

Mahāvīrī
Hanumān-Cālīsā Demystified



Translated, expanded, and annotated by
Nityānanda Miśra

With a foreword by Dr. Karan Singh

MAHĀVĪRĪ: HANUMĀN-CĀLĪSĀ DEMYSTIFIED

SAMPLE

Mahāvīri

Hanumān-Cālīsā Demystified

*(Gosvāmi Tulasīdāsa's timeless hymn to Hanumān
with word-by-word meanings, translation,
commentary, explanatory notes, prosody,
musical notation, verse index, and word index)*

Based on the Hindi book

Śrihanumānacālīsā: Mahāvīri Vyākhyā

by

**Jagadguru Rāmānandācārya
Svāmī Rāmabhadrācārya**

Translated, expanded, and annotated by

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To Nilayā, the abode of virtues

Transliteration Key

For transliteration of Hindi and Sanskrit words, this book uses the International Alphabet 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	अ	ə	EN alone , fathom; SA <i>ati</i> (अति), <i>mati</i> (मति)
ā	आ	a:	EN art , far; HI <i>āma</i> (आम); SA <i>rāma</i> (राम)
i	इ	i	EN inner , bin; SA <i>indra</i> (इन्द्र), <i>śiṣṭa</i> (शिष्ट)
ī	ई	i:	EN each , tree; SA <i>īśa</i> (ईश), <i>adhīśa</i> (अधीश)
u	उ	u	EN Uzbek , full; SA <i>ukta</i> (उक्त), <i>anukta</i> (अनुक्त)
ū	ऊ	u:	EN ooze , true; HI <i>ūpara</i> (ऊपर); SA <i>nyūna</i> (न्यून)
ṛ	ऋ	ɾ	Like UK EN interesting; SA <i>ṛta</i> (ऋत), <i>kṛta</i> (कृत): vocalic r
ṝ	ऋ	ɾ̄	SA <i>pitṝn</i> (पितृन्): long vocalic r
ḷ	ऌ	ɭ	Like EN pickle; SA <i>klṛta</i> (क्लृप्त): vocalic l
e	ए	e:	Like EN say; DE <i>Idee</i> , <i>lesen</i> , <i>zehn</i> ; SA <i>eka</i> (एक)
ai	ऐ	əi æ	In SA: Like EN might; SA <i>aikya</i> (ऐक्य), <i>vaira</i> (वैर) In STANDARD HI: EN mat; HI <i>aise</i> (ऐसे), <i>baila</i> (बैल)
o	ओ	o:	Like EN no; DE <i>Ober</i> ; FR <i>chose</i> ; SA <i>cora</i> (चोर)
au	औ	əu ɔ:	In SA: Like EN out; SA <i>aurasa</i> (औरस), <i>saura</i> (सौर) In STANDARD HI: EN not; HI <i>aura</i> (और), <i>sau</i> (सौ)

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

m̄	ं	-	In SA: pure nasal after a vowel, as in <i>ham̄sa</i> (हंस) In PRA, HI: homorganic nasal (ŋ/ɲ/ɳ/ṅ/m) if a plosive follows, pure nasal otherwise
ō	ँ	õ	FR <i>bon vivant</i> ; HI <i>hā</i> (हाँ): vowel nasalization
ḥ	ः	-	Like GD <i>loch</i> ; SA <i>saḥ</i> (सः): vowel aspiration

