

**A PHILOSOPHICAL STUDY OF THE AESTHETIC
STRUCTURE OF THE RĀMĀYAṆAS :**

**With Special Reference to the Adhyātma Rāmāyaṇa and
the Rāmāyaṇa by Bhānubhakta**

**THESIS SUBMITTED FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY IN ARTS (PHILOSOPHY)
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PREFACE

It gives me immense pleasure to state that in the year 1961 I passed M.A. examination in Sanskrit (Group I, i.e. History and Epigraphy) from the University of Calcutta and in the year 1966, I passed M.A. examination in Sanskrit in another group (Group H, i.e. Prākṛit) from the same University. After two decades, with the grant of U.G.C., I was able to take up M.Phil course from the aforesaid University.

I am glad to state that my thirty-five years' service at Kalimpong College, my close acquaintances with Nepali Community, my frequent attendance of several meetings, convened by Akhil Bharatiya Nepali Bhasa Samity, Kalimpong Branch my regular attendance of Silver Jubilee Festival, organised by Nepali Adhyayan Samity, Kalimpong (held from 7th to 9th June, 1990), my articles on Bhanubhakta Ramayana published in Sunchari (a famous newspaper in Nepali language) dated 13.7.1997 and in Pashim Bangal (Nepali medium) dated January 1998 (Pashim Bangal is published by Information and Cultural Division, Government of West Bengal), my talk in English on the literary works of Adikavi Bhanubhakta which had been broadcast through All India Radio (AIR), Kurseong, on the 2nd of January, 1996, my deep interest in Nepali language and literature which also helped me to compose many poems in Nepali language, my sustained efforts to go through the contents of Sanskrit Adhyatma Ramayana and that of Bhanubhakta's Ramayana and above all my keen desire to work intensely and ceaselessly with profound devotion, unlimited dedication, strong determination and courageous efforts for achieving greater and satisfying success, helped me to complete my thesis in spite of all obstacles.

Due to my deep love for Nepali Language and literature as well as for Sanskrit metres, I have selected the topic: "A PHILOSOPHICAL STUDY OF THE AESTHETIC STRUCTURE OF THE RĀMĀYANA: WITH SPECIAL REFERENCE TO THE ADHYĀTMA RĀMĀYANA AND THE RĀMĀYANA BY BHANUBHAKTA" as the title of my thesis.

We know very well that "Nepali is a language spoken by the people who are called 'Gorkhas' or 'Gurkhas' well known for their valour"¹. In this connection it is to be noted that Nepali language had been included in the 8th Schedule (of the Constitution of India) which was a long felt demand of the Nepali people. The news had been announced through Television and All India Radio on 20th August, 1992.

A project on Nepali Sanskrit literature has long been my cherished desire. And it would not be unfair to claim my originality in regard to finding out all the nine classical Sanskrit metres Canto-wise, which my predecessor researchers have not done. But in regard to matters and facts on the poet Bhanubhakta's life history and his works, I had to depend upon various standard books on the subject . I had made my best endeavour to incorporate many discussions to enrich my project and make it more useful to the readers.

In conclusion, I may confidently say that the purpose of writing my thesis on Nepali-Sanskrit literature is to satisfy the students, teachers, and researchers who are curious to study the works of the poet Bhanubhakta who, according to

¹ Dr. Kumar Pradhan, A History of Nepali Literature, Sahitya Academy, New Delhi. First Edition, 1984, Preface, 1st Page

Dr. Kumar Pradhan, "did not appear as a meteor in the sky, he simply marks the culmination of several successive poetical tendencies."²

I shall deem my labour amply rewarded if the teachers, researchers and students of comparative literature are benefitted by my effort or they feel an urge to know more about the subject.

Bani Ghosh
Bani Ghosh

Selection Grade Lecturer (Retired)

22nd November, 1999.

KALIMPONG COLLEGE

P.O. - Kalimpong

Dist. - Darjeeling

² Ibid. 1st Page

ACKNOWLEDGEMENT

My honest attempt to write this thesis and get it ready for submission to the University of North Bengal for Ph.D. Degree has been made possible because of the valuable help and encouragement received from a number of people of Kalimpong and Calcutta. Hence I intend to acknowledge the help and assistance received from several sources. I am indebted to a large number of teachers, friends, and colleagues who helped me greatly at the various stages of this project. It is not possible to mention all of them individually. But I must mention the names of a few academicians who were closely connected with this work.

First and foremost, I should like to mention the name of Dr. Raghunath Ghosh, Reader, Department of Philosophy, University of North Bengal who was good enough to read the manuscript of my thesis and made a number of valuable suggestions on several points and made some important additions also.

I am desirous to express my grateful acknowledgement to our Hon'ble Principal Dr. G. S. Yonzone (present Principal of Kalimpong College) to whom I am greatly indebted for his encouragement provided.

I am extremely grateful to my landlady of Kalimpong residence Mrs. Devimaya Yonzone (Ait. Maya Devi), a kind hearted lady as well as an author of the Book "Manda", written in Nepali language, who gave me special permission to stay at her Dinajpur Out House for five years. The calm and quiet atmosphere of this house helped me enormously in writing my thesis.

I express my sincere thanks to the authorities of my college and other staff members (teaching and non-teaching) of Kalimpong College for their constant assistant, encouragement and inspiration in completing this work. In particular I appreciate the effort of Sri B. B. Sharma, B. Com., LL.B. , Head Assistant of Kalimpong College, as well as the Secretary, Nepali Adhyayan Samity, Kalimpong,

for his good suggestions and assistance in supplying me Nepali books on Bhanubhakta.

To students, especially the students in Nepali Honours, I owe a vote of thanks for their enthusiastic support and interest in my project which gave me confidence to make the attempt eagerly and attentively.

My intellectual debt to Late Dr. Parasmani Pradhan (who expired on 2nd February, 1986), is immeasurable. Dr. Pradhan, who is the author of several books, taught me Nepali Language and literature in the year 1978-79, at his own residence in Kalimpong.

I am also grateful to the valuable help and encouragement received from Mrs. Ratnamaya Basnet (now 94 years' old lady), a very pious woman of Kalimpong, who in the year 1987-88 even ignoring political agitation, was very much interested in reciting Bhanubhakta's Ramayana regularly and taught me eagerly how to recite the slokas of the said Ramayana. Mention in this regard may be made of some eminent figures like Sri Bhaichand Pradhan (the author of the Book – Adikavi Bhanubhakta), Sri Sukheraj, Pariyar, an officer of Income Tax Department, Kalimpong, Sri N. K. Kumai, ex-Field Publicity Officer, Government of India, Kalimpong, Prof. Molla Rafique Ahmed (my old college), my meeting with whom have ever been a source of information and guidance.

I acknowledge my gratitude to my dear colleague Sri M. N. Bhattacharya, M.A. (Calcutta), Selection Grade Lecturer in Political Science, who has always backed me by extending his assistance so ungrudgingly.

I do not find words to express my feelings of gratitude for kind encouragement received from my husband Sri B.N. Paul. I am also too much grateful to my two dear daughters, Manjulika and Malabika whose whole-hearted co-operation was a great help in my labour.

I also express my gratitude to Sri Kishore Dhar, the proprietor of M/S. Dhar Brothers (4, Ram Mohan Sarani, Calcutta : 700 009) and his well-mannered workers for their excellent service rendered to me.

Finally, I must express my indebtedness to the host of scholars in Nepali and Sanskrit literature whose works I have freely consulted and followed.

Dated : 22nd November,
1999.

Bani Ghosh

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ABBREVIATIONS

Abbreviated Form	Full Form
A.	Adhyātma
Alt.	Alternative
A.K.	Ayodhyā Kāṇḍa
Ar. K	Aranya Kāṇḍa
Ai. a	Aitereya Aranyak
B.	Born
B.K.	Bala Kāṇḍa
B. Lit.	Bachelor of Literature
Cf.	Compare
CL	Classical
Chau	Chhandogya
Dr.	Doctor
D. Lit.	Doctor of Literature
Dept.	Department
Ed.	Edited
e.g.	For example (exempli gratia, L.)
F.N.	Foot Note
Fig.	Figure
I.V.	Indravajrā
KPG.	Kalimpong
Kis.K.	Kiṣkindhyā Kāṇḍa
Mbh.	Mahābhārata
M.A.	Mālinī
MS	Manuscript
No.	Number
NBU	University of North Bengal
P.	Pages
Sam.	Samvat
Skt.	Sanskrit
Ṣun.K.	Sunder Kāṇḍa
Śārdūla	Śārdūlavikr̥ḍitam
Srag.	Sragdhara
Sikh.	Sikharinī
U.K.	Uttarkāṇḍa
Sl	Sloka
Vs.	Verse
Viz.	Namely (videlicet, L)
Yu.K	Yuddha Kāṇḍa
Yr.	Year

CHAPTER - 1

INTRODUCTION

1.1 Statement of the Problem with an Account of the Value of the Rāmāyana

As I have proposed earlier, my basic contention is to compare the Aesthetic Structure of the two versions of the Rāmāyana, the great epic. It is a well-known fact that Valmiki's Rāmāyana, is an original one written in Sanskrit language because, at that time Sanskrit was the bearer of the sophisticated thought either in the form of kāvya or mahākāvya or in the form of philosophical literature. Moreover, it is evidenced from the Rāmāyana that persons belonging to a sophisticated class i.e. Brahmins, kings etc. always used Sanskrit language as a medium of communication. Rāvana, the King of Lankā, though described as a King of the Rākshasas, is found to speak Sanskrit like other kings and Brahmins. It is said in the Rāmāyana that an individual who belongs to Rama's group thinks while approaching towards Sita in Ashoka forest that if he speaks Sanskrit like other Kings and Brahmins, Sita might be afraid of him mistaking him for Rāvana which he is actually not. The sloka of Valmiki's Rāmāyana runs as follows:

"Yadi vācam pravakṣyāmi dvijātīriva Samskr̥tam
Rāvanam manyamāna Sītā bhītā bhaviṣyati."

From this sloka it appears that Rāvana used to speak Sanskrit by virtue of being a King. Moreover, other kāvyas like Rāmāyana etc. were written in Sanskrit so that learned and sophisticated people can follow the theme clearly. Afterwards, the Valmiki Rāmāyana and Adhyātma Rāmāyana were translated into various dialects like Bengali, Hindi, Nepali etc.

Various learned scholars have done much thematic works in the past. The moral problems of the Rāmāyana, the political and social aspects,

anthropological aspect etc. have been discussed in India and abroad. But, so far as I know, the aesthetic part of it is not given priority or preference. The Rāmāyana is an excellent piece of literary art that is not much highlighted. When a work reaches to the level of literary form of art, it needs many infrastructural facilities, without which a work cannot be described as a piece of art par-excellence. If there were any piece of story without the artistic foundations like rhetoric (alamkāra), metre (chhanda), suggestive meaning (vyāñjana), etc., it would be regarded as a third-rate poetry that is technically called chitrakāvya. Hence, whether a work really has reached the level of art or not depends on those aesthetic structures. These structural elements in a body make a work kāvya par-excellence after delineating aesthetic pleasure (rasa) in it.

The Rāmāyana, being a mahākāvya, should be adjudicated from different standpoints like various social, moral, anthropological themes as well as its grammatical and aesthetic aspect that is generally called literary criticism. So far as the aesthetic structure of this epic is concerned, there is the usage of various metres, alamkāras, words or sentences expressing suggestive and implicative meaning which are technically called lakshana, vyāñjana or dhvani. I find some interesting points in the usage or application of some metres (chhandas) in the Nepali version of the Rāmāyana, which are considered to be taken from Sanskrit chhandas. To consider the Rāmāyana written by Bhanubhakta in the light of Sanskrit metres as used in the Adhyātma Rāmāyana is, I believe, a novel and unique type of work, the scope of which remains unexplored so far.

One could raise a question why chhandas, one of the foundations of aesthetic structure, is taken so seriously. In reply, it could be answered that chhanda is more basic than others are. In the broader sense chhanda is also

an ornament (alamkāra) of a kāvya, according to its broader derivative meaning – ‘alam̄ (bhūṣaṇam̄) karoti yaḥ saḥ’ i.e. that which makes a work ornament is called alamkāra. In this broader sense chhanda is also a kind of alamkāra by virtue of being ornament to language. Secondly, chhanda has got a prominent role in literature, as it is included in one of the Vedāṅgas. The derivative meaning ‘Chhandayati ahladayati iti chhandah’ (i.e. metre is that which makes the literature charming) also suggests that it is an inevitable measure for writing a kāvya, particularly in poetry.

The comparison between the metres used in Bhanubhakta’s Rāmāyana and those in Adhyātma Rāmāyana can be done properly by a scholar who is equally conversant with Sanskrit and Nepali languages. Though my basic discipline is Sanskrit, I had enough scope to learn Nepali language due to geographical location where I have spent almost the main period of my service life. Fortunately, I have made an effort to utilize this scope.

Teachers and students who deal with Bhanubhakta literature know very well that Sri Motirām Bhatta, Sri Brahma Śamsēr, Sri Bāburām Āchārya, Sri Sūryavikram Jñavālī, Dr. Pārasmani Pradhan, Dr. Tulsī Bahādur Chhetri, Dr. Jagat Chhetri, Sri Indra Bahadur Rai, Dr. Kumar Pradhan and many other scholars have contributed to the literary criticism of the works of Bhanubhakta.

I have read their works and have appreciated their ability of assimilation and the profundity of knowledge. I have been inspired by their writings to such an extent that I felt an inner urge to write something on the subject though I know that it is a humble attempt only.

Nepal is a land with a glorious past. It is a land of religion and a land of culture also. We know very well that Nepal has witnessed many mighty

warriors who did not hesitate even to sacrifice their lives for the sake of their motherland which is superior to heaven (svargādapi gariyasi). Similarly, Nepal has been blessed with many qualified poets and writers who, renouncing worldly happiness, worshipped the Goddess Saraswati and made valuable contributions to literature and thus became immortal in the history of Nepali literature. Bhānubhakta is the brightest star among such poets.

Bhānubhakta is indisputably the greatest mastermind in Nepali poetry and occupies a unique place in the poetical world of Nepali literature. He is the emperor among Nepali poets. He holds indisputably a very high position in the galaxy of world's poets and is no way inferior to Homer and others. He is regarded as the father of Nepali language and maker of religious community: "Bhānubhakta Nepali bhāsāko janak hun."

Bhānubhakta's works have been the delight of not only the educated Nepalese but also of the non-Nepali people. His Rāmāyana, a unique specimen of Nepali poetry occupies a significant place in the entire development of Nepali literature. Of all the literary works of the poet Bhānubhakta, the Rāmāyana occupies a place of exceptional importance. That is why all the critics agree that the Rāmāyana is the best amongst the works of the poet Bhanubhakta wherein is displayed his poetic genius and art in all its glory. He has been and will ever be enshrined in the hearts of his countrymen as the Ādikavi of Nepali literature.

The richness and fertility of his poetic genius, the exuberance of his imagination, his profound knowledge of human heart as well as his profound knowledge of deep Vedantic philosophy of Sanskrit Adhyātma Rāmāyana, his simple and lucid language, his addition to local colour and application of typical Nepali idioms (tukkāś), which pervades his compositions and, above all, his

familiarity with classical Sanskrit metres entitled him to the rank of Tulsidasa of Nepali. That is why he has been regarded not only as the national poet of Nepal but also has been given a place of honour along with the national poets of India.

Dr. Kumar Pradhan has rightly mentioned that "The Sanskrit literature was the chief source of inspiration for many poets as in the past."² The poet Bhanubhakta was neither an English-knowing person nor an ascetic like Tulsidasa, but, on the other hand, he was a scholar well versed in Sanskrit language and literature. Not only the poet Bhanubhakta, but also many other poets and writers were well-acquainted with Sanskrit language and literature, especially with Sanskrit metres. Among such poets and writers we can mention the names of Indiras, Vidyāraṇyakesarī, Patāñjali, Basanta Sharma and Paṇḍit Raghunāth Bhatta. All these poets preceded Bhanubhakta. In this connection mention may be made of the poets and writers who followed Bhanubhakta. Sri Motīrām Bhatta, Lekhnāth Poudyāi, Dharanīdhar Sharma, Sri Lakshmiprasād Deokota, Dr. Parasmani Pradhan, Dr. Tulsi Bahadur Chhetri (Tulsi Apatan) and Sri Dillīrām Tīmsinā are very famous for their love for Sanskrit language and literature, and as such they earned deep knowledge in Sanskrit.

There are many reasons behind the purpose of adopting Sanskrit as the main vehicle of their writings by the above mentioned poets. The main reason is that due to the vitality and copious nature of Sanskrit language, it had attracted many poets and writers. The subject-matter, the rich language, the unique metres of Sanskrit literature had so much influenced the Nepali writers that they made an honest attempt to introduce them in Nepali literature.

Moreover, in the language of Dr. Kumar Pradhan, "The Nepali-speaking people have a long literary tradition but Sanskrit and not the vernaculars of different tribes and communities remained the language of learning and

poetry for centuries. Works and epigraphs written in ancient and later kingdom of Nepal valley, the Khasa empire and Sena principalities are in the language of gods. Innumerable manuscripts of Sanskrit prose and poetry have been collected from different parts which were later united to form Nepal.¹³

The principal source of inspiration of the poet Bhanubhakta was Sanskrit literature. Sanskrit had powerfully influenced the poet Bhanubhakta. He was a lover of Sanskrit metres and followed the norms laid down in Sanskrit prosody. Sri Mrigendra Samsar, ex-Director General of Public Instruction, Nepal has rightly spoken that the greatest service of Bhanubhakta for the language is the mingling of Sanskrit metres with Nepali literature. To quote him, "Nepali sahitayama Sanskrita chhandalai lyai gabhidinu nai sayad Bhanubhaktako bhasapraty sabbhanda badhta seva ho."¹⁴

The well-known writer and the winner of Sahitya Academy Award (New Delhi), Sri Dilliram Timsina, in his article, "Bhanubhakta Chhandako Prabhab", published in Bhanubhakta Smarak Grantha, is of the opinion that the well-known poet, Acharya Bhanubhakta, is the person who easily influenced to a great extent the heart of the common people by composing poems using classical Sanskrit metres in Nepali language. "Nepalima Sanskrita chhandama kavita lekhera janajivanka hrdayama vyapak ruple sahajai prabhavparne vyakti hun svanamdhanya Acharya Bhanubhakta."¹⁵

While discussing the vitality and copiousness of Sanskrit, Pandit Jawaharlal Nehru opines, "Sanskrit is a language amazingly rich, efflorescent, full of luxuriant growth of all kinds, and yet precise and strictly keeping within the framework of grammar which Panini laid down two thousand six hundred years

ago. It spread out, added to its richness, became fuller and more ornate, but always it struck to its original roots.⁶

Sir William Jones, the great scholar as well as the founder of Asiatic Society Library, Calcutta, in the year 1784, praised Sanskrit in glowing terms: "The Sanskrit language, whatever be its antiquity is of a wonderful structure, more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either: yet bearing to both of them a stronger affinity, both in the roots of verbs, and in the forms of grammar, than could possibly have been produced by accident, so strong indeed, that no philosopher could examine them all without believing them to have sprung from some common source which perhaps no longer exists."⁷

If we go through the history of Nepali literature, we can find that many poets and writers who preceded Bhanubhakta were in favour of Sanskrit language. Some of the Pāṇḍits used to ask why they should write in Nepali? (Nepalimā ke lekhnū?), "It is better to write in Sanskrit, which is the language of Gods." (Devabhāṣa Sanskritamā po lekhnū). As a result we find many Sanskritized words in the poetic compositions of some of the Nepali poets. As for example, we find plenty of Sanskritized words in Raghunāth Bhatta's Rāmāyana of which only Sundarkanda i.e. the 5th book, is available.

Here we may quote Sri Mrigendra Sāmsēr, who wrote in his article "Kavi Bhānubhaktāchārya" (published in Bhānubhakta Smārak Grantha), "Hundred years ago, from today, what was there? Whatever was there for education was the reading of Sanskrit only." (Ahile bhanda jhandai saya varsa agadi ke thiyo? Siksa bhaneke jo kuchh thiyo Sanskrita padhnu nai).⁸

The poet Bhanubhakta was also well-versed in Sanskrit language. In the words of Sri Samsér, "Sanskrita bhāṣamā kausaḥ kam thienā." That is why he read the works of Sri Saṅkarāchārya that is written in Sanskrit. He read Sanskrit Adhyātma Rāmāyana. It is a well-known fact that Bhanubhakta's Rāmāyana is based on Sanskrit Adhyātma Rāmāyana. His Rāmāyana is the manifestation of his earnest love for Sanskrit language and literature. His deep love for Sanskrit language and literature prompted him to select classical Sanskrit metres in his Rāmāyana and other works.

It is well-known to all that the poet Bhanubhakta is one of the brightest luminaries in the metrical sky who came to the arena of Nepali literature at a time when Nepali language had not developed fully but Sanskrit flourished in Nepal with its full splendour and popularity, as a fully developed language.

It should be kept in mind that a thorough study of the Sanskrit Adhyātma Rāmāyana produced a powerful effect on the mind of Bhanubhakta and, accordingly, he composed a Rāmāyana of his own. Moreover, the noble zeal for obtaining eternal fame inspired him to create something which could establish him beyond the limits of time and that is why the Nepali Rāmāyana has been developed in such popular form.

The poet Bhanubhakta is unrivalled in the use of classical Sanskrit metres such as Śārdūlavikr̥ḍitam, Vasantatilakam, Sragdharā, Mālīnī, Shikharīnī, Indravajrā, Upendravajrā, Upajāti, Svāgatā, Drutavilambitam and Tōṭaka.

The introduction of classical Sanskrit metres in his writings is one of the greatest innovations of Bhanubhakta's master-hand equally gifted with literary talents and poetic arts. He is the only Nepali poet who did not use any existing

Nepali metre and with utmost sincerity utilised classical Sanskrit metres. The application of classical Sanskrit metres is the life-blood of Bhanubhakta's writings. And as such he has enriched the Nepali literature much more intelligently than any other poet with the skilful use of these metres because in his application of classical Sanskrit metres, we find intellectual power, scientific method, logical precision and musical profundity.

Sanskrit scholarship must have been fairly widespread in Nepal. As Sri M. M. Gurung (of Kalimpong), a recipient of Sahitya Academy Award, and an executive member of Sahitya Academy, New Delhi, opines, "It is also interesting to note that during the middle ages when the Nepali language had not developed, some Nepali writers have written Rāmāyana in Sanskrit. The tradition of writing the Rāmāyana in Nepali in prose and verse came into being after the rise of Prithvinārāyaṇ Shāh who made Nepali the official language of his kingdom."⁹

The poet Bhanubhakta, though well-versed in Sanskrit language and literature, being inspired by the special attraction and deep love for his mother language, started writing his own Rāmāyana in Nepali language (which is easy to pronounce), taking the theme from Sanskrit Adhyātma Rāmāyana, so that it will be easier to understand the underlying Vedantic philosophy for those who are ignorant about Sanskrit language.

Bhanubhakta's magnum opus, the Rāmāyana, is the free and condensed rendering of the Sanskrit Adhyātma Rāmāyana containing one thousand three hundred and nineteen verses of four lines. In a word, his Rāmāyana is the first classic of the Nepali language. On account of the simplicity, lucidity and elegance, his Rāmāyana enjoyed great popularity not only in Nepal but also in India. It is a well-known fact that his Rāmāyana is the masterpiece of

Nepal's greatest poet. Though translated from Adhyātma Rāmāyana, Bhanubhakta's Rāmāyana may be considered as an original composition. It will be very clear to all if we go through the stanzas of the Adhyātma Rāmāyana as well as those of Bhanubhakta's Rāmāyana. While the main theme remained the same, long stutis are generally omitted and incidents are condensed in Bhanubhakta's Rāmāyana. At places, the poet has given a local touch or added something of his own to suit the environment of his time and enhance its local attraction. Thus the innovations of Bhanubhakta are admitted. And, as a result, within a very short time, his Rāmāyana influenced the heart of the common people greatly.

There is neither Māngalācharaṇa nor Upavibhājana in Bhanubhakta's Rāmāyana as he has not followed the traditional practice of composing a mahākāvya as laid down by the rhetoricians like Viśwanātha, Dandin, Bhāmaha and Vāmana.

The Rāmāyana is an epic in which the story of Sri Rāmachandra is depicted. The Rāmāyana, along with the Mahābhārata and the Purāṇas has played a significant role in the evolution of Indian languages and culture. We regard the Rāmāyana as the earliest specimen of great works written in kāvya style. Even in an age of science and technology, the story of Sri Rāmachandra still stirs the depth of human soul. It has influenced many great writers of India as well as several writers of the world. It has not only influenced literature but other art forms like dance, drama, song, painting and sculpture also have been influenced greatly by this national epic, the holy scripture of the Hindus. Thus this epic has become a part of our cultural heritage. Moreover, it is said that,

"As long as in this firm set land

The streams shall flow, the mountains stand

So long throughout the world, be sure

The great Rāmāyana shall endure.”

Sanskrit version:

“Yāvat sthāsyanti girayah saritascha mahitale

Tāvadrāmāyanakathā lokesu prachariṣyati.”

The Rāmāyana was written in many languages. The original Rāmāyana is not destroyed ignoring the changes made to suit the different cultural traditions.

Late Sri Harendra Kumar Mukhopadhyaya, Ex-Governor of West Bengal, who, while writing the preface to the “Bhānubhaktaka Rāmāyana” published by Nepali Sahitya Sammelan, Darjeeling, and edited by Sri Sūryavikram Jñavāli (Alt. Gewali) in the year 1954 very aptly observed that “Kavi Bhanubhakta Āchārya’s Rāmāyana in Nepali verses written round about 1840 is regarded not only as the earliest but according to many, up to the present, the only high class specimen of Nepali poetry. In addition, it is also valued as a scripture.”¹⁰ This is the reason why the verses of Bhānubhakta’s Rāmāyana are chanted in those houses where somebody has died.

Sri Motirām Bhatta, his first biographer, praises his language highly. According to him, excellency of meaning and figure of speech of the words used by the poet Bhanubhakta are unique. “Arthoko chamatkār ra sabdako alamkāra kavi Bhānubhaktako apār chha.”¹¹

Regarding Bhanubhakta’s contribution to the Nepali literature Mr. R.H.Tahiliani, Ex-Governor of Sikkim, remarks that “The contribution of this great poet in the enrichment of Nepali literature is unique in the annals of the Nepali

speaking people. His works have always been a source of great inspiration for all."¹²

The Deputy Chief Minister of Sikkim, Mr. P. T. Lucksom, who has been elected chairman of 182 Bhanu Jayanti Celebration Samity, is of the opinion that "*Bhānubhakta's greatest contribution to the Nepali world is the translation of the Rāmāyana in simple folk language which at once became popular among the Nepali masses. Today, Nepali language has attained the place of pride with its inclusion in the Eighth Schedule of the Constitution of India.*"¹³

In the words of Sri M. M. Gurung, "After the freedom movement of India and political awakening in Nepal against the tyrannical regime of the Rānās, Bhanubhakta and Bhanubhakta's Rāmāyana became more and more popular with the masses as well as with the poets and writers of both Nepal and India."¹⁴

Smt. Kriṣṇā Dikṣit of Siddhe Busty, praises Bhanubhakta through versification which is given as follows:

~Adikā - Bhāṣā āvirbhāvak
Bhānu udayko - Nepālī sahitāyāsmā
Bhānu timī Adikāvi - Nepālīkā lokapriya kavi
Kavyātmak viśeṣatā thīyo - nirakṣarātāko daman
Sakarātāko protik timī, sahaibhāvanāko proneta.
Sampūrnatāmā timī saralātāko pūjārī.
Rāmāyan timro yash prāptiko mūi bidhā."¹⁵

English translation:

Ancient times, innovator of language,

Bhānu for rising up – in the firmament of Nepali literature.

Bhānu, you are Ādikavi, favourite to the Nepalese people,
You had speciality in kāvya, destruction of illiteracy,
You are symbol of literacy, creator of simple imagination.
You are complete in yourself, worshipper of simplicity.
The Rāmāyana is the main vehicle of attaining your fame.

Now, an important question arises why Bhanubhakta derived the theme of his Rāmāyana from Sanskrit Adhyātma Rāmāyana without taking it from Vālmiki's Rāmāyana, which is very famous throughout the world. The answer is obvious.

It is known to everybody that the Sanskrit Adhyātma Rāmāyana is a discourse of Bhaktivāda and Ātmavāda and the poet Bhanubhakta, being a man of religion, was in favour of the cult of Bhakti. He was also a devotee of Ātmavāda. Through different verses of his great works, the Rāmāyana, the poet Bhanubhakta wanted to propagate his philosophy on Bhaktivāda and Ātmavāda among the common illiterate masses in a simple and lucid language, which attracted the heart of the common people within a very short time. Thus the poet was a great success in this respect.

On a study, it is seen that not only the poet Bhanubhakta, but many other poets and writers who composed the Rāmāyana in Nepali language, also based their works on the Sanskrit Adhyātma Rāmāyana. But Bhanubhakta's rendering of the Rāmāyana differed from those who wrote before him. It is to be noted that the Sanskrit Adhyātma Rāmāyana has been translated in Malayalam language also. The translator is Ezhuthachan who gives pride of place to the exposition of didactic and spiritual principles in his Rāmāyana.

It is also a well-known fact that the Rāmāyana of the great poet

narration (of the Adhyātma Rāmāyana) is simple and speaks of a later date of composition.

The principal metre used in the Adhyātma Rāmāyana is Anuṣṭup. The author has composed this epic mainly in Anuṣṭup metre. The greatness of the Adhyātma Rāmāyana has been expressed through the employment of this metre. The Bālakāṇḍa (2nd book) begins with Śārdūla metre but the metre Anuṣṭup has been also used widely in this book. After a thorough scan of all verses, I have found that seven metres viz.

1. Anuṣṭup;
2. Śārdūla;
3. Vasantatilakam, Vamsāsthavailam;
4. Upendravajrā;
5. Indravajrā;
6. Rathoddhata; and
7. Sragdhara

have been used in the Bālakāṇḍa.

In the fifth Canto of the first book (i.e. Bālakāṇḍa) speech of Ahalyā to Sri Rāmachandra has been described in ślokas 43-51, through the employment of Vasantatilakam metre.

In Ayodhyakāṇḍa (2nd book) of the Adhyātma Rāmāyana, seven metres viz.

