

# Mahāvīrī

## HANUMĀN-CĀLĪSĀ DEMYSTIFIED



NITYĀNANDA MISRA

BLOOMSBURY

# TABLE OF CONTENTS

1. [DEDICATION](#)
2. [TRANSLITERATION KEY](#)
3. [ABBREVIATIONS](#)
4. [FOREWORD](#)
5. [PREFACE](#)
6. [The HANUMĀN-CĀLĪSĀ](#)
7. [INTRODUCTION](#)
8. [The MAHĀVIRĪ](#)
9. [NOTES](#)
10. [PROSODY](#)
11. [MUSICAL NOTATION](#)
12. [HEMISTICH INDEX](#)
13. [WORD INDEX](#)

# **Dedication**

To Nilayā, the abode of virtues

# Transliteration key

For transliteration of Hindi and Sanskrit words, this book uses the International Alphabhet of Sanskrit Transliteration (IAST) with one modification (nasalized vowel) and two additions (retroflex flaps). The transliteration characters with their Devanagari equivalents, broad transcriptions as per the International Phonetic Alphabet (IPA), and examples are listed in the following table.

Languages are shown by their ISO 639-1 or ISO 639-2 code (DE: German, EN: English, ES: Spanish, FR: French, GD: Scottish Gaelic, HI: Hindi, PRA: Prakrit, SA: Sanskrit, and sv: Swedish).

## Vowels

a	ə	EN <b>a</b> lone, fath <b>ə</b> m; SA <b>a</b> ti (अति), <b>a</b> ti (अति)
ā	a:	EN <b>a</b> rt, <b>f</b> ar; HI <b>ā</b> ma (आमा); SA <b>rā</b> ma (रामा)
i	i	EN <b>i</b> nner, <b>b</b> in; SA <b>i</b> ndra (इन्द्र), <b>s</b> īṣṭa (सीष्टा)
ī	i:	EN <b>e</b> ach, <b>t</b> ree; SA <b>ī</b> śa (ईशा), <b>a</b> dhīśa (अधीशा)
u	u	EN <b>U</b> zbek, <b>f</b> ull; SA <b>u</b> kta (उक्ता), <b>a</b> nukta (अनुक्ता)
ū	u:	EN <b>oo</b> ze, <b>t</b> rue; HI <b>ū</b> para (ऊपरा); SA <b>nyū</b> na (न्यूना)
ṛ	ṛ	Like UK EN <b>inter</b> esting; SA <b>ṛ</b> ta (ऋता), <b>kṛ</b> ta (कृता): vocalic r
ṝ	ṝ	SA <b>pitṝ</b> n (पितॄन): long vocalic r
ḷ	ḷ	Like EN <b>pick</b> le; SA <b>kḷ</b> pta (क्लप्ता): vocalic l
e	e:	Like EN <b>s</b> ay; DE <b>Idee</b> , <b>lesen</b> , <b>zehn</b> ; SA <b>eka</b> (एका)
ai	əi	In SA: Like EN <b>mi</b> ght; SA <b>aikya</b> (ऐक्या), <b>vaira</b> (वैरा)
æ		In STANDARD HI: EN <b>mat</b> ; HI <b>a</b> ise (आइस), <b>baila</b> (बैला)
o	o:	Like EN <b>no</b> ; DE <b>Ober</b> ; FR <b>chose</b> ; SA <b>cora</b> (कोरा)
au	əu	In SA: Like EN <b>ou</b> t; SA <b>aurasa</b> (औरा), <b>saura</b> (सौरा)

ঁ: In STANDARD HI: EN **not**; HI *aura* (ଓৰা), *sau* (ଓৰ)

## Vowel modifiers (*anusvāra*, *anunāsika*, and *visarga*)

ঁ - In SA: pure nasal after a~vowel, as in *hamṣa* (হମ୍ଷା)

In PRA, HI: homorganic nasal (ঁ/ঁ/ঁ/ঁ/ঁ/m) if a~plosive follows, pure nasal otherwise

ঁ FR *bon vivant*; HI *hā* (ହା): vowel nasalization

ঁ - Like GD *loch*; SA *sah* (ଶା): vowel aspiration

## Consonants

Note: The Devanagari equivalents in the second column below are shown with the inherent vowel /ə/.

k କ k EN **call**, **black**; SA *kalā* (କଳା), *rocaka* (ରୋକା)

kh କ୍ଷ k<sup>h</sup> Like EN **workhorse**; SA *khela* (ଖେଲା), *mukha* (ମୁଖା)

g ଗ g EN **go**, **dog**; SA *gīta* (ଗିତା), *rāga* (ରାଗା)

gh ଗ୍ର g<sup>h</sup> Like EN **doghouse**; HI *ghanā* (ଘନା), *bāgha* (ବାଘା)

ṅ ଙ୍ଗ ঁ EN **anger**, **sing**; SA *aṅga* (ଅଙ୍ଗା), *śaṅkā* (ଶଙ୍କା)

c ଚ c EN **chin**, **catch**; HI *pāca* (ପାଚା); SA *cora* (କୋରା)

ch ଚ୍ଛ c<sup>h</sup> Like EN **hitchhike**; HI *chāpa* (ଚାପା), *pūcha* (ପୁଚ୍ଛା)

j ଜ ঁ EN **job**, **badge**; SA *janma* (ଜନମା), *gaja* (ଗାଜା)

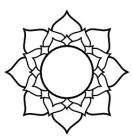
jh ଝ ঁj<sup>h</sup> Like EN **hedgehog**; HI *jhūlā* (ଝୁଲା), *sūjha* (ସୁଜା)

ñ ଙ୍ଗ ঁn EN *español*; FR *oignon*; SA *pañca* (ପଞ୍ଚା)

ঁ t ତ Like EN **time**; SV *karta*; SA *tīkā* (ତିକା), *patā* (ପତା)

ঁ th ଥ t<sup>h</sup> Like EN **guesthouse**; HI *ṭhaga* (ଠାଗା), *gāṭha* (ଗାଟା)

ɖ	ɖ ɖ̥	Like EN bird; SV <i>nord</i> ; HI ɖara (ɖára), aɖīga (ádiga)
ɖh	ɖ ɖ̥h̥	Like EN birdhouse; HI ɖhāla (ɖhála), buɖɖhā (ɖhála)
ɳ	ɳ ɳ̥	Like EN bent; SA kanɳha (kanɳha), danɳda (danɳda)
ɖ	ɖ ɖ̥	HI baɖā (baɖā), sāɖī (sāɖī): retroflex flap
ɖh	ɖ ɖ̥h̥	HI paɖhā (paɖhā): aspirated retroflex flap
t	ʈ ʈ̥	ES <i>tres</i> ; FR <i>tout</i> ; SA taru (taru), rati (rati)
th	ʈ ʈ̥h̥	Like EN bathhouse; HI thoɖā (thoɖā), hātha (hātha)
d	ɖ ɖ̥	ES <i>dos</i> ; FR <i>Dieu</i> ; SA dīpa (dīpa), pada (pada)
dh	ɖ ɖ̥h̥	Like EN withhold; SA dharma (dharma), vadha (vadha)
n	ɳ ɳ̥	EN plinth; ES <i>cantar</i> ; SA nr̥tya (nr̥tya), hīna (hīna)
p	ʈ ʈ̥	EN <b>pun</b> , top; SA putra (putra), kopa (kopa)
ph	ʈ ʈ̥h̥	Like EN upheaval; SA phala (phala), kapha (kapha)
b	ʈ ʈ̥	EN <b>big</b> , <b>ebb</b> ; HI saba (saba); SA bīja (bīja)
bh	ʈ ʈ̥h̥	Like EN clubhouse; SA bhaya (bhaya), kṣobha (kṣobha)
m	ɳ ɳ̥	EN <b>month</b> , <b>brim</b> ; SA mātā (mātā), bhūmi (bhūmi)
y	j	EN <b>yes</b> , canyon; SA yoddhā (yoddhā), vāyu (vāyu)
r	r	Like EN <b>red</b> ; ES <i>rey</i> ; SA ravi (ravi), taru (taru)
l	l	EN <b>law</b> , <b>all</b> ; SA loka (loka), triśūla (triśūla)
v	w	EN <b>which</b> , cobweb; SA vīra (vīra), kavi (kavi)
ś	ʃ	EN <b>ship</b> , <b>push</b> ; SA śīla (śīla), paśu (paśu)
ʂ	ʂ	Like US EN <b>marsh</b> ; SV <i>fors</i> ; SA ʂat (ʂat)
s	s	EN <b>see</b> , yes; SA senā (senā), prasūna (prasūna)
h	h	EN <b>hand</b> , ahead; SA hita (hita), vihīna (vihīna)



# Abbreviations

AK	<i>Amarakośa</i>
AR	<i>Adhyātma Rāmāyaṇa</i>
BG	<i>Bhagavad-Gītā</i>
BP	<i>Bhāgavata Purāṇa</i>
DA	<i>Dohāvalī</i>
DP	<i>Dhātupāṭha</i>
GA	<i>Gītāvalī</i>
HB	<i>Hanumān-Bāhuka</i>
HC	<i>Hanumān-Cālīsā</i>
K	<i>Kirātārjunīya</i>
KA	<i>Kavitāvalī</i>
MB	<i>Mahābhārata</i>
MSS	<i>Mahāsubhāṣitasaṅgraha</i>
MU	<i>Muṇḍaka Upaniṣad</i>
PMB	<i>Patañjali's Mahābhāṣya</i>
PP	<i>Prākṛtaprakāśa</i>
PS	<i>Pāṇiniya Sūtra (Aṣṭādhyāyī)</i>
RCM	<i>Rāmacaritamānasa</i>
RRS	<i>Rāmarakṣāstotra</i>
RV	<i>Raghuvamśa</i>
TS	<i>Tarkasaṅgraha</i>
TU	<i>Taittirīya Upaniṣad</i>
ViPu	<i>Viṣṇu Purāṇa</i>
VP	<i>Vinayapatrikā</i>
VR	<i>Vālmīki Rāmāyaṇa</i>
YS	<i>Yoga Sūtra</i>



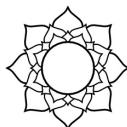
# Foreword

Among the many deities that are held in high esteem by Hindus around the world, there are two zoomorphic deities: Ganesha and Hanuman. These are perhaps the most popular in the Hindu pantheon. No prayer or event can start without a prayer to Ganesha. Hanuman is also extremely popular, not only because he is so closely associated with Sri Rama and the whole Ramayan epic, but also because he is looked upon as a manifestation of Shiva's eleven Rudras. As a result, magnificent temples to Hanuman have been built around the country. The most impressive one that I have seen is at Suchindram in Tamil Nadu which houses a massive statue of Hanuman.

Hanuman is depicted in two different ways. The more popular is as Ram Bhakta Hanuman, an integral member of the Ram Darbar where he is seated in a posture of reverence before Sri Rama, Sita and Lakshmana. In another form he is shown as Veer Hanuman, standing alone and carrying his great mace. Needless to say he commands equal reverence in both these postures.

Down through the ages a large number of hymns and *stotra*-s have been composed in honour of Hanuman—also known as *Mahavir*. Of these the most popular is Goswami Tulasi Das's famous forty-verse hymn to Hanuman called the *Hanuman Chalisa*. This is recited by millions of Hindus everyday around the world. However, analytical work on this text is not easily available. In the present book Shri Nityanand Misra has translated and annotated the text based on the acclaimed Hindi commentary *Mahaviri* (1983) by Swami Ramabhadracharya. This throws a great deal of light on the deeper meaning of Tulasi Das's famous work, and will be welcomed by scholars and laymen alike. I commend Shri Nityanand Misra for the devotion and dedication with which he has undertaken this work.

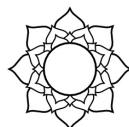
Dr. Karan Singh  
July 16, 2015



# Preface

I am delighted to present to readers the second edition of this book which is being published by Bloomsbury. Some minor corrections have been made to the text of the first edition. I am thankful to Pravin Tiwari of Bloomsbury for all the help in getting this published.

Nityanand Misra  
Mumbai, 31 December 2017



# Preface (first edition)

Forty-three verses. One thousand and forty-three syllables. One thousand four hundred and twenty-four metrical instants. That is the length of one of the most popular Hindu prayers across the world. For several hundreds of years, these 43 verses, 1,043 syllables, and 1,424 metrical instants of the *Hanumān-Cālīsā* have been a source of hope, peace, strength, and spirituality for innumerable Hindus. Millions of Hindus (and many non-Hindus too) recite the *Hanumān-Cālīsā* every day—in northern India most practising Hindus know its text by heart. Many more Hindus and non-Hindus have recited it or heard it at least once in their lifetime. Quite like the majestic Hanumān who leaped across vast expanses of ocean and land, the *Hanumān-Cālīsā* transcends across diverse educational, social, linguistic, musical, and geographical boundaries. The most learned Brahmins recite the *Hanumān-Cālīsā* with elaborate rituals lasting up to 108 days, and the most common masses recite it with minimal rituals on the community feast Tuesdays (*Bada Mangal* days) of the *Jyeṣṭha* month (May–June) in Lucknow. The rich can buy the *Hanumān-Cālīsā* printed as a book for as much as ₹40,000 (US \$605) by placing special orders with jewellers who use gold to write the text, the middle class can buy the ‘gold plated’ book for around ₹500 (US \$7.56) from e-commerce websites, the poor can buy the high quality

book published by the Gita Press for as less as ₹5 (eight US cents), and renunciant *sādhu*-s are offered the *cālīsā* books for free at religious congregations. The *cālīsā* is in the Awadhi language which is spoken in central Uttar Pradesh by hardly three percent of India's populace. And yet, those who recite the *cālīsā* include speakers of Hindi, Bengali, Telugu, Marathi, Tamil, Gujarati, Kannada, and numerous other Indian and foreign languages.

Translations and transliterations of the *cālīsā* are available in most major languages and scripts of the world. While the rendition of the *cālīsā* in the mellifluous voice of the late 'Dadaji' Hari Om Sharan is by far the most popular one across temples and homes of the devout, the long list of singers who have rendered the *cālīsā* in their voice includes bhajan singers like Anup Jalota and Ravindra Jain, Hindustani vocalists like Pandit Jasraj and Rajan and Sajan Mishra, Carnatic vocalists like M. S. Subbulakshmi, celebrities like Amitabh Bachchan (in chorus with twenty other singers), and popular playback singers like 'Bharat Ratna' Lata Mangeshkar, Mahendra Kapoor, S. P. Balasubrahmanyam, and Udit Narayan. There is no region of India where people are not familiar with the *Hanumān-Cālīsā*, and with the Indian diaspora, it has reached most parts of the world in the twenty-first century.

Like many friends of mine, the *Hanumān-Cālīsā* was one of the first prayers I learned. Over a period of more than twenty-five years, I have recited it or sung it thousands of times, and yet, until two years ago I was yet to come across a scholarly exposition or commentary on the hymn. While several good translations were available, none of them came close to the level of a traditional Indian commentary (*tīkā*). In the Indian literary tradition, commentaries have a very important place starting right from the *Veda*-s. As an example, there is no lover of Kālidāsa who is not familiar with the commentaries of Mallinātha on the works of Kālidāsa. For more than one thousand years now, every serious student of Kālidāsa has been guided by Mallinātha's commentaries. With the correct *anvaya* (logical connection of words), grammatical analysis, supportive evidence from scriptures, and crystal-clear thinking, a commentary gives its readers not only an accurate interpretation of the original text, but also offers deep insights into the work which would otherwise take readers years and years to develop.

It was in 2013 that I finally got a copy of the long out-of-print *Mahāvīrī* commentary in Hindi by my Gurudeva, Jagadguru Rāmānandācārya Svāmī Rāmabhadrācārya—the polymath and polyglot saint of our times. This short commentary, first published in 1984 by Krishnadas Charitable Trust in New Delhi, offers many esoteric insights into the seemingly simple verses of the

*Hanumān-Cālīsā*, with evidences (*pramāṇa-s*) and references from many Hindu scriptures including the *Upaniṣad-s*, the *Bhagavad-Gītā*, Vālmīki's *Rāmāyaṇa*, the *Mahābhārata*, the *Bhāgavata Purāṇa* and other *Purāṇa-s*, *Nyāya* works, *Yoga* works, and the vast literature of Gosvāmī Tulasīdāsa. Scholarly and lucid at the same time, the *Mahāvīrī* is replete with the most profound knowledge (*jñāna*) and the most sublime devotion (*bhakti*). The work was called 'the best explanation of the *Hanumān-Cālīsā*' by Dr. Ram Chandra Prasad in his dual-language translation of the *Rāmacaritamānasa* published by Motilal Banarsiādass.<sup>[1]</sup> After the first edition of the *Mahāvīrī* was sold out in the 1980s, the book was not reprinted and it remained unavailable for around twenty-five years. I had been looking for the book since 2011 after reading about it in Prasad's translation of the *Rāmacaritamānasa*, but all efforts to locate the book and the publisher did not yield any fruit. In May 2013, the extensive search which lasted two years came to an end when a copy of the book was made available to me by Prabhat Kumar Dokay of Chhapra. Within a month's time, the second edition of the book was published, which I co-edited with Dr. Ramadhar Sharma of Patna. In addition, the commentary was digitized and made available online.

As the *Mahāvīrī* is in highly Sanskritized Hindi, I thought of translating it into English in order to benefit Hanumān devotees who are unfamiliar with Sanskrit and Hindi. The translation began towards the end of 2014 and was completed by March 2015. The average English reader does not have the same context as an average Sanskrit or Hindi reader, so the translation has been expanded at some places to facilitate better understanding. At several places, additional interpretations from other works of Gurudeva have been added. The Hindi commentary provided meanings of only difficult words in the *śabdārtha* (word-meaning) section. This has been expanded to cover all words in the original verses, so that readers can relate to each and every word in the *cālīsā*. The introduction and the commentary together have more than 150 Sanskrit and Hindi citations—all of these have also been translated into English. Eight verses in the introduction and the commentary are the commentator's own compositions—these have also been translated into English. For advanced readers, I have provided endnotes which further elaborate on the subject matter. For the benefit of reciters, singers, and instrumentalists, I have authored two appendices on the *cālīsā*'s prosody and the musical notation of its popular traditional melody. A half-verse index and a word index have also been included to aid readers who want to look up a specific verse or a word in the *cālīsā*.

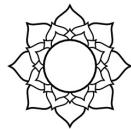
While authoring, designing, and typesetting this book, it has been my attempt to keep it free from all types of errors. I request readers to inform me of any inadvertent errors that may have remained in the book, so that they can be corrected in future editions.

This book owes its existence to countless people, and it is impossible to name all of them. I would first mention my late grandparents, Srimati Kausalya Devi Misra and Sri Srigopal Misra, to whom I owe my love of the three treasures of humans—literature, music, and art. The list of authors and editors of the many books and articles I have referred to is endless, and I am indebted to everyone on the list. Scholars on the *Bhāratīya-vidvat-pariṣat* discussion group have been my friends, philosophers, and guides for the past few years, and they have helped me with several academic sources and references used for the endnotes. The selfless members of the TeX-LaTeX Stack Exchange came to my rescue whenever I ran into typesetting problems. I am immensely grateful to Dr. Ramadhar Sharma of Patna and Prof. Animesh Kumar of IIT Bombay for proofreading the draft and offering many useful suggestions to improve it. Ramesh Kalicharan of New York helped me get in touch with ‘Didiji’ Nandini Sharan, who was very kind to help me with the nuances of the renditions of the *cālīsā* by ‘Dadaji’ Hari Om Sharan. Chandramouli Rotti of Gandhinagar offered invaluable help with the appendix on musical notation. Many improvements in the aesthetics, layout, and presentation of the book were suggested by Manish Modi of the Hindi Granth Karyalay in Mumbai. I consider it an honour that this book carries a painting by the late Bhanwarlal Girdharilal Sharma, one of India’s finest painters in the twentieth century, on its front cover. I am deeply indebted to Mukesh Sharma and Harsh Sharma of the B. G. Sharma Art Gallery in Udaipur for their kind permission to use this artwork. Special thanks go to Prof. Philip Lutgendorf, Professor of Hindi and Modern Indian Studies at the University of Iowa, for kindly reading one of the first drafts of this book and encouraging me with his kind remarks. From the beginning to the end, my parents and my family have supported this effort of mine in every possible way, and I can never repay the debt I owe them.

There are no words to express my gratitude to my Gurudeva, Jagadguru Rāmānandācārya Svāmī Rāmabhadrācārya, who blessed me by taking time out of his extremely busy schedule to answer my questions that had come up while translating the commentary and his original verses. I believe it is nothing but the grace of Hanumān Jī Mahārāja which made me embark on this endeavour, and I pray that may the same grace make me worthy of serving Lakṣmaṇa, Mother

Sītā, and Lord Rāma.

Nityanand Misra  
Mumbai, 29 August 2015

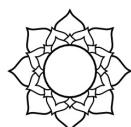


# Devanagari text





ମୁ ମୁ ମୁଖ ମୁଖ ମୁ ମୁଖ  
ମୁଖମୁଖ ମୁଖ ମୁଖ-ମୁଖ ମୁଖ ମୁ ମୁ  
ମୁ ମୁ ମୁଖ ମୁଖମୁଖ-ମୁଖମୁଖ  
ମୁଖ ମୁଖମୁଖ ମୁଖ ମୁଖମୁଖ ମୁ ମୁ  
ମୁଖମୁଖମୁଖ ମୁଖ ମୁଖ-ମୁଖମୁଖ  
ମୁଖ ମୁଖ ମୁଖ ମୁଖ ମୁଖ ମୁ ମୁ  
ମୁଖମୁଖ ମୁଖ-ମୁଖ ମୁଖମୁଖ-ମୁଖମୁଖ  
ମୁଖ ମୁଖ ମୁଖ ମୁଖ ମୁଖ ମୁଖ-ମୁଖ ମୁ



# Transliterated text

śrīguru-carana-saroja-raja  
nija-mana-mukura sudhāri  
barana' ū raghubara-bimala-jasa  
    jo dāyaka phala cāri  
    buddhi-hīna tanu jānikai  
    sumira ū pavanakumāra  
    bala budhi bidyā dehu mohī  
        harahu kaleśa bikāra  
jaya hanumāna jñāna-guṇa-sāgara  
jaya kapīśa tihū loka ujāgara 1  
rāma-dūta atulita-bala-dhāmā  
añjaniputra-pavanasuta-nāmā 2  
    mahābīra bikrama bajaraṅgī  
kumati-nivāra sumati ke saṅgī 3  
    kañcana-barana birāja subesā  
kānana kuṇḍala kuñcita kesā 4  
    hātha bajra aru dhvajā birājai  
        kādhe mūja-janeū chājai 5  
    śaṅkara svayam̄ kesarīnandana  
teja pratāpa mahā jaga-bandana 6  
        bidyāvāna guṇī ati-cātura  
        rāma-kāja karibe ko ātura 7  
    prabhu-caritra sunibe ko rasiyā  
rāma-lakhana-sītā-mana-basiyā 8  
sūkṣma rūpa dhari siyahī dikhāvā  
bikaṭa rūpa dhari lañka jarāvā 9  
    bhīma rūpa dhari asura sāhāre  
    rāmacandra ke kāja sāvāre 10  
        lāya sājīvani lakhana jiyāye  
    śrīraghubīra haraśi ura lāye 11  
    raghupati kīnhī bahuta baḍāī  
tuma mama priya bharataḥī sama bhāī 12  
    sahasabadana tumharo jasa gāvai  
    asa kahi śrīpati kaṇṭha lagāvai 13

sanakādika brahmādi munīśā  
nārada sārada sahita ahīśā 14  
jama kubera digapāla jahā te  
kabi kobida kahi sakāi kahā te 15  
tuma upakāra sugrīvahī kīnhā  
rāma milāya rāja-pada dīnhā 16  
tumharo mantra bibhīṣana mānā  
laṅkeśvara bhae saba jaga jānā 17  
juga sahasra jojana para bhānū  
līlyo tāhi madhura phala jānū 18  
prabhu-mudrikā meli mukha māhī  
jaladhi lāgħi gaye acaraja nāhī 19  
durgama kāja jagata ke je te  
sugama anugraha tumhare te te 20  
rāma-duāre tuma rakhavāre  
hota na ājñā binu paisāre 21  
saba sukha lahahī tumhārī śaranā  
tuma rakṣaka kāhū ko ḋara nā 22  
āpana teja samhāro āpe  
tīnaū loka hāka te kāpe 23  
bhūta piśāca nikaṭa nahī āvai  
mahābīra jaba nāma sunāvai 24  
nāsai roga harai saba pīrā  
japata nirantara hanumata bīrā 25  
saṅkaṭa tē hanumāna chudāvai  
mana krama bacana dhyāna jo lāvai 26  
saba-para rāma rāya-siratājā  
tina ke kāja sakala tuma sājā 27  
aura manoratha jo koi lāvai  
tāsu amita jīvana phala pāvai 28  
cārō juga paratāpa tumhārā  
hai parasiddha jagata-ujiyārā 29  
sādhu santa ke tuma rakhavāre  
asura-nikandana rāma-dulāre 30  
aṣṭa siddhi nava nidhi ke dātā  
asa bara dīnha jānakī mātā 31  
rāma-rasāyana tumhare pāsā  
sādara ho raghupati ke dāsā 32  
tumhare bhajana rāma ko pāvai

**janama janama ke dukha bisarāvai** 33  
anta-kāla raghubara-pura jāī  
**jahā janma hari-bhakta kahāī** 34  
aura devatā citta na dharaī  
**hanumata sei sarva sukha karaī** 35  
saṅkaṭa kaṭai miṭai saba pīrā  
jo sumirai hanumata balabīrā 36  
jaya jaya jaya hanumāna gusāī  
kṛpā karahu gurudeva kī nāī 37  
jo śata bāra pāṭha kara koī  
chūṭahī bandi mahā-sukha hoī 38  
jo yaha paḍhai hanumāna-calīsā  
hoya siddhi sākhī gaurīsā 39  
tulasīdāsa sadā hari-cerā  
kījai nātha hṛdaya mahā ḍerā 40  
pavanatanaya saṅkaṭa-haraṇa  
maṅgala-mūrati-rūpa  
rāma lakhana sītā sahitā  
hṛdaya basahu sura-bhūpa



# With *Mahāvīrī* meaning

śrīguru-carana-saroja-raja  
nija-mana-mukura sudhāri  
barana'ū raghubara-bimala-jasa  
jo dāyaka phala cāri

After cleansing the mirror of my own mind with the dust in the form of pollen from the lotus-feet of the auspicious Guru (or the primordial Guru Mother Sītā), I describe Lord Rāma's unblemished glory, which is the bestower of the four fruits.

buddhi-hīna tanu jānikai  
sumiraū pavanakumāra  
bala budhi bidyā dehu mohī  
harahu kaleśa bikāra

Knowing my [subtle] body to be devoid of intellect, I remember Hanumān. [O Hanumān,] give me spiritual strength, a discerning intellect, and knowledge; and take away the [five] afflictions and the [six] passions.

jaya hanumāna jñāna-guṇa-sāgara  
jaya kapiśa tihū loka ujāgara

Hail, Hanumān! You are the ocean of [all scriptural] knowledge and virtues. Hail, Hanumān! You are the best among the *vānara*-s and You are renowned in all the three worlds.

rāma-dūta atulita-bala-dhāmā  
añjaniputra-pavanasuta-nāmā

You are the [trusted] messenger of Lord Rāma and the abode of incomparable strength. You are known by the names *Añjaniputra* and *Pavanaputra*.

mahābīra bikrama bajaraṅgī  
kumati-nivāra sumati ke saṅgī

You are a great hero. You are endowed with a special sequence of *sādhanā*, or Your act of leaping across [the ocean] is special. Your body is made of *vajra*. You are the destroyer of one with evil intellect or ignorance, and the companion of those whose intellect is righteous.

**kañcana-barana birāja subesā  
kānana kuṇḍala kuñcita kesā**

Your complexion is [illustrious] like hot molten gold. You shine forth in Your handsome appearance. *Kuṇḍala-s* (round earrings) are resplendent in Your ears, and Your hair is curly.

**hātha bajra aru dhvajā birājai  
kādhe mūja-janeū chājai**

Your hand is [firm] like the *vajra*, and [in it] the victory flag [of Lord Rāma] shines forth. On Your [left] shoulder, the sacred thread made of *muñja* grass is gleaming.

**śaṅkara svayam̄ kesarīnandana  
teja pratāpa mahā jaga-bandana**

You are Lord Śiva Himself. You are the *kṣetraja* son (heir) of Kesarī. Your aura and Your strength are great, and You are praised by the entire world.

**bidyāvāna gunī ati-cātura  
rāma-kāja karibe ko ātura**

Your knowledge is commendable, [all] virtues reside in You, You are extremely clever, and You are [ever] willing to perform the tasks of Lord Rāma.

**prabhu-caritra sunibe ko rasiyā  
rāma-lakhana-sītā-mana-basiyā**

You are fond of listening to the acts of the omnipotent Lord. Lord Rāma, Lakṣmaṇa, and Mother Sītā reside in Your heart; and You reside in the hearts of Lord Rāma, Lakṣmaṇa, and Mother Sītā.

**sūkṣma rūpa dhari siyahī dikhāvā  
bikaṭa rūpa dhari lañka jarāvā**

You assumed a diminutive form and showed it to Mother Sītā. You assumed a huge and terrifying form, and incinerated [the city of] Laṅkā.

**bhīma rūpa dhari asura sāhāre  
rāmacandra ke kāja sāvāre**

Assuming a gruesome form, You destroyed demons. You accomplished [all] the tasks of Lord Rāma with great finesse.

**lāya sājīvani lakhana jiyāye  
śrīraghubīra haraśi ura lāye**

Bringing the *Mṛtasañjīvanī* herb, You resuscitated Lakṣmaṇa. The auspicious Lord Rāma rejoiced and embraced You.

**raghupati kīnhī bahuta baḍāī  
tuma mama priya bharataḥi sama bhāī**

Lord Rāma praised [You] abundantly. [He said to You,] ‘You are as dear to me as my brother Bharata.’

**sahasabadana tumharo jasa gāvai  
asa kahi śrīpati kaṇṭha lagāvai**

‘The serpent Śeṣa sings, and shall continue to sing, your glory,’ saying thus, Lord Rāma embraces You around the neck.

**sanakādika brahmādi munīśā  
nārada sārada sahitā ahīśā**

[Lord Rāma says,] ‘O Hanumān! Sanaka and his brothers, deities led by Brahmā, Nārada—the best among sages, and Sarasvatī along with Viṣṇu and Śiva [shall also sing your glory].’

**jama kubera digapāla jahā te  
kabi kobida kahi sakāi kahā te**

[Lord Rāma says,] ‘The [ten] *dikpāla*-s [extending] as far as Yama (in the south) and Kubera (in the north) [will keep singing your glory]. How can [ordinary] poets and knowers of *Veda*-s [be able to] describe it?’

**tuma upakāra sugrīvahī kīnhā  
rāma milāya rāja-pada dīnhā**

You did Sugrīva a great favour—making him meet Lord Rāma, You gave him kingship [over Kiśkindhā] and [refuge in] the feet of King [Rāma].

**tumharo mantra bibhīṣana mānā  
laṅkeśvara bhae saba jaga jānā**

Vibhīṣaṇa followed Your advice and means, and [as a result,] he became the king of Laṅkā. The whole world knows this.

**juga sahasra jojana para bhānū  
līlyo tāhi madhura phala jānū**

[A day after Your appearance,] You had mistaken Sūrya (the sun god), located many thousands of miles [from the earth], to be a sweet fruit and had swallowed him.

**prabhu-mudrikā meli mukha māhī  
jaladhi lāgħi gaye acaraja nāhī**

Placing Lord Rāma’s ring in Your mouth, You leaped across the ocean—this was no wonder [for You].

**durgama kāja jagata ke je te  
sugama anugraha tumhare te te**

All the tasks of the world which are difficult to achieve, they become easy by Your grace.

**rāma-duāre tuma rakhavāre  
hota na ājñā binu paisāre**

You are the sentinel at the door of Lord Rāma. Without Your permission, entries are not possible.

**saba sukha lahahī tumhārī śaranā  
tuma rakṣaka kāhū ko ḍara nā**

Those who take refuge in You obtain all pleasures. [As] You are the protector.

there is no fear of anyone.

**āpana teja samhāro āpe  
tīnau loka hāka te kāpe**

When You recall Your aura, all the three worlds tremble at Your roar.

**bhūta piśāca nikaṭa nahī āvai  
mahābīra jaba nāma sunāvai**

When [passionate devotees] sing aloud the name *Mahāvīra*, evil spirits (*bhūta*-s) and hideous demons (*piśāca*-s) do not [dare] come near them.

**nāsai roga harai saba pīrā  
japata nirantara hanumata bīrā**

When [His name is] chanted continuously, the brave Hanumān destroys all diseases and takes away all sufferings.

**saṅkaṭa tē hanumāna chudāvai  
mana krama bacana dhyāna jo lāvai**

Hanumān delivers those from difficulties and afflictions who focus [on Him] in their mind, actions, and speech.

**saba-para rāma rāya-siratājā  
tina ke kāja sakala tuma sājā**

Lord Rāma is supreme to all and is the best among [all] kings. You accomplished all His tasks with great finesse.

**aura manoratha jo koi lāvai  
tāsu amita jīvana phala pāvai**

Moreover, whoever comes [to You] with a wish, obtains the boundless fruit of that [wish] in this birth.

**cārō juga paratāpa tumhārā  
hai parasiddha jagata-ujiyārā**

Your brilliance is renowned in all the four *yuga*-s. It illuminates the [whole] world.

**sādhu santa ke tuma rakhavāre  
asura-nikandana rāma-dulāre**

You are the protector of *sādhu*-s and saints, the slayer of demons, and the filial darling of Lord Rāma.

**aṣṭa siddhi nava nidhi ke dātā  
asa bara dīnha jānakī mātā**

You are the bestower of the eight supernatural powers and the nine divine treasures. Mother Sītā has given You such a boon.

**rāma-rasāyana tumhare pāsā  
sādara ho raghupati ke dāsā**

You have the treasure of elixir in the form of Lord Rāma's *bhakti*, and You are respectfully [present] in the service of Lord Rāma.

**tumhare bhajana rāma ko pāvai  
janama janama ke dukha bisarāvai**

With Your worship and service, one attains Lord Rāma, and [then] forgets the sorrows of many births.

**anta-kāla raghubara-pura jāī  
jahā̄ janma hari-bhakta kahāī**

And after reaching *Sāketa Loka* at the time of [bodily] death, wherever one is born, they are known as a devotee of the Lord.

**aura devatā citta na dharaī  
hanumata sei sarva sukha karaī**

One who does not remember any other deity and serves only Hanumān obtains all favourable pleasures.

**saṅkaṭa kaṭai miṭai saba pīrā**

**jo sumirai hanumata balabīrā**

One who remembers the powerful and brave Hanumān, all [their] difficulties go away, and all [their] sufferings get destroyed [on their own].

**jaya jaya jaya hanumāna gusā̄  
kr̥pā karahu gurudeva kī nā̄**

O Lord Hanumān! May You [ever] be victorious! May You [ever] be victorious!! May You [ever] be victorious!!! Please shower your grace like the *Gurudeva*.

**jo śata bāra pāṭha kara koī  
chūṭahī bandi mahā-sukha hoī**

Whoever recites [this *Hanumān-Cālīsā*] one hundred times, their fetters [shall] break, and they [shall] obtain great bliss.

**jo yaha paḍhai hanumāna-calīsā  
hoya siddhi sākhī gaurīsā**

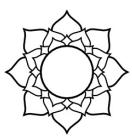
One who recites this *Hanumān-Cālīsā* shall attain accomplishments; Lord Śiva is the witness.

**tulasīdāsa sadā hari-cerā  
kījai nātha hr̥daya mahā ḍerā**

O master! You are forever the servant of Lord Rāma; please reside in the heart of Tulasīdāsa.

**pavanatanaya saṅkaṭa-haraṇa  
maṅgala-mūrati-rūpa  
rāma lakhana sītā sahitā  
hr̥daya basahu sura-bhūpa**

O son of Vāyu! O the remover of difficulties! O the one with an auspicious form! O the ruler of deities! May You [ever] reside in [our] hearts with Lord Rāma, Lakṣmaṇa, and Mother Sītā.



# Introduction

udyaccaṇḍa-karābha-bhavya-bhuvanā-  
bhyarcā-pradīptam̄ vapur-  
bibhranmañjula-mauñja-sūtramanagham  
gharmaghna-kānta-smitam  
sītā-rāma-padāravinda-madhupah  
prāvṛṭpayoda-dviṣām̄  
jhañjhāvāta-nibho bhavāya bhavatām̄  
bhūyānmuhurmārutiḥ<sup>[2]</sup>

“May Māruti (Hanumān) ever be [favourable] for the prosperity of living beings. He bears (has) a handsome form which is radiant like the rising sun, which is auspicious, and which is illuminated due to [His] worship in the [three] worlds. And He bears [on His shoulder] a beautiful sacred thread made from the *muñja* grass. He also bears [on His face] a pleasant smile which is the destroyer of [burning] sorrows. He is the bumblebee for the lotus-feet of Mother Sītā and Lord Rāma, and is like the hurricane wind for [driving away] the enemies in the form of clouds in the rainy season.”

The auspicious Gosvāmī Tulasīdāsa Mahārāja is the ray-garlanded sun in the sky of literature and the spotless rabbit-marked moon for the night in the form of Lady Poetry. He is the bestower of the Gaṅgā of Lord Rāma’s *bhakti* for the land of the heart. He is the crown of the clan of all poets, the master of the leaders of *Vaiṣṇava* masses, and the bumblebee for the fragrant nectar from the pollen of the lotus-feet of Sītā’s husband. He is the *avatāra* that purified even the *Kali* age. He is supremely respectable, worthy of being remembered in the morning.

The *Hanumān-Cālīsā* has the distinction of being one of the widely sought and widely discussed works amongst the oeuvre of Gosvāmī Tulasīdāsa. Although from the point of view of *guṇagṛhyā vacane vipaścitaḥ* (K 2.5), meaning ‘the learned respect the merits in matters of speech,’ there is nothing to be specially considered on this subject, even then some deliberation would not be out of place. This gem of a hymn, the *Hanumān-Cālīsā*, can be seen even today in the form of an old inscription scribed on the wall of Varanasi’s Sankatmochan

Hanumān temple, which was consecrated by Gosvāmī Tulasīdāsa himself.<sup>[3]</sup> The consonance between the episodes of the *Rāmacaritamānasa* and other widely accepted works of Gosvāmī Tulasīdāsa is also in unanimity with the episodes of this work. For example, the episodes like *lāya sājīvani lakhana jiyāye* (C11), *tuma upakāra sugrīvahī kīnhā* (C16), and *tumharo mantra bibhīṣana mānā* (C17) are fully in consonance with the episodes in the *Rāmacaritamānasa*. Except for the *Rāmacaritamānasa*, the conversation between Hanumān and Vibhīṣaṇa is not described verbatim in any other work of Gosvāmī Tulasīdāsa. But this gem of an episode, among the most concealed ones in the *Rāmacaritamānasa*, has been aphoristically discussed in the *Hanumān-Cālīsā* simply as *tumharo mantra bibhīṣana mānā* (C17). The episodes narrated in the *Rāmacaritamānasa* are often tallied with those in other works of Gosvāmī Tulasīdāsa. Therefore, the twelve works popularly attributed to Tulasīdāsa are considered to be supplementary to the *Rāmacaritamānasa*. For example, using a headless arrow, Bharata felled Hanumān when He was flying above Ayodhyā, carrying the Drona mountain. Gosvāmī Tulasīdāsa says—

*pareu murachi mahi lāgata sāyaka*

—RCM 6.59.1

“He fainted and fell on the ground when the arrow struck [Him].”

But what happened to the Drona mountain? This clarification is made by Tulasīdāsa not in the *Rāmacaritamānasa* but in the supporting work *Gītāvalī*—

*paryo kahi rāma pavana rākhyo giri*

—GA 6.10.2

“Uttering ‘Rāma Rāma,’ He fell, and [simultaneously] placed the mountain in the air.”

The essence is that on realizing that He was falling, Hanumān placed the mountain in the hands of Vāyu, the wind god. Similarly, episodes in the *Rāmacaritamānasa* are supported by other works of Tulasīdāsa elsewhere too. Like other works of Tulasīdāsa, the *Hanumān-Cālīsā* is also supplementary to the *Rāmacaritamānasa*. For example, Lord Rāma gave His finger ring to Hanumān—

*parasā sīṣa saroruha pānī  
kara-mudrikā dīnha jana jānī*

—RCM 4.23.10

“He touched His (Hanumān’s) head with His lotus-like hand, and knowing Him (Hanumān) to be His devotee, gave Him (Hanumān) His finger ring.”

But how and where Hanumān ensconced this ring, this episode of the *Rāmacaritamānasa* is expounded in the *Hanumān-Cālīsā* thus—

*prabhu-mudrikā meli mukha māhī  
jaladhi lāgħi gaye acaraja nāhī*

HC C19

“Placing Lord Rāma’s ring in Your mouth, You leaped across the ocean—this was no wonder [for You].”

