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ジャガトプラカーシャ・マッラ王の古典ネワール語歌集

ネパール・マッラ王朝の宮廷演劇写本研究・研究成果報告 2020 年 2 月

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Jagatprakāśa Malla's songs in Newar language Report on the study of the court theater of the Malla dynasty

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Abbreviations

Nw. = Newārī Cl. Nw. = Classical Newārī Mod. Nw. = Modern Newārī

Preface

The manuscript NGMPP B 288/26 (Saṅgītabhāṣā) is a collection of songs composed in Classical Newari language by Bhaktapur King Jagatprakāśa Malla (reign 1636-7 to 1643 AD¹). Jagatprakāśa Malla is the author of the play Mūladevaśāśidevavyākhyāna-nāṭaka which is known as the earliest play composed in Newari language, available in an undamaged form² [Brinkhaus 1987]. Besides, he composed many plays in Maithili language. However, it is obvious that the Newari songs contained in this manuscript were originally songs performed in the presentation of various plays. This fact indicates that Jagatprakāśa Malla actually composed not one but several plays in Newari language. Thus, these songs are significant evidences which let us a glimpse of the practice of the early court theater in the Malla dynasty.

In the following, I give the original text in Roman transcription and English translation³. I apologize that my English has not yet gone through a native speaker's check. In fact, I have been until now translating the songs contained in this manuscript from the beginning, only in my articles published in Japanese language, which of course considerably limits the range of the readership. Thus, I decided to publish my English translation online for wider readers.

About transcription

¹ Brinkhaus [1987: 10, footnote 33]

² Although Newari plays in fragmental form exist from the same period (the 17th century), written by Pāṭan and Kathmandu kings [Brinkhaus 1987: 4]. The earliest Newari play available to us in fragment is the Rukmāṅgadacarita of Nepal Samvat 753 (= 1633 AD) [Kitada 2019: 5].

³ In studying this text with the manuscript, I received detailed instruction from Prof. Kashinath Tamot, the authority of Nepalese paleography and Classical Newari language. I express my heartfelt thanks to Prof. Kashinath Tamot for his cooperation and instruction.

1. In the manuscript, the *va*-letter and *ba*-letter are not distinguished. In principle, I render this by *va*. However, in the cases of Newari vocabulary in which it is obviously *ba*, I render it by *ba*. Namely, Newari language has a clear distinction of *b* and *v*. Besides, I also rendered it by *ba* in Sanskrit words in which it represents obviously *ba*, such as *brahmā*, *bṛhaspati* etc.
2. The ligatures of combination with the *ha*-letter are rendered as Consonant + *h*. For instance, *mha*, *nha* but not *hma*, *hna*. The formal structures of these ligatures rather look like *hma*, *hna* etc. in that the small *ma*-letter, or *na*-letter, is set inside the hook of the *ha*-letter. However, from the point of view of the phonological reality of Newari language, it is preferable to transcribe these as *mha*, *nha* etc.

No. 29 [Fol. 7 rec, 1.4ff]

// vasanta // e⁴ //

haraṣana sadāśiva paraveśa yāka,
pāravati sahitana sobhā ati lāka //
dhvakamhā (5) gaṇeśa napa mateṇā thva kāya,
kaparddīśa thvayā nāma yeva dharmma lāya //
gaurīyā khe sakhi jura jayā dhāse nāma,
mhā buke (6) vasata biya thājyā sava kāma //
jagatacamdana dhāra śivayāke sevā
devī śaṃkara ne-mha cha-mha sise devā //29//

“Sadāśiva (= Śiva) cheerfully made entrance [to the stage]

[and] acquired an extreme charm, accompanied by Pārvatī.⁵

“Together with Gaṇeśa, the eldest [son]⁶. [Śiva has] affection for this son.

His (Śiva's) name is Lord with Braided and Matted Hair. He likes to realize the right (lit. to acquire *dharmā*).”

“Of Gaurī (= Pārvatī), [there] was a companion named Jayā.

