



## Duty for Rama is far above his comfort and feelings

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### Abstract

The forest scenes remind him of old associations and sadly remembers the pleasures of the Daiclaka forest in the company of his beloved. The scene of his negative complaints in the involuntary presence of Sita is extremely exquisite and dramatic. In vain, he searches for it and falls away. His embrace brings him back to consciousness and, pathetically, appeals to show himself, to forgive his past cruelty and to favor him with a tight hug. The greeting addressed to him by the ascetic boys (who were none other than Kusa and Lava), disturbed him a great deal and wasted no time in repudiating his claim to be respected by the sages.

**Keywords:** Sita, Kusa and Lava, Naimisa forest, Ram etc.

### Introduction

The great dramatist Dinnaga has represented his characters skillfully in Kumdamala.

Rama is characterized by a rare nobility of spirit. Self-sacrifice and abiding devotion seem to be the dominant notes of his character. For the sake of his people and for the good name of his illustrious family. He is prepared to abandon, without hesitation, his faithful queen, the idol of his heart.

‘न शक्रोमि सीतामात्रस्य कृते शरचन्द्रनिर्मलस्येक्ष्वाकुकुलस्य कलंकमुत्पादयितुम्’<sup>1</sup>

I am incapable of producing a stain on the ikshvaku family, spotless like the autumnal moon, merely for the sake of Sita. To him the call of duty is supreme and must be obeyed through he knows full well that in the absence of his beloved, life would have no charm for him.

आर्यस्य रम्ये भवनेऽपि वासस्तव प्रवासे वनवास एव<sup>2</sup>

When you are in exile, Rama’s residence even in the delightful palace is no better than residence in the wilds. And again-

‘त्वं देवि चित्तनिहिता गृहदेवता मे, स्वन्यागता शयनमध्यसखी त्वमेव।

दारान्तराहर निःस्पृहमानसस्य यागे तव प्रतिकृतिर्मम धर्मपत्नी।।’<sup>3</sup>

‘You, my Queen, enshrined in my heart are the presiding diety of my house and you alone is my bedmate haunting me in dreams; and it is your image that will represent my wife at the sacrifice, my mind being averse to the espousal of any other women.’

Great and constant, indeed, is the affliction of his heart. Nearly ten year after the exile of Sita, we find Rama in the

Naimisa forest lamenting piteously over the fate of his deserted Queen-

भो भोः कष्टम्! अतिनिरालम्बस्तपस्विन्याः प्रवासः –

पातयति सा क्व दृष्टिं कस्मिन्नासाद्य चित्तमाश्वसिति।  
जिवति कथं निराशा श्चपदभवते वने सीता।।<sup>4</sup>

‘On what does she set her eyes? Seizing upon what object her mind finds relief? How does sita benefit of all hope, live in a forest, the abode of the wild beasts?

Since Sita’s exile he has been a stranger to happiness and pleasure. When all of a sudden his heart feels elated with pleasure at the touch of the fragrant breeze from the gomati, he instinctively concludes that the change must be due to the proximity of Sita.

मुक्ताहारा मलयमरुतश्चन्दनं चन्द्रपादाः सीतात्यागात्प्रभृति नितरां तापमेवावहन्ति।

अद्याकस्माद्रमयति मनो गोमतीर्त रवायुर्नूनं तस्कां दिशि निवसति प्रोषिता सा वराकी।।<sup>5</sup>

Even since the abandonment of sita, the pearl neckliss, the Malaya breezes, sandal-pastes and the rays of the moon have caused only extreme torment to me. All of a sudden. Today, the breeze from the banks of the gomati ravishes the mind. Surely, that poor exiled creature resides in that direction.

How easily he recognizes the garland of kunda flowers as being strur by sita, her footprints and her upper garment. The forest scenes remind him old associations and he sorrowfully recollects the pleasures enjoyed by him the Daiclaka forest in the company of his beloved. The scene of his pite bewailings in the unnoticed presence of Sita is exceedingly exquisite and him dramatic. The fate of the abandoned Queen constantly

haunts his tormented soul. In deep despair he cries for her and when Lakshmana tries to console her replies in pathetic notes-

“कथं न शोचामि शोचनीयां वैदेहीम् ।”<sup>6</sup>

“How should I not grieve for the Videha princess so deserving of  
And again –

‘उत्सादितं मया चिरकालाविच्छिन्नं रघुकुलम्’<sup>7</sup>

I have extirpated the dynasty of the Raghus – Unbroken for so long  
The deep distress, due to the constant thought of his wife’s doom, has utterly sapped his strength so much so that he finds it difficult to maintain steadiness even in gait and “would stumble ever and anon even on the level path and lag a long way behind on account of his sluggish pace.” And when tears flow from his eyes on account of smoke from the hermit’s sacrificial fire, he says –