Therefore the *Hanumān-Cālīsā* stands this test too. Even from the viewpoint of language and literary style, it cannot be considered reproachable—

*kīrati bhaniti bhūti bhali soī  
surasari sama saba kahā hita hoī*

RCM 1.14.9

“Only that fame, that poetry, and that prosperity is good which is beneficial for everyone—like the divine river Gaṅgā.”

In accordance with this belief, Gosvāmī Tulasīdāsa has composed this hymn in an extremely simple countryside language and adorned it with the most mellifluous, cultured, and lucid colloquial words. This is why it strikes a chord in the hearts of the learned. This is also the reason why it forms the supremely pure nectar for the flowers of faith in the hearts of the most rustic and unlettered women, and makes the bumblebees in the form of countryside Muses hum. Today, this *Hanumān-Cālīsā* is the presiding deity of the temple in the heart of all inhabitants of Bhārata from Kashmir to Kanyakumari, whatever their religion or sect may be. The cry of ***jaya hanumāna jñāna-guṇa-sāgara*** (HC C1) is reverberating across three out of four parts of foreign lands also. Except for

Gosvāmī Tulasīdāsa, such eminent popularity is not seen in the works of any other scholar. The *Hanumān-Cālīsā* has the same popularity as other works of Tulasīdāsa. Every follower of the Hindu faith uses the *Hanumān-Cālīsā* as the *sampuṭa*<sup>[4]</sup> at the beginning and end of the recitation of the *Rāmacaritamānasa*. If one thinks about the language, one finds that the language of *Hanumān-Cālīsā* is not more lucid than that of the *Rāmalalānahachū*, another work of Gosvāmī Tulasīdāsa. As in other works of Gosvāmī Tulasīdāsa, figures of speech occur naturally in the *Hanumān-Cālīsā*. For example—

*kañcana-barana birāja subesā  
kānana kuñḍala kuñcita kesā*

HC C4

“Your complexion is [illustrious] like hot molten gold. You shine forth in Your handsome appearance. *Kuñḍala-s* (round earrings) are resplendent in Your ears, and Your hair is curly.”

In the second half, there is natural use of the *anuprāsa* figure of speech (alliteration), with each word beginning with the consonant *k*. Therefore, even if this *Hanumān-Cālīsā* is not printed as part of Tulasīdāsa anthologies, sincere readers will not have any doubts about it being a composition of Gosvāmī Tulasīdāsa.

We have seen and heard of many people who after faithfully reciting the *Hanumān-Cālīsā* had their wishes fulfilled. Often, eminent *bhakta-s* undertake 49-day and 108-day ceremonies of reciting the *Hanumān-Cālīsā*. Even people afflicted with serious illness are instantly benefited by ritually reciting this hymn. The extremely venerable late Svāmī Hariharānanda Sarasvatī (Karapātrī Jī Mahārāja), adorned with endless śrī honorifics, would go as far as to say that just like the Vedic *mantra-s*, the *Hanumān-Cālīsā* is the supreme authority, is omnipotent, and is the fulfills of all wishes.

This poetic hymn is written in forty-three verses composed in the Awadhi language, and we consider it to be the supernatural work of Gosvāmī Tulasīdāsa. The linguistic style of the *Hanumān-Cālīsā* is similar to that of other works of Gosvāmī Tulasīdāsa. Observing its universal dissemination and accessibility, no genuine saint can consider it to be mortal or ordinary. The lack of its inclusion among the twelve works in Tulasīdāsa anthologies does not have any special

importance, since there are many compositions found in the name of Tulasīdāsa which are not included in Tulasīdāsa anthologies; however, their compositional style is sometimes more pleasant than even the anthologized verses of Tulasīdāsa. For example—

ṭhumuki calata rāmacandra bājata paījaniyā  
kilaki kilaki uṭhata dhāya parata bhūmi laṭapaṭāya  
dhāya mātu goda leta daśaratha kī raniyā  
añcala raja aṅga jhāri vividha bhāti sau dulāri  
tana mana dhana vāri vāri kahata mṛdu vacaniyā  
vidruma se aruṇa adhara bolata mukha madhura madhura  
subhaga nāsikā mē cāru laṭakata laṭakaniyā  
tulasidāsa ati ananda dekha ke mukhārabinda  
raghubara chabi ke samāna raghubara chabi baniyā<sup>[5]</sup>

“The infant Rāma walks with a waddle, and his anklet-bells resound. Repeatedly squealing with delight, He stands up; running and toppling, He falls on the ground; rushing, His mothers—the queens of Daśaratha—put Him in their lap. Brushing off the dirt from His body with the ends of their saris; caressing Him in various ways; and surrendering their body, mind, and riches; they speak [to Him] in mellifluous short sentences. His lips are red like the red coral, He utters sweet cries again and again with His mouth, and beautiful nose rings dangle from His pretty nose. Tulasīdāsa is in a state of supreme bliss on seeing His lotus-like face, for the elegance of Lord Rāma has become similar to the elegance of Lord Rāma.<sup>[6]</sup>”

Aha! Which sensitive mind is not instantly drawn to the infant Rāma by the all-enchanting glimpse of Lord Rāma presented in this composition? Even though this composition is without a parallel from the viewpoint of figures of speech, emotional *bhakti*, and musical beauty, it has not been included in any anthology of Gosvāmī Tulasīdāsa. However, in an unbroken tradition lasting more than four hundred years, this composition is considered to this date as the crest-jewel among all songs composed by Tulasīdāsa. The same truth must be acknowledged in relation to the *Hanumān-Cālīsā*.

Another strong proof is being presented in support of *Hanumān-Cālīsā* being a composition of Tulasīdāsa. In other works of Tulasīdāsa, a verse in a work is sometimes repeated verbatim from another work. For example, the first *dohā* of *Dohāvalī* is repeated verbatim in the works *Rāmājñāpraśna* and *Vairāgya-*

*sandīpanī*.<sup>[7]</sup> Nearly one hundred *dohā*-s and *sorāṭhā*-s from the *Rāmacaritamānasa* are anthologized, as if following a previous style,<sup>[8]</sup> in the *Dohāvalī*.<sup>[9]</sup> For example, the twentieth *dohā* in the *Bālakāṇḍa* of the *Rāmacaritamānasa* is same as the ninth *dohā* in the *Dohāvalī*.<sup>[10]</sup> Similarly the twenty-seventh *dohā* in the *Bālakāṇḍa* is same as the twenty-sixth *dohā* in the *Dohāvalī*.<sup>[11]</sup> The same course was followed at the beginning of the *Hanumān-Cālīsā*. The very presentation of the first *dohā* of the *Rāmacaritamānasa*'s *Ayodhyākāṇḍa* in the introduction of the *Hanumān-Cālīsā* establishes it beyond any doubt to be a genuine work of Tulasīdāsa. The first *dohā* of *Ayodhyākāṇḍa*, which begins with the line **śrīguru-carana-saroja-raja nija-mana-mukura sudhāri**, is on the lips of all Hindus—right from children to elders—as the introduction of the *Hanumān-Cālīsā*. Therefore—

*etehu para karihai je śaṅkā  
mohi te adhika te jaḍa matiraṅkā*

RCM 1.12.8

“Those who will doubt even after all this, they are more ignorant than even me and devoid of intellect.”

Enough of detailed amplification.

Like Tulasīdāsa's *Hanumān-Bāhuka* which has forty-four verses, the *Hanumān-Cālīsā* has been composed in only forty-three short verses. And yet, this supremely auspicious gem amongst hymns fulfills all worldly and super-worldly wishes. I have also witnessed immediate results of its ritual recitation. As it was not included in any anthology of Tulasīdāsa, no commentary could have been written till date by the respectable literary commentators whose minds were influenced by occidental ideas. Some years ago a short gloss was presented on it by Indubhushan Ramayani. Even in that gloss, topics were not systematically presented as desired. Therefore, I made a humble attempt last year to present a short commentary on the *Hanumān-Cālīsā* following the orders of my *sadguru* Śrī Śrī 108 Śrī Rāmacaraṇadāsa Mahārāja (Phalāhārī Bābā Sarakāra of Arail, Prayag, who is adorned with endless śrī honorifics) on the auspicious occasion of consecration of Saṅkaṭamocana Hanumān organized at Choudwar (Orissa). Only the noble saints can evaluate the extent to which this attempt has been successful, because, as Kālidāsa said, *hemnah samṛakṣyate hyagnau viśuddhiḥ śyāmikā'pi vā* (RV 1.10), meaning ‘verily, the special purity, or even the

impurity, of gold is distinctly seen in the fire [and not elsewhere].’ If there is any mistake left anywhere owing to my inability to study scriptures on my own or the error-prone human nature, devotees of the Lord will forgive me.

There are in all forty-three verses in the *Hanumān-Cālīsā* which are composed in the *dohā* and *caupāī* metres. At its beginning are two *dohā*-s, and there is one *dohā* at the end; the other forty verses are all *caupāī*-s. On considering one line of thirty-two instants as a *caupāī*, and on accepting every such line as a complete verse, the number of verses is forty (*cālīsa* in Hindi), and based on this number the work was named as *Hanumān-Cālīsā*. Considering two lines of sixty-four instants as one *caupāī* is erroneous and against scriptures. If two lines of sixty-four instants each made up a *caupāī*, then the name *Hanumān-Cālīsā* will not be correctly established since there will be only twenty *caupāī*-s in forty lines. From this perspective, the name *Hanumān-Bīsā* will be appropriate. However, Gosvāmī Tulasīdāsa has himself called the work a *cālīsā*, as in ***jo yaha padhai hanumāna-calīsā*** (C39). Even in the *Rāmacaritamānasa*, wherever there is an odd number of lines before a *dohā*, every commentator has accepted the last line in the form of a stand-alone *caupāī* and then commented on it. For example, in the *Bālakāṇḍa* (RCM 1.2.13)—

*akatha alaukika tīratha-rāū  
dei sadya phala pragaṭa prabhāū*

“This foremost place of pilgrimage (Prayāga) [in the form of the assembly of saints] is indescribable and super-worldly. It bestows fruits immediately and its power is evident.”

In the *Ayodhyākāṇḍa* (RCM 2.8.7)—

*gāvahī maṅgala kokila-bayanī  
bidhu-badanī mṛga-śāvaka-nayanī*

“Women [of Avadha]—whose voices were [melodious] like a cuckoo’s, whose faces were [beautiful] like the moon, and whose eyes were [large] like a fawn’s —began singing auspicious songs.”

In the *Araṇyakāṇḍa* (RCM 3.12.13)—[\[12\]](#)

*jahā lagī rahe apara-muni-bṛndā  
haraṣe saba biloki sukha-kandā*

“Wherever groups of other sages were, they all rejoiced on seeing the abode of bliss (Lord Rāma).”

In the *Kiśkindhākāṇḍa* (RCM 4.10.5)—

*mama locana-gocara soi āvā  
bahuri ki prabhu asa banihi banāvā*

“[Vālī said,] ‘The same [Lord Rāma] has become visible to my eyes. O Lord! Will this opportunity ever present itself again?’”

In the *Sundarakāṇḍa* (RCM 5.1.9)—

*jalanidhi raghupati-dūta bicārī  
kaha maināka hohu śrama-hārī*

“Considering Him to be the messenger of Lord Rāma, [the presiding deity of] the ocean said, ‘O Maināka! Become the remover of fatigue [by offering Hanumān a resting place].’”

In the *Yuddhakāṇḍa* (RCM 6.80.11)—

*sakhā dharma-maya asa ratha jāke  
jītana kahā na katahū ripu tāke*

“[Rāma said to Vibhīṣaṇa,] ‘O friend! One who has this chariot of righteousness (*dharma*), for them there is no enemy anywhere to conquer.’”

In the *Uttarakāṇḍa* (RCM 7.64.9)—

*prabhu-avatāra kathā puni gāī  
taba śiśu-carita kahesi mana lāī*

“Thereafter, he (Kākabhuṣuṇḍi) sang the episode of the incarnation of the Lord. Then he narrated the childhood acts [of Lord Rāma] with [utmost] care and interest.”

Merely a cursory survey was presented here. In the critique of the work *Padmāvata*, noted Hindi critic Acharya Ramchandra Shukla has also said that its poet Jayasi has composed a *dohā* after every seven *caupāī-s*, i.e. after every

seven lines.<sup>[13]</sup> The meaning of *caupāī* is a *mātrika* metre which has thirty-two prosodic instants and four caesurae.<sup>[14]</sup> Just like Vālmīki is gifted in the use of the *anuṣṭup* metre which has thirty-two syllables, Tulasīdāsa—the reincarnation of Vālmīki<sup>[15]</sup>—is gifted in the use of the *caupāī* metre which has thirty-two prosodic instants.

This commentary was composed around one year ago in the eastern region. I feel that the fruit of this commentary on the *Hanumān-Cālīsā* was that this servant was bestowed with the fortune to be called *Rāmabhadradāsa*. I not only have the hope but have complete faith that by the repeated study of this work, faithful Hindus will become devoted to Hanumān and the noble *kathā* artistes of the *Rāmacaritamānasa* will experience supreme satisfaction. Presenting the offering in the form of this work in the lotus-like hands of all *Vaiṣṇava* saints, I prostrate myself before their lotus-feet.

With repeated salutations to all *Śrīvaiṣṇava*-s,

Thus says the servant of Lord Rāma,

Rāmabhadradāsa

Phalahari Ashram, Arail

Prayag (Uttar Pradesh)

Ganga Dussehra, V.S. 2041

(8 June 1984 CE)

Revised on Ganga Dussehra, V.S. 2070

(19 June 2013 CE)



# The *Mahāvīrī*

## Commentator's invocation

*tāpiccha-nīlam̄ dhṛta-divya-sīlam̄  
brahmādvayam̄ vyāpakamavyayañca  
rājādhirājam̄ viśadam̄ virājam̄  
sītābhīrāmam̄ pranamāmi rāmam*<sup>[16]</sup>

“I bow down to Lord Rāma, who is dark blue as the *tamāla* tree,<sup>[17]</sup> who bears a divine character, who is the supreme *Brahman*, who is unique and without a parallel, who is omnipresent and all-pervading, who is unchanging and imperishable, who is the king of kings, who is pure and unblemished, who is especially brilliant, and who is pleasant because of [the presence of] Mother Sītā.”

*sītā-viyogānala-vārivāhaḥ  
śrīrāma-pādābja-milinda-varyah  
divyāñjanā-sukti-lalāma-bhūtaḥ  
sa mārutirmañgalamātanotu*<sup>[18]</sup>

“He who is the rain cloud for the fire of Mother Sītā’s separation, He who is the foremost bumblebee for the lotus-feet of the auspicious Lord Rāma, He who became the pearl for the oyster in the form of the divine Añjanā, may that Hanumān bestow auspiciousness (upon us).”

*gurūnnatvā sītāpati-caraṇa-pāthoja-yugalam̄  
cirañcitte dhyātvā pavana-tanayam̄ bhakta-sukhadam  
giram̄ svīyām̄ duṣṭām̄ vimalayitumevārya-caritair-  
mahāvīrī-vyākhyām̄ viracayati bālo giridharah*<sup>[19]</sup>

“After bowing down to the Guru-s and the pair of lotus-feet of the husband of Mother Sītā (Lord Rāma), and having meditated upon Hanumān—who bestows bliss upon devotees—in the heart for a long time, the child Giridhara<sup>[20]</sup> authors the *Mahāvīrī* commentary solely to purify his wicked speech by [singing] the noble acts [of Lord Rāma and Hanumān].<sup>[21]</sup>”

śrī-gurudeva gajānana māruti-  
 ārati-nāśini gauri girīśā  
 jānaki-jīvana māruta-nandana  
 pañkaja-pāyana nāike śīśā  
 mādhava śukla śubhā parivā tithi  
 bhārgava-vāra prabhāta-gavīśā  
 saṃvata bīsa-śatādhika-cālisa  
 vyākhyā karī hanumāna-cālīśā<sup>[22]</sup>

“After bowing my head to the lotus-feet of the auspicious Gurudeva, Gaṇeśa, the destroyer of Hanumān’s affliction (Mother Sītā),<sup>[23]</sup> Pārvatī, Śiva, Lord Rāma, and Hanumān, I explained the *Hanumān-Cālīśā* at [the time of] the morning sun,<sup>[24]</sup> on [this] Friday, the auspicious first day of the bright half of the Vaiśākha month in *Vikrama Saṃvat* 2040 (13 May 1983 CE).”

atulita-bala-dhāmam svarṇa-śailābha-deham  
 danuja-vana-kṛśānum jñānināmagragaṇyam  
 sakala-guṇa-nidhānam vānarāṇāmadhiśam  
 raghupati-varadūtam vātajātam namāmi<sup>[25]</sup>

—RCM 5.MS3

“I bow down to [Hanumān,] the son of Vāyu, who is the storehouse of incomparable strength (or, who is the resting abode for the incomparably strong Lord Rāma),<sup>[26]</sup> whose form is resplendent as the golden mountain Sumeru (or, from whose form the golden mountain Sumeru gets its resplendence),<sup>[27]</sup> who is the fire for the forest in the form of demons (or, who is the fire for the demons’ forest [of *asoka* trees]),<sup>[28]</sup> who is considered the first among the knowledgeable, who is the abode of all virtues, who is the supreme lord of the *vānara*-s, and who is the most eminent messenger of Lord Rāma.”



## Invocatory *dohā*-s

३३३३३३३-३३३-३३३३-३३ ३३३-३३-३३३३३३३३३  
३३३३३३३३३३३३३-३३३-३३ ३३ ३३३३३३३३३३३३३३३३३ृ  
**śrīguru-carana-saroja-raja**  
**nija-mana-mukura sudhāri**  
**barana'ū raghubara-bimala-jasa**  
**jo dāyaka phala cāri**

### WORD MEANINGS

**śrīguru-carana-saroja-raja** ► 1 the dust in the form of pollen from the lotus-feet of the auspicious Guru 2 the dust in the form of pollen from the lotus-feet of the Guru named Śrī (Sītā); **nija-mana-mukura** ► mirror of my own mind; **sudhāri** ► after cleansing; **barana'ū** ► [I] describe; **raghubara-bimala-jasa** ► the unblemished fame of Rāma (literally, ‘the unblemished fame of the best among Raghu’s descendants); **jo** ► which; **dāyaka** ► bestower; **phala cāri** ► four fruits, i.e. *dharma* (righteousness), *artha* (prosperity), *kāma* (wishes), and *mokṣa* (liberation from the cycle of birth and death).

### TRANSLATION

After cleansing the mirror of my own mind with the dust in the form of pollen from the lotus-feet of the auspicious Guru (or the primordial Guru Mother Sītā), I describe Lord Rāma’s unblemished glory, which is the bestower of the four fruits.

### ESSENCE

The author of this *Hanumān-Cālīsā* is the venerable Gosvāmī Tulasīdāsa. Tulasīdāsa is the *avatāra* who purified even this *Kali* age. He is the crowning glory of the family of all *Vaiṣṇava*-s, the sovereign king amongst the wise, and the supreme devotee of Lord Rāma. He is worthy of being remembered every morning and is the adornment of the clan of poets. Beginning the composition of the *Hanumān-Cālīsā*, the extremely sacred gem of a *stotra* (hymn) which adorns the *Sanātana Dharma* (Hindu faith), Tulasīdāsa uses the word *śrī* to remember Śrī (Mother Sītā), who is the cause of all auspiciousness. In the *Rāmacarita-mānasa*, Tulasīdāsa says—

*bāma-bhāga śobhati anukūlā  
ādi-śakti chabi-nidhi jaga-mūlā*

—RCM 1.148.2

“On the left side [of Lord Rāma], Mother Sītā shines forth. She is ever favourable, the primordial power, the treasure of beauty, and the original cause of the world.”

The same Mother Sītā manifests Herself in the auspicious land of Mithilā with the purpose of increasing the fame of King Janaka. Being resplendent on the left side of Lord Rāma, She destroys any opposition in living beings towards the Lord. The word **śrī** is compounded with the word **guru** in two ways, to give two meanings explained as follows.

As an elliptic and dependent determinative compound,<sup>[29]</sup> the word **śrīguru** is parsed as *śriyā anugṛhītah guruḥ iti śrīguruḥ*, which means ‘a Guru who is favoured or blessed by [goddess] Śrī (Mother Sītā).’ The purport is that the mind can be cleansed by the dirt from the feet of only such a Guru who has been initiated in the tradition of Śrī, because the vices resulting from *avidyā* (ignorance) do not go away without the grace of Śrī. In other words, the grace of Śrī is necessary since even though Śrī is not different from the Lord, Gosvāmī Tulasīdāsa acknowledges Her as *bhakti* herself in the *Rāmacaritamānasa*—

*lasata mañju-muni-maṇḍalī madhya sīya raghucanda  
gyāna-sabhā janu tanu dhare bhagati saccidānanda*

—RCM 2.239

“Amidst the pleasant assembly of sages, Mother Sītā and Lord Rāma are resplendent, as if they are *bhakti* (devotion) and *sat-cit-ānanda* (existence, consciousness, and bliss) incarnate in the assembly of personified *jñāna* (knowledge).”

As an appositional determinative compound,<sup>[30]</sup> the word **śrīguru** is parsed as *śrīḥ eva guruḥ iti śrīguruḥ*, meaning ‘Guru who is the goddess Śrī (Mother Lakṣmī or Sītā) Herself.’ In the Hindu tradition known as *Śrīsampradāya*, the preceptors Rāmānuja and Rāmānanda acknowledge the goddess Śrī as the supreme Guru. Older preceptors have accepted Mother Sītā to be the Guru of

Hanumān. It is said of Hanumān—

*samasta-nigamācāryam sītā-sīṣyam gurorgurum*

“To Hanumān, who is the preceptor of all *Veda*-s and Vedic knowledge, who is the disciple of Mother Sītā, and who is the Guru of even Bṛhaspati (the Guru of all deities).”

Therefore, the remembrance of Śrī (Mother Sītā), the preceptor of Hanumān, is extremely useful at the beginning of the *Hanumān-Cālīsā*, which has been composed to propitiate Hanumān. This appears to be the purport of the word *śrīguru*.

The word *raja* here stands for two meanings—(1) the pollen of the lotus (the object of comparison), and (2) the dust of the feet (the subject of comparison). [\[31\]](#)

The mind has been called a mirror since just like a mirror reflects the image of an object, the mind reflects Lord Rāma’s form, which captures the heart of all the fourteen worlds. [\[32\]](#) The mirror of the mind is dirty as it is covered with algae of sensual pleasures. Says Tulasīdāsa in the *Rāmacaritamānasa*—

*kāī biṣaya mukura mana lāgī*

—RCM 1.115.1

“The algae of sensual pleasures are spread on the mirror of the mind.”

Therefore, Tulasīdāsa cleanses the mind with the soft pollen-like dust from the lotus-like feet of *śrīguru*, and then makes a resolve to describe the fame of Lord Rāma, so that the full moon of Lord Rāma’s fame can be reflected clearly in the mirror of the pure mind.

The phrase *raghubara-bimala-jasa* at the beginning of the *Hanumān-Cālīsā* becomes a centre of curiosity to readers, and appears incongruous to some people of average intellect. But the curiosity is easily resolved when one thinks about it. The majestic Hanumān is the foremost among devotees of Lord Rāma who have surrendered themselves in all respects to the Lord. He is not willing to accept even an iota of His existence without Lord Rāma. He says in the *Rāmacaritamānasa*—

*nātha jīva tava māyā mohā  
 so nistara’i tumhārehī chohā  
 tā para mai raghubīra dohāī  
 jāna’ū nahī kachu bhajana upāī*

—RCM 4.3.2–3

“O master! Each living being is stupefied by Your *māyā* (deluding power). A living being can be rescued from *māyā* by Your grace alone. O [Rāma,] the foremost warrior in the race of Raghu! Even then, I swear that I do not know any means of *bhakti*.”

The purport of Hanumān’s words is—‘You Yourself are my means and You Yourself are my goal, and there is no existence of me without You.’ Therefore, in the description of Lord Rāma’s fame, the description of Hanumān’s fame is also accomplished. Secondly, *Vaiṣṇava* devotees do not like being praised. Therefore, Hanumān’s happiness is possible only by the description of Lord Rāma’s fame. Keeping this goal in mind, Tulasīdāsa propitiated Hanumān in the *Hanumān-Cālīsā* by literally describing the fame of Lord Rāma. In addition, with the act of describing the fame of Lord Rāma, Tulasīdāsa sang the glory of Hanumān indirectly, and thus made the *Hanumān-Cālīsā* a cause of happiness for Lord Rāma also. Therefore, Tulasīdāsa starts by saying that he is describing the fame of Lord Rāma, and will also end the *Hanumān-Cālīsā* by requesting Hanumān to reside in his heart with Lord Rāma, Lakṣmaṇa, and Mother Sītā.<sup>[33]</sup>

There is another way *raghubara-bimala-jasa* can be explained. By taking it as an exocentric compound,<sup>[34]</sup> it can be understood to mean ‘the cause of Rāma’s unblemished fame,’ i.e. Hanumān.<sup>[35]</sup> The words ***barana’ū raghubara-bimala-jasa*** then mean—‘I describe the one because of whom Lord Rāma’s unblemished fame [exists].’

This fame of Lord Rāma bestows four fruits—*dharma* (righteousness), *artha* (prosperity), *kāma* (wishes), and *mokṣa* (liberation from birth and death). In other words, Hanumān is pleased with the singing of Lord Rāma’s fame and bestows the set of four human objectives upon those who recite the *Hanumān-Cālīsā*. Or, Hanumān grants the fruits of four types of liberation—*sālokya* (in which the liberated being resides in the same *loka* or world as the Lord), *sāmīpya* (in which the liberated being resides very close to the Lord), *sāyujya* (in which the liberated being enjoys the same offerings as the Lord), and *sārūpya* (in

which the liberated being gets the same form as the Lord). Or, Hanumān grants the fruits of the four types of *bhakti* (devotion)—*aviralā* (steadfast devotion), *anapāyinī* (incessant devotion),<sup>[36]</sup> *nirbharā* (immeasurable devotion), and *premā* (devotion characterized by pure love). Or, Hanumān grants the four fruits of *dharma* (righteousness), *jñāna* (knowledge), *yoga* (suppression of the streams of the mind), and *japa* (repetition of the Lord's name). Or, Hanumān bestows the fourfold means upon the adherents of the doctrine of *jñāna* (knowledge).<sup>[37]</sup>



बुद्धिहीन तनु जानिकै  
सुमिराउ पवानकुमारा

buddhi-hīna tanu jānikai  
sumiraū pavanakumāra  
bala budhi bidyā dehu mohī<sup>38</sup>  
harahu kaleśa bikāra

#### WORD MEANINGS

**buddhi-hīna** ► without *buddhi* (intellect);<sup>[38]</sup> **tanu** ► [subtle] body; **jānikai** ► after knowing; **sumiraū** ► [I] remember; **pavanakumāra** ► Hanumān (literally, ‘the son of [the wind god] Pavana,’ or ‘the son of Vāyu’) **bala** ► [spiritual] strength; **budhi** ► *buddhi* or intellect; <sup>[39]</sup> **bidyā** ► learning, knowledge; **dehu** ► [you] give; **mohī** ► me; **harahu** ► [you] remove, [you] take away; **kaleśa** ► afflictions, pains; **bikāra** ► perturbations, passions.

#### TRANSLATION

Knowing my [subtle] body to be devoid of intellect, I remember Hanumān. [O Hanumān,] give me spiritual strength, a discerning intellect, and knowledge; and take away the [five] afflictions and the [six] passions.

#### ESSENCE

The word ***buddhi*** in the first half of the verse refers to the intellect which is helpful in the service of the Lord, and ***tanu*** refers to the subtle body (*sūkṣma śarīra*), since the intellect has been accepted in Indian philosophy as a constituent element of the subtle body. Tulasīdāsa says that his intellect has turned away from the auspicious lotus-feet of Lord Rāma due to the abundance of *tamas*;<sup>[40]</sup> and therefore, he remembers Hanumān, the son of Pavana. The name *pavana* is derived as *punāti iti pavanaḥ*,<sup>[41]</sup> meaning ‘*pavana* is one who purifies.’ Hanumān is the son of Pavana. As per the *Taittirīya Upaniṣad*, the fire element (*agni*) is born from the wind element (*vāyu*)—

*vāyoragnih*

—TU 2.1.1

“From the wind element, the fire element [was born].”

Therefore, being the son of Vāyu, Hanumān is the fire element personified. Therefore, Tulasīdāsa implores Him—‘Like the fire, spread the supreme light in my intellect and burn my impurities—the five afflictions and the six passions.’

In this verse, Gosvāmī Tulasīdāsa beseeches Hanumān for three things—

(1) **bala**, or strength. The word **bala** here stands for internal or spiritual strength which is devoid of desires and attachment, as Lord Kṛṣṇa tells Arjuna in the *Gitā*—

*balam balavatāṁ cāham kāma-rāga-vivarjitam*

—BG 7.11

“I am the essential strength, free of desires and passion, of those whose strength is acclaimed.”

This very spiritual strength is the means for reaching God, as the *Muṇḍaka Upaniṣad* says—

*nāyamātmā balahīnena labhyah*

—MU 3.2.4

“This supreme Self cannot be attained by those without internal strength.”

(2) **budhi** (Sanskrit: *buddhi*), or intellect. Here, the intellect which has taken refuge in Lord Rāma is to be understood. As the sage Atri prays to Lord Rāma in the *Rāmacaritamānasa*—

*carana-saroruha nātha jani kabahū tajai mati mori*

—RCM 3.4

“O master! May my intellect never leave Your lotus-feet.”

(3) **bidyā** (Sanskrit: *vidyā*), or learning. Here, learning endowed with humility is desired. Such learning gives rise to discriminative ability or wisdom (*viveka*) of establishing a relationship with Lord Rāma.<sup>[42]</sup> The *Viṣṇu Purāṇa* says—

*sā vidyā yā vimuktaye*

—ViPu 1.19.41

“*Vidyā* is that which is for final liberation.”

In the *Rāmacaritamānasa* also, Tulasīdāsa says—

*bidyā binu bibeka upajāe  
śrama phala padhe kie aru pāe*

—RCM 3.21.9

“Without giving birth to wisdom, learning and [along with it] the fruit of labour of studying, practising, and obtaining it [are soon destroyed].”

The purport of Tulasīdāsa’s prayer is—may Hanumān give us the ability to experience the beauty, the omnipotence, and the sweetness of Lord Rāma by giving us spiritual strength, a discerning intellect, and learning with wisdom.

The five afflictions, or *kleśa*-s, are—*avidyā* (ignorance), *asmitā* (personal ego), *rāga* (desire or affection), *dveṣa* (dislike or aversion), and *abhiniveśa* (attachment to life or fear of death). These are listed in the *Yoga Sūtra* of Patañjali—

*avidyāsmitā-rāga-dveṣābhiniveśāḥ pañca kleśāḥ*

—YS 2.3

The six passions, or *vikāra*-s, are—*kāma* (lust), *krodha* (anger), *lobha* (avarice), *moha* (delusion or mortal attachment), *mada* (pride), and *mātsarya* (jealousy). In the *Rāmacaritamānasa*, Lord Rāma tells Nārada the following qualities of saints

—  
*ṣaṭa-vikāra-jita anagha akāmā*

—RCM 3.47.7

“[Saints are] those who have conquered the six passions (*vikāra*-s), who are sinless, and who have no desires.”

Thus, the five afflictions and the six passions add up to eleven enemies which are to be destroyed. Hanumān is the combined *avatāra* (incarnation) of the eleven Rudra-s. In the *Vinayapatrikā*, Tulasīdāsa describes Hanumān as—

*rudra-avatāra samsāra-pātā*

—VP 25.3

“[Hanumān,] the *avatāra* of Rudra-s and the protector of the world.”

Therefore Tulasīdāsa prays that may Hanumān destroy our eleven enemies.



## ***Caupāī-s***

॥ १ ॥

॥ जय हनुमान् ज्ञाना-गुणा-सागरे ॥ जय हनुमान् ज्ञाना-गुणा-

**jaya hanumāna jñāna-guṇa-sāgara**  
**jaya kapīśa tihū loka ujāgara**

### WORD MEANINGS

**jaya** ► hail, may you be victorious; **hanumāna** ► Hanumān; **jñāna-guṇa-sāgara** ► the ocean of [scriptural] knowledge and virtues; **jaya** ► hail, may you be victorious; **kapīśa** ► the best among *vānara*-s; **tihū loka** ► in all the three worlds—*Svarga Loka* (Heaven), *Martya Loka* (earth), and *Pātāla Loka* (the netherworld); **ujāgara** ► (Sanskrit: *ujjāgara*) famous, renowned.

### TRANSLATION

Hail, Hanumān! You are the ocean of [all scriptural] knowledge and virtues. Hail, Hanumān! You are the best among the *vānara*-s and You are renowned in all the three worlds.

### ESSENCE

In this verse, Tulasīdāsa describes the super-worldly eminence of Hanumān in the first half, and His worldly perfection in the second half. Hanumān has the knowledge of all scriptures. In the *Kiṣkindhākāṇḍa* of Vālmīki’s *Rāmāyaṇa*, Lord Rāma praises the super-worldly knowledge of Hanumān thus—

*nānṛgveda-vinītasya nāyajurveda-dhāriṇah  
nāsāmaveda-viduṣah śakyamevaṁ prabhāśitum  
nūnam vyākaraṇam kṛtsnamanena bahudhā śrutam  
bahu vyāharatā’nena na kiñcidapaśabditam*

—VR 4.3.28–29

“Such words cannot be spoken by someone who is not completely versed in the *Rgveda*, who has not held the *Yajurveda* [in his memory], and who is not a scholar of the *Sāmaveda*. Verily, he has heard (learned) the complete Sanskrit grammar in many ways, for he has not uttered anything ungrammatical while

speaking variously.”

Being an *avatāra* of Rudra, Hanumān can move unhindered in water, on land, and in the sky. Therefore, He is famous in all the three worlds.

Hanumān is called ***kapīśa*** since He is the lord of the *vānara*-s. At the beginning of the *Sundarakāṇḍa* of the *Rāmacaritamānasa*, Tulasīdāsa describes Hanumān as—

*vānarāṇāmadhīśam*

—RCM 5.MS3

“To [Hanumān,] the lord and master of the *vānara*-s.”

Hanumān manifested Himself as a *vānara* with the sole purpose of serving Lord Rāma. Lord Rāma took a human *avatāra* for the sake of the deities. He tells the deities in the *Rāmacaritamānasa*—

*tumahi lāgi dhariha' ū narabesā*

—RCM 1.187.1

“For your sake, I shall take the form of a human.”

Since Lord Rāma took the form of a human, Hanumān appeared as a *vānara*, as a servant ought to be in a lower category than the master. In the *Dohāvalī*, Tulasīdāsa says—

*jehi śarīra rati rāma sō soi ādarahī sujāna  
rudra-deha taji neha-baśa bānara bhe hanumāna*

—DA 142

“The wise revere that very form (body) with which a being has love for Lord Rāma. [It is for this reason that] Hanumān, overcome by love, left his Rudra form and became a *vānara*.”

Although other deities were ordered by Brahmā to be born as *vānara*-s, as Tulasīdāsa says—

*nija lokahi̤ birañci ge devana iha’i sikhāi  
bānara-tanu dhari dharani mahā hari-pada sevahu jāi*

—RCM 1.187

“Brahmā went to his abode after instructing the *deva*-s thus—‘Go, take on the form of *vānara*-s on the earth, and serve the lotus-feet of Lord Rāma.’”

However, Brahmā had instructed only the *deva*-s (deities) thus, but not the great deity Mahādeva (Śiva).<sup>[43]</sup> Therefore, Tulasīdāsa used the words *devana iha’i* and not *mahādevahi*. The purport is that Śiva manifested Himself as a *vānara* solely due to His own love and servitude towards Lord Rāma.

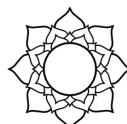
Another reason behind Hanumān taking the form of a *vānara* is that *vānara*-s are pure herbivores. They thrive on wild fruits, roots, and foliage—which are all very dear to Lord Rāma—

(1) The hymn *Rāmarakṣāstotra* describes Lord Rāma and Lakṣmaṇa as *phalamūlāśinai dāntau* (RRS 18), meaning ‘restrained ascetics who eat fruits and roots only.’

(2) The word *śākapārthivah*, cited in grammar works,<sup>[44]</sup> also refers to Lord Rāma. The word is explained as *śākapriyah pārthivah*, meaning ‘a king to whom vegetable food is dear.’

(3) In Vālmīki’s *Rāmāyaṇa*, Hanumān says that Lord Rāma never eats flesh: *na māṁsam rāghavo bhuṅkte* (VR 5.36.41).<sup>[45]</sup>

Hence, passionate devotees who are worshippers of Hanumān must never consume any meat, fish, or intoxicants. A worshipper who consumes meat definitely faces the wrath of Hanumān.



॥ 2 ॥

राम-दुता अन्जनीपूत्र-पवन-सुता अन्जनीपूत्र-पवन-सुता

**rāma-dūta atulita-bala-dhāmā  
añjaniputra-pavanasuta-nāmā**

WORD MEANINGS

**rāma-dūta** ► the messenger of Rāma; **atulita-bala-dhāmā** ► the abode of incomparable strength; [46] **añjaniputra-pavanasuta-nāmā** ► having the names *Añjanīputra* (meaning ‘the son of Añjanā’) and *Pavanaputra* (meaning ‘the son of Pavana, or Vāyu’).

TRANSLATION

You are the [trusted] messenger of Lord Rāma and the abode of incomparable strength. You are known by the names *Añjanīputra* and *Pavanaputra*.

ESSENCE

Hanumān is the most intimate messenger of Lord Rāma. Therefore, He was assigned the task of being Lord Rāma’s confidential messenger to Mother Sītā. In the *Rāmacaritamānasa*, Lord Rāma tells Hanumān—

bahu prakāra sītahī samujhāehu  
kahi bala bīra begi tuma āehu

—RCM 4.23.11

“O the heroic one! Convince Sītā in many ways, and come back soon after describing my strength.”

And while addressing Mother Sītā, Hanumān says—

*rāma-dūta mai mātu jānakī*

—RCM 5.13.9

“O Mother Sītā, the daughter of Janaka! I am the messenger of Lord Rāma.”

And to prove Himself to be so, He swears on Lord Rāma using a specific name,

*Karuṇānidhāna*, which means ‘the abode of compassion’—

*satya śapatha karuṇānidhāna kī*

—RCM 5.13.9

“It is true, I swear on *Karuṇānidhāna* (Lord Rāma).”

The purport of Hanumān’s statement is that despite He Himself not having any worthiness to become the Lord’s messenger, He was given this important position by the compassion of Lord Rāma, who is the abode of compassion.<sup>[47]</sup>

Hanumān is, of course, the abode of incomparable strength. In the *Hanumān-Bāhuka*, Tulasīdāsa says—

*tere bala bānara jitāye rana rāvana sō*

—HB 33

“Your strength made the *vānara*-s win the war against Rāvaṇa.”

Or, **atulita-bala** refers to Lord Rāma, who possesses incomparable strength. Praising the Lord in the *Rāmacaritamānasa*, Indra’s son Jayanta says—

*atulita bala atulita prabhutāī*

—RCM 3.2.12

“Your strength is incomparable, and Your lordship is [also] incomparable.”

And the **dhāmā**, or resting place, of Lord Rāma is Hanumān, as He resides forever in Hanumān’s heart. Tulasīdāsa describes Hanumān setting off for Laṅkā thus—

*caleu haraṣi hiya dhari raghunāthā*

—RCM 5.1.4

“Thrilled and having enshrined Lord Rāma, the master of Raghu’s race, in His heart, He (Hanumān) started.”

Thus, the phrase *atulita-bala-dhāmā* can be interpreted as having two connotations (with eventually the same meaning)—

- (1) ‘Hanumān, the abode of incomparable strength.’<sup>[48]</sup>
- (2) ‘Hanumān, the resting place of Lord Rāma who has incomparable strength.’<sup>[49]</sup>

The names *Añjanīputra* and *Pavanasuta* indicate that Hanumān has a praiseworthy mother and a praiseworthy father. Añjanā was earlier an *apsarā*<sup>[50]</sup> named Puñjikasthalā, who was born as a female *vānara* due to the curse of sage Agastya. Añjanā had the ability to assume any form she desired. Once, upon seeing Añjanā full of divine beauty, Vāyu (the wind god) telepathically touched her, and placed the extremely valorous Hanumān—endowed with superhuman powers—in her womb. As Vāyu is without a visible form, the chastity of Añjanā was not lost, and neither was there any adverse consequence caused by the admixture between the *deva* and *vānara* races. Since Vāyu, as the vital force, stays within all living beings and is the means of ingestion and egestion of all things, neither conception nor the delivery of an infant is possible without Vāyu. In the *Vinayapatrikā*, while reminding the living being of the pain of childbirth, Tulasīdāsa says—

*prasava-pavana prereu aparādhī*

—VP 136.5

“The Vāyu (vital force) of parturition impelled the offender (you) [downwards].”

In this context, it must also be kept in mind that the touch of only someone or something with a visible form can result in defiling of a living being or an object. However, Vāyu has no visible form, and yet is the element responsible for tactile perception. In the Nyāya works, Vāyu is described as—

*rūparahita-sparśavān vāyuh*

—TS 13

“[That which is] formless and has tangibility, [is called] Vāyu.”

Generally, Vāyu is in physical contact with every organ of every living being.