[She] smears the body [with ointment], gives clothes through weaving, knows love.⁷”

“Jagaccandra⁸ said: Serve Śiva! Know the pair (lit. duo) of Goddess [Pārvatī] and Śaṅkara (= Śiva)

⁴ Abbreviation of *ekatāla*.

⁵ His charm is all the more increased by the accompaniment by Pārvatī.

⁶ Cl. Nw. *dhvākomham* ‘elder one’ [Malla 2000: 247].

⁷ I.e. Jayā, the female attendant of Queen Gaurī, knows the art of massaging the body and the art of weaving. She knows love, i.e. attractive, or is expert in the art of love. The expression *sava kāma* ‘to know’ is used for both a man and woman, and often refers to his, or her sex appeal. However, the intended meaning here might be also that she is a good adviser in affairs of the heart.

⁸ Jagaccandra is Jagatprakāśa's penname. It is a combination of his name (*jagat-*) and the name of his intimate friend, Candraśekhara-siṃha. He started to use this penname after the untimely death of

to be one god.⁹”

No. 30

//(7) mallālī // a //

paraveśa juyā āva divodāsa rāja,
tāla lācakene piyā śaśikalā sāja //
caṃdra kalā candra utheñā(Fol.7 ver, 1)ña chana mūkha,
samaraṃ-jaya āva lāta ceta sūkha //
dhanamjaya mantri mantra sara khe nipūna,
koṭavāra tira āva sahaja khe (2) lūṃna //
jagatacaṃda ne-mhā¹⁰ cha-mhā juyakāva,
pe-guli padāratha bio lācakāva //30//

“King Divodāsa, now having entered [the stage],
[his] beloved Śaśikalā¹¹ makes proper¹² preparation[s].
“Your (Divodāsa’s) face is [handsome] like the moon [accompanied by] the moon digits¹³.
The winner of wars (= Divodāsa) now acquired the joy of mind.
“Minister Dhanamjaya knows [how to give] counsel skillfully.
The guard of the stronghold now put on gold easily.¹⁴
“Making the two persons, Jagat[prakāśa-malla] and Candra[śekhara-siṃha], become one person,
[Lord¹⁵] endows us/me with the four objects [of life]¹⁶.”

No. 31

his friend, in order to express his deep affection and sorrow to his friend.

⁹ I.e. *ardhanārīśvara*. Intriguingly, in Jagatprakāśa’s poetry, the pair of God and Goddess as one androgyne deity is often used as a simile of his intimate friendship with Candraśekhara-siṃha.

¹⁰ The suffix *-mha/-mham* is the classifier denoting living beings. *-mhā* is the form of the Bhaktapur dialect.

¹¹ Śaśikalā means ‘the one who has the digits of the moon’, but here it is the beloved’s name.

¹² Cl. Nw. *tālālācake* ‘to make proper, to collect’, cf. Mod. Nw. *tāhlāke* [Malla 2000: 179]. Here, this expression, accompanied by *sāja* ‘preparation’, seems to mean arranging things in the proper manner (i.e. household chores?). The suffix *-ne* in *lācake-ne* is honorific.

¹³ Since his beloved’s name Śaśikalā also means ‘moon-digits’, this phrase as a double-entendre can suggest: King (the moon) is accompanied by his queen Śaśikalā.

¹⁴ This sentence is obscure. Malla [2000: 487] translates it as: “The courtier could now easily wear the gold ornament.” However, *koṭavāra* rather denotes a policeman on guard duty, who usually does not wear precious ornaments. Probably it refers to the plot of the drama, in which the *koṭavāra* is awarded gold ornaments for a certain feat he has performed.

¹⁵ Which deity is referred to is obscure. Maybe Śiva?

¹⁶ I.e. the four *puruṣārtha*-s: *dharma*, *artha*, *kāma* and *mokṣa*.