1. Anuṣṭup;
2. Indravajrā;
3. Praharṣiniyam;
4. Śārdūla;
5. Upendravajrā;

6. Sragdharā; and

7. Vasantatilakam

have been used.

In slokas 31 and 32 in the 2nd Canto in Ayodhyākāṇḍa, where Kaikeyī, mother of Bharata, threatened the King Dasaratha saying that she will commit suicide either by hanging or by taking poison if the King fails to keep his promise, the metre Upendravajrā has been used. This metre has been employed in sloka no. 6 in the 6th canto in Ayodhyākāṇḍa where the poet has expressed the view that in this world of ours, nobody is responsible for affording either happiness or misery to anybody, because the people are tied with the string of their own action of Karma (cf. Svakarmasūtragrathito hi lokah. Adhyatma Rāmāyana, Canto- 6, Sl.6).

The metre Praharsiniyam has been used in the concluding sloka of the 1st canto in Ayodhyākāṇḍa.

Apart from the metre Anuṣṭup, the following metres such as Indravajrā, Upendravajrā, Vamsāsthavilam, Rathoddhata, Vasantatilakam, Śārdūla, Puspitāgrā and the metre Sundari have been used in Aranyakāṇḍa (3rd Book of the Rāmāyana).

Speech of Marīcha to the demon-King Rāvaṇa from slokas 19-27 in the 7th Canto in this Aranyakāṇḍa has been described through the employment of Rathoddhata metre.

Speech of Jatayū has been nicely described through the employment of Puspitāgrā metre in the slokas 44 –53 in the 8th canto of Aranyakāṇḍa. It is to be

noted that this metre belongs to the Ardhasamavṛtta type of Sanskrit prosody.

In the Puspitāgrā metre, the uneven feet i.e. the 3rd and the 1st contain the triads na, na na and ya respectively while the even i.e. the 2nd and 4th feet contain the triads na, ja, ja, ra and ga.

In the concluding stanza of the 8th Canto in Aranyakānda, the metre Sundarī (of Ardhasamavṛtta type) has been used. This metre Sundarī contains in the even part the triads sa, sa, ja, and ga respectively and in the uneven feet the triads sa, bha, ra, la and ga.

In Sundarkānda (5th Book), five metres viz. Anuṣṭup, Indravajrā, Rathoddhata, Vamsāsthavilam, and Vasantatilakam have been used.

In Yuddhakānda (6th Book), we find the application of twelve metres viz. (1)Anuṣṭup; (2)Indravajrā; (3)Upendravajrā; (4)Upajāti; (5)Vamsāsthavilam, (6)Vasantatilakam; (7)Sragdharā; (8)Sārdūla; (9)Mattamayūram; (10)Bhūjaṅgaprayātam; (11)Vidhvāṅkamālā and (12)Indravamsā. In this 6th book, in the 11th Canto, the poet has glorified the name of Sri Rāmachandra through the employment of Sragdharā metre. In the 13th Canto of this book the metre Mattamayūram has been used from slokas 10-23. The metre Bhūjaṅgaprayātam has been used from slokas 24-32 in the same Canto.

In the concluding stanza of the 14th Canto of this 6th book, the metre Indravamsā has been used. The metre Vidhvāṅkamālā has been used in the slokas from 24-30 in the 15th Canto of this 6th book.

In the Uttarkānda (7th book) we find the application of eight metres viz.

Anustup; Sārdūla; Vasantatilaka; Indravajrā; Upendravajrā; Puspitāgrā; Rathoddhata and Sragdharā.

In the 5th Canto of this 7th book (Uttarkanda) of the Adhyātma Rāmāyana, the Rāmageeta has been described through the employment of Vamsasthaviḷam metre. According to Rāmageeta, the principal cause of this world is ignorance (Aññanamevāsya hi mulakāraṇam) Uttarkanda, 5th Canto, Sloka 9). This ignorance can be destroyed only by knowledge (Vidyāivatannāsavidhouptiyasī, especially knowledge on Ātmavāda).

It is to be noted that the general rule, especially in the case of the Rāmāyana, of changing the metre at the end of a Canto is observed faithfully in the Adhyātma Rāmāyana and, as such, we find the metre Vasantatilaka used in the concluding stanza of this 5th Canto in the 7th Book. In the 6th Canto of this book the metre Puspitāgrā has been used. In the 7th and 8th Cantos, the metres Sragdharā and Rathoddhata have been used respectively.

The concluding stanza of the 9th Canto in this 7th Book (i.e. Uttarkanda) of the Adhyātma Rāmāyana has been composed with the application of the metre Vasantatilaka which is one of the most widely used and widely recognized metres of Sanskrit Prosody.

Thus we find that the Sanskrit Adhyātma Rāmāyana ends with the employment of the metre Vasantatilakam, which is very favourite to the Nepali poets as well.

One of the reasons for being attracted to Bhanubhakta's Rāmāyana is that the names of nine classical Sanskrit metres used by Bhanubhakta have been referred to in the Bhāṣāprabesh Nepali Vyākaraṇa, composed by Dr.

Parasmani Pradhan. To quote him, "Nepāli jātiya kavi svargvasi Bhanubhakta Achāryale āfnā racanamā nimnalikhita nou prakarkā Sanskrita chanda prayogarekā chhan: (1)Sārdūlavikrīditam, (2)Shikharinī, (3)Mālinī, (4)Svāgatā, (5)Drutavilambita, (6)Indravajrā, (7)Upendravajrā, (8)Vasantatilakā ra (9)Sragdharā."¹⁶

This is merely a reference and the topic has not been elucidated anywhere. In order that the Metrics which in Sanskrit is one of the Vedangas can develop in the proper form through the Nepali language, I have laid special emphasis on Bhanubhakta's Metrics for popularising it through the Nepali language as a Vedāṅga.

Due to my keen interest in Nepali language and literature I have become so much impressed with this epic, especially with the metres used by the poet, that I wished to write something on the topic. Thus, gradually, the idea of finding out classical Sanskrit metres used by the poet Bhanubhakta in his Rāmāyana developed in my mind. This is the genesis of my attempt.

My professional career necessitated frequent acquaintances with the Nepali people of Kalimpong. I started picking up threads from here and there to weave them into a texture of my project embedded with the events of life history of the poet, detailed discussion of different kāvyas and other writings of Bhanubhakta. Generally, Bhanubhakta in his Rāmāyana has faithfully observed the rules of classical prosody. The metrical treatment in Bhanubhakta's Rāmāyana is noteworthy. Sārdūlavikrīditam widely used while Vasantatilakam, Mālinī, Sragdharā, Indravajrā, Shikharinī made a distinct advance in importance.

After a through scan of the slokas of Bhanubhakta's Ramāyana, I have found that Bhanubhakta used nine classical Sanskrit metres of SAMAVR̥TTA type in this epic. The metres are as follows:

- (1) Śārdulavikr̥ditam;
- (2) Vasantatilakam;
- (3) Mālīnī;
- (4) Sragdhara;
- (5) Indravajrā;
- (6) Shikharīnī;
- (7) Upajātī;
- (8) Svāgatā; and
- (9) Drutavilamvitam.

Bhanubhakta showed considerable skill in metrical handling. Of the nine classical Sanskrit metres in which each syllable has a fixed length, the favourite being the Śārdulavikr̥ditam, and Bhanubhakta excels in the use of these metres.

My topic included in the study of metres exhaustively covers the nine classical Sanskrit metres used by Bhanubhakta and they have been discussed adequately with the help of as far as possible figurative and tabular illustrations.

It is hoped that this humble attempt will meet the long felt requirement of an useful research work on metres used by Bhanubhakta and, in order to prosecute my work, I have tried my utmost to collect materials from various sources.

In preparing my papers I have consulted mainly – (1) A HISTORY OF NEPALI LITERATURE by Dr. Kumar Pradhan and published by Sahitya Academy, New Delhi, (2) CHHANDAMAÑJARĪ of Gaṅgādāsa

edited by Dr. Dilip Kumar Kanjilal, (3) RAMAYANA of Bhanubhakta, published by Sanjha Prakasan, Kathmandu, Nepal, (4) ADHYATMA RAMAYANA with the translation in Hindi by Munilal and published by Gobinda Bhavan Karyalaya, Geeta Press, Gorakhpur, (5) KAVI BHANUBHAKTAKO JIVANCHARITRA by Sri Motiram Bhatta, (6) CHHANDA RA ALAMKAR by Dilliram Timsina, (7) Adikavi Bhanubhakta Acharya by Sri Bhaichand Pradhan of Kalimpong, (8) THE RAMAYANA OF BHANUBHAKTA, edited by Sri Surya Vikram Jnavali, (9) BHANUBHAKTA RAMAYANA by Dr. Bhajan Gopal Sanyal, (10) BHANUBHAKTA SMARAK GRANTHA, edited by Sri Surya Vikram Jnavali, Dr. Tulsi Bahadur Chhetri, and Jagat Chhetri and published by Nepali Sahitya Sammelan, Darjeeling on 29th Asada Samvat 2026(1969 A.D.), (11) BHANUBHAKTAKA KRITI ADHYAN HARU by Bhanubhakta Satavarsik Prakashan, Nepali Sahitya Prakasan, Darjeeling, (12) BHANUBHAKTA VISHESANKA, chief editor Bhabaniprasad Ghimire, (13) ADIKAVI BHANUBHAKTA ACHARYAKO SACHCHA JIVANCHARITRA by Pandit Kaviraj Naranath Acharya 2036 (1979 A.D.), (14) BHANUBHAKTA GRANTHAVALI edited by Dr. Parasmani Pradhan and published by his son Sri Nagendramani Pradhan from Mani Printing Press, Darjeeling, 1st edition, in Samvat 2009 (1952 A.D.) and (15) PURANA KAVI KA KAVITA by Baburam Acharya.

The present thesis has been divided into five chapters. The first chapter is sub-divided into 8(eight) sections, and the 2nd chapter which consists of the analysis of the previous research and writings has been divided into four sections. In the 3rd chapter I have discussed the Methodology followed by me in my thesis.

Chapter four deals with the presentation and analysis of data with the help of (a) Text, (b) Tables and (c) Figures. This chapter is sub-divided into three sections.

The principal findings and conclusions have been presented in the fifth chapter. Recommendations for further research have also been suggested in this chapter. After this chapter, Endnotes have been presented.

After Endnotes, there is another section: Reference Section. In this section, a selective BIBLIOGRAPHY is given in a sheet containing the word BIBLIOGRAPHY, capitalized and centered on the page. In the same section, after BIBLIOGRAPHY, there is a sub-section entitled APPENDICES – this has been inserted in a sheet containing the word APPENDICES, capitalized and centered on the page.

In the preliminary section of my project, a table of contents in details has been given. A preface along with a page for acknowledgement has been included in this portion. A list of Abbreviations also has been inserted.

My project entitled "*A philosophical study of the aesthetic structure of the Rāmāyana: with special reference to the Adhyātma Rāmāyana and the Rāmāyana by Bhānubhakta*" has long been a desideratum. It is hard to say at what point I began writing this thesis but mimeographed parts of it have been developed into a full-fledged form.

I express my profound thankfulness and also acknowledge my deep gratitude to my honourable teacher Dr. Dilip Kumar Kanjilal, M.A., D.Phil (Cal), B.Litt. (Oxford), ex-principal, Govt. Sanskrit College, Calcutta who helped me sincerely in writing my thesis.

I also owe a deep debt of gratitude to my respectable Teacher, Dr.S.R.Banerjee, M.A.(Double), Ph.D.(Cal), Ph.D.(Edinburgh), Professor of Comparative Philosophy, University of Calcutta for his indefatigable interest in this thesis on the Sanskrit metres used by Bhanubhakta in his Ramāyana.

I would like to express my indebtedness to my dear friend Mrs. Geeta Bandopadhyaya, M.A., M.Phil, B.Ed., retired Asstt. Professor in Sanskrit, Institute of Women's Education, Hastings House, Calcutta, who helped me in various ways. I am extremely thankful to Sri Motilal Sharma (M.A., B.Ed.), present Teacher-in-charge, Govt. High School, Kalimpong , for his whole-hearted co-operation in providing me with some books. Dr. Jivan Pradhan, M.Sc., Ph.D. (NBU), Head of the Department of Botany, Kalimpong College, gave me a wealth of information and, for this, I am grateful to him. I shall be failing in my duty if I do not record my gratitude to my colleague Sri Kumar Chhetri, M.A.(Double), Head of the department of Nepali, who provided me with some rare books on Bhanubhakta literature which helped me greatly for pursuing my research-work.

Thus we find that the study of Bhanubhakta literature is both fruitful and meaningful because his writings are of immense religious importance. His Ramāyana was not the exact transliteration of the Sanskrit counterpart but a larger modulation to the extent of original frame in Nepali structure.

The aim of Bhanubhakta was probably to inculcate the teaching of the Ramāyana among the Nepalese people through local heritage and tradition. His Ramāyana influenced the heart of the common people greatly and with it culture (Indian), knowledge (Vedantic), power of writing, and devotion(for Sri Nārāyaṇa) awakened in the land.

The poet Bhanubhakta was fully aware of the philosophical doctrine of Ātmavāda. The poet says, "Let them hear of the Ātman – that even the lowest of the low have the Ātman within, which never dies and never is born."

What do we find in Bhanubhakta's Rāmāyana? Two conceptions coupled with Vedantic Bhakti or devotion as the guiding motto, and also Sraddhā and faith in one's own self, hundreds of large-hearted men and women giving up all desires of enjoying the luxuries of life, will long and exert themselves to their utmost, for the well-being of the Nepali people had been shaken up. The poet Bhanubhakta with his unique vision realized that Sri Rāmachandra, the destroyer of all evils only can save the Nepali people who were demoralized from the after effects of political upheavals. Thus Bhanubhakta's writings "gave birth to the Nepali political consciousness and national solidarity".¹⁷

The poet Bhanubhakta used different metres to express different moods. He used the metres Śārdūla and Sragdharā for narrative passages Shikharinī for grief and sorrow. Mālinī for depicting scenic beauty, the metre Vasantatilakam is used for the purpose of vigorous statement.

The number of verses in Bhanubhakta's Rāmāyana is 1319. Śārdūla occurs 1039 times because this metres is thought to be highly convenient for giving expression to deeds of chivalry and is also employed in the eulogies of kings. All the metricians from Bharata to Kedāra unanimously recognized this metre. Ksemendra remarked that Rājasekhara earned celebrity from the use of this metre "Śārdūlavikrīḍitaraiḥ prakhyāta Rājasekharah." The next favourite of Bhanubhakta is the pretty Vasantatilakam, which is one of the most widely used recognized metres of some Sanskrit prosody. Ksemendra has opined in the Suvrttilaka that among all the Sanskrit poets the poet Bhārabi excels in the

use of this metre and that is best applicable to the case of the mingling of the sentiments of the heroic and the fierce "Viraroudrasaṅkaraḥ".

Vasantatilakā:

Bhanubhakta concludes his Ayodhyākānda with the verse written in Vasantatilakā metre that runs thus:

"Sītā ra Lakṣmaṇ sahit garī Rāmalai
Bhojan ma dinchhu bhani khup sita chij banai,
Bhojan garai Raghunāthki jāna māyā,
Tahā sapatni bhai Rām ki kīrti gayā."

Ayodhyākānda – Sl-123.

The scene of setting fire to the tail of Hanumān under order from King Rāvana has been graphically described through the employment of the metre Vasantatilakam. The description goes as follows:

"Sācho bhanyo bhani bujhī kapḍā magāyo
Tel ghiule muchhi puchhar bhari berna lāyo,
Hukum diyo aba jalāyā bādhi leū
Serā sahar pani ghumāyera chhāri deū."

Sundarkānda – Sl-122.

Mālinī:

This metre has been explained in the Nāṭya Śāstra by the name Nāṇḍimukhī. Bhanubhakta used this metre 37 times in his Rāmāyana. He described the beauty of Lakṣmī in this metre. To wit:

"Najara variparīko jo chha shovā najara bho,
Trikut giri uparkā purimā phernajar go,

Varipari parkhāi chhan bichhichmā chha khāyā
Sahaj tā arule tā garna ko sakchha dāvā.”

Sundarkānda – Sl-17.

Sragdharā:

The naming of this metre has been done with a view to convey the idea of its wide appreciation and circulation (Srak mālym dharatīti Sragdharā). It occurs 41 times in Bhanubhakta's Rāmāyana. To suit the holy environment of the hermitage of the sage Atri who worshipped Sri Rāmachandra gladly and whose wife Anasūyā blessed and welcomed Sitādevī with earring, sārī and shāwl, the poet has used Sragdharā metre. To wit:

“Sitāle pāumā sir dhari kana bahutai prem buḍimābadhin,
Jor jor kuṇḍal ra sārī dli kana buḍhile amgarāga pher chadhāin,
Yasle sōvā nirantar didhapani rahulā yo pani binti lain
Sitājilāi āsīdii ti Anasūale bahut harsa pāin.”

Ayodhyākānda – Sl-122.

Indravajrā:

The Indravajrā is one of the widely known metres of Sanskrit prosody. It falls under the class of Vedic Tristup. The poet Bhanubhakta used this metre 32 times in his Rāmāyana. To wit:

“Khup satyavādī ta pitāji thiya,
Sachai hunāle vardān diyā
So pūrṇa garnā kana jānchhu banmā,
Sāncho kurā ho bujhi leu manmā.”

Sundarkānda – Sl-17.

Shikharini:

To describe the scenes of wailing and lamentation and to describe uncertainty in life, the poet has employed the Shikharini metre. This can be illustrated with the help of the following verse:

"Sunyau bhāi samsārmā sharir ati kachchā chha janko,
Śarir kachcha jāni na gara timi ris katti manko,
Sabai bhog chāñchal chhan bhjulsari ekchhin na rahanyā,
Vichār yasto rākhi sahu timi vado hunchha sahanā."

Ayodhyākānda – Sl-30.

In a significant departure from the principle followed in employing the metres like Śārdūla, Vasantatilakam, Mālinī, Sragdharā, Indravajrā and Shikharini, he has used three other metres Upajāti, Svāgatā and Drutavilamvitam in only three specific circumstances.

Upajāti:

The metre Upajāti has been used in sloka no. 102 in Ayodhyākānda. To wit:

"Pharkanna bhaiyyā! timi pharki jāu,
Pitājilāi pani doṣ na lāu."

After searching for Sita, Hanumān returned from Laṅka. Sri Rāmchandra welcomed him in Svāgatā metre in verse 153 in Sundarkānda. The derivative meaning of Svāgatā is one whose advent is welcome. And, Hanumān brought the welcome news of Sita's recovery. So the metre Svāgatā has been used here

aptly. To wit:

"Dhanya hun yi Hanumān yi sarīko,
Kohi chhaina aru bhakta Harīko
Bhakti khup gari ta kākh pani pāyā,
Loknā adhik dhanya kahāyā"

Drutavilamvitam:

Similarly, verse no. 376 of Yuddhakanda conveys intermixture of different pleasant ideas and as such the metre Drutavilamvitam has been used. In the above mentioned verse, while mentioning Sri Rāmachandra's "Ayutavarsa Rāj" that means a reign of ten thousand years, and describing the removal of sin after listening to Rāmakathā, the story of Rama, the poet Bhanubhakta has employed the metre Drutavilamvitam. The verse runs as follows:

"Ayutavarsa ta rāj prabhuko bhayo,
Sakal tāp duniyāharūko gayo,
Shibjile yati Pārvati thyai kahyā,
Sakal pāp chhuti jānchha sunirahyā."

Thus we find that the poet Bhanubhakta has based his contribution on the Sanskrit Adhyātma Rāmāyana which notices significant departure from the basic story of the Rāmāyana. Moreover, it is evident that Nepal is fortunate enough in having such a manifested and inspiring personality in the nineteenth century who was famous not because of the profundity of his Vedantic knowledge, but because of his awareness of the endeavour to use the classical Sanskrit metres through the application of Bhaktivāda and Ātmavāda.

It is known to all that the Aryans gave to India the Sanskrit language which remained a unifying force in the sub-continent for many centuries. It also served as the mother language for the development of many vernaculars and

regional languages of India. By and by Sanskrit became the *lingua franca* of India. Sanskrit, the sacred language of the Hindus, once again received encouragement and patronage at the hands of the hill-people also. As a result, the Nepali writers and poets well versed in their vernacular, changed over to Sanskrit in response to the new trend. The knowledge of Sanskrit became a symbol of culture too. That is why the Nepali prosody was based on the concept of Sanskrit metres. And, being of Aryan race, Bhanubhakta, too, brought about a revolution in the concept of metres. Hence, it is clear to all that the Ramāyana of Bhanubhakta is the modified version in Nepali language from Sanskrit source, ornamented and beautified by classical Sanskrit metres.

In conclusion, we may declare that, with extra-ordinary skill and subtlety, he mingled classical Sanskrit metres with Nepali literature. The seriousness and relevance of Bhanubhakta's message to humanity should not be overlooked.

The poet Bhanubhakta died in 1868, but it seems that he is still with us. Because, his kāvyas have, as all great literature have, transcendental qualities; after reading his kāvyas we find ourselves transported to an extraordinary world. His unique teachings can only save us from the grossness of the modern society and infuse a spirit of enlightenment.

If we can enrich our knowledge of Vedantic philosophy through the verses of Bhanubhakta, we will be able to ignore the transitory mundane pleasure and seek shelter in Sri Nārāyaṇa, the Saviour of all humanity.

Bhanubhakta was the symbol of courage, self-sacrifice and ideals. We will have to achieve our goals and fulfil our dreams after going through the works of Bhanubhakta. The greatness of his talent as well as his honest attempt to be great in this world as he himself confessed again and again through his

writings, will be remembered and followed by all, irrespective of caste, creed and religion.

1.2 Purpose of the study

The poet Bhanubhakta who according to Dr. Parasmani Pradhan is "The greatest figure in Nepali literature"¹⁸ is the national poet of Nepal. But he has not dissociated himself from the tradition and culture of Indian heritage. Indian culture has an all-encompassing and comprehensive outlook and Bhanubhakta has taken up that spirit in accepting the Rāmāyana, which is one of the two national epics of India. And, therefore, the study of Bhanubhakta's handling of the Rāmāyana assumes great importance in the assessment of his literary activities. The poet Lekhnāth Poudyāl eulogizes him in the following verse in Sanskrit Shikharini metre.

"Fijāri bistārai tarunātama shovā sunhari
Hari sarā kalo tama bhavanko māṅgal gari,
Udaeko Bhānu pratham Kavi Sāhitya nobhamā,
Sovai Nepāli niratishay chhan mānya bhavamā."

Bhānu (Bhānubhakta), after spreading gradually the golden and fresh beauty and dispelling the whole darkness by doing good to the building, appeared in the firmament of (Nepali) literature. And as such all the Nepalese people in this world are very grateful to him.

Bhanubhakta was fond of writing in verse. And as such he has not written in prose. He was a lover of Sanskrit metres. He used classical Sanskrit (cl. skt.) metres throughout his writings and he followed the norms laid down in Sanskrit Prosody. Any language can be enriched with the help of rhetoric and prosody. So application of the metres plays a very important part in any kāvya.

It may be safely said that I have written my project for those readers who want to widen their knowledge of the subject or who feel an urge to have a thorough idea of the cl.Skt. metres used by Bhanubhakta in his Rāmāyana. Moreover, as far as the growth and development of the subject is concerned, my project will be very much helpful to the readers of Bhanubhakta literature because, in the 2nd chapter, I have mentioned the names of some eminent scholars in the field along with their contributions.

Though some of the learned people who are well versed in Nepali literature know that Bhanubhakta has used some of the cl. Skt. metres in his kāvyas but this fact is not well known to those Sanskrit scholars who are not fully conversant with Nepali literature. Therefore, the main purpose of my study is to make them understand that cl. Skt. metres can also be used in Nepali literature. With the help of presentation and analysis of the data (a) Text, (b) Tables and (c) Figures, I have tried my best to clarify my project. We have always held the view that the study of Bhanubhakta literature is very essential for a comparative study in Nepali Sanskrit literature. We have also felt that the understanding of the modern Nepali language will be much more clear if a student has some background of the works of Bhanubhakta. Moreover, it is hoped that my approach will help further national integration because literature is the main vehicle for carrying the message of national integration. The students, teachers and researchers who are curious to read works of Bhanubhakta will also be well acquainted with his kāvyas along with various kinds of classical Sanskrit metres used by him.

The following objectives are the corner-stones of my project. Firstly, the central objective of my writing is to provide a clear understanding and appreciation of the various metres used by Bhanubhakta in his Rāmāyana.

canto by canto. The other purpose of my project is to awaken in the researchers a deep interest in the definitions, characteristics and formations with examples of the nine cl. Skt. metres used by Bhanubhakta.

Lastly, Bhanubhakta, despite his contributions in Nepali literature is not yet well known to the people outside Nepal. So this approach is expected to popularize him beyond the confines of his own country, including other Sub-Himalayan areas. To sum up, it may be emphasized that my research will enable the readers (1)to enumerate the various cl. Skt. metres used by Bhanubhakta in the Rāmāyana, (2) to describe the basic aspects of the cl. Skt. metres especially of the nine metres used by Bhanubhakta in his Rāmāyana, (3)to define the term "Metres" as employed in the Nepalese literature and to have a full knowledge about the necessity of metres, (4)to have an idea of all the determining factors of metres such as Vṛtta, Jāti, Mātrā, classification of vowels, definition of the Gaṇas, and definition and placing of Yati, (5)to get an idea of the formation of metres in Nepali Literature along with its antiquity and present position, (6)to have an idea of cantowise distribution of metres with special reference to the metres used in particular places, as well as in each and every sloka, (7)to highlight Sanskrit language which for many centuries became the source of inspiration for many Nepali poets and dramatists. It is intended further to provide the reader with an idea of the important literature related to this study (8)to enable them to gather more knowledge about the works of Bhanubhakta and about his life history in brief, and (9)to provide an idea of the difference between the Skt. Adhyātma Rāmāyana and Bhanubhakta's Rāmāyana.

We may conclude this section with the following words. There are two more driving forces behind the study of Bhanubhakta literature. The first is concerned with the need to do something about the Cl. Skt. metres used by Bhanubhakta in his kāvyas. The second which has a longer academic

tradition is concerned with trying to understand the essentials of Vedantic Philosophy (including Ātmavāda and Bhaktivāda) propagated by the poet through his Rāmāyana and other writings.

1.3 A brief life history of the poet Bhanubhakta

The poet Bhanubhakta was born on 29th Āsāḍha, Vikramīya Samvat 1871, i.e. on the 13th July, 1814 A. D. He came from a well to do and respectable family of a Brāhmin, Śrī Krishna Āchārya, who lived in western Nepal, in the village of Ramghā in Tanhūn. According to Motirām Bhatta, his first biographer, Śrī Krishna Āchārya was a highly learned man who devoted himself to Brahmakārya. His profound knowledge and innate virtuous nature earned him fame all over Tanhūn. Once Bhanubhakta was questioned 'who are you'? He composed a verse (in Śārdūlavikrīditam metre) in reply wherein he summarized his identity as "there lived in the hills of Tanhun a Brahmin named Sri Krishna Āchārya. Being of a high and respectable Aryan background, he devoted himself to the well being of the society. A highly learned man, he imparted his knowledge to me. It is he whose grandson I am. The verse runs thus:

"Pāhārkō atibes des tanahūmā Śrī Krishna brāhmanthiyā,
Khup uccākul Aryavamsī hunagai satkarmamā man-diya
Vidhyāmāpani jo dhurandhar bhai sikṣā malāi diyā,
Inko nāti ma Bhānubhakta bhani hūn yo jāni chihni liya"¹⁹

(written in Śārdūla metre)

Sri Krishna Āchārya had six sons. The eldest was Dhanañjaya and the others were Kasinātha, Padmanābha, Tulsī, Gaṅgādutta and Indravilāsa, who was the youngest one. Bhanubhakta was the eldest son of Dhanañjaya. Being the eldest grandson, Bhanubhakta was very favourite of Sri Krishna Āchārya. Dhanañjaya was very busy with his Govt. Service. So Bhānubhakta's grandfather undertook the responsibility of rearing him up. We got this information from Sri Motirām Bhatta's book, "Kavi Bhānubhaktako

When Bhanubhakta was about twenty-two years' old, he made up his mind to serve the people by composing poems. This decision was the outcome of a chance encounter with a grass cutter who, although poor, intended to serve the society by digging a well so that he would leave a mark behind him after his death. Bhanubhakta thought to himself, "Fie on me! to live without earning fame." This feeling has been expressed through one of his couplets written in Sanskrit Vasantatilakam metre. "Dhikkār hol Ma kana basnu na rākhi kīrti."²⁰ Thus we learn that the wisdom of a grass-cutter inspired in him a desire to make himself immortal in this world and this he sought to do through poetry. He thought of translating the Rāmāyana (from Sanskrit Adhyātma Rāmāyana) in Nepali language.

He learnt Sanskrit literature and Grammar along with Astrology. The principal source of his inspiration was Sanskrit literature. He became proficient in Sanskrit metres also. He composed Bālakāṇḍa in 1841 A. D. (Sam 1898). After composing Bālakāṇḍa, Bhanubhakta composed some stanzas, couplets and lyrics for eight years. In the words of Sri Motirām Bhatta, "Rāmāyana Bālakāṇḍa benaye pachi at varṣa samma Kavi Bhanubhaktajile phātphut kavitaṁātra gare."²¹

The poet was in prison for five months as victim of circumstances beyond his control. During his days in prison he composed the Ayodhyākāṇḍa, the Aranyakāṇḍa, the Kishkindhyākāṇḍa and the Sundarkāṇḍa. Next year he composed the Yuddhakanda and the Uttarkāṇḍa. Bhanubhakta was a man of

this world having a wife and sons. He was not an ascetic and his Ramāyana was meant for people like him. The actual date of his death is not definitely known. But according to Sri Motīrām Bhatta, he died in Sāmvat 1925 i.e. in 1868 A.D. while, according to Dr. Kumar Pradhan, he died in 1869. He is further of the opinion that "Nepali literature is often described as beginning with Bhanubhakta Āchārya (1814-1869 A. D.)."²²

1.4 Works of Bhanubhakta

Bhānubhakta's major works are the Rāmāyana, Badhūshikshā (Advice to the daughter-in-law), Pras'nottarī (Catechism), and Bhaktamālā (Garland of Devotion). Besides these works, he also composed many lyrics, couplets and stanzas. Among such poems two were written in praise of the beauty of Kāthmāndu and of Bālājū. Bhānubhakta's literary works may be classified into two groups: (1) Translated and (2) Original. His Rāmāyana, Pras'nottarī and Rāmageetā belong to the first group. His Badhūshikshā, Bhaktamālā, lyrics, couplets and other stanzas belong to the original group.