Therefore, there is no fault or defilement in touch by Vāyu. Vāyu is the purest of all, as Lord Kṛṣṇa tells Arjuna in the *Gītā*—

*pavanah pavatāmasmi*

—BG 10.31

“Among the purifiers, I am Pavana (Vāyu).”

Therefore, born to the most chaste mother and the supremely pious father, Hanumān was endowed with a character which was supremely pure, purest of all.



॥ 3 ॥

ମହାବୀର ବିକ୍ରମ ବଜାରାଙ୍ଗି କୁମତି-ନିଵାରା ସୁମତି କେ ସାଂଗି

**mahābīra bikrama bajaraṅgī**  
**kumati-nivāra sumati ke saṅgī**

#### WORD MEANINGS

**mahābīra** ► exceedingly brave, a great hero; **bikrama** ► 1 one with a special sequence [of spiritual advancement, or *sādhanā*] 2 one with a special act of striding across; [51] **bajaraṅgī** ► one whose body is made of *vajra* (diamond or Indra's weapon); [52] **kumati-nivāra** ► remover of one with evil intellect or ignorance; **sumati ke** ► of one with righteous intellect or intelligence; **saṅgī** ► companion, friend.

#### TRANSLATION

You are a great hero. You are endowed with a special sequence of *sādhanā*, or Your act of leaping across [the ocean] is special. Your body is made of *vajra*. You are the destroyer of one with evil intellect or ignorance, and the companion of those whose intellect is righteous.

#### ESSENCE

A great hero achieves victory over external enemies only. But Hanumān subdues both types of enemies—external as well as internal. Therefore, there is a wise saying regarding Hanumān—

ṛte bhīṣmāddhi gāṅgeyādṛte vīrāddhanūmataḥ  
hariṇī-khura-mātreṇa carmanā mohitam jagat

—MSS 1749

“Verily, except for Bhīṣma—the son of Gaṅgā, and except for the brave Hanumān, the entire world is enchanted by [a woman's] skin measuring the size of a doe's hoof.”

This is also said by Tulasīdāsa in the *Rāmacaritamānasa*—

ko jaga kāma nacāva na jehī

“Who in the world is not made to dance by desire?”

All mortal beings become slaves to desire and dance to its tune, but Hanumān is the slave of none but Lord Rāma, the lord of Raghu’s race, and dances at His lotus-feet alone. In the *Vinayapatrikā*, Tulasīdāsa describes Hanumān as—

*jayati simḥasanāśīna-sītāramāṇa  
nirakhi nirbhara-haraṣa nṛtyakārī*

—VP 27.5

“Hail to Hanumān, who is filled with infinite bliss and dances on seeing the lord of Sītā seated on the royal throne.”

As Hanumān has conquered both external and internal enemies, He is called ***mahābīra*** (Sanskrit: *mahāvīra*), meaning ‘a great hero.’ Tulasīdāsa has used this name in the *Rāmacaritamānasa* also; he says—

*mahābīra binava’ū hanumānā  
rāma jāsu jasa āpu bakhānā*

—RCM 1.17.10

“I bow down to the great hero Hanumān, whose glory has been expounded by Lord Rāma Himself.”

Hanumān is called ***bikrama*** (Sanskrit: *vikrama*) since the *krama* (sequence) of His *sādhanā* (spiritual advancement) is unique—He bears Lord Rāma on His back as well as in His heart. In the *Rāmacaritamānasa*, Tulasīdāsa gives evidence of both. Hanumān carried Lord Rāma on His back when He took the Lord and Lakṣmaṇa to meet Sugrīva—

*lie duau jana pīṭha caḍhāī*

—RCM 4.4.5

“Making both of them climb His back, ...”

And while setting off to search for Mother Sītā, Hanumān kept Lord Rāma in

His heart—

*caleu hṛdaya dhari kṛpānidhānā*

—RCM 4.23.12

“He set off, bearing Lord Rāma, the abode of grace, in His heart.”

Or, Hanumān is called **bikrama** since His act of striding the ocean is also special. Hanumān Himself says in the *Rāmacaritamānasa*—

*līlahi nāgha’ū jaladhi apārā*

—RCM 4.30.8

“I will jump across the boundless sea as if it were child’s play.”

His wind-like velocity was not affected even when obstructions like Maināka mountain, the serpent-mother Surasā, and the demoness Simhikā came in His way. The word *vikramasva* (meaning ‘[you] take a special stride’) is used in Vālmīki’s *Rāmāyaṇa* by Jāmbavān—

*viṣaṇūñā harayah sarve hanūman kimupekṣase  
vikramasva mahāvega viṣṇustrīn vikramāniva*

—VR 4.66.37

“O Hanumān! Why do you ignore all the despondent *vānara*-s? O the one with a great velocity! Just as Viṣṇu took three special strides (*vikrama*-s),<sup>[53]</sup> take a giant stride [and cross the ocean].”

Therefore, the word **bikrama** here alludes to the act of taking a special kind of step. In a single leap of that step, even the distance between the earth and the distant cosmos became small. As Tulasīdāsa says in the *Hanumān-Bāhuka*—

*bānara subhāya bālakeli bhūmi bhānu lāgi  
phalāgu phalāgahū te ghāṭi nabhatala bho*

—HB 5

“Owing to His jump from the earth to the sun, made out of a *vānara*’s instinct

and performed as if it were child's play, the surface (expanse) of the sky became smaller than [the distance covered by] a leap."

The word **bajaraṅgī** is the *tadbhava* (derived form) of the Sanskrit word *vajrāṅgī*, which means 'one whose body is as hard as diamond or Indra's weapon *vajra*.' Just one day after His appearance, i.e. on the new moon day of the *Kārttika* month, Hanumān approached Sūrya (the sun god) in the morning, assuming him to be a red fruit. At the same time, Rāhu was present there, ready to devour Sūrya at the time of a solar eclipse. Hanumān left Sūrya and chased Rāhu instead. Indra mounted Airāvata, the divine elephant with seven trunks, and came there with the *vajra* in his hand. Hanumān then attacked Airāvata, assuming him to be a white fruit. Indra felled Hanumān by striking His left jaw with the *vajra*. Following this, Vāyu, the wind god and father of Hanumān, became angry, and by stopping the movement of air, he prevented the breathing of all living beings. Then all the deities pleased Vāyu by granting Hanumān various sorts of boons. It was then that Indra granted the boon that Hanumān's body would not be pierced even by the *vajra*, the hardest weapon. Indra also gave the name *Hanumān* to the child. In Sanskrit, the word *Hanumān* literally means 'one whose jaw is praiseworthy.' Hanumān's jaw bore the attack of the *vajra* and was still not destroyed, hence it is praiseworthy.<sup>[54]</sup> This narrative is described in detail in the *Purāṇa*-s. In the *Hanumān-Bāhuka*, Tulasīdāsa says about Hanumān—

*ura biśāla bhuja-danda canda  
nakha bajra bajra-tana*

—HB 2

"His chest is broad, His staff-like (long) arms are extremely strong, His nails are [hard like] the *vajra*, and His body is [also hard like] the *vajra*."

On remembering Hanumān, vile sentiments of the mind go away. Or, Hanumān destroys the vicious who have an evil intellect, and helps the virtuous who have a righteous intellect filled with *bhakti* towards Lord Rāma. Hanumān tells Rāvaṇa that he has an evil intellect—

*tava ura kumati basī biparītā  
hita anahita mānahu ripu prītā*

—RCM 5.40.7

“In your heart resides an evil intellect, due to which you mistake your welfare for your loss, and your enemy for your friend.”

And, in Rāvaṇa’s destruction, Hanumān plays a major role. Says Tulasīdāsa in the *Hanumān-Bāhuka*—

*daśamukha-dusaha-daridra daribe ko bhayo  
prakaṭa tiloka oka tulasi nidhāna so*

—HB 8

“To destroy the ten-headed Rāvaṇa of intolerable misfortune, You are manifest in all the three worlds as Tulasīdāsa’s refuge.”

On the other hand, Hanumān helped the righteous-minded Vibhīṣaṇa and got him sovereign rule over Laṅkā. As Tulasīdāsa affirms in the *Vinayapatrikā*—

*jayati bhuvanaika-bhūṣaṇa vibhīṣaṇa-varada*

—VP 26.6

“Hail to Hanumān! He is the sole adornment of the world and He granted Vibhīṣaṇa a boon.”



॥ 4 ॥

କାଞ୍ଚନା-ବରାନା ବିରାଜ ଶୁଭେ  
କାନନା କୁଣ୍ଡଳା କୁଞ୍ଚିତା କେସା

**kañcana-barana** **birāja** **subesā**  
**kānana** **kunḍala** **kuñcita** **kesā**

#### WORD MEANINGS

**kañcana-barana** ► one who has the complexion of hot gold; **birāja** ► shines forth; **subesā** ► handsome form or appearance; **kānana** ► in the ears; **kunḍala** ► round earrings; [55] **kuñcita** ► curly; **kesā** ► hair.

#### TRANSLATION

Your complexion is [illustrious] like hot molten gold. You shine forth in Your handsome appearance. *Kuṇḍala-s* (round earrings) are resplendent in Your ears, and Your hair is curly.

#### ESSENCE

For the selfless service of Lord Rāma, Hanumān changed His Rudra form to have the body of a *vānara*. However, a handsome appearance, *kunḍala-s* in ears, and adorning of the hair do not go together with the form of a *vānara*. Moreover, Hanumān Himself says that he is a mischievous *vānara* while speaking with Vibhīṣaṇa in the *Rāmacaritamānasa*—

*kahahu kavana maī parama kulīnā  
kapi cañcala sabahī bidhi hīnā*

—RCM 5.7.7

“Tell me, am I of an extremely high birth or born in a very illustrious clan? I am but a mischievous *vānara* who is devoid of all means.”

In addition, Tulasīdāsa denies the necessity of outward appearance in a *sādhu* (a holy or noble being), and considers Hanumān and Jāmbavān to be the crest-jewels among *sādhu-s* who are worthy of respect—

*kiehū kubeṣa sādhu sanamānū  
jimi jaga jāmavanta hanumānū*

“Even if *sādhu*-s have an ugly appearance, they are respected in the world; like Jāmbavān and Hanumān.”

Therefore, it seems appropriate that this verse is the description of Hanumān in the form of a *Brāhmaṇa*. It is well-known that Hanumān arrives in front of Lord Rāma, Vibhīṣaṇa, and Bharata assuming the form of a *Brāhmaṇa*, as Tulasīdāsa states in the *Rāmacaritamānasā*:<sup>[56]</sup>

(1) In front of Lord Rāma and Lakṣmaṇa in Kiśkindhā—

*bipra rūpa dhari kapi tahā̄ gayaū*

—RCM 4.1.6

“The *vānara* (Hanumān) went there, assuming the form of a *Brāhmaṇa*.”

(2) At the door of Vibhīṣaṇa’s home in Laṅkā—

*bipra rūpa dhari bacana sunāe*

—RCM 5.6.5

“Assuming the form of a *Brāhmaṇa*, He (Hanumān) uttered [auspicious] words.”

(3) In front of Bharata, who was drowning in the ocean of separation from Rāma

—  
*bipra rūpa dhari pavanasuta āi gaya'u janu pota*

—RCM 7.1A

“Assuming the form of a *Brāhmaṇa*, the son of Pavana (Hanumān) arrived, as if He were a ship [for the drowning Bharata].”

In Indian literature, light complexion is often compared with the colour of gold, and the light complexion of a *Brāhmaṇa* is a sign of his high birth. An old adage in Sanskrit goes *gauro brāhmaṇah kulinah*, which translates as ‘a light-complexioned *Brāhmaṇa* is [usually] well born.’

An auspicious form, like that of a high-born *Brāhmaṇa*, with curly hair is only befitting for Hanumān, who is capable of assuming any form at will. Meditation on the same *Brāhmaṇa* form of Hanumān is to be understood in the next verse.



॥ 5 ॥

हाथा बज्रा अरु ध्वजा बिराजी  
कँड्हे मुँजा-जनेउ चाजी

**hātha bajra aru dhvajā birājai  
kǎdhe muñja-janeū chājai**

#### WORD MEANINGS

**hātha** ► hand; **bajra** ► 1 *vajra* (diamond or Indra's weapon) 2 *vajra*-like mace; **aru** ► moreover, and; **dhvajā** ► flag; **birājai** ► shines forth, is resplendent; **kǎdhe** ► on the [left] shoulder; **muñja-janeū** ► sacred thread (*yajñopavīta*) made of *muñja* grass (*Saccharum munja L.*); **chājai** ► gleams, shines.

#### TRANSLATION

Your hand is [firm] like the *vajra*, and [in it] the victory flag [of Lord Rāma] shines forth. On Your [left] shoulder, the sacred thread made of *muñja* grass is gleaming.

Or,

“In Your hands, the *vajra*-like mace and the victory flag [of Lord Rāma] shine forth. On Your [left] shoulder, the sacred thread made of *muñja* grass is gleaming.”

#### ESSENCE

This is the description of Hanumān when He arrived in front of Bharata in the form of a *Brāhmaṇa*. In Hanumān's hand, which is as firm as the *vajra*, the victory flag of Lord Rāma is fluttering. In the *Vinayapatrikā*, Tulasīdāsa describes Hanumān as—

*bhānukula-bhānu-kīrati-patākā*

—VP 26.6

“You are the flag of glory of Lord Rāma, the sun of the solar race.”

The *yajñopavīta* (sacred thread) of *muñja* grass on the shoulder of Hanumān signifies His lifelong celibacy (*brahmacharya*).

The first half of the verse can be alternatively understood as follows: the hands of Hanumān are adorned by a *vajra*-like mace and the victory flag [of Lord Rāma]. Destroying the legions of the enemy is the nature of Hanumān’s mace, while the victory flag indicates the victory of the *Vaiṣṇava*-s. By this allusion, the bearing of a mace by Hanumān is expressed.

A variant reading of the second half of this *caupāī* is *kādhe mūja-janeū sājai*. The meaning is the same, as both *chājai* and *sājai* mean ‘shines,’ or ‘is resplendent.’



॥ 6 ॥

ଶଙ୍କର ସ୍ଵାୟମ୍ କେସରିନନ୍ଦନା

**śaṅkara svayam̄ kesarīnandana**  
**teja pratāpa mahā jaga-bandana**

WORD MEANINGS

**śaṅkara** ► Śiva; **svayam̄** ► himself; **kesarīnandana** ► the son of [the *vānara*] Kesarī; **teja** ► splendour, brilliance, aura; **pratāpa** ► power, strength; **mahā** ► great; **jaga-bandana** ► praised or honoured by the world.

TRANSLATION

You are Lord Śiva Himself. You are the *kṣetraja* son (heir) of Kesarī. Your aura and Your strength are great, and You are praised by the entire world.

ESSENCE

Lord Śiva Himself appeared as the son of Kesarī. Hanumān is His incarnation and is inseparable from Him. In the *Vinayapatrikā*, Tulasīdāsa describes Hanumān as—

*rudra-avatāra saṃsāra-pātā*

—VP 25.3

“[Hanumān,] the *avatāra* of Rudra and the protector of the world.”

Till date, the context of **śaṅkara svayam̄ kesarīnandana** has been the centre of curiosity for many knowledge-seekers and the centre of doubt for many sceptics, because the same Hanumān has been called **pavanasuta** (in verse 2) and **kesarī-nandana** (in verse 6). How is it possible that Hanumān is the son of both the deity Vāyu and the *vānara* Kesarī? But the answer is extremely simple and easy to comprehend with the grace of Lord Rāma. Fortunately, there is evidence in the *Hanumān-Cālīsā* itself that Hanumān has not only two, but three father figures—

- (1) In verse 2, Tulasīdāsa says **pavanasuta-nāmā**, meaning ‘having the name *Pavanasuta*.’ The name *Pavanasuta* means ‘the son of Vāyu (the wind god).’

(2) In verse 6, Tulasīdāsa addresses Hanumān as ***kesarīnandana***, which means ‘the *kṣetraja* son (heir) of Kesarī.’

(3) Finally, in verse 30, Tulasīdāsa calls Hanumān ***rāma-dulāre***, translated as ‘the filial darling of Lord Rāma.’

The answer is that Hanumān is the biological son of the wind god Vāyu, the legal son of the *vānara* Kesarī, and the foster son of Lord Rāma. In Vālmīki’s *Rāmāyaṇa*, it is said of Hanumān—

*mārutasya urasah putrah*

—VR 4.66.7

“[Hanumān,] the biological son of Māruta (Vāyu).”

There is a reason why Hanumān is called so. It was Vāyu himself who delivered the aura of Śiva to the womb of Añjanā, the mother of Hanumān. As Śiva Himself appeared as the son of Añjanā, the word ***svayam*** in this verse is used in the sense of full incarnation. Since Hanumān appeared from the womb of the wife of Kesarī, He is the *kṣetraja* son (legal heir) of Kesarī.<sup>[57]</sup> In the *Kavitāvalī*, Tulasīdāsa says about Hanumān—

*sakāi na biloki besa keśarī-kumāra ko*

—KA 5.12

“They are unable to see the brilliant form of the son of Kesarī.”

Since Lord Rāma gave Him fatherly love, Hanumān is the foster son (*mānasa putra*) of Lord Rāma. In the *Rāmacaritamānasa*, the Lord tells Hanumān—

*sunu sutu tohi urina māi nāhī  
dekheū kari bicāra mana māhī*

—RCM 5.32.7

“Listen, O son! I can never be free from your debt. I realize [this] after contemplating in my mind.”

From the accounts of the *Purāṇa*-s, it is clear that when Śiva was pleased with the penance of Añjanā, He granted her the boon that He would manifest Himself as her son. Thus, Hanumān is the biological son of Vāyu from the viewpoint of worship (*upāsanā*), the inseparable incarnation of Śiva from the viewpoint of knowledge (*jñāna*), the legal heir of the foremost *vānara* Kesarī from the viewpoint of righteous duty (*karma*), and the foster son of Lord Rāma from the viewpoint of complete surrender (*śaranāgati*).

We now come to the second half of this verse: *teja pratāpa mahā jaga-bandana*. Hanumān’s splendour (aura) and strength are great. In the *Kavitāvalī*, Tulasīdāsa describes the form of Hanumān when He set the city of Laṅkā on fire—

*teja ko nidhāna māno koṭika kṛṣānu bhānu*

—KA 5.4

“He is rich with radiance, as if He has the brilliance of millions of fire gods (Agni-s) and sun gods (Sūrya-s).”

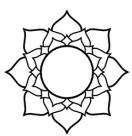
Further, Tulasīdāsa says—

*bega jītyo māruta pratāpa mārataṇḍa koṭi  
kāla’ū karālatā̄ baḍāī jītyo bāvano*

—KA 5.9

“He has conquered Vāyu with His velocity, millions of Sūrya-s with His splendour, Mahākāla with His terrifying form, and He has conquered Vāmana with His colossal size.”

The popular edition of *Hanumān-Cālīsā* has the reading *śaṅkara-suvana kesarī-nandana*, which is incorrect and improper. The reason is that the term *śaṅkara-suvana* means ‘[the] son of Śiva,’ but as per Tulasīdāsa, Hanumān is Śiva Himself and not the son of Śiva. In at least ten places in the *Vinayapatrikā*, Tulasīdāsa has used names or adjectives of Śiva to describe Hanumān.<sup>[58]</sup> In two verses in the *Dohāvalī*, Tulasīdāsa has stated that Śiva Himself became Hanumān.<sup>[59]</sup> In addition, the term *śaṅkara-suvana* (VP 1.1) is used by Tulasīdāsa in the *Vinayapatrikā* to refer to Gaṇeśa, who is Śiva’s son. Therefore, the reading *śaṅkara svayam* is appropriate, and not *śaṅkara-suvana*.<sup>[60]</sup>



**bidyāvāna gunī ati-cātura  
rāma-kāja karibe ko ātura**

## WORD MEANINGS

**bidyāvāna** ► one whose knowledge is commendable; **gunī** ► the abode of [all] virtues; **ati-cātura** ► extremely clever; **rāma-kāja** ► the tasks of Rāma; **karibe ko** ► to perform; **ātura** ► eager, desirous.

## TRANSLATION

Your knowledge is commendable, [all] virtues reside in You, You are extremely clever, and You are [ever] willing to perform the tasks of Lord Rāma.

## ESSENCE

The word **bidyāvāna** in Awadhi is derived from the Sanskrit word *vidyāvān*, which means ‘one whose *vidyā* (knowledge) is commendable.’<sup>[61]</sup> *Vidyā* here stands for all the eighteen fields of knowledge recognized in the Vedic tradition.<sup>[62]</sup> The meaning is that Hanumān is the acclaimed storehouse of all scriptural knowledge.

As has been said earlier, Hanumān assumed the form of a *Brāhmaṇa* thrice in the narrative of the *Rāmacaritamānasa*.<sup>[63]</sup> The first time, it was in front of Lord Rāma and Lakṣmaṇa when He was sent by Sugrīva to find out who the two warrior-princes were. Lord Rāma is the ocean, or treasure, of knowledge. In the *Rāmacaritamānasa*, it is said of Lord Rāma and His three brothers—

*bidyā-binaya-nipuna guṇa-śīlā*

—RCM 1.204.6

“[They are] skilled in knowledge and modesty, and endowed with virtues and good character.”

And further in regard to Lord Rāma—

*bidyānidhi kahā bidyā dīnhī*

—RCM 1.209.7

“[Viśvāmitra] gave the knowledge [of *Balā* and *Atibalā* powers] to [Lord Rāma,] the treasure of knowledge.”

Thus, by asking questions on the subject of *Brahman* while facing Lord Rāma, the ocean of knowledge, Hanumān showed the acuteness of His knowledge.

Hanumān assumed the form of a *Brāhmaṇa* for the second time in front of Vibhīṣaṇa in Laṅkā. Here, by recognizing Vibhīṣaṇa’s virtue—restlessness to meet Lord Rāma—and by instructing him in the supreme nature of the Lord, Hanumān showed that He is a connoisseur of virtues. Because, as is said in the *Rāmacaritamānasā*—

*soi sarbagya guṇī soi gyātā  
soi mahi-maṇḍita paṇḍita dātā  
dharma-parāyana soi kula trātā  
rāma-carana jā kara mana rātā*

—RCM 7.127.1–2

“Only they are omniscient, only they are virtuous, only they are knowledgeable, only they are adorned and learned on this earth, only they are liberal, only they are engaged in *dharma* (righteous duties), and only they are the protectors of their clans whose minds are attached to the lotus-feet of Lord Rāma.”

Hanumān ends up saying this to Vibhīṣaṇa—

*asa māi adhama sakha sunu mohū para raghubīra  
kīnhī kṛpā sumiri guna bhare bilocana nīra*

—RCM 5.7

“[Hanumān said,] ‘O friend, listen, I am such a lowly being, but Lord Rāma showered His grace even on me.’ On remembering the virtues of Lord Rāma, tears filled the eyes [of both Hanumān and Vibhīṣaṇa].”

Hanumān assumed the form of a *Brāhmaṇa* a third time in front of Bharata in Nandigrāma. In this context, Hanumān’s extraordinary wisdom is evident. The auspicious Bharata is anointing the lotus-feet of the auspicious Lord Rāma in his

mind, with tears flowing incessantly from his eyes—

*rāma rāma raghupati japata sravata nayana-jala-jāta*

—RCM 7.1

“Bharata chants ‘O Rāma! O Rāma! O the master of Raghu’s race,’ and his lotus-like eyes shed tears.”

Hanumān remembered that Bharata mistook Him for a demon when He was flying over Ayodhyā with the Droṇa mountain. Therefore, Hanumān does not appear in front of Bharata so that he (Bharata) does not mistake Him to be someone else again, as one’s vision is blurred while crying inconsolably. Therefore—

*boleu śravana sudhā-sama bānī*

—RCM 7.2.2

“[Hanumān] spoke nectar-like words in the ears [of Bharata].”

Hanumān spoke in Bharata’s ears. Narrating the return of Lord Rāma in three verses, Hanumān liberated Bharata from separation, apprehension, and despair. And the auspicious Bharata expressed his gratitude by saying—

*nāhina tāta urina māi tohī*

—RCM 7.2.14

“O brother! I can never be free from your debt.”

All this has been indicated in brief so that this work does not become too long. Wise readers can relate to these three contexts themselves.

Hanumān is so eager to perform the tasks of Lord Rāma that he does not consider it appropriate to rest even for a second, and is not embarrassed to be bound by the *Nāgapāśa* (the serpent weapon) unleashed by Meghanāda. On His way to Laṅkā, when the sea-mountain Maināka requests Hanumān to rest for a while, Hanumān says—

*rāma-kāja kīnhe binu mohi kahā biśrāma*

—RCM 5.1

“How can I get rest without accomplishing the task of Lord Rāma?”

And when Meghanāda ties Him in the *Nāgapāśa* and presents Him in the assembly of Rāvaṇa, Hanumān says—

*mohi na kachu bādhe ka’i lājā  
kīnha cahaū nija prabhu kara kājā*

—RCM 5.22.6

“I am not at all ashamed to be bound, as I am eager to accomplish the task of my master.”



॥ 8 ॥

ପ୍ରବୁଦ୍ଧାଚରିତ୍ରା ସୁନିବେ କୋ ରାଶୀୟା ରାମା-ଲକ୍ଷମା-ସିତା-ମାନା-ବାସୀୟା

**prabhu-caritra sunibe ko rasiyā  
rāma-lakhana-sītā-mana-basiyā**

#### WORD MEANINGS

**prabhu-caritra** ► the acts of the Lord, or the *Rāmāyaṇa*; **sunibe ko** ► to hear; **rasiyā** ► connoisseur, fond of; **rāma-lakhana-sītā-mana-basiyā** ► 1 one who resides in the hearts of Rāma, Lakṣmaṇa, and Sītā 2 one in whose heart Rāma, Lakṣmaṇa, and Sītā reside.

#### TRANSLATION

You are fond of listening to the acts of the omnipotent Lord. Lord Rāma, Lakṣmaṇa, and Mother Sītā reside in Your heart; and You reside in the hearts of Lord Rāma, Lakṣmaṇa, and Mother Sītā.

#### ESSENCE

Hanumān is the incomparable connoisseur when it comes to listening to the nectar-like acts of Lord Rāma. He is so fond of listening to the acts of the Lord that owing to His desire to listen to the Lord's *kathā*, He refused the company of the Lord Himself. The narrative goes thus. After His coronation, Lord Rāma bid goodbye to all *vānara*-s and *ṛkṣa*-s<sup>[64]</sup> by bestowing on them various donations and gifts of love. Lord Rāma expressed His silent wish of sending Hanumān to *Sāketa Loka*, the supreme divine abode of the Lord. In His mind, in the language of silence, Hanumān asked the question whether Lord Rāma would make the arrangements for Hanumān to listen to the Lord's *kathā* in *Sāketa Loka*. Sensing Lord Rāma to be without an answer, Hanumān asked for a boon—"O the brave one! As long as your *kathā*, the *Rāmāyaṇa*, lasts on this earth, till then I too will continue to live in this very body with Your permission." Granting this boon, Lord Rāma said, "As long as the *Rāmāyaṇa* is popular in this world, your fame will be immortal and life will not leave your body."

Due to the eager desire to listen to the *Rāmāyaṇa*, Hanumān was also sort-of agreeable to the evil machinations of Kālanemi for a moment. When Hanumān was on His way to fetch the life-saving *Mṛtasañjīvani* herb from the Droṇa mountain, Rāvaṇa sent the demon Kālanemi to obstruct His path. Kālanemi

disguised himself as a sage and conjured up an *āśrama* near a lake which was home to a predatory crocodile. When Hanumān saw the *āśrama* on His way, He thought of quenching His thirst. Hanumān bowed to Kālanemi, and then—

*lāga so kahai rāma-guna-gāthā*

—RCM 6.57.4

“He (Kālanemi) started reciting the narratives of the virtues of Lord Rāma.”

It was due to the narration of Rāma’s *kathā* by Kālanemi, disguised as a sage, that Hanumān agreed to his suggestion of bathing in the lake. When the crocodile of the lake attacked Hanumān, Hanumān killed it. An *apsarā* had been cursed to be born as the crocodile. When the crocodile was killed, the *apsarā* was set free. She alerted Hanumān of Kālanemi’s real identity. Hanumān then killed Kālanemi, who died repeating the name of Rāma.<sup>[65]</sup>

On merely listening to the *Rāmāyaṇa*, Hanumān gets tears in His eyes and His voice becomes feeble. As Tulasīdāsa says in the *Vinayapatrikā*—

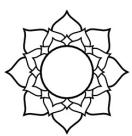
*jayati rāmāyaṇa-śravaṇa-sañjāta-  
romāñca-locana-sajala-śithila-vāṇī*

—VP 29.5

“Glory to Him (Hanumān) who has horripilation, tearful eyes, and a stuttering voice [due to the bliss experienced] on listening to the *Rāmāyaṇa*.”

Hanumān rejected the pleasures of *Sāketa Loka* for the sole reason of His fondness for the *Rāmāyaṇa*, and kept His life, roaming around on this earth, so that He could always listen to the *Rāmāyaṇa*. Who can be as great a connoisseur of the *Rāmāyaṇa*, or Rāma’s *kathā*, as Him?

As explained earlier, the second half of the verse, *rāma-lakhana-sītā-mana-basiyā*, has two meanings. Due to Hanumān’s constant devotion towards them, Lord Rāma, Lakṣmaṇa, and Mother Sītā reside in the temple of His heart. Similarly, due to their excessive filial affection towards Him, Hanumān also resides in the hearts of Lord Rāma, Lakṣmaṇa, and Mother Sītā.



॥ 9 ॥

सुक्ष्मा रूपा धरि सियहँ दिखावा  
बिकाता रूपा धरि लाङ्का जरावा

WORD MEANINGS

*sūkṣma* ► diminutive, very small; *rūpa* ► form; *dhari* ► assuming, taking on; *siyahī* ► to Sītā; *dikhāvā* ► showed; *bikāṭa* ► 1 terrifying 2 huge; *rūpa* ► form; *dhari* ► assuming, taking on; *laṅka* ► [the city of] Laṅkā; *jarāvā* ► burned down, set ablaze, incinerated.

TRANSLATION

You assumed a diminutive form and showed it to Mother Sītā. You assumed a huge and terrifying form, and incinerated [the city of] Laṅkā.

ESSENCE

In the garden of *aśoka* trees, Hanumān assumed such a small form of a *vānara* that He hid Himself in the leaves of a tree. Tulasīdāsa says in the *Rāmacaritamānasa*—

*taru-pallava mahā rahā lukāī  
kara’i bicāra karaū kā bhāī*

—RCM 5.9.1

“He kept hiding in the leaves of the *aśoka* tree and started wondering, ‘Oh, what shall I do now?’”

The *Adhyātma Rāmāyaṇa* describes Hanumān when He appeared before Mother Sītā as *kalaviṅka-pramāṇāṅgah* (AR 5.3.20), translated as ‘one whose body is of the size of a sparrow.’ In this context, it is futile to doubt where Lord Rāma’s ring, which Hanumān was carrying for Mother Sītā, would have stayed if Hanumān had such a small form. The ring, being one of the ornaments of Lord Rāma’s auspicious form, is also conscious. Therefore, decreasing or increasing its size as per the situation is only natural for the ring. In the work *Gītāvalī*, Tulasīdāsa even describes a conversation between Mother Sītā and Lord Rāma’s ring. The ring clearly tells Sītā—

*nīda bhūkha na devarahi parihare ko pachitāu*

—GA 5.4.2

“Your brother-in-law (Lakṣmaṇa) does not experience drowsiness and hunger, as he repents having left You [alone in Pañcavatī].”

For a ring that can bring news of Lord Rāma to Mother Sītā, where is the scope of any doubt about it being able to change its form with Hanumān?

On seeing the small form of Hanumān, Mother Sītā was doubtful of the strength of the *vānara*-s, though this was Her *līlā* (act or play) only, as She is omniscient. Mother Sītā asked how Lord Rāma would defeat the army of demons with such small and weak *vānara*-s. Then, by a glimpse of His large and terrifying form, Hanumān allayed all of Sītā’s doubts. As Tulasīdāsa describes in the *Rāmacaritamānasa*—

*haī sura kapi saba tumahi samānā  
jātudhāna ati bhaṭa balavānā  
more hṛdaya parama-sandehā  
suni kapi pragaṭa kīnha nija dehā  
kanaka-bhūdharākāra śarīrā  
samara-bhayaṅkara atibala bīrā  
sītā mana bharosa taba bhayaū  
puni laghu-rūpa pavanasuta layaū*

—RCM 5.16.6–9

“[Doubting the prowess of the *vānara*-s, Mother Sītā said,] ‘Son! All *vānara*-s are [small] like you, and the demons are extremely formidable and powerful. There are extreme doubts in my heart.’ On hearing these words, Hanumān revealed His [gigantic] form. His body was large as the mountain of gold (Sumeru); [He appeared as] an extremely strong hero who is terrifying in war. Sītā’s mind was then convinced. Hanumān, the son of Vāyu, again assumed the small form [He had earlier].”

The terrifying form of Hanumān when He reduced the city of Laṅkā to ashes is well-known. The *Sundarakāṇḍa* of Tulasīdāsa’s *Kavitāvalī* is especially worth seeing. The burning down of Laṅkā was the occasion when Hanumān revealed his terrifying *Pañcamukha* (five-faced) form to Rāvaṇa. The five faces of

Hanumān are described in the hymn *Hanumatkavaca* from the *Tantra* work *Sudarśana Saṃhitā*. In this form, Hanumān has the face of a *vānara* facing the east, a *narasimha* face (half face of a man and half of a lion) facing the south, the face of Garuḍa (Viṣṇu's vehicle and the king of birds) facing the west, the face of Varāha (the boar *avatāra*) facing the north, and the face of Hayagrīva (the horse-headed *avatāra*) facing upwards.<sup>[66]</sup>



**bhīma rūpa dhari asura sāhāre  
rāmacandra ke kāja sāvāre**

## WORD MEANINGS

**bhīma** ► gruesome, frightening even the brave ones; **rūpa** ► form; **dhari** ► assuming, taking on; **asura** ► demons; **sāhāre** ► destroyed, annihilated; **rāmacandra ke** ► of Rāma (literally, ‘of the moon-like Rāma,’ or ‘of the moon amongst Rāma-s,’ the other Rāma-s being Paraśurāma and Balarāma); **kāja** ► tasks; **sāvāre** ► accomplished with great finesse (literally, ‘decorated’).

## TRANSLATION

Assuming a gruesome form, You destroyed demons. You accomplished [all] the tasks of Lord Rāma with great finesse.

## ESSENCE

Hanumān’s gruesome form frightens even Mahākāla (the destroyer form of Śiva). On seeing this form of Hanumān, even Bhīma, the formidable hero of *Mahābhārata*’s time, had closed his eyes. Once during the twelve-year exile of Pāñḍava-s, for the sake of entertaining Draupadī’s wish, Bhīma set out to search for lotus flowers with golden filaments. Bhīma reached the *Kadalīvana* forest near the Gandhamādana mountain, which was the residing place of Hanumān. Sensing Bhīma to be arrogant, Hanumān assumed the form of an old *vānara* and lay on the way. When requested by Bhīma to clear the way, Hanumān replied nonchalantly, “As I am old and feeble, please lift me by my tail and move me from this place.”<sup>[67]</sup> All of Bhīma’s efforts were in vain as Hanumān’s tail did not budge even an inch. Consequently, sensing himself to be deprived of all his glory, Bhīma bowed to Hanumān and asked Him who He was. Hanumān identified Himself to Bhīma, and narrated the *Rāmāyaṇa* in brief. Thereafter, sensing a disruption in His listening to the *Rāmāyaṇa*, He said, before ordering Bhīma to depart promptly—

*tadihāpsarasastāta gandharvāśca sadā’nagha  
tasya vīrasya caritam gāyanto ramayanti mām*

“O sinless brother! At this place, *apsarā*-s as well as *gandharva*-s<sup>[68]</sup> delight me, singing the acts of that great hero [Lord Rāma].”

The essence is that the foremost *apsarā*-s of *svarga* (Heaven) and skilful singers like Tumburu keep Hanumān immersed in the ocean of the nectar of supreme bliss, singing the pleasing acts of Lord Rāma. Before leaving, Bhīma expressed his wish to see Hanumān’s original form. Hanumān then presented the form that He had assumed at the time of leaping across the ocean.<sup>[69]</sup> He appeared towering and resplendent, like the mountain of gold (Sumeru). It is then that Bhīma expressed his inability to see Hanumān’s form.<sup>[70]</sup> This episode is evident in the *Vanaparva* of the *Mahābhārata*. Gosvāmī Tulasīdāsa presents an excerpt from the same episode in the *Kavitāvalī*—

*kauna ke teja bala-sīma bhaṭa bhīma se  
bhīmatā nirakhi kara nayana ḍhāke*

—KA 6.45

“On seeing the terrifying nature of whose aura, do warriors like Bhīma, the *ne plus ultra* of strength, cover their eyes with their hands?”

What to say of the demon-destroying acts of Hanumān? Hanumān slew many demons that were fighting on the side of Rāvaṇa. In the *Kavitāvalī*, Lord Rāma Himself praises Hanumān’s fight thus—

*hāthina sō hāthī māre ghoresō sāghāre ghore  
rathana sō ratha bidarani balavāna kī  
cañcala capeṭa coṭa-carana cakoṭa cāhē  
haharānī phaujē bhaharānī jātudhāna kī  
bāra bāra sevaka-sarāhanā karata rāma  
tulasī sarāhai rīti sāheba sujāna kī  
lābī lūma lapaṭi jhapaṭi paṭakata bhaṭa  
dekhau dekhau lakhana larani hanumāna kī*

—KA 6.40

“He (Hanumān) kills elephants with elephants, destroys horses with horses, and chariots with chariots—such is the hero’s [way of] tearing asunder [the

enemies]. The armies of demons invite His mischievous slaps, kicks, and pinches, and as a result [they] tremble and fall [to the ground]. Lord Rāma praises His servant again and again, saying, ‘O Lakṣmaṇa, just see Hanumān’s fight! His long tail coils around warriors, seizes them, and throws them down.’ Tulasīdāsa praises this manner of the omniscient master.”

Hanumān accomplished with great finesse all the tasks of Lord Rāma. The purport is that demons like Rāvaṇa could have been slain even by the mere wish of Lord Rāma, but the redemption of the likes of Vibhīṣaṇa would not have been possible at all without Hanumān. The reason is that until a being faces Lord Rāma, their past sins are not destroyed. As the Lord says in the *Rāmacaritamānasa*—

*sanamukha hoi jīva mohi jabahī  
janma koṭi agha nāsahi tabahī*

—RCM 5.44.2

“As soon as a living being faces me, their sins from millions of births disappear instantly.”

Lord Rāma Himself faces all living beings at all times. Tulasīdāsa describes Him in the *Rāmacaritamānasa* as *sanmukha sabakī ora* (RCM 3.12), meaning ‘facing everyone.’ However, despite facing all living beings at all times, Lord Rāma cannot redeem them unless they turn towards Him too. Therefore Tulasīdāsa humbly asks—who except Hanumān can make the living beings, turned away from the lotus-feet of Lord Rāma since time immemorial, turn towards the Lord?

*āte āñjaneya na jo vyākula dharā pai āja  
kṣudhita janō ko bhakti-amiya pilātā kauna  
kauna daraśātā rāmadhāma kā pavitra pantha  
rāma-nāma mañju maṇi-dīpaka jalātā kauna  
kauna sarasātā ura-bhāva sarasīruha ko  
rāma-prema madhura sumodaka khilātā kauna  
rāma-guṇa gāyaka banātā kauna giridhara ko  
mujhase patita ko patha sumati dilātā kauna*

“If Hanumān had not come to this restless world, who would have fed today’s starving beings with the nectar of *bhakti*? Who would have shown the sacred path to the abode of Lord Rāma? Who would have lit the jewel-lamp of the

mellifluous name of Rāma? Who would have made the flowers in the form of the heart's emotions bloom? Who would have fed us the sweet delicacy of the love for Rāma? Who would have made Giridhara<sup>[71]</sup> a singer of the virtues of Lord Rāma? Who would have shown the way and given a discerning intellect to someone as fallen as me?"

*āte āñjaneya jo na amala avani pai āja  
vaiṣṇavō kī vijaya-vaijayantī phaharātā kauna  
kauna lāgha jātā śata-yojana payonidhi ko  
maithilī kā viraha-davānala bujhātā kauna  
kauna lipaṭātā raghubīra-pada-paṅkaja mē  
rājīva-nayana ke nayana-nīra se nahātā kauna  
sādhana-vihīna dṛgahīna mūḍha giridhara ko  
mānasa-mandākinī mē majana karātā kauna*

"If the immaculate Hanumān had not come [to this world], who would have borne the victory flag of Vaiṣṇava-s in the world today? Who would have leaped across the hundred-yojana long expanse of the sea? Who would have extinguished the fire of separation [in the mind] of Mother Sītā? Who would have made [devotees] cling to the lotus-feet of Lord Rāma? Who would have bathed in the tears of the lotus-eyed Lord Rāma? Who would have made the ignorant Giridhara,<sup>[72]</sup> devoid of any means and devoid of eyesight, take a bath in the [holy] Mandākinī river in the form of the *Rāmacaritamānasa*?"

