

## A Discussion on the Context of the Conversation between Tamasa and Murala River in the third act of the play "Chaya" in *Uttararamacharitam*

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**Abstract:** In the third act of *Uttararamacharitam*, there are various characters and characters, but the most notable among them is the conversation between the rivers Tamasa and Murala. Where Tamasa and Murala are not only described as rivers, but also as two women. It can be understood through their conversation. Where the happiness, sorrow, emotions, feelings, mental anguish, mental anguish, etc. of Ram and Sita after Sita's exile, the way the two rivers Tamasa and Murala have been presented in the conversation above, is not only described in the form of rivers in human society, but also in the form of two women. Just as a woman's heart is always tender, she is absorbed in the good thoughts of her loved ones. Similarly, here Tamasa and Murala are immersed in the good thoughts and judgment of the rivers Ram and Sita. For example, sympathy towards Sita, hesitation towards Rama, judgment towards the Creator, support towards Sita, poetic language and judgment, etc. can be observed. Seeing these issues, in this play, the two rivers Tamasa and Murala have become representatives of human society.

**Keywords:** *Bhavabhuti, Tamasa, Murala, Sita, Rama, Sorrow*

Acharya Bhavabhuti is a prominent figure in Sanskrit drama. Bhavabhuti was an Indian playwright, poet and scholar, generally considered to be of the late 7th and early 8th centuries. He was born in the village of Padma Pura in Gonidia district of Maharashtra into an Adumbral Brahmin family. Bhavabhuti himself is mentioned in his *Malatimadhavam*. “अस्ति दक्षिणापथे पद्मपुरं नाम नगरम्। तत्र केचित् तैत्तिरीयाः काश्यपाश्वरणगुरुवः पुंक्तिपावनाः पञ्चाम्नेयो धृतव्रताः सोमपीयिन उदुम्बरनामानो ब्रह्मवादिनः प्रतिवसन्ति”। Acharya Bhavabhuti's real name was Srikanth Neelkanth and he was the son of Neelkanth and Jatukarni –

तदामूष्यायणस्य तत्रभवतो वाजपेयिनो महाकवेः पञ्चमः श्रीकण्ठपदलाञ्छनः पदवाक्यप्रमाणङ्गो भवभूतिर्नाम जातुकर्णीपुत्रः कविमित्रधेयमस्माकमिति भवन्तो विदाङ्कुर्वन्तः।

Bhavabhuti is his epithet, and it can be said that Jnananidhi Paramahansa was his guru.

“श्रेष्ठः परमहंसानां महर्षीणां यथाङ्गिराः।

यथार्थनामा भगवान् यस्य ज्ञाननिधिर्गुरुः”।<sup>3</sup>

He spent a significant part of his literary life in the court of Yashovarman of Kannauj. He gained fame and recognition through his plays and po-

ems written in Sanskrit. Acharya Bhavabhuti composed several plays at a place called Kalpi located on the banks of the river "Yamuna". His famous plays are *Maltimadhavam*, *Mahavircharitam*, and *Uttararamacharitam*. Among these works, the most notable play is *Uttararamacharitam*, which is taken from the seventh act of the Ramayana, Uttarakhand, and the Padma Purana, and this play is based on the tragic theme. The rejection of Sita by Rama and the subsequent reunion are described. This play is full of compassion, sweetness, and seriousness, which has made a place in the hearts of the reader community. In Bhavabhuti's works, the hidden state of grief and sorrow in the human psyche, hidden behind the physical form, is dissolved in the warmth of emotion in a unique way, which is second only to the poet Kalidasa of Sanskrit drama literature, Srikantha - Pada - Lanjan Bhavabhuti. The significance of Bhavabhuti's *Uttararamacharitam* play is the story of Rama's later life. Where it is written based on the incident of Rama and Sita's love separation. Along with this, he has presented in depth the issues of Riturvaichitra, rivers, emotions, feelings, pain, sorrow, etc. The third act called "Shadow" is notable in this play. At the beginning of this act, there is a "Vishkambhak" where the mythological events and beliefs mentioned about Tamasa and Murala are involved.