The Rāmāyana:

His Magnum opus, the Rāmāyana, is the free and condensed rendering of the Sanskrit Adhyātma Rāmāyana containing one thousand three hundred and nineteen verses of four lines. Though translated, Bhānubhakta's Rāmāyana may be considered as a original composition. While the main theme remains the same, long stutis are generally omitted and the incidents are condensed. At places, the poet has given a local touch or added something of his own to suit the environment of his time and to rivet the local attraction. Thus the poet becomes innovative. In a word his Rāmāyana is the first classic of the Nepali language. It has been the most popular work on classical Sanskrit metres. On account of simplicity, lucidity and elegance, Bhānubhakta's Rāmāyana is popular not only amongst the Nepalese but also in the non-Nepali speaking world. Hence, Dr. Kumar Pradhan opines that "this work occupies the venerated status of an epic in the Nepali-speaking world."²³

Praśnottarī:

It is a translation of Saṅkarāchārya's Maniratnamālā written in Saṁ 1910 (A.D.1853). It is composed in forty-eight stanzas with the application of three classical Sanskrit metres viz. Indravajrā, Upendravajrā and Vasantatilakam. It is a glorious testimony to his poetic genius that, in Praśnottarī, he made questions and furnished the answers in the same stanza. As for example, the poet says:

"Kun jñān chha thūlo bhani līnu parnyā?

Vedāntako Jñān chha dukkha harnyā."

Which knowledge should be taken as vast? It is the knowledge of the Vedānta that removes misery. Another example may be cited here:

"Kun ho jagatko gahanā banyāko?

Vidyai chha sabko gahanā banyāko."

What is the ornament of the world? The answer is: Knowledge is the ornament for all. "Kun dharmya ho? Jun chha paropakārī." Who is fortunate? One who does good to others.

"Kun Pujya ho? Tattvalīnyā bichārī."

Who is honourable? One who takes up philosophy i.e. Vedantic philosophy. Many such questions and answers may also be cited from the poet's famous devotional poem "Praśnottarī". Regarding the speciality of this poem, Sri Bhaichand Pradhan of Kalimpong, opines that "Yo granthamā eutā viśeṣatā yo pani chha ki ekai ślokmā praśna pani gariēkā chha, tyasko uttarpani dieko chha."²⁴ In this book, the poet put the question and supplied the answer in the same sloka.

The Rāmageeta:

The Rāmageeta forms the fifth section of the last canto of Uttarkānda, in the Adhyatma Rāmāyana. It is the last work of the poet Bhanubhakta. The Rāmageeta contains the gist of Vedantic philosophy. The poet Bhanubhakta sums up the contents of 62 verses from Sanskrit source in 29 or 30 stanzas. According to Sri Motirām Bhatta, in the Vikramiya Sam 1925 (A.D. 1868), Bhanubhakta was suffering from fever. As a result he lost his appetite as well as energy and strength. In this year, his friend, Dharmadutta Subbā, who was one of his neighbours in Nepal, requested (or suggested to) the poet to translate the Rāmageeta. Accordingly, the poet made the translation of the Rāmageeta though he was bed-ridden due to Kālā-azar. The poet solicited the services of his son Ramanāth as his writer.

Badhūshikshā:

Badhūshikshā, composed in Sam 1919 (AD 1862) which consists of thirty-three verses (according to Dr.Kumar Pradhan thirty-two) was considered as an original work of Bhanubhakta. The Sanskrit metres used in this work are Sārdūlavikrīditam, Mālīnī and Vasantatilakam.

Some scholars are of the opinion that Badhūshikshā may not be considered as the original works of the poet Bhanubhakta. But, diction, style and classical Sanskrit metres employed in this poem undoubtedly prove that it is definitely one of the original works of the poet Bhanubhakta who had good command over Nepali language as well as deep knowledge in rhetoric and prosody. According to Sri Motirām Bhatta, in Sam 1919, one day Bhanubhakta met his friend Tārāpati Upādhyāya Brāhmin on his way home from Nepal. On Tārāpati's earnest request, he agreed to spend a night at his residence. But he

had to spend a sleepless night there following a continuous quarrel between his friend's wife and her daughter-in-law. During his wakeful hours at night he composed some useful instructions for a better and careful running of household. In his opinion, devotion to husband is the greatest quality of a woman. "Striko dharma patibratā ati thūlo."²⁵ According to Sri Bhaichand Pradhan of Kalimpong "Yo granthako racanā bisēṣata badhuharūka nimti garekā-hunatā pani nāri-jati mātrakā nimiti atyanta upayogi chho."²⁶ Though this book has been written especially for badhūs, or wives, yet it is very necessary for womenfolk in general.

Bhaktamālā:

Another original work of Bhanubhakta is **Bhaktamālā**. It is full of quietistic or renunciation. It is essentially a devotional poem and is written in Sam 1910 (AD 1863). It is composed in Sanskrit Shikharinī metre and it consists of twenty-two verses. The Sanskrit rendering of only the first fifteen verses of the poem has been found in Palpā, a city in West Nepal. According to Sri Bāburām Āchārya, Bhanubhakta at first composed the poem with fifteen slokas but, later on, he added to it seven more slokas cf. "Purānā Kavi Ra Kavita" by Bāburām Āchārya, p-165.

The poet Bhanubhakta was fully aware of the uncertainty of life. So he was against the accumulation of wealth. One of his verses in **Bhaktamālā** proves this statement. The poet says:

**"Jagatmā Prithvikā adhipati baḍā daulathi thiya,
Marankā velāmā bujhilinu ti kya likana gagā?"**

Nirantaryai samjhi Hari bhaji rahos shuddha manie,

Parantu hak marnyai chha ta batuli kyā garnu dhanie?"

Loosely translated, this means the following: 'The Lord of the Earth in this world was very wealthy, but did he take anything at the time of his death? Considering this you should always worship Sri Nārāyaṇa with pure mind. If you are destined to die, what is the use of accumulating wealth?'

Bhanubhakta composed two lyrics. One of them praising the beauty of Kāthmāṇḍu written in Sanskrit Totak Metre is very famous. Sometimes we can hear through TV or Radio, the singing of the verses of this lyric by some good singers. The first verse runs thus:

"Chapalā abalāharu ek suramā

Guna Kesariko phula lee Shiramā

Hidanyā sakhi likana oripari

Amarāvati Kāntipuri nagari."

Verse No. 1

The poet Bhanubhakta has composed many stanzas. His skill lies in adopting a particular metre to a particular stanza. His different stanzas written in Sans. Sārdūla, Vasantatilakam, Indravajrā and Totaka metres exhibit many facets of his personality.

While writing on Bhanubhakta as a poet, Sri Sūrya Vikram Jñavāli writes:

"The years of the composition of the various works of Bhanubhakta according to Motiram Bhaṭṭa are noted below:

1836 --	<i>First two poems</i>
1841 --	<i>Bālakānda</i>
1849 --	<i>Poems relating to Bārajū and Kathmāṇḍu</i>
1852 --	<i>Ayodhya, Aranya, Kiskindhya and Sundarkānda</i>
1853 --	<i>Yuddha and Uttarkānda, Prasṅnottari and Bhaktamāla</i>
1862 --	<i>Badhūshikshā and</i>
1868 --	<i>Rāmageeta²⁷</i>

1.5 Differences between the Adhyātma Rāmāyana

and

Bhanubhakta's Rāmāyana

In this topic, I shall confine myself to the following important points: Bhanubhakta's Rāmāyana is the master piece of Nepal's greatest poet. It is a well-known fact that Bhanubhakta's Nepali Rāmāyana is based on The Adhyātma Rāmāyana which is written in Sanskrit language. According to Dr. Kumar Pradhan, "the Sanskrit Adhyātma Rāmāyana is an anonymous work of a sectarian nature, probably belonging to a sect propounded by Rāmānūja."²⁸

A thorough study of the Adhyātma Rāmāyana produced a powerful impact on the mind of Bhanubhakta and accordingly he felt an inner urge to write a Rāmāyana of his own, taking the main theme from the Sanskrit source.

Analysis of all the verses of The Adhyātma Rāmāyana and those of Bhanubhakta's Rāmāyana reveal significant differences between the two epics. After a close study of all the stanzas of Adhyātma Rāmāyana and those of Bhanubhakta's Rāmāyana, it is evident that Bhanubhakta wrote his Rāmāyana in a concise form that made it easy for understanding. He omitted long stutis with which the Adhyātma Rāmāyana is galore. There is no sub-division or upa-bibhājana in his Rāmāyana whereas there is upa-bibhājana in the Adhyātma Rāmāyana.

Total number of stanzas of Bhanubhakta's Rāmāyana is 1319 whereas that of the Adhyātma Rāmāyana is 4247 with sixty-five Sargas. A comparative

chart showing total number of slokas of Bhanubhakta's Ramāyana and those of the Adhyātma Ramāyana has been affixed to the project. Bhanubhakta influences the heart of the common people by adding something of his own to suit the environment of his time. He uses simple language that is easy for memorising. His language is simple and lucid. In some places he has given such a local touch in his composition that influences the heart of the common illiterate mass. His writings are short but significant and the language is sweet.

The general rule (especially in the case of the Ramāyana) of changing the metre at the end of a canto is observed in the Adhyātma Ramāyana whereas Bhanubhakta deviates from this practice with the exception of Ayodhyākāṇḍa and Sundarkāṇḍa where he has changed metres at the end.

Sanskrit Adhyātma Ramāyana has been composed mainly in Anuṣṭup metre. Only at the concluding stanzas of each Sarga, different metres have been used. After a thorough scanning of all the concluding stanzas of The Adhyātma Ramāyana, I have found that the metres Vasantatilakā, Indravajrā and Upendravajrā have been used widely. In some places the metres Sragdharā, Vamsasthvilam and Sārdulā also have been used. Concluding sloka of Uttarkāṇḍa in the Adhyātma Ramāyana has been composed in Vasantatilakā metre whereas Bhanubhakta concludes his Uttarkāṇḍa with Sragdharā metre.

After a thorough scanning of all the slokas of Bhanubhakta's Ramāyana, it is clear to us that without using only one metre in the main body of his Ramāyana, Bhanubhakta used nine classical Sanskrit metres, all of which belong to Samavṛtta type.

Bhanubhakta's Ramāyana acquired a special prominence because of his introduction of Nepali colloquial language in many places. The

popular idioms are attractive to the people. The language gains a special urgency because of the fact that Bhanubhakta tried to make the language idiomatic and poetic.

So far as the main theme is concerned, it may be said that Bhanubhakta followed the Adhyātma Rāmāyana fully with the exception of a single instance where he has changed a little.

This may be outlined as follows:

In the Adhyātma Rāmāyana it has been stated that Hanumān being thirsty sought for water from the sage who was the Rākṣasa Kālnemi in disguise. As the sage requested Hanumān to take water from the pitcher (cf. the Adhyātma Rāmāyana: Komāṇḍalum gataṁ toyam tvam pātumisyasi), Hanumān said that it would not quench his thirst fully. But Kālnemi disguised as a sage advised him to go to the nearby lake where the demoness was lying in wait in the form of a crocodile. But in Bhanubhakta's writing we find that the sage offered water, cf-

"Khojyā jal Hanumānle ra khusi bhai tesle tahāā jal diyo."

Bhānu's Rāmāyana, Yuddhakāṇḍa, Sl. 139

This has been slightly modified.

The poet Bhanubhakta introduced certain changes in characterisation. His Rama has a distinctive character of his own. He is more human than an avatāra. His Sita is courageous. She is not frightened when threatened by the maids of Rāvana whereas in the Adhyātma Rāmāyana she is frightened and bewildered, cf. A. Rāmāyana Sundarkāṇḍa canto two, sloka 21:

"Sītā bhītā liyamānā svātmanyeva sumadhya gā,

Adhomukhyāsrūṇayānā sthītā Rāmārpitāntarā"

Rāvāna advised Sita with the following words: "Forsake Rama. Don't keep any hope in him because he is uneducated (mūrkhā), ungrateful (kritaghna) and worthless (adhama). Don't spoil your youth. Recognise me as your husband (malāi patimāna). I will keep you with deep love (Sāhrai prem garī rākhulā). Moreover, Rama has no quality at all (baigunī chhan Rōma tā)."

Having heard this, Sita became mad with anger. Her eyes became red. Her reply to Rāvāna is also noteworthy. It is a burning example of the everlasting courage of a lady. It also conveys great lesson to every woman who is deeply devoted to her husband. Sita told him --

**"Pāji Rāvāna! boldachhas kati bahut durvāchya bakbak garī
Rāghav dekhl darāi chhalna bhani ek sanniyāsiko rup dhari
Jasle yajna vise havi kukurle harchhan usai challe
Rām Lakshman na huda haris ta bujhile maris yasai kalle."**

Sundarkanda, Sl.40

"Oh the wicked Rāvāna! Why are you uttering so many unpleasant words constantly? Being afraid of Rāghava, assuming the garb of a mendicant only to cheat him, you came during the absence of Rama and Lakshmana to abduct me in the same manner as the dog takes away the offering of the sacrifice. You will surely be rewarded with death." Bhanubhakta's Bharata is not rude, but he has been depicted in Sanskrit Adhyatma Ramayana as an angry prince who has addressed his mother Kaikeyi as demoness (Rākshasi), wicked (duṣṭā) and killer of husband (bhartrghāṭini).

We know very well that both in the Rāmāyana and in Bhāsa's work, Bharata has been found to be a rather unsympathetic to his mother Kaikeyi whose main object was to install her son to the throne. And the age-old estimate in India has been against Kaikeyi for this selfish approach. But Bhanubhakta

has tried to redeem her character through Bharata who has paid the highest tribute to her mother by speaking in a tone full of pathos rather than anger. To wit:

"Gayā jahā̄ Sītāpati ma pani jānchhu aba tahā̄
Phagat ek Kaikeyī yahibasirahun chhoddachhu yahā̄
Phalāhārī hunchhū sirabhari jatadhārī banamā
Ma bhōlī janyāchhū hidikana vichār yai chha manamā"

Loosely translated in English, this means:

"There I will go where the Lord of Sita has gone,
Let Kaikeyī live, I'll leave her here alone,
Rather on fruits and with matted locks in forest I'll live
Tomorrow this place, I will leave."

It will not be irrelevant to remember in this connection some lines from Dr. Kumar Pradhan – *"The original Sanskrit work is not considered to be a valued literary piece. It differs from Vālmiki's epic in many respects and its main purpose was to preach the cult of Bhakti or Devotion on the basis of Śaṅkarāchārya's Vadānta. But the preaching of Vedānta does not seem to be the direct concern of Bhanubhakta's work."*²⁹

Bhanubhakta's Rāvāna is nobler. It may be noted that in depicting the sublime aspect of Rāvāna's dealings with Sita, Bhanubhakta has referred to Rāvāna's taking of the earth without touching the feet of Sita and it is reasonable to comment that Bhanubhakta was probably influenced by the Bala Rāmāyana of Rājasekhara in presenting the role of Rāvāna. Bhanubhakta's Rāvāna is nobler because he does not touch Sita for another reason. The poet says –

Sītājīlai manle chihni kana manamā matr̥vat buddhi gardo

Hātīe maile chhudamā anuchit chha bhani sparsā hātīe no
gardo

Aranyakāṇḍa, Sl. 83

"Knowing Sita inwardly and thinking her to be mother-like;

Aware that it would be improper to touch her, he did not touch."

A table showing the total no. of slokas in Bhanubhakta's Rāmāyana:

Bāla	Ayo	Ar.	Kis	Sun	Yu	Uttar	Total
139	123	122	143	154	381	257	1319

A table showing the total number of slokas with Sargas (cantos) in the Adhyātma
Rāmāyana (according to the Adhyātma Rāmāyana which I have consulted):

<u>Kāṇḍa</u>	<u>Slokas</u>	<u>Sargas</u>
Bāla	390	7
Ayo	728	9
Aranya	516	10
Kiskindhya	560	9
Sundarkāṇḍa	327	5
Yuddhakāṇḍa	1115	16
Uttarkāṇḍa	611	9
TOTAL	4247	65

A thorough study of all the verses of The Adhyātma Rāmāyana and those of Bhanubhakta's Rāmāyana disclosed the following deviation. To highlight the contrast, a comparative chart is given below showing the differences between the two Rāmāyanas:

Sl.	<u>The Adhyātma Rāmāyana</u>	<u>Bhanubhakta's Rāmāyana</u>
1.	Total No. of slokas: 4247	Total No. of slokas: 1319
2.	There is Upa-vibhājana with 65 cantons(Sargas)	There is no Upa-vibhājana
3.	There are long stutis	Long stutis have been omitted
4.	Greatness of The <u>Adhyātma Rāmāyana</u> has been described elaborately	A short description of the greatness of the <u>Adhyātma Rāmāyana</u> is given
5.	Elaborate incidents are found	Incidents are condensed
6.	The <u>Adhyātma Rāmāyana</u> is famous for wide narration	Bhanubhakta's <u>Rāmāyana</u> is marked for lucid narration
7.	The <u>Adhyātma Rāmāyana</u> is monotonous	Bhanubhakta's <u>Rāmāyana</u> is attractive
8.	The <u>Adhyātma Rāmāyana</u> is descriptive	Bhanubhakta becomes innovative
9.	No sudden change of metres	Change of metres suddenly
10.	No change of spelling	Change of spelling sometimes for the sake of metres
11.	There is mangalācharana in the <u>Adhyātma Rāmāyana</u>.	No mangalācharana in Bhanubhakta's <u>Rāmāyana</u>
12.	The metre Anustup has been used widely in the <u>Adhyātma Rāmāyana</u>	Bhanubhakta did not use the metre Anustup at all in his <u>Rāmāyana</u>.

13. *The metre Śārdūla has been used sometimes only in the concluding stanzas of some sargas.* *Too much use of Śārdūla metre in main body.*
14. *Change of metres always at the concluding stanza.* *There are changes in metres only at the concluding stanzas of Ayodhyākāṇḍa, Sundarkāṇḍa and Uttarkāṇḍa.*

1.6 Why did Bhānubhakta select classical Sanskrit

metres in his Rāmāyana?

The poet Bhānubhakta occupies a unique place in Nepali literature. His Rāmāyana is the manifestation of his earnest love for Sanskrit language and literature. It has been sometimes said that the poet Bhanubhakta is great not because he composed the Rāmāyana in Nepali language but because he used nine classical Sanskrit metres in his epic.

Though Jhyāure compositions are universally popular amongst the Nepalese, Bhānubhakta did not use the metre in his writings. It is to be noted that the metrical rhythm of Nepali poetry for long depended almost exclusively on Cl. Skt. metres of Samavṛtta type. And, as such, the writers on metres in Nepali literature had formulated the definitions of some of the classical Sanskrit metres (those which have been frequently used by many poets) after translating them from the great work Chhandomañjari of Gaṅgādāsa.

The poet Bhanubhakta was trained and instructed by his grandfather Sri Krishna Āchārya, who himself was well versed in Sanskrit language and literature. It is known to us that Pandit Raghunāth Bhaṭṭa, who was a contemporary of Bhānubhakta also translated the Rāmāyana in Nepali language which is also based on Sanskrit Adhyātma Rāmāyana. But unfortunately only his Sundarkānda survives. The poet Raghunāth was also a follower of Sanskrit metres. He discarded the established Jātiya Chhandas and used different classical Sanskrit metres in his epic.

Now the question arises – why did the poet Bhanubhakta select classical Sanskrit metres in his Ramayana and other writings instead of selecting other Nepali Jātiya Chhandas such as Jhyāure, Bāḷun, Muktak, Savāi etc.? The reason is obvious. His deep love and great interest and aptitude for Sanskrit language and literature prompted him to choose classical Sanskrit metres in his Ramayana and other writings. He has used different classical Sanskrit metres in his works including his two lyrics, couplets and other stanzas. Different metres have been used to express emotions of Bhakti, Karuṇā and Vīrarasa.

Sri Bhaichand Pradhan of Kalimpong, a well-known writer and commentator, in the chapter “Chhanda-Chundi” of his famous book ‘Adikavi Bhanubhakta Acharya’, clearly and vividly explains the reasons of selecting Sanskrit metres by Bhanubhakta in his Ramayana and other writings.

If we go through the history of Nepali literature, we find that the poet Lakshmiprasād Deokotā wrote his famous book Munāmadan with the application of Jatiya Chhanda Jhyāure. The poet Dharanidhar Sharma also used the metre Jhyāure in many of his poems. According to Sri Pradhan though there were plenty of uses of the Jātiya chhandas, during the time of the poet Bhanubhakta, yet gradually the use of Jātiya chhandas had been discarded not only by Bhanubhakta, but also by many other poets. And, fortunately, these Jātiya chhandas had been replaced by Sanskrit chhandas. Accordingly, many poets such as Indiras, Patañjali, Basanta Sarmā, Vidyāranayakesari and many others have used Sanskrit metres in their writings.

The poet Patañjali composed his poem Matsyendranathko Katha with the application of seven Sanskrit metres, viz. Sragdharā Vasantatilakam, Sārdula, Mālinī, Upajāti, Bhūjaṅgaprayātam and Indravajrā. He composed his

Haribhaktamālā mainly in Vasantatilakam metre. Only at the concluding stanza, he has employed the metre Mālīnī. His Balogopālavāni has been composed in Sanskrit, Svagatā and Shikharīni metres.

Basanta Sarma, who had studied astrology also, was a follower of Sanskrit metres. His Krishnacharita (Life of Sri Krishna, a part of the Mahābhārata) which can be considered as the longest poetical work in Nepali, has been composed exclusively in Śārdūlavikrīditam metre.

So we can declare that Sanskrit metres in great numbers were applied in Nepali literature even before the poet Bhanubhakta.

Vidyāranjakesarī's Gopikāstuti (taken from Śrīmadbhāgatam) has been composed with the application of Sanskrit Indirā metre.

In the language of Sri Bhaichand Pradhan, "Atah yo drdhtāpūrbak bhannu sakincha ki Nepālī sahityamā Sanskrita chhandako prochar yathestha bhaisakeko thiya."³⁰

Due to the popularity of Sanskrit metres during Bhanubhakta's time, the poet also used Sanskrit metres throughout his writings.

Now another question arises: why there was much popularity of Sanskrit Chhandas during Bhanubhakta's time? Sri Pradhan clarifies it in details. According to him, knowledge of Sanskrit and the reading of books written in Sanskrit language were the means of acquiring knowledge during Bhanubhakta's time. The poet Bhanubhakta also read many books in Sanskrit language and being influenced in Sanskrit language felt the necessity of

translating Sanskrit Adhyātma Rāmāyana in Nepali language.

Another reason for selecting Sanskrit metres by Bhanubhakta in his Rāmāyana and other writings has been given by Sri Bhaichand Pradhan. According to him, during Bhanubhakta's time, the people were deprived of a simple, lucid and beautiful language. So, there was an immediate necessity of a high class language like Sanskrit and Bhanubhakta felt an urgent necessity of Sanskrit metres also along with the language. In his language, "Yaska nim̐ti jahā saral saundaryapūr̐na, lalit̐yapūr̐na, sādhar̐an boddhagomya au kim̐chit uchchakotikā bhāśako avasyakata̐ thiyo, tyahā tyasko sāthsāthi Bhānubhaktale Sanskrita chhandako pani avasyakata̐ aubhav gare."³¹

There was another reason behind the purpose of selecting Sanskrit Chhandas by Bhanubhakta in his Rāmāyana. The poet used to hear with great attention the slokas used during the occasion of marriage and worship. Special attention was given not only to the subject matter but also to the metres used in those compositions. It should be kept in mind that all those slokas were written mainly in Sanskrit language with Sanskrit metres.

Hence in conclusion, like Sri Bhaichand Pradhan, we also may hold the view that while composing his own Rāmāyana, Bhanubhakta used classical Sanskrit metres according to his own choice.

And it may be safely said that the poet Bhanubhakta selected classical Sanskrit metres out of spontaneous urge. To quote Sri Pradhan, "Svayam̐nā kavitva-pratibhā nihita bhāeko hunāle yasto rachanāharūnā mātra hoina ki rachanagata chhandaprati pani tinko dhyān ākarsita hunthyo, kāran, yasta

avasarkā pāthan au gayanka rachanaḥarū adhikātara Sanskrit bhāṣā tathā
Sanskrita chhandamā hunchhan. Atah, pachhi svamle rachanā garda āphulāi
man parekā chhandalāi tinle prayog gare, yo spasta chha. Yasari
Bhanubhaktakā chhanda-chunaimā tinkā afnnā mastiskako samyogko prabhāb
pani dherai nai pareko chha bhane atyukti hūdaina".³²

1.7 Significance of the Problem

During the course of my professional career I learnt Nepali language and became interested in Bhanubhakta literature. Hence I want to keep standing contributions to the growth and development of Bhanubhakta's works. It is perfectly correct to say that many of his writings enjoyed great popularity by maintaining a standard of style in language and a proper application of various types of classical Sanskrit metres used in his writings. But it may be safely said that in writing my thesis paper I have faced many grave problems that I want to highlight. I requested many persons for supplying me books, magazines and other kinds of data on Bhanubhakta's literature. But to my great misfortune, I found that only a few made response to my appeal. Again due to the non-availability of books of English language regarding Bhanubhakta's work, I had to depend on the only authentic book in English language viz. "A History of Nepali Literature", written by Dr.Kumar Pradhan and published by Sahitya Academy, New Delhi, in the year 1984. But some other books written in Nepali language on Bhanubhakta literature are also available in the market. So I had to depend on those books mainly.

It is known to all that recently there has been a pronounced re-awakening of scholarly interest in the study of Bhanubhakta literature. It is obvious that the application of classical Sanskrit metres is of crucial importance in the literature of Bhanubhakta. My great and growing interest in the study of this literature developed by attending Bhānu-Jayanti ceremony organised by Nepali Adhyayan Samity, Kalimpong. Myself being a Bengalee woman, as well as a Selection-Grade Lecturer in Sanskrit, the writing of this thesis has been a challenging as well as enjoyable task for me. According to some hill people my work is

interesting and rewarding also. Therefore, all the problems which I have faced are pleasing and absorbing for me.

There is no harm in confessing that as a non-Nepali female scholar, I had to face many difficulties in reading the original text of Bhanubhakta. But that difficulty I have overcome. Sometimes I took guidance from Nepali scholars, sometimes I personally went to meet some of the teachers learned in that area. I must admit the co-operation and assistance of some notable persons. I have tried to discover the skill with which Bhanubhakta used the classical Sanskrit metres in his text.

Needless to say, one has to confront many difficulties working on a topic like this. But thank God, I have been able to complete my project after removing all the obstacles by my determination, dedication and application.

1.8 Assumptions and Limitations

Assumptions:

In this world, literary language have been found to be divided into two groups –viz. prose and verse. Verse becomes charming and graceful with the application of metres. Bhanubhakta was well-versed in verification. He learnt Sanskrit and became proficient in Sanskrit metres. It is to be noted that Sanskrit was a fully developed language during his time and became the source of inspiration for many poets and writers in Nepali literature. And as such like his predecessor poets he also used many classical Sanskrit metres in his Rāmāyana and other writings. We know very well that he was a poet of unique vision. He learnt Sanskrit and accepted the Sanskrit Adhyātma Rāmāyana as the source of his Nepali Rāmāyana. The Adhyātma Rāmāyana is written mainly in Anuṣṭup metre. But in order to relieve the monotonous tone of description, the poet Bhanubhakta used different Sanskrit metres in his Rāmāyana.

Bhanubhakta's language is Nepali but mixed with Prakrit. And, Prakrit is the oldest form of Sanskrit. Hence we find great affinity of Sanskrit with Nepali. In support of my statement I am quoting some lines from the Introduction to the book 'A History of Nepali Literature' written by Dr. Kumar Pradhan: "Nepali belongs to the Indo-Aryan family, that is, like most of the other languages of North India, it is derived from a speech, the earliest form of which is to be found in the Rigveda." As professor R.L.Turner writes in the introductory part of his *A Comparative and Etymological Dictionary of the Nepali Language* (London 1931), "The proof that Nepali has descended from Sanskrit rests upon the fact

that many details of its grammatical structure find their explanation only in the corresponding forms of the earlier language, and that much of its vocabulary, allowing for a regular correspondence of sounds between the two languages, is identical with that of Sanskrit."³³

That the Nepali scholars used Sanskrit metres in their writings is not surprising. But what is remarkable is that the language Nepali has descended from Sanskrit which has been proved by many writings of different scholars. Bhanubhakta's *Rāmāyaṇ* is great in every aspect, great in intellectual thirst and in the beauty of its expression, lucidity of language, originality of using Nepali idioms in proper in proper places, application of Alliteration and excellence in Rhetoric and Prosody. The prominent speciality of his writing is that all of his stanzas are composed with metres and the metres used by him belong to classical Sanskrit of Samavṛtta type. We know that Bhanubhakta brought about a revolution in the concept of metres in Nepali literature. He discarded the established Nepali chhandas such as Jhyāure, Bālun etc. But, on the other hand, he employed different classical Sanskrit metres in his writings.

To conclude, it may be assumed that Bhanubhakta had probably a natural inclination for music and for this reason he was charmed with the musical effect of Sanskrit metres. This may explain the reason for adopting so many Sanskrit metres belonging to the Samavṛtta type which produce beautiful sonorous effect.

Limitations:

We know very well that the *Rāmāyaṇa* is regarded as one of the two national epics in India. And as such many leading intellectuals of the hill areas

have been influenced greatly by the Rāmāyana of the celebrated poet Bhanubhakta. His life and works have been had a profound influence on our mental make up, social structure and intellectual development. Bhanubhakta's writings inspired me to such an extent that I have whole heartedly devoted myself to the research work on Bhanubhakta's Rāmāyana with special reference to the different Sanskrit metres used by him along with the discussion of different metres used in the Adhyātma Rāmāyana through the different verses of the epic.

Whether Bhanubhakta has followed the traditional practice of composing a mahākāvya with benediction, distribution of cantos, deriving the theme from old narratives, and making one of the nine basic sentiments, i.e. Śṛṅgāra or Vira as the prevailing one; and other marks as laid down by the rhetoricians like Dandin, Bhāmaha, Vāmana and Viswanātha – this is an important question to be answered.

