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Thematic comparison between the Vālmīki Rāmāyaṇa and the Bhaṭṭikāvya, on the basis of Ayodhyākāṇḍa and Aranyakāṇḍa

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Abstract

Both the *Bhaṭṭikāvya* of Bhaṭṭi and the *Vālmīki Rāmāyaṇa* are *Mahākāvya*'s or great epics mentioned by different Sanskrit *Ālaṅkārikas*. *Vālmīki Rāmāyaṇa* is called as *Ādikāvya*. On the other hand *Vālmīki Rāmāyaṇa* is the source of the *Bhaṭṭikāvya*. We see the story of the *Ayodhyākāṇḍa* and *Aranyakāṇḍa* of the *Vālmīki Rāmāyaṇa* is given in the third, fourth, fifth and sixth cantos of the *Bhaṭṭikāvya*. In this paper, we shall try to describe a thematic comparison between *Ayodhyākāṇḍa* and the *Aranyakāṇḍa* of the *Vālmīki Rāmāyaṇa* and the *Bhaṭṭikāvya*.

Keywords: *Aranyakāṇḍa*, *Ayodhyākāṇḍa*, vālmīki, bhaṭṭi, rāmapravāsa, sītāharaṇaḥ

Introduction

Starting from Daśaratha's desire to which Rāmacandra is crowned in young prince up to the narration of Atrī and Anasūyā is the theme of *Ayodhyā Kāṇḍa* of the *Vālmīki Rāmāyaṇa*. We get this theme in the *Bhaṭṭikāvya* starting from third canto up to first verse of the fourth canto. In the *Bhaṭṭikāvya* name of the third canto and fourth canto are *Rāmapravāsa*. So in this portion we can understand, the theme of two epics are life of *Rāmapravāsa*. So we shall discuss between the two *Mahākāvya*'s-

In the *Bhaṭṭikāvya*, this theme is written by only fifty- seventh verses.

In the *Vālmīki Rāmāyaṇa*, we get this theme in two thousand two hundred nineteenth verses.

2. In the *Bhaṭṭikāvya*, the first to fifth verses of the third canto the theme is the preparation for the consecration of Rāma.

वधेन संख्ये पिशिताशनानां क्षत्रान्तकस्याभिभवेन चैव।
आढ्यम्भविष्णुर्यशसा कुमारः प्रियम्भविष्णुर्न स यस्य नासीत्॥¹
ततः सुचेतीकृतपौरभृत्यो राज्येऽभिषेक्षे सुतमित्यनीचैः।
आघोषयन् भूमिपतिः समस्तं भूयोऽपि लोकं सुमनीचकार॥²
आदिक्षदादीप्तकृशानुकल्पं सिंहासनं तस्य सपादपीठम्।
सन्तप्तचामीकरवल्गुवज्रं विभागविन्यस्तमहार्घं रत्नम्॥³
प्रान्थापयत् पूगकृतान् स्वपोषं पुष्टान् प्रयत्नाद् दृढगात्रवन्धान्।
सभर्मकुम्भान् पुरुषान् समस्तात् पत्काषिणस्तीर्थजलार्थमाशु॥⁴
उक्षाम्प्रचक्रुर्नगरस्य मार्गान् ध्वजान् ववन्धु मुमुक्षुः खधूपान्।
दिशश्च पुष्पेश्चक्रुर्विचित्रैरथेषु राज्ञा निपुणा नियुक्ताः॥⁵

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In the *Vālmīki Rāmāyaṇa*, we get this theme in the first to fifth canto of *Ayodhyā Kāṇḍa*.

