

CHAPTER III

Literary and Critical Appreciation of the Similes in Rāmāyana.

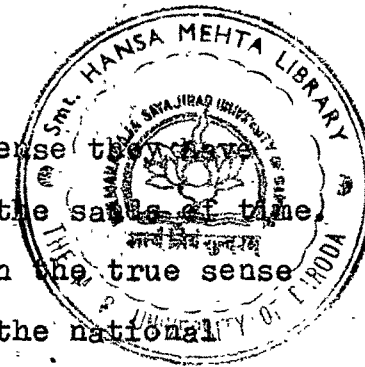
Part I

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Ever since the origin of the human race on the earth,
beautiful in the nature and universe has inspired and
infused in the man the indescribable experience of ecstasy.
Since then through whatever medium he could, he has never
been tired of giving vent to this feeling which is as it
were an expression of gratitude for the divine descent of
the redeeming grace of the power which seems to govern the
whole universe in the spirit of paternal affection and care
and not in the fashion of a stern and iron-willed task-
master. History ^{has} recorded many poets and the literary gems
created by them. They were a direct outcome and outburst of
their versatile genius. The world today has fortunately
preserved many of them; though the number of the lost ones
is also very high. That is really the most unhappy thing
in the whole of the glorious history of the mankind. Yet
whatever we possess is really a universal possession which
will give the same joy leading to a perfect ^{trance} ~~frame~~ of literary
beauty to so many generations of the human race in future.
In fact some works in the literature of the world are as it
were beyond the reach of the devastating effect of time.
They are quite astonishingly triumphant and the high esteem
which they enjoy in the world remains evergreen in the

hearts of those who are competent to imbibe the real beauty which they possess. The realisation of the beauty makes the heart of the person who experiences it more sublime and ultimately it leads him to the final emancipation of soul from continuous cycle of the metempsychosis. It is perhaps with this point of view that the Vedas, the Bible and such other religious works enjoy the position next to God. Thus, ever since the dawn of the human history, the literature has worked for the spiritual and mental upheaval and sublimation of human beings.

The human history has witnessed the fall of many great empires and kingdoms. It has seen the annihilation of the beautiful cities of Pompeii and Herculaneum, the decline of the great cultures and civilisations of Egypt, Greece and Rome. It has also seen the great emperors and conquerors like Alexander the great, Julius C^easer, Hamurabbi, Charlem^gagne, the C^c Zars of Russia, Napoleon Bonaparte and Hitler, rising and falling within no time. Simply their names and record of their works are with us. But here, the great heroes of the literary world far surpass these great heroes of the human history. A great poet like Vālmiki, Vyāsa, Homer, Kālidāsa or Tagore is not merely a name in history, but is a living personality ever infusing life in us through the wonderful medium of their literary productions which are with us. We feel as if they are with us just as they were with the people



of the age to which they belonged. In a sense they have really carved the evergreen footsteps on the sands of time. They can be said to have lived the life in the true sense of the term. Their influence in moulding the national character is far reaching; a poet like Valtare, Rousseau or Diderot can change the whole outlook of the nation and rouse it to witness a new and epoch-making renaissance. So great is the power of pen when it is wielded by the hand which is motivated by a master mind. Similarly the great epics of the world have influenced the then society together with so many generations which followed. These great literary works have their own value and merits even as pieces of literary art. No critic has ever ^{felt} ~~felt~~ tired of eulogising poets like, Vālmiki, Vyāsa and Homer.

The Rāmāyana is a literary piece produced by one of the master minds of the world viz. Vālmiki. It has much of literary beauty which fact must be admitted without any hesitation. The beauty of nature has impressed so many authors; and Vālmiki is no exception to it. The rising and setting sun, the moon shining brightly in the crystal clear sky of autumn, the twilight and dawn smiling with bright light, the rushing waves of a sea, the waters of a river flowing with the accompaniment of music having tinkling sound created by flow, the line of birds flying in the sky, the line of clouds coloured with beautiful silver lining

passing rapidly in the sky, a beautiful lamp brightening the darkness of a place are some of the phenomena which have impressed the Ādi Kavi Vālmiki and have made him produce some exquisitely superb and beautiful descriptions which have quite an intrinsic literary merit and excellence of their own. In the vast expanse of the epic such descriptions are really beauty spots which never fail to rouse our appreciation when we come across them. The literary beauty of a piece depends on so many factors. Firstly, it should be written in an appropriate language with fine and subtle sense of propriety. The words should be suitable to the matter at hand and the context. They should be befitting the character if it is a speech. The sound of the syllables also should be considered; because the choice of vowels and consonants should be such as to befit the sentiment. If harsh vowels and consonants are used to give an epic and delicate picture of human passions, the whole effect will be marred. If, otherwise, soft consonants and vowels are used to depict some heroic scene, it will totally annihilate its vigour, vitality and power with which we might have experienced the scene being staged before our own eyes. The occidental criticism has laid much emphasis on this aspect of the literary style and language. But apart from that the shounds of the syllable being quite in consanance with the situation, sentiment, feeling and above all the context and becoming pleasing to hear has been always an ideal worth

following by any persons who wants to write in the best possible manner from literary point of view and has cherished a desire to make an endeavour to make his name in the field of literature. The difference between a beginner or a layman in the literary field and an accomplished poet and author, a seasoned artist like Vālmiki is that the power over words remains the goal yet to be achieved for the beginners whereas it is a part and parcel of the literary genius like Vālmiki. The power over words i.e. the power of expression is the first and foremost requirement for a writer and he should always covet it. To give the most vital and living stamp of the author's own personality the author should be always quite conscientious to be original as far as possible as imitation is always considered as death that is to say immitation of the style of some other literary master and genius is really the most dangerous path of self-annihilation which a sincere literary creator should always try to avoid. It is the stamp of the individuality of the author that counts the most in the field of literary criticism. It is a sure criterion of the author's excellence as a literary master. History has recorded as immortal only such authors who have given their own valuable contribution to the literature of the world. Whatever an author who is an accomplished master of his own individual style writes, becomes at once a piece of superb beauty and exquisite perfectness and has a claim to immortality. The world can

quite properly taken pride in possessing such pieces and monuments of literary art for centuries together. Even a single sentence of a masterly writer becomes such a perfect work of art that not a single word can be substituted for the one used by him. His sentence becomes an unchangable written document as it were. That is surely the most ~~speaking~~ evidence of his greatness as a writer. From the extensive galaxy of luminaries of the literary firmament, the world has seen some who can surely claim to be the masters of their own style, personality and literary ~~liberty~~ all of which can be ~~assumed~~^m up simply by a single word viz. 'genius' - and it can be said with pride and without the least hesitation that the author of the Rāmāyana is one of those luminaries shining brightly and having their ~~numerable~~^{immu} place like that of the pole-star. India can surely feel proud for this son of hers who has given and will give credit to her for so many generations yet to follow. He is as if were the repository of what is good and beautiful in the literature of India, a sort of fountain head always ready to ooze out the nectar of inspiration for the sake of anyone who comes, bows to him while entering his sacred sanctuary to receive the divine inspiration. Surely the approach to this great sage of hoary antiquity for any purpose is never fruitless, the person does get something which he can cherish as his valuable possession through the whole course of his mortal

existence, and that is not the only benefit but he is able to inspire others in the same way as this master of literature; and that way the unimpeded chain of literary tradition goes on through the course of human history. Thus Vālmīki is a master in the field of literature who has influenced and inspired so many writers.

He is a poet by nature. He has tried throughout his single work, to express his awe and astonishment at the realisation of the beautiful in nature, in the character of the human beings which he depicts and in the situations which he so colourfully paints. Without any special and purposeful effort succeeded in making his work a beautiful structure of literary art. The flow of his expression is so natural and graceful that the reader never feels that he has been all the time reading a great epic. He simply feels quite at home while going through the whole course of Vālmīki's flow of style. He has written in such a way that a reader as well as a critic remains spell-bound to realise with what ease and simplicity such high expressions could be presented. His descriptions though at times more conventional breathe with the charm of his personal style. The outer structure of the description is at times on the lines of set conventions but the soul underlying the sentence of the description is really that of Vālmīki himself. The beauty of such descriptions is at once striking and creates a lasting impression on a reader. He has never tried

deliberately to adorn his descriptions with an unbearable burden of the ornamentation provided by the *Alaṅkāras*. This does not mean that he has not employed the most widely used figures of speech in the *Rāmāyana*. But his use of figures is always natural and devoid of deliberate endeavour. They enjoy their own independent existence and thereby feel that they are at their proper place. They have been employed when they are quite inevitably needed. They are appropriate and definitely suitable to the context and situation. Within the small span and scope of a single quarter of a stanza or a line or a single stanza the author has been successful in depicting the vivid and panoramic vista of a lively situation. There are countless illustrations of such use of figures in the whole course of the twenty-four thousand stanzas which are traditionally known to constitute the epic. He uses similes, metaphors, hyperboles and several such other figures of speech which are used primarily by almost all the great writers of the different literatures of the languages of the world. Out of these figures his similes are striking and remarkable for the originality of their expression, fancy, construction, structure and usage. His similes even if taken separately as independent pieces have literary merits of their own. Then their merit as literary pieces of artistic structure in befitting context of the situation in the epic does not at all require more explanation. The first and foremost characteristic of these similes is that they refer

to anything from the vast expanse of the real life. There are similes which are based on the pure imagination of the author and which do not refer to the actual life. But these similes have got their own charm of beautiful fancy which makes dumb with astonishment; and after realising the beauty and the unthinkable reach of the author's imagination our heart leaps up as it were in the same way in which the heart of the famous English Poet Laureate William Wordsworth leapt up when he beheld 'the rainbow in the sky'. As a source of knowledge of the then prevailing conditions these similes are highly valuable. But as the productions of pure literary beauty they are even more precious and as such they are surely our national possession. The similes used by the author in the Rāmāyana have been imitated by the writers of the later classical Sanskrit literature. So they are useful when looked from the historical point of view. But apart from all the other points of view as regards their merits and utility, they are important from literary point of view also.