// gurjjarī // co //

harakhana va(3)yā thama biya vala āva,
divodāsa rājāna khe yāta tava bhāva //31//

“[I] myself have come to give a reward (*vala* < Skt. *vara*) now.
King Divodāsa made a great affection.”¹⁷

No. 32

// varāḍī // pra //

maṇḍala vimalā ne-mhā parave(4)śa jūva, nīti nipuna juyā dako śāstra thūva //
aratha dharama kāma mokṣa vidyā thūra, acala aneka dale bhiṇa khe je jūra (5) //
ratana luṃ tilāṃhilāṃ oho eko¹⁸ bhīṇa, jetā jola madu jana trilokasa thīra //
jagatacandayā guṇa guṇina vicāra, yā(6)hune janani dako vairi saṃhāra //32//

“Both, Maṇḍalā and Vimalā¹⁹, has entered [the stage].
[The two] are skillful in tactics and understand all the sciences.
“[The two] possess²⁰ wealth, justice, love, liberation and knowledge.
The mountains being many²¹, I am good.
“Jewels, gold, accessories, silver are all beautiful.”²²
There is no one equal to me [who am] firm in the three worlds.
“The virtuous consider the virtues of Jagaccanda.
Oh, Mother [Goddess]! Please eliminate all [my] enemies.”

No. 33

indra indrāyaṇī paraveśa, tilottamā sakhi paraveśa // (7)
deva-pani paraḥ je āva, kalātao sukhana khe bhāva //
amara-nagara yāṇā vāsa, phusaka khe devayā tarāsa //
jagata(Fol.8rec, 1)candana dhāra vicāra, se-hune saṃsāra asāra //33//

¹⁷ This seems to be a statement by a certain deity who is satisfied by Divodāsa's deed of affection (*bhāva*), i.e. of devotion and willing to reward his effort.

¹⁸ I.e. *yako*.

¹⁹ The names of two characters, seemingly the two attendants, or courtiers, male and female?

²⁰ Cl. Nw. *thūra/thura* < *thuya* 'to understand' or 'to possess'.

²¹ This phrase is obscure. Cl. Nw. *dale* is a conditional form of *daṭe* 'to be' [Malla 2000: 213]. Skt. *acala* might mean 'motionless, steady'. Maybe: Since these possessions (wealth, justice etc.) are established firmly, I am satisfied.

²² I.e. the jewels etc. in my possession are all nice. I have so many jewels etc.

Translation

Indra and Indrāyaṇī has entered. [Their] companion Tilottamā has entered.

[Indra's] subjects are the gods. I (= Indra?), now,²³ am in a very (*khe*)²⁴ pleasant condition accompanied by my wife.

I reside in the city of gods (i.e. Amarāvātī). I eliminate the [cause of] fear of god[s].

Jagacanda said [his] view: "Know the world (*saṃsāra*) to be lacking_the_essence/ephemeral."²⁵

No. 34

// kauśika // la²⁶ //

devayā purohita bṛhaspati nāma, vicakṣaṇa ju(2)yā ati nyāya nīti kāma //

veda nipuna juyā phayā bāṃkhāṃ²⁷ lhāya, biyā-guli jena āva devayāke kāya //

sene kāṃne²⁸ surā(3)sura thva-guli vyāpāra, svarga yene tapasyā seyā khe vicāra //

jagatacandana dhara deva guru sevā, dvāphala svānao nāpā ho(4)le khe thva tevā //34//

Translation

The priest of the god[s] is Bṛhaspati by name. He is clear-sighted, and has enthusiasm in justice and politics. He is skilled in the Vedas, and can speak speeches. I will now take a reward for that which I offered to the god.²⁹ To teach and inform the gods and demons is his (*thva-guli*) business. [Whether] to take one away to heaven is [his] consideration, through knowing [one's] penance.³⁰ Jagaccandra said: "Serve the master of the gods (i.e. Bṛhaspati). Scatter this (*thva*) popped rice³¹ together with jasmine flowers³²."

²³ This sentence *je āva* etc., beginning in the middle of the first verse-half, is an anomaly.

²⁴ *Khe* is an emphatic particle.

²⁵ A pessimistic view, in contrast to Indra's boast of his own prosperity in the preceding verses. Jagatprakāśa's bitterness in his attitude to life seems to be due to his sorrow over the too early death of his friend.

²⁶ Seems to be an abbr. of *laṃtāla* [Prajāpati 2006: 41].

²⁷ A word seemingly fabricated through the contamination of Skt. *vākya* and *vyākhyā*.

