

By the grace of Śambhu a bright idea has come into the poet Tulasi's mind regarding the Rāma-carita-mānasa, which he will state as well as he can, subject to the correction of those good people whose attention he invites. The heart is as it were a deep place in a land of good thoughts, the Vedas and Purāṇas are the sea, and the saints are as clouds, which rain down praises of Rāma in sweet, grateful and auspicious showers; the sportive

1. From this it will be seen that the name which Tulasi Dāsa himself gave to his poem was not 'the Rāmāyana,' but 'the Rāma-carita-mānasa' a name, which may be interpreted to mean either the lake or the soul of Rāma's acts. In the stanza above translated the word is first taken in the one sense and then in the other, and as there is no English word with the same double signification, some obscurity is unavoidable.

2. The words may also bear the following secondary meaning; I relate the whole history, showing how the great soul became incarnate, and why it dwelt in the world.

actions related of him are like the inherent purity and cleansing power of rain-water; while devotion, which is beyond the power of worlds to describe, is its sweetness and coolness. When such a shower falls on the rice-fields of virtue, it gives new life to the faithful, and as its holy drops fall to the earth they are collected in the channel supplied by the ears, and flowing into the lake of the soul fill it and then settle down permanently, cool, beautiful and refreshing.

Dohā 36

This pure and lovely lake has four beautiful *ghāṭas*, viz. the four charming dialogues contrived by divine wisdom.

Caupāi 37

The seven Books are its beautiful flights of steps, which the eyes of wisdom delight to look upon : the unqualified and unsullied greatness of Raghupati may be described as its clear and deep expanse; the glory of Rāma and Sītā as its ambrosial flood; the similes as the pretty play of its ripples; the *caupāis* as its beautiful lotus leaves thick-clustering; the elegance of expression as lovely mother-of-pearl; the *chands*, *soraṭhās*, and *dohās* as many-coloured lotus flowers : the incomparable sense, sentiment, and language as the pollen, filaments and fragrance of the lotus; the exalted action as beautiful swarms of bees; the sage moral reflections as swans; the rhythm, involutions, and other poetical artifices as diverse graceful kinds of fish; the precepts regarding the four ends of life, the wise sayings, the thoughtful judgments, the nine sentiments (or *rasas*),¹ the prayers, penance, abstraction and asceticism, of which examples are given, are all beautiful living creatures in the lake; eulogies on the faithful, the saints and the holy name are, like flocks of water-birds; the religious audience are like circling mango groves, and their faith like the spring season; the expositions of all the phases of devotion and of tenderness and generosity

1. The nine poetical sentiments are the Śṛṅgāra-rasa, or erotic; the Hāsyarasa, or comic; the Karuṇa-rasa, or elegiac; the Bīra-rasa, or heroic; the Raudra-rasa, or tragic; the Bhayānaka-rasa, or melancholic; the Bibhatsa-rasa, or satiric; the Śānta-rasa, or didactic; and the Adbhuta-rasa, or sensational.

F. S. Growse

THE
RĀMĀYANA
OF
TULASIDĀSA

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Prasad)

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are like the trees and canopying creepers; self-denial, morality and holy vows are their flowers, and wisdom their fruit; the love for Hari's feet as the sound of the Vedas : and all other stories and episodes as the parrots and cuckoos and many kinds of birds.

Dohā 37

The hearer's emotion is some grove, garden or parterre, where sportive birds symbolise his delight and Piety the gardener pours a stream of devotion from (the water-pot of) his beauteous eyes.

TULASIDĀSA,
 RĀMACARITAMĀNASA
 ed. & tr.
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 1988)

ची. —संभुप्रसाद सुमति हिअँ हुलसी । रामचरितमानस कबि तुलसी ॥
 करइ मनोहर मति अनुहारी । सुजन सुचित सुनि लेहुँ सुधारी ॥
 शंभुजी की कृपा से हृदय में सुन्दर बुद्धि का विकास हुआ, जिससे (मैं)
 तुलसीदास इस श्रीरामचरितमानस का कवि हुआ । अपनी बुद्धि के अनुसार
 तो वह इसे मनोहर ही बनाता है; किंतु फिर भी हे सज्जनों ! सुन्दर चित्त
 से सुनकर आप इसे सुधार लीजिए ॥१॥

By the grace of Shambhu a bright idea inspired the
 mind of Tulasidasa, which made him the poet of the
Ramacharitamanasa. The author has made it as
 charming as his wit is able; yet listen to it sym-
 pathetically, O noble souls, and correct it.