As regards the topics dealt with by the author in the presentation of the similes having purely literary merit it appears that some topics are quite favourite with him while some others are quite rarely met with. His special favour to particular topics is visualized by the frequency with which the similes containing such topics occur. Thus the moon

is one of the author's most favourite objects to which he likes to refer every now and then. The similes related to the moon are quite great in number. They refer to the moon seen on some particular day, in some particular situation like eclipse etc. or merely as a stock object used as a standard of comparison. Similarly among the seasons quite curiously enough instead of spring, autumn is favourite to the author of the Rāmāyana. He never seems tired of referring to the beauty of the moon in the clear and bright sky of the autumn. He frequently refers to the clear and brightly shining sky studded fully with luminous stars and brilliant constellations in the autumn. The whole description becomes so poetic that we ourselves see the whole panoramic picture of the bright sky having the shining design of the stars and appearing like a very big and hugely extensive canopy. He refers to the beauty of the twilight and the dawn. Out of these two, the latter has charmed the Vedic poet who has contributed many beautiful hymns in praise of the pretty Usas, and these hymns are really considered as having high literary value by scholars. The author of the Rāmāyana has ^{never} also/missed a chance of describing the beauty of the dawn. In the same way he has referred to the beauty of the sky at twilight - the meeting point of the fading day and rising night. He has very pleasantly described the colours of sky at this time. He has also referred to the beauty of the other objects like a great mountain or a river, or a city or a

palace appearing fine on account of the reflection of the beautiful colours in the sky. Similarly he refers quite frequently to the sun. He describes shining orb of the sun, the bright rays of it, its appearance in the morning and that in the evening. Next in importance is the description of the sun while in company of different famous constellations. The same is true for the description of the moon. The author has also referred to the lustre of both these luminaries. In fact the inseparability of the lustre from the sun or the moon has always remained an ideal for the constant love. Next in importance is the frequency of the references to fire. The author has described at length the brilliance of fire, its burning flames, its smoke, the absence of its smoke, its lustre, the brilliant appearance of the conflagration consuming up the whole forest etc. He has referred to this phenomenon of nature with an amazing frequency. The burning flame has remained an ideal for the dazzling beauty of a female in the Rāmāyana. All this shows how the author has been charmed by the brilliance of fire. He also refers to clouds in the same way. A black cloud with a shining silver lining is really an object of beauty to the contrast of the colours. The author has definitely referred to this. But more frequently he refers to the white cloud in the bright and clear sky of the autumn. The line of clouds passing across the sky has also drawn the attention of the author. He has described the beauty of mountains,

the peaks of which are ^{very} concerned with clouds. He has also described the reflection of the clouds in the clear waters of a river, a lake or a sea. The author has never forgotten to describe the beauty of the mountains and the rivers. The roaring of the waves has charmed him. The music of the ripples in the flowing waters of the rivers has been nicely represented. These are the general topics to which the author refers frequently and gives similes which are attractive for their literary beauty. He has also described the female beauty in very bright colours. Especially the description of Sītā has been given by the author with a special care. He has described beautiful and planned arrangement of cities like Ayodhyā, Kishkindhā and Lāṅkā. His treatment of individual scenes and situations is highly commendable. The similes in the Rāmāyana at once strike us excellent on account of their capacity of producing vivid word pictures. Such instances are quite numerous in the Rāmāyana. The poet has given many such pictures painted with superb and enchanting colours of feelings and beauty by his powerful similes. A cloud hanging on a mountain or a cow roaming in the vicinity of its calf on account of deep maternal affection are really some of the most lively pictures which the author portrays in the course of his numerous similes. These word-pictures even if taken by themselves have immense value as pieces of literary product. The author's delineation of erotic sentiment is remarkable and this is also seen in the similes themselves. Within the short space provided by the

construction of a simile he has successfully tried to give full justice to the painting of both the types of the erotic sentiment viz. love in union i.e. Sambhoga Śṛṅgāra and love in separation i.e. Vipralambha Śṛṅgāra. Next in importance is his delineation of the heroic sentiment i.e. Vīra Rasa. He depicts it very skilfully in the descriptions of battles and combats between the heroes and warriors of the battle fought on the ground of Rāvana's capital. He has also done the same in the delineation of the heroic sentiment in the descriptions of the battles in the Daṇḍaka forest. The delineation of pathos - the Karuṇa Rasa is also noteworthy. The description of the pitiable condition of Kausalyā when Rāma left Ayodhyā for forest, the description of Ayodhyā in the absence of Rāma as seen by Bharata and above all the description of Sītā when she had been banished by her beloved husband Rāma who being a king had to submit himself to the will of his subjects is most touching. The similes occurring in all these descriptions are appropriate and befitting the situation in which they are set by the author. Thus looked from any point of view the similes in the Rāmāyana are really beautiful pieces of exquisite literary art.

As regards the general form, construction and structure of the similes, it can be said that in the Rāmāyana usually all the main types of similes occur. They are very formal, and many times conventional. As a matter of principle we

come across many similes which appear to be strictly constructed according to the rules of Alankārasāstra of course it cannot be assumed that the author had access to any of the standard works on poetics which we have with us. It is clear that the author has given many similes which are faultless. In fact a majority of similes in the Rāmāyana are of the type which is technically called Pūrṇā Upamā. Such similes have all the four ingredients.

The authorities on poetics have accepted such expressions also as similes which have one or two or three of the essential factors about in them. The Rāmāyana has ~~these~~ types of similes also. It has also many similes in the long or short compounds. These similes have usually the Upameya, or the Sādhārana Dharma omitted, and yet they convey the sense usually conveyed by a Pūrṇā Upamā. The authorities like Yāska and Pāṇini have accepted such constructions as similes and the later authorities on Sanskrit poetics have almost exhausted themselves in making the divisions and sub-divisions of the figures of speech. We may not find all the types of similes which have been recognised as such by all the authorities on Sanskrit poetics. But if we want to have at least the variety as regards the formation of similes and such other figures of speech, it is there already in the Rāmāyana even though the author cannot be supposed to have tried deliberately to bring in all the types of them in work.

The author of the Rāmāyana has tried to do full justice to the representation of his artistic outlook in the similes. His simile may be a compound covering a quarter of a stanza, or a line or a couplet, and yet it may be a description or a statement of comparison bringing out full details of a thing. The similes which have some of their ingredients omitted, are also many. Yet it can safely be assumed that upto the time of the Rāmāyana later progress of pedantic divisions and sub-divisions given by the celebrated scholars of the science of poetics had not yet begun and mostly the author is interested in giving a full simile - Pūrṇa Upamā,

As already remarked any poet who is impressed by the beautiful in nature is sure to give vent to his joy on seeing it. Vālmiki has also done the same thing. He has been deeply impressed by the beautiful natural phenomena which he happens to experience. If we look to the account of his life given in the Rāmāyana itself he ~~was~~ is entirely a child of nature roaming and playing freely at his sweet will on the lap of the mother Nature. He led a peaceful and pious life on the banks of the river Tamāsā. So he had ample opportunities to see the beauty of nature. His righteous indignation at the most deprecable and condemned killing of a Krauñca bird by a hunter shows how he possessed the compassionate heart of a poet. Thus it is quite natural that so many beautiful and poetic descriptions flowed from his pen. He observed the beauty of the universe - the masterly creation of the Creator

and fully reacted towards the feeling of joy he experienced. So in that way many beautiful natural phenomena have attracted his attention. The moon for example has attracted him so much that inspite of some conventional descriptions, he has given innumerable descriptions of the moon which far excel as pieces of the most perfect beauty. The very first simile¹ among the similes referring to the moon speaks for enchanting and beautiful appearance of the moon. The simile is intended to describe the handsome appearance of Rāma; and the moon according to an age old convention is taken as the standard for such a comparison. The conventionalism is there, no doubt in this description but the expression given to the idea is remarkable. It at once suggests how attractively handsome Rāma must have been. If we go through the whole of the Rāmāyana this method of describing the beauty of the complexion has been generally the same. There is, of course some change in the standards for the comparison. Sometimes the fire or the sun due to their lustre have been taken as the standards for describing the complexional beauty, but in the majority of such descriptions usually the moon has retained its supreme position as the standard object frequently alluded to by the poet.