The answer is obvious. The poet Bhanubhakta did not follow all the rules laid down by the above mentioned rhetoricians. The renowned rhetorician Viswanātha, in his famous book “Sāhitya Darpana” describes the different rules (characteristics) for composing a Mahakāya (epic) which runs as follows:

*“Sargabandho mahākāvyaṁ tatraiko nāyakah surah
 Sadvaṁśah Kshatriyo vāpi dhirodattagunānvitah
 Ekavaṁśabhavā bhūpāḥ kulajā behavoapi vā,
 Śṛṅgāravirasāntāmekoṅgi rasa ishyate.
 Aṅgānisarveṣu rasah sarve natakasandayah
 Itihāsotbhavam Vrittamanyadvā sajjanāśrayam*

Chattārestsya vargāḥ systeshvekr̥m̄cha phalāmbhabet

Ādau namaskriyāsirvā vastunirdeśāeva vā,

Kachinnindā khalādinām̄ satāñcha gunakirttanam

Eka-vrittamayaiḥ padyairvasāneanyavrittakai.

Nātisvalpā nātidirghāḥ sargāḥ astadhikā iha

Sargānte bhāvisargasya kathāyāḥ sūchanam bhavet.¹³⁴

That means a kāvya (versified poems) will be considered as a mahākāvya, if it is divided by chapters termed as sargas or cantos. In the mahākāvya, the hero will be of Dhīrodatta type as the hero Kārtikeya in Kumāra Sambhavam of Kalidāsa. Or the hero should be any ksatriya of Dhīrodatta nature, who comes of a very good family, as we find the hero Nala in Naiṣadhacharitm of Sri Harṣa and Arjuna in Bhāravi's Kirātārjunīyam.

The word "api" includes the highly qualified persons (coming from another family) to the category of hero in the epic. Again, many kings of high family (kulin) with the qualification of Dhīrodatta type and descending from the same family may be described as the hero of the epic, as Dilīpa in Kalidāsa's Raghuvamsam.

Among the sentiments viz. Smṅāra, Vira, Śāntā and others, one should be used as the principal sentiment in the epic. As for example, we find the sentiment Smṅāra in Naiṣadacharitam, Vira in Śisupalavadham (of Māgha), or in Kirātārjunīyam, Śāntā in the Mahābhārta and Karuṇa in the Ramayana. There should be a Maṅgalācharana at the beginning according to the rules as laid down by the rhetorians. As for example, we find Namaskāra in Raghuvamsam,

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Āsirvāda in Rukminiharanam. The main body of the cantos will be composed with the application of the same metre but only in the concluding sloka of the canto, different metres will be used. And at the end of the canto, the incident of the following canto should be predicted or indicated.

Now, let us see how far the poet Bhanubhakta was successful in following all the above mentioned rules for composing a mahākāvya. A thorough and attentive study of the whole contents of Bhanubhakta's Rāmāyana reveals that Bhanubhakta composed his Rāmāyana without showing any Maṅgalācharaṇa though the author of a mahākāvya should begin with a proper salutation to the deities for ensuring smooth completion of the work. Virarasa pervades in Bhanubhakta's Rāmāyana.

There is no distribution of cantos, there are only seven books (Kāṇḍas) in Bhanubhakta's Rāmāyana. The poet derived the theme from Sanskrit Adhyāta Rāmāyana, which is said to have been written by Kṛṣṇa Dvaipāyana Vyāsa so far as other marks are concerned the poet Bhanubhakta did not follow them.

The general practice (especially in the case of composing Rāmāyana) of changing metre at the end of each canto is not observed by Bhanubhakta. Only at the end of Ayodhyā (2nd book), Sundarkāṇḍa (5th book) and Uttarkāṇḍa, he has changed the metres at the concluding stanzas.

According to the rhetoricians only one metre should be used in the main body of the epic. But Bhanubhakta ignoring this practice used different classical Sanskrit metres in his Rāmāyana. Another limitation of the writing of the poet

Bhanubhakta is that he was confined to verses only. No literary work in prose, ascribed to his name is available till today.

CHAPTER - 2

ANALYSIS OF PREVIOUS RESEARCH AND WRITINGS ON BHANUBHAKTA

There is always the need of a fresh study and research of a topic already investigated. This explains why an attempt has been ventured upon to study previous research studies and writings on Bhanubhakta literature. I have attempted a holistic study of the subject in all its spheres in the perspective of different writers. Moreover, we should analyze the previous writings on Bhanubhakta literature so that we can make our present study the best.

2.1 Writings of the Nepali writers

We know very well that Sri Motirām Bhattā (1867 – 1897), Sri Brahma Sams̄er, Smt. Bisnumāyā Devi, Sri Lekhnath Poudyāl (1885-1965), Sri Bāburām Ācharya (1888 – 1971), Sri Sūrya Vikram Jñavāli (b. 1889 –), Sri Dharanīdhar Sharma Koirala (1893 – 1980, Sam 1949 – Sam 2039), Dr. Parasmani Pradhan (1898 – 1986) of Kalimpong, Sri Puskar Sams̄er, Sri Bālakrishna Sam (1902 – 1981, Sam 1959 – Sam 2038), Sri Lakshmi Prasad Deokota (1909 – 1959, Sam 1966 – Sam 2016), Sri Siddhicharan Sreshtha (b. 1912 – , b. Sam 1969 –), Sri Hridayachandra Simha Pradhan (1915 – 1959, Sam 1972 – Sam 2016), Sri Dillirām Timsinā (b. 1923 –), Sri Bhaichand Pradhan (b. 1927 –) of Kalimpong, Dr. (Mrs.) Kamala Smkriyana (b. 1930 –) of Darjeeling, Dr. (Mrs.) Lakkhidevi Sundas of Darjeeling, Sri Mrigendra Sams̄er, Dr. Jagat Chhetri (1936 – 1998), Dr. Kumar Pradhan (b. 1937 –) of Kurseong, Sri Īśvar Baral, Sri Bālachandra Sharma, Sri Dīnanāth Sapkota, Sri Machachhindra Pradhan, Sri Muktināth Āchārya, Sri Kamal Diks̄it, Sri Agam Simha Giri, Sri Indra Bahādur Rai, Sri Rājnarayan Pradhan, Prof. Gokul Sinha, Smt. Sūryakalā Thāpa and many other scholars are well known for their writings on Bhanubhakta literature.

It is well known to everyone from the hill areas that the most significant literary figure during the last decades of the nineteenth century is Sri Motirām Bhatta. He is the first biographer of Ādikavi Bhānubhakta.

“Kavi Bhānubhaktako Jivāncharita” written by Sri Motirām Bhatta has been considered as an authentic book on Bhānubhakta’s life and works. It has been published in Sām 1948 (A. D. 1881) from Bharat Jivan Press, Benares. This book, which is the source of many valuable information about the poet Bhanubhakta, has been considered unanimously as the most reliable and suggestive book by all the eminent scholars in Nepali literature. From this book we realize that Bhanubhakta lived in a family of great intellectual disposition. He was essentially a man of religion and a devotee of Sri Rām-Chandra like his grandfather Sri Krishna Ācharya, who earned great reputation throughout Tanhūn (in Nepal) by maintaining his livelihood with good food and depending on vast cultivated land being engaged in religious activities.

Motirām Bhatta’s book gives us another information. We know very well that Bhanubhakta had deep reverence for Sanskrit language and literature. His grandfather, being himself well-versed in Sanskrit language and literature, was the chief source of Bhanubhakta’s inspiration and taught him Sanskrit. To quote Sri Motirām Bhatta, “Sanskrita vidyāmāpani asal hun. Kinabhane Bhanubhaktalāi inaile tālim garekā hun.”¹

Motirām Bhatta’s book further adds that there were many poets in Gorkhālī before Bhanubhakta, but the poet Bhanubhakta is the Ādikavi amongst all other poets who were expert in writing poems in Nepali language, being well-conversant with the inner meanings also. To quote him, “Gorkhā bhasamā hunā to dherai nāmkā Kavi Bhānubhakta bhanda paile bhaye tara kavitako marmā

jani bhasapadya lekhe kaviharuma Adikavi Bhanubhaktanai hun."²

According to Motiram Bhatta, Sri Krishna Acharya took over the charge of instructing and teaching of Bhanubhakta, the only son of Dhananjaya, when the boy needed so. At the age of eighteen, he became very careful about writing and reading. To quote Sri Bhatta, "Dhananjoyjika ekai putra hunale bada yatnasath palan posan gari i chhoru Bhanubhaktalai jab padhna sakne umerka bhae Sri Krishna ka talimma rakhi diye; 18 varsaka avasthamā lekhpadmā husiyar bhaye."³

The poet Bhanubhakta was fully aware of the Sanskrit proverb – "Kirtiyasya sa jivati" that means a man becomes immortal only by his valuable deeds. The noble thinking how he would be famous in this world pervaded Bhanubhakta's mind. All the wealth and other assets were confined within the four walls of his residence cf. "Je dhan ra chijharu chhan gharbhitranai chhan."⁴ He thought within himself "Dhikkara ho makana basnu na rakhi kirti."⁵ That means "fie on me to live without earning fame." And, consequently, Bhanubhakta chose to compose the Rāmāyana. He aspired after translating the story of Sri Rāmachandra who is the great hero of Raghuvamśa. He wanted to compose a Rāmāyana of his own. And, accordingly, he started to translate, in the form of Ślokas, the Sanskrit Adhyātma Rāmāyana in Nepali language so that it would be easier to understand for those who are ignorant in Sanskrit language and he himself would also be well-established. In the words of Sri Motiram Bhatta, "Raghuvamśa-kulatilak Sri Rāmachandrako kathā bhasā ślokmā banāye tā Sanskrit na janyāharuko pani uddhar hunyā thiyo, mero pani nām chalne chha bhani Adhyātma-Rāmāyanko tarjuna bhasā ślokmā garna lage."⁶

Sri Motirām Bhatta further adds that the couplets, composed by the poet Bhanubhakta during the period from Sam 1898 to Sam 1905 remain untraced. In his own language, "Kavi Bhanubhakta Sam Vikrami 1898 dekhi 1905 Samma vaneka phutkar kavitako pattā chhai na."⁷

Sri Bhatta concludes his short but suggestive book with five verses composed in Sanskrit Sārdūla metre, wherein he has expressed the view that he had written the life history of the poet Bhanubhakta. Anybody interested in Nepali language will be well acquainted with the name, birthplace, works, and the nature of the poet Bhanubhakta, who was deeply engrossed with the composition of the poems. In support of my writing, I am quoting two lines from the concluding verse, composed by Sri Motirām Bhatta, who has praised Bhanubhakta through versification, at the completion of his famous book entitled "Kavi Bhanubhaktako Jivancharitra":

**"Af no nām rahos bhanera kavita garna mahā mandiyā
Inko nām ra dhām kām ra svabhāv jasta thiya lekhiā"**⁸

A separate and original critical study entitled "Kavi Bhanubhakta" written by Major General Brahma Samsar was published in Sam 1995 (A. D. 1938). Sri Suryavikram Jhāvali opines that in this book the writer (Major General Samsar) has discussed the bright as well as the dark sides of the poet's human, natural qualities while praising his homely poetic genius, instead of taking him for an all-round greatman. So, Brahma Samsar's works should not be forgotten in the assessment of Bhanubhakta's literary works.

It is to be noted that Sri Baburām Acharya made valuable contributions to the literature of Bhanubhakta. In Sam 2002 (A.D. 1945) "Tulanatmak

Sundarkānda” edited by Sri Bāburām Āchārya and in Saṁ 2003 (A.D. 1946) another book “Purānā Kavi Ra Kavita” edited by the same author have been published. According to Prof. Gokul Sinhā, though in proper place mention has been made of the poets who preceeded and succeeded Bhanubhakta in this book Purānā Kavi Ra Kavita, yet this is the most essential book on the study of Bhanubhakta literature till today. Because, perhaps, this is the most comprehensive book on Bhanubhakta’s poetic achievement. To quote him, “Yahi nai ājasamma sabaibhanda upayogi pustak bhayeko chha? Bhanubhaktiya adhyayanlai. Yadyapiyasmā Bhanubhakta aghi ra pachhika arū kaviharuko ullekh yatha sthanbhayetaṇi samagra pustak Bhanubhaktalenai aplavita chha.”

In the book Tulanātmak Sundarkānda, the writer Sri Bāburām Āchārya made a comparison between Sundarkānda of Raghunāth Bhatta’s Rāmāyana and that of Bhanubhakta’s Rāmāyana. It should be kept in mind that, before the translation made by the poet Bhanubhakta, the poet Raghunāth Bhatta (1811 – 1851) also composed a Rāmāyana in Nepali language, which also is based on the Sanskrit Adhyātma Rāmāyana. But, unfortunately, only his Sundarkānda survives. He used many Sanskritised words in his works which were not well-considered by some critics who favoured simple and lucid language only. Like the poet Bhanubhakta, Jātiya Chhandas had been discarded by the poet Raghunāth also. Instead of that he used some of the classical Sanskrit metres such as Indravajrā, Upendravajrā, Mandākranṭā, Mallinī, Rathodhdhata, Vasantatilakā, Sārdulavikrīditam, Shikharinī, Sragdharā, Svāgatā etc.

To highlight the contrast between the two poets I am citing one example from the Sundarkānda of Raghunāth’s Rāmāyana as well as one example from

the Sundarkānda of Bhānubhakta's Rāmāyana. In search of Sita, Hanumān was ready to cross the vast sea. While describing the scene, the poet Raghunāth writes in Sanskrit Malini metre :

**"Agamabala lagaya sindhu gokkhur banaya
Asuradala jalaya merukaya banaya
Sumati guna calaya dhanya ti pheri aya
Kapipati Kahalaya Ramko Prema Paya."**

Verse-I: Sundarkānda 1st canto

Loosely translated, this means:

"Unthinkable strength he put, the sea cow-hoof hollow he made,
The demons he burnt, his body a mountain, he made.
Good fame Sumati earned, thanks back he came,
Kapipati he was called, Rāma's love he earned."

Whereas the poet Bhānubhakta depicts the above mentioned scene as follows in Sārdūla metre:

**"Tarchhū Ksar samudra aja sahajai bhanya irada dhari
Sri Rāmaka charanārbinda manale atyanto chintan gari
Bhanchhan virharulāi ta him Hanumān hevirohārtari
Sītājikana bhētdachhū ma ahīe jānchhū bado beg gari."**

Sundarkanda Verse - I

Loosely translated, this means:

"Determined to cross the saline sea anon
Thinking of Sri Rāma's feet in deep meditation
O heroes' said Hanumān, to braves there crossing the sea
Surely shall I meet Sita, I go now with all speed"

According to Sri Bāburām Āchārya, there is neither lucidity nor simplicity in Raghunāth's Rāmāyana. But in it we find such a special style that is quite

different from that of Bhanubhakta's Ramayana. In his words – "Bhanubhaktako Sundarkānda jasto sajilo ra rasilo yo Sundarkanda chhaina. Taipani yas Sundarkādamā Kaviko ek viśesprakārkosaili pāin chha, jo Bhanubhaktako saili dekhi bilkul bhinna chha."¹⁰

Sri Baburām Āchārya very sincerely observes that Bhanubhakta, after going through the poems of his predecessor poets like Vidyāramyakesari and Sri Vasanta Sharma, used two words "aba " and "āja" in his writings profusely. But it is assumed that the poet Raghunāth had not gone through the poems of his predecessor poets and, as such, he has used only the vowels which are generally used in Sanskrit language. To quote Sri Ācharya, "Bhānubhaktale āphūbandā pahileko Vidyāramyakesari yā Vasanta kavikā kavitā padheka hunale uniharūko anukarangari āfnā Kavitamā 'aba' 'āja', yo dui shabda prayog prasasta garekā chhan. Tara Raghunāthle ti purānā kavikā kavitā sāyad padheka thienan, yesai kāranle Sanskrita bhāsamā vyavahār hune garekā svarvarnamātra vyavahār garekā chhan."¹¹

In this connection, it will not be irrelevant to quote some lines from Dr. Kumar Pradhan's "A history of Nepali Literature" which runs thus – "Raghunāth had a fine poetic sensibility, a good sense of wit, humour, irony, and knowledge of Sanskrit prosody. He is different from Bhānubhakta in his diction. If Bhānubhakta is facile, Raghunāth's language is terse."¹²

Another great and devoted writer of Bhānubhakta literature is Sri Sūrya Vikram Jñavāli (Alt. Gewali), B.A., B.T., Ex-Head Master, Govt. High School, Darjeeling. Sri Jñavāli is the chief exponent of Bhanubhakta literature. In the

words of Prof. Gokul Sinha, he is a worshipper of Bhanubhakta literature: "Sūrya Vikram Bhānubhaktakā Tapasvī hun."¹³ Whenever we read Bhanubhakta's Rāmāyana, we should also remember Sri Jñavālī's great contributions to the development of this literature. In Sam 2026 (A.D. 1969) on 29th Āśādhā, "Bhānubhaktako Rāmāyana" edited by Sri Jñavālī was published from Nepali Sahitya Sammelan, Darjeeling. While writing on the life of Bhanubhakta in the Introductory Section to this Rāmāyana, the editor Sri Jñavālī opines that after going through the contents of the Rāmāyana and other poems, composed by Bhānubhakta it appears to us that he was a magnanimous man, full of humour and a keen sense of justice. "His patriotism leaves a very deep impression on our minds. He wished well of all and desired that all should progress and be happy. This shows that he was a kind-hearted man of a peaceful nature who loved everyone. The services which Bhanubhakta who was God-fearing, patriotic and a lover of his mother-tongue, rendered to the cause of the development of the Nepali nation, have given him an important place among the makers of the Nepali nation."

In this connection, it will not be beside the mark to mention that Sri Jñavālī has also prepared a glossary that appeared towards the end of the book and which should help the reader to understand the exact meaning of the more difficult and rarely used words used by Bhanubhakta in his Rāmāyana.

On 29th Āśādhā, Sam 2026, a corrected and revised edition of Bhānubhakta Smārak Grantha was published by Nepali Sahitya Sammelan, Darjeeling (mrityu bhayeko shatavarṣa pugeko upalakshamā prakāśita) on the occasion of centenary of his death. For the first part of the editor was Sri Sūrya Vikram Jñavālī and for the 2nd part editors were Sri Tuisī Bahādur Chhetri and Sri Jagat Chhetri. Many eminent writers and famous poets have contributed their

articles to this Smārak Grantha. In this Grantha in the article "Nepali Jātīvakā Vikāshma Bhānubhaktako Sthān", Sri Jñavālī is of the opinion that the slabs laid for building the house of Nepali Community have been plastered by the literary works of Bhānubhakta. To quote him, "Nepali jatirvarūpī gharkā thap thap rakhiēkā int aba Bhānubhaktā Sahityakā Vajralepane jorina āye."¹⁴

According to Sri Jñavālī, each line written by Bhānubhakta is a unique asset to the Nepali literature. "Bhānubhaktale lekheko pratyek pām̄ti Nepālī Sahityakā atulaniya sampatti ho."¹⁵ Sri Jñavālī further adds that though the poet Bhānubhakta is no more with us, but he has brightened our world of literature by his literary works. Today, many thousands of people including women, got the opportunity and help of understanding their own duty in life after going through the poems composed by the poet Bhānubhakta and after accepting his valuable teachings incorporated through his writings.

In the opinion of Sri Jñavālī – Bhānubhakta is the "Pole Star" in the firmament of Nepali literature, the ever-lasting flame of fire (which is not to be extinguished) and what more, he is the Moon-Light which illuminates the heart of every human being. To quote him, "Bhānubhaktā Nepālī Sahityakā Dhruvatarā hun, Kahilai nanibhne agnishikhā hun au mānismatrako hridayāi shāntashital pārne chandrajyotsnā hun."¹⁶

In Sam 2009 (A.D. 1952) Bhānubhaktā Granthāvalī was published, edited by Dr. Parasmani Pradhan (A.D. 1952) from his own press (Bhārati Kāryālay, Darjeeling). It is a collection of all the works of the poet Bhānubhakta that can be entitled as Bhānubhaktā omnibus. In the language of Prof. Gokul Sinha, "Nepali Sahityamā kasaiko kunai complete work chha bhane tyo

Bhānubhaktako Granthāvali nai ho.¹⁷ If there is any complete work made by somebody in Nepali literature it is the Bhānubhakta Granthāvalī. But Prof. Sinhā is of the opinion that there is speciality of its own in the field of Bhānubhakta Granthāvalī which is modern and scientific.

Balakrishna Sam's (1902 – 1981) contributions to the development of Bhanubhakta literature is noteworthy. In Sam 2010 (A.D. 1953) he composed one drama entitled 'Bhakta Bhānubhakta' which consists of five acts. The author made Bhanubhakta as the hero of his drama.

The writer composed this drama in order to depict the life history of Bhanubhakta, who used to keep himself engaged with the composition of the Rāmāyana, even ignoring his daily meals sometimes. While writing the Introduction to the book 'Bhakta Bhānubhakta', Sri Jñavālī opines that this is the only historical drama of our honourable dramatist Sri Balakrishna Sam who can be regarded as the shining star in the firmament of Nepali literature. To quote him, "Nepālī Sāhityakāsmā prakāsamān naksatra Sri Balakrishna Sam Mahodayko yo ekmatra aitihasik natak Bhakta Bhānubhakta."¹⁸

Lakshmi Prasad Deokota's contribution to the literature of Bhanubhakta is also remarkable. According to him, the poet Bhanubhakta is the greatest figure (Sarbasreshtha Purusa) in the history of the Nepali literature because he entered into the hearts of his countrymen very deeply. In a word, he was unique. He was the ideal of the Nepali people. That is why it has been rightly remarked by Sri Deokota that, while judging the history of Nepali literature, we do not take into consideration other writings as influential and most favourite as we consider the Rāmāyana of the poet Bhanubhakta. To quote him, "Nepali Sāhityakā itihās

herdā hamīkai tyatiko prabhābkārī ra sarvapriya rachanāharū arū jachdaina jattiko Bhanubhakta Kaviko Nepali Rāmāyana.¹⁹

According to Sri Deokota, Bhanubhakta composed the Rāmāyana when the Nepali language had not developed fully. There were no aims and objectives of the language. The grammar was also not developed and when the word "Nepali Literature" was considered to be a mere farce (upahās) to the educated self-conceited (ahammāni) pandits. His simple and lucid language influenced the hearts of the common mass. He was a real Bhrāhmin and respected by every Nepali people. Uni Sachchā Brāhmin thiye ra unlai sab Nepāliko Gharmā Satkar chha.²⁰

Hridaychandra Simha Pradhan's (1915 – 1981) book Bhanubhakta – Ek Samīkshā is a critical work on Bhanubhakta. It is a very good work on Nepali poetry. Sri Pradhan was realist with progressive outlook. In the above mentioned book he has discussed Bhanubhakta's language, style and speciality in the translation. He is of the opinion that in fact the poet Bhanubhakta was a good translator rather than a writer cf. "Bhanubhakta vāstavmā lekhak bhandā pani badtā anuvādak hun."²¹ He further opines that no writing in prose written by Bhanubhakta is available till today. Because he is the composer of poems only. But he (Mr. Pradhan) has mentioned the recent publication of a letter which had been written in prose by the poet Bhanubhakta to his son Ramānāth. The letter published by Nepali Bhāṣā Prakāśan Samity and includes Nepali prose collection, 3rd part, had been obtained from Sri Balakrishna Som. Mr. Pradhan is of the opinion that this was the only letter of Bhanubhakta written in prose till today. To quote him, "Gadyako nāumā Bhanubhaktako lekhāi ahilesamma bas tyahi eutā chitthi ho."²²

Bhāichānd Pradhan's Ādikavi Bhanubhakta Āchārya written in Sam 2009 i.e. in the year 1952 which has been regarded as a critical study (ālochanātmak grantha) is an important contribution to the study of Bhanubhakta literature. In this book the writer has discussed elaborately why did the poet Bhanubhakta select classical Sanskrit metres in his writings. He has also mentioned the names of some of the Sanskrit metres used by the poet Bhanubhakta in his writings.

In lucid and simple language, Sri Pradhan has also endeavoured to discuss critically, the language of the poet, necessity of Rama's character, comparison between Gosvāmi Tulsidāsa and Ādikavi Bhanubhakta along with the critical appreciation of other three works viz., Bhaktamālā, Badhūshikshā and Prāsnotari. Sri Pradhan who is more known as a poet has good command over languages especially in Nepali, Hindi and Sanskrit. From a thorough study of his book "Ādikavi Bhanubhakta Āchārya" we come to know that all the family members of Bhanubhakta were devoted to Sri Rāmachandra deeply. Sri Krishna Āchārya was not only his grand father but also his preceptor. Hence we may come to the conclusion that Bhanubhakta composed the Rāmāyana being influenced by his family members. In support of my writing I may quote some words from the abovementioned book written by Mr. Pradhan – "Rāmāyana lekhanamā Bhānubhaktamāthi Pārivārik Prabhāv pani dherai nai pareko chha. Tinko parivārko jammai sadasya Rāmbhakta thie, Srikrishna Āchārya thinkā pitāmahamātra hoinan, guru pani thie evam tini ananya Rāmbhakta thie."²³

A well-known writer, critic and historian, Dr. Kumar Pradhan obtained the Bhanubhakta Puraskar for his original work, "Pahilo Pahar" in the year 1983. Dr. Pradhan has also published many learned articles in Nepali journals.

In his famous book "A History of Nepali Literature", published by Sahitya Academy (New Delhi – 110001), he has discussed different aspects of Bhanubhakta's life along with his contemporaries, such as vasanta-Sharma (1803 – 1890) and Raghunāth Bhatta (1811 – 1851). In this book he has discussed in short the works of the poet Bhanubhakta. He has also made comparison between Bhanubhakta and Raghunāth. In his opinion, Bhanubhakta is marked for lucid narration where as Raghunāth's imaginary is powerful. He added that Raghunāth was not inferior but he was a different kind of poet. According to him the poet Raghunāth was essentially a poet but not an ascetic.

Dr. Pradhan is of the opinion that "Adhyātma Rāmāyana is not considered to be a great literary work in Sanskrit language but it serves as the mouth-piece of numerous valuable teachings of Bhakti based on the Vedantic philosophy. To quote him – "Adhyātma Rāmāyana Sanskritako Kunai mahān sāhityik grantha hoina. Yasko pramukh dhyeya Vedānta Darsānko ādhārmā bhaktivādako prachār ho."²⁴

In the book "Bhanubhaktako kṛti Adhyayanharū", Dr. Pradhan has discussed elaborately and clearly when and why the poet Bhanubhakta has employed different Sanskrit metres in his Rāmāyana.

According to Dr Pradhan the study of Bhanubhakta's Rāmāyana reveals to the readers the picture of Nepali poet who is simple, clear and lucid by virtue of his application of the language and for adopting idioms (tukkāś). "Rāmāyānko adhyayanle tyahakā bhāṣa ra tukkāko prayogvāta euta soumya, svachcha, saras, Nepali kaviko chitra pāthakko manmā janmanchha."²⁵

As per comments made by Dr. Kumar Pradhan in order to introduce variety in the application of metres without using only one metre in the main body of the epic as in the case of Sanskrit Adhyātma Rāmāyana after omitting and shortening some stories and descriptions of the original. Bhanubhakta, composed the Rāmāyana with small change. In his words "Mūl Adhyātma Rāmāyanama jhai prāyah eutai chhanda anavarata na chalāi chhandako vaichitra dekhāudai mūlko kathā ra varnanmā kehi tyāgi, kehi chhotyāi, kehi thapi sasānā parivartanharū gardai chetansrashtā bhaer Bhānubhaktale Rāmāyana rachekā chhan."²⁶

While praising Bhanubhakta it has been rightly remarked by Dr. Kumar Pradhan that, "Indeed, he (Bhanubhakta) marks the highest peak in the early literary landscape. The poetic tradition which culminated in him was carried on by numerous poets."²⁷

Dr. Pradhan also opines that Bhanubhakta had a special characteristic in his application of metres. To quote him, "Bhānubhaktamā chhanda parivartanko eutā vishistha vaichitrya chha."²⁸

Balachandra Sharma who has been regarded to be a noted historian wrote historical criticism which includes a book, entitled "Bhānubhakta". He discussed about the age of the poet Bhanubhakta along with a proper understanding of his works. Sri Balachandra Sharma, M.A., was the Education Minister of Nepal.

According to Balachandra Sharma, the time when Bhanubhakta started his writing, was the most critical period in the history of Nepal. "Bhānubhaktale

jun bakhat lekhanī uṭhāye tyo Nepālko ādhunik itihāsmā sabbhandā san̄katāpanna samay thiyo.²⁹ Sri Sharma, in his book "Bhānubhakta", explained the difference between Bhānubhakta's Rāmāyana and Adhyātma Rāmāyana after quoting Sanskrit slokas from the original. It is evident from his writings that Sri Sharma was well-versed in Sanskrit language and literature also.

According to Sri Sharma, Bhānubhakta's Rāmāyana became innovative in great extent, cf. "Bhānubhakṭiṭya Rāmāyanlāi dheraijaso moulikatāko Sugandha prodān garekā chha."³⁰

Dr. Tulsī Bahādur Chhetri is the first Indian to do Ph. D in Nepali literature. Dr. Chhetri's poems are published in many periodicals. He is well-conversant with the use of both vārn̄ik and mātr̄ik metres. Though his reputation as a poet is well-known but his contribution to the development of the literature of the poet Bhanubhakta is not remarkable. His Kama-Kuntī (Ādhunik Nepali Khandakāvya) for which he was awarded Sāhitya Academy Puraskār (New Delhi-110001) in the year 1989, is well-known to all.