Consonants

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

k	क	k	EN call, black ; SA <i>kalā</i> (कला), <i>rocaka</i> (रोचक)
kh	ख	k ^h	Like EN workhorse ; SA <i>khela</i> (खेल), <i>mukha</i> (मुख)
g	ग	g	EN go, dog ; SA <i>gīta</i> (गीत), <i>rāga</i> (राग)
gh	घ	g ^h	Like EN doghouse ; HI <i>ghanā</i> (घना), <i>bāgha</i> (बाघ)
ṅ	ङ	ŋ	EN anger, sing ; SA <i>aṅga</i> (अङ्ग), <i>śaṅkā</i> (शङ्का)
c	च	c	EN chin, catch ; HI <i>pāca</i> (पाँच); SA <i>cora</i> (चोर)
ch	छ	c ^h	Like EN hitchhike ; HI <i>chāpa</i> (छाप), <i>pūcha</i> (पूँछ)
j	ज	ʃ	EN job, badge ; SA <i>janma</i> (जन्म), <i>gaja</i> (गज)
jh	झ	ʃ ^h	Like EN hedgehog ; HI <i>jhūlā</i> (झूला), <i>sūjha</i> (सूझ)
ñ	ञ	ɲ	ES <i>español</i> ; FR <i>oignon</i> ; SA <i>pañca</i> (पञ्च)
ṭ	ट	ʈ	Like EN time ; SV <i>karta</i> ; SA <i>ṭikā</i> (टीका), <i>paṭa</i> (पट)
ṭh	ठ	ʈ ^h	Like EN guesthouse ; HI <i>thaga</i> (ठग), <i>gāṭha</i> (गाँठ)
ḍ	ड	ɖ	Like EN bird ; SV <i>nord</i> ; HI <i>ḍara</i> (डर), <i>aḍiga</i> (अडिग)
ḍh	ढ	ɖ ^h	Like EN birdhouse ; HI <i>dhāla</i> (ढाल), <i>buḍḍhā</i> (बुड्डा)
ṇ	ण	ɳ	Like EN bent ; SA <i>kaṇṭha</i> (कण्ठ), <i>daṇḍa</i> (दण्ड)
ḍ	ड़	ɽ	HI <i>badā</i> (बड़ा), <i>sāḍī</i> (साड़ी): retroflex flap
ḍh	ढ़	ɽ ^h	HI <i>padhāī</i> (पढ़ाई): aspirated retroflex flap
t	त	t̪	ES <i>tres</i> ; FR <i>tout</i> ; SA <i>taru</i> (तरु), <i>rati</i> (रति)
th	थ	t̪ ^h	Like EN bathhouse ; HI <i>thodā</i> (थोड़ा), <i>hātha</i> (हाथ)
d	द	d̪	ES <i>dos</i> ; FR <i>Dieu</i> ; SA <i>dīpa</i> (दीप), <i>pada</i> (पद)
dh	ध	d̪ ^h	Like EN withhold ; SA <i>dharma</i> (धर्म), <i>vadha</i> (वध)
n	न	n̪	EN plinth ; ES <i>cantar</i> ; SA <i>nṛtya</i> (नृत्य), <i>hīna</i> (हीन)
p	प	p̪	EN pun, top ; SA <i>putra</i> (पुत्र), <i>kopa</i> (कोप)
ph	फ	p̪ ^h	Like EN upheaval ; SA <i>phala</i> (फल), <i>kapha</i> (कफ)
b	ब	b̪	EN big, ebb ; HI <i>saba</i> (सब); SA <i>bija</i> (बीज)
bh	भ	b̪ ^h	Like EN clubhouse ; SA <i>bhaya</i> (भय), <i>kṣobha</i> (क्षोभ)
m	म	m̪	EN month, brim ; SA <i>mātā</i> (माता), <i>bhūmi</i> (भूमि)
y	य	j̪	EN yes, canyon ; SA <i>yoddhā</i> (योद्धा), <i>vāyu</i> (वायु)

r	र	r	Like EN red ; ES <i>rey</i> ; SA <i>ravi</i> (रवि), <i>taru</i> (तरु)
l	ल	l	EN law, all ; SA <i>loka</i> (लोक), <i>triśūla</i> (त्रिशूल)
v	व	w	EN which , cobweb; SA <i>vīra</i> (वीर), <i>kavi</i> (कवि)
ś	श	ʃ	EN ship, push ; SA <i>śīla</i> (शील), <i>paśu</i> (पशु)
ṣ	ष	ʒ	Like US EN marsh ; SV <i>fors</i> ; SA <i>ṣaṭ</i> (षट्)
s	स	s	EN see, yes ; SA <i>senā</i> (सेना), <i>prasūna</i> (प्रसून)
h	ह	fi	EN hand, ahead ; SA <i>hita</i> (हित), <i>vihina</i> (विहीन)