1. Viṣṇunā sadrśo vīrye somavatpriyadarsanah /

I. 1. 18 ab.

On the occasion of describing Rāma, the poet writes about him that he was most favourite with all the people like the beautiful moon.¹ Here the author describes all the four brothers viz. Rāma, Bharata, Lakṣmaṇa and Śatrughna for the first time and while bringing out the special charm about Rāma he refers to him by that simile. So here the author tries to bring out the cause of Rāma's overwhelming popularity; and to express this he refers to the moon suggesting that Rāma had such a charming personality. After Rāma had left for his banishment in the forests, Sumitrā tries to lessen the grief of Kausalyā on account of the separation from her beloved son Rāma by giving consolation. She says² that she will be able to see again her son like the rising moon while he bows down to pay his homage to her feet. Here Sumitrā describes Rāma as the rising moon.

At another place³ when the citizens of Ayodhyā followed Rāma while he proceeded to leave for the forest the poet describes Rāma as being the most favourite with the people

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1. teṣāṃ api mahātejā Rāmaḥ satyaparākramaḥ /
iṣṭaḥ sarvasya lokasya śāsāṅka iva nirmalaḥ // I.18.25
 2. śīrṣā caraṇāvetan vandamānamanindite /
punardrakṣyasi Kalyāṇi putram candramivoditam // II.44.22
 3. Ayodhyānilayānāṃ hi puruṣānāṃ mahāyaśaḥ /
Babhūva guṇasaṃpannaḥ pūrṇacandra iva priyaḥ // II.45.3

like the full moon on account of the excess of his merits and virtues.

While bidding farewell to Rāma who had come to take leave to proceed for the forest, Kausalyā herself says¹ that she hopes to see him again when he returns from the forests like the rising moon, and installed and enthroned on his proper place.

When Rāma went to the Dandaka forest in the course of his exile with his beloved wife Sītā and his affectionate brother Lakṣmaṇa, his most handsome personal form as seen by the pious sages dwelling there is described taking resort to the same means. The author here says² that Rāma appeared to them as the rising moon. Yet it is not the usual case that the author refers only to Rāma's form, personal charm or face in this manner. Usually the moon has been his favourite object always selected as the first hand standard of comparison for describing the complexional beauty or personal charm of somebody. The author seems at many places to show a special inclination for this. He has in fact never missed a chance of describing the beauty of a face which is of course a gift given by God, in the same fashion of referring to the moon as the standard of beauty. It is quite natural and justifiable also in case of an Indian poet. In India the

1. Drakṣyāmi tvāṃ vanātprāptaṃ pūrṇacandramivoditam /
Bhadrāsanagatam Rāma vanavāsādhāgatam // II.25. 43

2. Te taṃ somamivodyantam dr̥ṣṭvā vai dharmacārīṇaḥ /III.1.10cd

the sky is usually clear and bright. The sun and the moon shine brightly on most of the days and nights. So these two brilliant luminaries perpetually present before the eyes of a creator of literature, are quite likely to inspire in him a feeling of wonder at the realisation of the indescribable beauty which they possess; and the constant reference to them by such a literary creator may be as just mere objects used by him as the standard ones in that particular respect is merely a little tribute paid with homage to those beautiful objects as well as to the Master Creator who created them. If these objects were not constantly before the eyes of the creator of the literary beauty, it would have been highly impossible that the literature might appear as if studded fully by such references occurring with an astonishing amount of frequency. So it is due to these and several ~~and~~ other reasons that the authors, poets, dramatists and novelists refer to them so frequently.

At another place¹ in the Aranyakāṇḍa, the ^{author} describes the face of Sītā in the same manner. Sītā was being carried away through the aerial route by Rāvaṇa who successfully managed to abduct her in the absence of Rāma. She had beautiful eyes; the author does refer to the fact ~~that~~, but what

1 Tasyāḥ sunayanam vakatramākāśe Rāvaṇāṅkagam /

Ruditam vyapṇīstāsram candravatpriyadarsanam //III.52.22c -

struck him most is that her face appeared so charming that any onlooker must admit it to be just like the moon. Here the situation is really tragic. The pain and misery of a devoted wife like Sītā while being carried away by Rāvaṇa is indeed unspeakable. A modern critic may look at this with scornful eyes from the view point of propriety. But it must be here admitted to the credit of the author that he does not at all lack in the sense of propriety. On the contrary he has looked to that very carefully. Here his mere intention is to convey the exquisitely superb and bewitching charm of the complexional beauty of the most beautiful woman of the age of the Rāmāyaṇa. The tragedy of the situation is never been lost sight of by the author. He describes that her face was besmeared as it were with tears on account of the incessant weeping, and yet it was just as pleasing to look at as the disc of the moon. What is really beautiful remains so in whatever condition or under whatever circumstances. When this is realised the full purport of the simile becomes revealed to us. The author's intention is to describe the beauty of the face of Sītā - the most beautiful lady of the age.

The practice of describing the personal charm and the beauty of the face creating an impression of good looks possessed by the person so ~~that~~ described has been followed throughout the whole Rāmāyaṇa by the poet. The illustrations to support this conclusion are quite many in number.

Hanumat goes on the mission of searching out Sītā, to Laṅkā after getting information for that from Sampāti, the elder brother of Jātāyu. On reaching Laṅkā he tries hard to find out Sītā, but fails to see her in the harem of Rāvaṇa. So, atleast as an accident he happens to visit the cherished pleasure garden of Rāvaṇa, viz. the Asókavanikā. There he sees a beautiful lady surrounded by the demonesses and seated on a raised seat under a tree in that garden. While describing the very first impression on seeing that woman on Hanumat, the poet says¹ that when Hanumat saw that lady in Asókavanikā; and she was really Sītā whom he had been trying hard to search out since his landing on the shore of Laṅkā, she had put on garments which were dirty, she was surrounded by the demonesses; she appeared emaciated on account of fasting and she appeared as heaving the sighs of grief every now and then and finally she appeared just as tender light of the moon seen shining quite brightly in the beginning of the bright half. This was the first time that Hanumat happened to see Sītā. Here also, under all the adverse circumstances of unwanted captivity, loneliness of a place which never appeared as pleasant to her, the separation from her beloved husband, the first and foremost thing or characteristics which

1. Tato malin^āsa^āmvitā^ām rākṣasībhiḥ sam^āvṛtā^ām /
 Upavāsakṛsām dīnām niḥśvasantīm punaḥ punaḥ /
 Dadarsā sūklapakṣādā^ām candrarekhāmivāmalām //

infused a feeling of sheer astonishment in anyone who happened to see is certainly her spotless beauty which never remained concealed under any condition and circumstances. So it is quite natural that in order to describe the first impression on seeing such a unique beauty of the age incarnate in the form of a female viz. Sītā, the author takes the tender lustre of the moon seen shining with the pleasing and brilliant light in the beginning of the bright half of a month as the standard of comparison. The whole description itself is very vivid and beautiful, fully bringing out the condition of Sītā in that awkward situation. But the simile used by the poet here to describe the personal charm of Sītā is really a crest on the whole shining crown of the brilliant description. The tender, emaciated, tragic and yet the most beautiful form of Sītā becomes at once really revealed with the most striking liveliness and that is indeed the mastery of the poet. He uses so many other similes also to describe the condition of Sītā, but he chooses this simile as the first means to adorn his brilliant and vivid description. The simile thus shows the author's inclination almost leading to his preference for such a standard of comparison.

In the ~~very~~ same canto¹ he again refers to Sītā in the same manner piling up a heap of similes. On seeing Sītā, Hanumat reasoned himself and came to the conclusion that she was verily Sītā herself and the first thing which astonished him was that she just exactly resembled the description given to him by Rāma and others. Nothing was exaggerated. Her face appeared to him to be resembling the disc of the full moon. Her breasts were quite beautifully protruding and round. She was brightening as it were all the directions by her own lustre. Her hair were black, her lower lip appeared like the Bimba fruit, her middle portion i.e the waist was fine and tender. Her eyes resembled the lotuses in beauty; she appeared like the Rati - the most

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1. Tarkayāmāsa Sīteti kārānairupapādibhiḥ /
 Hriyamānā tadā tena rakṣasā Kāmarūpiṇā //
 Yathārūpā hi dr̥ṣṭā vai tathā rūpeyamāṅganā /
 Pūrṇacandrānanām subhrūṃ cāruvṛttapādharām //
 Kurvatī^m prabhayā devīm sarvāvitimirā disāḥ // it
 Tām nīlakeśīm bimboṣṭhīm sumadhyamām supratisthām /
 Sītām padmapalākṣākṣīm Manmathasya Ratim yathā //
 Iṣṭām sarvasya jagataḥ pūrṇacandrāprabhāmiva /

beautiful woman in the universe, as she is the female counterpart of Kāmadeva the idol and symbol of the handsomeness in the whole of literature. Thus this description goes on for lines together. But to give the finishing touch to this shining word-picture the poet says that she appeared to Hanumat as favourable to and favourite of the whole world like the lustre of the full moon. This also seems to be the zenith of the literary beauty which the author here wants to create. While finishing this description he says¹ that she appeared to Hanumat as having the dirt on her garment, devoid of ornaments, though describing them rightfully and like the lustre of the moon, the most popular and beloved king of the innumerable constellations, encircled by clouds. This and the previous description need no more praise to show the literary merit.