“गच्छता मातुलकुलं भरतेन तदानघः----- शशिव तारागनसङ्कुलं न नभः॥”⁶

In this portion, we get the feature between two *Mahākāvya*s
I. In *Ayodhyā Kāṇḍa* of the *Vālmīki Rāmāyaṇa* we get Daśaratha consulted his Council about coronation of Rāma.
In the *Bhaṭṭikāvya* Daśaratha directly declared the coronation.
ii. In the *Bhaṭṭikāvya* this theme is written into five verses only
In the *Vālmīki Rāmāyaṇa* this theme is written into two hundred thirty verses

3. The theme of sixth to eighteenth verses of the third canto of the *Bhaṭṭikāvya* is the banishment of Rāma.

“मातामहावासमुपेयिवांसं मोहादपृष्ट्वा भरतं तदानीम्-----
ससीतयोरघवयोरधीयन् श्वसन् कदुब्धं पुमाविवेश॥”⁷

In the *Vālmīki Rāmāyaṇa*, this story is given in the seventh to thirty fifth cantos of *Ayodhyā Kāṇḍa*.

“ज्ञातिवासी यतो जाता कैकेया तु सहोषिता----- न चास्या मुखवर्णस्य लक्ष्यते विक्रिया तदा॥”⁸

In comparison, this story between the two *Mahākāvya*'s we get the feature as below-

- I. In *Ayodhyā Kāṇḍa* of the *Vālmīki Rāmāyaṇa* we get Mantharā stimulates Kaikeyī but Kaikeyī refutes her.
In the *Bhaṭṭikāvya* Mantharā is not mentioned. Kaikeyī herself is not able to tolerate the coronation ceremony of Rāma.
- ii. In *Ayodhyā Kāṇḍa* of the *Vālmīki Rāmāyaṇa*, we get the detailed description of the entrance of Kaikeyī into the *Kopābhavaṇa* and her heated dialogue with Daśaratha.
In the *Bhaṭṭikāvya*, these are not given in details.
- iii. In *Ayodhyā Kāṇḍa* of the *Vālmīki Rāmāyaṇa* we get Lakṣmaṇa contradicted the exile of Rāma.
In the *Bhaṭṭikāvya*, we get Lakṣmaṇa followed silently.
- iv. In *Ayodhyā Kāṇḍa*, of the *Vālmīki Rāmāyaṇa* we get Sītā and Lakṣmaṇa requested Rāma to take them along with him.
In the *Bhaṭṭikāvya*, both of them simply accompanied Rāma.
- v. In *Ayodhyā Kāṇḍa* of the *Vālmīki Rāmāyaṇa* we get Niśadrājagūha was requested to bring the boat.
In the *Bhaṭṭikāvya*, it is not introduced at all.
- vi. In *Ayodhyā Kāṇḍa* of the *Vālmīki Rāmāyaṇa* we get the Lamentations when Sumantra came back.
In the *Bhaṭṭikāvya*, it is not mentioned.
- vii. In the *Vālmīki Rāmāyaṇa* this theme is written into one thousand one hundred sixty two verses
In the *Bhaṭṭikāvya* this theme is only written into thirteen verses only.

4. In the *Bhaṭṭikāvya* nineteenth to thirty: fifth verses of the third canto we get the theme the dijection of the King and the citizens, the death of Daśaratha, Bharata's arrival, Daśaratha's funeral rites.

“प्रतीय सा पूर्वदृशे जनेन दौर्भानुशीतांशुनिराकृतेव -----
सञ्चित्य पात्राणि यथाविधानमृत्विग् जुहाव ज्वलितं चिताग्निम्॥”⁹

In the *Vālmīki Rāmāyaṇa*, this story is described in thirty-six cantos, and forty- first to sixty- fifth cantos.

“ततः सुमन्त्रमैकाक्षकः पीडितोऽत्र प्रतिज्ञया -----
अमात्यास्त्वरयन्ति स्म तनयौ चापराः क्रियाः॥”¹⁰

In this portion, we see this theme is written into one thousand five hundred eight verses in the *Vālmīki Rāmāyaṇa*.

In the *Bhaṭṭikāvya*, this theme is written seventeen verses only.

5. In the *Bhaṭṭikāvya*, thirty-sixth to fifty-sixth verses of the third canto we get Bharata leaves for *Citrakūṭa* and his visit to Rāma.