Thus, it is evident that the deeds of Hanumān embellish the acts (*līlā-s*) of Lord Rāma, and this is the natural essence of the word **sāvāre**. In the *Hanumān-Bāhuka*, Gosvāmī Tulasīdāsa says—

*mana ko agama tana sugama kiye kapiśa  
kāja mahārāja ke samāja sāja sāje hai*

—HB 15

"O the lord of the *vānara*-s! You accomplished by Your physical form those tasks of the great king [Lord Rāma] which were extremely elaborate and which were unachievable even by the mind."

Tulasīdāsa further says—

*tere bala rāmarāja kiye saba surakāja  
sakala samāja sāja sāje raghubara ke*

—HB 33

“With Your strength, King Rāma accomplished all tasks for the deities, and You adorned all the assemblies and entourages of Lord Rāma, the best among Raghу’s descendants.”



॥ 11 ॥

॥११॥ लाया साजीवनि लक्षणा जियाये श्रीराघुबीरा हराशि उरा लाये

**lāya sājīvani lakhana jiyāye  
śrīraghubīra haraṣi ura lāye**

WORD MEANINGS

**lāya** ► bringing, fetching; **sājīvani** ► the *Mṛtasañjīvanī* herb; **lakhana** ► Lakṣmaṇa; **jiyāye** ► resuscitated, revived, resurrected; **śrīraghubīra** ► the auspicious Rāma (literally, ‘the auspicious hero of Raghu’s race’); **haraṣi** ► after rejoicing; **ura lāye** ► embraced, embosomed (literally, ‘brought to heart’).

TRANSLATION

Bringing the *Mṛtasañjīvanī* herb, You resuscitated Lakṣmaṇa. The auspicious Lord Rāma rejoiced and embraced You.

ESSENCE

Meghanāda, the conqueror of *kāla* (destiny), made Lakṣmaṇa, who was *kāla* (time of death) personified, unconscious with the weapon named *Vīraghātinī*.<sup>[73]</sup> Then, Hanumān brought the unconscious *kāla* to Lord Rāma, who is beyond *kāla* (time and death). Hanumān, being an *avatāra* of Śiva, is Himself the *kāla* (end) for even Mahākāla, the destroyer form of Śiva.<sup>[74]</sup> In the *Rudrāṣṭaka* hymn from the *Uttarakāṇḍa* of the *Rāmacaritamānasa*, Tulasīdāsa says of Śiva

---

*karālam mahākāla-kālam kṛpālam*

—RCM 7.108.2

“To Him who is extremely terrifying, who is the end for [even] Mahākāla, and who is compassionate.”

After bringing the *Mṛtasañjīvanī* herb from the Droṇa mountain in the *Himālaya*-s as directed by the physician Suṣeṇa, Hanumān gave life to Lakṣmaṇa and experienced the auspicious embrace of Lord Rāma. Tulasīdāsa says—

*haraṣi rāma bhēṭeu hanumānā*

*ati-kṛtajña prabhu parama sujānā*

—RCM 6.62.1

“Lord Rāma, who is extremely grateful and supremely knowledgeable (omniscient), rejoiced and embraced Hanumān.”



॥ 12 ॥

ରାଘୁପତି କିନ୍ହି ବହୁତା ବଦୀ  
raghupati kīnhī bahuta bādāī

tuma mama priya bharatahī sama bhāī  
tuma mama priya bharatahī sama bhāī

WORD MEANINGS

**raghupati** ► Rāma (literally, ‘the master of Raghu’s race,’ or ‘the lord of *raghu*-s, i.e. living beings’—those who obtain good and bad *karma* are called *raghu*-s and their lord is called *raghupati*);<sup>[75]</sup> **kīnhī** ► did, performed; **bahuta** ► abundant, fulsome; **bādāī** ► praise; **tuma** ► you; **mama** ► my; **priya** ► dear; **bharatahī** ► Bharata; **sama** ► like; **bhāī** ► brother.

TRANSLATION

Lord Rāma praised [You] abundantly. [He said to You,] ‘You are as dear to me as my brother Bharata.’

ESSENCE

The correct syntactic connection of the word **bhāī** is to associate it with the word **bharatahī**. This gives rise to the meaning ‘you are as dear to me as my brother Bharata.’ If one takes the word **bhāī** as a vocative form used to address Hanumān, the meaning would be—‘O brother Hanumān! You are as dear to me as Bharata.’ However, this meaning would not have congruence with the following words spoken by Lord Rāma in the *Rāmacaritamānasa*—

*sunu sutu tohi urina mai nāhī*

—RCM 5.32.7

“Listen, O son! I can never be free from your debt.”

The reason being that in the verse cited, Lord Rāma has addressed Hanumān as His son. It must be kept in mind that Hanumān is certainly distinguished from Lakṣmaṇa in the sense that Lord Rāma considers Lakṣmaṇa to be His brother and also His son, but Hanumān is accepted by the Lord as His son only, and nothing else. In the *Rāmacaritamānasa*, Lord Rāma addresses Lakṣmaṇa as both ‘brother’ and ‘son.’ An example of the former is—

*asa jiya jāni sunahu sikha bhāī*

—RCM 2.71.1

“Knowing this in your mind, listen to my teaching, O brother!”

An example of the latter is—

*aba apaloka śoka suta torā  
sahihi niṭhura kaṭhora ura morā*

—RCM 6.61.13

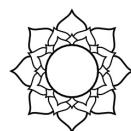
“O son! Now my cruel and unfeeling heart will endure the sorrow and infamy of [living without] you.”

However, Hanumān is always shown as the Lord’s son, and not His brother. Tulasīdāsa says in the *Hanumān-Bāhuka*—

*siya-sukha-dāyaka dulāro raghu-nāyaka ko*

—HB 10

“[Hanumān is] the bestower of bliss for Mother Sītā and the dear son for Lord Rāma, the leader of Raghu’s race.”



॥ 13 ॥

శహసరాదాన తుమహరో జాసా గావాఁ

**sahasabadana tumharo jasa gāvai**  
**asa kahi śrīpati kanṭha lagāvai**

WORD MEANINGS

**sahasabadana** ► the serpent Śeṣa (literally, ‘one with a thousand mouths’); **tumharo** ► your; **jasa** ► glory, fame; **gāvai** ► 1 sings 2 may sing, shall sing; **asa** ► thus; **kahi** ► saying; **śrīpati** ► Rāma (literally, ‘the husband of Śrī, or Sītā’); **kanṭha lagāvai** ► embraces around the neck (literally, ‘brings to the neck’).

TRANSLATION

‘The serpent Śeṣa sings, and shall continue to sing, your glory,’ saying thus, Lord Rāma embraces You around the neck.

ESSENCE

This meditational vision of Hanumān is from the *Rāmāyaṇa*, after Lakṣmaṇa’s swoon had ended. On seeing Lakṣmaṇa free from the swoon, Lord Rāma praised Hanumān profusely and embraced Him around the neck again and again. The word **sahasabadana** (Sanskrit: *sahasravadana*) in this context is intended to refer also to Lakṣmaṇa, who is the incarnation of Śeṣa. Tulasīdāsa says in the *Rāmacaritamānasa*—[\[76\]](#)

śeṣa sahasra-śīṣa jaga-kārana  
jo avatareū bhūmi-bhaya-dārana  
sadā so sānukūla raha mo para  
kṛpā-sindhu saumitri gunākara

—RCM 1.17.7–8

“May [Lakṣmaṇa,] the son of Sumitrā who is the thousand-headed Śeṣa, who is the cause of the world (*Virāṭ*, or *Vaiśvānara*),[\[77\]](#) who manifested Himself for destroying the earth’s fears, and who is the ocean of grace and the abode of virtues, be ever favourable towards me.”

Lord Rāma's purport is that even Lakṣmaṇa, the incarnation of the thousand-hooded Śeṣa, shall keep singing the supremely pure fame of Hanumān, since Hanumān gave life to him when he lay tranquillized on the bed of the battlefield.



**sanakādika brahmādi munīśā  
nārada sārada sahita ahīśā**

## WORD MEANINGS

**sanakādika** ► Sanaka and his brothers—the sages Sanaka, Sanandana, Sanātana, and Sanatkumāra<sup>[78]</sup> (literally, ‘Sanaka and the others’); **brahmādi** ► the deities led by Brahmā (literally, ‘Brahmā and the others’); **munīśā** ► the foremost among sages; **nārada** ► Nārada; **sārada** ► Sarasvatī; **sahita** ► with; **ahīśā** ► 1 Viṣṇu 2 Śiva (literally, ‘the master of the serpent’).

## TRANSLATION

[Lord Rāma says,] ‘O Hanumān! Sanaka and his brothers, deities led by Brahmā, Nārada—the best among sages, and Sarasvatī along with Viṣṇu and Śiva [shall also sing your glory].’

## ESSENCE

The verbal conjugation **gāvai** (meaning ‘shall sing’) in the previous verse is to be associated with this verse also. The essence of Lord Rāma’s words of praise is that the Hanumān’s supremely pious fame as the life-giver of Lakṣmaṇa will be known in all the three worlds. Therefore, even—

- (1) Śeṣa in *Pātāla Loka* (the netherworld), as said in the previous verse;
- (2) Sanaka and his brothers, along with Nārada, in *Martya Loka* (this world); and
- (3) Brahmā and other deities—along with Sarasvatī, Viṣṇu, and Śiva—in *Svarga Loka* (Heaven)—

\noindent shall sing Hanumān’s glory.

In the previous verse, the word **sahasabadana** has already been used for Śeṣa. Therefore, the word **ahīśā** in this verse does not mean Śeṣa but rather stands for Viṣṇu, who reclines on the bed of the Śeṣa serpent, and also for Śiva, who wears serpents on His body. Tulasīdāsa has described this at several places in the *Rāmacaritamānasa*. A few examples—

*jau ahi-seja śayana hari karahī*

—RCM 1.69.5

“Hari (Viṣṇu), who sleeps on the bed in the form of Śeṣa serpent.”

*jaṭā-mukuṭa ahi-maura sāvārā*

—RCM 1.92.1

“[Śiva] decked Himself with a crown [made] of matted locks and a wedding-headgear [made] of a serpent.”

*kunḍala kaṅkana pahire vyālā*

—RCM 1.92.2

“[Śiva] wore serpents as earrings and bracelets.”

*bhujaga-bhūti-bhūṣana tripurārī*

—RCM 1.106.8

“The enemy of the three cities<sup>[79]</sup> (Śiva) has serpents and ash as ornaments.”



**jama kubera digapāla jahā te  
kabi kobida kahi sakāi kahā te**

## WORD MEANINGS

**jama** ► Yama (the guardian of the southern direction); **kubera** ► Kubera (the guardian of the northern direction); **digapāla** ► [the ten] *dikpāla*-s (guardians of directions);<sup>[80]</sup> **jahā te** ► as far as; **kabi** ► poets; **kobida** ► (Sanskrit: *kovida*) learned persons, knowers of *Veda*-s (the derivation is thus—*korvedasya vido vettā kovidah parikīrtitah*—translated as ‘*ko* refers to *Veda*-s, *vida* means a knower, and a knower of *Veda*-s is called *kovida*’); **kahi sakāi** ► can say, can describe; **kahā te** ► in what manner, how (literally, ‘whence,’ or ‘from where’).

## TRANSLATION

[Lord Rāma says,] ‘The [ten] *dikpāla*-s [extending] as far as Yama (in the south) and Kubera (in the north) [will keep singing your glory]. How can [ordinary] poets and knowers of *Veda*-s [be able to] describe it?’

## ESSENCE

The verb *gāvai* (meaning ‘shall sing’) in the thirteenth verse is to be associated with both halves of this verse. From the first verse to the tenth verse of the *Hanumān-Cālīsā*, Gosvāmī Tulasīdāsa described the auspicious form and qualities of Hanumān, the object of Lord Rāma’s parental affection. Following this, from the eleventh verse to the twentieth verse, Tulasīdāsa is describing the pleasant acts of Hanumān which played an important role in spreading the fame of Lord Rāma. Within these, the description of the greatest role played by Hanumān during the episode of Lakṣmaṇa’s swoon is presented from the eleventh verse to the fifteenth verse. It appears that these five verses have been uttered by Tulasīdāsa as if they are the hidden purport of the *Mahāmrtyuñjaya Mantra*.<sup>[81]</sup> The philosophical purport of the episode of Lakṣmaṇa’s swoon is quite pleasing to the mind and meaningful. As has been stated earlier, Hanumān brought the *Saṅjīvanī* herb from the Drona mountain, following the instructions of the physician Suṣeṇa, and gave life to Lakṣmaṇa who was struck unconscious with the *Vīraghātinī* weapon shot by Meghanāda. In exactly the same way, a detached saint or the name of Rāma brings *bhakti* (devotion)

towards Rāma from the *Veda*-s and *Purāṇa*-s as per the instructions of the true Guru, and gives the knowledge of Lord Rāma, the supreme *Brahman*, to the beings rendered ignorant by the weapon of worldly attachment shot by desire.[\[82\]](#) For the sake of conveying this metaphor, the episode of Lakṣmaṇa's swoon has been written down in the *Hanumān-Cālīsā* by Gosvāmī Tulasīdāsa.



**tuma upakāra sugrīvahī kīnhā  
rāma milāya rāja-pada dīnhā**

## WORD MEANINGS

**tuma** ► you; **upakāra kīnhā** ► did a favour; **sugrīvahī** ► for Sugrīva; **rāma** ► Rāma; **milāya** ► introducing to, making [him] meet; **rāja-pada** ► 1 rule, kingship (literally, ‘the rank of a king’) 2 the feet of King [Rāma]; **dīnhā** ► gave.

## TRANSLATION

You did Sugrīva a great favour—making him meet Lord Rāma, You gave him kingship [over Kiśkindhā] and [refuge in] the feet of King [Rāma].

## ESSENCE

The purport is—‘Without You, Sugrīva would not have been able to do anything. At first, he was overcome with fear on seeing Lord Rāma. But when he saw the Lord seated on Your back, only then could he have a proper sight of Him.’ The reason is that the correct perception or vision of the supreme Lord is not possible without seeing a saint. Tulasīdāsa describes Sugrīva’s first vision of Lord Rāma thus in the *Kiśkindhākāṇḍa* of the *Rāmacaritamānasa*—

*tahā raha saciva sahitā sugrīvā  
āvata dekhi atula-bala-śivā  
ati sabhīta kaha sunu hanumānā  
puruṣa jugala bala-rūpa-nidhānā*

—RCM 4.1.2-3

“Sugrīva lived there with his minister (Hanumān). Extremely frightened on seeing Rāma—the personified limit of incomparable strength—approaching [the R̥ṣyamūka mountain], he said, ‘Listen, O Hanumān! These two men are the abode of strength and elegance.’”

And later, when Hanumān brought Lord Rāma to him, Sugrīva had the correct vision of the Lord—

*jaba sugrīva rāma kahā dekhā  
atiśaya janma dhanya kari lekhā*

—RCM 4.4.6

“When Sugrīva saw Lord Rāma, he considered his birth [as a *vānara*] to be very fortunate.”

By the phrase *rāma milāya*, Tulasīdāsa means that Sugrīva did not have any merit to meet Lord Rāma, but Hanumān acted out of His special grace and took Lord Rāma Himself near Sugrīva, thus making him accomplished. Therefore, Hanumān has been called Sugrīva’s friend in grief in the *Vinayapatrikā*—

*sugrīva-duḥkhaika-bandhu*

—VP 27.2

“[Hanumān,] Sugrīva’s one and only friend in grief.”

In Sanskrit, the word *pada* can mean both ‘a place’ and ‘the foot.’ Accordingly, the term *rājapada* in the second half of the verse has two meanings—(1) the place or rank (*pada*) of a king (*rāja*), and (2) the feet (*pada*) of the king (*rāja*) [of the universe], i.e. the feet of Lord Rāma.<sup>[83]</sup>

The purport of the phrase *rājapada dīnhā* is that by giving Sugrīva sovereign rule over Kiṣkindhā and refuge in the lotus-feet of King Rāma, Hanumān made him a recipient of both material prosperity (*bhukti*) and spiritual liberation (*mukti*). Tulasīdāsa requests Hanumān to shower similar grace on us incapable beings too.



तुम्हारो मन्त्र बिभीषणा माना  
लाङ्केश्वरा भाए सबा जगा जाना

**tumharo mantra bibhīṣana mānā  
laṅkeśvara bhae saba jaga jānā**

## WORD MEANINGS

**tumharo** ► your; **mantra** ► 1 advice 2 means, method, or procedure [to achieve something]; **bibhīṣana** ► Vibhīṣaṇa; **mānā** ► accepted, followed; **laṅkeśvara** ► the lord (king) of Laṅkā; **bhae** ► became; **saba** ► entire, whole; **jaga** ► world; **jānā** ► knows (literally, ‘came to know’).

## TRANSLATION

Vibhīṣaṇa followed Your advice and means, and [as a result,] he became the king of Laṅkā. The whole world knows this.

## ESSENCE

Following his first meeting with Hanumān on that momentous night, Vibhīṣaṇa asked Him in a despondent voice—

*tāta kabahū mohi jāni anāthā  
karihai kṛpā bhānukula-nāthā*

—RCM 5.7.2

“O brother Hanumān! Knowing me to be helpless and without a protector, will the lord of the solar race (Lord Rāma) ever shower His grace [on me]?”

Vibhīṣaṇa’s purport was—‘Lord Rāma, the lord of Sūrya’s race, showered His grace on Sugrīva, the son of Sūrya, since he (Sugrīva) was the son of the progenitor of His race; but I do not have any merit at all.’ Hanumān told Vibhīṣaṇa that the only extraordinary means to obtain the grace of the Lord is to remember Him. Hanumān said—

*jānatahū asa svāmi bisārī  
phirahī te kāhe na hohī dukhārī*

—RCM 5.8.1

“Why would those who forget the Lord even after knowing this and wander aimlessly not be distressed?”

Vibhīṣaṇa accepted Hanumān’s advice of approaching the Lord through *bhakti*. This very piece of advice made Vibhīṣaṇa the king of Laṅkā.

Or, Hanumān said to Vibhīṣaṇa, “O Vibhīṣaṇa! You are incomplete as you are without a father, and I am incomplete as I am without a mother. You lead me to Mother Sītā and I will lead you to Lord Rāma.” As Tulasīdāsa narrates—

*taba hanumanta kahā sunu bhrātā  
dekhī cahaū jānakī mātā*

—RCM 5.8.4

“Then Hanumān said, ‘Listen, O brother! I want to see Mother Sītā.’”

Then Vibhīṣaṇa suggested a stratagem to Hanumān. Vibhīṣaṇa said, “You take on my form and then enter the garden of *aśoka* trees. Not even a single demon will be able to recognize you since only two males—Rāvaṇa and I—are allowed to enter the garden.” That is exactly what Hanumān did—

*juguti bibhīṣana sakala sunāī  
caleu pavanasuta bidā karāī  
dhari soi rūpa gaya'u puni tahavā  
bana aśoka sītā raha jahavā*

—RCM 5.8.5–6

“Vibhīṣaṇa told [Hanumān] the complete plan. Taking leave, Hanumān proceeded. Assuming the same form [as that of Vibhīṣaṇa], He went to the grove of *aśoka* trees—the place where Sītā was living [in captivity].”

Vibhīṣaṇa’s this very piece of advice, which Hanumān accepted, led Him to Mother Sītā. And in return for this favour, Hanumān made Vibhīṣaṇa the king of Laṅkā by leading him to Lord Rāma. It is for this reason that Tulasīdāsa said in the *Vinayapatrikā*—

*jayati bhuvanaika-bhūṣaṇa vibhīṣaṇa-varada*

—VP 26 6

“Hail to Hanumān! He is the sole adornment of the world and He granted Vibhīṣaṇa a boon.”

In fact, Hanumān connected two noble beings—Sugrīva and Vibhīṣaṇa—with the Lord. He brought the Lord to one (Sugrīva), and brought the other (Vibhīṣaṇa) to the Lord. He narrated the majestic strength of the Lord to one (Sugrīva), and explained the compassionate nature of the Lord to the other (Vibhīṣaṇa). In the same way, may Hanumān make materialistic aspirants like us experience the grace of Lord Rāma.



॥ 18 ॥

१०० लक्ष्मी लक्ष्मी ००० लक्ष्मी लक्ष्मी लक्ष्मी लक्ष्मी ००० लक्ष्मी

**juga sahasra jojana para bhānū**  
**līlyo tāhi madhura phala jānū**

WORD MEANINGS

**juga sahasra** ► many thousands (literally ‘thousands [repeated] twice’, i.e. ‘thousands and thousands’); **jojana** ► miles (from Sanskrit *yojana*, a measure of distance equivalent to 4.5 miles or nine miles as per different sources);<sup>[84]</sup> **para** ► [located] at; **bhānū** ► Sūrya (the sun god); **līlyo** ► swallowed; **tāhi** ► him or that (accusative); **madhura** ► sweet; **phala** ► fruit; **jānū** ► knowing.

TRANSLATION

[A day after Your appearance,] You had mistaken Sūrya (the sun god), located many thousands of miles [from the earth], to be a sweet fruit and had swallowed him.

ESSENCE

In Sanskrit, the word *yuga*, from which the word **juga** used in this verse is derived, is a synonym for the word *yugala*<sup>[85]</sup> which means ‘a pair’ or ‘a couple.’ And, as a matter of fact, Sanskrit words for numbers higher than hundred also mean ‘infinitely many’ or ‘uncountably many’ in certain contexts. As a verse goes—

śatādhikāḥ samāḥ saṅkhyā geyāścānantya-vācikāḥ

“[Words for] all numbers higher than hundred are also said to have the meaning ‘uncountably many.’”

From this viewpoint, the meaning of **juga sahasra jojana** is *sahasra sahasra jojana*, i.e. ‘thousands and thousands of *yojana*-s’ or ‘uncountably many *yojana*-s.’<sup>[86]</sup> The incident referred to in this verse possibly occurred on the new moon day of the *Kārttika* month, a day after Hanumān’s appearance.<sup>[87]</sup> It is only on a new moon day that Rāhu meets Sūrya in its *sandhi*, and creates the situation of a solar eclipse.<sup>[88]</sup> The appearance of Hanumān was on a Tuesday which was the fourteenth day of the dark fortnight of the *Kārttika* month.

Hanumān appeared from the womb of His mother Añjanā at the time of the evening,<sup>[89]</sup> under the *Meṣa* ascendant (*lagna*)<sup>[90]</sup> and the *Svāti* constellation (*nakṣatra*).<sup>[91]</sup> As a traditional verse goes—

*ūrje kṛṣṇa-caturdaśyāṁ bhaume svātyāṁ sadāśivah  
meṣa-lagne'ñjanā-garbhātprādurbhūto maheśvaraḥ*

“The great Śiva, who is eternally pure, appeared [as Hanumān] from the womb of Añjanā on Tuesday the fourteenth day of the dark fortnight of the *Ūrja* (*Kārttika*) month, when the *nakṣatra* was *Svāti* and the *lagna* was *Meṣa*. ”

Vālmīki’s *Rāmāyaṇa* talks only about Hanumān’s attack on Sūrya, following which Indra struck His left jaw (*hanu*) using the *vajra*, but even then there was no deformity in His jaw. Therefore He was named *Hanumān* by the extremely courageous Indra, with the suffix *mān*<sup>[92]</sup> used in the sense of excellence or praise.

Some translators interpret the words *vāmo hanurabhajyata* (VR 4.65.22) in Vālmīki’s *Rāmāyaṇa* as ‘[Hanumān’s] left jaw was [somewhat] crushed.’ This meaning is based on considering the word *abhajyata* to be derived from the root *bhañjō āmardane* (DP 1453),<sup>[93]</sup> as the third person singular conjugation in passive voice and past tense. The root *bhañjō* in Sanskrit means ‘to break or shatter.’ If derived from this root, the word *abhajyata* means ‘was broken or shattered.’ However, the form *abhajyata* is also the third person singular conjugation in passive voice and past tense from the root *bhajā sevāyāṁ* (DP 998).<sup>[94]</sup> The root *bhajā* means ‘to serve or honour.’ Accordingly, the word *abhajyata* means ‘was served or honoured.’ That is to say, Hanumān’s left jaw was served or honoured by Indra’s *vajra*. It was not broken; on the contrary, it was unhurt. This is the deep meaning of Jāmbavān’s words, spoken to Hanumān

---

*tataḥ śailāgra-śikhare vāmo hanurabhajyata  
tato hi nāmadheyāṁ te hanumāniti kīrtyate*

—VR 4.65.22

“And then, on the peak of the mountain, your left jaw was honoured [by the mountain]. Verily, since then, your name is famous as *Hanumān*. ”

If Hanumān's jaw was broken, how could the suffix *mān* (*matup*) in the word *Hanumān* be effected? The reason is that as per Sanskrit grammar, the suffix *mān* (*matup*) is ordained in the senses of existence and excellence. In the *Mahābhāṣya*, Patañjali writes—

*bhūma-nindā-praśamsāsu nityayoge'tisāyane  
sambandhe'sti-vivakṣāyāṁ bhavanti matubādayaḥ*

—PMB 5.2.94

"[The suffixes] *matup* and the like are ordained when the intent of the speaker is abundance, criticism, praise, eternal association, excellence, conjunction, or existence."

In Patañjali's examples, the suffix used in the sense of criticism is *ini*, while that used in the sense of praise is *matup* (*mān*). Just like an impoverished person cannot be called *dhanavān*, which means 'wealthy' in Sanskrit, similarly, how can someone with a broken jaw be called Hanumān? Therefore, Indra further says—

*matkarotsṛṣṭa-vajreṇa hanurasya yathā'hataḥ  
nāmnā vai kapi-śārdūlo bhavitā hanumāniti*

—VR 7.36.11

In this verse the *sandhi* in the phrase *yathā'hataḥ* is split as *yathā* + *ahataḥ*. Accordingly, the meaning is—

"Since His jaw was unhurt by [even the impact of] the *vajra* hurled by my hand, this lion amongst *vānara*-s, indeed, will be known by the name of *Hanumān*."

In the *Vinayapatrikā* also, Gosvāmī Tulasīdāsa confirms this fact by describing Hanumān as—

*jākī cibuka coṭa cūrana kie  
rada-mada kuliśa kāthora ko*

—VP 31.4

"[Hanumān,] the impact of whose jaw crushed the pride of the spikes of the hard

*vajra.*"

As per the account of Vālmīki's *Rāmāyaṇa*, it is clear that Hanumān did not swallow Sūrya, but Tulasīdāsa says in the *Hanumān-Cālīsā*—***līlyo tāhi madhura phala jānū***, meaning 'swallowed him, mistaking him to be a sweet fruit.' Tulasīdāsa confirms this version in the *Vinayapatrikā* by calling Hanumān as—

*udita-caṇḍa-kara-maṇḍala-grāsa-karttā*

—VP 25.2

"[Hanumān,] the swallower of the disc of the risen sun, whose rays are fierce and hot."

This contradiction is to be resolved by *kalpabhedā*, or differences in *kalpa*-s. A *kalpa* is a period of fourteen *manvantara*-s and comprises 4.32 billion human years. Vālmīki's narrative is from a different *kalpa*, in which Hanumān did not swallow Sūrya. The *Vinayapatrikā* and the *Hanumān-Cālīsā* describe events from the *kalpa* in which Hanumān did swallow Sūrya, and released him on the request of the deities. It is not impossible for Hanumān to swallow Sūrya since, as per Indian philosophy, it is natural for the effect to dissolve in its material cause. Hanumān, being the son of Vāyu, represents the wind element,<sup>[95]</sup> while Sūrya represents the fire element. In the Hindu cosmology, the wind element (*vāyu*) is the cause of the fire element (*agni*)—

*vāyoragnih*

—TU 2.1.1

"From the wind element, the fire element [was born]."

Therefore, it is only natural that Sūrya can dissolve in, i.e. be swallowed by, Hanumān.



॥ 19 ॥

ପ୍ରବୁ-ମୁଦ୍ରିକା ମେଲି ମୁଖ ମାହି  
ଜାଳାଧି ଲାଙ୍ଘି ଗୈ ଆଚରା ନାହିଁ

**prabhu-mudrikā meli mukha māhi  
jaladhi lāghi gaye acaraja nāhi**

WORD MEANINGS

**prabhu-mudrikā** ► Rāma’s ring (literally, ‘the ring of the omnipotent [Lord]’); **meli** ► placing; **mukha māhi** ► in the mouth; **jaladhi** ► the ocean; **lāghi gaye** ► leaped across; **acaraja** ► wonder, surprise, astonishment; **nāhi** ► not.

TRANSLATION

Placing Lord Rāma’s ring in Your mouth, You leaped across the ocean—this was no wonder [for You].

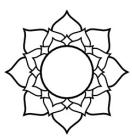
ESSENCE

Hanumān redeems others by making them cross the spiritual ocean of birth and death. Tulasīdāsa described this quality of Hanumān in *caupāī-s* 16 and 17, by pointing to His principal role in two instances of refuge-seeking (*saraṇāgati*)—by Sugrīva and Vibhīṣaṇa. Hanumān Himself also crosses the ocean, and Tulasīdāsa describes this quality in the present verse. The meaning is that by making Sugrīva and Vibhīṣaṇa cross the ocean of endless transmigration, Hanumān Himself crosses the ocean. For Sugrīva, Hanumān arranges for a bridge in the form of repeating the name of Rāma. For Vibhīṣaṇa, Hanumān arranges for a bridge in the form of the grace of Lord Rāma. Himself, Hanumān places Lord Rāma’s ring—given to Him by the Lord Himself and marked with the name *Rāma*—in His mouth, and sipping the nectar of Rāma’s name, He crosses the ocean’s expanse of one hundred *yojana-s* as if it were child’s play. As Mandodarī reminds Rāvaṇa in the *Rāmacaritamānasa*—

*kautuka sindhu nāghi tava laṅkā  
āya ’u kapi keharī aśaṅkā*

—RCM 6.36.4

“The fearless lion among *vānara-s* (Hanumān) came to your Laṅkā after leaping across the ocean as if it were child’s play.”



॥ 20 ॥

दुर्गमा काजा जगता के जे ते  
सुगमा अनुग्रहा तुम्हारे ते ते

**durgama kāja jagata ke je te  
sugama anugraha tumhare te te**

WORD MEANINGS

**durgama** ► difficult to achieve, difficult to accomplish; **kāja** ► tasks; **jagata ke** ► of the world; **je te** ► which (plural); **sugama** ► easy; **anugraha** ► grace, kindness; **tumhare** ► your; **te te** ► they, they all.

TRANSLATION

All the tasks of the world which are difficult to achieve, they become easy by Your grace.

ESSENCE

Tulasīdāsa says this because Hanumān is the liberator for Sugrīva and Vibhīṣaṇa, He is Himself liberated, and He has accomplished the most difficult of tasks. Tulasīdāsa says in the *Hanumān-Bāhuka*—

*mana ko agama tana sugama kiye kapīsa  
kāja mahārāja ke samāja sāja sāje hāṁ  
deva-bandīchora rana-rora kesarī-kisora  
juga juga jaga tere birada birāje hāṁ  
bīra barajora ghaṭi jora tulasī kī ora  
suni sakucāne sādhu khala-gana gāje hāṁ  
bigarī sāvāri ājanīkumāra kīje mohi  
jaise hota āye hanumāna ke nivāje hāṁ*

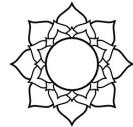
—HB 15

“O the lord of the *vānara*-s! You accomplished by Your physical form those tasks of the great king [Lord Rāma] which were extremely elaborate and which were unachievable even by the mind. O son of Kesarī! You are the liberator of deities from their bondage, and the cause of uproar on the battlefield.

Panegyrical odes to You have shone in the world for aeons and aeons. O the very strong hero! Has Your strength reduced towards [redeeming] Tulasīdāsa, hearing of which the good have shied away and the evil are rejoicing? O son of Añjanā!

Setting aright my doomed situation, make me [accomplished] like those who have been being made [accomplished] with Hanumān's (Your) grace."

Concluding the description of the acts of Hanumān here, Gosvāmī Tulasīdāsa now talks about the need for Hanumān's grace (*kṛpā*).



॥ 21 ॥

ରାମ-ଦୁରେ ତୁ ରଖାଵାରେ ହୋ ନ ହୋଇ ନାହିଁ

**rāma-duāre tuma rakhavāre  
hota na ājñā binu paisāre**

WORD MEANINGS

**rāma-duāre** ► at the door of Rāma; **tuma** ► you; **rakhavāre** ► doorkeeper, guard, sentinel; **hota na** ► do not happen, do not take place, are not possible; **ājñā** ► permission; **binu** ► without; **paisāre** ► entries.

TRANSLATION

You are the sentinel at the door of Lord Rāma. Without Your permission, entries are not possible.

ESSENCE

In the worship of Lord Rāma, the grace of Hanumān is supremely beneficial since it is Hanumān who is the watchful doorkeeper of Lord Rāma, the king of kings, in the *Sāketa Loka*. If Hanumān is unfavourable, then a living being cannot obtain the favour and kindness of Lord Rāma. Elsewhere, a doorkeeper ushers a guest to their master's abode only at the orders of the master, but here the master Lord Rāma and the servant Hanumān are so much in agreement that the orders of Hanumān alone are paramount. In the episodes of refuge-seeking by Sugrīva and Vibhīṣaṇa, Hanumān allowed their entry without asking Lord Rāma. The reason is that Hanumān feels at one with His master to such an extent that He does not perform any action that goes against the will of Lord Rāma. Lord Rāma also respects Hanumān and His decisions. As Gosvāmī Tulasīdāsa says in the *Hanumān-Bāhuka*—

*sevaka-syokāī jāni jānakīśa mānai kāni*

—HB 12

“Reflecting on the service of His servant, the master of Mother Sītā (Lord Rāma) is [also] at a loss of words.”

The word **paisāre** is the *tadbhava* or derived form of the Sanskrit word *padasāra*.<sup>[96]</sup> The word *padasāra* is explained as *padena pādena sārah*

*saraṇam padasāraḥ praveśaḥ ityarthah*. Literally ‘going or moving on foot,’ *padasāra* means ‘entrance’ or ‘entry.’<sup>[97]</sup> Another form of this word, *pa’isāra*, has been used in the sense of entry in the *Rāmacaritamānasa*, when Hanumān thinks about the right time to enter the city of Laṅkā—

*ati-laghu-rūpa dharaु niśi nagara karaु pa’isāra*

—RCM 5.3

“I will take on a very small form and will enter the city at night.”

Other doorkeepers of the Lord are not considered equal to Hanumān. In some cases, acting without informing their master, doorkeepers make the visitors very agitated by their lack of restraint. For clarity on this topic, the episode of Jaya and Vijaya (doorkeepers of Viṣṇu) from the third book of the *Bhāgavata Purāṇa* is to be referred to. The brothers Sanaka, Sanandana, Sanātana, and Sanatkumāra once arrived at Lord Viṣṇu’s abode, *Vaikunṭha*, to see Him. After effortlessly passing six doors, they were attempting to pass the seventh one when this free-spirited behaviour of theirs was not received well by the two favourite doorkeepers of the Lord—Jaya and Vijaya. The character of true saints is devoid of the desire to perform miracles (*camatkāra-s*), and is full of humility (*namaskāra*). Worldly pretence and bombast have no place in the life of true saints. Sanaka and his brothers had never even thought that being saints who were outside the realm of permissive and restrictive rules, and further being the most intimate devotees of the Lord, they would be expected to follow worldly formalities like taking the permission of doorkeepers. On seeing the five-year-old unclothed sages enter the abode of the Lord without any permission, Jaya and Vijaya became somewhat enraged at them. Ridiculing them, Jaya and Vijaya struck them with their cane and knocked them down. This behaviour of Jaya and Vijaya was against both the Lord and His devotees. The *Bhāgavata Purāṇa* uses the phrase *vetreṇa cāskhalayatām*. The root *skhal* here means ‘to stumble’ or ‘to fall.’<sup>[98]</sup> The conjugation *askhalayatām* is in the causative sense, and means ‘[the two] made [them] fall.’<sup>[99]</sup> The complete verse in the *Bhāgavata Purāṇa* is—

*tān vīkṣya vāta-raśanāṁścaturaḥ kumārān  
vṛddhāndaśārdha-vayaso vidiṭātma-tattvān  
vetreṇa cāskhalayatāmatadarhaṇāṁstau  
tejo vihasya bhagavatpratikūla-sīlau*

“The two (Jaya and Vijaya) saw the four boys, who subsisted on air, who were mature and [yet only] five years old, and who had realized the essence of the Self. After laughing at their resplendence, the two (Jaya and Vijaya), whose disposition was adverse to the Lord, made them fall [by striking them] with [their] cane. They (the four boys) did not deserve this.”

This action was the height of impunity, and it sort of agitated the calm ocean of the mind of the four dispassionate seers by a torrent of anger. And then they spoke—“You do not deserve to be the close associates of the omniscient, extremely compassionate, and omnipotent Lord Viṣṇu. Even today your heart is burning with the fire of ambition. Therefore, it is only appropriate that you get a proper punishment for this transgression. You are afflicted by *krodha* (anger), *kāma* (desire), and *lobha* (avarice)—all three. Therefore, you shall go to the three worst worlds,” i.e. you shall become (1) devils driven by *krodha* in the first birth (Hiraṇyakaśipu and Hiraṇyākṣa), (2) demons driven by *kāma* in the second birth (Rāvaṇa and Kumbhakarṇa), and (3) demon-like inhuman men driven by *lobha* in the third birth (Śiśupāla and Dantavakra). Here, the curse of banishment to the worst possible worlds for three births is also purposeful. Sanaka and his brothers cursed Jaya and Vijaya to have three sinful births since Jaya and Vijaya had caned them thrice. This is the apparent reason behind the use of the phrase *traya ime* in the words spoken by Sanaka and his brothers to Jaya and Vijaya in the *Bhāgavata Purāṇa*—

*tadvāmamuṣya paramasya vikuṇṭha-bhartuḥ  
kartum prakṛṣṭamiha dhīmahi manda-dhībhyaṁ  
lokānito vrajatamantara-bhāvadrṣṭyā  
pāpiyasastraya ime ripavo’sya yatra*

—BP 3.15.34

“The two of you are [servants] of this Supreme Being, the lord of *Vaikuṇṭha*, and [yet] are slow-witted. Therefore, we think of [a punishment for] doing the two of you good in this situation. Due to [your] notion of feeling of difference [between you and others], you both shall go from here to the [worse] worlds where His (the Lord’s) three most sinful enemies [reside].”

The three enemies referred to in this verse are *krodha*, *kāma*, and *lobha*. Tulasīdāsa also discusses this episode in the *Rāmacaritamānasa* in a very

intriguing way—

*dvārapāla hari ke priya doū  
jaya aru vijaya jāna saba koū  
bipra-śāpa tē dūna'u bhāī  
tāmasa asura-deha tina pāī*

—RCM 1.122.4–5

“As everyone knows, Jaya and Vijaya are the two favourite doorkeepers of Lord Viṣṇu. Cursed by the *Brāhmaṇa*-s (Sanaka and his brothers), they were born as demons (Hiraṇyakaśipu and Hiraṇyākṣa) full of *tamas*. [100]”

Tulasīdāsa further says—

*mukta na bhaye hate bhagavānā  
tīni janama dvija bacana pramānā*

—RCM 1.123.1

“Though the Lord slew them, they were not liberated as they had to take three births as per the authoritative words of the *Brāhmaṇa*-s.”

The essence is that other favourite doorkeepers of the Lord may unexpectedly disallow visitors to their Lord by caning them, but Hanumān brings even a person like Vibhīṣaṇa, hurt on being kicked and exiled by Rāvaṇa, to the shelter of the Lord’s lotus-feet. When Sugrīva started casting various aspersions on Vibhīṣaṇa as he had come to seek refuge in Lord Rāma, Hanumān was extremely distressed. However, Lord Rāma said—

*mama pana śaranāgata-bhaya-hārī*

—RCM 5.43.8

“It is my vow to remove the fear of those who come to me for refuge.”

Saying this, He decided to accept Vibhīṣaṇa. Then Hanumān was extremely pleased—

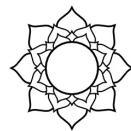
*suni prabhu vacana haraṣa hanumānā*

*śaranāgata-bacchala bhagavānā*

—RCM 5.43.9

“On hearing the words of the omnipotent Lord, Hanumān was delighted. [He said to Himself,] ‘Lord Rāma is kind and affectionate towards those who seek refuge in Him.’”

Thus, compared to other gatekeepers of the Lord, Hanumān has the special ability to bind the visitor with the lotus-feet of Lord Rāma.



॥ 22 ॥

॥२॥ तुम्हारी सरणा कहु को दरा ना

**saba sukha lahahi tumhārī śaranā  
tuma rakṣaka kāhū ko ḍara nā**

WORD MEANINGS

**saba** ► all; **sukha** ► bliss, pleasure; **lahahi** ► obtain; **tumhārī** ► your; **śaranā** ► refuge, shelter; **tuma** ► you; **rakṣaka** ► protector; **kāhū ko** ► of anyone; **ḍara** ► fear; **nā** ► not.

TRANSLATION

Those who take refuge in You obtain all pleasures. [As] You are the protector, there is no fear of anyone.