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-Cālisā</i>
K	<i>Kirātārjunīya</i>
KA	<i>Kavitāvalī</i>
MB	<i>Mahābhārata</i>
MSS	<i>Mahāsubhāṣitasan̄graha</i>
MU	<i>Muṇḍaka Upaniṣad</i>
PMB	<i>Patañjali's Mahābhāṣya</i>
PP	<i>Prākṛtaprakāśa</i>
PS	<i>Pāṇinīya 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>Vālmiki Rāmāyaṇa</i>
YS	<i>Yoga Sūtra</i>

Contents

Foreword	xv
Preface	xvii

Mahāvīrī

The <i>Hanumān-Cālīsā</i>	3
Devanagari text	3
Transliterated text	6
With <i>Mahāvīrī</i> meaning	10
Introduction	19
The <i>Mahāvīrī</i>	33
Commentator's invocation	33
Invocatory <i>dohā</i> -s	36
<i>Caupāi</i> -s	46
Concluding <i>dohā</i>	155
Commentator's conclusion	157

Appendices

Notes	161
Prosody	185
Musical notation	199
Hemistich index	213
Word index	217

Foreword

Dr. Karan Singh

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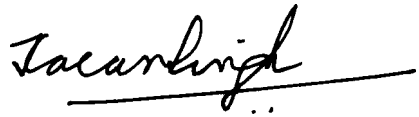
Among the many deities that are held in high esteem by Hindus around the world, there are two zoomorphic deities: Ganesha and Hanuman. These are perhaps the most popular in the Hindu pantheon. No prayer or event can start without a prayer to Ganesha. Hanuman is also extremely popular, not only because 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

Foreword

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

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 renunciants *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 Rāmabhadracārya—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*, Vālmiki'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 *Mahāvīri* is replete with the most profound knowledge (*jñāna*) and the most sublime devotion (*bhakti*). The work was called ‘the best explanation of the *Hanumān-Cālisā*’ by Dr. Ram Chandra Prasad in his dual-language translation of the *Rāmacaritamānasa* published by Motilal Banarsidass.¹ After the first edition of the *Mahāvīri* 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 *Mahāvīri* 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 *cālisā*. 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 *cālisā*'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 *cālisā*.

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

Preface

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 $\text{T}_{\text{E}}\text{X}-\text{L}_{\text{A}}\text{T}_{\text{E}}\text{X}$ 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



Invocatory *dohā*-s

श्रीगुरु-चरन-सरोज-रज निज-मन-मुकुर सुधारि।
बरनउँ रघुबर-बिमल-जस जो दायक फल चारि ॥

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

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'ũ* ▶ [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).

“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.”

The author of this *Hanumān-Cālīsā* is the venerable Gosvāmi 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 *Rāmacaritamānasa*, 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,²⁹ the word *śrīguru* is parsed as *śrīyā anugr̥hītaḥ 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,³⁰ 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-nigamācāryaṃ sītā-śīṣyaṃ 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 *Rāmacarita-mānasa*—

kāi 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 *Rāmacarita-mānasa*—

*nātha jīva tava māyā mohā
so nistara'ī tumhāreḥī chohā
tā para maĩ raghubīra dohāi
jāna'ū nahī kachu bhajana upāi*

—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.³³

There is another way *raghubara-bimala-jasa* can be

explained. By taking it as an exocentric compound,³⁴ it can be understood to mean ‘the cause of Rāma’s unblemished fame,’ i.e. Hanumān.³⁵ The words ***barana’ū raghubara-bimāla-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), *anapāyini* (incessant devotion),³⁶ *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).³⁷



बुद्धि-हीन तनु जानिकै सुमिरौँ पवनकुमार।
बल बुधि बिद्या देहु मोहिँ हरहु कलेश बिकार ॥

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

buddhi-hīna ▶ without *buddhi* (intellect);³⁸ *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;³⁹ *bidyā* ▶ learning, knowledge; *dehu* ▶ [you] give; *mohi* ▶ me; *harahu* ▶ [you] remove, [you] take away; *kaleśa* ▶ afflictions, pains; *bikāra* ▶ perturbations, passions.

“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.”