“कृतेषु पिण्डोदकसञ्चयेषु हित्वाभिषेकं प्रकृतं प्रजाभिः-----
च्युतनिखिलविशङ्कः पूज्यमानो जनौघैः सकलभुवनराज्यं कारयास्मन्मतेना॥”¹¹

In the *Vālmīki Rāmāyaṇa*, we get this theme in seventy-eighth to one hundred fifteenth canto of *Ayodhyākāṇḍa*.

“अथ यात्रां समीहन्तं शत्रुघ्नो लक्ष्मणानुजः----- स पादुकाभ्यां प्रथमं निवेद्य चकार पश्चाद्भरतो यथावत्॥”¹²

In this portions the features of two *Mahākāvya*s are given as below-

- I. In *Ayodhyā Kāṇḍa* Bharata demanded for the pair of the *caraṇapādūkās* from Rāma.
In the *Bhaṭṭikāvya* Rāma gave himself away his pair of the *Caraṇapādūkās*.
- ii. In the *Vālmīki Rāmāyaṇa* this theme is written into one thousand one hundred forty seven verses
In the *Bhaṭṭikāvya*, this theme is written twenty-one verses only.

6. In the *Bhaṭṭikāvya* the first verse of the fourth canto we get Rāma goes to hermitage of Atri.

“निवृत्ते भरते धीमानत्रे रामस्तपोवनम् ।
प्रपदे पूजितस्तस्मिन् दण्डकारण्यमीयिवान्” ॥¹³

In the *Vālmīki Rāmāyaṇa*, we get this theme in one hundred seventeenth to one hundred nineteenth canto of the *Ayodhyā Kāṇḍa*.

“सोऽत्रेराश्रममासाद्य तं ववन्दे महायशाः-----वनं सभार्यः प्रविवेश
राघवः सलक्षणः सूर्य्य इवाभ्रमण्डलम्॥”¹⁴

In this portion, we see, In the *Vālmīki Rāmāyaṇa*, this theme is written into **one hundred one** verses.

In the *Bhaṭṭikāvya* it is written into **one** verse only.

The Theme of the *Bhaṭṭikāvya* and the *Aranyakāṇḍa* of the *Vālmīki Rāmāyaṇa*

We see in the *Bhaṭṭikāvya*, the name of fourth, fifth, sixth cantos are Rāmapravāsaḥ, Rāmapravāsaḥ Sītāharaṇaḥ, and *Sugrīvaviṣekaḥ* respectively. These themes are in

Aranyakāṇḍa of the *Vālmīki Rāmāyaṇa*. In this portion, so we describe about these themes of two epics.

7. In second to third verses of the fourth canto of the *Bhaṭṭikāvya* we get as theme enter of Rāma in *Daṇḍakāranya* and kill *Vīrādha*.

“अटाट्यमानोऽरण्यानीं ससीतः सहलक्षणः।
बलाद् वुभुक्षणोत् क्षिप्य जहे भीमेन रक्षसा”॥
“अवाक् शिरसमुत्पादं कृतानतेनापि दुर्दमम्।
भङ्क्त्वा भुजौ विराधाख्यं तं तौ भुवि निचखन्तुः॥”¹⁵

In first to fourth canto of *Aranyakāṇḍa* of the *Vālmīki Rāmāyaṇa*, we get this story.

“प्रविश्य तु महारण्यं दण्डकारण्यमात्मवान्-----दिवि स्थितौ
चन्द्रदिवाकराविवा॥”¹⁶

In the *Vālmīki Rāmāyaṇa* this theme is written into one hundred eight verses
In the *Bhaṭṭikāvya*, this theme is written into two verses only.

8. In the fourth to fourteenth verses of the fourth canto of the *Bhaṭṭikāvya*, we get the theme-Rāma’s visit to *Śarabhanga* and *Sūtiksṇa*. He is stay at various hermitages.