He uses the most simple Alaṅkāras and yet creates the most lively portrait drawn by mere words. His ideal of beauty really seems to be that the beauty unadorned is the adorned most. The majority of descriptions given by him is itself an ample proof of this fact about his literary genius.

The demonesses surrounding her stand for the line of cloud described in the simile, and that is the appropriate

1. Malapaṅkadharām dīnām mandanā/rhāmamanditām /

Prabhām naksatrarājasya Kālameghaivivārtām // V. 15. 37

manner in which the situation could be described. She was emaciated due to grief and that is quite natural. If an ordinary misery or calamity becomes responsible for the loss of weight in case of a person, Sītā's misery arising out of the condition of a captive, persecuted daily to submit herself to the most heinous will of a tyrant and the separation from her beloved husband was certainly most trying which none could stand. So it is quite proper that Hanumat refers to her in these words and describes her as the lustre of the moon, devoid of its usual shine and being concealed by a lining of a cloud.

When Hanumat first saw her she did appear to him as the moon or resembling his lustre. This has been referred to by the author in the same context,¹ namely the first sight of Sītā had by Hanumat. For this description, the author has used two very fine similes in the same stanza. The first simile describes ^{compares} Sītā ^{with} as a she-elephant separated from its group and surrounded by its natural enemies namely the lions. He says that she was like a she-elephant tied to a place and not at all free to move at its own sweet will and that is a real picture of her condition as Sita was in the captivity of Rāvana. By the second simile the whole

1. Viyūthām Simhasamruddhām baddhām gajavadhūmiva /
Candrarekhām payodānte Śārādābhraivivārtām //

condition is very vividly brought out as she is compared to the lustre of the moon surrounded by the autumnal clouds. Here also the imprisonment of Sītā is quite vividly conveyed. In fact all these similes which refer to the condition of Sītā, themselves add their own individual charm to the beauty of the description.

All this foregoing discussion has been really speaking regarding the author's reference to the lustre of the moon, but as the moon herself is more important the reference to her should be more deeply evaluated by a person who considers the literary aspect of the use of the figures. Such references are done quite a number of times while describing the complexional beauty. Yet it is not the only usage. The author has referred to the moon in various ways for a diversified object of describing so many things.

While describing the tragic condition of the King Dasāratha after Rāma's leaving Ayodhyā for going in exile for fourteen years the author says¹ that the King Dasāratha was very much ^{so} obsessed by grief like the full moon overpowered by a planet at its proper time of brilliance and zenith. This surely is an apt simile as it is very graphically describes the miserable condition of the king due to

1. Pitā hi rājā ^{Kakuts} Dasārathah Śrīmān/sannastadābhavat /
Paripūrṇah Śasī kālē grahenopapluto yathā //

separation from his dearest son. He was on the point of anointing Rāma by performing the coronation ceremony and that must have filled the whole of his existence with boundless joy. His joy has been very well pointed out by the word 'Paripūrṇa' in the simile. But alas, the night on which the full moon shone was not a simple kind of a moonlit night adorned by the moon, it was a night when an eclipse affecting the moon was to take place. That eclipse came in the form of the adverse, unfriendly and venomous attitude of his most beloved wife Kaikeyī who asked Rāma's exile for fourteen years; and the coronation of her own son Bharata as the crown prince instead of Rāma. Surely these two proposals of Kaikeyī must have proved as a bolt from the blue for poor Daśaratha who was morally bound to carry them and whose heart itself did not wish the least to do so. The most tragic and pitiable condition of Daśaratha could not have been so effectively described in any words other than those employed by the author. That is really the masterly touch of a genius.

In the Ayodhyākāṇḍa before deciding to proceed to the forest to persuade Rāma to return Bharata convenes an assembly of all the courtiers. This assembly has been

described by the poet with the help of two¹ very fine similes. The idea is almost the same in both these similes. The assembly was full with noble and learned persons. So it appeared beautiful and appeared like a night rendered bright by the full moon after the end of the monsoon. The important thing about these similes is that they convey the mood of the entire court very well. Upto that time Rāma had left for passing his period of banishment to forest and the old worn-out king Daśaratha had already departed for good on account of the unbearable separation from his dearest son Rāma and the sense of sheer injustice done to him, there was no body at the helm of affairs at Ayodhyā. The very presence of Bharata and the idea of his father's or rather his mother's will that he should succeed to the throne after Daśaratha, gave a very soothing consolation to the courtiers that by that time they would get a king to rule over the kingdom.

The very context itself suggests all this, and the poet has not at all wasted lines to describe all this. He simply uses these two similes to show the joy of the courtiers at Bharata's return from his maternal uncle's place.

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1. (i) Tāmāryaganasampūrnām Bharataḥ pragrahām Sabhām /
 Dadarsā buddhisampannaḥ pūrṇa-candrām niśāmiva //
- (ii) Sā vidvajjanasampūrnā sabhā supcīrā tadā /
 Adṛṣyata ghanāpāye pūrnacandrea śarvarī //

II. 82. 1 and 3 respectively.

H/L

They immediately proceed to propose him to accept the throne. But before this they also refer to Rāma.¹ They refer to his love of truth and his exemplary obedience to his father. He knew what was the duty of the truthful persons and had a mind to follow it. Here also Rāma has been compared to the moon. But here the intention of the author is not to speak anything about his personal charm and handsomeness as has been in so many similes. Here the author wants to convey the spiritual beauty of the sublime and noble nature of Rāma - the highly dignified merits of his character. He says here that he never discarded or disobeyed the command of his father like the moon never discarding her light, it is with her right from the moment of her rising. If we examine ^{closely} deeply, almost every word of the stanza is inevitable. Surely the lustre and the entity possessing the lustre are always together, there is a sort of invariable concomitance between them. Thus the moon and the lustre are absolutely inseparable. In the same way Rāma and the quality of obedience are invariably related with each other, neither of them forsaking the other. So in short this quality is inherent in Rāma's character. This thing could not have been conveyed in a better manner by using any other expression, nay by changing even a word from the stanza

1. Rāmastathā satyadhṛtiḥ satām dharmamanusmaran /

Nājahātpiturādesām Śaśī jyotsnāmivoditaḥ // II.82. 6

Just like the simile referred to above, the author has referred to the moon as the standard of comparison for various purposes. In the beginning of the Sundara-kāṇḍa, the aerial flight of Hanumat from the shore of India to Lāṅkā has been very vividly described. In this connection at one place the poet describes¹ the body of Hanumat who floated in the sky as the moon being seen at a moment and then becoming concealed at the other because of entering the clusters of the clouds in the cloudy sky in the monsoon. The simile here does not at all refer to the personal charm of Hanumat as it is quite obvious that there was nothing to describe him like that. Yet the simile has the beauty of its own. It does not lie in the description of Hanumat here as it is given, but it lies in the beautiful picture created by it. Hanumat floated in the sky which was fully studded with clouds; and that gave rise to the idea of the similarity between him and the moon entering the clouds and coming out of them being seen at a moment and concealed at the other. Hanumat also exactly appeared like that moon. The very wording, the use of two present participles 'Niṣpatan' and 'Praviśan' convey the whole picture very nicely. We can see the whole of it in the most shining colours. This idea is

1. Praviśānnabhrajālāni niṣpatanśca punaḥ punaḥ /
Prāvṛsīndurivābhāti niṣpatan pravinsānstadā //

quite favourite with the author as here he gives the same description for a second time and at another place for the third time. He has already referred to Hanumat in the same way in the same canto before.¹ This also creates the same effect of presenting a beautiful word-picture.

In the description of Ahalyā² as seen by Rāmā, the poet says that she appeared to Rāmā as if she had been created with a special effort by the creator, that she was as if endowed with divine and occult power of Māyā, and that her form appeared like the lustre of full moon seen with a cloud as a natural accompaniment with it. Here also the remarkable thing about this simile is that the author has selected the lustre of the moon as the standard of comparison in the matter of describing the beauty and brilliance of a woman. While describing Sītā at another place³ the author uses the same device. After returning to Kiṣkindhā Hanumat relates

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1. (i) Praviśānnabhrajālāni niṣpatanśca punaḥ punaḥ /
 Pracchannaśca prakāśaśca candramā iva lakṣyate //
 V. 1. 81
- (ii) Praviśānnabhrajālāni niṣkrāmanśca punaḥ punaḥ /
 Prakāśaścāprakāśaśca candramā iva lakṣyate //
 V. 57. 8
2. Prayatnānnirmitāṁ dhātṛā divyāṁ māyāma^yivā /
 Sa tuṣār^āvṛtāṁ sābhrāṁ pūrṇacandraprabhā^āmiva // I.49.16
3. Rākṣasībhiḥ parivṛtā śokasantāpakarśitā /
 Meghalekhāparivṛtā candralekheva niṣprabhā // V.59. 26

the experiences he had at Lānkā and in the course of his narration while referring to the pitiable condition of Sītā he says that being surrounded by the demonesses, and emaciated owing to grief Sītā appeared like the lustre of the moon covered by the lining of cloud and devoid of its usual brilliance. Here the tragic condition of Sītā has been drawn sympathetically and ~~path~~ pathetically by the poet in the word of Hanumat.