सुमति भूमि थल हृदय अगाधू । बेद पुरान उदधि घन साधू ॥

बरषहि राम सुजस बर बारी । मधुर मनोहर मंगलकारी ॥

सुबुद्धि पृथ्वीतल है, हृदय ही उसमें गहरा स्थान है, वेद-पुराण समुद्र हैं
 और साधु-संत मेघ हैं । वे श्रीरामजी के सुयशरूपी सुन्दर, मधुर, मनोहर
 और मङ्गलकारी जल की वर्षा करते हैं ॥२॥

A refined intellect is the earth and the heart a
 fathomless depression; the Vedas and the Puranas
 are the ocean, while holy men represent the clouds
 which rain down pure, sweet, agreeable and
 auspicious showers of Rama's excellent glory.

लीला सगुन जो कहहि बखानी । सोइ स्वच्छता करै मलहानी ॥

प्रेम भगति जो बरनि न जाई । सोइ मधुरता सुसीतलताई ॥

सगुण लीला का जो विस्तार से बखान करते हैं, वही राम-सुयशरूपी जल
 की स्वच्छता है, जो मल का नाश करती है; और जिस प्रेमपूर्ण भक्ति का
 वर्णन नहीं किया जा सकता, वही इस जल की मिठास और सुन्दर तरावट
 है ॥३॥

The sportive acts of a personal God that such holy
 men narrate in detail are like the cleansing property
 of this rain-water; while loving devotion, which
 defies all description, represents its sweetness and
 coolness.

सो जल सुकृत सालि हित होई । रामभगत जन जीवन सोई ॥

मेधा महि गत सो जल पावन । सकलि श्रवन मग चलेउ सुहावन ॥

भरेउ सुमानस सुथल धिराना । सुखद सीतरुचि चारु चिराना ॥

वह जल पुण्यरूपी धान के लिए हितकारी है और श्रीरामजी के भक्तों का
 तो जीवन ही है । वह पवित्र जल बुद्धिरूपी पृथ्वी पर गिरा और सिमटकर
 सुहावने कानरूपी मार्ग से चला और मानस (हृदय) रूपी श्रेष्ठ स्थान में
 भरकर वहीं स्थिर हो गया । वही पुराना होकर सुन्दर, रुचिकर, शीतल
 और सुखद हो गया ॥४-५॥

This rain is beneficial for the rice-fields of virtuous
 deeds; it is life itself to the faithful votaries of
 Rama. The same holy water, when it drops on the
 soil of understanding, flows in a volume through
 the beautiful channel of the ears and, collecting in
 the lovely spot called the heart, settles there. Hav-
 ing remained there for a long time, it becomes
 clear, agreeable, cool, and refreshing.

दो. —सुठि सुंदर संबाद बर बिरचे बुद्धि बिचारि ।

तेइ एहि पावन सुभग सर घाट मनोहर चारि ॥३६॥

(इस रामचरित में) बुद्धि से विचारकर जो चार अत्यन्त सुन्दर और उत्तम
 संवाद (भुशुण्डि-गरुड़, शिव-पार्वती, याज्ञवल्क्य-भरद्वाज और तुलसीदास
 तथा संत) रचे गए हैं वे ही इस पवित्र और सुशोभित सरोवर के चार
 मनोहर घाट हैं ॥३६॥

The four most beautiful and noble dialogues (namely, those between (i) Bhushundi and Garuda, (ii) Shiva and Parvati, (iii) Yajnavalkya and Bharadvaja and (iv) between Tulasidasa and other saints) that have been cleverly composed are the four lovely *ghats* of this holy and lovely lake.

चौ. —सप्त प्रबंध सुभग सोपाना । ज्ञान नयन निरखत मन माना ॥

रघुपतिमहिमा अगुन अबाधा । बरनब सोइ बर बारि अगाधा ॥

सातों काण्ड ही इस मानस-सरोवर की सात सुन्दर सीढ़ियाँ हैं, जिन्हें ज्ञानरूपी नेत्रों से देखते ही मन प्रसन्न हो जाता है। श्रीरघुपति की अपरिमित निर्गुण महिमा का कथन ही इस सुन्दर जल की अथाह गहराई है ॥१॥

The seven Books are its beautiful flights of steps, which the soul delights to look upon with the eyes of wisdom; the unqualified and unbounded majesty of Raghupati, which I shall presently describe, represents the unfathomable depth of its clear water.