“आहिषातां रघुव्याघ्रौ शरभङ्गाश्रमं ततः-----प्रातस्तरां पतत्रिभ्यः प्रबुद्धः
प्रणमन् रविम्॥”¹⁷

In fifth to sixteenth cantos of *Aranyakāṇḍa* of the *Vālmīki Rāmāyaṇa*, we get this story.

“हत्वा तु तं भीमवलं विराधं राक्षसं वने-----रुद्रः
सनन्दिर्भगवानिवेशः॥”¹⁸

In these portions the features between the two *Mahākāvyas* are mentioned as below-
a) In the *Vālmīki Rāmāyaṇa* we get *Śarabhanga* immolates his ownself in the fire.

“ततोऽग्निं स समाधाय हुत्वा चाज्येन मन्त्रवत्।
शरभङ्गो महातेजाः प्रविवेश हुताशनम्”॥¹⁹

In the *Bhaṭṭikāvya*, *Śarabhanga*’s story is omitted.

“पुरो रामस्य जुहवाञ्चकार ज्वलने वपुः।
शरभङ्गः प्रदिश्यारात् सुतीक्ष्णमुनिकेतनम्”॥²⁰

b) In the *Vālmīki Rāmāyaṇa* *Agastya* gave some weapons to *Rāma*.

“तद्गनुस्तौ च तूणौ च शरं खरगञ्च मानदा
जयाय प्रतिगृह्णीष्ववज्रं वज्रधरो यथा”॥²¹

In the *Bhaṭṭikāvya*, this story is omitted.

c) In the *Vālmīki Rāmāyaṇa* the descriptions of all the seasons in *Pancavati*. 16.4, 16.15-17, 16.20, 16.22

“अयं स कालः संप्रापतह प्रियो यन्ते प्रियंवदा
अलंकृत इवभाति येन संवतसरः शुभः”॥²²

In the *Bhaṭṭikāvya*, this matter is omitted.

d) In the *Bhaṭṭikāvya*, this theme is written into eleventh verses only.

In the *Vālmīki Rāmāyaṇa*, this theme is written into four hundred thirty three verses.

9. In fifteenth to thirty-second verses of the fourth canto of the *Bhaṭṭikāvya*, we get *Sūrpanakhā* episode.

“ददृशे पर्णशालायां राक्षस्याभीकयाथ सः.....दण्डोऽयं
क्षेत्रियो येन मय्यपातीति साहब्रवीत्”॥²³

In seventeenth to eighteenth canto of *Aranyakāṇḍa* of the *Vālmīki Rāmāyaṇa*, we get this episode.

“कृताभिषेको रामस्तु सीता सौमित्रिरेव च-----शशंस सर्व्व भगिनी खरस्य
सा॥”²⁴

In these portions the features between the two *Mahākāvyas* are mentioned as below-

a) In the *Vālmīki Rāmāyaṇa* *Sūrpanakhā* does not appear as beautiful even in her first meeting with *Rāma* and *Lakṣmaṇa*.

“विशालाक्षं विरूपाक्षी सुकेशं ताम्रमूर्द्धजा
प्रियरूपं विरूपा सा सुन्दरं भैरवस्वना”॥²⁵

In the *Bhaṭṭikāvya*, She is beautiful first but when her nose and ears were cut off manifested her real form.

“उन्नसं दधती वक्त्रं शुद्धदल्लोकुण्डलम्।
कुर्वाणा पश्यतः शंयून् स्रग्विणी सुहसानना”॥²⁶

b) In the *Bhaṭṭikāvya*, this theme is written into eighteen verses only.
In the *Vālmīki Rāmāyaṇa*, this theme is written into sixty-nine verses

10. In thirty- third to forty- fifth verses of the fourth canto of the *Bhaṭṭikāvya*, we get *Sūrpanakhā* urges *Khara* to kill *Rāma*; *Khara* sends *Rākṣasas*; *Rāma* destroys them all including *Triśiras*.