ESSENCE

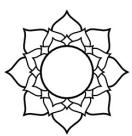
Tulasīdāsa's purport is that unlike Jaya and Vijaya, Hanumān does not deprive visitors of the Lord's audience. Instead, without even asking the visitors, He acts out of grace and makes them see Lord Rāma. Therefore, in His refuge, we are now assured of material and spiritual pleasures and are without any fear. As Tulasīdāsa says in the *Hanumān-Bāhuka*—

*sāhasī samattha tulasī ko nāha jākī bāha  
lokapāla pālana ko phira thira thala bho*

—HB 6

“Tulasīdāsa' lord [Hanumān], whose arms became the place (means) for the protection of the *lokapāla*-s and for making them steady (fearless) again, is courageous and capable.”

The essence is that even the *lokapāla*-s (guardians of the world), who were imprisoned and enslaved by Rāvaṇa, were liberated when Lord Rāma slew Rāvaṇa and the demons of Laṅkā with the help of Hanumān. Thus, Hanumān's heroics were the means for the *lokapāla*-s' protection and their delivery from fear.



॥ 23 ॥

ଅପାନ ତେଜ ସମହାରୋ ଅପେ  
ତିନାୟ ଲୋକା ହାକା ତେ କାପେ

**āpana teja samhāro āpe  
tīnaū̄ loka hāka te kāpe**

WORD MEANINGS

**āpana** ► your; **teja** ► aura, radiance, brilliance; **samhāro** ► [you] remember, [you] recall; **āpe** ► you, yourself; **tīnaū̄ loka** ► all the three *loka*-s (worlds); **hāka** ► roar, grunt; **te** ► at (literally, ‘from’); **kāpe** ► tremble.

TRANSLATION

When You recall Your aura, all the three worlds tremble at Your roar.

ESSENCE

Here, the word **samhāro**, which has the alternate form *sambhāro*, means ‘[you] remember.’ Tulasīdāsa has used a cognate word, *sambhārī*, in the *Rāmacarita-mānasa*. While sending a message to Lord Rāma through Hanumān, Mother Sītā says—

*dīnadayāla birada sambhārī  
harahu nātha mama saṅkaṭa bhārī*

—RCM 5.27.4

“Remembering Your fame for taking pity on the miserable, O Lord, please take away this onerous predicament of mine.”

Since Hanumān did not remember His aura on His own due to the curse of the sages,<sup>[101]</sup> Jāmbavān had to remind Him—

*kavana so kāja kaṭhina jaga māhī  
jo nahī̄ hoi tāta tuma pāhī*

—RCM 4.30.5

“O brother, what task in this world is so difficult that it cannot be accomplished by You?”

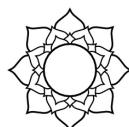
Therefore, to this date, devotees remember the radiant aura of Hanumān after singing panegyrics to Him.

Hanumān's roar is described thus by Tulasīdāsa in the *Yuddhakāṇḍa* of the *Kavitāvalī*—

*matta-bhaṭa-mukuṭa-daśakandha-sāhasa-sa'ila-  
śṛṅga-biddarani janu bajra ṭākī  
dasana dhari dharani cikkarata diggaja kamathā  
śeṣa saṅkucita śaṅkita pinākī  
calata mahi meru ucchalita sāgara sakala  
bikala bidhi badhira disi bidisi jhākī  
rajanicara-gharani-ghara garbha-arbhaka sravata  
sunata hanumāna kī hāka bākī*

—KA 6.44

“Hanumān is like the chisel made of diamond (or Indra's weapon *vajra*) to pierce the mountain peak in the form of the courage of Rāvaṇa, the foremost among furious warriors. On hearing Hanumān's formidable roar, the *diggaja*-s (elephants supporting the earth) make trumpeting cries after firmly pressing the earth with their tusks, the tortoise [supporting the earth] and the Śeṣa serpent shrivel in fear, the holder of the *Pināka* bow (Śiva) is uncertain, the earth and the Sumeru mountain tremble, all the [seven] oceans are disturbed, the agitated and deafened Brahmā glances in the cardinal and intercardinal directions, and demons' wives miscarry babies inside their wombs in their homes.”



॥ 24 ॥

भूता पिशाचा निकाता नहीं आवै

**bhūta piśāca nikāta nahī̄ āvai**  
**mahābīra jaba nāma sunāvai**

WORD MEANINGS

**bhūta** ► a type of ghost or evil spirit resulting from untimely or unnatural death; **piśāca** ► a type of ghost or demon, or a fallen *deva*, engaged in lowly and hideous acts (literally, ‘one who eats raw meat’); **nikāta** ► near; **nahī̄ āvai** ► do not come; **mahābīra nāma** ► the name *Mahāvīra*, which means ‘a great hero,’ or ‘exceedingly brave;’ **jaba** ► when; **sunāvai** ► sing, chant (literally, ‘make someone listen’).

TRANSLATION

When [passionate devotees] sing aloud the name *Mahāvīra*, evil spirits (*bhūta*-s) and hideous demons (*piśāca*-s) do not [dare] come near them.

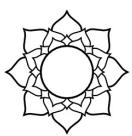
ESSENCE

Now Tulasīdāsa stresses the greatness of the name *Mahāvīra* of Hanumān. This name has been used in the third verse of the *Hanumān-Cālīsā*—**mahābīra bikrama bajaraṅgī**,<sup>[102]</sup> and also in the *Rāmacaritamānasa*—*mahābīra binava’ṁ hanumānā* (RCM 1.17.10).<sup>[103]</sup> The name *Mahāvīra* is the terrorifier of evil spirits and demons. As is said in the *Hanumān-Bāhuka*—

*pūtanā piśācī jātudhānī jātudhāna vāma  
rāmadūta kī rajāi māthe māna leta hā̄*

—HB 32

“The adverse beings—*pūtanā*-s (female ghosts occupying dead bodies), *piśācī*-s (hideous female ghosts who eat raw flesh), *jātudhānī*-s (demonesses), and *jātudhāna*-s (demons)—respectfully obey the orders of Hanumān, Lord Rāma’s messenger.”



॥ 25 ॥

नासै रोग हरै सबा पीरा  
नासै रोग हरै सबा पीरा

nāsai roga harai saba pīrā  
japata nirantara hanumata bīrā

WORD MEANINGS

**nāsai** ► destroys; **roga** ► disease, infirmity; **harai** ► takes away, removes; **saba** ► all; **pīrā** ► sufferings; **japata** ► being chanted; **nirantara** ► continuously, repeatedly; **hanumata** ► Hanumān; **bīrā** ► brave.

TRANSLATION

When [His name is] chanted continuously, the brave Hanumān destroys all diseases and takes away all sufferings.

ESSENCE

The word **roga** here stands for physical diseases (*ādhibhautika* sufferings), while the word **pīrā** indicates spiritual sufferings (*ādhyātmika* sufferings) like lust. The purport is that on chanting Hanumān's *mantra* obtained by initiation from a Guru, all physical and spiritual afflictions of the aspirant are destroyed.



॥ 26 ॥

सांकेतिक वाचना संक्षिप्त रूप से दीर्घ वाचना को सम्पादित

**saṅkaṭa tē hanumāna chudāvai  
mana krama bacana dhyāna jo lāvai**

WORD MEANINGS

**saṅkaṭa** ► predicament, difficulty, affliction; **tē** ► from; **hanumāna** ► Hanumān; **chudāvai** ► delivers from, liberates, sets free; **mana** ► mind; **krama** ► action (from Sanskrit *karma*); **bacana** ► speech; **dhyāna lāvai** ► focuses on, meditates upon; **jo** ► (s)he, one, whoever.

TRANSLATION

Hanumān delivers those from difficulties and afflictions who focus [on Him] in their mind, actions, and speech.

ESSENCE

The purport is that they who meditate upon Hanumān after focusing their mind, actions, and speech are liberated from all difficulties and afflictions. Hanumān's very name is *Saṅkaṭamocana*, meaning 'one who delivers from difficulties.' As the refrain in a popular hymn goes—

*ko nahī jānata hai jaga mē kapi  
saṅkaṭamocana nāma tihāro* [\[104\]](#)

"O [the foremost] vānara! Who in the world does not know that your name is *Saṅkaṭamocana*?"

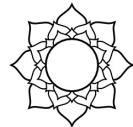
In the *Hanumān-Bāhuka* also, Gosvāmī Tulasīdāsa says—

*guṇa ganata namata sumirata japata  
samana sakala saṅkaṭa vikaṭa*

—HB 1

"When His virtues are sung, when He is bowed to, when He is remembered, and when He (His name) is chanted, He (Hanumān) allays all dreadful difficulties."

The Sankatmochan temple in Varanasi is dedicated to the *Saṅkaṭamocana* form of Hanumān. As per traditional accounts, it was founded by Gosvāmī Tulasīdāsa and stands at the place where Tulasīdāsa first saw Hanumān in flesh and blood.



ଶ୍ରୀ-ମହାଭାଗିତା-ପ୍ରକାଶନରେ ଶ୍ରୀ ମହାଭାଗିତା ଅଧ୍ୟାତ୍ମିକ  
ଶବ୍ଦଙ୍କରଣ

**saba-para rāma rāya-siratājā  
tina ke kāja sakala tuma sājā**

## WORD MEANINGS

**saba-para** ► supreme to all (from Sanskrit *sarvapara*);<sup>[105]</sup> **rāma** ► Rāma; **rāya-siratājā** ► the best among [all] kings (literally, ‘the crown-jewel among kings’); **tina ke** ► his; **kāja** ► tasks; **sakala** ► all; **tuma** ► you; **sājā** ► accomplished with finesse, completed to perfection (literally, ‘adorned’).

## TRANSLATION

Lord Rāma is supreme to all and is the best among [all] kings. You accomplished all His tasks with great finesse.

## ESSENCE

Lord Rāma is the paramount, supreme *Brahman*. Describing Lord Rāma, whom Svāyambhuva Manu and Śatarūpā desired to see, Gosvāmī Tulasīdāsa says in the *Rāmacaritamānasa*—

*śambhu birañci biṣṇu bhagavānā  
upajahī jāsu amṛṣa te nānā*

—RCM 1.144.6

“[Lord Rāma,] out of whose infinitesimally small part, many Śiva-s, Brahmā-s, and Viṣṇu-s are born.”

The meaning is that Lord Rāma is paramount and is the king of kings, and yet You are the one who completed His tasks. The deep purport is that when even the paramount supreme *Brahman* and sovereign king Lord Rāma relies on Hanumān, then what would be the state of lowly beings like us without Hanumān’s grace? In the context of Lakṣmaṇa’s swoon, Tulasīdāsa says in the *Hanumān-Bāhuka*—

*saṅkaṭa samāja asamañjasa bho rāmarāja  
kāja juga pūgani ko karatala pala bho*

“The army [of *vānara*-s] was in a predicament, and King Rāma was in a dilemma. The task [of getting the *Mṛtasañjīvanī* herb] which required an aeon was easily accomplished [by Hanumān] in a moment.”

A variant reading of the first half is ***saba-para rāma tapasvī rājā***. On accepting this reading, the meaning would be—‘Lord Rāma, the renunciant king, is supreme to all. You accomplished all His tasks with great finesse.’



॥ 28 ॥

॥ अ॒रु ॥ ए॑व ए॒रु ॥ ए॒रु ॥ ए॒रु ॥ ए॒रु ॥ ए॒रु ॥

**aura manoratha jo koi lāvai  
tāsu amita jīvana phala pāvai**

WORD MEANINGS

**aura** ► and, moreover; **manoratha** ► wish, desire; **jo koi** ► whoever; **lāvai** ► comes with (literally, ‘brings’); **tāsu** ► of that [wish or desire]; **amita** ► boundless; **jīvana** ► [in this] birth; **phala** ► fruit; **pāvai** ► obtains.

TRANSLATION

Moreover, whoever comes [to You] with a wish, obtains the boundless fruit of that [wish] in this birth.

ESSENCE

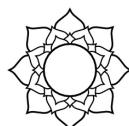
The purport is that all wishes of humans are seldom fulfilled. And even if they are all fulfilled, it usually happens after death. But in the presence of Hanumān, all the wishes of a devotee are fulfilled in this very birth.[\[106\]](#) In the *Hanumān-Bāhuka*, Tulasīdāsa says—

*nāma kali-kāmataru kesarī-kumāra ko*

—HB 9

“The name of Hanumān, the son of Kesarī, is the wish-fulfilling tree (*Kalpataru*) in the *Kali* age.”

A variant reading of the second half is *soī amita jīvana phala pāvai*. On accepting this reading, the meaning would be—‘O Lord! And whoever comes [to You] with a wish, only they obtain the boundless fruit in this very birth.’



॥ 29 ॥

କାରୋ ଜୁଗ ପରତାପ ତୁମହରା  
ହାଇ ପରାଶଦ୍ଧା ଜଗା-ଉଜ୍ଯାରା

**cārō juga paratāpa tumhārā  
hai parasiddha jagata-ujiyārā**

WORD MEANINGS

**cārō juga** ► in all the four *yuga*-s (ages)—*Kṛta*, *Tretā*, *Dvāpara*, and *Kali*; [107]  
**paratāpa** ► splendour, brilliance; **tumhārā** ► your; **hai** ► is; **parasiddha** ► renowned, famous; **jagata-ujiyārā** ► illuminating the world.

TRANSLATION

Your brilliance is renowned in all the four *yuga*-s. It illuminates the [whole] world.

ESSENCE

Lord Rāma is eternal. Therefore, even before His manifestation as the son of Daśaratha and Kausalyā, He appeared with Mother Sītā in His two-armed form in front of Manu and Śatarūpā in the *Kṛta Yuga* of the *Svāyambhuva Manvantara*, the first of the fourteen *manvantara*-s. As Tulasīdāsa describes in the *Rāmacaritamānasa*—

*jāsu amśa upajahī gunakhānī  
aganita umā ramā brahmānī  
bhṛkuṭi-bilāsa jāsu jaga hoī  
rāma bāma diśi sītā soī*

—RCM 1.148.4

“Out of whose one *amśa* (infinitesimally small part), infinitely many Pārvatī-s, Lakṣmī-s, and Sarasvatī-s are born, and from the graceful movement of whose eyebrow this world is born, that Mother Sītā was to the left of Lord Rāma.”

Similarly, the name of Rāma is well-known in all four *yuga*-s—

*cahū juga cahū śruti nāma-prabhāū*

—RCM 1.22.8

“In all the four *yuga*-s and in all the four *Veda*-s, the power of the name of Rāma [is well-known].”

Even in *Kṛta Yuga*, Prahlāda—the son of the demon Hiranyakaśipu, and a devotee for whose sake the Lord assumed the furious form of Narasiṁha—used to chant Rāma’s name. Gosvāmī Tulasīdāsa says in the *Kavitāvalī*—

*rāma kahā ū saba ṭhā ū hā ū khambha mē  
hā ū suni hā ū ka nṛkehari jāge*

—KA 7.128

“[Hiranyakaśipu asked,] ‘Where is Rāma?’ [Prahlāda replied,] ‘He is everywhere.’ [Hiranyakaśipu asked,] ‘Is He present in this pillar?’ [Prahlāda replied,] ‘Yes.’ On hearing the cry [of Prahlāda], Narasiṁha awoke (manifested Himself).”

Prahlāda himself tells the children of *daitya*-s<sup>[108]</sup> in the *Narasiṁha Purāṇa*—

*rāmanāma japatām kuto bhayam  
sarva-tāpa-śamanaika-bheṣajam  
paśya tāta mama gātra-sannidhau  
pāvako’pi salilāyate’dhunā<sup>[109]</sup>*

“The name of Rāma is the only remedy to destroy all the afflictions and sorrows. Whence is there any fear for those who chant it? Friends, look! Now, even the burning fire has become as cool as water in the vicinity of my body.”

Similarly, Hanumān, the attendant of Lord Rāma, also lives in all the four *yuga*-s. The full manifestation of Lord Rāma occurred towards the end of the twenty-fourth *Tretā Yuga* of the *Vaivasvata Manvantara*, which is the current and seventh *manvantara* among the fourteen *manvantara*-s. Later, Hanumān was granted immortality by Lord Rāma till the time the *Rāmāyaṇa* continues unabated on this earthly abode. Therefore, from that time—the twenty-fourth *Tretā* age of the *Vaivasvata Manvantara*—to this day, as the *Rāmāyaṇa* has lived on, it is evident that Hanumān continues to live in His physical form. This is the twenty-eighth *Kali* age of the *Vaivasvata Manvantara*. Four *mahāyuga*-s (*caturyugī*-s)—each comprising 4,320,000 years—have elapsed since the full incarnation of Lord Rāma. That Hanumān is present even today is known from

the testimony of Tulasīdāsa, who saw Hanumān in flesh and blood at the very place where the Sankatmochan temple in Varanasi stands. Therefore, there is no doubt whatsoever about the immortality of Hanumān.

In Indian poetic literature, someone's brilliance is often compared to that of Sūrya, the sun god. As the sage Bharadvāja tells Bharata in the *Rāmacaritamānasa*—

*prabhu-pratāpa-rabi chabihī na harihī*

—RCM 2.209.3

"[Your fame is that full moon whose] beauty will not be taken away by the sun of Lord Rāma's brilliance."

Therefore, it is apt to say that there is light in the world from the brilliance of Hanumān.



॥ 30 ॥

ॐ श्री हनुमान् भगवत्प्रसादे श्रीहनुमान्बाहु-दाहुरामा

**sādhu santa ke tuma rakhavāre  
asura-nikandana rāma-dulāre**

WORD MEANINGS

**sādhu-santa ke** ► of *sādhu*-s (holy men or ascetics) and saints; **tuma** ► you; **rakhavāre** ► protector; **asura-nikandana** ► the slayer or destroyer of demons; **rāma-dulāre** ► dear [as a child] to Rāma, filial darling of Rāma.

TRANSLATION

You are the protector of *sādhu*-s and saints, the slayer of demons, and the filial darling of Lord Rāma.

ESSENCE

Here the word **sādhu** is indicative of *bhakta*-s (devotees) advancing on the spiritual path and the word **santa** refers to *bhakta*-s who are accomplished. Both aspirant and accomplished *bhakta*-s have dependence on and expectations from Hanumān. The *sādhu* Sugrīva and the saint Vibhīṣaṇa are both protected by Hanumān. As Gosvāmī Tulasīdāsa says in the *Hanumān-Bāhuka*—

*durjana ko kāla so karāla pāla sajjana ko  
sumire haranahāra tulasī kī pīra ko*

—HB 10

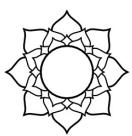
“He (Hanumān) is dreadful as *kāla* (death) for the wicked, He is the protector for the good, and when remembered, He is the remover of Tulasīdāsa’s sufferings.”

Hanumān is dear as a child to Rāma, as Tulasīdāsa addresses Him in the *Hanumān-Bāhuka*—

*rāma ko dulāro dāsa*

—HB 9

“[Hanumān,] the beloved servant of Lord Rāma ...”



**aṣṭa siddhi nava nidhi ke dātā  
asa bara dīnha jānakī mātā**

## WORD MEANINGS

**aṣṭa siddhi [ke]** ► [of] the eight *siddhi*-s, or supernatural powers; **nava nidhi ke** ► of the nine *nidhi*-s, or divine treasures; **dātā** ► donor, bestower; **asa** ► such, this; **bara** ► boon; **dīnha** ► gave; **jānakī** ► Sītā (literally, ‘the daughter of Janaka’); **mātā** ► mother.

## TRANSLATION

You are the bestower of the eight supernatural powers and the nine divine treasures. Mother Sītā has given You such a boon.

## ESSENCE

In the garden of *asoka* trees, when She was sufficiently satisfied with the eloquence of Hanumān, Mother Sītā adorned Hanumān with the flowers of Her blessings. A question may arise as to how the words of Māyā Sītā (the unreal Sītā) could be authoritative. The background for the question is as follows. As per the *Araṇyakāṇḍa* in the *Adhyātma Rāmāyaṇa* and the *Rāmacaritamānasa*, Mother Sītā was requested by Lord Rāma to reside in *agni* (the fire element) for some time.<sup>[110]</sup> Mother Sītā entered the fire element, and a lookalike of Her—the Māyā Sītā—emerged from it. It was the Māyā Sītā who was abducted by Rāvaṇa and who Hanumān saw in the garden of *asoka* trees. After the slaying of Rāvaṇa in Laṅkā, Māyā Sītā went back to *agni* and Mother Sītā came out from it. Hence the question—how can the words of Māyā Sītā be authoritative?

The answer is that when the benediction was being pronounced on Hanumān, at that time it was not the Māyā Sītā in *vidyā* or *avidyā* form who was speaking,<sup>[111]</sup> rather it was Mother Sītā Herself—the power of Lord Rāma’s cosmic play—who bestowed the boon upon Hanumān. Otherwise, due to the unreal nature of Māyā Sītā, the benedictions pronounced on Hanumān would not have been authoritative or effective. This context will be elaborated in a future work, for now we shall keep to the topic at hand. Describing Mother Sītā’s boon to Hanumān, Gosvāmī Tulasīdāsa says in the *Rāmacaritamānasa*—

āśiṣa dīnha rāma-priya jānā  
 hohu tāta bala-śīla-nidhānā  
 ajara amara guna-nidhi suta hohū  
 karahu bahuta raghunāyaka chohū  
 kariḥi kṛpā prabhu asa suni kānā  
 nirbhara-prema-magana hanumānā

—RCM 5.17.2–4

“She recognized Him as someone dear to Lord Rāma and bestowed [seven] benedictions—‘O son! May you be the treasure of strength. May you be the treasure of morality. May you be free of old age. May you be immortal. Son! May you be the ocean of all virtues. May Lord Rāma have abundant affection for you. May Lord Rāma [ever] shower His grace on you.’ On hearing this with His ears, Hanumān was engrossed in unfathomable divine love.”

Hanumān is the bestower of the *siddhi*-s (supernatural powers) and the *nidhi*-s (divine treasures or gems). *Siddhi*-s are eight in number, as listed in this verse—

aṇimā mahimā caiva garimā laghimā tathā  
 prāptih prākāmyamīśitvam vaśitvam cāṣṭa siddhayah

—AK 1.1.35A<sup>[112]</sup>

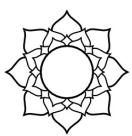
“Aṇimā, and indeed mahimā, garimā, and likewise laghimā, prāpti, prākāmya, īśitva, and vaśitva are the eight *siddhi*-s.<sup>[113]</sup>”

*Nidhi*-s are nine in number, as named in this verse—

mahāpadmaśca padmaśca śaṅkha makarakacchapau  
 mukundah kundanīlau ca kharvaśca nidhayo nava

—AK 1.1.71A<sup>[114]</sup>

“Mahāpadma and padma, śaṅkha, makara and kacchapa, mukunda, kunda and nīla, and kharva are the nine *nidhi*-s.<sup>[115]</sup>”



॥ 32 ॥

ରାମ-ରାସାୟନ ରାମାର ପାଶ କିମ୍ବା ରାମାର ପାଶ

**rāma-rasāyana tumhare pāsā  
sādara ho raghupati ke dāsā**

WORD MEANINGS

**rāma-rasāyana** ► 1 the treasure of elixir in the form of [love towards] Rāma, i.e. Rāma's *bhakti* 2 the abode of nectar of [devotion to] Rāma, i.e. the *Rāmāyaṇa*; **tumhare pāsā** ► near you, with you; **sādara** ► 1 respectfully 2 respectable; **ho** ► 1 [you] are 2 O (word used before a name or adjective in the vocative case); **raghupati ke** ► of Rāma (literally, 'of the master of Raghu's race'); **dāsā** ► servant.

TRANSLATION

You have the treasure of elixir in the form of Lord Rāma's *bhakti*, and You are respectfully [present] in the service of Lord Rāma.

Or,

"O the servant of the respectable Lord Rāma! The abode of the nectar of devotion to Rāma (the *Rāmāyaṇa*) is [ever present] with you."

ESSENCE

Hanumān is the preceptor for imparting the knowledge of nectar of devotion to Rāma. Therefore, He asked Lord Rāma for unabated devotion—

*nātha bhagati tava ati-sukha-dāyini  
dehu kṛpā kari so anapāyini*

—RCM 5.34.3

"O Lord! Shower Your grace on me and give me that *bhakti* of Yours which is the bestower of extraordinary bliss and which is unceasing."

The meaning of *anapāyinī bhakti* is that *bhakti* which never gets destroyed, and on getting which the devotee (*bhakta*) is never separated from the Lord.

The word *rasāyana* also means a medicine or a herb. In the *Kavitāvalī*, Tulasīdāsa calls Hanumān *rasāinī* (derived from Sanskrit *rasāyanī*), which means ‘a physician,’ as Hanumān controlled the disease called Rāvaṇa—

*rāma kī rajāite rasāinī samīra-sūnu*

—KA 5.25

“On the orders of Lord Rāma, the physician in the form of the son of Vāyu, ...”

In some editions of the *Hanumān-Cālīsā*, the second half has the reading ***sadā raho raghupati ke dāsā***, which means ‘may You ever be the servant of Lord Rāma.’<sup>[116]</sup>



॥ 33 ॥

ତୁମହରେ ଭାଜନା ରାମା କୋ ପାଵାଇ  
ଜାନାମା ଜାନାମା କେ ଦୁଖା ବିଶରାଵାଇ

**tumhare bhajana rāma ko pāvai  
janama janama ke dukha bisarāvai**

WORD MEANINGS

**tumhare** ► your; **bhajana** ► worship, service; **rāma ko** ► Rāma (**ko** indicates the accusative case); **pāvai** ► attains, reaches (literally, ‘gets’ or ‘obtains’); **janama janama ke** ► of many births; **dukha** ► sorrows, troubles; **bisarāvai** ► forgets.

TRANSLATION

With Your worship and service, one attains Lord Rāma, and [then] forgets the sorrows of many births.

ESSENCE

The worship and service of Hanumān, the crest-jewel of the clan of *vānara*-s, is the means to reach Lord Rāma. The reason is that only *bhakti* can lead one to the Lord, and the two eyes needed to obtain *bhakti* are *jñāna* (knowledge) and *vairāgya* (detachment or dispassion). As the crow Kākabhuśuṇḍi tells Garuḍa in the *Rāmacaritamānasa*—

*gyāna birāga nayana uragārī*

—RCM 7.120.14

“O the enemy of serpents, *jñāna* and *vairāgya* are the two eyes [to locate the wish-fulfilling gem of *bhakti*].”

Hanumān is *jñāna* and *vairāgya* personified. In the *Rāmacaritamānasa*, Tulasīdāsa says of Hanumān—

*jñānināmagragraṇyam*

—RCM 5.MS3

“... to Him who is considered the first among the knowledgeable.”

And in the *Kavitāvalī*, Gosvāmī Tulasīdāsa says of Him—

*birāgī pavanakumāra so*

—KA 5.1

“Someone as dispassionate as Hanumān ...”

Therefore, one surely reaches Lord Rāma by the worship of Hanumān. And Lord Rāma being the ocean of bliss, on reaching Him a person dissolves the sorrows of many births in one wave of that ocean, just like Jaṭāyu did. Gosvāmī Tulasīdāsa says in the *Rāmacaritamānasa*—

*nirakhi rāma chabi-dhāma mukha bigata bhaī saba pīra*

—RCM 3.32

“On seeing the face of Lord Rāma, the abode of splendour, all the sufferings [of Jaṭāyu] disappeared.”



॥ 34 ॥

ଅନ୍ତା-କାଳ ରାଘୁବାରା-ପୁରା ଜାଇ  
ଜାହାଁ ଜନମ ହରି-ଭକ୍ତା କାହାଁ

**anta-kāla raghubara-pura jāī  
jahāଁ janma hari-bhakta kahāī**

WORD MEANINGS

**anta-kāla** ► the time of end or death; **raghubara-pura** ► *Sāketa Loka*, or the heavenly abode of Rāma (literally, ‘the city of the best among Raghu’s descendants’); **jāī** ► on reaching (literally, ‘on going to’); **jahāଁ** ► wherever; **janma** ► birth; **hari-bhakta** ► devotee of the Lord; **kahāī** ► is known as, is called.

TRANSLATION

And after reaching *Sāketa Loka* at the time of [bodily] death, wherever one is born, they are known as a devotee of the Lord.

ESSENCE

The essence of the verse is that for a devotee of Hanumān or Lord Rāma, the impressions (*samskāra-s*) of devotion (*bhakti*) are not lost even in future births, i.e. even after rebirth.

By the glory of serving Hanumān, the messenger of the Lord, a spiritual aspirant obtains the *darśana* (vision) of the auspicious Lord Rāma. With this very body, in this very world, and with these very eyes, the aspirant who serves Hanumān gets to see Lord Rāma—who is endowed with auspicious qualities and an auspicious form, who is dark-complexioned as a dark blue cloud, and whose form destroys the pride of millions and millions of Kāmadeva-s. Such an aspirant does not even desire *mokṣa* (liberation) at the time of their death, as Gosvāmī Tulasīdāsa says—

*sagunopāsaka mokṣa na lehī*

—RCM 6.112.7

“The worshippers of the qualified [*Brahman*] do not accept *mokṣa*.<sup>1</sup>”

Rather, by the glory of serving Hanumān, such aspirants destroy even their

*prārabdha karma* (the part of *karma* which is currently bearing fruit and which otherwise must be experienced) and then reside in *Sāketa Loka* as per their own wish. Subsequently, they come to the mortal world with the desire of experiencing the nectar of Lord Rāma’s cosmic play during the time of His *avatāra*. With their birth, they purify the womb of a fortunate mother. They are then engrossed in waiting for Lord Rāma, the best amongst the descendants of Raghu. Tulasīdāsa says this in the *Rāmacaritamānasa*—

*nija icchā prabhu avatara’i sura mahi go dvija lāgi  
saguna-upāsaka saṅga tahā rahahi mokṣa-sukha tyāgi*

—RCM 4.26

“The omnipotent Lord descends as an *avatāra* (incarnation) out of His own accord for the sake of deities, the earth, cows, and *Brāhmaṇa*-s. The worshippers of the qualified [*Brahman*] stay there [with the incarnation of the Lord], forsaking the bliss of *mokṣa*.”



॥ अ॒रु ॥

**aura devatā citta na dharaī  
hanumata sei sarva sukha karaī**

## WORD MEANINGS

**aura** ► other, any other; **devatā** ► deity; **citta** ► memory; **na dharaī** ► does not hold; **hanumata** ► Hanumān; **sei** ► 1 serves 2 on serving; **sarva** ► all; **sukha** ► pleasures; **karaī** ► obtains (literally, ‘does’).

## TRANSLATION

One who does not remember any other deity and serves only Hanumān obtains all favourable pleasures.

Or,

“Even one who does not remember any other deity, obtains all pleasures on serving Hanumān.”

## ESSENCE

Those who are indifferent or averse to deities are called *nāstika-s* (atheists), and such people never get pleasures because only deities can grant humans their desired pleasures. As Lord Kṛṣṇa tells Arjuna in the *Gītā*—

*iṣṭān bhogān hi vo devā dāsyante yajña-bhāvitāḥ*

—BG 3.12

“The deities who are pleased with *yajña-s* will verily bestow the desired pleasures upon you all.”

But even such a *nāstika* becomes worthy of all pleasures by the grace of Hanumān, since all deities themselves expect the grace of Hanumān. As is said in the *Hanumān-Bāhuka*—

*devī deva dānava dayāvane hvai jorāँ hātha  
bāpure barāka kahā aura rājā rākako*

—HB 12

“Becoming worthy of [Hanumān’s] grace, [even] *devī*-s (female deities), *deva*-s (male deities), and *dānava*-s (demons) fold hands [in reverence towards Him]; [then] what to say of other hapless and deplorable kings who are afflicted?”

In other words, on being served with single-minded firmness and devotion, Hanumān grants all worldly and super-worldly pleasures to the devotee.



ॐ श्री हनुमान् राम लक्ष्मण विद्युति विजये

**saṅkaṭa kaṭai miṭai saba pīrā  
jo sumirai hanumata balabīrā**

## WORD MEANINGS

**saṅkaṭa** ► difficulties, predicaments; **kaṭai** ► go away, come to an end; **miṭai** ► vanish, get destroyed; **saba** ► all; **pīrā** ► sufferings; **jo** ► (s)he, one; **sumirai** ► remembers; **hanumata** ► Hanumān; **balabīrā** ► the powerful brave one.

## TRANSLATION

One who remembers the powerful and brave Hanumān, all [their] difficulties go away, and all [their] sufferings get destroyed [on their own].

## ESSENCE

When a worshipper remembers Hanumān, Lord Śiva and Mother Pārvatī—as well as Mother Sītā, Lord Rāma, and Lakṣmaṇa—are pleased and remove the five *kleśa*-s (afflictions) of the worshipper. As listed earlier, the five *kleśa*-s are *avidyā* (ignorance), *asmitā* (personal ego), *rāga* (desire or affection), *dveṣa* (dislike or aversion), and *abhiniveśa* (attachment to life or fear of death).

Tulasīdāsa says in the *Hanumān-Bāhuka*—

*sānuga sagauri sānukūla sūlapāni tāhi  
lokapāla sakala lakhana rāma jānakī  
loka paraloka ko bisoka so tiloka tāhi  
tulasī tamāhi tāhi kāhū bīra āna kī  
kesarī-kiśora bandīchora ke nevāje saba  
kīrati bimala kapi karunā-nidhāna kī  
bālaka jyō pālihāi kṛpālu muni siddha tāko  
jāke hiye hulasati hāka hanumāna kī*

—HB 13

“Śiva along with His followers and with Pārvatī, all the *lokapāla*-s, Lakṣmaṇa, Lord Rāma, and Mother Sītā are [all] favourable towards those whose hearts are exuberant with the roar of Hanumān. Tulasīdāsa says that such beings are free

from all worldly and super-worldly sorrows; what desire do they have to be dependent on any other hero in all the three worlds? Such is the unblemished fame of the *vānara* [Hanumān]—the son of Kesarī, the abode of compassion, and the liberator of the captives—that all the sages and the liberated beings are full of compassion for those who have His grace, and protect them like a child.”



॥ ॥

**jaya jaya jaya hanumāna gusāī  
kṛpā karahu gurudeva kī nāī**

## WORD MEANINGS

**jaya** ► hail, may you be victorious; **jaya** ► hail, may you be victorious; **jaya** ► hail, may you be victorious; **hanumāna** ► Hanumān; **gusāī** ► the Lord (literally, ‘the master of speech and the senses’); **kṛpā** ► compassion, grace; **karahu** ► please do; **gurudeva kī nāī** ► like the *Gurudeva* (Guru god, or the spiritual preceptor).

## TRANSLATION

O Lord Hanumān! May You [ever] be victorious! May You [ever] be victorious!! May You [ever] be victorious!!! Please shower your grace like the *Gurudeva*.

## ESSENCE

Gosvāmī Tulasīdāsa uses the word **jaya** thrice, as Hanumān is *sat-cit-ānanda* (existence, consciousness, and bliss). Earlier, the word **jaya** was used to begin the *Hanumān-Cālīsā* as **jaya hanumāna jñāna-guṇa-sāgara**. Now, ending the hymn with the word **jaya**, Tulasīdāsa requests Hanumān to shower his grace like the Guru, i.e. to bestow grace without any hard-heartedness. Only the Guru and Lord Rāma can bestow grace upon a living being. In the grace of the Lord, there is sometimes hard-heartedness along with kind-heartedness, for example in the subjugation of demons. There is hard-heartedness in the slaying of demons like Rāvaṇa, followed by kind-heartedness in their eventual liberation. But the grace of the Guru is always replete with kind-heartedness. For example, in the *Rāmacaritamānasa*, Kākabhuṣuṇḍi tells Garuda—

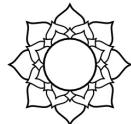
*eka śūla mohi bisara na kāū  
guru kara komala sīla subhāū*

—RCM 7.110.2

“I had only one regret in my mind—I could never forget the kind-hearted disposition and nature of my Guru.”

Kākabhuṣuṇḍi says that remembering his Guru's kind-heartedness and the way he had insulted his Guru, he was very remorseful.

Therefore, Tulasīdāsa requests Hanumān, "O Lord! Shower Your grace like the Guru and enlighten me about *bhakti* or love towards Lord Rāma."[\[117\]](#)



॥ 38 ॥

ଜୋ ଶତା ବାରା ପାଠା କରା କୋଇ  
ଚୁତାହିଁ ବନ୍ଦି ମହା-ସୁଖା ହୋଇ

**jo śata bāra pāṭha kara koī  
chūṭahiṄ bandi mahā-sukha hoī**

WORD MEANINGS

**jo koī** ► whoever; **śata** ► a hundred (denoting the number 108); **bāra** ► 1 times 2 days; **pāṭha kara** ► recites; **chūṭahiṄ** ► loosen, break; **bandi** ► fetters, bondages; **mahā-sukha** ► great bliss or happiness; **hoī** ► happens.

TRANSLATION

Whoever recites [this *Hanumān-Cālīsā*] one hundred times, their fetters [shall] break, and they [shall] obtain great bliss.

Or,

“Whoever recites [this *Hanumān-Cālīsā*] one hundred and eight times for one hundred and eight days, their fetters [shall] break, and they [shall] obtain great bliss.”

ESSENCE

The purport is that if a devotee recites the *Hanumān-Cālīsā* with faith and devotion, they become free from all worldly and super-worldly bondages. In this verse, the word **śata** denotes the number one hundred and eight, and the word **bāra** stands for both ‘times’ and ‘days.’ By using the word **koī**, Tulasīdāsa gives the right of reciting the *Hanumān-Cālīsā* to anyone and everyone. Any human—belonging to any social order, gender, or faith—who recites the *Hanumān-Cālīsā* one hundred and eight times every day for one hundred and eight consecutive days, their undesired bondages will break off for sure. This *Hanumān-Cālīsā* has been distributed by Gosvāmī Tulasīdāsa to all beings as the *prasāda* (food offered to the Lord and then distributed) of *tulasi*, the sacred plant. This is the *phalaśruti*, or the benedictory verse, of the *Hanumān-Cālīsā*.



॥ 39 ॥

ଜୋ ଯାହା ପାଢ଼ାଇ ହନୁମାନା-କାଲିସା

**jo yaha paḍhai hanumāna-calīsā**  
**hoya siddhi sākhī gaurīsā**

WORD MEANINGS

**jo** ► (s)he, one, whoever; **yaha** ► this; **paḍhai** ► recites; **hanumāna-calīsā** ► the *Hanumān-Cālīsā*; **hoya** ► happen; **siddhi** ► accomplishments; **sākhī** ► witness; **gaurīsā** ► Śiva (literally, ‘the master of Gaurī, i.e. Pārvatī’).

TRANSLATION

One who recites this *Hanumān-Cālīsā* shall attain accomplishments; Lord Śiva is the witness.

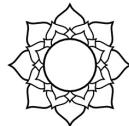
ESSENCE

As in the last verse, Gosvāmī Tulasīdāsa uses the present tense for the future. [118] The *Hanumān-Cālīsā* is the bestower of accomplishments (*siddhi-s*) [119] in this world and the next, and Lord Śiva Himself attests to this promise of Gosvāmī Tulasīdāsa. Similarly, in the *Vinayapatrikā*, Tulasīdāsa presents Lord Śiva as the witness when stating his unwavering faith in the name of Rāma—

*śaṅkara sākhi jo rākhi kahāु  
kachu tau jari jīha garo*

—VP 226.6

“Lord Śiva is the witness—if I speak a half-truth, may my tongue burn and melt down.”



**tulasīdāsa sadā hari-cerā  
kījai nātha hṛdaya mahā ḍerā**

## WORD MEANINGS

**tulasīdāsa** ► [the poet] Tulasīdāsa; **sadā** ► forever, perpetually, always; **hari-cerā** ► 1 the servant of Rāma 2 the servant of Hanumān;[\[120\]](#) **kījai** ► please make; **nātha** ► master, lord; **hṛdaya mahā** ► in the heart; **ḍerā** ► dwelling or place of residence.

## TRANSLATION

O master! You are forever the servant of Lord Rāma; please reside in the heart of Tulasīdāsa.

Or,

“Tulasīdāsa says, ‘O master! Please reside forever in the hearts of the servants (devotees) of Lord Rāma.’”

Or,

“I, Tulasīdāsa, am forever the servant of Hari—the [foremost] *vānara* (Hanumān). ‘O master! Please reside in my heart.’”

## ESSENCE

At the end, Gosvāmī Tulasīdāsa pleads with Hanumān that He shower the same grace which Lord Rāma showers on Him, and reside in Tulasīdāsa’s heart or in the hearts of the devotees. This verse can be interpreted in several ways. By associating the term **hari-cerā** with the terms **nātha**, **hṛdaya**, and **tulasīdāsa** respectively, all of the three meanings given previously are obtained. With the logical connection (*anvaya*) as **nātha sadā hari-cerā tulasīdāsa hṛdaya mahā ḍerā kījai**, the first meaning is obtained. And by taking the connection as **tulasīdāsa nātha hari-cerā hṛdaya mahā sadā ḍerā kījai**, the second meaning is confirmed. In the second meaning, the external verbal form *kahata* (meaning ‘says’) is to be added as is done in other places in the works of Tulasīdāsa.[\[121\]](#)

For example, Lord Rāma's reaction on hearing the news of Bharata's arrival in Citrakūṭa is described as—

śarada-saroruha-naina tulasī bhare saneha jala

—RCM 2.226

“Tulasīdāsa [says that] His eyes, resembling autumnal lotuses, were filled with tears of love.”