सीताविरहवाष्पेण क्षरता नित्यदुःखिते ।  
बाढमायायसितं भूयो धूमेन मम लोचने ॥<sup>8</sup>

My eyes, perpetually sore with the tears flowing from Sita’s separation have again been intensely afflicted with smoke. He goes to the lake to wash his face and there finds, to his surprise and joy, the reflection of Sita in the water. In vain, he conducts a search for her and falls into a swoon. Her embrace brings him back to consciousness and he pathetically appeals to her to show herself, forgive him for his past cruelty and favour him with a close embrace. Longingly he looks forward to the day ‘when he would spend the night under the full moon in her company resting on couch overspread with lovely tapestry. With the arm serving as a pillow.’ (IV.17)  
Rama’s conception of love is admirable. अन्यदम्पतिविषये एव कारणानुरोधी प्रेमावेशः, सीतारामयोस्तु न तथा –

दुःखे सुखेष्वप्यपरिच्छदत्वादसूच्यमासीच्चिरमात्मनीव ।  
तस्यां स्थितो दोषगुणानपेक्षो निर्व्याजसिद्धो मम भावबन्धः ॥<sup>9</sup>

The intensity of love which is traceable to a cause pertains only to other couples and not to Sita and Rama -  
The bond of my affections, unmindful of faults or virtues and established without effort, was ever centered in her as if in my own self unpro-claimed for long on account of its being self-manifest in weal and woe.’  
The meeting with Kusa and Lava brings into prominence another aspect of Rama’s character. At their mere sight he finds himself overwhelmed with strange yet spontaneous feelings of affection-

न चैतदभिजानामि नाकूतमपि किंचन ।  
तथाप्यापातमात्रेण चक्षुरुद्बाष्पतां गतम् ॥<sup>10</sup>

‘I recognize not this (couple), nor do I understand their purpose, all the same, by merely casting a glance at them, my eyes are filled with tears.

He is unable ever to observe them clearly. As he sees them, his heart is overpowered with a strange combination of diversified feelings of fear, joy, sorrow and pity- a combination hitherto unexperienced. His heart feels ecstatic at the embrace of the ascetic lads and he wonders how could he, who was ignorant of the bliss of son’s embrace, experience something very similar to it.

The magnanimity of Rama’s character is adequately brought out in the last Act. Kusa and Lava recite the Ramayana and narrate the events up to the banishment of his father’s bidding. Rama interrupts them here-

रामः – (आत्मगतम्) नियतं मध्यमाम्बा निन्दते । (प्रकाशराम)  
तमुद्देशमुल्लङ्घ्य सीतापहरणत्प्रभृति- नीयताम् ।”

‘Rama-(Aside) Surely, the middle mother (kaikēyī) would come in for censure, (Aloud). Passing over that portion, you should recite from the abduction of Sita.

That Rama should cherish such a high regard for one who had been the cause of his long exile-‘the exclusive a bode of miseries’- indicates the greatness of his soul.

Another outstanding trait in his character is the high esteem in which he holds the sages who to him are the beacon lights for the onward march of humanity to civilization and culture. The salutation addressed to him by the ascetic lads (who were no other than Kusa and Lava), greatly perturbed him and he lost no time in repudiating his claim to be respected by the sages. Rama is great without being ostentatious. He places his duty far above his personal comforts and feelings, and in this attempt to preserve the glorious traditions of his family from ignominy due to scandal, he counts no sacrifice as too great.

## References

1. Kundamala, Motilal Banarasi, P.6.
2. Kundamala, Motilal Banarasi, 1<sup>st</sup> 9.
3. Kundamala, Motilal Banarasi, 1<sup>st</sup> 14.
4. Kundamala, Motilal Banarasi, 3<sup>rd</sup> 4.
5. Kundamala, Motilal Banarasi, 3<sup>rd</sup> 6.
6. Kundamala, Motilal Banarasi, P. 93.
7. Kundamala, Motilal Banarasi, P. 58.
8. Kundamala, Motilal Banarasi, 4<sup>th</sup>. 12.
9. Kundamala, Motilal Banarasi, 5<sup>th</sup> 5.
10. Kundamala, Motilal Banarasi, 5<sup>th</sup> 9.
11. Kundamala, Motilal Banarasi, P. 128.