“अहंशूर्पणखानाम्नानूनंनान्नायिषित्वया.....भय
मुपनिदधे स राक्षासानामखिलकुलक्षयपूर्वलिङ्गतुल्यः”॥²⁷

In eighteenth to twenty-fourth and twenty- sixth canto of *Aranyakāṇḍa* of the *Vālmīki Rāmāyaṇa*, we get this story.

“सा विक्षरन्ती रुधिरं बहुधा घोरदर्शना-----समाससादेन्द्र
इवोद्यताशनिः॥”²⁸

In these portions the features between the two *Mahākāvyas* are mentioned as below-

In the *Vālmīki Rāmāyaṇa* as *Sūrpanakhā* came to assault *Śītā*, so *Lakṣmaṇa* deformed her.

“तां मृत्युपाशप्रतिमामापतन्तीं महाबलः।
निगृह्य रामः कुपितस्ततो लक्ष्मणमब्रवीत्”॥²⁹

In the *Bhaṭṭikāvya*, Lakṣmaṇa cut down her nose and ears when she came to Lakṣmaṇa after her rejection by Rāma.

“लक्षणं सा वृषस्यन्ती महोक्षं गौरिवागमत्।
मन्मथायुसम्पातव्यथामनमतिः पुनः”॥³⁰
“तस्याः सासद्यमानाया लोलूयावान् रघूत्तमः।
असिं कौक्षेयमुद्यम्यचकारापनसं मुखम्”॥³¹

11) In first to thirth verses of the fifth canto of the *Bhaṭṭikāvya*, we get Rāma kills Khara and Dūṣana. In twenty- fifth and twenty- seventh to thirteenth cantos of *Aranyakāṇḍa* of the *Vālmīki Rāmāyaṇa*, this story is described.

In these portions the features between the two *Mahākāvya*s are mentioned as below-

a) In the *Vālmīki Rāmāyaṇa* Rāma sent Lakṣmaṇa along with Sītā to a cave for protection. Rāma fought alone against Khara and Dūṣana.

“जातस्वेदस्ततो रामो रोषरक्तान्तलोचनः
निर्विभेद सहस्रेण वाणानां समरे खरम्”॥³²

In the *Bhaṭṭikāvya*, both Rāma and Lakṣmaṇa fought against them.

“अथ तीक्ष्णायसैर्वाणैरधिर्म रघूत्तमौ।
व्याधं व्याधममूढौ तौ यमसाच्चक्रतुद्विषौ”॥³³

b) In the *Vālmīki Rāmāyaṇa* we see the death of Duṣaṇa is described before the death of Triśirā.

“स कराभ्यां विकीर्णाभ्यां पपात भूवि दूषणः।
विषाणाभ्यां विशीर्णाभ्यां मनस्वीव महागजः”॥³⁴
सधूमशोणितोदगारी रामवाणाभिताडितः।
न्यपतत् पतितैः पूर्वं समरस्थो निशाचरः”॥³⁵

In the *Bhaṭṭikāvya*, the death of Triśirā is described before the death of Duṣaṇa.

“शितविशिखनिकृत्कृत्स्न-वक्त्रः क्षितिभृदिव क्षितिकम्पकीर्णशृङ्गः।
भयमुपनिदधे स राक्षसानामखिलकुलक्षयपूर्वलिङ्गतुल्यः”॥³⁶
“अथ तीक्ष्णयसै र्वाणैरधिर्म रघुत्तमौ।
व्याधं व्याधममूढौ यमसाच्चक्रतुद्विषौ”॥³⁷

In fourth to twenty- ninth verses of the fifth canto of the *Bhaṭṭikāvya* we get Sūrpaṅkhā reports to Rāvaṇa and urges Rāvaṇa to abduct Sītā and to take revenge on Rāma.

“हतवन्धु र्जगामासौ ततः शूर्पणखा वनात् -----
त्रपाकरस्तथाप्येष यतिष्ये तद्विनिग्रहे”॥³⁸

In the *Vālmīki Rāmāyaṇa*, this theme is described in thirty- first to thirty- fourth cantos of *Aranyakāṇḍa*.