“तमसा नाम्नी नदी तपोवनसन्निधाते वाल्मीकि मुनिर तपभूमि, सुन्दर स्याने”<sup>1</sup> That is, in this verse of the Purana, it can be mentioned that Valmiki's Tapovan is located on the banks of the Tamasa river, which was a beautiful and peaceful place. Where Bhavabhuti's "Tamasa" (river) is described as a human-like woman. And Tamas'a, who was a deep-water river, felt the depth of Sita's sorrow. On the other hand, Murla, who was fickle and bright, used to preach the glory of Sita's sacrifice. The conversation between Tamas'a and Murla was often filled with regret for Rama and respect for Sita. The role played by Tamas'a and Murla in Bhavabhuti's *Uttararamacharitam* play can be understood from the conversation between Tamas'a and Murla, who had a high opinion of women. After the end of the second act called Panchavati Pravesh, the two rivers enter at the beginning of the third act, where Tamasa and Murala become anxious about the sweet relationship between Rama and Sita. Tamasa Murala rouses the river and says, Sakhi Murla! How busy you are becoming — “सखि मुरले! किमसि संभ्रन्तेव”<sup>2</sup>? Hearing Tamasa, Murala says — O Tamas'a! Lopamudra, the wife of Lord Agastya, has sent me to tell the river Godavari something — you know how Ram has become dirty since he abandoned his wife — “प्रषितास्मि भगवतोतगस्त्यस्य पत्न्या लोपामुद्रया सरिरां गोदावरीमभिधातुम् जानास्येव यथा वधूपरित्यगाञ्जभृति”<sup>3</sup>. Anirbhinno gabhiratvad..... Through this verse, Murala also says. Ramachandra is a hero of slow nature. The characteristic that is in him is that he is a hero, who is calm, steady, virtuous, brave and a serious hero. Ramachandra is extremely patient, so he is actually serious. Despite being extremely pained and extremely burned by the grief of Sita, he never expressed his grief outside. Although the Dravidian, who was sitting in the middle of the pot made of pots, was extremely hot, the signs of that heat did

not appear outside. Similarly, although Rama's grief due to the separation of Sita or his beloved created intense pain in his heart, Rama, who is endowed with patience beyond the world, did not show any outward manifestation of that grief. And he, who is unable to express his grief for the separation of his beloved in the society beyond the world, feels unbearable pain in his heart. —

“ अनिर्भिन्नो गभीरत्वादन्तर्गृहघनव्यथः।  
पुटपाकप्रतीकाशो रामस्य करुणो रसः”<sup>6</sup>

And as a result, my heart trembles seeing him who has become extremely weak due to the pain of that beloved. “अधुना च प्रतिनिवर्तमानेन रामभद्रेण नियतमेव पञ्चवटीवने वधूसहनिवासविश्रम्भसाक्षिणः प्रदेशाः द्रष्टव्यः ईतादिना..”<sup>7</sup> Now, while returning (from Agastya's hermitage), Ramabhadra will certainly see those places which bear witness to his free sexual intercourse with his bride in the Panchavati forest. Ramachandra is of a slow nature, and when he stays at this place, he will faint step by step due to intense grief, anger and emotion, or there is a danger of his crisis. Therefore, Bhagavati Godavari, you should be careful. Namely “तत्र च निसर्गधीरस्याप्येवंविधायामवस्थायामतिगंभीराभोगभीराभोगशोक-क्षोभसंवेगात्पदे पदे महन्ति प्रमाप्रमादानिशोकस्थानानि शंकनीयानि रामभद्रस्य”<sup>8</sup>

Again in the second verse it is said - When Ramachandra is overcome with grief after seeing the places where the memory of Rama and Sita is scattered in Janasthana, Lopamudra has instructed how Godavari will perform his consciousness. That instruction of Agastya's wife Lopamudra is clearly revealed in Murla's statement. Wherever Ramachandra is overcome with grief for Sita, Bhagwati will slowly flow the fragrant waves of lotus hair and perform consciousness in every part of Rambhadra's body.

“वीचीवातैः शीकरक्षोदशीतैराकर्षदिभः पद्मकिञ्जल्कगन्धान्।  
मोहे मोहे रामभद्रस्य जीवं स्वैरं स्वैरं प्रेषितैस्तर्पयेति”<sup>9</sup>

Tamasa is speaking to Murla to Ramachandra. - He is worthy of the generosity of love. But the means to save Rambhadra's life are with him. उचितमेव दाक्षिण्यं स्नेहस्या। संजीवनोपायस्तु मौलिक एव रामभद्रस्याद्य सन्निहित<sup>10</sup> What did Murla say?