The author seems to be fond of referring to the moon as the standard of comparison for describing the personal charm, beauty or handsomeness of a person whom he intends to describe. He has given a number of similes¹ in almost the same fashion in which he refers to the moon as the standard of comparison in the matter of excellence of the beauty of the complexion. Among the similes the sixth and the fourteenth simile quoted below he compares the face of Sītā and Rāma respectively with the rising moon in the beginning of the bright half of a month. He refers to it as

1. (i) Tadagryarūpaṃ pramadājanākulam,

Mahendraveśmapratimāṃ nivesānam /

Vidīpayāñścāru vivesā pāṛthivāḥ

Sāsīva tārāgaṇasāṅkulam nabhaḥ // II. 5. 26

Vimalendusamam vaktramaho rājasi Manthare / II.9.43ab

(ii) Kathaṃ drakṣyāmi Rāmasya Yaṇam gaccheti bhāsite/

Mukhavarnam vivarnam taṃ yathaivendumupaplutam//

II. 12.62c - 63b

'Bālacandra'. In the former he says that Sītā's face was endowed with lustre which resembled that of the moon in the beginning of the bright half of a moth. In the latter

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- (iii) Niketānniryayau śrīmānmahābhṛādiva candramāḥ /
 ch ~~Kṣātracāmarapānistu~~ Lakṣmaṇo Rāghavanujah // II.16.32
- (iv) Apasyanti tava mukhaṁ paripūrṇasāśiprabhaṁ /
 Kṛpāṇā vartayisyāmi katham Kṛpāñajīvikām // II.20.47.
- (v) Athāpi kim jīvītamādyā me vrthā
 Tvayā vinā candranibhānanaprabha /, II. 20.54 ab.
- (vi) Bāleva ramate Sītā bālacandranibhānanā/, II. 60. 10ab.
- (vii) Sadṛśaṁ śatapatrasya pūrṇacandrodayaprabhaṁ /
 Vadanam tadvadānyāḥ vaidehyā na vikampate // II.60.17
- (viii) Dhanyā drāsyanti Rāmasya tārādhipanibhaṁ mukhaṁ/
 Sadṛśaṁ śāradsyendoh phullasya kamalasya ca // II.64.7
- (ix) Abravīcca varārohaṁ cārucandranibhānanām /
 Videharājasya sutāṁ Rāmo rājīvalocanaḥ // II. 95. 2
- (x) Yāvanna candrasaṅkāśaṁ drkṣyāmi subhānanam /
 Bhrātuh padmapalāśākṣaṁ na me śāntirbhaviṣyati //
 II. 98. 7
- (xi) Siddhārthaḥ khalu samityiriyasācandravimalopamam/
 Mukhaṁ paśyati Rāmasya rājīvākṣaṁ mahādyuti //
 II. 98. 10
- (xii) Padmamātāpasantaptam parikliṣṭamivotpalam /
 Kāñcanam rajasā dhvastam kliṣṭam candramivāmbudaiḥ//
 II. 103. 25

he describes the face of Rāma as having resemblance with the rising moon in the beginning of the bright half of a month. Similarly in the simile occurring in IV. 54.3 Hanumat refers to Angada as the moon increasing in lustre day by day that is to say according to Hanumat Angada resembled the moon in the bright half who has her digits being increased every succeeding night until she is full on the full-moon night. In II. 9.43ab we have a funny example of

(xiii) Tatastām śarvarīm prītaḥ puṇyām śāśinibhānaḥ /
Arcitastāpasaiḥ siddhairuvāsa raghunandanah //

II. 119. 16

(xiv) Śobhayan dandakāranyam dīptena svena tejasā /
Adrsyāta tato Rāmo bālacandra ivoditah //

III. 38. 15

(xv) Babhūva jaladam nīlam bhittvā candra ivoditah /

III. 52. 21 ab

(xvi) Tato grhītvā tadvāsah śubhānyābharanāni ca /
Abhavadbāspasamruddho nīhāreneva candramāḥ //

IV. 6. 15c - 16b

(xvii) Sa tatprakarsan harinām mahadbalam
Babhūva vīrah pavanātmajah kapiḥ /
Gatāmbude vyomni viśuddhamandalah.

Śaśhīva nakṣatraganopasobhitah // IV. 44. 16

(xviii) Apūryamānam śasvacca tejobalaparākramaih/
Śaśinam suklapakṣāḍau vardhamānamiva śrīyā //

IV. 54. 3

the usage of the moon as the standard of comparison. Here Kaikeyī says to her maid servant Mantharā that her face had the beauty of the clear ^{moon} shining brightly. Now really speaking Mantharā as far as her honest description given by the poet is concerned was not at all so pretty that she could be compared to the moon. It is just as a sort of highly flattering tribute given by Kaikeyī to her because she wanted her counsel for the course of action to be undertaken by her in

(xix) Sa dadarsā tatah Sītām pūrṇacandranibhānanām /

V. 17. 3ab

(xx) Hā Rāma hā satyavṛta dīrghabāho

Hā pūrṇacandrapratimānavaktrah / V. 28. 11ab.

(xxi) Sītāyāścintitam buddhā^v hanumānmārutātmatmajah /

Srōtrānukūlairvacanaistadā tām sampraharsayan //

Āditya iva tejasvī lokakāntah śāsī yathā /

V. 34. 27c - 28d

(xxii) Yathā sunayanam valgu bimboṣṭham cārukundalam /

Mukhum drakṣyasi Rāmasya pūrṇacandram ivoditam //

V. 36. 39

(xxiii) Tasya dr̥ṣṭvā mukham devi pūrṇacandramivoditam /

Mokṣyase śokajam vāri nirmokamiva pannagī //

VI. 33. 36

(xxiv) Kumbhakarna-balābhijño jānanstasya parākramam /

Babhūva mudito rājā ~~sa~~ śāsāṅka iva nirmalah //

VI. 65. 16

in order to extract the promise of Daśaratha in fulfilling the boons which she was to ask. While the description given in II. 98.10 is a real one. Here Bharata out of his extreme devotion towards Rāma pays a high tribute to Lakṣmaṇa who had the fortune to see the face of Rāma which can be compared

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- (xxv) Kumbhakarnaśiro bhāti kundalālankṛtam mahat /
 Aditye bhyudite rātrau madhyastha iva candramāh //
 VI. 67. 182
- (xxvi) Amātyaibrāhmaṇaiścaiva tathā prakṛtibhirvṛtaḥ /
 Śriyā viruruce Rāmo naksatrairiva candramāh //
 VI. 131. 36
- (xxvii) Kanyayā tvevamuktastu Viśravā munipuṅgavaḥ /
 Uvāca Kaika⁵yīm bhūyah pūrṇenduriva rohinīm //
 VII. 9. 25c - 26b
- (xxviii) Aprakampyo yathā sthānuścandre saumyatvamīdrśam /
 VII. 37. 7ab
- (xxix) Parāvarajño bhūtānām kāntyā candra ivāparaḥ /
 VII. 3 8 cd, taken as
 interpolated by the edition.
- (xxx) Svasthaḥ sa dadṛśe Rāmaḥ puṣpake hemabhūsite /
 Śaśī meghasamīpastho madhyakakṣamavāruhat //
 VII. 82. 17
- (xxxi) Dadarśa sā tviṣṭā tasmin Budham Somasutam tataḥ /
 Jvalantam svena vapusā pūrnasomamīvoditam //
 VII. 88. 9

to nothing but the clear moon shining quite brightly. There he describes the face of Rāma as having eyes resembling the lotus in beauty and that is quite obvious, as this sort of comparison of the eyes with the lotus has been an age long convention in the literature. There in the same context Bharata giving vent to his ardent devotion towards Rāma, says II. 98. 7 that he would not have the content of his heart unless and until he ~~does not see~~ the face of his brother Rāma resembling the moon and having beautiful eyes resembling the petals of a lotus - because the face of Rāma is not merely charming but it is auspicious also. In these stanzas Bharata has expressed his devotion and love towards Rāma with a deep touch of personal feeling and as such he at once deserves our praise. Here the author has achieved two purposes he has given beautiful similes and he has given a fine lively touch to the character of Bharata who as opposed to his mother Kaikeyī rises very high in our estimation and respect.

In III. 52. 21ab, V. 36. 39, V. 33.36 and VII. 88.9, the beauty of the rising moon is referred to for describing the face. In III. 52.21 ab the face of Sītā who was being kidnappe

(~~xxxii~~) Avānmukham atho dīnam dr̥stvā somamivāplutam /

Rāghavam Lakṣmaṇo vākyaṁ hr̥styō madhuraṁabravīt//
VII. 106. 1

(xxxiii) Rākṣasendrasamādhūtam tasyāstadvaḍanam śubham /

Sūśubhe na vinā Rāmaṁ divā candra ivoditah //

III. 52. 24

by Rāvana is described. Due to the dark colour of the skin Rāvana resembled a cloud and the shining face of Sītā appeared like the moon rising high after coming out of a black cloud. This simile though contained in a single line has so many literary merits of its own. First of all it creates a very nice picture. Secondly the keen sense and taste regarding the colours on the part of the poet are quite clearly seen here. The disparity between the colours of Sītā and Rāvana could not have been brought out in a better way than this. In. V.36.39, on the occasion of his meeting Sītā, Hanumat assures her that he would carry her to Rāma and takes an oath that she would be able to see his face and in order to describe the face of Rāma he says that she would be able to see Rāma's face having beautiful eyes, sweet in appearance, having lips like bimba fruit etc. and to sum up the whole description he says that his face was like the rising full moon.