However, in "Bhānubhakta Smārak Grantha", published by Nepali Sahitya Sammelan, Darjeeling, Sam̄ 2026, Dr. Chhetri, in his article Bhānuprativāko Unmesh, comments that in the wonderful world, some poets are blessed with the in-born talent which is mysterious. According to Dr. Chhetri, Bhanubhakta also possessed this type of talent. His writings reveal that he was poet, a successful poet, but he was not a visionary – "Tinī Kavi thiye, yathārthamā kavi, tara tinī kunai mantradr̄ṣṭa rishi thienon."³¹ Dr. Chhetri further adds that during the time of Bhanubhakta, the paṇḍits used to learn

Sanskrit language. Those who were well-versed in Sanskrit language, were recognised and honoured as paṇḍits and those learned paṇḍits used to compose poems in Sanskrit language, whereas the paṇḍits who used to compose poems in Nepali language used to be looked down upon. "Tyas velāko paṇḍitharū Sanskrita bhāṣā padhdathe, Sanskrita bhāṣā jānnāle nai paṇḍit bhai sammanita hunthe au tiniharū Sanskrita bhāṣāmā nai kavita rachdathe, yadyapi janasādhāranāi tyo vyākhyā garī sanāinthyo - Nepali bhāṣāmā, paṇḍitko tārīph garinthyo Nepali bhāṣāmā. Paṇḍitharū bhane Nepali Bhāṣāmā kavita lekhnu heya samjhanthe. Bhāṣāko yasto avasthā thiyo."³²

Mrigendra Samsar, ex-Director General of Public Instruction, Nepal, though obtained a very high post, Sri Mrigendra Samsar dedicated some time of his life to the development and enrichment of Bhanubhakta literature. He is of the opinion that though the poet Bhanubhakta had enough knowledge in Sanskrit language, yet due to his keen attraction to his vernacular, he composed the Rāmāyana in Nepali language. He is of the opinion that appreciation or worship of any great man is not considered to be a personal service but it should be taken as a national or state duty. "Kunai mahāpuruṣko prashamsā na upāsānā vyaktigata sevā hoina, Jātiya tathā Rāshtriya sevā ho."³³ Therefore, if we appreciate the poet Bhanubhakta who is learned and well-conversant in metres, we should take it to be a service to the Nepali nation, as well as Nepali Rāshtra or State. To quote him, "Ek Tanahūkā Brāhman, ek jñānavridhha, chhandamagna kaviko kadar hoina Nepali Jātimātrako, Nepali Rāshtramātrako ādar gariēko samjhanchhu."³⁴

Bahādur Rājā, elder brother of
Pushkar Samsar (Sri Pushkar Jung, Sri Bālakrishna Sam) was a

lexicographer, a grammarian and a short-story writer. His writings regarding Bhanubhakta literature are also worth mentioning. In the article "Bhānubhakta Kavi Tathā Ādarsha Padyānuvāḍak", he is of the opinion that though he had translated the Adhyātma Rāmāyana, yet there are many evidences of his greatness in his translation. To quote him, "Unle Adhyātma Rāmāyana anuvāḍmātra garekā hana tā pani unko anuvāḍmā mahatvakā dherai kurā chhan."³⁵ He further adds that besides the versified translation of the Adhyātma Rāmāyana, made by Bhanubhakta, he had composed many poems, he had possessed enough poetic talent that can be proved by his Rāmāyana and also by the biography of the poet written by Sri Motirām Bhatta. To quote him, "Bhanubhaktale Adhyātma Rāmāyanko ślokaḥvaddhā anuvāḍvāhek moulik kavitā jyāḍai thorai racheko dekhinchha, tāpani unmā kavivashakti yathestha thiyo bhanne unko Rāmāyan ra Motirām Bhattale lekheko unko jīvan charitratvāta dekhinchha."³⁶

Pandit Kaviraj Naranāth Āchārya in his book "Ādikavi Bhānubhakta Āchāryako Sachchā Jīvancharitra" published by Sanjha Pustak Prakashan, Darjeeling, discussed elaborately about Chhandas, Alankāras, Bhāṣā and Sāilī (style) used by Bhanubhakta. He also discussed about the knowledge of Sanskrit language and literature of Bhanubhakta along with a criticism of Sanskrit translation of Bhaktamālā. Bhanu's birth, his boyhood, his marriage, his stay in Varanasi and acquiring knowledge in Sanskrit along with a short criticism of his personality and works, have also been furnished in this Jīvancharitra very carefully and intelligently. While discussing metres used by Bhanubhakta in his Rāmāyana, Sri Āchārya mentions about eight kinds of metres. But he has omitted the name of the metre Sragdharā which, too, has been used by Bhanubhakta in his Rāmāyana. So far as Bhanu's style of writing is concerned,

Pandit Naranāth Āchārya comments that "Bhānubhakta atyanta sajb, svābhābik prvāśālī ra rasabhābapūrṇa bhaṣāko prayog garni sāilī chha."³⁷

This means that Bhanubhakta's application of language is very lively, natural, progressive and full of sentimental elements. Bhanubhakta's application of alliteration is also praiseworthy. He is proficient in Antanuprāsh. According to Naranāth Āchārya, easy and natural application of Upamā has been used by the poet in many places. This type of uses of Atishayokti, Utprekshā and Rūpaka are also found in some verses. In the language of Pandit Naranāth, "Kavile upamāko sahaj, svābhābik prayog dherai nai garekā-chhan. Atishayokti utprekshā ra rūpakko pani katakati testo prayog pāinchha."³⁸

Dillirām Timsinā who was well-versed in Sanskrit language and literature knew many languages. He had profound knowledge in Nepali language as well as in Sanskrit language and literature. His book Chhanda Ra Alamkāra is both famous and helpful to the researchers and for the readers.

In the article Bhānubhaktakā Chhandakā Prabhāb published in Bhanubhakta Smārak Grantha, Sri Timsinā has mentioned the names of the cl. Skt. metres used by Bhanubhakta in his Rāmāyana. Sri Timsinā opines that Ādikavi Bhanubhakta has used Sanskrit metres in his translated works viz Rāmāyana and Prasnottarī as well as in his original works viz Badhūshikshā and Bhaktamālā. To quote him – "Ādikavi Bhānubhakta Achāryale āfnā Rāmāyan ra Prasnottarmālāmā tathā āfnā moulik rachanā Badhūshikshā ra Bhaktamālāmā, Samet Sanskritakai Chhanda prayog garekā chhan."³⁹ Sri Timsinā holds the view that among the nine classical Skt. metres used by Bhanubhakta in his Rāmāyana, the metre Śardulavikrīditam has become famous as well as popular with the Nepali Community. Moreover, now it has already been included in the

category of Nepali Jāṭiya Chhanda. "Ajh yo ta Sanskrita chhanda na rahera Nepali Jāṭiya Chhanda nai bhayeko chha bhane pani hunchha."⁴⁰ He also opines that many poets in Nepali literature like Kavishiramani Lekhnāth, Mahākavi Lakshmiprasād and many others have been influenced by the application of Skt. metres by Ādikavi Bhānubhakta Āchārya. Sri Timsinā concludes his article with the comment that "Yassarj Bhanubhaktakā chhandale Nepali junajivankā Sāhityamā Vyāpakruple prabhāb pāreko chha."⁴¹ That means in this way the metres applied by Bhanubhakta have influenced greatly the literature of the life of the Nepali people.

Dr. Jagat Chhetri's contribution to the study on the literature of Bhanubhakta is also noteworthy. In the article "Nepali Bhāṣā Ra Bhānubhakta" published in Bhānubhakta Smārak Grantha, he is of the opinion that in spite of Bhanubhakta's varieties of literary works, it is the Rāmāyana which made him Ādikavi. Really his Rāmāyana is of a high standard. It is famous not because that it is simply a religious book, but because the Rāmāyana, inducted unity to Nepali language, to the Nepali Jāti, and Nepali literature. It helped to preach knowledge between the illiterate and educated mass, it helped to develop national feeling and revived national awakening also. It has added religious fervour and purity too. To quote Dr. Chhetri – "Yadyaopi Bhānubhaktale anek arū Kritiharū chhādirākhēkā chhan, tāpani Rāmāyanle nai Bhānulaī Ādikavi banāyo. Bhānuko Rāmāyanpani sanchchai uchchakotiko chha. Dhārmik Pustak mātrai bhaer yo uchch garieko hoina, tara Rāmāyanle Nepali Bhāṣā, Jāṭira Sāhityalāi ekatā diyo, nirākshar bīch akshar jnānko prachār garyo, rāstrīyo bhāvanā jagāyo jāgriti diyo, dhārmik jhukāv diyo ra pavitratā dio."⁴²

Dr. Chhetri is of the opinion that the imagination of the vast land like Nepal of Prithvinārāyan Shah, would not have been fulfilled without Bhānu. To quote him, "Prithvinārāyanko Bishāl Nepālko Kalpanā Bhānubinā adhurai rahane thiyo."⁴³ He further adds that, in fact, due to the works of the poet Bhanubhakta, the dream, dreamt by Prithvinārāyan, has become a reality. To quote him "Phalataḥ Prithvinārāyanko sapana bīpanāmā pariṇata bhayo."⁴⁴ But the pen of Bhānu has been proved to be much more stronger and powerful than the arms of Prithvinārāyana. "Prithvinārāyanko astra-shastrabhandā Bhānuko Kalam dherai baliyo ra tejilo pramāṇita baneko chha."⁴⁵

In our study it will be profitable to take into account the critical studies on Bhanubhakta by some eminent women critics like Smt. Bishnumāyā Devi, Dr. (Mrs.) Kamalā Sāmkrityāyana, Dr. (Mrs.) Lakkhidevī Sundās and Smt. Sūryakalā Thāpā.

Smt. Bishnumāyā Devi, who is Bhanubhakta's grand-daughter, published Bhānubhakta Monimālā in Sarī 1998 (A.D. 1941). It includes Bhānubhakta's Rāmāyana along with some other couplets and stanzas. Inclusion of some other notable slokas composed by her father, Ramanāth added extra charm to her book which had influenced the heart of the readers greatly within a very short time.

Dr. (Mrs.) Kamalā Sāmkrityāyana (wife of Sri Rāḥul Sāmkrityāyana) made a comparative study between Bhanubhakta and Tulsidasa and obtained her Ph.D degree from the University of Agra in the year 1959. Her article "Kavi Bhānubhaktako Rāmāyanamā Advaitayad" which has been published in Bhanubhakta Smarak Grantha is a valuable contribution to the literature of

Bhanubhakta who had tried to propagate philosophical teachings on Ātmavāda and Bhaktivāda through different verses of his Rāmāyana. In her article Dr. (Mrs.) Sāmkrityāyana has mentioned the slokas in the Rāmāyana where the poet Bhanubhakta had expressed the greatness of Advaita Vedanta through Sri Ramachandra who gave teachings to Tārā. Because Tārā was lamenting seriously for the sudden death of her beloved and mighty husband Bālī, brother of Sugrīb. The slokas are 65, 66, 67, 68, 69 and 71 in Kishkindhyakānda. In the language of Dr. (Mrs.) Sāmkrityāyana – "Rāmāyanko Kishkindhyakāndamā Bālīko mrityupachhi Rāmle Bālīpatnī Shokātura Tārālai diekā upadeshha rūko prasaṅgamā pani Bhanubhaktale Advaita Brahmajñānkai mahimālāi pratipādit garekā chhan. Yi up adeshharu sloka 65, 66, 67, 68, 69, 70 and 71 ma varnit chhan."⁴⁶ Dr. (Mrs.) Sāmkrityāyana further adds that "It is known to everybody that the source of Bhanubhakta's Rāmāyana is the 'Adhyātma Rāmāyana'. Bhanubhakta was well conversant with the knowledge of advaita Vedanta or with the philosophy of Advaita Vedanta of Sri Saṅkarāchārya, as revealed in this Rāmāyana. To quote her, "Yo ta sabailai vidit chha ki hamrā Mahakavi Bhanubhaktako Rāmāyanko ādhār pani 'Adhyātma Rāmāyan' nai ho. Bhanubhaktalāi pani yas Rāmāyanmā pratipādit Advaitavād vā Shaṅkarko Advaita Vedanta Darshanko sukṣmā jñān thiyo."⁴⁷

Dr. (Mrs.) Lakkhidevi Sundās of Darjeeling is well-known for her remarkable contribution to the Nepal literature. Her article "Bhanubhakta Ra Nārī" published in "Bhanubhakta Vishesāṅka" has been highly appreciated. In this article she felt that Bhanubhakta's women are meant for karma and are meant for performing duties ("Thinko nārī Karmale Bādhiēka chhin, kartabyale bādhiēka chhin"⁴⁸).

In the opinion of Dr. (Mrs.) Sundas, the picture of women, as drawn in the literature of Bhanubhakta, is based on the social structure and tradition of his time. Far from being an object of enjoyment, women are portrayed as ideals of sacrifice, service and idealism.

Thus, the woman in his literature resembles the lamp of fortune of the house. To quote her, "Nārī prati Bhānubhaktako drīṣṭikon tyas samayko Nepali Samāj ra Nepali nārī ra Nepali buhārīko rūpmā ādharita chha. Kaviko drīṣṭikonmā nārīlai manarāñjanko vastu athavā nārī heya vastu dekhdainau tara dekhchhau - tyāg - sevā ra ādarsako rūpmā nārī - gharko Lakshinko Vatti nārī."⁴⁹

Smt. Suryakalā Thāpā, ex-Principal, Rāmkrishṇa B.Ed. College, Darjeeling, as well as the Nepali translator of the book "Rāmkaṭhā Rasabāhinī" expressed her heartfelt feelings on the literary works of the Ādikavi Bhanubhakta saying that Bhanubhakta possessed poetic talent in great extent of "Kavitvashakti Bhānubhaktmā jathesṭha thiyo."⁵⁰ She also holds the view that "we cannot designate the writers as the lovers of imagination only. But the creation of literature of the well-known writers can make the whole society conscious. The poet Bhanubhakta also has inducted the spirit of that type of consciousness into the family of Nepali people. To quote her, "Sāhityakārīlai hāmī keval kalpanāvīlāsīmātra bhanna sakdainau Uttam sāhityikko sāhitya sriṣṭile sampūrṇa sampūrṇa samājīlai chetanshīl banāidina sakchha. Bhanubhaktale tyastai chetanāko prān Nepali Sāmsarmā Samchārīta garer gae."⁵¹

Thus we find that the noteworthy contributions of the above mentioned female scholars to the literature of Bhanubhakta are worth mentioning.

Among writers on the study of Bhanubhakta literature we must remember the versified compositions of the famous poets (in Nepali literature) like Kavishiromani Lekhnāth, Sri Siddhicharan Shreṣṭha, Dharaniddhar Sharmā Koirāla, Dinānth Sāpkoṭa, Kavyālamkāra Kavishekhar, (Benares) and many others.

We cannot forget the poetic contribution of the poet Lekhnāth Poudyāl (1885-1965 A.D.) who preferred Sanskrit literature rather than western one. He has paid his humble homage to Bhanubhakta by composing different stanzas with application of Sanskrit metres. He eulogised Bhanubhakta through many beautiful stanzas in Sanskrit metres. One of these stanzas composed in Sragdharā metre runs thus :-

**"Bhāshāko divya shailimay dridha jagmā Rāmko sachcharitra,
Pakkī gāro banāi upar gajurmā bhakti rākhi pavitra,
Hāmro sāhityako yo Mahalakana Khadā garnamā agraganya,
Utsāhī Bhānubhakta priya kavivar hun lokasampūjyo dhanya."**

The celebrated and great poet Bhanubhakta, being devoted to the good character of Sri Ramachandra and giving him top priority, became pioneer in this world to build the wall of the palace of our literature after making it strong and permanent by his strong style of the divine language.

One of the stanzas of the poem Bhānubhaktapraṭi composed by Sri Siddhicharan Sreṣṭha is very appealing and charming which runs as follows:

**“Kun Mantra garī, kun jādu chhari kaviji timile janatāma,
Nava jivanko srota saralata bahai diyo kavitamai ”**

By what spell and by what magic, Oh, the honourable poet, you have revived the dying common people through your verses ?

The poet Dharanīdhar Sharmā Koirāla (1893-1980) who is very famous for translating the Srimadbhāgavadgeetā and the Rāmageetā (5th Canto of the 7th Book i.e. Uttarkānda) in Nepali language, addressed Bhānubhakta as “Nepāl-Kokil”. He praised the poet highly in Sanskrit Vasantatilaka metre.

The verse runs thus :-

**“He Bhānubhakta, anurakta chha jātiasārā,
Timrā sudhāsari mithāpadi vākyadhārā,
Timrā mitho-madhur kābyakalanimitha,
Ajnma desh rahanechha kritarthachitta.”**

Oh, the poet Bhānubhakta, the whole community is devoted to you after going through your nector-like sweet language. Our country is grateful to you for your sweet and lucid style.

Six writers like Sri Machhhidra Pradhan, Sri Narā Gurung, Dr Indrabahādur Rāi, Agam Singh Giri, Sri Rāj Nārāyan Pradhan and Dr Kumar Pradhan tried their best to discuss critically Bhānubhakta's works such as Sphutarachanā, Prasnottari, Bhaktamālā, Badhūshikshā and the Rāmāyana along with a criticism of Bhanubhakta in the book Bhanubhakata kriti Adhyayanharṇ a publication of Bhānubhakta centenary, from Nepali Sahitya Prarishad, Darjeeling. In this book the name of the predecessor poets of

Bhanubhakta have also been mentioned.

According to Sri Narā Gurung, Bhanubhakta's talent in Kāvya has been clearly and greatly manifested in his couplets and stanzas "Tinko pratibhājayādajaso sphutarachanāharumā mukharita bhayeko chha."⁵²

Sri Agam Singh Giri is of the opinion that Bhānubhakta has expressed his self and upalatable feelings of the thought and disillusionment of his own heart by nice expression after composing Bhaktamālā which consists of twenty two (22) verses in Sanskrit Shikharinī metre. To quote him, "Bhānubhaktale Shikharinī chhandamā leker unleāfnā hridaykā vyathā vikalatā, chinatā ra pidakā nunilā anubhūtiharū atyantai sundar ra mānglik dhaṅgamā abhivyakta garekā chhan."⁵³

In the book Bhānubhaktaka Kriti-Adhyanharū Sri Giri mentioned that Bhānubhakta did not use the metre Anuṣṭup at all in his Rāmāyana through this metre has been used widely in Sanskrit Adhyātma Rāmāyana. But, in his Rāmāyana, we find the excellent application of nine classical Sanskrit metres. To quote him, "Bhānubhaktiya Rāmāyanmā hamī pāu chhau prāchin Sanskrita nau Chhandaharūkā chamatkārpūrna prayog."⁵⁴

In the abovementioned book Sri Giri opines that the poetic style as well as love for sentiments (rasas) of Bhānubhakta can be understood from his application of the different metres. To quote him, "Bhānubhaktako Kāvyaamay shilpakāritā ra rasapriyatā chhandakā chhanotbāta spaṣṭa rūpmā bujhnasakchhau."⁵⁵

Moreover, proper application of different metres after keeping in view of the diverse incidents, conditions and circumstances was the speciality of this (Bhānubhakta's) kāvyā. In the language of Sri Girī, "Ghaṭanā, sthiti, avasthāharūkā vaibhinnalāi dirṣṭimā rakhera vibhinna chhandaharūko samayanukul prayog garna saknu unko kāvyagata visheshatā ho."⁵⁶

We want to conclude this section with the comment of Sri Rāj Nārāyan Pradhan, who, while making a critical study of Bhānubhakta's Badhūshikshā, comments that Bhanubhakta had exhibited his competence in the Rāmāyana after changing metres in different places, like that he had also changed the metres in different stanzas in Badhūshikshā. To quote him "Thaū thaūmā chhanda parivartan garne Bhānubhaktako Shaili ho ra Rāmāyananmā tyasari nai chhanda parivartan garnamā āfnā sip dekhāekā chhan. Tyasari nai tiple yo Badhūshikshāmā pani chhanda parivartan garekā chhan."⁵⁷

From the writings of the abovementioned researchers, experts, critics including some women, and poets in Nepali literature, it is clear to us that most of them had praised the poet Bhānubhakta highly because of his proper and skilful application of the Sanskrit metres in his Rāmāyana and other writings. In this connection, it is to be noted that, Sanskrit, which has got significant contribution to the structural fabric of many languages, though neglected in modern age, is as sweet as nectar till today (of "Amritam madhuram samyak, Sanskritam hi tatadhikam") that means, nector is sweet but Sanskrit is more than that. Moreover, vast stock of knowledge is preserved in our ancient texts.

The abovementioned writings further reveal the fact that during the time

of Bhānubhakta, Sanskrit knowing writers and poets were honoured as Pandits. In a word, during that time, it was the Sanskrit language which became popular. And as such the poet Bhanubhakta including his predecessor poets like Vidyāran̄yakesarī and Vasanta Sharmā and his follower poets such as Lekhnāth, Lakshmi Prasād Deokotā, Dharanīdhar Sharma, Dr. Tulsī Bahādur Chhetri and many others became famous mainly due to the application of Sanskrit metres in their kāvyas and couplets which became appealing and charming for the intellectual power scientific methods and musical quality of Sanskrit metres.

2.2 Writings of the writers other than the Nepalese

Apart from the writings of the Nepali writers on the literature of Bhanubhakta, there are some writers who have also contributed to this literature. Among such writers and commentators Sri Phanindra Nath Bose, Samvat 1986 (i.e., 1929 A.D.) just after Motiram Bhatta, claims praises for his critical analysis regarding the poetic genius of Bhanubhakta. His article entitled "Nepali Kavi Bhanubhakta" in Bengali language was published in the Prabasi Patrika (the then well-known patrika in Bengali language) in Bengali Samvat 1336 in the month of Sravana. According to him, Bhanubhakta is the first and the foremost (Prathama and Pradhana) poet in Nepali literature. In his opinion, Bhanubhakta became famous after translating the Sanskrit Adhyatma Ramayana into Nepali language. He further adds that Bhanubhakta's Ramayana is very favourite with the masses in Nepal. Just as the Mahabharata of Kashiram Das and the Ramayana of Pandit Krittibas Ojha in Bengal, as well as the Ramayana of Goswami Tulsidasa in Uttarbharat are very famous to the people, like that the Ramayana of the poet Bhanubhakta is very popular in Nepal.

Sri Bose opines that it is very rare to find a man in Nepal who is not acquainted with the Ramayana of Bhanubhakta. That is why the verses of the Ramayana are chanted everyday by the people from village to village in different parts of Nepal. He further adds that during the time of Bhanubhakta, the learned Brahmins (the so-called Pandits) used to write everything in Sanskrit language. Sanskrit at that time occupied the most important status and Nepali had not attained the status that it enjoys now-a-days.

Sri Bose concludes his article with the opinion that the poet Bhanubhakta

has changed the tradition in writing in Sanskrit language by composing his Rāmāyana in Nepali language. He has performed this work due to his deep love for his vernacular. This points to his patriotic zeal too. As a result, just as Vālmiki's fame became everlasting so also the poet Bhanubhakta obtained gratitude from the Nepalese after composing the Rāmāyana in Nepali language. In this connection, it is worthy to be mentioned that Bhanubhakta became successful only because he knew Sanskrit language and literature as the Sanskrit literature constitutes the vast account of knowledge.

Dr. Bhajan Gopal Sanyal of St. Joseph's College, Darjeeling (now retired) has translated Bhanubhakta's Rāmāyana into Bengali language for the first time, which is also famous and useful for the non-Nepali students and researchers. His book entitled "Bhanubhakta Rāmāyana" has been published by him and financed by the Department of Information and Cultural Affairs, Government of West Bengal, in the year 1988. Really, this is a great "contribution to add to the richness of Bengali language and literature" as mentioned by His Excellency Birendra Bir Bikram Shah Deb, Kathmundo, Nepal, on December 25 in the year 1987, in his letter addressed to Dr. Sanyal.

Thus we find that Dr. Sanyal may be regarded as the most remarkable person in the field of translation. While sending best wishes to Dr. Sanyal on March 25, 1986, Sri Jyoti Basu, Hon'ble Chief Minister of West Bengal, was of the opinion that "this translation will be very attractive to the people well-versed in Bengali language and literature. I also desire that this type of work will act as a strong instrument in creating unity among different people of cultural, ethnic and lingual groups."⁵⁸

Dr. Sanyal's book contains a very good introduction that deals with the environment of Bhanubhakta's time as well as his life and works. An image of

the life of the Nepali people as revealed in Bhanubhakta's kāvyā along with a discussion on Sanskrit Adhyātma Rāmāyana and Bhanubhakta's Rāmāyana – have been critically and thoroughly discussed by the author.

Dr. Bhajan Gopal Sanyal also made a comparative study between the Rāmāyana of Bhanubhakta and that of Krittibās Ojhā, under the guidance of Dr. Tulsi Bahādur Chhetri, the then Head of the Department of Nepali language and literature in the University of North Bengal. As a result, he had obtained his Ph.D. degree from the above said University.

Sri K. M. Munshi, ex-Governor of Uttar Pradesh, has written a very good introduction to the Rāmāyana of Bhanubhakta edited by Sri S. B. Jñavālī, in which he had explained the greatness of the Rāmāyana as general along with an account of the life history of Bhanubhakta. According to him, "To millions of people in India even today the mere name of Rāma brings solace and strength. The popularity of the story of Rāma is not confined to the borders of India; The Rāmāyana is well known in greater India as well."⁵⁹ His Excellency Sri Munshi further adds that "Like Tulsidāsa, Bhanubhakta has used homely language and employed Arabic and Persian words then current in the vernaculars; the aim of both was to reach the masses; and both were equally successful."⁶⁰

Moreover, he is of the opinion that "by providing a cultural and linguistic source of unity for the various classes of people, Bhanubhakta has rendered a unique service to Nepal; by composing the Rāmāyana he created a great binding force. Nepali language became standardized to develop into common language."⁶¹ Thus we find that it has been rightly remarked by His Excellency, Sri Munshi, "Bhanubhakta is rightly regarded as the father of modern Nepali language and literature and a great national hero." Sri Munshi further adds that Bhanubhakta's Rāmāyana offered us the fundamental unity of modern

Indian languages, gave us the unity of religious and literary inspiration which have maintained cultural homogeneity. Thus though Nepal is a country which is politically independent, yet "in social, religious, cultural and literary matters, it forms with India a single unit."⁶²

Sri Munshi concluded his introduction to Bhanubhakta's Rāmāyana with the following words – "I trust that the publication of this work will not only help Nepal but the rest of India after appreciating this fundamental homogeneity."⁶³

His Excellency Sri Harendra Kumar Mukhopadhyaya, ex-Governor of West Bengal, also wrote a very significant preface to the Rāmāyana of Bhanubhakta edited by Sri Sūrya Vikram (S.B.) Jñavāli (alt. Gyewali). He praised the Rāmāyana highly by regarding it as the only high-class specimen in Nepali poetry after mentioning it to be valued as a scripture.

His Excellency Sri Kailās Nāth Kāṭju, ex-Governor of West Bengal, remarked that "the poet Bhanubhakta is not only a poet of Nepal and Nepalese but he is a poet of India and Indians."

It is assumed that apart from the Indians, many learned and interested people, English or Russian, might have written something on Bhanubhakta's literature whose writings are yet to be assessed.

A full study of those writings has not been completed. In the words of Prof. Gokul Sinhā, "Yi bāhak Angreji, Rūsseli, pravr̥ti vidvān harūlepani yi ādikavi upar niscay lekheka hunan, tinko adhyayan bānki nai chha."⁶⁴

We want to conclude this section with the remark of Sri Rājnarāyan

Pradhan, ex-Secretary, Nepali Sahitya Parishad, Darjeeling, who, while writing the introduction to the book "Bhānubhakta Kṛti Adhyayanharū", remarked that "the complete study of the works of Bhanubhakta has not been yet done till now. For this reason, our plan is to make an assessment of Bhanubhakta through his works and as such this is the main purpose of publishing this book. Hence the principal aim of this book is to make a plan of proper assessment of Bhanubhakta through his works". To quote the original passage, "Ājhasamma unkā kṛtiharūko samucit adhyayan bhāeko chhaina. Yasāile Bhanubhaktalāi unkā kṛtiharūmā herne hāmro yojanā ho ra yas pustakā mūl uddes̄yapani. Samyak samikṣāmā unkā kṛtiharūko mūlyāñkan garne hāmro abhilaksha ho."⁶⁵

2.3 A Brief Summary Indicating areas of disagreement in findings

Inconsistency and confusion prevail in the spectrum of Nepali literature regarding the exact number of metres used by Bhanubhakta in his Rāmāyana. It would be nearer the truth to conclude that the actual number of metres used by the poet in his Rāmāyana, as we have observed by scanning is exactly nine (9).

After going through the pages of different books of different writers, it is clear to us that the exact number of Sanskrit metres used by the poet Bhanubhakta in his Ramayana is not known to each and every writer. Most probably they have not scanned all the verses of the Rāmāyana. And, as such, areas of disagreement in findings are prominent.

After a thorough scanning of all the verses used by Bhanubhakta it is clear to us that he has used nine classical Sanskrit metres in this epic.

Now let us indicate areas of disagreement in findings. Among such writers or scholars we can mention the names of His Excellency Sri K. M. Munshi (Ex-Governor of Uttar Pradesh), Dr. Bhajan Gopal Sanyal, Sri Dilirām Timsinā, Dr. Kumar Pradhan, and Naranāth Āchārya. His Excellency Sri K.M.Munshi, while introducing Bhanubhakta's Rāmāyana edited by Sri S. B. Jñavālī in the year 1954, writes that "the poet has used classical Sanskrit (=cl. Skt.) metres like Indravajrā, Upajāti, Drutavilambitam, Vasantatilaka, Mālīnī, Mandākṛāntā, Shikharinī, Sārdūlavikṛīditam and Sragdhara."⁶⁶

In the above mentioned sentence made by his Excellency Sri Munshi, we find the names of nine cl. Skt metres used by Bhanubhakta in his Rāmāyana. But the name of the metre Svāgatā (which has been used in sloka no. 153 in Sundarkāṇḍa) has been totally omitted by him whereas he has added the name of Mandākṛantā metre which has not been used by the poet anywhere of his Rāmāyana.

Dr. Bhajan Gopal Sanyal, while introducing Bhanubhakta's Kāvya mentions that Bhanubhakta has used different metres like Vasnatatilakā, Shikharinī, totaka, Indravajrā, Upendravajrā, Upajāti, Sārdūla, Mālīnī, Sragdharā, Svāgatā and Drutavilambitam in his Rāmāyana. Here we find that Dr. Sanyal has added the name of the metre Totaka by mistake which has not been used by the poet in his Rāmāyana.

Again, Dr. Kumar Pradhan in his book "A History of Nepali Literature" in page 39 mentions that "In the seven cantos that contain a total number of 1319 stanzas he has used eight different classical metres namely, Sārdūla, Shikharinī, Sragdharā, Indravajrā, Mālīnī, Vasantatilakam, Svāgatā and Drutavilambitam with equal ease". But Dr. Pradhan has forgotten to include here the name of the metre Upajāti used by the poet Bhanubhakta in his Rāmāyana in Sl. No. 102 under Ayodhyakāṇḍa.

In the above mentioned remark made by Dr. Pradhan, we find that instead of mentioning nine which is the actual number of metres used by Bhanubhakta in his Rāmāyana, Dr. Pradhan has mentioned the total number of metres used by the poet in his Rāmāyana as eight. So here also we find that the disagreements in findings are prominent.