कथमिव Hearing the words of Murla, Tamasa said— When Sita Devi was left near Valmiki's hermitage with Lakshmana, Sita Devi threw herself into the Ganges in deep sorrow, pain and emotion during childbirth. At that very moment she gave birth to two children. Later, Goddess Prithvi and Ganga took Sita along with her two children to the underworld. And after giving up the two children, Ganga Devi herself handed them over to Maharshi Valmiki. “पुरा किल वाल्मीकि तपोवनोपकण्ठत्परित्यज्य निवृते सति लक्षणे सीता देवी प्राप्तप्रसववेदनमतिमतिदुःखसंवेगादात्मानं गंगाप्रवाहेनिक्षिप्तवती। तदैव तत्र दारकद्वयं च प्रसुता भगवतीभ्यं पृथ्वीभागीरथीभ्यमभ्युपपन्ना रसातलं च नीता!..... इत्यादिनाम्”<sup>11</sup>

Hearing the words of Tamasa, in the verse Idrishanam Vipakohapi, when Ramachandra visits the places where his wife Sita is buried, Rama will surely be displeased, as Murla has instructed Agastya's wife Lopamudra to Godavari to break his fast. — In the great danger or crisis of

Sita and Rama, an unthinkable incident has occurred. The way the earth and Ganga extended their helping hand to save Sita and Rama from this distress, the way the earth and Ganga helped Ram and Sita of their own accord, even though they could not get the sight of them even after a long period of penance, this is an extremely strange incident.

“ईदृशानां विपाकोहपि जायते परमानन्दतः।

यत्रोपकरणीभावमायात्येवविधोजनः”॥<sup>12</sup>

Again, hearing what Tamasa said on the lips of Murla - But there is a possibility of Ramachandra coming to the place of his birth in the incident of Shambuk, on hearing this on the lips of Surya (river), Bhagwati Bhagirathi, infatuated with the same worries that Bhagwati Lopamudra was having, came with Sita to the darshan of Godavari, disguised as household chores. “इदानीं तु शम्भूक वृत्तान्तेनानेन सम्भावितजनस्थानागमनं रामभद्रं सरयूमुखादुपश्रुत्य भगवती भागीरथी यदेव भगवत्य लोपामुद्रया स्नेहादाशङ्कितं तदेवाभिषङ्क्य सीतसमेत केनचिदिक गृहाचारव्यपदेशेन गोदावरीमुपगता”<sup>13</sup>॥ Again, hearing what Tamasa said on the lips of Murla. -Bhagwati Bhagirathi Sumati is thinking that when Ramachandra stays in his capital, he is engaged in welfare work for the people and the world. But if he is not in the midst of work, only sorrow, sorrow, helplessness, etc. will be the cause of misfortune for him in this state. In that case, how will Sita Devi reassure Ramachandra? “सुष्ठु चिन्तितं भगवत्या भागिरथ्या राजधानीस्थितस्यास्य खलु तैश्चजगतामाभ्युदयिकैः कार्यैर्व्यपितस्य रामभद्रस्य नियताश्चित्तविक्षेपाः अव्यग्रस्यं पुनरस्य शोकमात्र द्वितीयस्य पञ्चवटीप्रवेशो महाननर्थ इति”<sup>14</sup>॥ Again, after hearing what Tamasa said in the mouth of Murla. Bhagwati Bhagirathi says in this regard - हे यङ्गभूमिजाते आयि वतसे सीते<sup>15</sup>।

Today is the festival of tying the auspicious knot, which is the number of years since the birth of Kush and the birth of long life. Therefore, with the garlands chosen by your own hands, worship the ancient father-in-law, the creator of the royal lineage that has come down from Manu so far and the destroyer of sins, the Sun God. And the forest gods who roam the earth will also see you under my influence. And what shall I say about the people? I have also been ordered. — आयि तमसे! The bride Janaki is very fond of you, so you are the follower of Sita. I will do as she orders.