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*;⁴⁰ and therefore, he remembers Hanumān, the son of Pavana. The name *pavana*

is derived as *punāti iti pavanaḥ*,⁴¹ 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*)—

vāyoragniḥ

—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 *Gītā*—

balam balavatam 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 labhyaḥ

—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.⁴² 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 kie paḍhe aru pāe

—RCM 3.21.9

“Without giving birth to wisdom, learning and [along with it] the fruit of labour of practising, studying, 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—

avidyāsmītā-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 saṃsāra-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.



Appendices

SAMPLE

Notes

¹ Ram Chandra Prasad (1990), *Shri Ramacharitamānasa: The Holy Lake of the Acts of Rama* (2nd ed., 2008 reprint), Delhi: Motilal Banarsidass, ISBN 978-81-208-0443-2, p. 849, footnote 1.

² This verse is in the *śārdūlavikrīḍita* 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 Gosvāmi Tulasīdāsa.

⁴ A *samputa*, 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 asādrśya-vivakṣātas-tamityāhurananvayam*|| (*Kāvyaḷaṅkāra*: 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 dāhinī oraḥ dhyāna sakala kalyānamaya surataru tulasī tora*|| (DA 1). This is also verse number 7.3.7 in the *Rāmājñāpraśna* and the first verse in the *Vairāgya-sandīpanī*.

⁸ The *Rāmācaritamānasa* (composed during 1574–1576 CE) predates 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 joul tulasī 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 saṃskaraṇa*) of the *Rāmacaritamānasa* edited by the commentator and first published in 2005, there are fourteen *caupāi*-s before the twelfth *dohā* of the *Aranyakāṇḍa*.

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 Tulasidāsa is popularly believed to be the reincarnation of Vālmiki, and this belief existed in the time of Tulasidāsa also. In the *Kavitāvalī*, Tulasidāsa says *rāmanāma-ko prabhāu pāu mahimā pratāpu tulasī-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 Tulasidāsa is considered like the great sage (Vālmiki) in the world.’ Nābhādāsa, a contemporary of Tulasidāsa, wrote about him—*kali kuṭila jīva nistāra hita bālmiki tulasī bhaye* (*Bhaktamāla*: 129), meaning ‘for the sake of liberation of crooked beings in the *Kali* age, Vālmiki became Tulasidāsa.’

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 *śikhariṇī* 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 Rāmabhadraācārya, who was born Giridhara

Miśra in 1950 and was known as Rāmabhadradāsa in 1984 when the *Mahāvīri* 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 (*ṣaṣṭhi 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-ga-ga* (– ∪ ∪ – ∪ ∪ – ∪ ∪ – ∪ ∪ – ∪ ∪ – ∪ ∪ – ∪ ∪ –) with a caesura at the end.

²³ Mother Sitā, being the Guru of Hanumān (see page 38), destroyed all His afflictions by bestowing seven benedictions upon Him (see page 136).

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 (*ṣaṣṭhi vibhakti*), parsed as *gavām kiraṇānām iśaḥ gaviśaḥ*.

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 *atulitaṃ ca tadbalaṃ atulita-balaṃ* and meaning ‘incomparable strength.’ In the second interpretation, it is taken as an exocentric compound (*bahuvrīhi samāsa*), parsed as *atulitaṃ balaṃ yasya saḥ atulita-balaḥ* 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-dhāmam* 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*, *taṁ 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-padalopī 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 (*ṭṛtīyā 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 sahita hṛdaya basahu sura-bhūpa***. See page 155 for the commentary.

³⁴ Exocentric compounds are known as *bahuvrihi samāsa*-s in Sanskrit.

³⁵ In this case, the compound is parsed in Sanskrit as *raghuvarasya vimalaṃ yaśo yena*. In Sanskrit, this type of compound is known as a *karmadhāraya-garbha-bahuvrihi*, translated as ‘an exocentric compound containing an appositional determinative compound.’

³⁶ See pages 138–139 for a brief explanation.