Here, an ellipsis is supplied by adding the word ‘says.’ Similarly, the supplemental word ‘says’ is to be added to this verse of the *Hanumān-Cālīsā* to get the second meaning. Finally, with the logical connection as ***tulasīdāsa sadā hari-cerā nātha hṛdaya mahā ḥerā kījai***, the third meaning is confirmed.



## Concluding *dohā*

पवनतनया संकात्ता-हराणा  
मांगला-मूरति-रूपा  
रामा लक्खना सीता सहिता  
हृदया बसाहु सुरा-भूपा

### WORD MEANINGS

**pavanatanaya** ► the son of Pavana (Vāyu); **saṅkāta-harāṇa** ► the remover of difficulties, or predicaments; **maṅgala-mūrati-rūpa** ► one whose form is the embodiment of auspiciousness; **rāma** ► Rāma; **lakhana** ► Lakṣmaṇa; **sītā** ► Sītā; **sahita** ► with; **hṛdaya** ► [in] the heart; **basahu** ► reside; **sura-bhūpa** ► the king of deities.

### TRANSLATION

O son of Vāyu! O the remover of difficulties! O the one with an auspicious form! O the ruler of deities! May You [ever] reside in [our] hearts with Lord Rāma, Lakṣmaṇa, and Mother Sītā.

### ESSENCE

By listing four adjectives (**pavana-tanaya**, **saṅkāta-harāṇa**, **maṅgala-mūrati-rūpa**, and **sura-bhūpa**), Tulasīdāsa proves that Hanumān helps in the purification of the mind (*manas*), the intellect (*buddhi*), the ego (*ahaṅkāra*), and the memory (*citta*). [122] And then, after praying that Hanumān reside in the hearts of the devotees with Lord Rāma, Lakṣmaṇa, and Mother Sītā—thereby establishing complete surrender in the lotus-feet of Hanumān as the supreme human goal—Gosvāmī Tulasīdāsa ends the work.

## Commentator's conclusion

sumiri rāma-siya-carana-kamala guru-pada-raja śira dhari  
ca'ūdvāra utkala-thala mārutasutahi dhyāna kari  
samvata nabha-phala-kha-dṛga sumādhava śiva śanivārā

śukla dūja hanumāna-calīsā mati anusārā  
juguti-śāstra-siddhānta-maya vaiṣṇava-rīti bhagati bharī  
nāma mahāvīrī lalita laghu vyākhyā giridhara kari<sup>[123]</sup>

“On this auspicious Saturday, the second day of the bright half of the holy *Vaiśākha* month in *Vikrama Samvat* 2040 (14 May 1983 CE), after remembering the lotus-feet of Mother Sītā and Lord Rāma, after placing on his head the dust from the feet of the Guru, and after meditating on Vāyu’s son (Hanumān) at Choudwar in the land of *Utkala* (Odisha), Giridhara<sup>[124]</sup> authored (completed) the beautiful and short commentary named *Mahāvīrī* on the *Hanumān-Calīsā* according to [the best of] his intellect. It (the *Mahāvīrī*) consists of rational arguments (*yukti-s*) and established truths (*siddhānta-s*) from the scriptures, and is abundant in *Vaiṣṇava* diction and devotion (*bhakti*).”



# Notes

[1] Ram Chandra Prasad (1990), *Shri Ramacharitamanasa: The Holy Lake of the Acts of Rama* (2nd ed., 2008 reprint), Delhi: Motilal Banarsi Dass, ISBN 978-81-208-0443-2, p. 849, footnote 1.[↩](#)

[2] This verse is in the *sārdūlavikrīḍita* metre, each foot of which has the prosodic pattern *ma-sa-ja-sa-ta-ta-ga* (---ु ु - ु - ु ु ु ---ु ---) with caesurae after the twelfth and nineteenth syllables.[↩](#)

[3] Though the inscription is old, it is not from the time of Gosvāmī Tulasīdāsa.[↩](#)

[4] A *sampuṭa*, literally ‘a hemispherical bowl,’ is the refrain sung or recited before and after a text or a set of verses. As it is used both before and after the recitation of the main text, it ‘encloses’ or ‘wraps’ the text from both sides like the two hemispherical halves of a spherical vessel.[↩](#)

[5] This composition is very popular in the Hindustani classical music tradition. It has been rendered by many accomplished vocalists including Dattatreya Vishnu Paluskar, Lata Mangeshkar, Purushottam Das Jalota, and Anup Jalota.[↩](#)

[6] This figure of speech, in which the subject and object of comparison are the same, is called *ananvaya* in Indian poetics. The definition given by Bhāmaha is *yatra tenaiva tasya syādupamānopameyatāḥ asādr̥ṣya-vivakṣātas-tamityāhur-ananvayam* (Kāvyālaṅkāra: 3.45), loosely translated as ‘where, on account of a desire to express the lack of similarity [with anyone or anything else], there is [an expression of] someone’s or something’s subject-object relationship with themselves or itself, that [figure of speech] is called *ananvaya*.’[↩](#)

[7] The verse is *rāma bāma disi jānakī lakhana dāhini oraḥ dhyāna sakala kalyānamaya surataru tulasi toraḥ* (DA 1). This is also verse number 7.3.7 in the *Rāmājñāpraśna* and the first verse in the *Vairāgyasandīpanī*.[↩](#)

[8] The *Rāmacaritamānasa* (composed during 1574–1576 CE) pre-dates the *Dohāvalī* (dated 1581 CE).[↩](#)

[9] I counted ninety-one verses in the *Dohāvalī* which are also in the *Rāmacaritamānasa*. The verse numbers in the *Dohāvalī* with the corresponding verse numbers in the *Rāmacaritamānasa* are—6 (1.21), 9 (1.20), 11 (1.26), 25 (1.19), 26 (1.27), 30 (1.22), 31 (1.25), 32 (1.24), 50 (1.29A), 101 (6.2), 105 (1.29B), 113 (7.72A), 114 (7.25), 115 (6.48A), 116 (2.87), 123 (2.93), 124 (4.26), 125 (7.34), 126 (7.122A), 127 (7.104A), 128 (7.119B), 129 (6.3), 130 (6.MC2.1), 131 (5.46), 132 (7.61), 133 (7.90A), 134 (7.90B), 135 (7.92B), 137 (7.89A), 138 (7.78A), 139 (2.185), 156 (3.38), 161 (7.19C), 163 (5.49B), 179 (7.130.A), 181 (1.28.B), 185 (7.22), 189 (1.265), 193 (1.32B), 195 (1.31), 196 (1.10B), 199 (2.126), 205 (2.231), 206 (2.215), 217 (2.42), 237 (4.MC2.1), 238 (4.MC2.2), 241 (2.77), 247 (2.92), 261 (7.70A), 262 (7.70B), 263 (7.71A), 264 (3.40A), 265 (3.40B), 266 (3.45), 267 (2.47), 270 (5.38), 271 (2.180), 272 (6.78), 273 (7.118B), 275 (7.89B), 276 (1.140), 338 (1.5), 340 (7.33), 347 (2.281), 364 (1.7A), 369 (1.6), 370 (7.95B), 372 (1.7B), 386 (7.78B), 407 (7.39), 421 (2.63), 439 (1.274), 450 (1.159B), 480 (2.172), 484 (6.16B), 503 (2.179), 522 (2.315), 523 (2.306), 524 (5.37), 540 (2.70), 541 (2.174), 542 (3.5A), 543 (5.43), 551 (7.98B), 552 (7.99A), 553 (7.99B), 555 (7.100B), 561 (7.103B), 562 (7.103A), and 565 (1.32).[↩](#)

[10] The verse is *eka chatra eka mukuṭa-mani saba baranana para jou॥ tulasi raghubara-nāma ke barana birājata dou॥* (RCM 1.20, DA 9).[↩](#)

[11] The verse is *rāma-nāma nara-kesarī kanaka-kaśipu kali-kāla॥ jāpaka jana prahalāda jimi pālihi dali sura-sāla॥* (RCM 1.27, DA 26).[↩](#)

[12] In the authoritative edition (*prāmāṇika saṃskarāṇa*) of the *Rāmacarita-mānasa* edited by the commentator and first published in 2005, there are fourteen *caupāī*-s before the twelfth *dohā* of the *Araṇyakāṇḍa*.[↩](#)

[13] See Ramchandra Shukla, ed., (1935), *Jāyasi Granthāvalī* [Jayasi Anthology] (2nd ed.), Prayag: Indian Press Limited, p. 5. See also Ramchandra Shukla (1950), *Hindī Sāhitya kā Itihāsa* [The History of Hindi Literature] (6th ed.), Kashi: Nagari Pracharini Sabha, pp. 95, 112.[↩](#)

[14] See the appendix on prosody for more details.[↩](#)

[15] Tulasīdāsa is popularly believed to be the reincarnation of Vālmīki, and this belief existed in the time of Tulasīdāsa also. In the *Kavitāvalī*, Tulasīdāsa says *rāmanāma-ko prabhāu pāu mahimā pratāpu tulasi-so jaga maniata mahāmuni-*

*so* (KA 7.72), which means ‘it is the power of the name of Rāma that I got glory and brilliance, [due to which] even a person like Tulasīdāsa is considered like the great sage (Vālmīki) in the world.’ Nābhādāsa, a contemporary of Tulasīdāsa, wrote about him—*kali kuṭila jīva nistāra hita bālmīki tulasi bhaye* (*Bhaktamāla*: 129), meaning ‘for the sake of liberation of crooked beings in the *Kali* age, Vālmīki became Tulasīdāsa.’[↩](#)

[16] This verse is in the *indravajrā* metre, each foot of which has the prosodic pattern *ta-ta-ja-ga-ga* (— — ⌂ — ⌂ ⌂ — ⌂ — —) with caesurae after the fifth and eleventh syllables.[↩](#)

[17] The *tamāla* tree (*Garcinia xanthochymus*) has a dark bark and dark foliage. It is often used as the object of comparison (*upamāna*) for dark complexion in Sanskrit and Prakrit literature. Lord Kṛṣṇa is described as *tamāla-varṇam* (meaning ‘to Him, whose complexion is [dark] like the *tamāla* tree’) in the *Bhāgavata Purāṇa* (BP 1.9.33). Lord Rāma is described as *tanu śyāma tamālā* (meaning ‘[His] body is dark as the *tamāla* tree’) in the *Rāmacaritamānasa* (RCM 1.209.1).[↩](#)

[18] This verse is in the *bālā* metre, which is one of the fourteen types of *upajāti* metres formed by the admixture of the *indravajrā* and the *upendravajrā* metres. The first, second, and third feet of the *bālā* metre have the prosodic pattern *ta-ta-ja-ga-ga* (— — ⌂ — ⌂ ⌂ — ⌂ — —), while the fourth foot has the prosodic pattern *ja-ta-ja-ga-ga* (⌂ — ⌂ — ⌂ ⌂ — ⌂ — —). Each foot has caesurae after the fifth and eleventh syllables.[↩](#)

[19] This verse is in the *śikharinī* metre, each foot of which has the prosodic pattern *ya-ma-na-sa-bha-la-ga* (⌂ — — — ⌂ ⌂ ⌂ ⌂ ⌂ — ⌂ ⌂ ⌂ —) with caesurae after the sixth and seventeenth syllables.[↩](#)

[20] Giridhara is the name used by the commentator Jagadguru Rāmānandācārya Svāmī Rāmabhadrācārya, who was born Giridhara Miśra in 1950 and was known as Rāmabhadradāsa in 1984 when the *Mahāvīrī* was first published, in many poems.[↩](#)

[21] In the third quarter of the verse, the plural form *āryacaritaiḥ* in the instrumental case can be interpreted as both ‘by [singing] the noble acts [of Lord Rāma and Hanumān]’ and ‘by [singing] the acts of the noble [Lord Rāma and Hanumān]’. In the former interpretation, the word is taken as an appositional

determinative compound (*karmadhāraya samāsa*), and is explained as *āryāṇi ca tāni caritāni iti āryacaritāni taiḥ āryacaritaiḥ*. In the latter explanation, the word is taken as a dependent determinative compound (*tatpuruṣa samāsa*) in the genitive case (*Ṣaṣṭhī vibhakti*) and is explained as *āryayoḥ caritāni iti āryacaritāni taiḥ āryacaritaiḥ*.[←](#)

[22] This verse is in the *mattagayanda* (Sanskrit: *mattagajendra*) metre (a type of *savaiyā*), each foot of which has the prosodic pattern *bha-bha-bha-bha-bha-bha-bha-ga-ga* (— ◻ ◻ — ◻ ◻ — ◻ ◻ — ◻ ◻ — ◻ ◻ — ◻ — —) with a caesura at the end.[←](#)

[23] Mother Sītā, being the Guru of Hanumān (see [here](#)), destroyed all His afflictions by bestowing seven benedictions upon Him (see [here](#)).[←](#)

[24] The word *gaviśā*, used for the sun, is derived from the Sanskrit word *gaviśa* which literally means ‘the master of rays.’ The word is a dependent determinative compound (*tatpuruṣa samāsa*) in the genitive case (*Ṣaṣṭhī vibhakti*), parsed as *gavām kiraṇānām iśah gaviśah*.[←](#)

[25] This verse is in the *mālinī* metre, each foot of which has the prosodic pattern *na-na-ma-ya-ya* (◻ ◻ ◻ ◻ ◻ — — — ◻ — — —) with caesurae after the eighth and fifteenth syllables.[←](#)

[26] In the first interpretation, the word *atulita-bala* is taken as an appositional determinative compound (*karmadhāraya samāsa*), parsed as *atulitam ca tadbalam atulita-balam* and meaning ‘incomparable strength.’ In the second interpretation, it is taken as an exocentric compound (*bahuvrīhi samāsa*), parsed as *atulitam balam yasya saḥ atulita-balāḥ* and meaning ‘one with incomparable strength.’ The derivation then proceeds as *atulita-balasya dhāma atulita-bala-dhāmā, tam atulita-bala-dhāmam*. The lemma *atulita-bala-dhāman* being masculine and ending in the consonant *n*, its accusative singular form as per Pāṇinian grammar is *atulita-bala-dhāmānam*. The usage *atulita-bala-dhāmā* can be justified as a *śiṣṭa-prayoga* (usage by a cultured or learned person) or an *ārṣa-prayoga* (usage by a sage), or can be derived alternatively using a different set of rules.[←](#)

[27] In both interpretations, *svarṇa-śaila* is parsed as *svarṇasya śailaḥ svarṇaśailaḥ sumeruḥ*, and *svarṇa-śailābha-deham* as *svarṇa-śailābhaḥ dehaḥ yasya saḥ svarṇa-śailābha-dehaḥ, tam svarṇa-śailābha-deham*. The

difference is in the parsing of the compound *svarṇa-śailābha*. In the first interpretation, it is parsed as *svarṇa-śailasya ābhā iva ābhā yasya saḥ* (meaning ‘he whose resplendence is like that of Sumeru’), while in the second, it is parsed as *svarṇa-śailasya ābhā yasmāt saḥ* (meaning ‘he from whom Sumeru gets its resplendence’).[↩](#)

[28] In the first interpretation, the word *danuja-vana* is taken as a metaphorical compound (*rūpaka samāsa*), parsed as *danujāḥ eva vanam danuja-vanam*, meaning ‘the forest in the form of demons.’ In the second interpretation, it is taken as a dependent determinative compound (*tatpuruṣa samāsa*) in the genitive case (*śaṣṭhī vibhakti*), parsed as *danujānām vanam danuja-vanam*, meaning ‘the forest of the demons.’[↩](#)

[29] In Sanskrit, an elliptic compound is called a *madhyama-pada-lopi samāsa*, while a dependent determinative compound is called a *tatpuruṣa samāsa* (as mentioned in note 21). In this interpretation, the dependent determinative compound is in the instrumental case (*tr̥tiyā vibhakti*).[↩](#)

[30] As mentioned in note 21, an appositional determinative compound is called a *karmadhāraya samāsa* in Sanskrit.[↩](#)

[31] This figure of speech, where the same word stands for multiple meanings simultaneously, is called *śleṣa* in Sanskrit. It is analogous to *pun* in English.[↩](#)

[32] As per the *Purāṇa*-s, there are seven heavenly worlds—*Bhūr, Bhuvas, Svar, Mahas, Janas, Tapas*, and *Satya*; and seven netherworlds—*Atala, Sutala, Vitala, Gabhistamāna, Mahātala, Rasātala*, and *Pātāla*. Together, they comprise the fourteen worlds.[↩](#)

[33] The reference is to the second half of the concluding *dohā*: ***rāma lakhana sītā sahitā hṛdaya basahu sura-bhūpa***. See [here](#) for the commentary.[↩](#)

[34] Exocentric compounds are known as *bahuvrīhi samāsa*-s in Sanskrit.[↩](#)

[35] In this case, the compound is parsed in Sanskrit as *raghuvarasya vimalam yaśo yena*. In Sanskrit, this type of compound is known as a *karmadhāraya-garbha-bahuvrīhi*, translated as ‘an exocentric compound containing an appositional determinative compound.’[↩](#)

[36] See [here](#) for a brief explanation.[↩](#)

[37] The reference is to the followers of Ādi Śaṅkara, who profess the unqualified nature of *Brahman*. They believe in four means of attaining *jñāna* which are—*nityānitya-vastu-viveka* (discerning knowledge of perpetual and transient subjects), *ihāmutrārtha-bhoga-virāga* (indifference to enjoyment of prosperity in this world and the next), *śama-damādi-sādhana-sampat* (sixfold wealth of means including mental tranquillity, control of external senses, physical endurance, faith, concentration of mind, and cessation of distractive activities), and *mumukṣutva* (eagerness for liberation). The essence is that the fame of Lord Rāma benefits even those who desire *jñāna* more than *bhakti*.[←](#)

[38] As per Hindu philosophy, *buddhi* is the faculty of discrimination. Along with the *manas* (mind) which wishes, the *citta* (memory) which recollects, and the *ahaṅkāra* (ego) which identifies with the Ātman (Self), *buddhi* is a part of the fourfold internal organ (*antaḥkarana-catuṣṭaya*).[←](#)

[39] Note that the word in the first line is the pure Sanskrit form ***buddhi***, whereas that in the second line is the derived or *tadbhava* form ***budhi***. The only difference is prosodic. The Sanskrit word ***buddhi*** is a *trikala* (having three metrical instants), while the derived form ***budhi*** is a *dvikala* (having two metrical instants). The words have the same meaning, but their temporal lengths are different. This needs to be taken care of when rhythmically reciting or musically rendering the *Hanumān-Cālīsā*.[←](#)

[40] *Sattva* (quality of purity), *rajas* (quality of passion), and *tamas* (quality of ignorance) are the three qualities (*guṇa-s*) of nature as per Hindu philosophy.[←](#)

[41] The word is derived from the root *pūñ pavane* (DP 1482) using the rule *kṛtyalyuṭo bahulam* (PS 3.3.113) by which the suffix *lyuṭ* can be ordained optionally in the sense of an agent.[←](#)

[42] See also the sixth verse in the introduction of the *Hitopadeśa*: *vidyā dadāti vinayam vinayādyāti pātratām*॥ *pātratvāddhanamāpnoti dhanāddharmam tataḥ sukham*॥. Translation: ‘Learning gives humility, from humility one attains worthiness, from worthiness one obtains wealth, from wealth [one gets] good merit, and from that [one obtains] bliss.’[←](#)

[43] *Mahādeva*, literally ‘the great deity,’ is a popular name of Śiva.[←](#)

[44] The word is cited in a *vārttika* (supplementary rule) by Kātyāyana on the *sūtra* (aphorism) 2.1.69 in Pāṇini’s *Aṣṭādhyāyī* (literally, ‘set of eight

chapters’), the standard Sanskrit grammar work containing nearly four thousand mathematical rules which describe Sanskrit’s formal structure. Patañjali’s *Mahābhāṣya* (literally, ‘the great commentary’) explains the word as *sākabhojī pārthivāḥ*, or ‘a king whose nature is to eat vegetable food.’ Bhaṭṭojī Dīkṣita’s *Vaiyākaraṇa-siddhānta-kaumudī* (literally, ‘the illuminator of grammatical principles’) gives the meaning as *sākapriyah pārthivāḥ*, or ‘a king to whom vegetable food is dear.’[←](#)

[45] The word *māṃsa* in Sanskrit can mean either animal meat or the fleshy part (pulp) of fruits. In the context of *na māṃsam rāghavo bhuṅkte* (VR 5.36.41), it means animal flesh and the statement means ‘Rāma never eats flesh.’ Wherever there is reference to Lord Rāma taking *māṃsa* in scriptures (e.g., Lord Rāma asking Lakṣmaṇa to get *aiṇeyam māṃsam* in VR 2.56.22), the second meaning (fruit pulp) is to be understood. This is because Lord Rāma lived without meat in exile, just as He lived in Ayodhyā. This is stated by Vālmīki at multiple places in the *Rāmāyaṇa* (VR 2.20.29, VR 2.34.49, and VR 2.54.16).[←](#)

[46] The word *atulita-bala-dhāma* also occurs in the introduction of the *Sundarakāṇḍa* of the *Rāmacaritamānasa* where Hanumān is called *atulita-bala-dhāmām*. For an explanation, see [here](#).[←](#)

[47] In discourses on this episode, the commentator explains that *Karuṇā-nidhāna* is the name used by Sītā to address Lord Rāma privately. Similarly, Lord Rāma uses the name *Jānakī*, which means ‘daughter of Janaka,’ to address Sītā privately. By using these two names, Hanumān convinces Mother Sītā of being a genuine confidante of Lord Rāma.[←](#)

[48] In this interpretation, the compound ***atulita-bala*** is taken as an appositional determinative compound (*karmadhāraya samāsa*) meaning ‘incomparable strength,’ as explained in note [26](#).[←](#)

[49] In this interpretation, the compound ***atulita-bala*** is parsed as an exocentric compound (*bahuvrīhi samāsa*) referring to Lord Rāma, as explained in note [26](#).[←](#)

[50] *Apsarā*-s are celestial nymphs who dance in the court of Indra. As per the Vālmīki *Rāmāyaṇa* (1.45.32–35), the *Bhāgavata Purāṇa* (8.8.7), the *Agni Purāṇa* (3.9), and the *Viṣṇu Purāṇa* (1.9.96), the *apsarā*-s were born from the churning of the ocean by the deities and the demons. Vālmīki *Rāmāyaṇa*

(1.45.34) mentions their number as 600 million.[←](#)

[51] The word *krama* in Sanskrit means ‘a step,’ and is formed from the root *kramū pādavikṣepe* (DP 473) and the suffix *ghañ* ordained in the sense of means or instrument by the rule *akartari ca kārake sañjñāyām* (PS 3.3.19), with the *vṛddhi* prevented by *nodāttopadeśasya māntasyānācameḥ* (PS 7.3.34). When compounded with the prefix *vi* which connotes a special action, the resultant word *vikrama* means ‘a special step or stride’ (*viśiṣṭaḥ kramah vikramah*), or ‘someone with a special step or stride’ (*viśiṣṭaḥ kramah yasya saḥ vikramah*). In the first meaning, the word is parsed as a determinative compound (*prādi tatpuruṣa samāsa*), while in the second it is parsed as an exocentric compound (*prādi bahuvrīhi samāsa*). As *vikrama* means ‘a special step,’ Vāmana is called *Trivikrama*, literally ‘one with three special steps.’ Vāmana measured the entire earth with His first step, the *svarga* (Heaven) with the second, and placed the third on Bali’s head to bless him and send him to *pātāla*.[←](#)

[52] The word *vajra* in Sanskrit means both diamond—the hardest substance—as well as Indra’s famous weapon made from the bones of the sage Dadhīci (BP 6.10.1–13).[←](#)

[53] See note [51](#).[←](#)

[54] See [here](#) for a detailed explanation.[←](#)

[55] In ancient and medieval India, both men and women wore ear-ornaments. *Karṇavedha* (piercing of the ear) is one of the sixteen Hindu *samskāra*-s. In modern times, the practice of wearing earrings is not common among Hindu males.[←](#)

[56] See [here](#) for further insights into all the three episodes.[←](#)

[57] Ancient Hindu law recognizes a *kṣetraja* son, or a son born to one’s wife, as one of the twelve kinds of sons. The twelve kinds of sons are *aurasa* (born from one’s own seed), *kṣetraja* (born of one’s wife by someone duly authorized), *datrima* (given away by parents in distress), *kṛtrimā* (appointed), *gūḍha* (secretly born), *apaviddha* (abandoned), *kānīna* (born to a maiden), *sahoḍha* (received with the bride), *krītaka* (purchased), *paunarbhava* (born to a remarried woman), *svayamḍatta* (self-offered), and *niṣāda* (outcaste) or *pāraśava* (living corpse). See also: Ganganath Jha (1999), *Manusmṛti, With the ‘Manubhāṣya’ of Medhātithi: Text, Translation and Notes* (Volume 7, English

Translation, Part V: Discourses IX, X, XI & XII), Delhi: Motilal Banarsi Dass, ISBN 81-208-1155-0, pp. 150–157. [←](#)

[58] The instances where names or adjectives of Śiva are used to describe Hanumān in the *Vinayapatrikā* are *rudra-avatāra* (VP 25.3), *mahādeva* (VP 26.1), *kapālī* (VP 26.1), *sākinī-ḍākinī-pūtanā-preta-vetāla-bhūta-pramatha-yūtha-yantā* (VP 26.7), *purārī* (VP 27.1), *hara* (VP 27.2), *rudrāgraṇī* (VP 27.3), *jatā-jūṭa-dhārī* (VP 28.2), *vāmadeva* (VP 28.5, also used for Śiva in VP 8.3 and VP 12.1), *manamatha-mathana* (VP 29.3), and *sūlapāṇī* (VP 29.5). [←](#)

[59] The two verses in *Dohāvalī* where Hanumān is identified as Śiva Himself are *jehi śarīra rati rāma sō soi ādarahi sujāna* *rudradeha taji nehabasa vānara bhe hanumāna* (DA 142, see [here](#) for the meaning), and *jāni rāmasevā sarasa samujhi karaba anumāna* *puruṣā te sevaka bhae hara te bhe hanumāna* (DA 143), which means, ‘Knowing the service of Lord Rāma to be full of bliss, Brahmā became a servant (Jāmbavān) and Śiva became Hanumān—understanding this, imagine [the glory of Lord Rāma’s service].’ [←](#)

[60] See also Philip Lutgendorf (2007), *Hanuman’s Tale: The Messages of a Divine Monkey*, New York: Oxford University Press, ISBN 978-0-19-530921-8, p. 179, footnote 2. Lutgendorf notes the use of the epithet *śaṅkara svayam*, though he says that some devotees ‘rephrase’ *śaṅkara-suvana* as *śaṅkara svayam*. [←](#)

[61] The word *vidyāvān*, the masculine nominative singular form of the lemma *vidyāvat*, has the suffix *matūp* which becomes *vatūp* in this case by the rule *mādupadhyāśca matorvo’yavādibhyah* (PS 8.2.9). The derivation is like that of the word *hanumān* (see note 91). The *Mahābhāṣya* on Pāṇini’s *Aṣṭādhyāyī* lists the senses in which the suffix *matūp* is used, and praise is one of them: *bhūma-nindā-praśamsāsu nityayoge’tisāyane sambandhe’sti-vivakṣyām bhavanti matubādayah* (PMB 5.2.94). For the meaning, see [here](#). [←](#)

[62] The eighteen fields of knowledge are the six *vedāṅga-s* (*Śikṣā*, *Kalpa*, *Vyākaraṇa*, *Nirukta*, *Chandas*, and *Jyotiṣa*), the four *Veda-s* (*Rgveda*, *Yajurveda*, *Sāmaveda*, and *Atharvaveda*), *Mīmāṃsā*, *Nyāya*, *Purāṇa*, *Dharmaśāstra*, *Āyurveda*, *Dhanurveda*, *Gāndharvaveda*, and *Arthaśāstra*. [←](#)

[63] See [here](#) for the corresponding verses of the *Rāmacaritamānasa* and their meanings. [←](#)

[64] *Vānara*-s are monkey-like humanoids, chief among them being Sugrīva, Hanumān, Aṅgada, Nala, and Nīla. As per the *Rāmāyaṇa*-s, Kiśkindhā is the kingdom of the *vānara*-s. Ṛkṣa-s, in contrast, are bear-like humanoids, chief among them being Jāmbavān. See also Vettam Mani (1975), *Purāṇic Encyclopaedia*, New Delhi: Motilal Banarsidass, p. 341, footnote 1.[↩](#)

[65] See RCM 6.57.1–6.58.6. The narrative also occurs in the *Adhyātma Rāmāyaṇa* with some differences. In the *Adhyātma Rāmāyaṇa*, Kālanemi conjures up an *āśrama* with disciples and worships Śiva to deceive Hanumān. He tells Hanumān that Lakṣmaṇa has already been awoken by Lord Rāma’s glance, and directs an illusory disciple to lead Hanumān to the lake (AR 6.6.5–21).[↩](#)

[66] In the *Pañcamukha* form, Hanumān has fifteen eyes (three on each face) and ten arms, each holding a weapon. This is also described in the *Hanumat-kavaca*. For a partial English translation of the *Hanumatkavaca*, see Lutgendorf, pp. 382–383.[↩](#)

[67] *prasīda nāsti me śaktirutthātuṁ jarayā’naghaḥ mamānukampayā tvetatpucchamutsārya gamyatām* (MB 3.147.16).[↩](#)

[68] As per various *Purāṇa*-s, *gandharva*-s are celestial singers and musicians. They reside in the *svarga* (Heaven) with the *deva*-s (deities), but their power is one-fourth that of the *deva*-s.[↩](#)

[69] *evamuktastu bhīmena smitam kṛtvā plavaṅgamahāḥ tadrūpam darśayāmāsa yadvai sāgaralaṅghaneḥ* (MB 3.150.2).[↩](#)

[70] *na hi śaknomi tvāṁ draṣṭुम् divākaramivoditam aprameyamanā-dhṛṣyam mainākamiva parvatam* (MB 3.150.13).[↩](#)

[71] See note 20.[↩](#)

[72] Ibid.[↩](#)

[73] Literally, the word *vīraghātinī* means ‘one whose nature is to kill heroes [in a war].’ It is parsed as *vīrān hantum śīlam asyāḥ*, with the suffix *ṇini* in the sense of nature ordained by the Pāṇinian rule *supyajātau ḡnistācchīlye* (PS 3.2.78), and the feminine suffix *ṇīp* consequently ordained by the rule *ṛnnebhyo ḡīp* (PS 4.1.5).[↩](#)

[74] In the original Hindi commentary, this passage is a brilliant example of the *yamaka* figure of speech, with a play on four different meanings of the word *kāla*. The poetic beauty is lost in the translation. In the *yamaka* figure of speech, the same sequence of syllables or the same word occurs more than once, each time as part of a different word or with a different meaning, respectively.[↩](#)

[75] The Sanskrit derivation given by the commentator is *lañghante pāpapuṇyāni ye te raghavo jīvāsteśām patī raghupatiḥ*. The reference is to the *unādi* rule *lañghi-bañhyornalopaśca* (*Unādi Sūtra*: 1.30), which ordains the suffix *ku* from the roots *laghi gatau* (DP 108) which means ‘to go beyond or leap over’ and *bahi vṛddhau* (DP 633) which means ‘to grow or increase.’ The rule also ordains elision of the consonant *n*, i.e. the nasal consonant, in the two roots. By this rule the word *laghu* meaning ‘small’ is formed, which is explained as *lañghate gacchati iti laghuḥ*, meaning ‘that which goes is *laghu*.’ The *vārttika* (supplementary rule) *vāla-mūla-laghvalamañgulīnām vā lo ramāpadyata iti vaktavyam* (PMB 8.2.18) in the *Mahābhāṣya* states that the consonant *l* optionally becomes *r* in the words *vāla*, *mūla*, *laghu*, *alam*, and *añguli*. This is how the word *laghu* optionally becomes *raghu*. Thus, *raghu* has the same derivation as *laghu*, as provided by the commentator. The distinction is that the sense of the verb as explained by the commentator is ‘to obtain’ instead of ‘to go.’ This distinction is allowed by the *nyāya* (aphorism) *ye gatyarthāste prāptyarthāḥ*, which means ‘those [roots] which have the meaning *to go* also have the [secondary] meaning *to obtain*.’ In the *Raghuvaṁśa*, Kālidāsa says this on the name *Raghu*: *avekṣya dhātorgamanārthamarthaviccakāra nāmnā raghumātmasambhavam* (RV 3.21), meaning ‘after taking into consideration the meaning *to go* of the root [*raghi gatau* (DP 107)], the knower of the meaning [of words] (King Dilīpa) named his son as *Raghu* [meaning one who moves swiftly].’[↩](#)

[76] See also RCM 2.126.9: *jo sahasa-śīṣa ahīśa mahidhara lakhana sacarācara dhanī*. Simple translation: ‘the thousand-headed Śeṣa, who is the lord of the serpents, who is the bearer of the earth, and who is the master of that with the animate and the inanimate, i.e. the world, [himself] is Lakṣmaṇa.’[↩](#)

[77] As per *Vedānta* philosophy, there are four *avasthā-s* or states of consciousness—*jāgrat* (waking state), *svapna* (dreaming state), *suṣupti* (deep sleep), and *turiyā* (the fourth state, of liberation or realization). The *vibhu-s*, or masters, of these four states are *Virāṭ* (also called *Vaiśvānara*), *Hiranyagarbha*, *Prājña*, and the supreme *Brahman*, respectively. In the episode of Lord Rāma’s

marriage in the *Rāmacaritamānasa*, Tulasīdāsa compares the four brides and the four bridegrooms to the four *avasthā*-s and the four *vibhu*-s: *janu jīva ura cāriu avasthā bibhuna sahita birājahī* (RCM 1.325.14). As per commentaries, Īrmilā is *jāgrat* and Lakṣmaṇa is *Virāṭ*, Śrutakīrti is *svapna* and Śatrughna is *Hiran̄yagarbha*, Māṇḍavī is *suṣupti* and Bharata is *Prājña*, and Mother Sītā is *turiyā* and Lord Rāma is the supreme *Brahman*.[↩](#)

[78] Sanaka, Sanandana, Sanātana, and Sanatkumāra are mind-born sons of the creator Brahmā. They are eternally celibate, have a child-like appearance, and are exalted devotees and companions of Lord Viṣṇu.[↩](#)

[79] The reference is to the *tripura*—the three impregnable cities made from gold, silver, and iron by the demon Maya for the demon-brothers Tārakākṣa, Kamalākṣa, and Vidyunmālī. The city of gold was in *svarga* (Heaven), the city of silver in *antarikṣa* (sky), and the city of iron on *Martya Loka* (earth). When the demons' atrocities increased, Śiva destroyed the three cities with a single arrow and slayed the three brothers (MB 8.32.3–8.34.119, BP 7.10.53–71).[↩](#)

[80] As per Purāṇic cosmology, there are ten deities guarding the ten directions —the four cardinal directions, the four intercardinal directions, zenith, and nadir): Kubera in the north, Īśāna in the north-east, Indra in the east, Agni in the south-east, Yama in the south, Nirṛti in the south-west, Varuṇa in the west, Vāyu in the north-west, Brahmā in the zenith, and Ananta in the nadir.[↩](#)

[81] The *Mahāmr̄tyuñjaya Mantra* is: *tryambakam yajāmahe sugandhim puṣṭi-vardhanam् urvārukamiva bandhanānmṛtyormukṣīya mā'mṛtāt्* (R̄gveda Sam̄hitā: 7.59.12). Simple translation: ‘We worship the three-eyed [Śiva], who is fragrant and who is the nourisher of prosperity. Like the [ripe] cucumber [from its stalk], liberate us from death but not from immortality.’ The *mantra* is believed to wield the power to conquer untimely death. In his work *Adhyātma-rāmāyaṇe'pāṇinīyapravayogāṇāṁ Vimarśaḥ*, the commentator explains that the word *tryambaka* can also mean ‘one with three mothers,’ i.e. Lord Rāma. Lord Rāma’s three mothers are the three major queens of Daśaratha—Kausalyā, Kaikeyī, and Sumitrā. The *mantra* then means: ‘We worship the one with three mothers (Lord Rāma), who is fragrant, who is the nourisher of prosperity, and who is [dark] like a [ripe] cucumber. Liberate us from death but not from immortality.’[↩](#)

[82] There is a ninefold metaphor here: (1) a saint or the name of Rāma is

Hanumān—a selfless servant of Lord Rāma who leads mortal beings to Him. (2) A mortal being is Lakṣmaṇa and (3) ignorance is the swoon. This ignorance is caused by (4) worldly attachment, which is the *Vīraghātī* weapon. The weapon has been shot by (5) desire, which is Meghañāda. The afflicted being can be resuscitated only by (6) *bhakti* (devotion) towards Rāma which is the *Saṅjīvanī* herb. This *bhakti* is available in (7) *Veda*-s and *Purāṇa*-s, which are the distant Droṇa mountain for mortals. As per the instructions of (8) a genuine Guru, who is the physician Suṣeṇa, a saint (or the name of Rāma) brings *bhakti* from *Veda*-s and *Purāṇa*-s for the mortal being and thus gives them (9) knowledge of the supreme *Brahman* which is life.[←](#)

[83] The *Amarakośa* lists six meanings of the word *pada* as *padam vyavasiti-trāṇa-sthāna-lakṣmāṅghri-vastuṣu* (AK 3.3.93), translated as ‘[the word] *pada* [is used] in [the meanings of] (1) business, (2) protection, (3) a place, (4) a mark, (5) the foot, and (6) a thing.’ Of these, the fifth and third meanings are used, respectively, in the first and second interpretations of the term ***rājapada*** by the commentator. This is an example of the *śleṣa* (pun) figure of speech where one word stands for multiple meanings simultaneously.[←](#)

[84] For a summary of the various estimates of one *yojana*, see Editor (2002), *yojana*, \url{http://sizes.com/units/yojana.htm}, last revised 18 December 2002, retrieved 29 August 2015.[←](#)

[85] The *Amarakośa* says *yugmam tu yugalam yugam* (AK 2.5.38), meaning ‘while a *yugma* (pair) is called a *yugala* and [also] a *yuga*.’[←](#)

[86] The essence is that the phrase *juga sahasra* is used in place of *sahasra sahasra*. In Sanskrit and Prakrit, a word is repeated when the sense is *nitya* (continued repetition, over and over again) or *vīpsā* (pervasion or collective reference) by the Pāṇinian rule *nityavīpsayoh* (PS 8.1.4). Here the sense is repetition, so *sahasra sahasra jojana* means ‘thousands and thousands of *yojana*-s.’[←](#)

[87] According to the *Vāyu Purāṇa*, the *Hanumat Saṃhitā*, the *Utsava-sindhu*, the *Vrata-ratnākara*, and the *Vaiṣṇava-matābja-bhāskara*, Hanumān appeared from Añjanā’s womb on the fourteenth day of the dark fortnight of the *Kārttika* month (by *pūrnimānta* reckoning, by *amānta* reckoning the month was Āśvina). As per the *Skanda Purāṇa* and the *Ānanda Rāmāyaṇa*, Hanumān’s appearance was on the full moon day of the *Caitra* month. Hanumān’s birthday is celebrated

on one of these two days, depending on the regional or traditional convention.[\[88\]](#)

[88] In astronomy, the imaginary intersection points of the ecliptic (the Sun's orbit) and the lunar orbit are called 'nodes.' In Indian astronomy, the ascending node is called Rāhu and the descending node is called Ketu. The ecliptic limits of occurrence of a solar eclipse are 15.4° (the inferior solar ecliptic limit) and 18.5° (the superior solar ecliptic limit). This means that a solar eclipse must take place if the distance of the Sun from the node at the time of new moon is less than 15.4°, and does not take place if it exceeds 18.5°. The expression 'Rāhu meeting Sūrya in its *sandhi*' means the angular distance between Rāhu and the Sun at the time of new moon being less than 18.5°. As per the *Bhāgavata Purāṇa*, Rāhu was originally a demon who disguised himself as a deity when Mohinī (the manifestation of the Lord as a maiden) was distributing nectar to the deities. Sūrya (the sun god) and Candra (the moon god) pointed this out to the Lord just as Rāhu was drinking nectar, and the Lord cut off the demon's head using His disc (*cakra*). The head became immortal as it had come in contact with nectar, and Brahmā made it a planet (*graha*). Due to his enmity with them, Rāhu temporarily swallows Sūrya and Candra when they are in his *sandhi* which causes solar and lunar eclipses (BP 8.9.24–26).[\[89\]](#)

[89] For more on the date and time of Hanumān's appearance, see Jagadguru Rāmānandācārya Svāmī Rāmabhadrācārya (December 2013), *Meṣa Lagna mē hī Śrīhanumāna-jī kā Prākatya* [Appearance of the auspicious Hanumān—verily under the Aries ascendant], *Śrītulasīpiṭha Saurabha*, Ghaziabad: Shri Tulsi Peeth Seva Nyas, 17 (5): pp. 9–11.[\[90\]](#)