Lecturer of the Banaras Hindu University, who was also well-versed in Sanskrit language and literature, writes in *Bhānubhakta-Smāraḥ* Grantha, that, among the nine classical Sanskrit metres, viz., *Indravajrā*, *Upajāti*, *Drutavilambitam*, *Mālinī*, *Mandākrāntā*, *Shikharinī*, *Śārdūla*, and *Sragdharā*, the metre *Śārdūlavikrīditam* has become more famous and widely used to Nepali community. To quote him, "Unle *Rāmāyanmā* prayog garekā *Indravajrā*, *Upajāti*, *Drutavilambitam*, *Vasantatilakam*, *Mālinī* *Mandākrāntā*, *Shikharinī*, *Śārdūlavikrīditam* and *Sragdharā* yi nau chhandaharūmadhye, *Śārdūlavikrīditam* chahi Nepali samājmā oudhinai nāmi ra prachaliita bhayeko chha."⁶⁷ Here we find that the name of the metre *Mandākrāntā* has been mentioned by Sri Timsinā whereas the metre *Svāgatā* has been totally omitted by him. Hence here also we find that the disagreement in findings is apparent.

While mentioning the names of the Chhandas along with *Alamkāras Bhāṣā* and *Saili* (Style) used by *Bhānubhakta* in his *Rāmāyana*, *Pandit Kavirāj Naranāth Āchārya*, in his book "*Ādikavi Bhānubhakta Ācharyako Sachchā Jivancharitra*" in chapter ten, section D (of *Bhānubhakta* prayog garekā chhanda, alamkāra, bhāṣā ra saili – p.146) mentioned the name of the metre *Śārdūlavikrīditam* as the principal one: "*Bhānubhaktale* prayog garekā vrittaharūmadhye *Śārdūlavikrīdita* pramukh chha."⁶⁸ In his opinion it is the metre *Shikharinī* used by *Bhānubhakta* in his *Rāmāyana* which has been employed in a very charming manner. To quote him, "*Bhānubhakta Rāmāyanmā* paine arko atyanta manoharūpmā prayukta vritta shikharinī ho."⁶⁹

Sri Āchārya further adds that the other metres used by *Bhānubhakta* in his *Rāmāyana* are – *Vasantatilakā*, *Mālinī*, *Svāgatā*,

Drutavilambita, Upajāti and Indravajrā. To quote him, "Bhānule Rāmāyaṇmā prayog garekā arū vritta Vasantatilakā, Mālinī, Svagatā, Drutavilambita, Upajāti ra Indravajrā hun."⁷⁰

Thus it is clear to us that Sri Ācharya has forgotten to add the name of the metre Sragdharā used by Bhanubhakta in his Rāmāyaṇa. Therefore, here also we find area of disagreement in findings.

2.4 Agreement in Findings in short

After going through the different chapters and articles on the Sanskrit metres used by Bhānubhakta written by different writers and critics like Dr. Kumar Pradhan, Sri Naranāth Āchārya, Sri Dīlirām Timsinā, Sri Bhaichand Pradhan and Sri Premdās Upreti 'Pīdit', we come to know that Bhānubhakta used different classical Sanskrit metres in his Rāmāyana. But none of the above mentioned writers could mention the actual names of the metres used by Bhānubhakta in his Rāmāyana. Only in one specific place we find agreement in findings. We want to explain it in short.

Dr. Pārasmani Pradhān, who, while discussing varieties of metres in his book Bhāsā-Prabesh-Vyākaraṇa in page No.134, mentions that Nepali Jātiya Kavi, Late Bhānubhakta Āchārya has employed the following nine Sanskrit metres in his writing. The name of the metres are as follows:

1. Śārdulavikrīditam
2. Shikharinī
3. Mālīnī
4. Svāgata
5. Drutabilamvita
6. Indravajrā
7. Upendravajrā
8. Vasantatilakā and
9. Sragdhara

CHAPTER-3

METHODOLOGY

Methodology or Procedures Used

The Methodology followed herein is a comparative one. A comparative study of the different metres gave me an exact idea regarding the texture of the language. In writing the thesis papers particular attention has been paid to the style and level of exposition, which is simple and lucid, clear and concise, systematic and interesting.

The method adopted by me may be enunciated as follows.

A short outline of the poet Bhanubhakta as he is a recent author, the search of manuscript as done in the case of classical authors, has not been found necessary. On the other hand, intensive study of the contents of the poet's major works on a comparative basis has been taken up.

I have enclosed a list of most noteworthy works which have so far been published on Bhanubhakta viz., (1)The Rāmāyana, (2)Prasñottarī, (3)Badhūshikshā and (4)Bhaktamālā.

The basic objective of my thesis is to introduce the reader to classical Sanskrit metres used by Bhānubhakta in his Rāmāyana canto by canto by the help of tubular illustrations. In the first place, after going through the contents of the Rāmāyana of the poet Bhānubhakta, I have made an attempt to find out all the classical Sanskrit metres used by him, Similarly, some of the philosophical teachings on Ātmavāda and Bhaktivāda as revealed in his Rāmāyana have been highlighted in this project. A good table of contents serves an important purpose in providing an outline of the contents of the report. Accordingly, the contents have been given in details. Page references for each topic have been indicated.

Three objectives are the cornerstones of my writing which have been explained fully here. My endeavour in the writing is to make the intricate subject of Prosody as simple, convincing and interesting as possible. A full analysis of the previous research and writing on Bhānubhakta literature has been explained. The name of Dr. Bhajan Gopal Sanyal of Darjeeling, who for the first time translated with tireless effort the Rāmāyana of Bhānubhakta into Bengali language, has been mentioned. It appears to us that Dr. Sanyal's work is most remarkable to be remembered and followed. A survey of the previous attempts has been made. After a thorough study of the slokas of Bhānubhakta's Rāmāyana it appeared to us that he was a lover of Sanskrit metres and hence he applied nine classical Sanskrit metres in his Rāmāyana, all of which have not been used by other poets in Nepali literature. Attempts have been made to arrange my thesis paper in a very systematic and logical fashion. It is certainly expedient to mention the name of Dr. (Mrs.) Kamalā Sāmkrtyāyana (wife of Sri Rāhul Sāmkrtyāyana) who made a comparative study between Bhānubhakta and Tulsidāsa in the year 1959. Her name has also been mentioned in Chapter 2, while discussing the writers on Bhānubhakta's

Innumerable books of different writers of different periods on Bhānu's literature have been consulted. "Bhānubhakta Kṛti Adhyānharū" along with the commentary of six writers – published by Bhānubhakta Satavarsik Prakashan, Nepali Sahitya Parisad, Darjeeling, has been discussed. A History of Nepali Literature written by Dr. Kumar Pradhan and published by Sahitya Academy, New Delhi, in the year 1984, helped me enormously.

I have consulted Sanskrit Adhyātma Rāmāyana with translation in Hindi by Munilal and published by Govinda Bhawan Karyalaya, Gorakhpur. After going through the contents of Bhānubhakta's Rāmāyana and those of the

Adhyātmā Rāmāyana, it transpires that Bhānubhakta followed the Adhyātmā Rāmāyana but he rejected long stutis and many narratives in order to enhance attraction to the readers.

In the first chapter, the specific purposes of the study are described and all assumptions and limitations are recognized.

In the second chapter, as per the format of the research report, I have also given a brief summary indicating the areas of agreement and disagreement in Findings in existing knowledge.

In the fourth chapter, while presenting the analysis of the data (which is the heart of the research report), I have explained the term "Metre" and discussed its necessity. Why classical Sanskrit metres have been used by the Nepali poet Bhanubhakta in his Rāmāyana has been explained clearly. The data have been analyzed and reported upon through textual discussions and tabular and graphic devices.

In the fourth chapter, some determining factors of metres such as Vṛtta, Jāti, Mātrā, vowels (Laghu and Guru), Ganas and Yati have been explained elaborately with examples. Antiquity and present position of of metres in Nepali literature have also been discussed.

In the appendix, the cantowise distribution of metres has been highlighted with the help of tables. In my project, I have furnished a detailed discussion of the nine classical Sanskrit metres used by Bhanubhakta in his Rāmāyana.

A brief life history of Bhānubhakta along with the appreciation and criticism of his poetic excellence has been described. Other works of Bhānubhakta have been mentioned in the thesis. Necessary important data have been collected from different sources with great difficulty.

A list of Bhānubhakta's "Kula" as recorded by Pandit Kavirāj Naranāth Āchārya (Samvat 2036) in his book "Adhikari Bhānubhakta Āchāryako Sachchā Jīvan Charitra", p. 14. Has been included in my project. A list of Bhānu's predecessor poets has also been inserted as recorded in the book "Bhānubhakta Krti Adhyanharū", p. 13. Moreover, a table of "Ganas" which is one of the corner-stones in determining metres as recorded by Mahānanda Poudyāl in "Chhanda Ra Alamkāra", p. 9, has been included in my thesis.

A selective bibliography has been appended to this work; and, the standard, Romanized transliteration form has been followed.

The presentation of data by means of tables is generally preferred by every scholar (or teacher) because a table can show the data in a compact form and a complete table, with its title, heading and sub-heading can bring all the essential features of the data into a clearer perspective. Hence, list of table has been added to my thesis.

Terms, concepts and ideas have been briefly explained in the ^{end} notes along with the page mark. List of Figures has also been included in my project. A list of abbreviations has been provided.

Appendices cover list of important documents. The appendices have been inserted after a sheet containing the word 'APPENDICES', capitalized and

centered on the page. Each separate entry heading is listed as Appendix A, Appendix B, etc.

In conclusion I may safely say that I have followed an expository and illustrative method throughout my project.

CHAPTER - 4

PRESENTATION AND ANALYSIS OF DATA

4.1 What is metre? Necessity of metres, two categories of metres

The word "Chhandah" or Metre has been defined by different grammarians and rhetoricians in different ways.

The various anecdotes connected with the meaning and the derivation of the word "Chhandah" serve to bring out the fact that it was at first used as a convenient means for concealing derogatory ideas or as a means for affording protection from incriminating vices. Thus it has been said in the Aitereya Āraṇyaka that the Chhandahs are so designated because they protect human beings from being contaminated by vices.¹ "The other anecdote states that Chhandah is so called because it afforded protection to the deities who could not originally approach the blazing fire kindled by Brahmā."² It is also said that Chhanda is so designated because it prevents men from meeting with untimely death.³

Yaska, the celebrated author of the Nirukta also contended that the metres are intended to shield something.⁴ In the Vedas, the "Chhandah" is derived from the root "Chhand" meaning intention or desire. The great grammarian Pāṇini, however opines that the word "Chhandas" has come from the root "Chand" meaning "that which pleases."⁵

Importance of Metre

Whatever might be the origin of the word (Chhandah), it is clear that the importance of the use of metre for concealing unpleasant ideas and expressions,

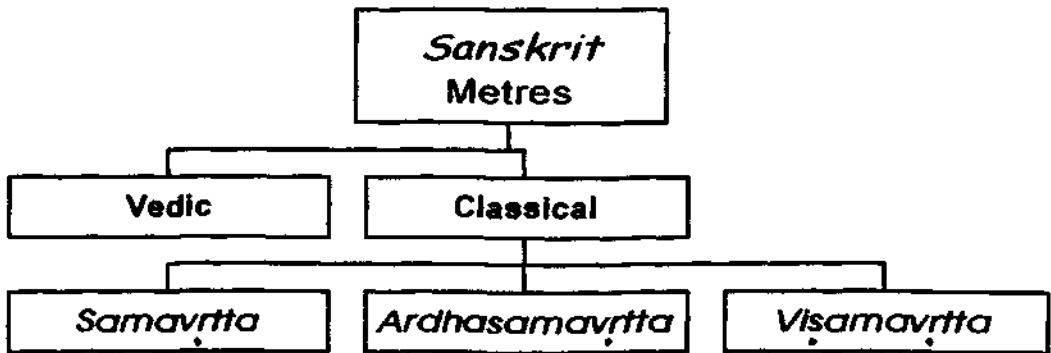
and for imparting grace and charm to the composition was felt so much that the utterance of any versified composition without mentioning the seer and the deity was deemed to constitute a culpable offence.⁶

The concept of metre is co-eval, nay, inextricably entwined with the origin of prose and verse. Metre was at first a convenient medium for adding charms to poetry and to ensure easy memorizing for the readers. Later on, Sanskrit metres came to be regulated by the equal distribution of the words, syllables and the numbers, cf. "Yadākṣarapānimāṇam tachchandaḥ. Mātrākṣarasamkhyāniyatā vāk chandaḥ."

The importance of the study of metres has been brought out in the Pāṇinīya-Sikṣā thus – "Chandaḥ pādou tu Vedasya" – Pāṇinīya-Sikṣā.

Two categories of metres

Sanskrit metres have been primarily divided into two categories – Vedic and Classical. Metres in the Vedas are called superhuman (aloukik), while those of the classical are called human (loukik).⁷ Classification of Sanskrit metres can be shown as follows:



In this connection it should be noted that Sanskrit prosody is regulated by

quantity and not by accent as in English.

It should be kept in mind that Bhanubhakta used Samavṛtta type of metres only. He used nine such metres. So I have dealt with these nine metres only in my project along with their definitions and characterizations with suitable examples.

4.2 Definition and division of Vṛtta,
characteristics of Jāti, knowledge of Mātrā,
classification of vowels (Laghu and Guru i.e., short and
long),
Definition of Gaṇas with examples, definition and
placing of Yati.

In order to find out any metre from a verse we should have a thorough knowledge of Vṛtta, Jāti, Mātrā, short and long vowels, Gaṇas and Yati. Because these are the determining factors of metres. Without the knowledge of these terms, we will not be able to find out the metres from a verse.

A stanza in Sanskrit poetry usually consists of four quarters (pāda). It is of two varieties – Vṛtta and Jāti.

Vṛtta is that in which the letters are counted and a Jāti is measured by measures (Mātrā). These are defined in Chhandomañjarī as –

*“Padyam̐ chatuṣpadi trachch vṛttam̐ Jātintī dvidhā,
Vṛttamksharasankhyātām̐ Jātimātrākṛitā bhabet.”*

The quantity of any syllable is counted by vowels, either long or short. In a Vṛtta, a letter is counted as one while in Jāti a short vowel (laghu) is counted as one unit and a long vowel (guru) is counted as two.

A pāda is regulated by the number of syllables (aksharas) or by syllabic instants (Mātrā).

The term Vṛtta is divided into three classes – Samavṛtta, Ardhasamavṛtta and Viṣamavṛtta. These are defined in Chhandomanjari as “Samamardhasamaṁ vṛttaṁ viṣamañcheti tattridhā.”

When the four pādas are all similar, it is called Samavṛtta. The Vamśastha and Vasantatilakā metres are examples of this. In the Ardhasamavṛtta, the third foot is similar to the first and the fourth, to the second. The Puṣpitaḡṛvṛtta is an example of this.

The Viṣamavṛtta constitutes the third class where all the four feet are dissimilar e.g., the Udgatā metre in Bhāravi. Some varieties of the Upajāti come under this group.

Classification of vowels – short and long

Classification of vowels is based on the following rule of Chhandomanjari:

**“Sānusvāraścha dīrghaścha visargī cha gururbhabet,
Varnaḥ Samyogapūrvashcha tathā pādāntagoapi, vā.”**

A letter followed by an anusvāra, a long vowel and a letter followed by a visarga are heavy. Any letter immediately preceding a conjunct consonant is also considered long. A letter at the end of a foot is also considered sometimes optionally as heavy (guru).

Definition of eight Gaṇas

Each foot in a Vṛtta comprises of a number of letters, but they are arranged as short or long in each case. The rule laid down in the treatises on chhandah make it clear that certain letters represent a particular technical combination of the long and short varieties. This is laid down in Chhandomañjarī thus –

*Mastrigunustrilaghuścha nakāro bhādiguruḥ punarādilaghuryah,
Jo gurumadhyagato rala-madhyah soantaguruḥ kathitoanto laghustah,
Gurureko gakāroastu lakāro laghurekakah.*

A set of three successive syllables short or long is called a gaṇa (foot). If a short syllable is marked as U and a long as – the 8 (eight) gaṇas referred to above may be exhibited as follows or, in other words, the followings are the syllables of gaṇas:

Ma = – – –

Ja = U – U

Na = U U U

Ra = – U –

Bha = – U U

Sa = U U –

Ya = U – –

Ta = – – U

Ga = – (Guru)

La = U (Laghu)

In this connection, it should be kept in mind that a single short syllable is indicated by the letter (la) and a single long one by the letter (ga).

Definition and placing of yati (caesura or pause):

Yati (in the metre) is the caesura or pause in a part of verse wherein the reader finds it convenient to stop breath and proceed thereafter. Or, in other words, the point of relief mostly sought at the time of reading a metrical foot is termed a Yati. It is alternately designated by the terms Vichheda, Virāma etc.

With reference to his preceptor's work known as **Chhando-Govinda**, the author says that in some metres only the former metricians have prescribed the placing of a pause (Yati). It adds to charm only when it is placed at the end of a word (padānte).

***“Yatirjihveshtavishrāmasthāna kavibhiruchyate
Sā vichhedavirāmādyai padairvāchyā nījēchchayā
Kvachichhandasyānte yatirbhīhitā pūrva-kritibhiḥ
Padānte sā shovām vrajati padamādhye tyajati cha.”***

Yati is usually indicated by a straight line. It is usually placed at the end of a verse, at the end of a foot after 7, 14 or 16 letters and sometimes even within a word.

4.3 Definition and Antiquity of Metres according to Nepali Prosodists. Importance and the present position of Metres in Nepali Literature.

Definition of the Metres used by Bhaṅubhakta alongwith Notes and Critical Comments on them. Ten Gaṇas (used by the Nepali Prosodists) with examples.

As regards the employment of metres, the Nepali prosodists have followed the tradition left by Piṅgala and his followers from the 3rd century A.D. The modern Nepali poets and critics who have worked with the Sanskrit metres and their employment have followed the classical Sanskrit tradition as regards the origin of the word Chhanda with reference to the various anecdotes and literary usages. And, in this respect, the metres used in the Nepali language can be designated as the real up-keepers of the classical Sanskrit tradition in Nepal.

Therefore, regarding the definition of Chhandas, the prosodists in Nepali literature depended on Sanskrit metres. The only difference lies in the manner of presenting the definition with examples. In a word, the Nepali prosody was based completely on the concept of Sanskrit metres. Several Nepali writers who have dealt with Chhandas have defined it in different ways. Thus Prof. Mahānanda Poudyāl (author of several books), Sri Ḍillirām Timsinā, Dr. Pārasmani Pradhan, Dr. Himānshu Thapa, Sri Bhaichand Pradhan and many others have defined the word Chhanda after following Piṅgala, the author of *Chhanda-Shāstra*.

In this connection it is to be noted that the Nepali poets and writers have borrowed the definitions of some of the Sanskrit metres from the *Chhaandomanjari* of *Gaṅgādāsa* and have translated them into Nepali language. They have also used all the determining factors of metres as prescribed by the Sanskrit prosodists.

Thus, Prof. Mahānanda Poudyāl in his book "Chhanda Ra Alamkāra" writes that "Chhanda shabda Chhad dhātubāta banieko chha, yasko artha hunchhha āchchhādan garnu athavā dāknū."⁸ That means the word chhanda is formulated from the root "Chhad" which means to cover or to conceal.

Dr. Parasmani Pradhan opines that the poem which follows the rules of Varna, Mātrā, Gati and Yati is called Chhanda. To quote him, "Jun kavitaṃ Varna, Mātrā, Gati ra Yatikaṃ niyam lagu bhaeko hunchhha tyaslāi Chhanda bhandachchan."⁹

While discussing the meaning of chhanda, Dr. Himānshu Thāpā opines that the word "Chhanda" has been formulated from the Sanskrit root chhad. According to him, the word chhanda is derived from the root chhad and after adding the suffix "asun" we get the word "Chhand". The meaning of chhad is to please, to conceal and to protect (from incriminating vices). To quote him, "Chhanda shabda Sanskritako 'Chhad' dhātubāta banieko ho. 'Chhad' dhātumā 'asun, pratyaya lāgnāle 'Chhanda' shabda bandachha. Chhadko artha prasanna garnu, bādhnū ra rakshā garnu ho."¹⁰

Sri Bhaichand Pradhan in his book "Sugam Nepali Vyākaraṇa Ra

Rachana" in page no. 190 is of the opinion that when the poetry follows a particular pattern of Mātrā and Varna, then we may designate that poetry as Chhanda. To quote him, "Padya jahile pani eutā niyammā bādhiēko hunchha. Tyasmā sandhi mātṛā vā varṇako hisāv rahanchha. Padyalāi 'chhanda' pani bhaninchha." According to Sri Pradhan, there are two varieties of Chhanda viz. Mātrik and Vāmik.

Prof. Poudyal further adds that there is a hearsay that in ancient times the gods used to cover themselves by the chanting of Mantras like Gāyatrī etc. being afraid of death. Afterwards, these mantras were termed as "chhandas". In his own words, "Janashruti chha ki prāchinkālmā devatā harū mrityubhayle gardā Gāyatrī ādi mantrale āphulāi dhākerā rākhthe. Tyasaile yasta mantraharū pachhi 'Chhanda' kahalāina thāle."¹¹

Antiquity of Metres

Regarding the antiquity of metres, Prof. Mahānanda Poudyal is of the opinion that it is as old as the Vedas. For this reason ancient Āchāryas of Sanskrit literature have regarded the Chhanda-Shāstra as one of the six Vedāṅgas. If Pānini can be regarded as the author of Sanskrit Vyākaraṇa, the sage Piṅgala should be regarded as the author of Chhanda-Shāstra. To quote him, "Sanskrita sāhityamā chhandako prāchinatā vedko barābari chha. Yasaile Sanskrita Sāhityamā prāchin ācharyaharūle Chhanda-Shāstralāi Vedko chhay angamadhye ek mānekā chhan. Sanskrita vyākaraṇ shāstrakā pranētā Pānini hun bhane chhanda shstrakā pranētā Piṅgal rishi hun."¹²

Importance: Regarding the importance of chhanda, Prof. Mahānanda Poudyāl opines that chhanda is the ornament of poetry. In his language, "Chhanda padya sāhityako ghanā ho."¹³ According to him, Rāmcharitmānasa of Tulsidāsa and the Rāmāyana of Bhānubhakta obtained great popularity due to the aesthetic beauty contained in those epics.

Dr. Himānshu Thāpā is of the opinion that verses contribute pleasure through chhanda. Because chhanda controls the expression (bhāva) to a certain limit. In his language, "Chhandako mādhyaṃdvārā kavītaḷe prasannatā pradān garcha. Chhandale bhāvlāi nishchit simāmā bādḥchha."¹⁴

Dr. Himañshu Thāpā gives an account of the importance of chhanda in his book Sāhitya Parichay, pp. 276 – 277. According to him, chhanda provides an external beauty. In other words, it increases the overall beauty of the verses (Kavitāko bāhya soundaryako vridḍhi hunchha). As varṇa and mātrā are countable for finding out chhanda in a verse, the musical profundity is increased due to extra Gati and Yati. In this way, actual beauty of the verses is preserved and increased – "Yasari gati ra laybāta kavītaḷe antarik soundaryako samrakshan ra sambardhan hunchha."¹⁵ As a result, sweetness is produced.

Dr. Thāpā also opines that the application of chhanda also plays a great role in promoting Rasa in a verse (Chhanda prayogbāta kavītaḷe rasāsvādanmā mahattvapūrṇa bhūmikā nirvāha gardachha). As a result, we get pleasure also (Yasbāta ānandako prāpti hunchha). Dr. Thāpā concludes his section on

Derivation and Nature (Vyutpatti ra Svarūp) on the chapter viz. Chhanda, saying that – that is why the great poets of Sanskrit literature have composed different verses after regarding chhandas as the great energy (power) of verses, and after employing them according to their own necessity. In the language of Dr. Thapa, "Sanskrita sahitayakā mahān kaviharūle chhandalāi kavitako saktiko rūpmā mānyatā pradān garer chhandako khāchomā āfnā vibhinna kavitāharūko rachanā gardai āekā chhan."¹⁶

While praising the merits of chhanda, Sri Dillirām Timsinā in his book "Chhanda ra Alamkāra" mentions that the versified poems, ornamented and beautified by the employment of chhanda, make an easy influence into the heart of the common people whereas the common composition (i.e. a verse without Chhanda and Alamkāra) fails to attract the people. Therefore, importance of chhanda has been recognised by all the prosodists in Nepali literature also.

Present positions of chhandas: Now let us discuss the present position of Chhandas in Nepali literature. We get a clear conception regarding this portion from the writings of Sri Dillirām Timsinā, Dr. Himānshu Thapa and Prof. Mahānanda Poudyal. First of all, we want to discuss the opinion of Sri Timsinā. Sri Timsinā opines that modern poets (that means Nepali poets) are in favour of discarding the Sanskrit chhandas. It is natural because, generally, many of the Sanskrit chhandas are very difficult and are not easily accessible to the common people, adds Sri Timsinā. To quote him, "Katipay ādhunik sāhityakāharū Sanskritakā chhandalāi purai bahishkā game pakshamā chhan, yo svāvhāvik pani chha kinabhane Sanskritakā chhandaharū prayāh sabai kathin chhan; sādharān pratibhāko nimti durgam chhan."¹⁷

Though there is an important and meaningful place of the metres in

Sanskrit literature, Chhanda has not received a proper importance in the kāvyas of the poets in Nepali literature. Accordingly, Dr. Himānshu Thapa opines that in Nepali literature during primitive and middle age, Chhanda was considered as an essential element but in modern age it is found that the application of chhandas is gradually declining. Hence, the present position of Metres in Nepali literature is not satisfactory. Because, some of the modern poets of Nepali literature do not apply metres at all in their kāvyas. So, to them, the application of metre does not seem to be an essential element in composing a verse. Hence, now-a-days it is found that Shāstriya chhandas have been fully discarded in modern poems. Instead of that, prose style has been accepted as the new style of composing the modern poems, added Dr. Himānshu Thapa. To quote him – “Sanskrita kāvyavidhāmā chhandako vishiṣṭha ra mahattvapūrṇa sthān chha. Sanskrita kāvyā-shāstramā chhandalāi mahattvapūrṇa aṅgako rūpmā lieko chha. Nepali Sāhityako prāthamik kāl ra mādhyaṃik kālmā chhandalāi kāvyako anivārya aṅgako rūpmā liieko pāinchha. Ādhunik kāl mā chhandako prayog kramikrūple kam hudaki āekodekhinchha ājko ādhunik kavītāmā shāstriya chhandako punnarūpmā bahishkār bhaeko pāinchha. Yasari ājko ādhunik kavītalē gadyalāi nayā shilpavidhiko rūpmā grahan gareko chha.”¹⁸

Prof. Mahānanda Poudyāl also opines that fifty years ago from today, nobody could imagine composing verses without employing metres just as we cannot imagine the world of animal to exist without air. Chhanda was an essential element of poetic composition during that period. In his language, “Āja bhhandā ardha-shatābdī pahile binā chhanda kavītā huna-sakchha bhannu vāyubina prāṇijagat sambhav chha ~~vayubina~~ bhannu barābar thiyo. Chhanda kavītako ek anivārya aṅga thiyo.”¹⁹

Definitions of the nine metres used by Bhanubhakta along with notes and critical comments:

Sārdulavikrīditam: This metre is defined as follows:- "Masjastat ani dirgha antim hune Sārdulavikrīditam."

Notes: This metre consists of 19 letters. It consists of the triads ma, sa, ja, sa, ta, ta and ga with caesural pauses after the 12th and the 7th letters respectively.

Critical Comments: This metre has been widely used by many poets in Sanskrit as well as in Nepali literature. Adīkavi Bhanubhakta was also in favour of this metre. He used this metre in his Rāmāyaṇa in large number of. Deokota who had a command over Sanskrit metres also used this metre in great number in his Shākuntalā Mahākāvya.

Vasantatilakā: The metre is defined as under:- "Tabhāj, dui guru hune Tilakā Vasanta."

Note: In Nepali literature the metre Vasantatilaka (consisting of 14 letters) is recognised as Vasantatilakā. In this metre the 3rd, 5th, 6th, 7th, 9th, 10th and 12th letters are short and the 12th letters are short and the rest are long. The pause stands at the end of a foot.

Critical Comments: This metre was also very favourite to Bhanubhakta. He has used this metre in his Rāmāyaṇa. Badhūshikshā and in many couplets

and stanzas. Other poets like Deokota, Lekhnāth and Dharanīdhar Sharma also have used this metre in their compositions. Modern poets like Dr. Tulsī Bahādur Chhetri (Tulsī Apatan) and many others also have composed many verses in this metre.

Mālinī: It is defined as under:- "Na na ma ya ya bhaeko Mālinī chhanda hunchha."

Notes: The metre Mālinī comprises of 15 letters. In other words, a metre having its first six syllables as well as the 10th and the 13th syllables short and having the metrical pause at the 8th and at the 7th syllables is called Mālinī.

Critical comments: Bhanubhakta has used this metre in his Rāmāyana and Badhūshikshā. Deokota used this metre in many places of his Shākuntalā Mahākāvya.

Sragdhara: The metre, Sragdhara is defined as:- "Jasmā hunchhan śādhai nai marabhanayayaya Sragdhara chhanda Jānu."

Notes: This metre contains 21 letters. In a stanza composed in the Sragdhara metre the first four syllables, then the 6th and 7th syllables, as well as the 14th, 15th, the 17th, 18th, the 20th and the 21st syllables are long.

Critical Comments: Bhanubhakta used this metre 41 times in his Rāmāyana. The poet Lekhnāth used this metre in many of his verses. Actually it is very difficult to compose a verse in this metre. So this metre has not been used widely by the poets of Nepali and Sanskrit literature.

Indravajrā: The metre Indravajrā is defined as under:- "Tatjoanta
dingha dui Indravajrā."

Notes: The metre Indravajrā consists of eleven letters. In this metre the 3rd, the 6th, the 7th and 9th syllables are short. The caesur falls at the end of a foot. This name is one of the widely known metres of both Sanskrit and Nepali prosody.

Critical Comments: Bhānubhakta used this metre in his Rāmāyana, Badhūshikshā and Prashnottarmālā. Deokotā also used this metre in his Shākuntala Mahākāvya. The poet Deokotā had a good command over this metre. The Rāmāyana (Vālmiki and Adhyātma), the Bhāgavata excel in the use of this metre.