In VI. 33.36 a demoness named Saramā tries to console Sītā in her grief when she was kept as a captive in the Aśokavanikā. She says that Sītā would be soon able to see the face of Rama which resembles the rising full moon and when she sees it she will leave off the habit of shading tears due to grief and miseries just as a she-cobra removes the old and worn out slough. Here the would be change in the condition of Sītā is very well suggested by Saramā; in the second simile contained in the same stanza. In VII.88.9

the love episode between Ilā and Budha has been referred to. Ilā had been roaming in a forest and there she saw the son of Candra viz. Budha who exactly resembled his father as he appears at the time of rising.

The simile in II. 12.62c - 63b quite vividly reveals the paternal heart of Dasāratha. Here he most pathetically portrays the would-be condition ~~of~~ and appearance of Rāma's face when he is asked to go to the forest in exile for fourteen years. Dasāratha imagines that his face would be like the moon affected by the vicinity of a planet at the time of an eclipse. The infliction of the sentence of exile itself would work as that planet. The simile speaks eloquently about the appearance of the face of Rāma as well as Dasāratha's love for him as a father.

In II. 16. 32 Lakṣmaṇa coming out of the palace is described as the moon coming out of a great cloud. Here also the author has displayed a refined sense of colour. The bright shining colour of the skin of Lakṣmaṇa is the point which he has successfully emphasized.

Just as the simile contained in II. 12.62c - 63b is a portrayal of a father's heart, the similes contained in II.20. 47 and II. 20. 54ab is a touching picture of a mother's heart.

In the former Kausalyā asks Rāma as to how she would pass the miserable period of her life, she herself being miserable

on account of the ⁱⁿunability to see the face of Rāma which is endowed with the lustre of a full moon. Hence the charm of the face of Rāma is surely brought out by the poet, but what is pointed out by him in these words of Kausalyā is not merely that, In the words of Kausalyā Rāma is not merely her son, but a sort of provender on the path of life for her or the only means by which she can subsist.

In the latter she considers her life itself in vain, if she is to pass her days when Rāma is away from her because his face having the lustre of the moon is the only object which makes her life itself having some meaning endowed with some purpose to subsist on.

In II. 60. 17 Kausalyā remembers the face of Sītā while consoling the king Daśaratha and says that her face resembled the petals of lotus in tenderness, and had the lustre of the full moon and yet her face does not at all shudder or shiver at the idea of the fear of living in forest as she is to live there with her beloved husband Rāma.

In II. 64. 70 Daśaratha, very well expresses his misfortune of being unable to see the face of Rāma because he clearly saw that he was to depart from this mortal world very shortly. He considers the men as not mortals but as gods, because they would be able to see the face of Rāma which is like the moon, having just the beauty of the moon in the bright and crystal clear sky in the autumn and the fully

blossomed lotus. The beauty of the superb expression in this stanza itself brings out the ~~indescribable~~ indescribable grief of Dasaratha.

In II. 95. 2 Sītā's face is described as having the lustre of the full moon while the poet describes her at the time when Rāma approached her. In the same way in II.103.25 Kausalyā expresses her feeling of grief at the misfortune of the wife of Rāma. Her face is very well described in that afflicted condition. It was like the lotus tortured and scorched by the heat; like the gold defiled by dust and like the moon afflicted by the clouds which obstruct its natural lustre. The similes are really lively as they bring out the condition of Sītā vividly.

In II.199. 16, V. 28.11ab Rāma's face is compared with the full moon with bright lustre, whereas in V.17.3ab the face of Sītā as seen by Hanumat is described and it has been compared with the full moon. These similes have one remarkable thing about them, and it is that they bring out the whole comparison in a single compound in each case.

In IV. 6. 15c - 16b the most pathetic condition Rāma is described. After Sītā's abduction by Rāvaṇa, Rāma left that place and went to Kiśkindhā. There he happens to see the garment worn by Sītā and the ornament which adorned her beautiful form as they were thrown away while she was being carried away by Rāvaṇa through the aerial route and were taken up by the monkeys as at that time Rāvaṇa passed over

Kiśkindhā. These ornaments and the garments were sad reminders of Sītā to Rāma who could not help shedding tears. His condition is most sympathetically and pathetically drawn by the poet here. Rāma appeared as the moon obstructed by the constellations hovering round it. Here the resemblance of Rāma's face with the moon is surely brought out most vividly, but that is not the point which the poet wants to emphasise. He tries to bring out the fact that tears besmeared the face of Rāma so completely that physically his face appeared as covered up by the tears like the moon whose lustre is covered by the constellations and his throat became choaked up due to the tears. This was not seen but was experienced most painfully by Rāma himself. This simile is perfect from the literary as well as structural point of view. The same expression of comparison is employed by the author in IV.44.16, but there the purpose of the poet being altogether different from that in IV.6.15c-16b the simile has simply the effect of literary beauty. Hanumat leading the army of monkeys is described as the moon with the whole of her circle of stars quite clearly shining in the cloudless sky and being highly decorated with these constellations. The simile is really noteworthy for its beautiful expression and the picturesque effect which it is able to create.

In II.5.26 Daśaratha is described while entering his harem to see his beloved wife Kaikeyī. The poet here describes

the harem as the sky which is studded with the stars and constellations - a clear suggestion of the beauties which were kept inside the harem. His palace like that of Indra the king of gods and the king entered this palace which was fully peopled by the beautiful ladies. The poet does not here forget to mention the personal charm and brilliance of the king himself. He compares him to the moon no doubt but the important thing about this comparison is that he is said to brighten this harem which is already beautiful on account of its structure and the living human beauties dwelling in it. So he says that Daśaratha while entering the harem appeared as the moon brightening with her own lustre the sky which was full of stars and constellations. The poet has used two similes together but neither of them appear to be irrelevant. The simile comparing the palace of Daśaratha with Indra's palace suggests the splendour of the royal palace of Ayodhyā and the simile comparing the king with the moon suggests the splendour of the king entering the harem, and the symbols of the moon and the stars employed here by the poet are the most appropriate ones and all of them taken as a whole give a very beautiful picture made up of words only.

Similarly in VI.131.36 Rāma is described as the moon surrounded by constellations and appearing more beautiful for that very reason as he was surrounded by minsters and Brahmins. This simile is also remarkable for its beautiful expression and effect.

In VII.37. 7ab the bard eulogies Rāma for the quality of gentleness as such tender softness and sweetness can be in the case of moon only and in VII.13 (prakṣipta) 8cd the Ulūka pays its tribute to Rāma for the comeliness of his form saying that he was just like the other moon in the matter of beauty of the form.

In VII. 9.25c - 26b the sage Viśravas is compared to the full moon and that leads to the comparison of Kaikasi with Rohini that being the only noteworthy thing about that simile.

In VI. 65.16 Ravana is compared with the moon shining brightly just to express his joy as he fully knew the valour and strength of Kumbhakarna. In VI. 67.182 Kumbhakarna's head bedecked with Kundalas is compared with the moon in the sky at the time when the sun is rising. The faint picture of the moon at this time is vividly brought out by this simple simile. The simile in VII. 82.17 describes Rāma while mounting on the Puspaka aeroplane as the moon who has mounted on the middle region of the sky and who is in the vicinity of a cloud. This simile shows the sense of colour on the part of the poet and gives a beautiful picture of the moon so described.

Similarly in V. 34. 28cd Hanumat is described as the moon favourable to all the people. This has the special effect of bringing out the favourable approach he did towards Sītā. Finally in VII. 106. 1 Rāma is described in his gloomy condition as the moon affected by a planet at the time of eclipse. This

sort of reference to the moon to describe the gloomy and sorrowful condition of a person is quite commonly met with in the Rāmāyana and it is the usual habit with the poet in describing the sorrow of his characters. While the simile in III. 52. 24 gives the gloomy and miserable condition of Sītā by the similarity in the situation of contrast. Just as the moon when seen during the day does give the usual pleasure and effect of the vision of a beautiful thing similarly Sītā's face in the vicinity of Rāvaṇa the king of the demons appeared as devoid of its usual charm and beauty even though it had the beauty quite inherently with it. It was simply an account of the situation that it did not shine so brightly and give the sense of a beautiful object seen in its proper place.

Thus all these similes are themselves pieces of literary art.

The poet has used the moon as the standard of comparison for so many varied purposes.