“अद्यखल्वायुस्मृतोः कुशलवयोद्विदिशस्य जन्म वत्सरस्य संख्यामङ्गलग्निरभिवर्तते। तदात्मनः पुराणश्चसुरमेतावतो मानवस्य राजर्षिवंशस्य प्रसवितारमपहतप्मानं देवं स्वहस्तावचितैः पुष्पैरुपतिष्ठस्वा ईत्यादिना”<sup>16</sup>॥ Again, Tamasa heard what Murla said in her mouth. I also conveyed this message to Bhagwati Lopamudra. She thought that Ramachandra had arrived.

“अहमप्येतं वृत्तान्तं भगवत्यै लोपामुद्रायै निवेदयामि”<sup>17</sup>।

Again, after listening to Murla's words, Tamasa describes the pitiful state of Sita, who is abandoned by Rama, in this verse.

“परिपाण्डुदुर्बल्लकपोलसुन्दरं दधती विलोलकवरीकमाननम्।

करुणस्य मूर्तिरथवा शरीरिणी विरहव्यथेव वनमेति जानकि”<sup>18</sup>

That is, Sita, abandoned by Rama, has become very weak due to deep

sorrow or grief, lack of care for her body and fasting. And her hair has become very weak. Despite this, the beauty of her face has not faded. She is like a living reflection of grief. Or, the physical pain of separation from Rama is clear. The image of Sita, seen in this way, is coming towards the Panchavati forest in grief. Sita's pitiful state, yet in the third act of the play, is described in a beautiful picture through the words of Tamasa. Again, after hearing the words of Tamasa, Murala said — what is this Sita? Having said this, Murala spoke in another verse.

“किसलयमिव मुग्धं बन्धनाद्धिविप्रलूतं हृदयकुसुमशोषी दारुणो दीर्घशोकः।  
ग्लपयति परिपाण्डुक्षाममस्याः शरीरं शरदिज इव घर्मः केतकीगर्भपत्रम्”<sup>19</sup>

Whose heart is like a new leaf or a tender flower. If grief, sorrow, and pain of separation are stored in that heart for a long time or for a long time, then her heart will wither like a flower. Because Sita's heart is like a new leaf. Just as the tender bunch among some flowers becomes dull in the intense heat of the sun in autumn, similarly, like a beautiful new leaf torn from its stalk by long-term separation, Sita's body will also become dirty.

### Conclusion:

Bhavabhuti "Ramayana" drama *Uttararamacharitam* has various characters, but among them, the conversation between the two rivers Tamasa and Murala in the third act called Chaya is notable. Where Acharya Bhavabhuti is not only a river in his drama, but is described as a woman. It can be understood through their conversation such as sympathy for Sita, hesitation towards Rama, the judgment of the creator, support for Sita and poetic language and description. Where these two rivers (goddesses) or women use beautiful and ornate language to express their sorrow and hesitation. All in all, the drama can be given the best place. And the conversation is an important part of the drama *Uttararamacharitam* which raises questions about the exile of Sita and the judgment of Rama. It highlights the human side of this drama and makes the reader sympathetic towards Rama and Sita.

### Endnotes

1. Mishra, Ramachandra *Mahaviracharitam*, pp - 10
2. Mishra, Ramachandra *Mahaviracharitam*, pp - 10.
3. *Mahavira Charita*, 1.4
4. Bhattacharya, Shyamapada, *Uttararamahcaritam*, pp - 135.
5. Bhattacharya, Shyamapada, *Uttararamahcaritam*, pp - 135
6. *Uttararamacharitam* – 3.1
7. Bhattacharya, Shyamapada, *Uttararamacharitam*, pp - 135
8. Bhattacharya, Shyamapada, *Uttararamacharitam*, pp – 135
9. *Uttararamacharitam*, 3.2

10. Bhattacharya, Shyamapada, *Uttararamacharitam*, pp - 135
11. Bhattacharya, Shyamapada, *Uttararamacharitam*, pp - 135
12. *Uttararamacharitam* – 3.3
13. Bhattacharya, Shyamapada, *Uttararamacharitam*, pp - 140
14. Bhattacharya, Shyamapada, *Uttararamacharitam*, pp - 140
15. Bhattacharya, Shyamapada, *Uttararamacharitam*, pp - 140
16. Bhattacharya, Shyamapada, *Uttararamacharitam*, pp - 140
17. Bhattacharya, Shyamapada, *Uttararamacharitam*, pp - 140
18. *Uttararamacharitam* – 3.4
19. *Uttararamacharitam* – 3.5

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