Bākhām/bāṃkhāṃ is a Bhaktapur-dialect form for *bākhām* of Kathmandu dialect.

²⁸ Bhaktapur-dialectal form for *kane*.

²⁹ Literally: "What I gave, now, [I] take [it] from the god." I.e. if I make offering to Bṛhaspati, he bestows me with a reward.

³⁰ Bṛhaspati, knowing, i.e. evaluating one's penance, considers and decides whether one may be brought to heaven according to the merit of one's penance.

³¹ Cl. Nw. *teva* = *tāya* [Malla 2000: 178]. According to Malla (ibid.)'s quotation, popped rice and jasmine flowers (*dvāphala*) are scattered together as oblation.

³² Cl. Nw. *dvāphalasvāna*, Mod. *dāphvaḥsvām*.

No. 35

// kauśika // tha³³ //

vayā śiva īśara pravati prāṇa, raṅga-bhūmi vayā āva kāya thama bāna // (5)
dīpasa nali kāse vibhutina buya, rasatāyā dudhara dhuka svānana chuya //
sāpana tiṃlāmhiṃlām dhu-cheguli lāsā, manasa (6) gauriyā rasa lāyayātā āsā //
jagatacandana dhāra, harayā praveśa, pyākhanayā dako chena phusake kaleśa //35//

Translation

God (*īśara* < *īśvara*) Śiva, [accompanied by] Pārvatī [who is as precious to him as] [his] life, coming [and] coming on the stage, now shows himself beautiful³⁴.

Taking ashes (*nali*) in the graveyard, [he] smears [himself] with ashes (*vibhūti*).

Being pleased [by] thorn apples (*dudhara* < *dhattura*)³⁵, [he] adorns [himself] with flowers of *dhuka*³⁶.

[He wears] accessorie[s] of snakes [and sits on] a seat of tiger-skin.

In his mind, [he cherishes] the desire to enjoy [amorous plays] with Gaurī.

Jagaccandra said: “[There is] Śiva’s entrance [on the stage].

You eliminate all the defects of [my] drama.”

Notes

This is the celebratory song proclaiming Śiva’s entrance on the stage at the beginning of the play. In today’s Kārtik Nāc festival of Pharping village, too, the performance of the play is opened by Śiva’s entrance.

No. 36

(7) // nāṭa // e³⁷ //

śiva bhāṭṭa vayā thanā śivayāke sevā, satī nāsa kalātayā madu meva devā //
veda mantra guṇa thula phayā bākhām (Fol.8ver,1) lhāya, biko biko deka nhāla yana khe kāya //
lācā nācā ma-nayā juyā thama sotī, nhasa-pota ne-khesa-ña suse tayā moti // (2)
jagatacamdana dhara thvasa duja jāti, thama tiri satī nāma barahuni jāti //36//

Translation

³³ Abbr. of *thakatāla* (3 2 2) [Prajāpati 2006: 40].

³⁴ *Bāna kāya* seems to be the same as *bāna lāye* (= *bāna rāye*) ‘to be handsome’ [Malla 2000: 325].

³⁵ I.e. intoxicated by eating thorn apples.

³⁶ Cl. Nw. *dhuk-svān* ‘name of a plant (*nāgāhvā*)’ [Jørgensen 1989: 97]. Mod. Nw. *dhusvām* ‘kind of flower, *Artemisia vulgaris*’ [Kölver & Shresthacarya 1994: 178].

³⁷ Abbr. of *ekatāla*.

Śivabhaṭṭa³⁸ came here to worship God Śiva. For Satī [who is] Nāṭeśvara's wife, there is no god (i.e. husband) else [than Śiva].³⁹

[He, Śivabhaṭṭa] understands (lit. understood) the virtue[s] of the Vedas and magic spells, and can (lit. could) say arguments⁴⁰.

[He] receives [so many] rewards [as he] offers (lit. gives) oblations [to the god/gods].⁴¹

Not eating meat nor fish, [he], being himself a[n attentive] listener (*soti* < *śrotṛ*) [of the Vedas]⁴²,

[he] is putting on (*suse tayā*) pearls in the both ears (lit. in the both sides⁴³ [of] the ears)⁴⁴.