“त्वरमानस्ततो गत्वा जनस्थानादकम्पनः-----त्मद्यं कृत्यं प्रतिपत्तुमर्हसि ॥”³⁹

In this portion, we see in the *Vālmīki Rāmāyaṇa* this theme is written into one hundred thirty-two verses.

In the *Bhaṭṭikāvya*, this theme is written into twenty- six verses only.

In thirty to forty- seventh verses of the fifth canto of the *Bhaṭṭikāvya*, we get Rāvaṇa goes to Mārica and succeed in getting his assistance.

“उत्पत्यखंदशग्रीवो मनोयायी शितास्त्रभृत्-----उद्योगमभ्यमित्रीणो यथेष्टं
त्वञ्च सन्तनु”॥⁴⁰

In the *Vālmīki Rāmāyaṇa*, this theme is written from thirty- fifth to forty- second cantos of *Aranyakāṇḍa*.

“ततः शूर्पणखा वाक्यं तच्छ्रुत्वा रोमहर्षणम्-----हितं न गृह्णन्ति
सुहृद्भिरितम्”॥⁴¹

In the *Bhaṭṭikāvya* this theme is written into eighteen verses only

In the *Vālmīki Rāmāyaṇa*, this theme is written into one hundred ninty six verses.

In forty- eighth to fifty- second verses of the fifth canto of the *Bhaṭṭikāvya*, we get Mārica assumes the form of a deer; Sītā is enchanted; Rāma chases it and kills it.

“ततश्चित्रीयमाणोऽसौ हेमरत्नमयो मृगः-----शब्दायमानमव्यात्सीद् भयदं
क्षणदाचरम्”॥⁴²

In the *Vālmīki Rāmāyaṇa*, this theme is described from forty- second to forty- fourth cantos of the *Aranyakāṇḍa*.

“एवमुक्त्वा तु पुरुषं मारीचो रावणं ततः-----त्वरमाणो जनस्थानं
ससाराभिमुखं तदा”॥⁴³

In the *Vālmīki Rāmāyaṇa*, this theme is written into one hundred fourteen verses.

In the *Bhaṭṭikāvya*, this theme is written into five verses only.

In fifty- third to sixteenth verses of the fifth canto of the *Bhaṭṭikāvya*, we get Sītā forces Lakṣmaṇa to run to Rāma’s help

“श्रुत्वा विस्फुर्जथुप्रख्यं निनादं परिदेविनी-----निरगाच्छत्रुऽस्तं त्वं यास्यसीति
शपन् वशी”॥⁴⁴

In the *Vālmīki Rāmāyaṇa*, we get this theme in forty- fifth canto of *Aranyakāṇḍa*.

“आर्त्तस्वरन्तु तं भर्तुविज्ञाय सदृशं वने-----जगाम रामस्य
समीपमात्मवान्”॥⁴⁵

In this portion, we see in the *Vālmīki Rāmāyaṇa* this theme written into forty-one verses.

In the *Bhaṭṭikāvya*, this theme is written into eight verses only.

In sixty- first to ninty- fifth verses of the fifth canto of the *Bhaṭṭikāvya*, we get the abduction of Sītā by Rāvaṇa.

गते तस्मिन् जलशुचिः शुद्धदन् रावणः शिखी-----तुष्णीम्भूय
भयदासाञ्चक्रिरे मृगपक्षिणः॥”⁴⁶

In the *Vālmīki Rāmāyaṇa*, this theme is described from forty-sixth to forty- ninth cantos of *Aranyakāṇḍa*.

“तया परुषमुक्तस्तु कुपितो राघवानुजः ----- लक्षणाय च तत्
सर्वमाख्यातव्यमशेषतः॥”⁴⁷

In the *Vālmīki Rāmāyaṇa*, this theme is written into one hundred forty- nine verses.

In the *Bhaṭṭikāvya*, this theme is written into thirty- five verses only.