राम सीअ जस सलिल सुधा सम । उपमा बीचिबिलास मनोरम ॥

पुरइनि सधन चारु चौपाई । जुगुति मंजु मनि सीप सुहाई ॥

इसमें रामसीता का यश अमृत के समान मीठा जल है। इसमें जो उपमाएँ दी गयी हैं वे ही तरङ्गों का मनोहर विलास हैं। सुन्दर चौपाइयाँ ही इसमें घनी फैली हुई पुरइन (कमलिनी) हैं और कविता की युक्तियाँ उज्ज्वल मोतियों की सुन्दर सीपियाँ हैं ॥२॥

The glory of Rama and Sita is its ambrosial flood; the similes are the soul-ravishing sport of its ripples. The beautiful *chaupais* represent the thick growth of lotus leaves; the various poetic devices constitute the lustrous oyster-pearls.

छंद सोरठा सुंदर दोहा । सोइ बहुरंग कमलकुल सोहा ॥

अरथ अनूप सुभाव सुभासा । सोइ पराग मकरंद सुबासा ॥

जो सुन्दर छन्द, सोरठे और दोहे हैं, वे ही इसमें बहुरंगे कमल-समूह सुशोभित हैं। अनुपम अर्थ, सुन्दर भाव और अच्छी भाषा ही पराग (पुष्परज), मकरन्द (पुष्परस) और सुगन्ध हैं ॥३॥

The other metres, viz., Chhandas, Sorathas and Dohas, gleam like a cluster of charming many-coloured lotuses. The incomparable sense, the lofty ideas and the elegance of expression represent their pollen, honey and fragrance.

सुकृतपुंज मंजुल अलिमाला । ज्ञान बिराग बिचार मराला ॥

धुनि अवरेब कवित गुन जाती । मीन मनोहर ते बहु भाँती ॥

पुण्य-समूह भाँरी की सुन्दर पंक्तियाँ हैं; ज्ञान, वैराग्य और विचार हंस हैं।

कविता की ध्वनि, वक्रोक्ति, गुण और जाति ही अनेक प्रकार की मनोहर मछलियाँ हैं ॥४॥

The virtuous acts are charming swarms of bees; the references to spiritual enlightenment, detachment and reason are swans. The allusions and innuendoes and other poetic devices are the graceful fish of various kinds.

अरथ धरम कामादिक चारी । कहब ज्ञान विज्ञान बिचारी ॥

नव रस जप तप जोग बिरागा । ते सब जलचर चारु तड़ागा ॥

अर्थ, धर्म, काम और मोक्ष — ये चारों तथा ज्ञान-विज्ञान का विचार करके कहना, काव्य के नौ रसों एवं जप, तप, योग और वैराग्य के प्रसङ्ग — ये सब इस सरोवर के सुन्दर जलचर हैं ॥५॥

The four ends of life, viz., worldly riches, religious duty, enjoyment, and liberation, the reasoned exposition of mystic intuition and scientific knowledge, the nine sentiments of poetry,¹ and the references to *japa* (the muttering of mystic formulae), austerity, yoga (contemplative union with God) and detachment from the world—all these are the beautiful living creatures of this lake.

सुकृती साधु नाम गुन गाना । ते बिचित्र जलबिहग समाना ॥

संतसभा चहुँ दिसि अँबराई । श्रद्धा रितु बसंत सम गाई ॥

पुण्यात्माओं, साधुओं और श्रीरामनाम के गुणों का गान ही विचित्र जल-पक्षियों के समान है। संत-सभा ही इस सरोवर के चारों ओर की अमराई (आम के बगीचे) हैं और श्रद्धा वसन्तऋतु के समान कही गयी है ॥६॥

The hymns in praise of virtuous men, pious souls and of the Name of Rama—these correspond to the varied waterfowl. The saints assembled are the mango-groves hemming the lake on all sides and their piety is said to be like the vernal season.

भगतिनिरूपन बिबिध बिधाना । छमा दया दम लता बिताना ॥

सम जम नियम फूल फल ज्ञाना । हरिपद रति रस बेद बखाना ॥

अनेक प्रकार से भक्ति का निरूपण और क्षमा, दया तथा दम (इन्द्रियनिग्रह) लताओं पर तने हुए वितान (चँदोवे) हैं। मन का निग्रह,

1. The *navarasa*, or nine poetical sentiments are: *shringar-rasa*, or erotic; *hasya-rasa*, or comic (humorous); *karun-rasa*, or pathetic (elegiac); *vira-rasa*, or heroic; *raudra-rasa*, or the sentiment expressive of indignation; *bhayanaka*, or the *rasa* (sentiment) expressive of terror; *bibhatsa*, or sentiment of disgust; *adbhuta*, or the sentiment of wonder, and *shanta*, or the sentiment of serenity and peace. To these nine sentiments are often added a tenth, *vat-salya*, or the sentiment of parental affection.