³⁷ The reference is to the followers of Ādi Śāṅkara, 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 *mumuṅṣutva* (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 *ahankāra* (ego) which identifies with the *Ātman* (Self), *buddhi* is a part of the fourfold internal organ (*antaḥkaraṇa-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 *kr̥tyalyuṭo 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 vinayaṃ vinayādyāti pātratām| pātratvāddhanamāpnoti dhanāddharmaṃ 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 *śākabhojī pārthivaḥ*, or ‘a king whose nature is to eat vegetable food.’ Bhaṭṭoji Dikṣita’s *Vaiyākaraṇa-siddhānta-kaumudī* (literally, ‘the illuminator of grammatical principles’) gives the meaning as *śākapriyaḥ pārthivaḥ*, 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 māṃsaṃ rāghavo bhunkte* (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 *aīṇyaṃ māṃsam* in VR 2.56.22), the second meaning (fruit pulp) is to be understood. This is because Lord Rāma lived without meat

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), **ko** in **ko·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 **li·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 vyañjana* in Sanskrit).
4. A vowel followed by the *anusvāra* or the *anunāsika*, like **yaṃ** in **sva·yaṃ** (C6), **h̄** in **ma·h̄** (C40), **h̄** in **ka·h̄** (C15), **h̄** in **la·ha·h̄** (C22), **h̄** in **nā·h̄** (C19), **h̄** in **ti·h̄** (C1), **t̄** (C26), **kaĩ** in **sa·kaĩ** (C15), and **r̄** in **cā·r̄** (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,

Prosodic map

This edition of the *Hanumān-Cālisā* 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 *caupāi*-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 *cālisā*, 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.

ID1	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	ja	sa
	jo	dā	ya	ka	pha	la	cā	ri					
ID2	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	hī			
	ha	ra	hu	ka	le	śa	bi	kā	ra				
C1	ja	ya	ha	nu	mā	na	jñā	na	gu	ṇa	sā	ga	ra
	ja	ya	ka	pī	śa	ti	hū	lo	ka	u	jā	ga	ra

C2	rā	ma	dū	ta	a	tu	li	ta	ba	la	dhā	mā		
	añ	ja	ni	put	ra	pa	va	na	su	ta	nā	mā		
C3	ma	hā	bī	ra	bik	ra	ma	ba	ja	rañ	gī			
	ku	ma	ti	ni	vā	ra	su	ma	ti	ke	sañ	gī		
C4	kañ	ca	na	ba	ra	na	bi	rā	ja	su	be	sā		
	kā	na	na	kuṇ	ḍa	la	kuñ	ci	ta	ke	sā			
C5	hā	tha	baj	ra	a	ru	dhva	jā	bi	rā	jai			
	kā	dhe	mū	ja	ja	ne	ū	chā	jai					
C6	śaṅ	ka	ra	sva	yam	ke	sa	rī	nan	da	na			
	te	ja	pra	tā	pa	ma	hā	ja	ga	ban	da	na		
C7	bid	yā	vā	na	gu	nī	a	ti	cā	tu	ra			
	rā	ma	kā	ja	ka	ri	be	ko	ā	tu	ra			
C8	pra	bhu	ca	rit	ra	su	ni	be	ko	ra	si	yā		
	rā	ma	la	kha	na	sī	tā	ma	na	ba	si	yā		
C9	sū	kṣma	rū	pa	dha	ri	si	ya	hī	di	khā	vā		
	bi	ka	ṭa	rū	pa	dha	ri	lañ	ka	ja	rā	vā		
C10	bhī	ma	rū	pa	dha	ri	a	su	ra	śā	hā	re		
	rā	ma	cand	ra	ke	kā	ja	śā	vā	re				
C11	lā	ya	śā	jī	va	ni	la	kha	na	ji	yā	ye		
	śrī	ra	ghu	bī	ra	ha	ra	ṣi	u	ra	lā	ye		
C12	ra	ghu	pa	ti	kī	nhī	ba	hu	ta	ba	ḍā	ī		
	tu	ma	ma	ma	pri	ya	bha	ra	ta	hī	sa	ma	bhā	ī
C13	sa	ha	sa	ba	da	na	tu	mha	ro	ja	sa	gā	vaī	
	a	sa	ka	hi	śrī	pa	ti	kaṇ	ṭha	la	gā	vaī		