Shikharinī: It is defined as follows:- "Rahemā yimātrā yamanasabhalog
ho Shikharinī."

Notes: In a Shikharinī metre consisting of 17 letters there are the triads (ganas) ya, ma, na, sa, bha, la and ga with pauses at 6th and 11th letters respectively.

Critical Comments: Bhānubhakta has composed Bhaktamālā in Shikharinī metre. Prof. Mahānanda Poudyāl and Lekhnāth have used this metre in their writings in large number.

Upendravajrā: It is defined as follows:- "Jataj dui dirgha

Upendravajrā."

Notes: The metre Upendravajrā consists of eleven letters. This metre has one ja, gaṇa, one ta, gaṇa, then one ja followed by two ga. The 2nd, 4th, 5th, 8th, 10th and the 11th letters are long here. In the Indravajra metre the initial is ta, here the initial is ja. The caesura falls here at the end of a foot.

Critical Comments: The metre Upendravajrā which belongs to the category of the Vedic Tristup has been used widely like Indravajrā. It has been recognised by all the metrical treatises. The prefix Upa indicates the close resemblance between Indravajrā and Upendravajrā. The difference is due to change of one triad (gaṇa) only.

Bhānubhakta has used this metre in his Rāmāyana in a single foot of a verse only. He has used this metre in his Prasnottarmālā in large number.

Upajāti: This metre is defined as follows:- "Tyo Indravajrā ra Upendravajrā duvai mileko Upajāti hunchha."

Notes: The metre Upajāti partakes of the characteristics of both the Indravajrā and the Upendravajrā metres. The Upajāti comes under the head of the Vritta type. In Sl. No. 102 of Ayodhyākāṇḍa (i.e. the 2nd Book) Bhānubhakta used this metre. In this verse the first three feet are composed in Indravajrā metre and the fourth i.e. the last foot is composed in Upendravajrā metre. Hence, this verse is an example of the metre Upajāti.

Critical Comments: The metre Upajāti is a Upendravajrā and hence it has no rigid marks of its own. There may be numerous varieties of this metre – one foot may be composed in Indravajrā and the other in Upendravajrā, or, the opposite of this. Sometimes two feet may be laid down in Indravajrā or two in Upendravajrā.

Deokota also used the metre Upajati in his Shākuntala Mahākāvya.

Svāgata: It is defined as follows:- "Svāgata ra na bha dirgha, duimā."

Notes: This metre consists of eleven letters. In the metre the 9th syllable becomes short and the tenth long. The caesura falls at the end of the foot.

Critical Comments: The term Svāgata means one whose advent is always welcome. Bharata, the author of Nāṭya-Shāstra and Piṅgala, the author of Chhanda-Shāstra have recognised this metre. This metre has also been recognised in all other standard treatises on metrics.

Drutavilambita: The metre Drutavilambita is defined as follows:-

"Drutavilambita ho nabhabhar hune."

Notes: The metre Drutavilambita consists of twelve letters. In this metre the 4th, the 7th, the 10th, and the 12th syllables are long. The metre is termed as Drutavilambita for the varying notes of into-nations because we find Tālas of varying denomination i.e. druta, madhyama and vilambita in a musical note.

Critical Comment: It is to be noted that in the domain of Sanskrit Prosody

this metre enjoys considerable amount of popularity.

The celebrated poet, Deokota used this metre in his Sulochanā Kāvya.

Ten Ganas (used by the Nepali Prosodists) with examples:

The principles of the classification of the ten ganas as laid down in the texts of Sanskrit Metrics in the following couplet:

"Mastrigustrilaghushcha nakāro bhādiguru punarādīlaghuryah.

Jo gurumadhyagata rala-madhyah soantaguruh kathitoanta-laghustah",

which has been summarized in a single aphorism, so to say, in "Yamaatārājabhanasālagam" by the prosodists of Nepali literature. This sūtra which explains the Ten Ganas can be analysed in the following way:

No.	Gana	Varna	Example
1.	Ya	Ya, ma ta	Kumari
2.	Ma	ma, ta, ra	Balaju
3.	Ta	ta, ra, ja	Nepali
4.	Ra	ra, ja, bha	Dolkha
5.	Ja	ja, ma, na	Vishal
6.	Bha	ma, na, sa	Sagara
7.	Na	na, sa, la	Sarala
8.	Sa	sa, la, gam	Bichara
9.	La	laghu	
10.	Ga	Guru	

CHAPTER-5

CONCLUSION WITH PRINCIPAL FINDINGS

Conclusion with a recommendation for further research:

It is known to everybody that the poet Bhanubhakta was neither an ascetic nor an English-knowing person but he was a scholar well-versed in Sanskrit language and literature who could grasp the philosophy of the Sanskrit Adhyātma Rāmāyana fully; and, as such, he wanted to propagate the deep philosophy of the Adhyātma Rāmāyana among the common people in a simple and lucid language which brought about a revolution by introducing a new trend in Nepali literature. It is a well-known fact that Bhanubhakta took up the theme of his Rāmāyana from Sanskrit Adhyātma Rāmāyana. Though the purpose of Adhyātma Rāmāyana is to preach the cult of Bhakti or devotion (in a word Adhyātma Rāmāyana is a discourse of Bhaktivāda and Atmavāda) but the preaching of Vedanta does not seem to be the principal objective of the poet Bhanubhakta, in his Rāmāyana.

The application of classical Sanskrit metres is the fundamental feature in Bhanubhakta's writing. The poet also used classical Sanskrit metres in his other works such as Badhūshikshā, Bhaktamālā, Prośnottarī lyrics, couplets and other stanzas.

While tracing classical Sanskrit metres used by the poet in his Rāmāyana, I have noticed some peculiarities which I have highlighted. A few examples will clarify this.

If we analyze the verses of Bhanubhakta Rāmāyana, on the basis of prosodical ground some interesting aspects of Bhanu's writings will be revealed.

First of all, most of the slokas have been used in Śārdūlavikrīditam Chhanda. His proficiency in the use of Śārdūla, a metre favourite with him is pre-eminent.

Moreover, this Chhanda has been regarded as the Jāṭiya Chhanda of the Nepali community. Sri Mrigendra Śams̄er, Ex-Director General of Public Instruction, Nepal, opines that "it will not be an exaggeration if we consider Śārdūlavikrīḍitam as Nepali Chhanda." "Viśeṣ gari Śārdūlavikrīḍita Chhandalāi ta Nepali nai bhane pani badhṭā hunna."¹

Bhanubhakta begins his Rāmāyana with Śārdūla metre and ends it with Snagdhara metre. The first verse runs thus:

*"Ekḍin Nārada Satyalok pugi gayā lokko garū hit bhani,
Brahmā tāhim thiya paryā charanmā khusi garayā panī
Kyā sodchhau timi sodha bhanchhu ma bhani marji bhayethyo jasal,
Brahmāko karunā bujhera rishile binti garyā yo tasal."*

This means: "One day Nārada went to Satyaloka with a view to doing good to the world, Brahmā was there Nārada fell at his feet, so Brahmā was pleased. Brahmā permitted him to ask what he wanted to know. Finding Brahmā in good humour Rishi Nārada presented his appeal."

Sri Motirām Bhatta, opines that Kavi Bhanubhakta could compose sixty slokas in Śārdūlavikrīḍitam Chhanda in a single day. He heard this from Subbā Dharmadutta who was an astrologer as well as one of the favourite friends of Kavi Bhanubhakta. And in fact while composing Yuddhakāṇḍa of the Rāmāyana, one day Kavi Bhanubhakta composed sixty slokas in Śārdūlavikrīḍitam metre. To quote him, "Nijakavi Bhanubhakta Ācharyakā parama mitra Śriyuta Subbā Dharmadutta Jyotisikā mukhajavāni maile suneku chhu ki kavi Bhanubhakta ek dinmā 60 sloka Śārdūlavikrīḍitam chhandomā benauna sakdathe. Rāmāyana Yuddhakāṇḍa banauda ek din Kavi Bhānubhaktale 60 sloka Śārdūlavittamā banāyeka chhan."²

Secondly, Bhanubhakta's change of metres all on a sudden is noticeable. In order to introduce variety in the application of metres, Bhanubhakta changed his metres according to his own liking, Sri Rājnarayan Pradhan, Ex-Secretary, Nepali Sahitya Parisad, Darjeeling, opines that Bhanubhakta had exhibited his talent in Rāmāyana after changing metres in different places. Similarly he had also changed his metres in different stanzas in Badhūshikshā. To quote him, "Thāū thāūmā nai chhanda parivartan garna mā āfno sīp dekhāyeka chhan."³

Thirdly, he changed spellings sometimes for the sake of metres. For the sake of metres Bhanubhakta used 'i' and 'u' in place of 'ī' and 'ū' and sometimes the opposite. Regarding this change, Sri Premdās Upreti, a commentator on Bhanubhakta literature is of the opinion, I also prefer the technique of making short vowel long and long vowel short, for the sake of metres, without changing the meaning. To quote him "Artho na badaline garī chhanda milāunu 'harasva' lai 'dīrgha' ra dīrghalai 'hrasva' pārne pakṣatā to ma pani sahamat chhu."

After a thorough study of all the classical Sanskrit metres used by Bhanubhakta as well as from a thorough study of all the verses on Ātmavāda and Bhaktivāda in his Rāmāyana, I have felt that his literature covers a vast area of intellectual study. There is still wide scope of works to be done in the field of Bhānubhakta literature.

In my thesis paper I have dealt with the basic principles of classical Sanskrit metres. But I have a desire to take up Bhānubhakta literature for further research work. I intend to make a comparative study of both Bhānubhakta's and Vālmiki's Rāmāyana, in near future.

It is, however, enlightening to study the works of Bhānubhakta. I hope my

writing will enable the teachers, researchers, and the students to have a better idea of the various classical Sanskrit metres used by Bhānubhakta in his Rāmāyana. My thesis has been written in a very simple style. Numerous metres have been explained with tables and illustrations. Details discussions on Bhānubhakta literature have added to make the subject matter more clear and interesting.

It may be safely said that the study of Bhānubhakta literature can be both rewarding and interesting what is more, Bhānubhakta literature will ever remain a subject of close study for a clearer understanding of full and appropriate meaning of many difficult and rarely used words applied by the poet in his kāvyas and other stanzas.

Wide ranging interests in the subject helped me in writing my thesis. Bhānu means sun. Just as the sun shines forever, so also the poet Bhanubhakta will be shining forever in the minds of Nepali and non-Nepali speaking people alike.

A brief study of all the literary works of Bhānubhakta reveals the following qualities : his feeling of expression, his deep human interest, his originality of conception, his wonderful command over language, his power of expression of philosophical ideas and above all his sense of humour.

Practice of knowledge, devotion to God, devotion to husband keeping some good name behind, tolerance, practice of religion – these are the good lessons which Bhānubhakta taught us in his checkered life through his writings. Bhānubhakta's writings are indeed a treasure chest for the reader as he strives to understand the meaning of the verses. His teachings are universal in their approach for every one.

We should try to assimilate his teachings, incorporate them in our being, and

make ourselves worthy to be citizens of our country that produced a poet like Bhanubhakta.

Though he is no more with us but his wonderful creation will shine like luminous stars in the literary sky of Nepali. The quality he possessed, his magnitude of mind and his astounding personality will inspire the posterity.

It should be kept in mind that though the poet Bhanubhakta was a national poet of Nepal, he was a true Indian in spirit. He took up the Rāmāyana which for centuries has been the national epic of India and Bhanubhakta took up the original Sanskrit Rāmāyana to bring home the noble ideals enshrined in the Rāmāyana to each and every readers. The Sanskrit epic, Rāmāyana has become so appealing and charming apart from its story through the employment of Sanskrit metres. The effect produced through the cadence, easy flow, and rhythmic charm of Sanskrit metres has been instrumental in sending the appeal of the epic to the core of the heart of the readers and Bhanubhakta realizing the charm and importance of the Sanskrit metres in creating the desired effect has incorporated them in his Nepali version. And thus he has been able to project the Rāmāyana not only as the epitome of the best philosophical teachings of India but also to project the image of Nepal as an integral part of Indian culture and tradition. In this way Bhanubhakta has been able to forge a bond of unity between Nepal and India and thus both the countries became more close to each other with the same ancient cultural heritage.

To conclude, I sincerely believe that our spirit would never die and in coming years we are determined to fulfil the requirements for research work on Bhanubhakta literature with boundless energy, deep concentration, unlimited dedication, strong determination and excellent innovation.

With humility let me take the liberty of paying my best regards with a few

lines of my own composition, to a poet who will remain immortal through his writings.

Hāmi Sandhai tapāiko Rāmāyānko amritabāri garer pān,
Tapāiko kāvyaharūmā Sanskrita chhanda prayogko dier Samyak Sammān,
Bhandāichhu yo jammai tapāikokritikoasim abadān,
Sūryopama tapāi huhuhunchha māniako hridaymā dīpyamān,
Ajo mero liekhanimā kavita banāyera gardaicbchhu tapāiko joygān,
Bipul Basudhāmā he Ādikavi, tapāi mahān, tapāi mahān.

That Bhānubhakta was greatly influenced by Sanskrit Rāmāyana and Sanskrit metres is evidenced from his writings. It is very much easy to find out what metre is used by Bhānubhakta by simple scanning as per the principles laid down in the Sanskrit text Chhandomanjari. As a result of this, it becomes easier to find out Sanskrit influence on the writings of Bhānubhakta.

A list has been given as to how many times a particular metre is used in different kāndas of Bhānubhakta's Rāmāyana which is one of my principal findings in this project.

Sanskrit language was part and parcel of Bhānubhakta's family and, hence, he was habituated in learning Sanskrit language, in general, and technical concepts like Chhanda etc., in particular. Bhānubhakta's Rāmāyana is still much popular in the Nepali community due to his excellent way of expressing the same in various metres. It is true for Bhānubhakta that recitation of all Shāstras are much better than its apprehension (Āvrttiḥ Sarvashāstrānām bodhātapi gariyasi). For memorization, and even in understanding the role of metre, it is highly essential. Some Sanskrit scholars said that Kalidāsa's Meghdūtam was so popular as it was composed in Mandākrāntā metre as revealed in

“Kaschit kānta virahagurunā svādhikārapramattah
Shapenāstaṁ gamitamahimā varsabhogyena bhartuh,
Yaksashchakre Janakatanayāsnaṅapunyodakesu

The above-cited sloka is very sweet to hear and memorize. It seems that the metre Mandākrāntā is as if pursuing us up to the world of a poet which is much above this mundane world.

Bharata, in his Nāṭyashāstra, says, "Bibhāva-anubhāva-vyabhichāri-samyogāt rasaniṣpattiḥ." Aesthetic pleasure (Rasa) does not flow automatically until and unless it comes in contact with various abiding emotions (bhāvas) like Bibhāva, Anubhāva etc. If an actor or director wants to make his play successful (rasottima), he needs various things like background, scenes, gestures and movements of the actors and actresses, their various dresses etc., for the manifestation of the aesthetic pleasure. Apart from these, the rhetoricians have included Chhanda, Alāmkāra gunas like Prasāda etc. as the generating factors of Rasa. The metres used in particular piece of poetry may play the role of an incentive towards bringing out the aesthetic pleasure.

In classical music the rhythm (tāla), tempo (laya), ālapa etc. are much more important than what it expresses through words for generating melody; it is applicable to some extent to the literary art also. The poet has the freedom to choose any word for making it melodious to the ears of the listeners. As Chhanda or Laya is an important factor in generating melody, the metre also does the same function of generating a particular Rasa. If Pathos (Karunarasa) were expressed through a poem composed with harsh words expressed swiftly, it would not be capable of generating such sentiment. Herein lies the importance of Chhanda in literature and that was deeply felt by Bhānubhakta. That is why he adopted Sanskrit metres as ideal ones for expressing different emotions and sentiments in the Rāmāyana. We should express our heart-felt gratitude and regards to this poet who really implemented these invaluable properties in his epic written in his own mother language.

Principal Findings of the Project:

The Principal Findings which are the keynote of my project are the result of the findings of all the classical Sanskrit metres used by Bhanubhakta in his Ramāyana. I have scanned all the slokas from Balakānda (1st Book) to Uttarkānda (7th Book). As a result of vigorous efforts made by me as well as after a thorough scan of all the slokas, it has been found that Bhanubhakta used nine classical Sanskrit metres in his Ramāyana. The metres are:-

1) Sārdulavikrīḍitam, 2) Vasantatilakam, 3) Sragdhara, 4) Malini, 5) Indravajrā, 6) Shikharinī, 7) Upajati, 8) Svāgatā and 9) Drutavilambitam.

1) Sārdulavikrīḍitam:—

Bhanubhakta used this metre 1039 (one thousand and thirty-nine) times in his Ramāyana. The first book, i.e., Balakānda has been written only in this metre excepting the sloka no. 66 (sixty-six) which is written in Indravajrā metre. This book consists of 139 (One hundred and thirty-nine) slokas. Out of these slokas, Bhanubhakta used Sārdulavikrīḍitam metre 138 (One hundred and thirty-eight) times.

The second book, i.e., Ayodhyakānda, consists of 123 (One hundred and twenty-three) slokas. Out of these verses, we find that 77 (Seventy-seven) verses have been composed in Sārdulavikrīḍitam metre.

The third book, i.e., Aranyakānda consists of 122 (One hundred and twenty-two) verses. Out of these verses, we find 37 (Thirty-seven) slokas written in Sārdulavikrīḍitam metre.

The fourth book, i.e., Kiskindhyakānda consists of 143 (one hundred and forty-three) verses. 132 (One hundred and thirty-two) slokas of those 143 are written in

Sārdulavikrīḍitam metre.

The fifth book, i.e., *Sundarkāṇḍa* consists of 154 (One hundred and fifty-four) slokas. Out of these slokas, 114 (One hundred and fourteen) have been found to be written in *Shadula-vikrīḍita* metre.

The sixth book, i.e., *Yuddhakāṇḍa* consists of 381 (three hundred and eighty-one) slokas out of which 316 (Three hundred and sixteen) have been written in *Sārdulavikrīḍitam* metre.

The seventh book, i.e., *Uttarkāṇḍa* consists of 257 slokas. Out of them, 225 (Two hundred and twenty-five) have been composed in *Sārdulavikrīḍitam* metre.

2) *Vasantatilakam*:—

Next comes the metre *Vasantatilaka*. After *Sārdulavikrīḍitam*, *Bhānubhakta* used this particular metre in many of his verses. A careful scanning of all the verses has shown that *Bhanubhakta* used this metre 138 (One hundred and thirty-eight) times. He used 1 (one) such metre in *Ayodhyakāṇḍa*, 67 (Sixty-seven) in *Aranyakāṇḍa*, 5 (Five) in *Kiskindhyakāṇḍa*, 16 (Sixteen) in *Sundarkāṇḍa*, 40 (Forty) in *Yuddhakāṇḍa* and 9 (Nine) in *Uttarkāṇḍa*.

3) *Sragdharā*:—

We find that the metre *Sragdharā* has been used 41 (Forty-one) times by *Bhānubhakta* in his *Rāmāyana*. This metre has been used 12 (Twelve) times in *Ayodhyakāṇḍa*, 16 (Sixteen) times in *Aranyakāṇḍa*, 2 (Two) times in *Sundarkāṇḍa*, 6 (Six) times in *Yuddhakāṇḍa* and 5 (Five) times in *Uttarkāṇḍa*.

4) *Malini*:—

Bhanubhakta used this metre 37 (Thirty-seven) times in his *Rāmāyana*, 21

(Twenty-one) times in Sundarkānda and 16 (Sixteen) times in Yuddhakānda.

5)Indravajra:—

Bhānubhakta used this metre 32 (thirty-two) times in his Rāmāyana. It has been used once in Balakānda, 11 (Eleven) times in Ayodhyakānda, 2 (Two) times in Yuddhakānda and 18 (Eighteen) times in Uttarkānda.

6)Shikharini:—

Bhānubhakta used the metre Shikharini 29 (Twenty-times) in his Rāmāyana: 21 (Twenty-one) times in Ayodhyakānda, 2 (Two) times in Aranyakānda and 6 (Six) times in Kiskindhyakānda.

7)Upajati:—

Bhānubhakta used one Upajati metre in Sl. No. 102 (One hundred and two).

8 & 9)Svāgatā & Drutavilambita:—

The poet also used one Svāgatā metre in Sl. No. 153 (One hundred and fifty-three) in Sundarkānda and one Drutavilambita metre in Sl. No. 376 (Three hundred and seventy-six) in Yuddhakānda.

The Principal Findings of the Project can be tabulated in the following way:

Kāṇḍa	Sārdulavi- kṛīḍitam	Vasanta -tilakam	Sragdharā	Mālinī	Indra -vajrā	Shikharinī	Upajāti	Svāgatā	Drutavilambitam
Bāla	138				1				
Ayodhyā	77	1	12		11	21	1		
Aranya	37	67	16			2			
Kiṣkindhyā	132	5				6			
Sundar	114	16	2	21				1	
Yuddha	316	40	6	16	2				1
Uttar	225	9	5		18				
Total	1039	138	41	37	32	29	1	1	1

Endnotes

Endnote of Chapter 1

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- ² Dr. Kumar Pradhan's 'A History of Nepali Literature', Sahitya Academy, New Delhi, 1st Edition, 1984, p. 52
- ³ Ibid., p. 24
- ⁴ Bhanubhakta-Smarak Grantha, Nepali Sahitya Sammelan, Darjeeling, Sam 2026 (1969 A. D.), p. 80
- ⁵ Ibid., p. 146
- ⁶ Jawaharlal Nehru's 'The Discovery of India', Asia Publishing House, New Delhi, 1961, p. 170
- ⁷ Ibid.
- ⁸ Bhanubhakta-Smarak Grantha, p. 75
- ⁹ M. M. Gurung's article: 'Bhanubhakta Ramayana - A Portrait of Cultural Synthesis', 'Reeds', Kalimpong College Annual, 1989-91, p. 2
- ¹⁰ 'Bhanubhaktako Ramayana', Nepali Sahitya Sammela, Darjeeling., 1954, Preface, p. 3
- ¹¹ Motiram Bhatta's 'Kavi Bhanubhaktako Jivancharitra', Sam 1948 (1891 A. D.), p. 12
- ¹² 'Bhanu-Smarika', dated 13th July, 1994, Sikkim Sahitya Parishad, Gangtok, Sikkim
- ¹³ 'Gangtok Times', Vol. 3, No. 21, dated June 1 - 7, 1996
- ¹⁴ M. M. Gurung's article: 'Bhanubhakta Ramayana - A Portrait of Cultural Synthesis', 'Reeds', Kalimpong College Annual, 1989-91, p. 4
- ¹⁵ 'Srashtha': Varsa 13, Anka 31, Pashchim Sikkim Sahitya Prakashan, Gejing
- ¹⁶ Dr. Parasmani Pradhan's 'Bhasa-Prabesh Nepali Vyakarana', Bhagyalakshmi Prakashan, Kalimpong, p. 134
- ¹⁷ Article 'Acharya Bhanubhakta' in the Journal of the Nepali Academy, Vol. I, No. I, 1974, pp. 18-19
- ¹⁸ Article 'Nepal' in 'The Cultural Heritage of India, Vol. V', p. 701
- ¹⁹ Motiram Bhatta's 'Kavi Bhanubhaktako Jivancharitra', Sam 1948 (1891 A. D.), p. 3
- ²⁰ Ibid., p. 8
- ²¹ Ibid., p. 9
- ²² Dr. Kumar Pradhan's 'A History of Nepali Literature', 1984, p. 31
- ²³ Ibid., p. 40
- ²⁴ Bhaichand Pradhan's 'Adikavi Bhanubhakta Acharya', 1952, p. 80
- ²⁵ Bhanubhakta's 'Badhushiksha', Sl. no. 32
- ²⁶ Bhaichand Pradhan's 'Adikavi Bhanubhakta Acharya', 1952, p. 87
- ²⁷ 'Bhanubhaktako Ramayana', Nepali Sahitya Sammelan, 1954, p. 28
- ²⁸ Dr. Kumar Pradhan's 'A History of Nepali Literature', pp. 39-40
- ²⁹ Ibid., p. 37
- ³⁰ Bhaichand Pradhan's 'Adikavi Bhanubhakta Acharya', 1952, p. 110
- ³¹ Ibid., p. 112
- ³² Ibid., p. 113
- ³³ Dr. Kumar Pradhan's 'A History of Nepali Literature', Introduction, p. 3
- ³⁴ 'Sahitya Darpana' of Vishwanatha Kaviraja, Ed. by Dhirendranath Bhattacharyya, p. 362

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- ¹ Motiram Bhatta's 'Kavi Bhanubhaktako Jivancharitra', Sam 1948, p. 3
- ² Ibid., p. 4
- ³ Ibid., p. 6
- ⁴ Ibid., p. 8
- ⁵ Ibid., p. 8
- ⁶ Ibid., p. 9
- ⁷ Ibid., p. 11
- ⁸ Ibid., p. 28

- ⁹ 'Bhanubhakta Vishesanka', Varsa 8, p. 33
- ¹⁰ Baburam Acharya's 'Purana Kavi Ra Kavita', Sam 2043 (1986 A. D.), p. 131
- ¹¹ Ibid.
- ¹² Dr. Kumar Pradhan's 'A History of Nepali Literature', 1984, pp. 35 - 36
- ¹³ Bhanubhakta Vishesanka, Varsa 8, p. 29
- ¹⁴ Bhanubhakta Smarak Grantha, p. 66
- ¹⁵ Bhanubhakta Vishesanka, Varsa 8, p. 28
- ¹⁶ Bhanubhakta Smarak Grantha, p. 45
- ¹⁷ Bhanubhakta Visesanka, p. 36
- ¹⁸ Bhakta Bhanubhakta, Sanjha Prakashan, Kathmundu, Nepal, p. k. (Introduction)
- ¹⁹ Bhanubhakta Visesanka, p. 296
- ²⁰ Ibid., p. 300
- ²¹ Hridaychandra Sinha's 'Bhanubhakta - Ek Samiksha', Nepal Adarsha High school, Indrachok, Nepal, p. 72
- ²² Ibid., p. 91
- ²³ Bhaichand Pradhan's 'Adikavi Bhanubhakta Acharya', p. 33
- ²⁴ 'Bhanubhakta Krti Adhyanharu', Bhanubhakta Shatavarsik Prakashan, Nepali Sahitya Parisad, Darjeeling, p. 123
- ²⁵ Ibid., p. 144
- ²⁶ Ibid., p. 144
- ²⁷ Dr. Kumar Pradhan's 'A History of Nepali Literature', 1984, p. 43
- ²⁸ 'Bhanubhakta Krti Adhyanharu', Bhanubhakta Shatavarsik Prakashan, Nepali Sahitya Parisad, Darjeeling, p. 144
- ²⁹ Balachandra Sharma's Bhanubhakta, Nepali Sahitya Sammelan, Darjeeling, p. 32
- ³⁰ Ibid., p. 51
- ³¹ 'Bhanubhakta Smarak Grantha', p. 181
- ³² Ibid., p. 186
- ³³ Ibid., p. 2
- ³⁴ Ibid., p. 2
- ³⁵ Ibid., p. 39
- ³⁶ Ibid., p. 38
- ³⁷ 'Adikavi Bhanubhakta Acharyaka Sachha Jivan Charitra', Sanjha Pustak Prakashan, Darjeeling, 2nd Edition, p. 151
- ³⁸ Ibid., p. 150
- ³⁹ 'Bhanubhakta Smarak Grantha', p. 147
- ⁴⁰ 'Bhanubhakta Smarak Grantha', p. 147
- ⁴¹ Ibid., p. 150
- ⁴² Ibid., p. 141
- ⁴³ Ibid., p. 139
- ⁴⁴ Ibid., p. 139

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- ⁴⁵ Ibid., p. 139
- ⁴⁶ Ibid., p. 158
- ⁴⁷ Ibid., p. 153
- ⁴⁸ 'Bhanubhakta Vishesanka', p. p. 268
- ⁴⁹ Ibid., p. 270
- ⁵⁰ 'Bhanubhakta Smarak Grantha', p. 196
- ⁵¹ Ibid., p. 195
- ⁵² 'Bhanubhakta Krti Adhyanharu', Bhanubhakta Shatavarsik Prakashan, Nepali Sahitya Parisad, Darjeeling, p. 31
- ⁵³ Ibid., p. 86
- ⁵⁴ Ibid., p. 86
- ⁵⁵ Ibid., p. 86
- ⁵⁶ Ibid., p. 86
- ⁵⁷ Ibid., p. 102
- ⁵⁸ Letter, D.O. C.M. No. 2577, written by Sri Jyoti Basu, Chief Minister of West Bengal, on March 25, 1986, to Prof. Sanyal
- ⁵⁹ 'Bhanubhaktako Ramayana', Nepali Sahitya Sammelan, Darjeeling, 1954, Introduction, p. 11
- ⁶⁰ Ibid., p. 12
- ⁶¹ Ibid., p. 13
- ⁶² Ibid., p. 13
- ⁶³ Ibid., p. 15
- ⁶⁴ 'Bhanubhakta Vishesanka', Varsa-8, p. 47
- ⁶⁵ 'Bhanubhaktaka Krti Adhyanharu', Bhanubhakta Centenary, Nepali Sahitya Parisad, Darjeeling, p.3, (Introduction)
- ⁶⁶ 'Bhanubhaktako Ramayana', Nepali Sahitya Sammelan, Darjeeling, 1954, p. 12 (Introduction)
- ⁶⁷ 'Bhanubhakta-Smarak Grantha', Nepali Sahitya Sammelan, Darjeeling, p. 147
- ⁶⁸ Naranath Acharya's 'Adikavi Bhanubhakta Acharyako Sachcha Jivancharitra', p. 147
- ⁶⁹ Ibid., p. 148
- ⁷⁰ Ibid., p. 149

Endnote of Chapter 4

- ¹ Chhadayanti ha va enam chhandams; papat karmanah (ai, a, 2 - 5)
- ² Prajapatiragnimachinuta Sa kshurapavirbhutva alisthat. Tam devo bibhyato nopayan. Te chhandobhiratmanam chhayayitvopayan. Tachchhandasam chhandastvamiti (Tai. Sam, 5 - 6 - 6 - 1)
- ³ Deva vai mrtyorvibhyatastrayim vidyam pravisamste chhandobhiratmanamachachhadayan (Chha. U. 1.4.2)
- ⁴ Chhandamsi chhadanad (7.3.12)
- ⁵ Ichachhaparyayashchhandah shabda iha grhyate - Kashika under 4.4.93 (Panini) Chandayati ahladayati iti chhandah. Chanderadeshcha chhah (Si. Kau. Unadi, 658)
- ⁶ Yo ha va aviditarseyashchhandodaivatabrahmanena mantrena yajayati vaadhyapayati va sthanum bachachharti garte va patyate pramiyate va papiyan bhavati (Katyayanamanukramani 1.1)
- ⁷ Chhando dvididham: Vaidikam loukikancho
- ⁸ Mahananda Poudyal's 'Chhanda Ra Alamkara', Akashdip Prakashan, Gangtok, Sikkim, 2nd Edition, 1988, p. 13
- ⁹ Dr. Parasmani Pradhan's 'Bhasaprabesh Nepali Vyakarana', Bhogyalakshmi Prakashan, Kalimpong, Sam 2027 (1970 A. D.), p. 132
- ¹⁰ Dr. Himanshu Thapa's 'Sahitya Parichay', Sanjha Prakashan, Kathmundu, Nepal, 2nd Edition, Sam 2042 (1985 A. D.), p. 276
- ¹¹ Mahananda Poudyal's 'Chhanda Ra Alamkara', Akashdip Prakashan, Gangtok, Sikkim, 2nd Edition, 1988, p. 13
- ¹² Ibid., p. 14
- ¹³ Ibid., p. 11
- ¹⁴ Dr. Himanshu Thapa's 'Sahitya Parichay', Sanjha Prakashan, Kathmundu, Nepal, 2nd Edition, Sam 2042 (1985 A. D.), p. 276
- ¹⁵ Ibid., p. 276
- ¹⁶ Ibid., p. 277
- ¹⁷ Dilliram Timsina's 'Chhanda Ra Alamkara', Premjanak Pustakalaya, Nepal, Sam 2018 (1961 A. D.), p. I (Introduction)
- ¹⁸ Dr. Himanshu Thapa's 'Sahitya Parichay', Sanjha Prakashan, Kathmandu, Nepal, 2nd Edition, Sam 2042 (1985 A. D.), p. 276
- ¹⁹ Mahananda Poudyal's 'Chhanda Ra Alamkara', Akashdip Prakashan, Gangtok, Sikkim, 2nd Edition, 1988, p. 13 (Introduction)
- It is to be noted that Section One and Two of this Chapter (Chapter 4) are mainly based on 'Chhandomanjari' of Gangadas, edited by Dr. Dileep Kumar Kanjilal, and published by Modern Book Agency Private Ltd., Calcutta - 12, 1st Edition, 1962.

