.

³⁷ (a) nūnamayaṃ divyāstralīlayā pratihatadivyastraṃ
Nikrttacāpam... ..

Ibid, VII. P. 462.

³⁸ raudrafi krodhasthāyibhavo rakto rudrādihidaivatafi
ālambanamaristatra tacceṣṭoddīpanaṃ mataṃ

.....
bhrūvibhaṅgauṣṭhanirdeśabāhusphoṭanatarjanāfi
ātmāvadānakathanamāyudhotkṣepaṇāni ca
anubhāvastathākṣepakrūrasaṃdarśanādayafi
ugratā vegaromāñcasvedavepathavo madafi
mohāmarśādayastatra bhāvā syurvyabhicāriṇafi.

Sāhityadarpaṇaṃ, III. 227-231

³⁹ kurvankopādudañcadravikiraṇasaṭpāṭalairdṛṣṭ pātai –
radyāpi kṣatrakaṇṭhacyutarudhirasaritsiktadhāraṃ kuṭhāraṃ
tīvrairnifīśvāsapātaifi punarapi bhuvanotpātamāsūcayad bhir-
garjanmaurvikacāpastribhuvanavijayī jāmādagnyaṃ sameti.

Prasannarāghava, IV. 2.

⁴⁰ Yasyodyadaghoradhārāñcaladalitagaladbāhuśākhāsahasra –
prodgacchadraktadhārānivahajitanavonmīladarkāmśūjālaṃ
kṣmāpālafi kārttavīrya surapurāsudṛśāṃ puṣpitāśokaśākhī –
bhrāntiṃ datvāpi citte nijapurāsudṛśāṃ śokaśākhī babhūva.

Ibid, IV. 5

⁴¹ adbhuto vismayasthāyibhavo.....

Sāhityadarpaṇaṃ, III. 242.

⁴² atilokaifi padārthaifi syādvismayātmā raso'dbhutafi.

Daśarūpaka, IV. 78

⁴³vastu lokātigamālambanaṃ mataṃ
guṇānām tasya mahimā bhaveduddīpanaṃ punafi
stambhafi svedo'tha romāñcagadgadasvarasambhramāfi
tathā netravigāsādyā anubhāvāfi prakīrtitāfi
vitarkāvegasaṃbhrāntiharṣādyā vyabhicāriṇafi.

Sāhityadarpaṇaṃ, III. 243-245.

⁴⁴ bhindannidrāṃ murārefi sakalabhujabhṛtām mlānayañ śauryadarpaṃ
chindan dikkumbhikarāñcalacalanakalām kampaṇaṃ kūrmarājāṃ
āryaślāghāgabhirāfi pralayajaladharadhvānadhikkārādhīras-
tāñkārafi kṛṣyamānatripuraharadhanurbharigabhūrāvirasti.

Prasannarāghava, III. 45.

⁴⁵ Ibid, III. 46.

⁴⁶ sphuṭaṃ camatkāritayā vatsalaṃ ca rasaṃ viduṃ
sthāyī vatsalatā snehafi putrādyālambanaṃ mataṃ
uddīpanāni tacceṣṭā vidyāśauryadayādayafi
ālīṅganāṅgasamsparsāśiraścumbanamikṣaṇaṃ
pulaṅkānandavāṣpādyā anubhāvāfi prakīrtitāfi
sañcārino'niṣṭaśaṃkāharṣagarvādayo matāfi.....

Sāhityadarpaṇaṃ, III. 251-253.

⁴⁷ sañcārīṇafi pradhānāni devādiviṣayā ratifi
udbuddhamātrafi sthāyī ca bhāva ityabhidhīyate.

Sāhityadarpaṇaṃ, III. 260.

⁴⁸ yatra prādhanyenābhivyaktā vyabhicāriṇo
devamunigurunrpadivīṣaya ca ratirudbuddh –
mātrā vibhāvādibhiraparipuṣṭatayā rasarūpatāma –
nāpadyamānāśca sthāyīno bhāvā bhāvaśabdavācyāfi.

Ibid, P. 282.

⁴⁹ vāṇi ! tvatpadapadmarenākaṇikā yā svāntabhūmim satām

samprāptā kavitālatā pariṇatā saiveyamujjrbhate,
tvatkarṇe'pi cirāya yatkisalayaṁ sūktāpadeśaṁ śirafi
kampabhraṁśitapārijātakalikāgucche vidhatte padaṁ.

Prasannarāghava, I. 8

⁵⁰ bhāsvadvaṁśavataṁsa - kīrtiramaṇī - raṅgaprasaṅgasvanad

vāditraprathamadhvanirvijayate valmīkajanmā munifi
pītvā yadvadanendumaṇḍalagalatkāvyāmṛtābdehefi kima-
pyākalpaṁ kavinūtanāmbudamayī kādambinī varṣati.

Ibid, I. 9

⁵¹ gādhinandana ! na nandajanmā

tādṛśaḥ sa haricandanaśākhī
yādrśo mama bhavatpadapadma-
dvandvavandanavidhifi sukhahetufi.

Ibid, III. 9.

⁵² jyāghātafi kāmukasya śrayati karatalaṁ kaṇṭhamonkāranādas
tejo bhāti pratāpābhidhamavanitale jyotirātmīyamantafi
rājyaṁ simhāsanaśrīfi śamamapi paramaṁ vakti padmāsanaśrīr
yesāṁ te yūyamete nimikulakumudānandacandrā narendrāfi.

Ibid, III. 10.

⁵³ vārāṅganākarataraṅgitacāmarormi –

śvetātapatraśatapatriṇi rājahaṁsāfi
krīḍanti rājyasarasi svarasaṁ ca dhīrā
yogīndracandrasugame pathi sañcaranti.

Ibid, III. 11

⁵⁴ *Prasannarāghava, 1.7.*