Jagaccandra said: "This [venerable man]⁴⁵ is [a member of] the twice-born (i.e. Brahmin).

[His] own wife is Satī by name, a woman of Brahmin."

No. 37

// gujjarī // prakha co //

kapila (3) nāma muni paraveśa biyā, śiṣya vāsu sahitana raṃgabhumi vayā //37//

Translation

The Saint, Kapila by name, entered. [He] came in the stage accompanied by his pupil Vāsu.

³⁸ Seems to be the name of a Brahmin who is one of the characters. *Śiva-bhaṭṭa* literally means 'the one whose lord is Śiva'.

³⁹ This sentence is obscure. I took *nāsa* as a variant of Nw. *nāsora* < *nāṭeśvara*. Maybe, Brahmin Śivabhaṭṭa worships the statue of Śiva accompanied by Satī-Pārvatī. Another possibility is as follows. Brahmin Śivabhaṭṭa's wife is also Satī by name. Therefore, this sentence might mean something like: For Satī, [i.e. Śivabhaṭṭa's] wife, there is no deity [to worship] else [than Śiva]. That means, Brahmin and his wife are both pious worshippers of Śiva. However, in this case, *nāsa* would remain obscure.

⁴⁰ I.e. can elucidate the meaning of the holy scripts and spells, or can preach.

⁴¹ This sentence is quoted in Malla [2000: 265] and translated as: "Whatever was given has been taken back before anything can be done with gift."

The word-for-word translation would be: "[Each time something] is given, *deka* [it was] removed (*nhāla*). [It was] just (*khe*) taken away (*yana* < *yamñe*). [One] takes (*kāya*)."*Deka* is obscure.

Perhaps, it is of the verb *ḍemñe* 'to cut off'. In that case, *deka nhāla* would mean '[It was] cut off and taken away'. *Yana khe kāya* might be a compound verb '[one], taking [it] away, acquires [it]', i.e. '[one] acquires'. Does this mean that he (Brahmin) receives alms each time people give it to him? According to the context in which the virtues of the Brahmin are listed, this sentence cannot be a censorious evaluation.

In my translation, I followed the interpretation proposed by my teacher: [Each time he] gives/offers [something], he acquires [so much a reward].

⁴² I follow my teacher's interpretation. However, Malla [2000: 507], considering *soti* as meaning 'on one's own initiative, by prescribing one's own rule', transcribes this sentence as: "I have abstained from eating meat and fish."

⁴³ *Ne-khesa-ṇa*. The suffix *-ṇa* is emphatic.

⁴⁴ Wearing pearls in the ears indicates that he belongs to a special rank of Brahmin.

⁴⁵ Cl. Nw. *thvasa* is honorific, cf. Mod. Nw. *thvaykah*.

No. 38

// śaurī⁴⁶ // tha //

paraveśa juyā āva (4) sūtra khe deva, ma-date ma-khale mate guṇi-pani heva //
śārīra vacana mana catakāṇa bhāva, bhālapase tayāgula lāya (5) jana⁴⁷ āva //
soṃ-gola mikhāna soyā gauriyā mūkha⁴⁸, thva-mha deva ṇhapā vala sesane sūkha //
jagatacandana dhāra da (6) tore dhamanī, dharamana jurā satī harayāke maṇī //38//

Translation

Now, the stage-manager (*sūtradhāra*)⁴⁹, [disguised] as the god⁵⁰, entered [the stage].

Oh, [you people] endowed with merits! Don't despise [me], because of [gods] not being, nor being seen⁵¹.

[There should be] the state (*bhāva*) of being opened/enlightened/cheerful (*catakāṇa*) of the body, speech and mind.⁵²

[So] having thought (*bhālapase tayā-gula*)⁵³, I will bring/invite people (i.e. the spectators) now.

This god (i.e. Śiva), looking Gaurī's face with his three eyes⁵⁴, came (i.e. appeared) first [on the stage], knowing the joy⁵⁵.