C14	sa	na	kā	di	ka	brah	mā	di	mu	nī	śā		
	nā	ra	da	sā	ra	da	sa	hi	ta	a	hī	śā	
C15	ja	ma	ku	be	ra	di	ga	pā	la	ja	hā	te	
	ka	bi	ko	bi	da	ka	hi	sa	kaī	ka	hā	te	
C16	tu	ma	u	pa	kā	ra	su	grī	va	hī	kī	nhā	
	rā	ma	mi	lā	ya	rā	ja	pa	da	dī	nhā		
C17	tu	mha	ro	mant	ra	bi	bhī	ṣa	na	mā	nā		
	lañ	ke	śva	ra	bha	e	sa	ba	ja	ga	jā	nā	
C18	ju	ga	sa	has	ra	jo	ja	na	pa	ra	bhā	nū	
	lī	lyo	tā	hi	ma	dhu	ra	pha	la	jā	nū		
C19	pra	bhu	mud	ri	kā	me	li	mu	kha	mā	hī		
	ja	la	dhi	lā	ghi	ga	ye	a	ca	ra	ja	nā	hī
C20	dur	ga	ma	kā	ja	ja	ga	ta	ke	je	te		
	su	ga	ma	a	nug	ra	ha	tu	mha	re	te	te	
C21	rā	ma	du	ā	re	tu	ma	ra	kha	vā	re		
	ho	ta	na	ā	jñā	bi	nu	pai	sā	re			
C22	sa	ba	su	kha	la	ha	hī	tu	mhā	rī	śa	ra	nā
	tu	ma	rak	ṣa	ka	kā	hū	ko	ḍa	ra	nā		
C23	ā	pa	na	te	ja	sa	mhā	ro	ā	pe			
	tī	naū	lo	ka	hā	ka	te	kā	pe				
C24	bhū	ta	pi	śā	ca	ni	ka	ṭa	na	hī	ā	vai	
	ma	hā	bī	ra	ja	ba	nā	ma	su	nā	vai		

- C25 nā sai ro ga ha rai sa ba pī rā
ja pa ta ni ran ta ra ha nu ma ta bī rā
- C26 sañ ka ṭa tē ha nu mā na chu dā vai
ma na kra ma ba ca na dhyā na jo lā vai
- C27 sa ba pa ra rā ma rā ya si ra tā jā
ti na ke kā ja sa ka la tu ma sā jā
- C28 au ra ma no ra tha jo ko i lā vai
tā su a mi ta jī va na pha la pā vai
- C29 cā rō ju ga pa ra tā pa tu mhā rā
hai pa ra sid dha ja ga ta u jī yā rā
- C30 sā dhu san ta ke tu ma ra kha vā re
a su ra ni kan da na rā ma du lā re
- C31 aṣ ṭa sid dhi na va ni dhi ke dā tā
a sa ba ra dī nha jā na kī mā tā
- C32 rā ma ra sā ya na tu mha re pā sā
sā da ra ho ra ghu pa ti ke dā sā
- C33 tu mha re bha ja na rā ma ko pā vai
ja na ma ja na ma ke du kha bi sa rā vai
- C34 an ta kā la ra ghu ba ra pu ra jā ī
ja hā 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 ra ī
- C36 sañ ka ṭa ka ṭai mi ṭai sa ba pī rā
jo su mi rai ha nu ma ta ba la bī rā

C37	ja	ya	ja	ya	ja	ya	ha	nu	mā	na	gu	sā	ī
	kṛ	pā	ka	ra	hu	gu	ru	de	va	kī	nā	ī	
C38	jo	śa	ta	bā	ra	pā	ṭha	ka	ra	ko	ī		
	chū	ṭa	hī	ban	di	ma	hā	su	kha	ho	ī		
C39	jo	ya	ha	pa	dhai	ha	nu	mā	na	ca	lī	sā	
	ho	ya	sid	dhi	sā	khi	gau	rī	sā				
C40	tu	la	sī	dā	sa	sa	dā	ha	ri	ce	rā		
	kī	jai	nā	tha	hṛ	da	ya	ma	hā	ḍe	rā		
CD	pa	va	na	ta	na	ya	sañ	ka	ṭa	ha	ra	ṇa	
	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 *caupāi* metres, and to the text of the *cālīsā* as commented upon in the *Mahāvīri*. 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 *svoralipi*, flat notes (*komala svara-s*) are shown by a line below the Devanagari representation of the note. The sharp note *tivra 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 *miśra 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 *caupāi* 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 *caupāi-s*.