[90] The *lagna* (ascendant) is the degree of the zodiac at the time of birth on the eastern horizon corresponding to the place of birth. The *lagna* is usually expressed as a combination of the rising zodiac sign at the eastern horizon and its degree. The twelve zodiac signs are *Meṣa* (Aries), *Vṛśabha* (Taurus), *Mithuna* (Gemini), *Karka* (Cancer), *Siṁha* (Leo), *Kanyā* (Virgo), *Tulā* (Libra), *Vṛścika* (Scorpio), *Dhanuṣa* (Sagittarius), *Makara* (Capricorn), *Kumbha* (Aquarius), and *Mīna* (Pisces).[\[91\]](#)

[91] A *nakṣatra* (constellation) is one of the 27 divisions of the zodiac, each forming an arc of 13°20' (thirteen degrees twenty minutes) on average. The division corresponding to the longitude of the moon at the time of birth is the *janma-nakṣatra*. The *janma-nakṣatra* of Hanumān is *Svāti*. The names of the 27 *nakṣatra*-s are *Aśvinī*, *Bharaṇī*, *Kṛttikā*, *Rohiṇī*, *Mṛgaśīrṣā*, *Ārdrā*, *Punarvasu*,

*Puṣya, Aśleṣā, Maghā, Pūrvaphalgunī, Uttaraphalgunī, Hastā, Citrā, Svāti, Viśākhā, Anurādhā, Jyeṣṭhā, Mūlā, Pūrvāśāḍhā, Uttarāśāḍhā, Śravaṇā, Dhaniṣṭhā, Śatabhiṣā, Pūrvabhādrapadā, Uttarabhādrapadā, and Revatī.* [←](#)

[92] The original suffix is *matुp*, ordained by *tadasyāstyasminniti matुp* (PS 5.2.94). In the masculine singular nominative form, *matुp* becomes *mān* and the word becomes *hanumān* as follows: **hanu matुp** → **hanumatुp** → *upadeśe'janunāsika it* (PS 1.3.2), *halantyam* (PS 1.3.3) → *tasya lopah* (PS 1.3.9) → **hanumat** → *kṛttaddhitasamāsāśca* (PS 1.2.46) → *ṇyāpprātipadikāt* (PS 4.1.1) → *svaujas-amauṭchaṣ-ṭābhyaṁbhis-ṇebhyāmbhyas-ṇasibhyāmbhyas-ṇasosām-ṇyossup* (PS 4.1.2) → **hanumat sū** → *upadeśe'janunāsika it* (PS 1.3.2) → *tasya lopah* (PS 1.3.9) → **hanumat s** → *atvasantasya cādhātoḥ* (PS 6.4.14) → **hanumāt s** → *ugidacāṁ sarvanāma-sthāne'dhātoḥ* (PS 7.1.70) → *midaco'ntyātparah* (PS 1.1.47) → **hanumā nūm t s** → *upadeśe'janunāsika it* (PS 1.3.2), *halantyam* (PS 1.3.3) → *tasya lopah* (PS 1.3.9) → **hanumā n t s** → *halṇyābbhyo dīrghātsutisyaprktam hal* (PS 6.1.68) → **hanumā n t** → *samyogāntasya lopah* (PS 8.2.23) → **hanumā n** → **hanumān**. [←](#)

[93] The *prakriyā* (derivation) is as follows: *bhañjō āmardane* (DP 1453) → *upadeśe'janunāsika it* (PS 1.3.2) → *tasya lopah* (PS 1.3.9) → **bhañj** → *anadyatane lañ* (PS 3.2.111) → *bhāvakarmaṇoh* (PS 1.3.13) → *tiptasjhi-sipthastha-mibvasmas-tātāñjha-thāsāthāndhvam-iḍvahimahiñ* (PS 3.4.78) → **bhañj ta** → *luñlañlṛñkṣvaḍudāttah* (PS 6.4.71) → *ādyantau ṭakitau* (PS 1.1.46) → **aṭ bhañj ta** → *halantyam* (PS 1.3.3) → *tasya lopah* (PS 1.3.9) → **a bhañj ta** → *sārvadhātuke yak* (PS 3.1.67) → *ādyantau ṭakitau* (PS 1.1.46) → **a bhañj yak ta** → *halantyam* (PS 1.3.3) → *tasya lopah* (PS 1.3.9) → **a bhañj ya ta** → *anudāttopadeśa-vanati-tanotyādīnāmanunāsika-lopo jhali kñiti* (PS 6.4.37) → **a bhaj ya ta** → **abhajyata**. [←](#)

[94] The *prakriyā* (derivation) is as follows: *bhajā sevāyām* (DP 998) → *upadeśe'janunāsika it* (PS 1.3.2) → *tasya lopah* (PS 1.3.9) → **bhaj** → *anadyatane lañ* (PS 3.2.111) → *bhāvakarmaṇoh* (PS 1.3.13) → *tiptasjhi-sipthastha-mibvasmas-tātāñjha-thāsāthāndhvam-iḍvahimahiñ* (PS 3.4.78) → **bhaj ta** → *luñlañlṛñkṣvaḍudāttah* (PS 6.4.71) → *ādyantau ṭakitau* (PS 1.1.46) → **aṭ bhaj ta** → *halantyam* (PS 1.3.3) → *tasya lopah* (PS 1.3.9) → **a bhaj ta** → *sārvadhātuke yak* (PS 3.1.67) → *ādyantau ṭakitau* (PS 1.1.46) → **a bhaj yak ta** → *halantyam* (PS 1.3.3) → *tasya lopah* (PS 1.3.9) → **a bhaj ya ta** → **abhajyata**. [←](#)

[95] In this regard, Hanumān has a dual nature as He represents both the wind element and the fire element. As explained [here](#), He represents the fire element as He is the son of Vāyu. Hence, He is entreated to enlighten the intellect and burn impurities in the second invocatory *dohā*. And as per the *Upaniṣad*-s, the son is verily the Self—*ātmā vai putranāmā’si* (*Kauśītaki Upaniṣad*: 2.11). Hence Hanumān also represents His father Vāyu, i.e. the wind element, which is explained here.[↩](#)

[96] The derivation is **padasāra** → *kagacajatadapayavāṁ prāyo lopah* (PP 2.2) → **pa’asāra** → *sandhāvacāmajlopaviśeṣā bahulam* (PP 4.1) → **pa’isāra**. The plural of *pa’isāra* is **pa’isāre**. Just like Prakrit *pa’i* is derived from Sanskrit *pada* here, the Prakrit word *pāī* is derived from Sanskrit *pāda*, which also means ‘a foot.’ The word *pāī* is famously used by Sūradāsa in the line *bāra bāra bandaū tehi pāī*, which translates as ‘I bow to His feet again and again.’[↩](#)

[97] The word *padasāra* is a dependent determinative compound (*tatpuruṣa samāsa*) in the instrumental case (*tṛtiyā vibhakti*). It is formed from the two words *pada* and *sāra*. As explained in note [83](#), one of the meanings of the word *pada* is ‘foot,’ while the word *sāra* meaning ‘movement’ is formed from the root *sṛ gatau* (DP 935) with the suffix *ghañ* ordained in the sense of verbal activity by the rule *bhāve* (PS 3.3.18) as follows: *sṛ gatau* (DP 935) → *bhāve* (PS 3.3.18) → **sṛ ghañ** → *halantyam* (PS 1.3.3), *laśakvataddhite* (PS 1.3.8) → *tasya lopah* (PS 1.3.9) → **sṛ a** → *aco ḡñiti* (PS 7.2.115) → **sā a** → *urāṇ raparah* (PS 1.1.51) → **sār a** → **sāra**.[↩](#)

[98] The root as taught in the *Dhātupāṭha* is *skhalā sañcalane* (DP 544).[↩](#)

[99] The *prakriyā* (derivation) is as follows: *skhalā sañcalane* (DP 544) → *upadeśe’janunāsika it* (PS 1.3.2) → *tasya lopah* (PS 1.3.9) → **skhal** → *hetumati ca* (PS 3.1.26) → **skhal nīc** → *ādirñiṭuḍavaḥ* (PS 1.3.5), *halantyam* (PS 1.3.3) → *tasya lopah* (PS 1.3.9) → **skhal i** → *mitāṁ hrasvah* (PS 6.4.92) → **skhali** → *sanādyantā dhātavah* (PS 3.1.32) → *śeṣātkartari parasmaipadam* (PS 1.3.78) → *anadyatane lañ* (PS 3.2.111) → **skhali tas** → *luñlañ-lṛñkṣvaḍudāttah* (PS 6.4.71) → *ādyantau ṭakitau* (PS 1.1.46) → **aṭ skhal tas** → *halantyam* (PS 1.3.3) → *tasya lopah* (PS 1.3.9) → **a skhal tas** → *tasthasthamipāṁ tāntantāmah* (PS 3.4.101) → **a skhali tām** → *kartari śap* (PS 3.1.68) → **a skhali śap tām** → *laśakvataddhite* (PS 1.3.8), *halantyam* (PS 1.3.3) → *tasya lopah* (PS 1.3.9) → **a skhali a tām** → *sārvadhātukārdhadhātukayoh* (PS 7.3.84) → **a skhale a tām** → *eco’yavāyāvah* (PS

6.1.78) → **a skhalay a tām** → **askhalayatām.**[←](#)

[100] See note [40.](#)[←](#)

[101] The episode of Hanumān being cursed by the descendants of Bhṛgu and Aṅgirasa is described in the *Vālmīki Rāmāyaṇa*: *tato maharṣayaḥ kruddhā bhṛgvaṅgirasavamśajah̄ śepurenam raghuśreṣṭha nātikruddhātimanyavah̄ bādhase yatsamāśritya balasmān plavaṅgamaḥ taddīrghakālam vettāsi nāsmākam śāpamohitah̄ yadā te smāryate kīrtistadā te vardhate balam* (VR 7.36.33–36).[←](#)

[102] See [here](#) for the commentary.[←](#)

[103] See [here](#) for the meaning.[←](#)

[104] This is the refrain in the popular hymn *Saṅkaṭamocana Hanumān Aṣṭaka*, and occurs as the fourth (last) line in all the eight stanzas set in the *mattagajendra* metre (see note [22](#) for the description). The hymn is popularly attributed to Tulasīdāsa, but is a later composition in Tulasīdāsa’s name. For an English translation of the hymn, see Lutgendorf, pp. 399–401.[←](#)

[105] The compound *sarvapara* in Sanskrit means ‘paramount,’ or ‘supreme to all.’ The Sanskrit word *sarva* means ‘all,’ and it is from this word that the Prakrit word *savva* is derived by the application of two grammatical rules—*sarvatra lavarām* (PP 3.3), which causes the elision of r, and *śeṣadeśayordvītvamanādau* (PP 3.50), which causes the duplication of v. In Prakrit and Pali, *savva* optionally becomes *sabba*, which in turn becomes *saba* in medieval and modern Indian languages.[←](#)

[106] Tulasīdāsa speaks this from his own experience; as per traditional accounts, Tulasīdāsa’s wish of having a vision of Lord Rāma in flesh and blood was fulfilled by Hanumān.[←](#)

[107] As per the *Purāṇa*-s, the four *yuga*-s (ages) are named *Kṛta*, *Tretā*, *Dvāpara*, and *Kali*. *Kṛta* is the first *yuga* in the cycle of the four *yuga*-s. It lasts 1,728,000 years. *Tretā* is the second *yuga* of this cycle. The incarnation of Lord Rāma and the events of the *Rāmāyaṇa* take place in the *Tretā* age, which lasts 1,296,000 years. *Dvāpara* is the third *yuga* of the cycle. It lasts 864,000 years. The incarnation of Lord Kṛṣṇa and the events of the *Mahābhārata* take place in the *Dvāpara* age. The current age, *Kali*, lasts 432,000 years. The four *yuga*-s

comprise one *mahāyuga*, or a *caturyugī*, which lasts 4,320,000 years. Seventy-one *mahāyuga*-s comprise a *manvantara*. Fourteen *manvantara*-s together make a *kalpa*, which is one day of Brahmā, the creator. Similarly, fourteen *manvantara*-s make one night of Brahmā. We currently live in the twenty-eighth *Kali* age of the *Vaivasvata Manvantara* (the seventh *manvantara*) of the *Śvetavārāha Kalpa* (the first *kalpa*) of the first month of the fifty-first year of Brahmā.[↩](#)

[108] Demons like Hiranyaśipu are called *daitya*-s. Literally, the word *daitya* means ‘a son of Diti.’ Diti is the mother of the demons.[↩](#)

[109] The verse is commonly attributed to the *Narasimha Purāṇa*, and is cited in the work *Rāmāyaṇa Mīmāṃsā* by Svāmī Karapātrī.[↩](#)

[110] See AR 3.7.1–4 and RCM 3.24.1–5.[↩](#)

[111] As per the *Rāmacaritamānasa*, *vidyā* and *avidyā* are the two forms of *māyā*. *Vidyā* is responsible for the creation of the universe, and controls the three qualities (*guṇa*-s, see note [40](#)). It is inspired by the Lord and has no power of its own. *Avidyā* is extremely wicked and has the form of sorrows. Under its influence, living beings fall in the bondage of the mundane world. See RCM 3.15.4–6: *tehi kara bheda sunahu tuma soūl bidyā apara abidyā doūl eka duṣṭa atiśaya dukharūpāl jā baśa jīva pare bhavakūpāl eka raca'i jaga guna baśa jākel prabhu prerita nahi nija bala tākel.*[↩](#)

[112] This verse is found in some commentaries on the *Amarakośa*.[↩](#)

[113] *Aṇimā* is the power of making one’s body very small, like an atom. *Mahimā* is the power of making one’s body very large. *Garimā* is the power of making one’s body very heavy. *Laghimā* is the power of making one’s body very light. *Prāpti* is the power of reaching or obtaining anything one desires. *Prākāmya* is the power of achieving anything merely by wishing it. *Īśitva* is the power of reigning supreme over others. *Vaśitva* is the power of self-control.[↩](#)

[114] This verse is also found in some commentaries on the *Amarakośa*.[↩](#)

[115] These nine *nidhi*-s belong to Kubera, the god of wealth. The sixty-eighth chapter of the *Mārkaṇḍeya Purāṇa* describes eight of them. A man possessing *mahāpadma* is dominated by *sattva* (quality of purity). He collects, buys, and sells rubies and similar gems, pearls, and corals. He donates to those disposed

towards *yoga*, gets residences constructed for them, and becomes like them himself. This treasure stays with his descendants for seven generations. A man with *padma* becomes a paragon of charity. He collects, buys, and sells precious metals like gold, silver, and copper. He performs *yajña*-s and gets assemblies and temples constructed. The treasure stays forever with his sons, grandsons, and great-grandsons. *Makara*, which is not inherited, makes a man ignorant and yet well-disposed. Such a man amasses arrows, swords, spears, bows, and armours. He becomes friends with kings, donates to valorous kings and their companions, and enjoys the buying and selling of weapons and nothing else. The influence of *kacchapa*, which is also not inherited, makes a man full of *tamas* (quality of darkness). Such a man performs all tasks with those who are meritorious, but trusts no one and withdraws into himself like a tortoise withdraws its limbs—he neither donates nor enjoys his riches, for he fears they will be destroyed. A man possessing *mukunda* becomes passionate. He collects musical instruments like lutes, flutes, and drums. He donates riches to singers, dancers, court singers, and bards. He enjoys his wealth with such people and marries only once. This treasure is not inherited. *Kunda* (also called *nanda*) makes a man gather, buy, and sell all kind of metals, gems, sacred objects, and grains. Such a person is the sustainer of his family, the entertainer of guests, and a great lover of those who praise him. He obtains everything he desires and has many beautiful wives. This treasure stays with his descendants for seven or eight generations. *Nīla* (also called *līla*) persists for three generations. A man possessing it is both pure and passionate. He collects, buys, and sells clothes, grains, fruits, flowers, pearls, corals, shells, and wood. He constructs lakes, ponds, gardens, and dams. He plants trees and enjoys the pleasures of life. The treasure *śaṅkha* causes a man to be passionate and ignorant. Such a man enjoys his own food and clothing in isolation while his family subsists on morsels and wears rags. He does not donate to anyone and is engrossed in his own welfare.[←](#)

[116] Another variant reading is *sādara tuma raghupati ke dāsā*. This reading is cited in Ramkumar Khandelwal's book *Hindī Kāvya mē Prema-Bhāvanā: Samvat 1400–1700 Vi* [The Feeling of Love in Hindi Poems: From 1400 to 1700 Vikrama] (1976, Mathura: Javahar Pustakalaya), and was recited in the four-hour mass *pārāyanā* (chanting) of the *Hanumān-Cālīsā* led by Ganapati Sachchidananda Swami at Tenali, Andhra Pradesh, on 31 January 2015.[←](#)

[117] One of the two definitions of *bhakti* is *sā tvasmin parama-prema-rūpā* (*Nārada Bhakti Sūtra*: 2), meaning ‘it is that whose nature is supreme love for this [Lord].’[←](#)

[118] In Sanskrit, the present tense can optionally be used for the recent past and imminent future. This option is stated by the rule *vartamāna-sāmīpye vartamānavadvā* (PS 3.3.131).[←](#)

[119] See also [here](#) and note [113](#) for the names and brief descriptions of the eight *siddhi*-s.[←](#)

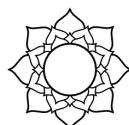
[120] The *Amarakośa* lists fourteen meanings of the word *hari* as *yamānilendra-candrārka-viṣṇu-simhāṁśu-vājiṣu* śukāhi-kapi-bhekeṣu harirnā kapile triṣu (AK 3.3.174–175), translated as ‘[the word] *hari* is masculine in [the meanings of] (1) Yama—the god of death, (2) Vāyu—the wind god, (3) Indra, (4) the moon, (5) the sun, (6) Viṣṇu, (7) a lion, (8) a ray of light, (9) a horse, (10) a parrot, (11) a snake, (12) a *vānara* (ape-like humanoid, see note [64](#)), and (13) a frog; and used in all three [genders] in [the meaning of] (14) tawny [colour].’ Of these, the sixth and twelfth meanings are used, respectively, in the first and second interpretations of the word ***hari-cerā*** by the commentator.[←](#)

[121] This literary device, in which a poet includes their name in a verse, is called *bhaṇita* (utterance), *mudrikā* (seal), or *chāpa* ([poetic] signature). It is commonly found in medieval Indian poetry, and the name of the poet is often interpreted to mean ‘the poet says.’[←](#)

[122] See note [38](#).[←](#)

[123] This verse is in the *chappaya* metre which is a *mātrika* metre with six feet. The first four feet have 24 instants each, and form a *rolā* metre. The last two feet have either 26 or 28 instants each, and form an *ullālā* metre.[←](#)

[124] In addition to being his birth name, Giridhara is also the pen name of the commentator; see note [20](#). Coincidentally, Giridhara is also a name of Hanumān. The word *giridhara* literally means ‘bearer of mountain,’ and is a name of both Kṛṣṇa who lifted the Govardhana mountain, and Hanumān who lifted the Drona mountain.[←](#)



# Prosody

In this appendix, verses of the *Hanumān-Cālīsā* are cited using a simple notation. ID followed by the number 1 or 2 refers to the corresponding invocatory *dohā*, C followed by a number from 1 to 40 refers to the corresponding *caupāī*, and CD refers to the concluding *dohā*.

## Syllables

In Prakrit and Sanskrit poetry, the basic prosodic unit is a *varṇa*, or a syllable, which is a sound consisting of a single vowel. This vowel can optionally be preceded by one or more consonants, and can optionally be followed by a terminal consonant (at the end of the hemistich or verse) or a vowel modifier. Vowel modifiers include the *anusvāra* (pure nasal sound), the *anunāsika* (nasalization of the vowel), and the *visarga* (aspiration of the vowel).

Some examples of a prosodic *varṇa* from the *Hanumān-Cālīsā* follow below. There is no prosodic *varṇa* ending in a terminal consonant or the *visarga* in the *Hanumān-Cālīsā*. However, such *varṇa*-s are found in other works of Gosvāmī Tulasīdāsa.

1. A solitary vowel, like **a** in **a·tu·li·ta** (C2), **ā** in **ā·tu·ra** (C7), **i** in **se·i** (C35), **ī** in **jā·ī** (C34), **u** in **u·ra** (C11), **ū** in **ja·ne·ū** (C5), and **e** in **bha·e** (C17).
2. A consonant followed by a vowel, like **ra** in **ra·ja** (ID1), **sā** in **sā·ga·ra** (C1), **ti** in **ku·ma·ti** (C3), **nī** in **gu·nī** (C7), **su** in **a·su·ra** (C10), **nū** in **bhā·nū** (C18), **hṛ** in **hṛdaya** (CD), **re** in **pai·sā·re** (C21), **vai** in **pā·vai** (C33), **kō** in **kō·ī** (C38), and **gau** in **gau·rī·sā** (C39).
3. Two or three consonants followed by a vowel, like **kra** in **bi·kra·ma** (C3), **nhā** in **kī·nhā** (C16), **ddhi** in **bu·ddhi** (ID2), **śrī** in **śrī·gu·ru** (ID1), **lyo** in **lī·lyo** (C18), **kṣma** in **sū·kṣma** (C9), **ndra** in **rā·ma·ca·ndra** (C10), and **ntra** in **ma·ntra** (C17). A group of two or more consonants without any vowel in between is called a conjunct consonant (*saṃyukta vyāñjana* in Sanskrit).
4. A vowel followed by the *anusvāra* or the *anunāsika*, like **yam** in **sva·yam** (C6), **hå** in **ma·hå** (C40), **hå** in **ka·hå** (C15), **h̄i** in **la·ha·h̄i** (C22), **h̄i** in

**nā·hī** (C19), **hū** in **ti·hū** (C1), **tē** (C26), **kai** in **sa·kai** (C15), and **rō** in **cā·rō** (C29).

## Short and long syllables

Based on the time taken for its pronunciation, a *varṇa* is either *laghu* or *guru*. The prosodic unit to measure the pronunciation time of syllables is the *mātrā*, or the *kalā*, often translated as ‘syllabic instant,’ or simply ‘instant.’ A *laghu* (short or light) syllable has one *mātrā*, and a *guru* (long or heavy) syllable has two *mātrā*-s. Knowing if a syllable is short or long is necessary for the correct pronunciation of a poetic work, especially if it is being rhythmically recited or musically rendered. If a single short syllable is stretched, or if a single long syllable is shortened, the rhythm of the metre breaks down. For example, in the second invocatory *dohā*, the word **buddhi** in the first half is a *trikala* (having three *kalā*-s, or instants) with a long syllable followed by a short syllable, while the word **budhi** (Prakrit form of *buddhi*) in the second half is a *dvikala* (having two *kalā*-s, or instants) with two short syllables. The correct pronunciation time for **buddhi** in the first half is one and a half times that for **budhi** in the second half. A singer or instrumentalist not familiar with this subtle difference may make the mistake of pronouncing both words in the same way while singing or playing the *Hanumān-Cālīsā*, and may be out of synchronization with the percussion instrument (e.g. the *tabla*) as a result.

There are specific rules, and exceptions, to determine if a syllable is short or long. While the following set of rules for Sanskrit and Prakrit prosody is not exhaustive, it is sufficient to cover all the syllables in the *Hanumān-Cālīsā*—

1. Syllables ending in a short vowel—**a**, **i**, **u**, **r̥**, or **l̥**—are short syllables. Examples are **a** in **a·tu·li·ta** (C2), **ra** in **ra·ja** (ID1), **kra** in **bi·kra·ma** (C3), **ntra** in **ma·ntra** (C17), **i** in **se·i** (C35), **ti** in **ku·ma·ti** (C3), **ddhi** in **bu·ddhi** (ID2), **u** in **u·ra** (C11), **su** in **a·su·ra** (C10), and **hṛ** in **hṛ·da·ya** (CD).
2. Syllables ending in a long vowel—**ā**, **ī**, **ū**, **ṛ̥**, **e**, **ai**, **o**, or **au**—are long syllables. Examples are **ā** in **ā·tu·ra** (C7), **sā** in **sā·ga·ra** (C1), **nhā** in **kī·nhā** (C16), **ī** in **jā·ī** (C34), **nī** in **gu·nī** (C7), **ū** in **ja·ne·ū** (C5), **nū** in **bhā·nū** (C18), **re** in **pai·sā·re** (C21), **vai** in **pā·vai** (C33), **ko** in **ko·ī** (C38), **lyo** in **lī·lyo** (C18), and **gau** in **gau·rī·sā** (C39).
  1. In Prakrit, the vowels **e** and **o** have short versions also, with only one

metrical instant. Syllables ending in the short version of **e** or **o** are short syllables. Examples are **e** in **bha·e** (C17), **ye** in **gā·ye** (C19), **mo** in **mo·hi** (ID2), and **ko** in **ko·i** (C28). In some printed books, the short **e** and **o** are denoted by different glyphs to distinguish them from the long **e** and **o**, but most books, including this one, do not do this.

2. In Prakrit, long vowels are sometimes pronounced faster, and in such cases syllables ending in a long vowel are considered as short syllables. Examples are **kī** (C37) and **dhai** in **pa·dhai** (C39).
3. A short syllable followed by a conjunct consonant becomes a long syllable. Examples are **ba** in **ba·jra** (C5), **bra** in **bra·hmā·di** (C14), the first **ra** in **ni·ra·nta·ra** (C25), **sa** in **sa·rva** (C35), **ha** in **sa·ha·sra** (C18), **bi** in **bi·dyā** (ID2), **ri** in **ca·ri·tra** (C8), **si** in **si·ddhi** (C31, C39), **nu** in **a·nu·gra·ha** (C20), and **bu** in **bu·ddhi** (ID2). There are some exceptions to this rule—
  1. If the conjunct consonant following the short syllable is one of **pr**, **hr**, **kr**, and **br**, then the short syllable can optionally remain short. Examples are **ka** in **sa·na·kā·di·ka bra·hmā·di** (C14), **ja** in **te·ja** **pra·tā·pa** (C6), **na** in **ma·na kra·ma** (C26), and the second **ma** in **ma·ma pri·ya** (C12). These also happen to be examples of the next exception.
  2. In Prakrit, if the short syllable and the conjunct consonant following it are not parts of the same word, the short syllable usually remains short. Examples are **na** in **ha·nu·mā·na jñā·na** (C1), the first **na** in **ba·ca·na dhyā·na** (C26), **ra** in **śañ·ka·ra sva·yam** (C6), **hi** in **ka·hi śrī·pa·ti** (C13), and **ru** in **a·ru dhva·jā** (C5).
  3. Sometimes, a short syllable preceding a conjunct consonant is pronounced with light effort, and in such cases the short syllable remains short. An example of this is **su** in **su·grī·va·hi** (C16). In Prakrit, short syllables preceding the conjuncts **mh** and **nh** usually remain short. Examples are **sa** in **sa·mhā·ro** (C23) and **tu** in **tu·mhā·rā** (C29), **tu·mhā·rī** (C22), **tu·mha·re** (C20, C32, C33), and **tu·mha·ro** (C13, C17).

Following the modern convention in prosodic notation, the following sections use the breve sign (˘) to denote a short syllable and the macron sign (–) to

denote a long syllable.

## Gaṇa-s

In Sanskrit and Prakrit prosodic works, codes called *gaṇa*-s are often used to describe meters. A *gaṇa* is a sequence of three [syllabic] lengths. As the length of a syllable is either short or long, there are  $2^3 = 8$  possible combinations of three lengths. The eight *gaṇa*-s, and their respective length sequences are as follows—

1. **ya-gaṇa**: short-long-long (◦ – –)
2. **ma-gaṇa**: long-long-long (– – –)
3. **ta-gaṇa**: long-long-short (– – ◦)
4. **ra-gaṇa**: long-short-long (– ◦ –)
5. **ja-gaṇa**: short-long-short (◦ – ◦)
6. **bha-gaṇa**: long-short-short (– ◦ ◦)
7. **na-gaṇa**: short-short-short (◦ ◦ ◦)
8. **sa-gaṇa**: short-short-long (◦ ◦ –)

The trisyllables in Latin and Greek prosody corresponding to these *gaṇa*-s are bacchius, molossus, antibacchius, cretic, amphibrach, dactyl, tribrah, and anapest, respectively. This list of *gaṇa*-s is a *B(2,3) de Bruijn sequence* with the alphabet set consisting of two lengths—short and long. A traditional mnemonic to remember the names of the *gaṇa*-s is *yamātārājabhānasalagāḥ*. In this mnemonic, the lengths of the three syllables starting from each of the first eight consonants are the lengths represented by the consonant in the *gaṇa* code.

## Metres of the *Hanumān-Cālīsā*

In Sanskrit and Prakrit, there are two kinds of meters—*vāṛṇika* and *mātrika*. *Vāṛṇika* meters are regulated by rules which stipulate the number of syllables and the sequence of short and long syllables in every metrical foot. By definition, the number of instants in every foot is also fixed. *Mātrika* metres are regulated by rules which stipulate the total number of instants, but allow partial or complete freedom apropos the sequence of short and long syllables.

The *Hanumān-Cālīsā* consists of forty-three verses in two Prakrit metres—*dohā* and *caupāī*. Both are *mātrika* meters. The first two introductory verses and the last benedictory verse are *dohā*-s. The forty verses in the main text are all

*caupāī-s*. As the number of verses in the main text is forty, the work has been called a *cālīsā* by Gosvāmī Tulasīdāsa himself: **jo yaha paḍhai hanumāna-cālīsā** (C39). The word *cālīsa* in Prakrit means ‘forty,’ and the word *cālīsā* means ‘a set of forty [verses].’

A *dohā* consists of four feet, traditionally written in two lines. Each half of a *dohā* is called a *dala*; the first *dala* consists of the first and the second feet, and the second *dala* consists of the third and the fourth feet. The odd feet (first and third) have thirteen instants each and the even feet (second and fourth) have eleven instants each, for a total of 24 instants in a *dala* and 48 instants in a *dohā*. There is a caesura (*yati*, or pause) at the end of every foot, where a syllable and a word must end. The ends of the even feet rhyme. Usually, but not always, a *dohā* has the following properties—

1. The odd feet do not begin with a **ja-gaṇa** (◦ – ◦).
2. The odd feet end with either a **sa-gaṇa** (◦ ◦ –), a **ra-gaṇa** (– ◦ –), or a **na-gaṇa** (◦ ◦ ◦).
3. The thirteen instants in the odd feet follow a 3+3+2+3+2 pattern (a syllable must end with the third, sixth, eighth, eleventh, and thirteenth instants) or a 4+4+3+2 pattern (a syllable must end with the fourth, eighth, eleventh, and thirteenth instants).
4. The even feet end with either a **ja-gaṇa** (◦ – ◦) or a **ta-gaṇa** (– – ◦), i.e. with the long-short sequence (– ◦, or a trochee).
5. The eleven instants of the even feet follow a 3+3+2+3 pattern (a syllable must end with the third, sixth, eighth, and eleventh instants) or a 4+4+3 pattern (a syllable must end with the fourth, eighth, and eleventh instants).

A *caupāī* consists of two feet, traditionally written in one line. One foot of this metre is called an *ardhālī* (literally, ‘half-line’). Both feet have sixteen instants each, for a total of 32 instants. There is a caesura (*yati*, or pause) after the eighth instant in each foot. A syllable or a word need not end with the pause after the eighth instant, but a word (and syllable) must end with the foot. The ends of the two feet rhyme. Usually, a foot does not end with a **ja-gaṇa** (◦ – ◦) or **ta-gaṇa** (– – ◦), i.e. the long-short sequence (– ◦, or a trochee) does not occur at the end of a foot. While there is no specified sequence of short and long syllables, a word or syllable-group with an odd number of instants is usually followed by

another word or syllable-group with odd number of instants.

## Prosodic map

This edition of the *Hanumān-Cālīsā* consists of 1,043 syllables, out of which 662 are short and 381 are long. They add up to 1,424 metrical instants ( $662 \times 1 + 381 \times 2$ ) across three *dohā*-s and forty *caupāī*-s ( $3 \times 48 + 40 \times 32$ ). The prosodic map that follows gives the length (short or long) of all the 1,043 syllables of this edition of the *cālīsā*, and can serve as a rhythm guide for reciters, singers, and instrumentalists. As in the previous section, a short syllable is denoted by the breve sign (˘) and a long syllable by the macron sign (̄). Following modern conventions, syllables which are originally short but have become long on account of being followed by a conjunct are shown with all but the last consonant of the following conjunct.

	—	˘	˘	˘	˘	˘	˘	—	˘	˘	˘
<b>ID1</b>	śrī	gu	ru	ca	ra	na	sa	ro	ja	ra	ja
	˘	˘	˘	˘	˘	˘	˘	˘	—	˘	
	ni	ja	ma	na	mu	ku	ra	su	dhā	ri	
	˘	˘	˘	˘	˘	˘	˘	˘	˘	˘	˘
	ba	ra	na	ū	ra	ghu	ba	ra	bi	ma	la
	—	—	—	—	—	—	—	—	—	—	—
	jo	dā	ya	ka	pha	la	cā	ri			
	—	—	—	—	—	—	—	—	—	—	—
<b>ID2</b>	bud	dhi	hī	na	ta	nu	jā	ni	kai		
	˘	˘	˘	˘	˘	˘	˘	˘	—	˘	
	su	mi	ra	ū	pa	va	na	ku	mā	ra	
	˘	˘	˘	˘	—	—	—	˘	˘	˘	
	ba	la	bu	dhi	bid	yā	de	hu	mo	hi	
	˘	˘	˘	˘	—	˘	˘	—	˘		
	ha	ra	hu	ka	le	śa	bi	kā	ra		
	˘	˘	˘	˘	—	˘	—	˘	˘	˘	
<b>C1</b>	ja	ya	ha	nu	mā	na	jñā	na	gu	ṇa	sā
	˘	˘	˘	—	˘	˘	˘	—	˘	˘	—
	ja	ya	ka	pī	śa	ti	hū	lo	ka	u	jā
									ga	ra	

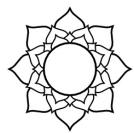


<b>C10</b>	bhī	ma	rū	pa	dha	ri	a	su	ra	sā	hā	re	
—	—	—	—	—	—	—	—	—	—	—	—	—	
rā	ma	cand	ra	ke	kā	ja	sā	vā	re	—	—	—	
—	—	—	—	—	—	—	—	—	—	—	—	—	
<b>C11</b>	lā	ya	sā	jī	va	ni	la	kha	na	ji	yā	ye	
—	—	—	—	—	—	—	—	—	—	—	—	—	
śrī	ra	ghu	bī	ra	ha	ra	śi	u	ra	lā	ye	—	
—	—	—	—	—	—	—	—	—	—	—	—	—	
<b>C12</b>	ra	ghu	pa	ti	kī	nhī	ba	hu	ta	ba	ḍā	ī	
—	—	—	—	—	—	—	—	—	—	—	—	—	
tu	ma	ma	ma	pri	ya	bha	ra	ta	hi	sa	ma	bhā ī	
—	—	—	—	—	—	—	—	—	—	—	—	—	
<b>C13</b>	sa	ha	sa	ba	da	na	tu	mha	ro	ja	sa	gā	vai
—	—	—	—	—	—	—	—	—	—	—	—	—	
a	sa	ka	hi	śrī	pa	ti	kan	ṭha	la	gā	vai	—	
—	—	—	—	—	—	—	—	—	—	—	—	—	
<b>C14</b>	sa	na	kā	di	ka	brah	mā	di	mu	nī	sā	—	
—	—	—	—	—	—	—	—	—	—	—	—	—	
nā	ra	da	sā	ra	da	sa	hi	ta	a	hī	sā	—	
—	—	—	—	—	—	—	—	—	—	—	—	—	
<b>C15</b>	ja	ma	ku	be	ra	di	ga	pā	la	ja	hā	te	
—	—	—	—	—	—	—	—	—	—	—	—	—	
ka	bi	ko	bi	da	ka	hi	sa	kai	ka	hā	te	—	
—	—	—	—	—	—	—	—	—	—	—	—	—	
<b>C16</b>	tu	ma	u	pa	kā	ra	su	grī	va	hi	kī	nhā	
—	—	—	—	—	—	—	—	—	—	—	—	—	
rā	ma	mi	lā	ya	rā	ja	pa	da	dī	nhā	—	—	
—	—	—	—	—	—	—	—	—	—	—	—	—	
<b>C17</b>	tu	mha	ro	mant	ra	bi	bhī	ṣa	na	mā	nā	—	
—	—	—	—	—	—	—	—	—	—	—	—	—	
lañ	ke	śva	ra	bha	e	sa	ba	ja	ga	jā	nā	—	
—	—	—	—	—	—	—	—	—	—	—	—	—	
<b>C18</b>	ju	ga	sa	has	ra	jo	ja	na	pa	ra	bhā	nū	

-	-	-	०	०	०	०	०	०	-	-
lī	lyo	tā	hi	ma	dhu	ra	pha	la	jā	nū
०	०	-	०	-	-	०	०	०	-	-
<b>C19</b>	pra	bhu	mud	ri	kā	me	li	mu	kha	mā
०	०	०	-	०	०	०	०	०	०	०
ja	la	dhi	lä	ghi	ga	ye	a	ca	ra	ja
-	०	०	-	०	०	०	०	-	-	-
<b>C20</b>	dur	ga	ma	kā	ja	ja	ga	ta	ke	je
०	०	०	०	-	०	०	०	०	-	-
su	ga	ma	a	nug	ra	ha	tu	mha	re	te
-	०	०	-	-	०	०	०	०	-	-
<b>C21</b>	rā	ma	du	ā	re	tu	ma	ra	kha	vā
-	०	०	-	-	०	०	-	-	-	-
ho	ta	na	ā	jñā	bi	nu	pai	sā	re	-
०	०	०	०	०	०	०	०	-	०	०
<b>C22</b>	sa	ba	su	kha	la	ha	hi	tu	mhā	rī
०	०	-	०	०	-	-	-	०	०	-
tu	ma	rak	ṣa	ka	kā	hū	ko	ḍa	ra	nā
-	०	०	-	०	०	-	-	-	-	-
<b>C23</b>	ā	pa	na	te	ja	sa	mhā	ro	ā	pe
-	-	-	०	-	०	-	-	-	-	-
tī	nau	lo	ka	hā	ka	te	kā	pe	-	-
-	०	०	-	०	०	०	०	०	०	-
<b>C24</b>	bhū	ta	pi	śā	ca	ni	ka	ṭa	na	hi
०	-	-	०	०	०	-	०	०	-	-
ma	hā	bī	ra	ja	ba	nā	ma	su	nā	vai
-	-	-	०	०	-	०	०	-	-	-
<b>C25</b>	nā	sai	ro	ga	ha	rai	sa	ba	pī	rā
०	०	०	०	-	०	०	०	०	०	-
ja	pa	ta	ni	ran	ta	ra	ha	nu	ma	ta
-	०	०	-	०	०	-	०	०	-	-
<b>C26</b>	saṁ	ka	ṭa	te	ha	nu	mā	na	chu	ḍā
-	०	०	-	०	०	-	०	-	-	-

	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦
	ma	na	kra	ma	ba	ca	na	dhyā	na	jo	lā	vai
	◦	◦	◦	◦	–	◦	–	◦	◦	◦	–	–
<b>C27</b>	sa	ba	pa	ra	rā	ma	rā	ya	si	ra	tā	jā
	◦	◦	–	–	◦	◦	◦	◦	◦	◦	–	–
	ti	na	ke	kā	ja	sa	ka	la	tu	ma	sā	jā
	–	◦	◦	–	◦	◦	–	◦	◦	–	–	–
<b>C28</b>	au	ra	ma	no	ra	tha	jo	ko	i	lā	vai	
	–	◦	◦	◦	◦	–	◦	◦	◦	◦	–	–
	tā	su	a	mi	ta	jī	va	na	pha	la	pā	vai
	–	–	◦	◦	◦	◦	–	◦	◦	–	–	–
<b>C29</b>	cā	rō	ju	ga	pa	ra	tā	pa	tu	mhā	rā	
	–	◦	◦	–	◦	◦	◦	◦	◦	◦	–	–
	hai	pa	ra	sid	dha	ja	ga	ta	u	ji	yā	rā
	–	◦	–	◦	–	◦	◦	◦	◦	–	–	–
<b>C30</b>	sā	dhu	san	ta	ke	tu	ma	ra	kha	vā	re	
	◦	◦	◦	◦	–	◦	◦	–	◦	◦	–	–
	a	su	ra	ni	kan	da	na	rā	ma	du	lā	re
	–	◦	–	◦	◦	◦	◦	◦	–	–	–	–
<b>C31</b>	aş	ṭa	sid	dhi	na	va	ni	dhi	ke	dā	tā	
	◦	◦	◦	◦	–	◦	–	◦	–	–	–	–
	a	sa	ba	ra	dī	nha	jā	na	kī	mā	tā	
	–	◦	◦	–	◦	◦	◦	◦	–	–	–	–
<b>C32</b>	rā	ma	ra	sā	ya	na	tu	mha	re	pā	sā	
	–	◦	◦	–	◦	◦	◦	◦	–	–	–	–
	sā	da	ra	ho	ra	ghu	pa	ti	ke	dā	sā	
	◦	◦	–	◦	◦	◦	–	◦	–	–	–	–
<b>C33</b>	tu	mha	re	bha	ja	na	rā	ma	ko	pā	vai	
	◦	◦	◦	◦	◦	◦	–	◦	◦	◦	–	–
	ja	na	ma	ja	na	ma	ke	du	kha	bi	sa	rā
	–	◦	–	◦	◦	◦	◦	◦	◦	◦	–	–
<b>C34</b>	an	ta	kā	la	ra	ghu	ba	ra	pu	ra	jā	ī
	◦	–	–	◦	◦	◦	–	◦	–	–	–	–

	ja	hå	jan	ma	ha	ri	bhak	ta	ka	hā	ī
	–	◦	–	◦	–	–	◦	◦	◦	◦	–
C35	au	ra	de	va	tā	cit	ta	na	dha	ra	ī
	◦	◦	◦	◦	–	◦	–	◦	◦	◦	–
	ha	nu	ma	ta	se	i	sar	va	su	kha	ka
	–	◦	◦	◦	–	◦	–	◦	◦	–	–
	sañ	ka	ṭa	ka	ṭai	mi	ṭai	sa	ba	pī	rā
	–	◦	◦	–	◦	◦	◦	◦	◦	◦	–
C36	jo	su	mi	rai	ha	nu	ma	ta	ba	la	bī
	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	–
	ja	ya	ja	ya	ja	ya	ha	nu	mā	na	gu
	–	–	◦	◦	◦	◦	◦	–	◦	◦	–
C37	kṛ	pā	ka	ra	hu	gu	ru	de	va	kī	nā
	–	◦	◦	–	◦	–	◦	◦	◦	–	–
	jo	śa	ta	bā	ra	pā	ṭha	ka	ra	ko	ī
	–	◦	◦	–	◦	◦	–	◦	◦	–	–
C38	chū	ṭa	hi	ban	di	ma	hā	su	kha	ho	ī
	–	◦	◦	◦	◦	◦	◦	–	◦	◦	–
	jo	ya	ha	pa	ḍhai	ha	nu	mā	na	ca	lī
	–	◦	–	◦	–	–	–	–	–	–	–
C39	ho	ya	sid	dhi	sā	khī	gau	rī	sā		
	–	◦	–	–	◦	◦	–	◦	◦	–	–
	tu	la	sī	dā	sa	sa	dā	ha	ri	ce	rā
	–	–	–	◦	◦	◦	◦	◦	◦	–	–
C40	kī	jai	nā	tha	hṛ	da	ya	ma	hå	de	rā
	–	◦	◦	◦	◦	◦	–	◦	◦	◦	–
	pa	va	na	ta	na	ya	sañ	ka	ṭa	ha	ra
	–	◦	◦	–	◦	◦	–	◦			
CD	mañ	ga	la	mū	ra	ti	rū	pa			
	–	◦	◦	◦	◦	–	–	◦			
	rā	ma	la	kha	na	sī	tā	sa	hi	ta	
	–	◦	◦	◦	◦	◦	◦	◦	–	◦	
hṛ	da	ya	ba	sa	hu	su	ra	bhū	pa		
	–	◦	◦	◦	◦	◦	–				



## Musical notation

The *Hanumān-Cālīsā* enjoys a special place in the classical, folk, and popular music traditions of India. It has been rendered by many singers and instrumentalists in various melodies and rhythms. The following musical notation of the *Hanumān-Cālīsā* is based on traditional melodies which have been used in three popular renditions—

1. Murli Manohar Swaroop (composer), Hari Om Sharan, Pradeep Chatarjee, Surinder Kohli, and Amber Kumar (singers) (1974). “Shri Hanuman Chalisa.” *Shri Hanuman Chalisa: Hari Om Sharan*. The Gramophone Company of India Limited. S/7LPE 4010. LP.
2. Chander, Lalit Sen (composers), Hariharan (singer), Gulshan Kumar (artiste) (1992). “Shree Hanuman Chalisa.” *Shree Hanuman Chalisa (Hanuman Ashtak)*. Super Cassettes Industries Private Limited. Music video.
3. Hari Om Sharan (composer and singer) (1995). “Shree Hanuman Chalisa.” *Shree Hanuman Chalisa (Jai Jai Shree Hanuman)*. Super Cassettes Industries Limited. Audio CD.