In ninty-sixth to one hundred eighth verses of the fifth canto of the *Bhaṭṭikāvya*, we get the combat between Rāvaṇa and Jaṭāyū; Rāvaṇa reaches *Laṅkā*.

In the *Vālmīki Rāmāyaṇa*, this theme, we get in fifteenth to fifty- fourth cantos of *Aranyakāṇḍa*.

In the *Vālmīki Rāmāyaṇa*, while taking away Śītā, Rāvaṇa took her in his arms and then put her in a golden chariot.

“वामेन सीतां पद्माक्षीं मुद्गजेषुकरेण सः।

उर्वोस्तु दक्षिणेनैव परिजग्राह पाणिना”॥⁴⁸

In the *Bhaṭṭikāvya*, Rāvaṇa took her in his arms and fled away in the sky.

“तां प्रातिकूलिकीं मत्वा जीहीर्षुर्भीमविग्रहः।

वाहूपपीडमाश्लिष्य जगाहे द्यां निशाचरः”॥⁴⁹

In the *Vālmīki Rāmāyaṇa*, Śītā threw away some ornaments and clothes.

“उत्तरीयं वरारोहा शुभान्याभरणानि च।

मुमोच यदि रामाय शंसेयुरिति भामिनी”॥⁵⁰

In the *Bhaṭṭikāvya*, it has omitted.

In the *Vālmīki Rāmāyaṇa*, Indra came to *Laṅkā* and gave the divine drink to Śītā.

In the *Bhaṭṭikāvya*, it has omitted.

In the *Vālmīki Rāmāyaṇa*, Rāma expressed his anger towards *Triloka* for his inability to trace Śītā but on meeting Jaṭāyū, they could know something.

“संहितैव शशिजोत्सनां महान् सूर्य इवोदितः।

संहितैव गुणान् सर्वान् मम तेजः प्रकाशते॥”⁵¹

यथा जरा यथा मृत्युर्यथा कालो यथा विधिः।

नित्यं न प्रतिज्यन्ते सर्वभूतेषु लक्ष्मणः।

तथाऽहं क्रोधसंयुक्तो न निवार्योऽस्म्यंशयम्”॥⁵²

“ततः पर्वतकूटाभं महाकायं द्विजोत्तमम्।

ददर्श पतितं भूमौ क्षतजार्द्रं जटायुषम्”॥⁵³

In the *Bhaṭṭikāvya*, Rāma met two shorn off wings of a vulture Jaṭāyū and then expressed his anger towards *Triloka*.

“गृध्रस्पेहाऽश्वतां पक्षौ कृतौ वीकषस्व लक्ष्मण।

जिघत्सोर्नूनापादि ध्वंसोऽयं तां निशाचरत्”॥⁵⁴

“रिणच्चि जलधेस्तोयं विविनच्चि दिवः सुरान्
कषुणच्चि सर्पान् पाताले छिनच्चि क्षणदाचरान्”॥⁵⁵

In the *Vālmīki Rāmāyaṇa*, Rāma met *Rākṣasa* named Kabandha who did not reveal the secret of Śītā.

“दिव्यमस्ति न मे ज्ञानं नाभिजानामि मैथिलीम्।
यस्तां वक्ष्यति तं वक्षे दग्धः स्वं रूपमास्थितः”॥⁵⁶

In the *Bhaṭṭikāvya*, *Rākṣasa* Kabandha revealed the secret of Śītā to Rāma.

“तव प्रयातो यम्यत्वं स्त्रपूतो भ्रवीमि ते।

रावणेन हता सीता लङ्कां नीता सुरारिणा”॥⁵⁷

“तेन सङ्गतोमार्येण रामोऽज्यं कुरु द्रुतम्।

लङ्कां प्राप्य ततः पापं दशग्रीवं हनिष्यसि”॥⁵⁸

In fifty- eighth to seventy-second verses of sixth canto of the *Bhaṭṭikāvya*, we get Rāma and Lakṣmaṇa’s visit to *Śavarī*. Rāma and Lakṣmaṇa reach *Pampā*.