⁴⁶ It has to be written *gaurī*. The transcribe seems to have confounded the *ga*-letter with *śa*.

⁴⁷ It also looks like *jena*.

⁴⁸ The lengthening of the vowel *ū* in the rhyming *mukha* and *sukha* seems to reflect the lengthening of the last syllable of the verse in recitation on the stage.

⁴⁹ The *sūtradhāra* is "the principal actor who arranges the cast of characters and instructs them, and takes a prominent part in the Prastāvanā or prelude" [Apte 1992: 1698].

⁵⁰ Seemingly, he has disguised himself as Śiva.

⁵¹ This phrase *ma-date ma-khale* 'not being [and] not being seen' is obscure. Perhaps the intention is: "There are no gods appearing on the stage yet, except for the *sūtradhāra* disguising himself as a god. Oh, dear audience, don't be disappointed by this sight." *Ma-khale* = *ma-kham-le* 'through not being seen'.

Or, another possibility is to beg the spectators not to despise the *sūtradhāra* disguised as a god, for not being a real god, nor looking like a real god.

⁵² The body, speech and mind represent the threefold manner of the human existence. This sentence seems to mean the openheartedness or cheerfulness of the participants (actors, audience etc.).

⁵³ *Tayā-gula* = *tayā-guli* (Mod. *tayā-gu*) 'that which has been put/placed'. The compound-verbal expression *bhālapase tayā-guli* (lit. 'that which has been placed, after having thought') would mean 'that which [I] have already thought/deliberated_on/born_in_mind'. I interpreted this phrase as connected with the foregoing sentence: I will now exhort the spectators, according to my deliberation/wish to produce an openminded and cheerful atmosphere.

If the variant *jena* 'I, by me' instead of *jana* 'people' is taken, the translation would be: "I will bring (i.e. bring_out/produce) that which I have born in mind." Namely, I will now realize my plan to bring about a cheerful atmosphere.

⁵⁴ This phrase is a description of Śiva who possesses three eyes and has Gaurī as his consort.

⁵⁵ Joy (*sukha*) may have two different connotations: One is that Śiva perceives pleasure through looking at Gaurī's attractive face; the other is that Śiva showed himself as the first of the spectators, because he knew that this drama gives amusement.

Jagaccandra said: "Because [she] was a virtuous woman⁵⁶, Satī with her virtue was/became a gem (*maṇī*) for Hara."

No. 39

// mālava // co //

vaya dhuno jagatayā ajā bramhā (7) āva, kamaṇḍalu japamāla jone rasatāva //39//

Translation

Brahmā, the grandfather of the world has already arrived [here] now, carrying a water pot and a rosary of beads, being pleased.

No. 40

// nāṭa // e //

yogini-panisa yoga siddhi yāya thāyasa⁵⁷, cvā (9r,1) poyā parvvata je vāsa yāñā sāṃsa //
kalāta khe menā nāma pāravati mhyāca, sakhina sevā yāva thva sundari mhyāca //
paraveśa (2) juya dhuno bhumisa vihāra, bhārapase yāñā-guli juiva vicāra //
jagatacanda jura cha-guli śarīra, bachivana śarīra (3) khe paramao vīra //40//

Translation

I am the mountain of snow (= Himālaya), [which is] the place where female ascetics (*yoginī*) attains (lit. do) the perfection of *yoga*, and I dwell [here] and take breaths (i.e. practice *prāṇāyāma*, or the breath control).

[My] wife is Menā by name, and Pārvatī is [my] daughter. Female companions serve this beautiful daughter.

I, roaming on the earth/ground⁵⁸, have already entered [the stage].

That which one has been thinking should be [carefully] deliberated.⁵⁹

Jagaccandra (i.e. Jagatprakāśa and Candrasekhara) have become one body. [It is] the supreme hero

⁵⁶ *Dhamanī* < *dharmiṇī*.

⁵⁷ I.e. *thāsa*. The scribe cancelled *ya*. Does this mistake perhaps reflect the modern pronunciation of *thāsa* as *thāy*?