Happy singing and playing!

Allegro (♩ = 160)

सा सा सा सा सा रे रे ग ग ग ग ग
 5 श्री - gu - ru - ca - ra - na - sa - ro - ja - ra - ja
 म प प प प म म रे रे रे सा सा सा
 9 ni - ja - ma - na - mu - ku - ra su - dhā - ri
 सा सा सा सा सा सा रे रे ग ग ग ग ग
 13 ba - ra - na - ũ ra - ghu - ba - ra - bi - ma - la - ja - sa
 प प ध प म म रे रे रे सा सा सा
 17 jo dā - ya - ka pha - la kā - ri
 प प म रे रे म म प म प
 21 bud - dhi - hī - na ta - nu jā - ni - kai
 प प प प प प ध ध नि ध नि ध प
 25 su - mi - ra - ũ pa - va - na - ku - mā - ra
 सा सा सा सा नि नि प प प ध प म म रे
 29 ba - la bu - dhi bid - yā de - hu mo - hī
 प प म म म रे रे रे रे सा सा सा
 ha - ra - hu ka - le - śa bi - kā - ra

Prestissimo (♩ = 200)

3 सा सा रे रे प प प ध प म ग रे रे रे
ja - ya ha - nu - mā - na jñā - na - gu - ṇa - sā - ga - ra

5 प ध प म ग रे ग रे सा नि ध नि ध रे रे सा ग रे सा सा सा
ja - ya ka - pī - śa ti - hū lo - ka u - jā - ga - ra

7 सा रे रे प प प प प ध प म ग रे रे
rā - ma - dū - ta a - tu - li - ta - ba - la - dhā - mā

9 प ध प म ग रे ग रे सा नि ध नि ध रे रे सा ग रे सा सा
aī - ja - ni - pu - tra - pa - va - na - su - ta - nā - mā

11 ग प ध सा नि सा नि ध प म प म ग रे प प
ma - hā - bī - ra bi - kra - ma ba - ja - rañ - gī

13 ग म ग रे प प म म ध ध नि सा नि ध प
ku - ma - ti - ni - vā - ra su - ma - ti ke sañ - gī

15 ग म ग रे प प प प प ध ध सा नि ध प
kañ - ca - na - ba - ra - na bi - rā - ja su - be - sā

17 प सा सा रे सा नि ध प म प ध प म ग रे रे सा
kā - na - na kuṇ - ḍa - la kuñ - ci - ta ke - sā

Hemistich index

This index lists all the eighty-six half-verses (six *dala*-s and eighty *ardhāli*-s) of the *Hanumān-Cālisā*. The verse numbers, along with the *dala* or *ardhāli* 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 *caupāi*, and the abbreviation CD refers to the concluding *dohā*. For the *dala* or *ardhāli* 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 *ardhāli*-s of a *caupāi*. The page number for the explanation of the verse in the *Mahāvīri* is shown at the extreme right.

A

añjaniputra-pavanasuta-nāmā (C2, A2)	50
anta-kāla raghubara-pura jāi (C34, A1)	142
āpana teja samhāro āpe (C23, A1)	118
asa bara dīnha jānakī mātā (C31, A2)	135
asa kahi śrīpati kaṇṭha lagāvai (C13, A2)	89
aṣṭa siddhi nava nidhi ke dātā (C31, A1)	135
asura-nikandana rāma-dulāre (C30, A2)	133
aura devatā citta na dharai (C35, A1)	144
aura manoratha jo koi lāvai (C28, A1)	128

B

bala budhi bidyā dehu mohī harahu kaleśa bikāra (ID2, D2)	42
barana'ū raghubara-bimala-jasa jo dāyaka phala cāri (ID1, D2) .	36
bhīma rūpa dhari asura sāhāre (C10, A1)	79
bhūta piśāca nikaṭa nahī āvai (C24, A1)	121
bidyāvāna gunī ati-cātura (C7, A1)	69
bikaṭa rūpa dhari laṅka jarāvā (C9, A2)	76
buddhi-hīna tanu jānikai sumiraū pavanakumāra (ID2, D1)	42