The melodies have been modified at some places to conform to the rhythm of the *dohā* and *caupāī* metres, and to the text of the *cālīsā* as commented upon in the *Mahāvīrī*. Along with the staff notation, the notes have been shown in Devanagari also, so that learners of both Western and Hindustani classical music can easily follow the notation. Following Bhatkhande’s *svaralipi*, flat notes (*komala svara-s*) are shown by a line below the Devanagari representation of the note. The sharp note *tīvra ma* (F♯) is not used in the composition. The octave (*saptaka*) is not shown in the Devanagari notation due to typesetting constraints.

The composition is in the *mīśra khamāja rāga*, with the second of the set of two black keys (*kālī do*) of the harmonium taken as the base note *sā* (as done in the renditions by Hari Om Sharan). The same key (*kālī do*) is mapped to the base note (middle C) of the C major scale, in accordance with musicological conventions for Hindustani classical music.

As each half of a *caupāī* has sixteen *mātrā-s* (instants) with a minor pause after

the eighth instant, the melody is best accompanied by an eight-*mātrā* rhythm like the *kaharavā tāla* or the *bhajanī tāla*. For this reason, a time signature with eight beats per bar is used for the *caupāī-s*.

Happy singing and playing!

**Allegro** ( $\text{♩} = 160$ )

सा सा सा सा सा रे रे ग ग ग ग  
5 श्री - गु - रु - का - रा - ना - सा - रो - जा - रा - जा  
म प प प प म म रे रे रे सा सा सा  
9 नि - जा - मा - ना - मु - कु - रा सु - धारि  
सा सा सा सा सा रे रे ग ग ग ग ग  
13 बा - रा - ना - ऊ रा - ग्हु - बा - रा - बि - मा - ला - जा - सा  
प प ध प म म रे रे रे सा सा सा  
17 जो दा - या - का फ़ा - ला का - रि  
प प म रे रे म म प म प  
बुद्धि - ही - ना ता - नु जा - नि - कै  
21 प प प प प प ध ध नि ध नि ध प  
सु - मि - रा - ऊ पा - वा - ना - कु - मा - रा  
25 सा सा सा सा नि नि प प प ध प म म म रे  
बा - ला बु - धी बि - या दे - हु मो - ही  
प प म म रे रे रे सा सा सा  
हा - रा - हु का - ले - शा बि - का - रा

Prestissimo ( $\text{♩} = 200$ )

Sā sā rē rē p p p ḍh p m g rē rē rē  
ja - ya ha - nu - mā - na jñā - na - gu - ḥa - sā - ga - ra  
p ḍh p m g rē g rē sā nī ḍh rē rē sā g rē sā sā sā  
ja - ya ka - pī - śa ti - hū lo - ka u - jā - ga - ra  
sā rē rē p p p p ḍh p m g rē rē  
rā - ma - dū - ta a - tu - li - ta - ba - la - dhā - mā  
p ḍh p m g rē g rē sā nī ḍh nī ḍh rē rē sā g rē sā sā  
añ - ja - ni - pu - tra - pa - va - na - su - ta - nā - mā  
g p ḍh sā nī sā nī ḍh p m p m g rē p p  
g m g rē p p p p ḍh ḍh ḍh nī ḍh p  
ma - hā - bī - ra bi - kra - ma ba - ja - rañ - gī  
g m g rē p p m m ḍh ḍh nī sā nī ḍh p  
ku - ma - ti - ni - vā - ra su - ma - ti ke sañ - gī  
g m g rē p p p p ḍh ḍh sā nī ḍh p  
kañ - ca - na - ba - ra - na bi - rā - ja su - be - sā  
p sā sā rē sā nī ḍh p m p ḍh p m g rē rē sā  
kā - na - na kuñ - da - la kuñ - ci - ta ke - sā

19

21

23

25

27

29

31

33

35

37

सा रे रे प प प प ध प म ग रे रे

39

sū - kṣma rū - pa dha - ri si - ya - hī di - khā - vā

प ध प म ग रे ग रे सा नि ध नि ध रे रे सा ग रे सा सा

41

bi - ka - ṭa rū - pa dha - ri lañ - ka ja - rā - vā

सा रे रे प प प प ध प म ग रे रे

43

bhī - ma rū - pa dha - ri a - su - ra sā - hā - re

प ध प म ग रे ग रे सा नि ध नि ध रे रे सा ग रे सा सा

45

rā - ma-cand - ra ke kā - ja sā - vā - re

ग प ध सा नि सा नि ध प म प म ग रे प प

47

ग म ग रे प प प प ध ध नि ध नि ध प प

lā - ya sā - jī - va - ni la - kha - na ji - yā - ye

49

ग म रे रे प प म म ध ध नि सा नि ध नि ध प प

śrī - ra - ghu - bī - ra ha - ra - si u - ra lā - ye

51

ग म ग रे प प प ध ध नि ध नि ध प प

ra - ghu - pa - ti ki - nhī ba - hu - ta ba - dā - ī

53

प सा सा रे सा नि ध प म प ध प म ग रे रे सा

tu - ma ma - ma pri - ya bha - ra - ta - hī sa - ma bhā - ī

55

57

59

a - sa ka - hi śrī - pa - ti kan - tha la - gā - vaī

61

sa - na - kā - di - ka brah - mā - di mu - nī - śā

63

nā - ra - da sā - ra - da sa - hi - ta a - hī - śā

65

ja - ma ku - be - ra di - ga - pā - la ja - hā te

67

ka - bi ko - bi - da ka - hi sa - kāi ka - hā te

69

tu - ma u - pa - kā - ra su - grī - va - hī kī - nhā

71

rā - ma mi - lā - ya rā - ja - pa - da dī - nhā

73

75 tu - mha - ro man - tra bi - bhī - ḫa - na mā - nā

77

79 ju - ga sa - has - ra jo - ja - na pa - ra bhā - nū

81

83

85 pra - bhu - mud - ri - kā me - li mu - kha mā - hī

87

89 dur - ga - ma kā - ja ja - ga - ta ke je te

su - ga - ma a - nu - gra - ha tu - mha - re te te

Sa Sa Re Sa Ni Dha Ni Re Re  
P Dha P Ma Ga Re Re  
lañ - ke - śva - ra bha - e sa - ba ja - ga jā - nā  
ju - ga sa - has - ra jo - ja - na pa - ra bhā - nū  
li - lyo tā - hi ma - dhu - ra pha - la jā - nū  
ga p dha sa ni sa ni dha p ma p ma ga re p p  
ga m re p p p dha dha ni dha ni dha p p  
pra - bhu - mud - ri - kā me - li mu - kha mā - hī  
ga m ga re p p p dha dha ni sa ni dha p p  
ja - la - dhi lā - ghi ga - ye a - ca - ra - ja nā - hī  
ga m ga re p p ma dha dha dha ni sa ni dha p p  
dur - ga - ma kā - ja ja - ga - ta ke je te  
su - ga - ma a - nu - gra - ha tu - mha - re te te  
Sa Sa Re Sa Ni Dha Ni Re Re  
P Dha P Ma Ga Re Re  
lañ - ke - śva - ra bha - e sa - ba ja - ga jā - nā  
ju - ga sa - has - ra jo - ja - na pa - ra bhā - nū  
li - lyo tā - hi ma - dhu - ra pha - la jā - nū  
ga p dha sa ni sa ni dha p ma p ma ga re p p  
ga m re p p p dha dha ni dha ni dha p p  
pra - bhu - mud - ri - kā me - li mu - kha mā - hī  
ga m ga re p p p dha dha ni sa ni dha p p  
ja - la - dhi lā - ghi ga - ye a - ca - ra - ja nā - hī  
ga m ga re p p ma dha dha dha ni sa ni dha p p  
dur - ga - ma kā - ja ja - ga - ta ke je te  
su - ga - ma a - nu - gra - ha tu - mha - re te te

91

सा रे रे प प प ध प ध प म ग रे रे  
rā - ma - du - ā - re tu - ma ra - kha - vā - re

93

प ध प म ग रे ग रे सा नि ध नि ध रे सा ग रे सा सा  
ho - ta na ā - jñā bi - nu pai - sā - re

95

सा सा रे रे प प प प प ध प ध प म ग रे रे रे  
sa - ba su - kha la - ha - hī tu - mhā - rī śa - ra - nā

97

प ध प म ग रे ग रे सा नि ध नि ध रे सा ग रे रे सा  
tu - ma ra - kṣa - ka kā - hū ko ḍa - ra nā

99

ग प ध सा नि सा नि ध प म प म ग रे प प

101

ग म ग रे प प प प ध ध सा नि ध प  
ā - pa - na te - ja sa - mhā - ro ā - pe

103

ग म ग रे प प म ध ध नि सा नि ध प  
tī - naū lo - ka hā - ka te kā - pe

105

ग म ग रे प प प प ध ध सा नि ध नि ध प  
bhū - ta pi - śā - ca ni - ka - ṭa na - hī ā - vai

107

प प सा सा नि ध प म प ध प म ग रे रे सा  
ma - hā - bī - ra ja - ba nā - ma su - nā - vai

109

सा रे सा रे प प प प ध प ध प म ग रे रे  
nā - sai ro - ga ha - rai sa - ba pī - rā

111

प ध प म ग रे ग रे सा नि ध नि ध रे रे सा ग रे सा सा  
ja - pa - ta ni - ran - ta - ra ha - nu - ma - ta bī - rā

113

सा रे रे प प प प ध प ध प म ग रे रे  
sañ - ka - ta tē ha - nu - mā - na chu - dā - vai

115

प ध प म ग रे ग रे सा नि ध नि ध रे सा ग रे सा सा  
ma - na kra - ma ba - ca - na dhyā - na jo lā - vai

117

ग प ध सा नि सा नि ध प म प म ग रे प प  
119

ग म ग रे प प प ध ध नि सा नि ध नि ध प प  
sa - ba - pa - ra rā - ma rā - ya - si - ra - tā - jā

121

ग म ग रे प प म म ध नि सा नि ध नि ध प प  
ti - na ke kā - ja sa - ka - la tu - ma sā - jā

123

ग ग रे प प प प ध ध नि नि ध प प  
au - ra ma - no - ra - tha jo ko - i lā - vai

125

प सा सा रे सा नि ध प म प ध प म ग रे रे सा  
tā - su a - mi - ta jī - va - na pha - la pā - vai

127

सा रे प प प प प ध प ध प म ग रे रे  
cā - rō ju - ga pa - ra - tā - pa tu - mhā - rā

129

प ध प म ग रे ग रे सा नि ध नि ध रे रे सा ग रे सा सा  
hai pa - ra - sid - dha ja - ga - ta - u - ji - yā - rā

131

सा रे रे प प प प ध प ध प म ग रे रे  
sā - dhu - san - ta ke tu - ma ra - kha - vā - re

133

प ध प म ग रे ग रे सा नि ध नि ध रे रे सा ग रे सा सा  
a - su - ra - ni - kan - da - na rā - ma - du - lā - re

135

ग प ध सा नि सा नि ध प म प म ग रे प प  
aś - ṭa sid - dhi na - va ni - dhi ke dā - tā

137

ग म रे रे प प प प प ध ध नि सा नि ध नि ध प प  
aś - ṭa sid - dhi na - va ni - dhi ke dā - tā

139

ग म ग रे प प म ध ध नि सा नि ध नि ध प प  
a - sa ba - ra dī - nha jā - na - kī mā - tā

141

ग म रे रे प प प म ध ध नि सा नि ध नि ध प प  
rā - ma - ra - sā - ya - na tu - mha - re pā - sā

143

प सा सा रे सा नि ध प म प ध ध प म ग रे रे सा  
sā - da - ra ho ra - ghu - pa - ti ke dā - sā

145

सा सा रे प प प प ध प ध प म ग रे रे

147

tu - mha - re bha - ja - na rā - ma ko pā - vai

प ध प म ग रे ग रे सा नि ध नि ध रे रे सा ग रे सा सा

149

ja - na - ma ja - na - ma ke du - kha bi - sa - rā - vai

सा रे रे प प प प ध ध प म ग रे रे

151

an - ta - kā - la ra - ghu - ba - ra - pu - ra jā - ī

प प म ग रे सा नि ध नि ध रे रे सा ग रे सा सा

153

ja - hā jan - ma ha - ri - bhak - ta ka - hā - ī

ग प ध सा नि सा नि ध प म प म ग रे प प

155

au - ra de - va - tā cit - ta na dha - ra - ī

ग म रे रे प प प प ध ध नि ध नि ध प प

157

ha - nu - ma - ta se - i sar - va su - kha ka - ra - ī

ग म ग रे प प म ध ध नि सा नि ध नि ध प प

159

sañ - ka - ta ka - tai mi - tai sa - ba pi - rā

ग म रे रे प प प ध ध नि सा नि ध नि ध प प

161

jo su - mi - rai ha - nu - ma - ta ba - la - bi - rā

प सा सा रे सा नि ध प म प ध ध प म ग रे रे सा

163

सा सा रे रे प प प प प ध प ध प म ग रे रे

ja - ya ja - ya ja - ya ha - nu - mā - na gu - sā - ī

165

प प म ग रे नि सा ध नि ध रे रे सा ग रे सा सा

kṛ - pā ka - ra - hu gu - ru - de - va kī nā - ī

167

सा रे रे प प प ध प ध प म ग रे रे

jo śa - ta bā - ra pā - ṭha ka - ra ko - ī

169

प ध प म ग रे ग रे सा नि ध नि ध रे रे सा ग रे सा सा

chū - ṭa - hī ban - di ma - hā - su-kha ho - ī

171

ग प ध सा नि सा नि ध प म प म ग रे प प

173

ग म रे रे प प प प प ध ध सा नि ध नि ध प प

jo ya - ha pa - ḍhai ha - nu - mā - na - ca - li - sā

175

ग म रे रे प प म ध ध नि सा नि ध नि ध प प

ho - ya si - ddhi sā - khī gau - rī - sā

177

ग म ग रे प प प प ध ध नि सा नि ध नि ध प प

tu - la - sī - dā - sa sa - dā ha - ri - ce - rā

179

प सा सा रे सा नि ध प म प ध ध प म ग रे सा

kī - jai nā - tha hr - da - ya ma - hā de - rā

**Allegro moderato** ( $\text{♩} = 120$ )

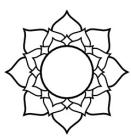
Musical notation for the Allegro moderato section. The key signature is one sharp (F#). The time signature is common time (4/4). The melody consists of eighth and sixteenth notes. The lyrics are:

सा रे रे प प प प ध प ध प म ग रे सा सा  
kī - jai nā - tha hr̥ - da - ya ma - hā de - rā

**Andante moderato** ( $\text{♩} = 100$ )

Musical notation for the Andante moderato section. The key signature is one sharp (F#). The time signature is common time (4/4). The melody consists of eighth and sixteenth notes. The lyrics are:

5 सा सा रे रे प प प प ध ध म प प  
pa - va - na - ta - na - ya sañ - ka - ṭa - ha - ra - ḡa  
9 प ध ध सा नि सा नि ध ध प प प  
mañ - ga - la - mū - ra - ti - rū - pa  
13 प ध ध सा सा सा नि सा ध नि सा ध नि ध प प  
rā - ma la - kha-na sī - tā sa - hi - ta  
प प म म म रे रे म रे रे सा सा सा  
hr̥ - da - ya ba - sa - hu su - ra - bhū - pa



# Hemistich index

This index lists all the eighty-six half-verses (six *dala*-s and eighty *ardhālī*-s) of the *Hanumān-Cālīsā*. The verse numbers, along with the *dala* or *ardhālī* numbers, are shown in parentheses. For the verse number, the abbreviation ID followed by the number 1 or 2 refers to the corresponding invocatory *dohā*, the abbreviation C followed by a number from 1 to 40 refers to the corresponding *caupāī*, and the abbreviation CD refers to the concluding *dohā*. For the *dala* or *ardhālī* number, D1 and D2 respectively mean the first and second *dala*-s of a *dohā*, while A1 and A2 respectively mean the first and second *ardhālī*-s of a *caupāī*. The link for the explanation of the verse in the *Mahāvīrī* is on the extreme right.

## A

añjaniputra-pavanasuta-nāmā (C2, A2): [\(C2\)](#)

anta-kāla raghubara-pura jāī (C34, A1): [\(C34\)](#)

āpana teja samhāro āpe (C23, A1): [\(C23\)](#)

asa bara dīnha jānakī mātā (C31, A2): [\(C31\)](#)

asa kahi śrīpati kaṇṭha lagāvai (C13, A2): [\(C13\)](#)

aṣṭa siddhi nava nidhi ke dātā (C31, A1): [\(C31\)](#)

asura-nikandana rāma-dulāre (C30, A2): [\(C30\)](#)

aura devatā citta na dharaī (C35, A1): [\(C35\)](#)

aura manoratha jo koi lāvai (C28, A1): [\(C28\)](#)

## B

bala budhi bidyā dehu mohi harahu kaleśa bikāra (ID2, D2): [\(ID2\)](#)

barana' ū raghubara-bimala-jasa jo dāyaka phala cāri (ID1, D2): ([ID1](#))

bhīma rūpa dhari asura sāhāre (C10, A1): ([C10](#))

bhūta piśāca nikaṭa nahī āvai (C24, A1): ([C24](#))

bidyāvāna guṇī ati-cātura (C7, A1): ([C7](#))

bikaṭa rūpa dhari laṅka jarāvā (C9, A2): ([C9](#))

buddhi-hīna tanu jānikai sumira ū pavanakumāra (ID2, D1): ([ID2](#))

## C

cārō̄ juga paratāpa tumhārā (C29, A1): ([C29](#))

chūṭahī̄ bandi mahā-sukha hoī (C38, A2): ([C38](#))

## D

durgama kāja jagata ke je te (C20, A1): ([C20](#))

## H

hai parasiddha jagata-ujiyārā (C29, A2): ([C29](#))

hanumata sei sarva sukha karaī (C35, A2): ([C35](#))

hātha bajra aru dhvajā birājai (C5, A1): ([C5](#))

hota na ājñā binu paisāre (C21, A2): ([C21](#))

hoya siddhi sākhī gaurīsā (C39, A2): ([C39](#))

## J

jahā̄ janma hari-bhakta kahāī (C34, A2): ([C34](#))

jaladhi lāgħi gaye acaraja nāħi (C19, A2): ([C19](#))

jama kubera digapāla jahā te (C15, A1): ([C15](#))

janama janama ke dukha bisarāvai (C33, A2): ([C33](#))

japata nirantara hanumata bīrā (C25, A2): ([C25](#))

jaya hanumāna jñāna-guṇa-sāgara (C1, A1): ([C1](#))

jaya jaya jaya hanumāna gusāi (C37, A1): ([C37](#))

jaya kapīśa tihū loka ujāgara (C1, A2): ([C1](#))

jo śata bāra pāṭha kara koī (C38, A1): ([C38](#))

jo sumirai hanumata balabīrā (C36, A2): ([C36](#))

jo yaha paḍhai hanumāna-calīsā (C39, A1): ([C39](#))

juga sahasra jojana para bhānū (C18, A1): ([C18](#))

## K

kabi kobida kahi sakai kahā te (C15, A2): ([C15](#))

kādhe mūja-janeū chājai (C5, A2): ([C5](#))

kānana kuñḍala kuñcita kesā (C4, A2): ([C4](#))

kañcana-barana birāja subesā (C4, A1): ([C4](#))

kījai nātha hṛdaya mahā ḥerā (C40, A2): ([C40](#))

kṛpā karahu gurudeva kī nāī (C37, A2): ([C37](#))

kumati-nivāra sumati ke saṅgī (C3, A2): ([C3](#))

## L

lañkeśvara bhae saba jaga jānā (C17, A2): ([C17](#))

lāya saञcivani lakhana jiẏāye (C11, A1): ([C11](#))

līlyo tāhi madhura phala jānū (C18, A2): ([C18](#))

## M

mahābīra bikrama bajarañgī (C3, A1): ([C3](#))

mahābīra jaba nāma sunāvai (C24, A2): ([C24](#))

mana krama bacana dhyāna jo lāvai (C26, A2): ([C26](#))

## N

nārada sārada sahitā ahīśā (C14, A2): ([C14](#))

nāsai roga harai saba pīrā (C25, A1): ([C25](#))

## P

pavanatanaya sañkaṭa-haraṇa maṅgala-mūrati-rūpa (CD, D1): ([CD](#))

prabhu-caritra sunibe ko rasiyā (C8, A1): ([C8](#))

prabhu-mudrikā meli mukha māhī (C19, A1): ([C19](#))

## R

raghupati kīnhī bahuta baḍāī (C12, A1): ([C12](#))

rāma lakhana sītā sahitā hṛdaya basahu sura-bhūpa (CD, D2): ([CD](#))

rāma milāya rāja-pada dīnhā (C16, A2): ([C16](#))

rāmacandra ke kāja sāvāre (C10, A2): ([C10](#))

rāma-duāre tuma rakhavāre (C21, A1): ([C21](#))

rāma-dūta atulita-bala-dhāmā (C2, A1): ([C2](#))

rāma-kāja karibe ko ātura (C7, A2): ([C7](#))

rāma-lakhana-sītā-mana-basiyā (C8, A2): ([C8](#))

rāma-rasāyana tumhare pāsā (C32, A1): ([C32](#))

## S

saba sukha lahahī tumhārī śaranā (C22, A1): ([C22](#))

saba-para rāma rāya-siratājā (C27, A1): ([C27](#))

sādara ho raghupati ke dāsā (C32, A2): ([C32](#))

sādhu santa ke tuma rakhavāre (C30, A1): ([C30](#))

sahasabadana tumharo jasa gāvai (C13, A1): ([C13](#))

sanakādika brahmādi munīśā (C14, A1): ([C14](#))

śaṅkara svayam̄ kesarīnandana (C6, A1): ([C6](#))

saṅkaṭa kaṭai miṭai saba pīrā (C36, A1): ([C36](#))

saṅkaṭa tē hanumāna chudāvai (C26, A1): ([C26](#))

śrīguru-carana-saroja-raja nija-mana-mukura sudhāri (ID1, D1): ([ID1](#))

śrīraghubīra haraṣi ura lāye (C11, A2): ([C11](#))

sugama anugraha tumhare te te (C20, A2): ([C20](#))

sūkṣma rūpa dhari siyahī dikhāvā (C9, A1): ([C9](#))

## T

tāsu amita jīvana phala pāvai (C28, A2): [\(C28\)](#)

teja pratāpa mahā jaga-bandana (C6, A2): [\(C6\)](#)

tina ke kāja sakala tuma sājā (C27, A2): [\(C27\)](#)

tūnaṁ loka hāka te kāpe (C23, A2): [\(C23\)](#)

tulasīdāsa sadā hari-cerā (C40, A1): [\(C40\)](#)

tuma mama priya bharataḥī sama bhāī (C12, A2): [\(C12\)](#)

tuma rakṣaka kāhū ko ḥara nā (C22, A2): [\(C22\)](#)

tuma upakāra sugrīvahī kīnhā (C16, A1): [\(C16\)](#)

tumhare bhajana rāma ko pāvai (C33, A1): [\(C33\)](#)

tumharo mantra bibhīṣana mānā (C17, A1): [\(C17\)](#)



# Word index

This index lists all the words used in the *Hanumān-Cālīsā*. The number on the right shows the page number(s) corresponding to the meaning of the word and the explanation of the corresponding verse(s) in the *Mahāvīrī*. Long compounds, like **raghubara-bimala-jasa** and **raghubara-pura**, have been split for ease of lookup. Exceptions are compounds used as appellations, like **raghubara** and **pavanatanaya**, which have not been split.

acaraja: [\(C19\)](#)

ahiśā: [\(C14\)](#)

ājñā: [\(C21\)](#)

amita: [\(C28\)](#)

añjaniputra: [\(C2\)](#)

anta: [\(C34\)](#)

anugraha: [\(C20\)](#)

āpana: [\(C23\)](#)

āpe: [\(C23\)](#)

aru: [\(C5\)](#)

asa: [\(C13\)](#), [\(C31\)](#)

aṣṭa: [\(C31\)](#)

asura: [\(C10\)](#), [\(C30\)](#)

ati: [\(C7\)](#)

atulita: [\(C2\)](#)

ātura: [\(C7\)](#)

aura: [\(C28\)](#), [\(C35\)](#)

āvai: [\(C24\)](#)

bacana: [\(C26\)](#)

badāī: [\(C12\)](#)

bahuta: [\(C12\)](#)

bajaraṅgī: [\(C3\)](#)

bajra: [\(C5\)](#)

bala: [\(ID2\)](#), [\(C2\)](#)

balabīrā: [\(C36\)](#)

bandana: [\(C6\)](#)

bandi: [\(C38\)](#)

bara: [\(C31\)](#)

bāra: [\(C38\)](#)

barana: [\(C4\)](#)

barana'ū: [\(ID1\)](#)

basahu: [\(CD\)](#)

basiyā: [\(C8\)](#)

bhae: [\(C17\)](#)

bhāī: [\(C12\)](#)

bhajana: [\(C33\)](#)

bhakta: ([C34](#))

bhānū: ([C18](#))

bharataḥī: ([C12](#))

bhīma: ([C10](#))

bhūpa: ([CD](#))

bhūta: ([C24](#))

bibhīṣana: ([C17](#))

bidyā: ([ID2](#))

bidyāvāna: ([C7](#))

bikāra: ([ID2](#))

bikaṭa: ([C9](#))

bikrama: ([C3](#))

bimala: ([ID1](#))

binu: ([C21](#))

bīrā: ([C25](#))

birāja: ([C4](#))

birājai: ([C5](#))

bisarāvai: ([C33](#))

brahmādi: ([C14](#))

buddhi: ([ID2](#))

budhi: ([ID2](#))

calīsā: [\(C39\)](#)

carana: [\(ID1\)](#)

cāri: [\(ID1\)](#)

caritra: [\(C8\)](#)

cārō: [\(C29\)](#)

cātura: [\(C7\)](#)

cerā: [\(C40\)](#)

chājai: [\(C5\)](#)

chuḍāvai: [\(C26\)](#)

chūṭahī: [\(C38\)](#)

citta: [\(C35\)](#)

ḍara: [\(C22\)](#)

dāsā: [\(C32\)](#)

dātā: [\(C31\)](#)

dāyaka: [\(ID1\)](#)

dehu: [\(ID2\)](#)

ḍerā: [\(C40\)](#)

devatā: [\(C35\)](#)

dhāmā: [\(C2\)](#)

dharaī: [\(C35\)](#)

dhari: [\(C9\)](#), [\(C10\)](#)

dhvajā: [\(C5\)](#)

dhyāna: [\(C26\)](#)

digapāla: [\(C15\)](#)

dikhāvā: [\(C9\)](#)

dīnhā: [\(C16\)](#)

dīnha: [\(C31\)](#)

duāre: [\(C21\)](#)

dukha: [\(C33\)](#)

dulāre: [\(C30\)](#)

durgama: [\(C20\)](#)

dūta: [\(C2\)](#)

gaurīsā: [\(C39\)](#)

gāvai: [\(C13\)](#)

gaye: [\(C19\)](#)

guṇa: [\(C1\)](#)

guṇī: [\(C7\)](#)

gurudeva: [\(C37\)](#)

gusāī: [\(C37\)](#)

hai: [\(C29\)](#)

hāka: [\(C23\)](#)

hanumāna: [\(C1\)](#), [\(C26\)](#), [\(C37\)](#), [\(C39\)](#)

hanumata: [\(C25\)](#), [\(C35\)](#), [\(C36\)](#)

harahu: [\(ID2\)](#)

harai: [\(C25\)](#)

haraṇa: [\(CD\)](#)

haraṣi: [\(C11\)](#)

hari: [\(C34\)](#), [\(C40\)](#)

hātha: [\(C5\)](#)

hīna: [\(ID2\)](#)

ho: [\(C32\)](#)

hoī: [\(C38\)](#)

hota: [\(C21\)](#)

hoya: [\(C39\)](#)

hṛdaya: [\(C40\)](#), [\(CD\)](#)

jaba: [\(C24\)](#)

jaga: [\(C6\)](#), [\(C17\)](#)

jagata: [\(C20\)](#), [\(C29\)](#)

jahā: [\(C15\)](#), [\(C34\)](#)

jāī: [\(C34\)](#)

jaladhi: [\(C19\)](#)

jama: [\(C15\)](#)

jānā: [\(C17\)](#)

jānakī: [\(C31\)](#)

janama: [\(C33\)](#)

janeū: [\(C5\)](#)

jānikai: [\(ID2\)](#)

janma: [\(C34\)](#)

jānū: [\(C18\)](#)

japata: [\(C25\)](#)

jarāvā: [\(C9\)](#)

jasa: [\(ID1\)](#), [\(C13\)](#)

jaya: [\(C1\)](#), [\(C37\)](#)

je: [\(C20\)](#)

jīvana: [\(C28\)](#)

jīyāye: [\(C11\)](#)

jñāna: [\(C1\)](#)

jo: [\(ID1\)](#), [\(C26\)](#), [\(C28\)](#), [\(C36\)](#), [\(C38\)](#), [\(C39\)](#)

jojana: [\(C18\)](#)

juga: [\(C18\)](#), [\(C29\)](#)

kabi: [\(C15\)](#)

kādhe: [\(C5\)](#)

kahā: [\(C15\)](#)

kahāī: [\(C34\)](#)

kahi: ([C13](#)), ([C15](#))

kāhū: ([C22](#))

kāja: ([C7](#)), ([C10](#)), ([C20](#)), ([C27](#))

kāla: ([C34](#))

kaleśa: ([ID2](#))

kānana: ([C4](#))

kañcana: ([C4](#))

kanṭha: ([C13](#))

kāpe: ([C23](#))

kapiśa: ([C1](#))

kara: ([C38](#))

karahu: ([C37](#))

karaī: ([C35](#))

karibe: ([C7](#))

kaṭai: ([C36](#))

ke: ([C3](#)), ([C10](#)), ([C20](#)), ([C27](#)), ([C30](#)), ([C31](#)), ([C32](#)), ([C33](#))

kesā: ([C4](#))

kesarīnandana: ([C6](#))

kī: ([C37](#))

kījai: ([C40](#))

kīnhā: ([C16](#))

kīnhī: [\(C12\)](#)

ko: [\(C7\)](#), [\(C8\)](#), [\(C22\)](#), [\(C33\)](#)

kobida: [\(C15\)](#)

koi: [\(C28\)](#)

koī: [\(C38\)](#)

krama: [\(C26\)](#)

kṛpā: [\(C37\)](#)

kubera: [\(C15\)](#)

kumati: [\(C3\)](#)

kuñcita: [\(C4\)](#)

kunḍala: [\(C4\)](#)

lagāvai: [\(C13\)](#)

lǟghi: [\(C19\)](#)

lahahi: [\(C22\)](#)

lakhana: [\(C8\)](#), [\(C11\)](#), [\(CD\)](#)

lañka: [\(C9\)](#)

lañkeśvara: [\(C17\)](#)

lāvai: [\(C26\)](#), [\(C28\)](#)

lāya: [\(C11\)](#)

lāye: [\(C11\)](#)

līlyo: [\(C18\)](#)

loka: ([C1](#)), ([C23](#))

madhura: ([C18](#))

mahā: ([C6](#)), ([C38](#))

mahā: ([C40](#))

mahābīra: ([C3](#)), ([C24](#))

māhi: ([C19](#))

mama: ([C12](#))

mana: ([ID1](#)), ([C8](#))

mānā: ([C17](#))

mana: ([C26](#))

maṅgala: ([CD](#))

manoratha: ([C28](#))

mantra: ([C17](#))

mātā: ([C31](#))

meli: ([C19](#))

milāya: ([C16](#))

miṭai: ([C36](#))

mohi: ([ID2](#))

mudrikā: ([C19](#))

mūja: ([C5](#))

mukha: ([C19](#))

mukura: [\(ID1\)](#)

munīśā: [\(C14\)](#)

mūrati: [\(CD\)](#)

na: [\(C21\)](#)

nā: [\(C22\)](#)

na: [\(C35\)](#)

nāhīः: [\(C19\)](#)

nahīः: [\(C24\)](#)

nāīः: [\(C37\)](#)

nāmā: [\(C2\)](#)

nāma: [\(C24\)](#)

nārada: [\(C14\)](#)

nāsai: [\(C25\)](#)

nātha: [\(C40\)](#)

nava: [\(C31\)](#)

nidhi: [\(C31\)](#)

nija: [\(ID1\)](#)

nikandana: [\(C30\)](#)

nikaṭa: [\(C24\)](#)

nirantara: [\(C25\)](#)

nivāra: [\(C3\)](#)

pada: [\(C16\)](#)

padhai: [\(C39\)](#)

paisāre: [\(C21\)](#)

para: [\(C18\)](#), [\(C27\)](#)

parasiddha: [\(C29\)](#)

paratāpa: [\(C29\)](#)

pāsā: [\(C32\)](#)

pāṭha: [\(C38\)](#)

pāvai: [\(C28\)](#), [\(C33\)](#)

pavanakumāra: [\(ID2\)](#)

pavanasuta: [\(C2\)](#)

pavanatanaya: [\(CD\)](#)

phala: [\(ID1\)](#), [\(C18\)](#), [\(C28\)](#)

pīrā: [\(C25\)](#), [\(C36\)](#)

piśāca: [\(C24\)](#)

prabhu: [\(C8\)](#), [\(C19\)](#)

pratāpa: [\(C6\)](#)

priya: [\(C12\)](#)

pura: [\(C34\)](#)

raghubara: [\(ID1\)](#), [\(C34\)](#)

raghupati: [\(C12\)](#), [\(C32\)](#)

raja: [\(ID1\)](#)

rāja: [\(C16\)](#)

rakhavāre: [\(C21\)](#), [\(C30\)](#)

rakṣaka: [\(C22\)](#)

rāma: [\(C2\)](#), [\(C7\)](#), [\(C8\)](#), [\(C16\)](#), [\(C21\)](#), [\(C27\)](#), [\(C30\)](#), [\(C32\)](#), [\(C33\)](#), [\(CD\)](#)

rāmacandra: [\(C10\)](#)

rasāyana: [\(C32\)](#)

rasiyā: [\(C8\)](#)

rāya: [\(C27\)](#)

roga: [\(C25\)](#)

rūpa: [\(C9\)](#), [\(C10\)](#), [\(CD\)](#)

saba: [\(C17\)](#), [\(C22\)](#), [\(C25\)](#), [\(C27\)](#), [\(C36\)](#)

sadā: [\(C40\)](#)

sādara: [\(C32\)](#)

sādhu: [\(C30\)](#)

sāgara: [\(C1\)](#)

sāhāre: [\(C10\)](#)

sahasabadana: [\(C13\)](#)

sahasra: [\(C18\)](#)

sahita: [\(C14\)](#), [\(CD\)](#)

sājā: [\(C27\)](#)

s̄ajīvani: [\(C11\)](#)

sakai: [\(C15\)](#)

sakala: [\(C27\)](#)

sākhī: [\(C39\)](#)

sama: [\(C12\)](#)

saṅgī: [\(C3\)](#)

samhāro: [\(C23\)](#)

sanakādika: [\(C14\)](#)

śaṅkara: [\(C6\)](#)

saṅkaṭa: [\(C26\)](#), [\(C36\)](#), [\(CD\)](#)

santa: [\(C30\)](#)

sārada: [\(C14\)](#)

śaranā: [\(C22\)](#)

saroja: [\(ID1\)](#)

sarva: [\(C35\)](#)

śata: [\(C38\)](#)

sāvāre: [\(C10\)](#)

sei: [\(C35\)](#)

siddhi: [\(C31\)](#), [\(C39\)](#)

siratajā: [\(C27\)](#)

sītā: [\(C8\)](#), [\(CD\)](#)

siyahī: [\(C9\)](#)

śrīguru: [\(ID1\)](#)

śrīpati: [\(C13\)](#)

śrīraghubīra: [\(C11\)](#)

subesā: [\(C4\)](#)

sudhāri: [\(ID1\)](#)

sugama: [\(C20\)](#)

sugrīvahī: [\(C16\)](#)

sukha: [\(C22\)](#), [\(C35\)](#), [\(C38\)](#)

sūkṣma: [\(C9\)](#)

sumati: [\(C3\)](#)

sumirai: [\(C36\)](#)

sumiraū: [\(ID2\)](#)

sunāvai: [\(C24\)](#)

sunibe: [\(C8\)](#)

sura: [\(CD\)](#)

svayam: [\(C6\)](#)

tāhi: [\(C18\)](#)

tanu: [\(ID2\)](#)

tāsu: [\(C28\)](#)

te: [\(C15\)](#), [\(C20\)](#), [\(C23\)](#)

tē: [\(C26\)](#)

teja: [\(C6\)](#), [\(C23\)](#)

tihū: [\(C1\)](#)

tīna: [\(C27\)](#)

tīnau: [\(C23\)](#)

tulasīdāsa: [\(C40\)](#)

tuma: [\(C12\)](#), [\(C16\)](#), [\(C21\)](#), [\(C22\)](#), [\(C27\)](#), [\(C30\)](#)

tumhārā: [\(C29\)](#)

tumhare: [\(C20\)](#), [\(C32\)](#), [\(C33\)](#)

tumhārī: [\(C22\)](#)

tumharo: [\(C13\)](#), [\(C17\)](#)

ujāgara: [\(C1\)](#)

ujiyārā: [\(C29\)](#)

upakāra: [\(C16\)](#)

ura: [\(C11\)](#)

yaha: [\(C39\)](#)