⁵⁸ *bhumisa vihāra*. *Bhumi-sa* is the locative case of *bhūmi*. That means, either Himālaya, descending from the height of his abode, is roaming on the earth, or the actor walk around the ground of the stage, in the same manner as the actors do in the Kārtik Nāc of Pharping today.

⁵⁹ Himālaya, the father of Pārvatī, wants to deliberate something he has been planning. What is actually intended by this sentence remains unclear so long as the context of the scene is not known to us.

(vīra) just (*khe*) [because of] the body shared by the two men⁶⁰.

No. 41

// śrī // co //

satīyā viyoga dukha citasa saṃtāpa, o vināna thana vayā saḥajanaṃ tāpa // (4)
dakṣiṇana ova phasa śārīrasa kava, ma-date kalāta o-mha jeo uthe thava //
naṃḍi bhṛṅgi gaṇa-pani dasena chu yāya, citasa (5) kevala oo mathā napālāya //
jagatprakāśa nṛpa thva-mha the samāna, candraśekhara siṃha ma-dase athāna //41// (6)

Translation

[There is] pain [because of] the separation from Satī (= Goddess Pārvatī). [There is] agony in [my] mind. Coming here without her, [there is] agony by nature⁶¹ (*saḥajanaṃ*).

The wind which comes (*ova*)⁶² from the South and affects/afflicts [my] body. There is no wife of my own (*thava*) like she is to me.⁶³

What shall I do even if Nandī and Bhṛṅgī and [other] attendants are [with me].⁶⁴ In [my] mind, [there is only the desire] to meet with her quickly⁶⁵.

King Jagatprakāśa is the same as this [god]. Candraśekhara not being, [there is] wrong place.⁶⁶

No. 42

// mālaśrī // pra //

brahmāyā vara⁶⁷ lāse indra-pani phuṇā, adhikāra dako kāse pitīṇa⁶⁸ choya tumṇā //
thathīṇa-mhā jeo napā (7) kalāta sobhā, kamalā nāma misā mateṇāna lobhā //

⁶⁰ *bachi-va-na*. Cl. Nw. *bachi* 'a half', -*va* sociative ending, -*na* agentive ending. Literally '[the body] by the halve[s]', i.e. the body shared by the two halves.

⁶¹ Cl. Nw. *saḥajanaṃ* (< Skt. *śahaja*) 'naturally, easily' [Malla 2000: 489]. The pain is inborn, i.e. this pain is inseparable from my body.

⁶² Cl. Nw. *vava* 'one who comes' [Malla 2000: 460].

⁶³ I.e. there is no one else as precious to me as Satī-Pārvatī, or so affectionate as she is to me.

⁶⁴ I.e. what is the use of my attendants (*gaṇa*), Nandī and Bhṛṅgī etc. accompanying me, if you, my wife, are not with me.

⁶⁵ I.e. I can't think anything else than to see her as soon as possible.

⁶⁶ King is in the same condition as God Śiva suffering from his separation from his consort Satī-Pārvatī. Because Candraśekhara does not exist anymore, the place where I am now seems to be a wrong place for me. I.e., because Candraśekhara is not anymore, this world has turned out to be a wrong place for me to stay. Or: *athāna* (< Skt. *a-sthāna*) might mean '[feelling] out of place'. I feel out of place, uncomfortable.

⁶⁷ The scribe amended *la* into *ra*.

⁶⁸ The *ṇa* letter has a sign resembling the *visarga*. If it is a *visarga*, the transcription would be *pitīṇ*.

karālaḥ udagra prakāṣa khe sova, morasa iṇa bhiṇṇa chāyesa lova // (Fol.9v,1)
jagatacandana dhara daita praveśa⁶⁹, guṇi jana-panisena mate āva heśa //42//

Translation

Receiving Brahmā's boon, [let's] defeat Indra [and others]. Taking all the might (*adhikāra*) [from them], [let's] drive out⁷⁰ [the enemies].

Together with me of that manner (i.e. such a [brave] man like me) is [a] wife with splendor, [i.e.] a lady, Kamalā⁷¹ by name, [who is] eager to love.

Look Karāla and Udagra⁷², wearing beautiful ornaments⁷³ all over⁷⁴ their heads⁷⁵, clearly [in front of you, spectators]!