संयम (अहिंसा, सत्य, अस्तेय, ब्रह्मचर्य और अपरिग्रह), नियम (शौच, संतोष, तप, स्वाध्याय और ईश्वरप्रणिधान) ही उनके फूल हैं; ज्ञान फल है और श्रीहरि के चरणों में प्रीति ही इस ज्ञानरूपी फल का रस है, ऐसा वेदों ने कहा है ॥७॥

The various expositions of devotion and references to forbearance, compassion and sense-control are the canopies of creepers; mind-control, the five *yamas* or forms of self-restraint (*viz.*, non-violence, truthfulness, non-thieving, continence and non-acquisition of property), the five *niyamas* or religious vows (*viz.*, those of purity, external as well as internal, contentment, austerity, study of sacred books or repetition of the divine Name and self-surrender) are the flowers of these creepers; wisdom is their fruit and loving devotion to the feet of Hari is the juice of this fruit of spiritual enlightenment, as the Veda declares.

औरी कथा अनेक प्रसंगा । तेइ सुक पिक बहु बरन बिहंगा ॥

प्रसंगवश और भी जो अनेक कथाएँ कही गई हैं, वे ही इसमें तोते, कोयल आदि रंग-बिरंगे पक्षी हैं ॥८॥

The various other stories and topics forming part of this narrative are like birds of many hues such as the parrot and the cuckoo.

दो.—पुलक बाटिका बाग बन सुख सुबिहंग बिहारु ।

माली सुमन सनेह जल सींचत लोचन चारु ॥३७॥

(इस कथा-श्रवण से) जो रोमाञ्च होता है, वही पुष्पवाटिका, बाग और वन हैं और जो सुख होता है, वही सुन्दर पक्षियों का विहार है । निर्मल मन ही माली है, जो स्नेहरूपी जल से सुन्दर नेत्रों द्वारा उनको सींचता है ॥३७॥

The thrill of emotion that one experiences while listening to this narrative is a park or garden or grove; and the delight one feels is the sporting of birds; the noble mind is the gardener, who waters the garden with the water of love poured from the charming jars of his eyes.

Śrīrāmacaritamānasa

cau. —sambhuprasāda sumati hiarṁ hulasī / rāmacaritamānasa kabi tulasī //
kari manohara mati anuhārī / sujana sucita suni lehuṁ sudhārī //

sumati bhūmi thala hṛdaya agādhū / beda purāna udadhi ghana sādhu //
barakhahiṁ rāma sujasa bara bārī / madhura manohara maṅgalakārī //

līlā saguna jo kahahiṁ bakhanī / soī svacchatā karai malahānī //
prema bhagati jo barani na jāī / soī madhuratā susītalatāī //

so jala sukṛta sāli hita hoī / rāmabhagata jana jīvana soī //
medhā mahi gata so jala pāvana / sakili śravana maga caleu suhāvana //
bhareu sumānasa suthala thirānā / sukhada sītaruci cāru cirānā //

do. —suṭhi sundara sambāda bara birace buddhi bicāri /
teī ehiṁ pāvana subhaga sara ghāṭa manohara cāri //36//

cau. —sapta prabandha subhaga sopānā / jñāna nayana nirakhata mana mānā //
raghupati-mahimā aguna abādhā / baranaba soi bara bārī agādhā //

rāma sīa jasa salila sudhā sama / upamā bīcibilāsa manorama //
puraini saghana cāru caupāim / juguti manju mani sīpa suhāim //

chanda sorāṭhā sundara dohā / soi bahuraṅga kamalakula sohā //
aratha anūpa subhāva subhāsā / soi parāga makaranda subāsā //

sukṛtapuñja mañjula alimālā / jñāna birāga bicāra marālā //
dhuni avareba kabita guna jātī / mīna manohāra te bahu bhāntī //

aratha dharama kāmādika cārī / kahaba jñāna bijñāna bicārī //
nava rasa japa tapa joga birāgā / te saba jalacara cāru taḍāgā //

sukṛtī sādhu nāma guna gānā / te bicitra jalabihaga samānā //
santasabhā cahuṁ disi aṁbarāī / śraddhā ritu basanta sama gāī //

bhagatinirūpana bibidha bidhānā / chamā dayā dama latā bitānā //
sama jama niyama phūla phala jñānā / haripada rati rasa beda bakhānā //

aurau kathā aneka prasāṅgā / teī suka pika bahu barana bihaṅgā //

do. —pulaka bāṭikā bāga bana sukha subihaṅga bihāru /
mālī sumana saneha jala sīmcata locana cāru //37//