In a simile¹ used at the most proper place, the poet describes the mental stability of Rāma showing his deep insight to fathom the bottomless ocean of the intrigues of human psychology. Rāma had come to Daśaratha as he had been called

1. Ucitaṃ ca mahābāhuna jahau harsamātmanah /

Sāradaḥ samudgīrṇāmsuścandrasteja ivātmajam // II. 19. 37

by him. He did not know about the situation developed there at the previous night by Kaikeyī's demand of the two boons. To such a person who was just to be declared as the heir - apparent to the throne of Ayodhyā, the sentence for the exile of period of fourteen years to be passed in forest is declared and the author uses ~~this~~ simile to describe the condition of Rāma. There are some persons on the earth who are ready to welcome any situation, any calamity, any danger and any disaster, however poignant it may be with a cheerful smile on their face showing their willful determination to face it bravely. Rāma was such a person. The poet has done full justice to Rāma's apparently pitiable plight ^{has given} and the picture of his mind most sympathetically. The very first word of the stanza, 'Ucitam' shows the author's special appreciation for Rāma's highly noble and sublime mental attitude. He says that it was quite proper that Rāma did not leave off his usual pleasant nature. To describe this unique attitude of Rāma he brings in the simile in which he compares Rāma to the autumnal moon having her rays absorbed in herself and yet not forsaking the lustre which is quite usual with her. This simile even as a separate piece is itself full of beauty and over and above that it very vividly describes the two-fold condition of Rāma after he had heard the sentence of exile pronounced by Kaikeyī. He kept the misery into his heart intensively compressed while he showed his same joy outwardly. This shows how minutely ~~how~~ the author presents the psychological process.

Finally the author has referred to the moon in the description of white and shining things like necklaces, umbrellas and chariots etc. They are mere descriptions having some literary beauty in their own individual case. While describing the necklace thrown off by Sītā at the time when she was being carried away by Rāvana, the author says that the necklace was ~~h~~ shining and had the lustre of the moon and while being dropped from the sky it appeared like the river Ganges falling from the heavens. In this second simile in the same stanza also the white shining colour of the necklace due to the gems studded in it is the point in the author's view.

While describing the chariot¹ of Rāvana as he proceeded to see Mārica, the author says that the chariot of the king of the demons, while it was ~~run~~ across the path of the constellations in the sky appeared very fine like the moon passing across the clouds. It seems that the white and shining colour of the chariot has given rise to the idea in the simile. If it is so the author here really displays a deep sense of contrast of colours. The chariot due to its shining white colour may appear as the moon running across the clouds.

1 (i) Tasyāstanāntarābhrasṭo hārastārādhipadyutiḥ /

Vaidehyā nipatanbhāti gaṅgeva divascyutā // III.52.35

(ii) Sa ratho rākṣasendrasya nakṣatrapathago mahān /

San̄cāryamānaḥ sūsubhe jalade candramā iva // III.31.35.

The simile gives really a beautiful description of the chariot running on the aerial path.

Similarly in V. 8. 6c¹ the poet describes the Puṣpaka aeroplane with the same sense of colour which he has displayed elsewhere. He uses just two adjectives only to describe it. First of all he says that it was quite pleasing to the mind through the eyes which saw it and to show why it was so nice he uses the simile in a compound only but that too, very significantly saying that the Puṣpaka aeroplane was as pure and shining as the autumnal moon shining in the clear sky of the season. This whole effect is brought out by the employment of a quite measured number of words simply two of them and this is surely an achievement on the part of the poet as a master of literary style.

²
In II. 14. 37cd, IV. 10.3 and VI. 11.11, the poet describes

1. Manobhirāmam śaradindunirmalam / V. 8.6c

2. (i) Vāhanam narasamyuktaṁ chatraṁ ca śaśīsannibham /
II. 14. 37cd

(ii) Idam bahusālākam te pūrnacandramivoditam /
Chatraṁ savālavayajanaṁ pratīcchaṣva mayodyatam //
IV. 10.3

(iii) Vimalam cātapatrāṇam praḡrītamasoḃhata /
Pāṇḍaram rākṣasendrasya pūrnastārādhipo yathā //
VI. 11. 11

the huge grand and augustus royal umbrellas. In II. 14.37cd he describes the royal umbrella to be used at the time of Rāma's coronation as the crown prince, the second i.e. IV. 10.3 describes the royal umbrella of Kiṣkindhā possessed by Vālin which he thought that Sugrīva had usurped in his absence and the third simile i.e. VI. 11.11 describes the royal umbrella of Rāvaṇa. In all these similes the author has looked to grandeur of the white colour of the umbrella and its huge round shape and has tried to give a realistic description coloured by the fancy.

Thus these similes are employed to describe the things other than the human character in the epic who are endowed with natural beauty. The poet has given these similes just to show his keen sense of colour, his deep power of observation and his profound sense of realisation of what is beautiful in the animate as well as in the inanimate.

PART II

*

A literary and critical appreciation of the similes having the 'Sun' as an upamāna.

*

Next in importance to the similes referring to the moon as the standard of comparison are the similes which refer to the sun as the standard of comparison. If looked from the statistical point of view, the similes referring to the ~~moon~~ ^{sun} do surpass those referring to the moon. So it is not with the reason of frequency that the moon can be given the first place in this matter. The simple reason for giving priority to the moon is the higher literary excellence shown in the similes which have the moon as the standard of comparison and it is from this point of view only that the similes having sun as the standard of comparison can be given the place next to those referring to the moon.

As it is the usual practice with the author of the Rāmāyaṇa he has selected these most resplendent luminaries of the firmament to describe the personal charm and form. He has generally preferred to the moon in connection with the description of the beauty of the personal structure and form, especially the complexional form and structure of his characters; whereas he is inclined to refer to the sun in order to describe the lustre of the beautiful and pretty complexions of his characters; and for the dazzling impressiveness of their physique and form also he has referred to the sun. This is

really speaking the principal use to which he diverts his energies in the descriptions taking the sun as the standard of comparison. But that is not the only purpose with him. He has often referred to the sun in that manner even for some other descriptions. The only reason for the inclusion of the other subjects under this head according to him seems to be their lustrous form or showing white colour.

Thus he has described the arrows which might have shone brightly on account of the shining colour of their spears. He describes the chariots also like that and the shining white colour of such chariots may safely be considered as the reason giving rise to the idea of similarity between them and the sun leading to the formation of the similes which the poet employs for describing them. Similarly he has described swords having the lustre of the sun; and here too the shining colour of the blade of a sword appears to be the point which the author wants to emphasize. Moreover the author has taken into consideration almost all the qualities of the sun, everything associated with it and every natural phenomenon connected with the sun; thus giving a variegated treatment to the use of the symbol of the sun. A king's rise and fall are represented by referring to the rising and setting of the sun respectively. The stately entrance of a king to his royal apartments is described with the help of the idea of the sun entering a huge shining cloud. Removing the misery by one's valour and bravery

has been compared to the sun removing the darkness. The fierce and intolerably dreadful appearance of a person has been described by referring to the terrible form of the sun burning the world at the end of a Yuga. The sun surrounded by the clouds at the time of the evening has been referred to in so many similes and for these and such other similes it may be noted that they are really fine pieces of the literary art of the poet.

The sun at the time of the eclipse has been mentioned as the standard of comparison while describing the sorrowful or indignant condition of a person. Such similes are also very important and significant even as the proofs of the power of the poet's genius to show the reflection and resemblance of human feelings and passions in Nature and its phenomena. The sun destroying constellations and clusters of stars has been also referred to by the poet. Thus it will be seen that the poet has made every possible use of this symbol of the sun and given a number of similes which are beautiful from the literary point of view. They also show the deep insight and extraordinary power of observation of the poet. The excessive use of the symbol of the sun in comparison may appear to some persons who unduly emphasise the point of propriety in the literature. But a general survey of such similes is quite capable of showing the propriety in the use of the sun as the standard of comparison. Moreover the author as well as his readers at least in India have the sun before their eyes shinin

brightly on the most of the days of the year. So as far as an Indian reader of the Rāmāyana is concerned he would never find any lack of propriety in this.

The author has used the sun as the standard of comparison for describing so many things as shown above, still it remains a fact, supported by the evidence of statistical data that the majority of the similes referring to the sun as the standard of comparison are used with the sole aim of describing the personal lustre and the dazzling form of the persons whom he wants to describe or refer to.

In the earlier cantos of the Bālakāṇḍa¹ the poet undertakes to describe the ministers of the king Daśaratha and after describing them in order to glorify the king who had the services of such competent ministers he uses a very beautiful simile. He says about Daśaratha that being surrounded by such ministers who are always ready to give good counsel; who are devoted extremely to the king and who are efficient, The king appeared like the rising sun which has been endowed with a greater lustre due to the shining and lustrous rays. Here what the author means is simply that the king has competent ministers. But to give the idea more exactly in quite distinct terms so that

1. Tairmantribhirmantra-hite-niyuktai

rvrtonuraktaiḥ Kusālaiḥ samarthaiḥ /

Sa pāṛthivo dīptimavapa yukta -

stejomayairgobhirivodito'rkaḥ // I.7.25

the matter can be intelligible to any layman he uses this complete simile which is perfect as regards the structure as well the beauty from the literary point of view. The rising sun, after the darkness being totally dispelled, is surely a very beautiful object. One finds it very pleasant to look at the sun at the time of the sunrise because of its refulgent yet soothing form and appearance. The simile is beautiful and is quite capable of giving a very artistic touch to the description which would have been quite a matter of fact account if told otherwise.