Jagaccandra said: "[Now] the demons enter [the stage]. People with merits, don't despise them now!"

Remarks

This song seems to be an utterance by a demon who is the superior of Karāla and Ugra. Receiving a reward from Brahmā presumably as the merit of his penance, this demon conquers and expels Indra, taking all his power away, and indulges in a life of luxury as a tyrant, accompanied by his wife Kamalā.

No. 43

// goṇḍagiri // e //

thava rājya dako (2) kālo svaraga sahīta, tārakāsurao ati jita thava cīta //
ma-teni-lā bṛhaspati mantrayā prabhāva, viṣṇu gyāta agni (3) gyāta deva gyāta āva //
dhanathula varuṇa khe tarāsana coṇa, tarāsi-panisena luṃ che luṃ bu poṇa //
jagatacandana thula (4) paraloka lāya, kevalana taleju yāya sahāya //43//

Translation

⁶⁹ The ligature *pra*, being erased, almost looks like *pa*.

⁷⁰ Cl. Nw. *choya tumṇā*. Cl. Nw. *tuṇāo/tuṇe* 'to tremble, to shake, to sink' [Malla 2000: 182]. The compound verb *tumṇā choya* (i.e. *tuṇāo choya*) would mean 'I/we, shaking [them] off, send [them] away'.

⁷¹ *Kamalā* may be an epithet of Lakṣmī, but I am not sure whether this meaning can be applied here.

⁷² *Karāla* and *Udagra* are the names of demons which are also mentioned in the Mahiṣa-mardinī legend. *Karāla-o* is associative case, 'together with/accompanied by Karāla'.

⁷³ Nw. *lova* adj. 'appropriate, fit (of clothes, ornaments etc.)' [Malla 2000: 450]. Nw. *chāya* 'to decorate, to worship by decorating a deity' [Malla 2000: 132]. Thus, *chāya-sa* (loc.) *lova* would mean 'appropriate for decorating'.

On the other hand, *chāy* could also denote 'a dress, attire' [Jørgensen 1989: 65]. The two demons' heads are decorated with attires appropriately.

⁷⁴ Nw. *iṇābhiṇā* = *ibāthibā*, *ikāthikā* 'one another, hither and thither' [Malla 2000: 22; 23].

⁷⁵ Nw. *mora* is a spelling variation of *moṃda/moṃḍa* 'head' [Malla 2000: 400].

He (I.e. the demon) took [Indra's] own whole kingdom together with the heaven. Associated with Tārakāsura, [his] own mind [was] extremely victoried.⁷⁶

The influence of Bṛhaspati's spell was not sufficient.⁷⁷ Viṣṇu feared, Agni feared, and gods feared now.

Kubera (*dhana-thula*) and Varuṇa are intimidated.⁷⁸ The intimidated people [left their] golden houses and golden fields empty.

Jagaccandra understood: "I will attain the other world (*paraloka*). Only Goddess Taleju give [me] assistance."

Remarks

Tārakāsura is to be defeated by Kārttikeya at last. Namely, this song obviously belongs to a play dealing with the Kumārasambhava story. This song describes that the gods are all scared by Tārakāsura's attack. The attaining of the other world, mentioned in the *bhaṇitā*, seems to take over the subject of this song, i.e. the forfeiture of the heaven.

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⁷⁶ This verse-half is obscure. My teacher proposed to emend *ati jita* into *abhijita*, but this does not seem to provide any useful solution, either. Might it be understood like "Indra's mind was totally defeated (i.e. disconcerted) by Tārakāsura." This interpretation somehow sounds good, but I am not sure whether the associative case can be used in this manner.

⁷⁷ My teacher interpreted *matenilā* as a variation of *ma-teli-lā*. Nw. *tele/tere* 'to occupy, to oppress'. This sentence would literally mean: "The influence/power of Bṛhaspati's spell did not occupy/force." I.e. Bṛhaspati's spell was not efficient to prevent the attack by demon.

⁷⁸ Kubera is a protector of the north, while Varuṇa, the west.

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