Endnote of Chapter 5

¹ 'Bhanubhaktaka Krti Adhyanharu', Nepali Sahitya Parisad, Darjeeling, p. 27

² Motiram Bhatta's 'Kavi Bhanubhaktako Jivancharitra', Sanjha Prakashan, Kathmundu, Nepal, p. 25

³ 'Bhanubhaktaka Krti Adhyanharu', Nepali Sahitya Parisad, Darjeeling, p. 102

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Appendix A1

Definitions of the nine metres (Used by Bhanubhakta) according to Sanskrit prosodists

Shārdulā-vikrīḍitam: Sūryyāshairmasajastataḥ Saguravabḥ "Shārdulā-vikrīḍitam."

Vasantatilakam: Jñeyam "Vasantatilakam" tabhajā jagau gaḥ.

Sragdharā: Mrabhnairyānām trayeṇa trimuniyatiyuta "Sragdharā"
Kirttiteyam.

Mālini: Na-na-ma-ya-ya-yuteyam "Mālini" bhogilokaih.

Indravajra: Sya- "dindravajra" yadi tau jagau gaḥ.

Shikharinī: Rasaiḥ Rudraischhinnā yā-ma-na-sa-bh-lā gaḥ "Shikharinī."

Upajāti: Anantarodiritalakṣabhājau
Pāḍau yadiyābupajātayastāḥ.
Ittham Kilānyāsvapi misrītāsu
Badanti 'Jati' ṣvidameva nāma.

Svāgatā: "Svāgatā" ranabhagaairgurunā cha.

Drutavilambitam: "Drutavilambitam" āha nabhau bharau.

Appendix A2

Nine Metres with Symbols, No. of Letters and Metrical Pauses

Shārdūla-vikrīḍita ("The Tiger's Sport"):

4X19: (Consists of 19 letters): _ _ _ U U _ U _ U U U _ / _ _ U _ _ U _

Vasantatilakā ("The Ornament of Spring):

4X14: (Consists of 14 letters): _ _ U _ U U U _ U U _ U _ _

Sragdhara ("The Girl with a Garland"):

4X21: (Consists of 21 letters): _ _ _ _ U _ _ / U U U U U U _ / _ U _ _ U _ _

Mālinī ("The Girl wearing a Garland"):

4X15: (Consists of 15 letters): U U U U U U _ _ / _ U _ _ U _ _

Indravajrā ("Indra's Thunderbolt):

4X11: (Consists of 11 letters): _ _ U _ _ U U _ U _ _

Upendravajrā (Secondary Indravajrā, a variant of Indravajrā, with the first syllable short):

4X11: (Consists of 11 letters): U _ U _ _ U U _ U _ _ ; Quarter lines of Indravajra and Upendravajrā were often combined in mixed stanzas. Such stanzas of varying metres were called Upajāti.

Shikharinī ("The Excellent Lady"):

4X17: (Consists of 17 letters): U _ _ _ _ _ / U U U U U / _ _ U U U _

Svāgata ("One whose advent is always welcome"):

4X11: (Consists of 11 letters): _ U _ U U U _ U U _ _

Drutavilambita (The metre is so named because of varying notes of intonations):

4X12: (Consists of 12 letters): U U U _ U U _ U U _ U _

Appendix B1

Metres of *Balakāṇḍa* At a Glance

Metres	Numbers of Slokas in that Metre	Sloka Number in <i>Balakāṇḍa</i>
Shārdūla-Vikrāṇḍita	138	Sl. 1 – 65 & 67 – 139
Indravajrā	1	Sl. 66
Total	139	

Appendix B2

Metres of Ayodhyākāṇḍa At a Glance

Metres	Numbers of Slokas In that Metre	Sloka Number in Ayodhyākāṇḍa
Shārdūla-Vikrīḍita	77	Sl.s 1 – 23, 31, 33 – 77, 86 – 87, 91 – 92, 111 – 113, 117
Indravajrā	11	Sl.s 94 – 101, 103 – 105
Shikharinī	21	Sl.s 24 – 30, 78 – 85, 93, 106 – 110
Vasantatīlakā	1	Sl. 123
Sragdhara	12	Sl.s 32, 88 – 90, 114 – 116, 118 – 122
Upajati	1	Sl. 102
Total	123	

Appendix B3

Metres of Aranyakāṇḍa At a Glance

Metres	Numbers of Slokas In that Metre	Sloka Number In Aranyakāṇḍa
Shārdūla-Vikrīḍita	37	Sl.s 4 – 16, 88, 90, 93 – 100, 104 – 110, 112 – 115, 120 – 122
Shikharinī	2	Sl.s 18, 19
Vasantatīlaka	67	Sl.s 20 – 86
Sragdhara	16	Sl.s 1 – 3, 17, 87, 89, 91, 92, 101 – 103, 111, 116 – 119
Total	122	

Appendix B4

Metres of Kīśkindhyākāṇḍa At a Glance

Metres	Numbers of Slokas In That Metre	Sloka Number In Kīśkindhyākāṇḍa
Shārdūla-Vikrīḍita	132	Sl.s 1 – 65, 77 – 143
Shikharinī	6	Sl.s 66 – 71
Vasantatīlakā	5	Sl.s 72 – 76
Total	143	

Appendix B5

Metres of Sundarkāṇḍa At a Glance

Metres	Numbers of Slokas In that Metre	Sloka Number In Sundarkāṇḍa
Shardūṭa-Vikrīḍita	114	Sl.s 1 & 2, 4 - 15, 20 - 24, 26 - 29, 31 - 41, 43 - 53, 55 - 59, 63 - 66, 72 & 73, 77 - 81, 85, 90 - 95, 97 - 102, 104 - 109, 113 - 118, 120 - 121, 124 - 127, 129, 131 - 146, 148 - 152
Mālinī	21	Sl.s 16 - 19, 30, 67 & 68, 71, 74 - 76, 82 - 84, 86 - 89, 96, 119, 130
Vasantatīlakā	16	Sl.s 3, 25, 42, 60 - 62, 69 & 70, 110 - 112, 122 - 123, 128, 147, 154
Sragdhara	2	Sl.s 54 & 103
Svāgata	1	Sl. 153
Total	154	

Appendix B6

Metres of Yuddhakāṇḍa At a Glance

Metres	Numbers of Slokas In that Metre	Sloka Number In Yuddhakāṇḍa
Shārdūla-Vikrīḍita	316	Sl.s 2 - 10, 15 - 21, 30 - 33, 37 - 48, 50 - 52, 54 - 65, 66 - 76, 78 - 79, 81 - 106, 110 - 112, 114 - 115, 117 - 119, 121 - 164, 166 - 167, 169 - 171, 178 - 180, 185 - 193, 195 - 198, 200 - 203, 208 - 215, 221 - 241, 245 - 249, 251 - 278, 280 - 309, 311 - 318, 323 - 326, 329 - 375, 378, 380 - 381
Vasantatīlaka	40	Sl.s 1, 34 - 36, 49, 53, 116, 165, 168, 172 - 177, 181 - 184, 199, 204 - 207, 217 - 220, 242, 244, 250, 279, 310, 320 - 322, 327 - 328, 377, 379
Mālinī	16	Sl.s 11, 14, 22 - 29, 77, 80, 107 - 109, 319
Sragdhara	6	Sl.s 12 - 13, 113, 120, 243, 363

Indravajra	2	Sl.s 194, 216
Drutavilambita	1	Sl. 376
Total	381	

Appendix B7

Metres of Uttarkāṇḍa At a Glance

Metres	Numbers of Slokas In That Metre	Sloka Number In Uttarkāṇḍa
Shārdūla-Vikrīḍita	225	Sl.s 1 – 6, 8 – 26, 29 – 36, 38 – 65, 67 – 79, 81 – 82, 94 – 95, 97 – 118, 120 – 162, 164, 166 – 171, 174 – 193, 197 – 203, 205 – 211, 218 – 243, 251 -- 256
Indravajrā	18	Sl.s 96, 165, 172, 173, 204, 212 – 217, 244 – 250
Vasantatīlakā	9	Sl. 7, 27 – 28, 37, 66, 80, 93, 119, 163
Sragdharā	5	Sl.s 26, 294 – 296, 257
Total	257	

Appendix C

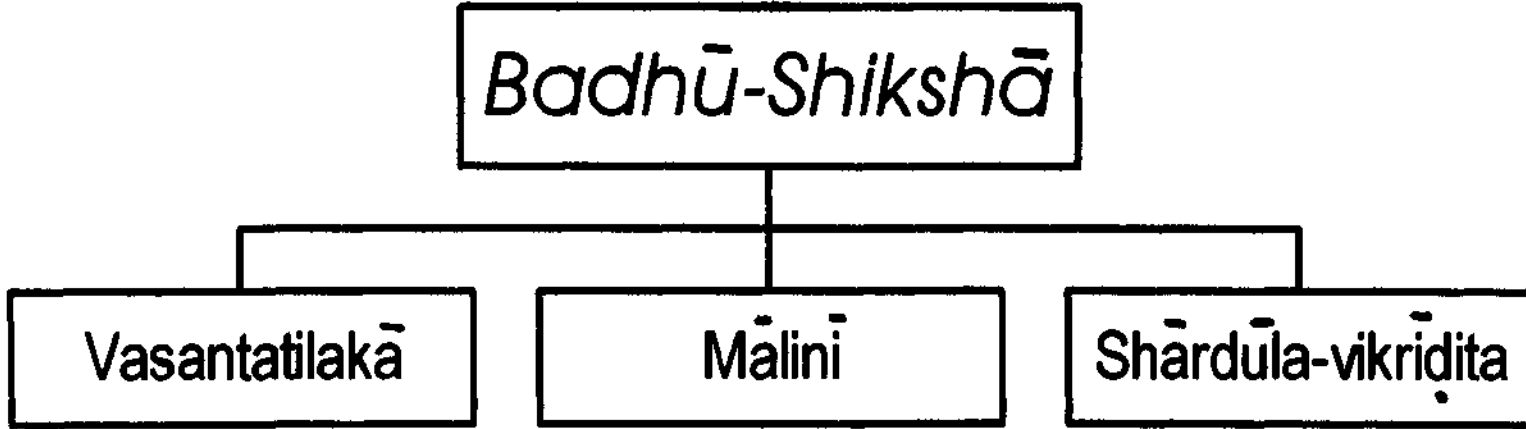
Approximate Order of Composition of Bhanubhakta's Works

Translation	Period	Original Works	Period	Lyrics	Stanzas	Couplets
1. Ramayana	Round about 1851 A. D. (Sam 1908)	1. Badhushiksha	1862 A. D. (Sam 1919), according to Motiram Bhatta	1. On Kathmundu	Thirty according to Dr. Kumar Pradhan	Some
2. Prashnottari	1853 A. D. (Sam 1910)	2. Bhaktamala	1853 A. D. (Sam 1910)	2. On Balaju		
3. Ramgeeta	1868 A. D. (Sam 1925), according to Motiram Bhatta					

Appendix D2

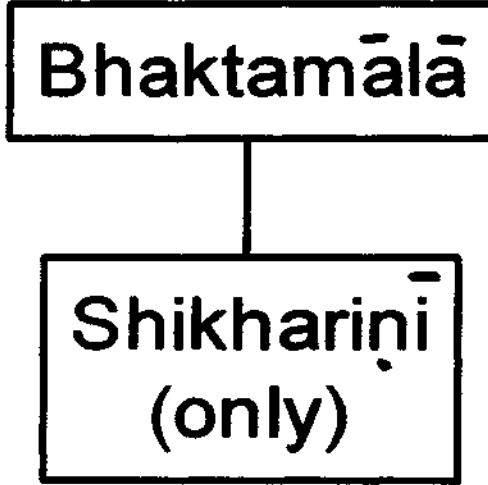
Metres used in Bhānubhakta's Badhū-Shikshā

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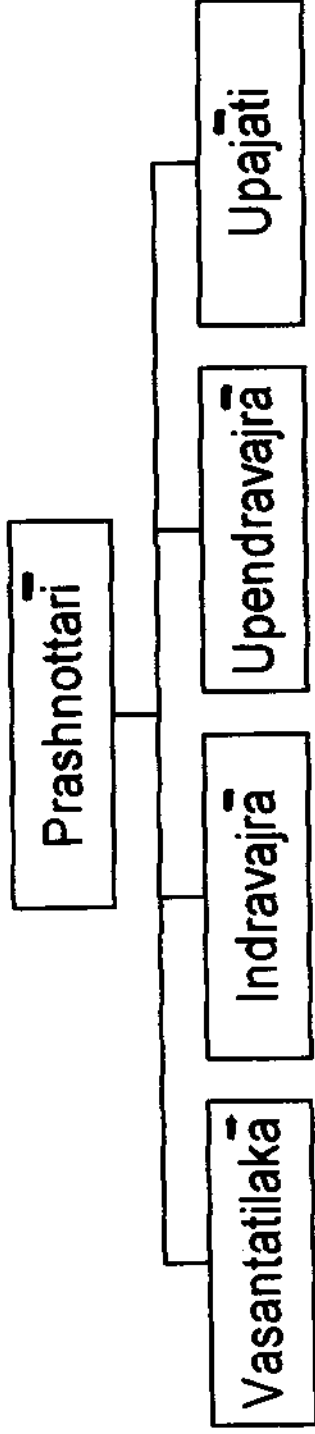
Appendix D3

Metre: Used in Bhaktamālā



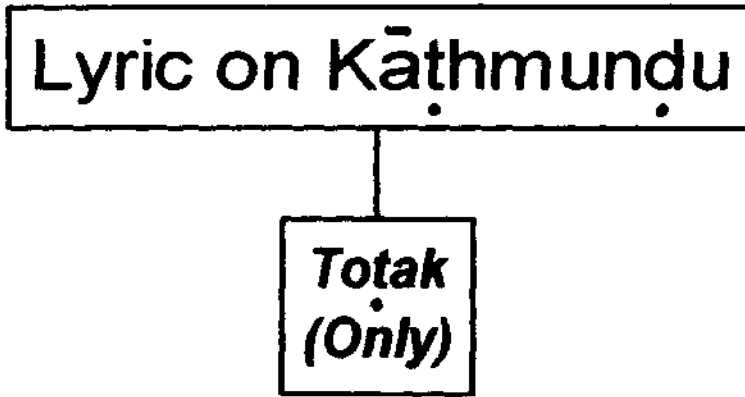
Appendix D4

Metres used in Prashnottari



Appendix D5

Metre used in Lyric on Kāṭhmunḍu

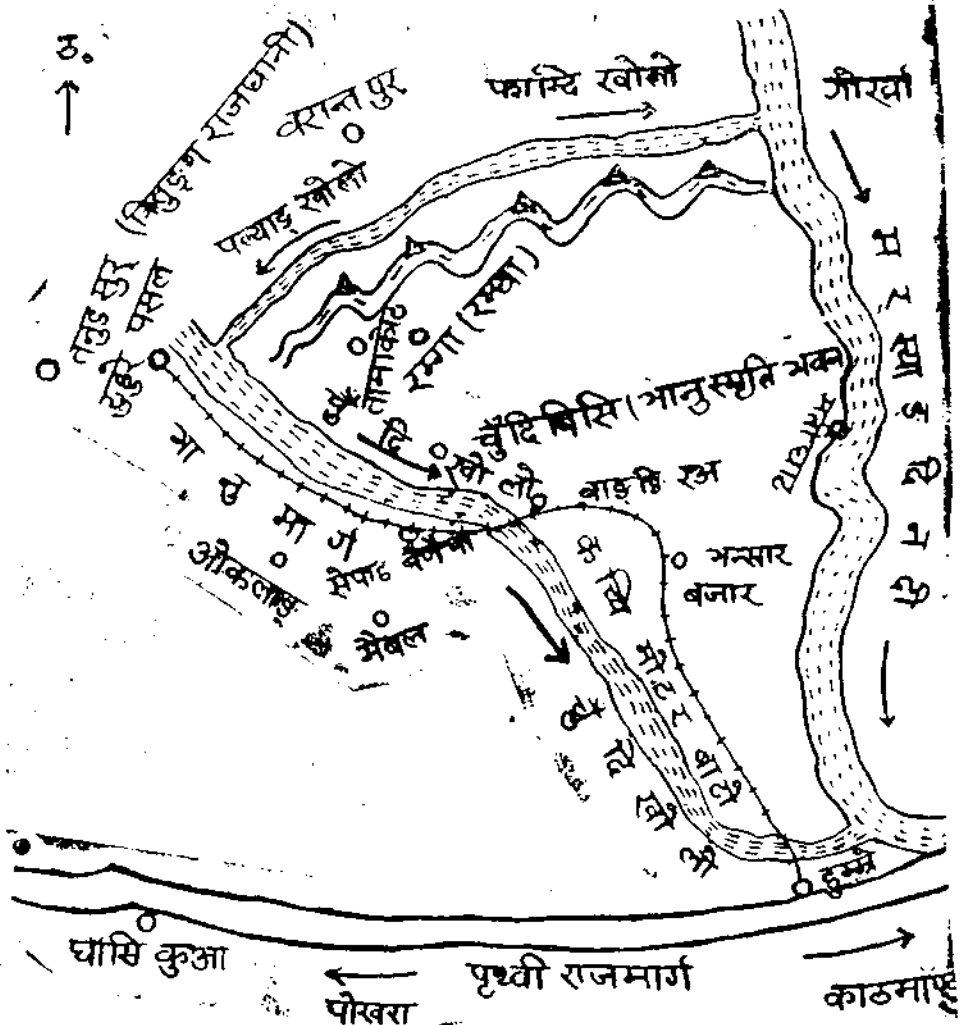


APPENDIX - E¹

AN ACCOUNT OF THE KULA OF BHĀNUBHAKTA
AS RECORDED IN PANDIT NARANATH ĀCHARYA'S
ĀDIKABI BHĀNUBHAKTA ĀCHARYAKO SACHCHĀ
JIVANCHARITRA, PAGE. 14.

भानुभक्तको कुल

तनुडको वल्लो चँदिका गाम तिलाहार, तामाकोट र
रम्गा छन् । तिन्माँ रम्गा बिर्ता थियो । पछि धनञ्जयको
घर रम्गापट्टि बन्याथ्यो त पनि श्रीकृष्ण आचार्यको गामको
घर तामाकोट पट्टि नै भएको बुजिन्छ । श्रीकृष्णका कच्छा
छोरा इन्द्रविलास बसेको गामको घर श्रीकृष्णको मूल घर भएको
देखिन्छ ।



APPENDIX - E²

A TABLE OF GAṆAS AS RECORDED BY MAHĀNANDA PAUDYĀL IN HIS CHHANDA RA ALĀMKĀRA PAGE - 9

(७) गण

कुन छन्दमा कुन वर्ण ह्रस्व र कुन दीर्घ हुन्छन्. यो कुरो बुझ्न वर्णहरूलाई तीन-तीनको समूहमा राखिन्छ। छन्दको यस तीन वर्णको समूहलाई 'गण' भनिन्छ। आदि, मध्य र अन्तका वर्णहरूका विचारबाट गण जम्मा ८ थरीका हुन्छन्। ती हुन् :—यगण, मगण, लगण, रगण, जगण भगण, नगण र सगण।

गणहरूको उदाहरण तथा स्वरूप यहाँ दिइन्छ :—

गण	उदाहरण	स्वरूप	गण	उदाहरण	स्वरूप
यगण	यसोदा	1 5 5	जगण	जटायु	1 5 1
मगण	मायावी	5 5 5	भगण	भारत	5 1 1
लगण	लोत्तन	5 5 1	नगण	नयन	1 1 1
रगण	रोहिणी	5 1 5	सगण	सरिता	1 1 5

उपर्युक्त उदाहरणका जम्मा प्रथम वर्णले प्रत्येक गणको नामको संकेत गरेका हुँदा तां शब्दको स्वरूप निर्धारण गर्दा गणको स्वरूप थाहा पाइन्छ।

गणहरूको स्वरूप केलाउन निम्नांकित सूत्र अति उप-युक्त छ :—

“यमाताराजभानसलगा”

यस सूत्रका अधिल्ला आठ वर्णले गणका नामको संकेत गर्छन् भने अन्तका लगा'ले लघु-गुरुको संकेत गर्दछ। जुन गणको स्वरूप जान्नुछ, माथिको सूत्रको त्यही वर्ण र त्यसका अधिल्लिरका दुई वर्णलाई मिलाए पुग्छ। जस्तै, यगणको स्वरूप जान्नलाई 'य' र

छन्द र अलंकार/६

Appendix F

A Comparative Chart of the Sanskrit Metres used in other (i.e., other than the Rāmāyana) literary works of Poet Bhānubhakta

Shardūla-vikrīditam –

Widely used in Badhū-shikshā which begins with this metre and ends with this metre; Sl.s No. 1 – 10, 12 – 24, 26, 28, 29, 32, 33; used widely in his stanzas and couplets.

Vasantatilakam –

Used widely in Prashnottarmālā, 3rd and 4th feet of Sl. no. 35, 36, 1st, 3rd and 4th feet of Sl. 37, 38 – 47; in Sl. No. 11 in Badhū-shikshā; used widely in his stanzas and couplets; 1st Stoka in the lyric of Balājū; the famous couplet “Dhikkāra ho! Ma-kana basnu na rākhi kīrti” is composed in the Vasantatilakā metre.

Shikharinī –

Bhaktamālā

All the stanzas of ~~Bhaktamālā~~, Stanza No. 1 – 22, some stanzas and couplets.

Mālinī –

Badhū-shikshā Sl.s No. 25, 27, 30, 31, 2 in the lyric of Balājū; and a single use in the stanza.

Indravajrā –

Found profusely in Prashnottarmālā, 1st, 2nd and 3rd feet of Sl. No. 1, 2, 1st, 3rd and 4th feet of Stanza No. 3, Stanzas No. 4, 5, 1st, 3rd and 4th feet of Stanza No. 6, Stanza No. 7, 2nd, 3rd and 4th feet of Stanza No. 13, Stanzas No. 14 – 34, 2nd foot of Stanza No. 37, 48; in some other Stanzas and couplets.

Upendravajrā –

Used only in Prashnottarmālā in a few Slokas, 1st foot in Sl. No. 1, 2nd foot in Sl. No. 3, 2nd foot in Sl. No. 6, 1st foot in Sl. No. 8 and 2nd foot in Sl. No. 13.

Upajāti –

Only in Prashnottarmālā, Stanza No. 1, 3, 6, 8 and 13

Sragdhara –

Used only in a few Stanzas.

Totak –

Used in the Lyric on Kāthmundu, Stanzas No. 1 – 5, total no. of Slokas being 5 only.

Shālinī –

Used only in a single Stanza.

Appendix G

Some illustrative verses with scanning from Bhānubhakta's Rāmāyana taking one verse from each of the nine metres

Example of *Shardūla-vikrīḍita* metre. Original Sloka with scanning.

गणः—	म	स	ज	स	त	त	ग
स्वरन्धः—	-- --	८८ --	८ -- ८	८८ --	-- -- ८	-- -- ८	--
	८ ८	८ ८	८ ८	८ ८	८ ८	८ ८	८ ८
	म	स	ज	स	त	त	ग
—	—	—	८८ --	८ -- ८	८८ --	—	— ८
रुक्दिन्	ना	रुस	त्यलोकपु	गि गया	लोकको ग	रुं हित् म	नी ।
ब्रह्मा	ता	हिं थिया	पन्या च	रण मा	खसी ग	राया प	नी ॥
क्या सोधधो	निमि	सोध मन्हु	म मनी	मर्जी	मयेथ्यो	जसै ।	
ब्रह्माके	कशणा	कुसैर ऋषिले	किन्ती	गन्या	यो तसै ॥		

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कालकाण्ड - श्लोक - १

गणः- त म ज ज ग ग
 स्वरूपः- - - ८ - ८ ८ ८ - ८ ८ - ८ - -
 - - ८ - ८ ८ ८ - ८ ८ - ८ - -

 त म ज ज ग ग
 श्रीशर्म | का यति | कथं जति | त्रिभुव | सुन्दरम् ।
 सर्वं व | सा विभु | ग्खुपसि | त्रिभुव | सुन्दरम् ॥
 जो विधुन हुन, त्रिपनि नष्ट मथेर जान्दुन ।
 सम्पूर्णं जनं, पनि त्रिने कन आहु मान्दुन ॥

युक्कनाण्ड, श्लोक - ३७६

Example of *Malini* metre. Original Sloka with scanning.

गणः— न न म य य
 स्वरूपः— ८८८ ८८८ ——— ८—— ८——
 ८८८ ८८८ ——— ८—— ८——

न	न	म	य	य
८८८	८८८	— — —	८ — —	८ — —
नजर	वरिप	रीकोजे	छथोभा	नजरभो ।
८८८	८८८	— — —	८ — —	८ — —
त्रिकुट	गिरि उ	परकापू	रिमा कर	नजर गो ॥
वरि परिपरखाल्	धुन	वीचि	बिचमा	दुखावा ।
सहज न अशले	ता	गर्न	को	सकच्छु दावा ॥

गणः- त त उ ग
 स्वल्पः- - - - -
 - - - - -
 - - - - -

त	त	उ	ग	ग
रास, हुन, प	रास्मा	किं	का	री ।
यस, लोकि	साद्यन्, न	रुपे	या	री ॥
काम गर्न	लाग्या	ति नरे	शरीका ।	
लीला अपार, द्युन,	भागवान्,	हरीका	॥	

APPENDIX - H

Alphabetical Index of the Verses quoted in the Thesis with page Mark

Sl.No.	Verse	Page	Sl.No.	Verse	Page
01.	Ādikā, Bhāṣā ābirvāvak	13	18.	Khup Satyavādī	27
02.	Āfno nām rahos	70	19.	Mastrigunestri laghusheha	116
03.	Agamabala lagāyā	72	20.	Najara Varipariko	26
04.	Ayutavarṣa tarāj	29	21.	Pājī Ravana !	48
05.	Bhāṣako diya	89	22.	Pāharko atibes des	36
06.	Chapalā abalāharū	43	23.	Padyam chatuspadi	114
07.	Dhanya hun	29	24.	Pharkanna bhaiyyā !	28
08.	Ekdin Narada	132	25.	Sanusvarashcha	115
09.	Fijari bistarai	36	26.	Sācho bhanyo bhani	26
10.	Gaya jāhāa Sitapati	49	27.	Sargabandho Mahā Kāvyaṃ	62
11.	Hami sandhai	136	28.	Sitale pāumā	27
12.	He Bhanubhakta	90	29.	Sita ra Lakṣmaṇa	26
13.	Jagatmā prithvikā	42	30.	Sita bhītā liyamānā	47
14.	Kashchit Kāntavirahaguninā	136	31.	Sunyau bhāi	28
15.	Kun jñān chha	40	32.	Tarchehhū kshār Samudra	72
16.	Kun ho jagatko	40	33.	Yadi vācham	2
17.	Kun mantra garī	90	34.	Yavat Sthasyanti	12
			35.	Yati	117

Appendix I

Names of Bhānubhakta's predecessor poets according to Sri Machchhindra Pradhan, as recorded in Bhānubhaktaka Kriti Adhyanharū, published by Nepali Sahitya Parishad, Darjeeling. (P. 13).

-
- | | |
|--|---|
| <input type="checkbox"/> Suwānanda Dās | <input type="checkbox"/> Vasanta Sharma |
| <input type="checkbox"/> Sri Harṣa Āchārya | <input type="checkbox"/> Lakshipati |
| <input type="checkbox"/> Shaktivallabh Aryāl | <input type="checkbox"/> Bhavanidatta Pāndey |
| <input type="checkbox"/> Daivajñakesari Aryāl | <input type="checkbox"/> Sundarananda |
| <input type="checkbox"/> Hinavyakarani Vidyāpati | <input type="checkbox"/> Virshali Panth |
| <input type="checkbox"/> Indiras | <input type="checkbox"/> Yadunāth Pokhryāl |
| <input type="checkbox"/> Vidyāranayakesari | <input type="checkbox"/> Raghunāth |
| | <input type="checkbox"/> Chandrakānta Bhikshuni, etc. |