C

cārō juga paratāpa tumhārā (C29, A1)	129
chūṭahī bandi mahā-sukha hoi (C38, A2)	150

D

durgama kāja jagata ke je te (C20, A1)	108
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H

hai parasiddha jagata-ujiyārā (C29, A2)	129
hanumata sei sarva sukha karaī (C35, A2)	144
hātha bajra aru dhvajā birājai (C5, A1)	63
hota na ājñā binu paisāre (C21, A2)	110
hoya siddhi sākhī gaurisā (C39, A2)	152

J

jahā janma hari-bhakta kahāi (C34, A2)	142
jaladhi laḡhi gaye acaraja nāhī (C19, A2)	106
jama kubera digapāla jahā te (C15, A1)	93
janama janama ke dukha bisarāvai (C33, A2)	140
japata nirantara hanumata bīrā (C25, A2)	123
jaya hanumāna jñāna-guṇa-sāgara (C1, A1)	46
jaya jaya jaya hanumāna gusāi (C37, A1)	148
jaya kapiśa tihū loka ujāgara (C1, A2)	46
jo śata bāra pāṭha kara koī (C38, A1)	150
jo sumirai hanumata balabīrā (C36, A2)	146
jo yaha padhai hanumāna-calīsā (C39, A1)	152
juga sahasra jojana para bhānū (C18, A1)	101

K

kabi kobida kahi sakāi kahā te (C15, A2)	93
kādhe mūja-janeū chājai (C5, A2)	63
kānana kuṇḍala kuñcita kesā (C4, A2)	60
kañcana-barana birāja subesā (C4, A1)	60

Word index

This index lists all the words used in the *Hanumān-Cālisā*. 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 *Mahāvīri*. 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.

A

acaraja	106
ahīśā	91
ājñā	110
amita	128
añjaniputra	50
anta	142
anugraha	108
āpana	118
āpe	118
aru	63
asa	89, 135
aṣṭa	135
asura	79, 133
ati	69
atulita	50
ātura	69
aura	128, 144
āvai	121

B

bacana	124
baḍāi	87

bahuta	87
bajaraṅgī	54
bajra	63
bala	42, 50
balabīrā	146
bandana	65
bandi	150
bara	135
bāra	150
barana	60
barana'ū	36
basahu	155
basiyā	73
bhae	98
bhāi	87
bhajana	140
bhakta	142
bhānū	101
bharatahī	87
bhīma	79
bhūpa	155
bhūta	121

bibhīṣana 98
 bidyā 42
 bidyāvāna 69
 bikāra 42
 bikaṭa 76
 bikrama 54
 bimala 36
 binu 110
 birā 123
 birāja 60
 birājai 63
 bisarāvai 140
 brahmādi 91
 buddhi 42
 budhi 42

C

calīsā 152
 carana 36
 cāri 36
 caritra 73
 cārō 129
 cātura 69
 cerā 153
 chājai 63
 chuḍāvai 124
 chūṭahī 150
 citta 144

D

ḍara 116
 dāsā 138
 dātā 135

dāyaka 36
 dehu 42
 ḍerā 153
 devatā 144
 dhāmā 50
 dharai 144
 dhari 76, 79
 dhvajā 63
 dhyāna 124
 digapāla 93
 dikhāvā 76
 dīnha 135
 dīnhā 95
 duāre 110
 dukha 140
 dulāre 133
 durgama 108
 dūta 50

G

gaurisā 152
 gāvai 89
 gaye 106
 guṇa 46
 gunī 69
 gurudeva 148
 gusāi 148

H

hai 129
 hāka 118
 hanumāna 46, 124, 148, 152
 hanumata 123, 144, 146

The *Mahāvīri* is a Hindi commentary on the *Hanumān-Cālisā* authored by *Padma Vibhushan Jagadguru Rāmānandācārya Svāmī Rāmabhadracārya*. Although without eyesight since infancy, the Guru holds PhD and DLitt degrees in Sanskrit, speaks 22 languages, and has authored over 100 books.

Nityānanda Miśra works as a quant in the investment banking industry in Mumbai. He studied management at IIM Bangalore. Now at Citigroup, he has previously worked at Goldman Sachs and Morgan Stanley.

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