“स राजसूययाजीव तेजसा सूर्यसन्निभः
.....द्रुतं द्रष्टाऽसि मंथिल्याः
सैवमुक्त्वा तिरोऽभववत्”॥⁵⁹

In seventieth to seventy- first cantos of *Aranyakāṇḍa* of the *Vālmīki Rāmāyaṇa*, we get this theme.

“तौ तु तत्र स्थितौ दृष्ट्वा भ्रातरौ रामलक्ष्मणौ निहत्य रक्षांसि पुनः
प्रदास्यति”॥⁶⁰

Endnote

1. *Bhaṭṭikāvya*, III, 1
2. Ibid. III, 2
3. Ibid. III, 3
4. Ibid. III, 4
5. Ibid. IV, 5
6. *Ayodhyākāṇḍa* of *Vālmīki Rāmāyaṇa*, I, V cantos
7. *Bhaṭṭikāvya*, III, 6-18
8. *Ayodhyākāṇḍa*, VII-XXXV cantos
9. *Bhaṭṭikāvya*, III, 19-35
10. *Ayodhyākāṇḍa*, XXXV, XLI- LXV cantos
11. *Bhaṭṭikāvya*, III, 36-56
12. *Ayodhyākāṇḍa*, LXXVIII - CXV
13. *Bhaṭṭikāvya*, IV, 1
14. *Ayodhyākāṇḍa*, CXVII- CXIX cantos
15. *Bhaṭṭikāvya*, IV, 2-3
16. *Aranyakāṇḍa*, I-IV cantos
17. *Bhaṭṭikāvya*, IV, 4-14
18. *Aranyakāṇḍa*, V-XVI cantos
19. Ibid., V, 38
20. *Bhaṭṭikāvya*, IV, 5
21. *Aranyakāṇḍa*, XII, 36
22. Ibid. XVI, 4
23. *Bhaṭṭikāvya* IV, 15-32
24. *Aranyakāṇḍa*, XVII – XVIII cantos
25. Ibid. XVII, 10
26. IV, 18
27. Ibid. IV, 33-45
28. *Aranyakāṇḍa*, XVIII-XXIV, XXVI cantos

- 29 Ibid. XVIII, 18
30. *Bhaṭṭikāvya*, IV, 30
31. Ibid. IV, 31
32. *Aranyakāṇḍa*, XXX, 20
33. *Bhaṭṭikāvya*, V, 3
34. *Aranyakāṇḍa*, XXVI, 14
35. Ibid. XXVII, 18
36. *Bhaṭṭikāvya*, IV, 45
37. Ibid. V, 3
38. Ibid. V, 4-29
39. *Aranyakāṇḍa*, XXXI- XXXIV cantos
40. *Bhaṭṭikāvya*, V, 30-45
41. *Aranyakāṇḍa*, XXXV- XLII cantos
42. *Bhaṭṭikāvya*, V, 48-52
43. *Aranyakāṇḍa*, XLII-XLIV cantos
44. *Bhaṭṭikāvya*, V, 53-60
45. *Aranyakāṇḍa*, XLV cantos
46. *Bhaṭṭikāvya*, V, 61-95
47. *Aranyakāṇḍa*, XLVI-XLIX cantos
48. *Aranyakāṇḍa*, XLIX, 17
49. *Bhaṭṭikāvya*, V, 94
50. *Aranyakāṇḍa*, LIV, 2
51. Ibid. LXIV, 57
52. Ibid. LXIV, 75
53. Ibid. LXVII, 9
54. *Bhaṭṭikāvya*, VI, 31
55. Ibid. VI, 35
56. *Aranyakāṇḍa*, LXXI, 27
57. *Bhaṭṭikāvya*, VI, 50
58. Ibid. VI, 54
59. Ibid. VI, 58-72
60. *Aranyakāṇḍa*, LXX-LXXII

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