While describing Rāma after his being imparted by Viśvāmitra the Vidyās and Mantras most highly valued as far as the science of warfare was concerned, the author gives a very fine simile¹. Viśvāmitra was leading Rāma and Lakṣmaṇa to his hermitage where he had started performing a sacrifice in which the demons created many troubles; and hence he wanted the help of two princes to ward them off. So before going to the hermitage this royal sage who was himself a perfect master of the science of warfare imparted the important Vidyās to Rāma and Lakṣmaṇa just in order that they might be very useful to them in their holy mission. But instead of saying that Rāma got the instructions regarding the mantras etc. from Viśvāmitra, the

1. Vidyāsamudito Rāmaḥ śuśubhe bhūrivikramaḥ /
Sahasraraśmirbhagavānśaraḍīva divākaraḥ //

poet prefers to convey the idea through this simile which can be said to have served the purpose well. Rāma was one of the greatest heroic person of his age. He was so to say a sort of gem among the warriors; what Viśvāmitra did was simply the chiselling of the gem. Rāma described in this simile is endowed with that chiselled form and the additional lustre acquired by that is the point aimed at by the poet. He gives really a fine expression here. By getting the knowledge of those Vidyās, Rāma appeared more resplendent like the sun seen shining in the autumn. In the Rāmāyaṇa there are so many similes which describe the beauty of the moon in the autumn, but the similes which describe the sun shining brightly in the autumn are rarely met with and this is one of the occasions where we find the sun described as shining more brightly in the autumn.

Similarly at another place the author simply wants to say that the sage Viśvāmitra went to sleep. Had he, however, chosen to say that in plain words the statement might have lost much of its charm. While going to his hermitage with Rāma and Lakṣmaṇa, Viśvāmitra starts narrating interesting legends. Here in this canto, he relates his own geneology in a very interesting manner, after hearing that the sages also who were at that time with them got much pleased and praised Viśvāmitra. Then he went to sleep. That is the whole account

before the use of this simile. The poet says¹ that after being praised by the sages Viśvāmitra went to sleep like the sun going to set, that is to say like the sun going to the mountain called Asta. This is one of the most ancient beliefs that the setting sun goes to the mountain named after the very phenomenon of the setting sun. The author has given an expression to that belief suggesting that Viśvāmitra went to sleep just as the sun going to Asta mountain to take rest, and this is the strikingness of the simile. As far as the belief goes that is really the only expression which can be used to describe a person going to sleep and hence the author is justified to choose this mode of expression in describing a person going to sleep.

When Rāma started for the forests Daśaratha kept a constant watch as long as even the ^{dust} rising after his departure was seen. After this he fell down unconscious on account of the excessive grief. He regained consciousness due to the tender care and nursing of his queens Kausalyā and Kaikeyī. He still went on speaking and expressed deep concern for the calamities of the forest which Rāma, Sītā and Lakṣmaṇa were to face. Then he returned home. When he is entering the palace, the poet gives a touching description. The description is effective

1. Iti tairmunisārdūlaih prasastah Kuśikātmaajah /
Nidrāmupāgamacchrīmānastamgata ivāmsūmān //

simply because of the simile¹ which describes the sun entering a cloud. The king while returning had the most touching ~~glimp~~ glimpse of the whole city of Ayodhyā which was lamenting on account of the separation from Rāma. He was himself also thinking about Rāma constantly as to what calamities would befall him, his delicate wife Sītā and his younger brother Lakṣmaṇa. He was lamenting both internally and externally - internally because he thought pathetically about Rāma, and externally also because he showed the outward signs of swoon, tears etc. resulting from the deepest grief of separation. Here to describe the intensity and poignance of the melancholy of the king the poet uses the simile. It is usually seen that the sun when it enters a cloud is at once robbed of its nature lustre quite inherent in itself. So this phenomenon has been rightly and quite properly referred to by the poet to describe the changed mental and physical condition of Daśaratha. His comparison with the sun very well suggests his condition ~~xxx~~ whereas the comparison of the house with the cloud vividly brings out the strong effect of sorrow and grief on the environment of the whole of the royal palace of Ayodhyā. Even the inanimate walls and lonely passages of the palace wept and shed tears as it were lamenting over the heart-rending separation from the beloved person like Rāma. All this is suggested in a single line by the simile.

1. Tamavekṣya puriṃ sarvāṃ Rāmamevānucintayan /
Vilapan prāviśadrājā grhaṃ sūrya ivāmbudam // II.42.24.

A similar instance of the employment of the sun as the standard of comparison while describing the entrance of a person is found in the description of Rāma when he entered¹ the Dandaka forest. When Rāma went to the forests he had settled on the Citrakūta mountain, but after Bharata came to persuade him to accept the throne, he thought it wise to leave that place and go elsewhere. He was given a warm send-off by the sages residing there. Here the poet describes him entering the Dandaka forest after leaving Citrakūta. The poet describes him to be like the sun entering a cloud. Uptil now he was accessible and easily approachable. He then went to the far and interior parts of the forest just to pass the period of exile in a quiet place. So his entry to the Dandakā-ranya was really like the entry of the sun to a cloud as by that he would be safe and inaccessible to outside intrusion and disturbance. Just to explain that simple idea the author has used this significant expression in a simile.

²
The simile used by Kausalya in her speech in which she

1. Itīva taiḥ prāñjalibbistapasvibhi-

rdvijaiḥ kṛtasvastyaayanāḥ parantapāḥ /

Vanam sabhāryaḥ praviveśa Rāghavaḥ

Salakṣmanāḥ sūrya ivābhramandalam // II. 119.22

2. Ayam hi mām dīpayate samutthita

- stanūjaśokaprabhavo hutāśanāḥ /

Mahīmimām rasnibhiruddhataprabho

Yathā nidāghe bhagavān divākaraḥ // II. 43.21

she describes the intensity of her agony to Daśaratha, is also very eloquent. She describes her pain and misery at length in the course of the whole canto and this simile is used by her as if she wanted to give the last finishing touch to the whole pathetic picture. Here she says, "This fire produced from the grief of separation of my son scorches me by its very rise just as the sun with its burning rays scorches this earth having become more violent due to the heat of the rays in summer." Here the first two lines of the stanza contain a metaphor and the fire described in these two lines is then likened to the sun burning the world by its heat in summer. The poet has given a touching expression to the intolerable grief of Kauśalyā in her own words. In India the experience of heat in summer is quite common. So the poet is justified in referring to the burning heat of the fire in summer. But that is a secondary point as regards the beauty of this simile. The emphasis seems to be on the deeply rooted intensity of the grief of a mother due to the separation from her son. If that intensity is taken into consideration, it is really remarkable that the poet has selected an appropriate expression to convey it.

Similarly at the time of describing Rāma's departure for going to the forest the poet gives a fine simile in which the phenomenon of the setting sun is described. Many citizens accompanied Rāma upto the boundary line of Kosala. Rāma turned his face towards Ayodhyā and in most pathetic words gave a

fitting tribute to it and asked its leave. Then he addressed himself to the citizens, and thanked them for the affection they showed for him and requested them to return. The citizens were moved by this and could not stand the situation. Their eyes were flooded with tears and Rāma left the place to proceed for his journey. The author has used the simile¹ to describe Rāma's parting with the citizens. They still watched on and the chariot in which Rāma had sat went further and further from their sight; they could not see him more clearly in the short time which followed the scene of departure. The simile describes how Rāma gradually disappeared from their sight. The poet says that the citizens still lamented on the separation from Rāma; they were not satisfied by seeing Rāma and kept on watching him and from the sight of such loving citizens Rāma disappeared and reached the region which was not accessible to the eyesight of the citizens like the sun which gradually disappears from our sight as the evening passes away and the night sets in. Here the touching scene of the setting sun is described by the poet. This has been used for a befitting purpose. He had to give a pathetic picture of the citizens and Rāma in a very tragic situation. This choice of the symbol of the setting sun is quite proper as the sorrow, the eagerness to see Rāma more and the rapid disappearance of Rāma could not all be more vividly depicted

1. Tathā vilapatām teṣāmatṛāptānām ca Rāghavaḥ /

Acakṣurviṣayaṃ prāyādyathārkaḥ kṣaṇadāmukhe // II. 50.7

if he had used some other symbol. All such examples of the naturalistic description show and prove nothing but the actual observation of the natural phenomenon done by the poet. They surely speak themselves for the poet's deeply penetrating and keen power of observation; because otherwise the realism found in his description would be utterly inexplicable in the absence of such an assumption.

The phenomenon of eclipse of the sun is described to depict a person under the pressure of a calamity. After Rāma, Lakṣmaṇa and Sītā had left for the forests, Daśaratha lamented much and it was only after the consolation given by Kausalyā that he got sleep for sometime. But soon he awoke by being reminded of a sin he had committed in the past; and he felt very much dejected. This dejection is described by the poet with the help of a simile¹ describing the eclipse in which the sun is affected by a planet. Here the poet wants to convey the pathetic condition of Daśaratha under the pressure of the grief of separation from his beloved sons. While thinking on and on the king remembered his sin of killing Śravaṇa while he was deeply engaged in the service of his parents. He narrated the whole incident to Kausalyā afterwards. But here what the poet wants to say is that the separation from Rāma and Lakṣmaṇa brought for Daśaratha an intolerable adversity.

1. Rāmalakṣmanyōścaiva vivāsādvāsavopamaṃ /
 Aviveśopasargastam tamah sūryamivāsuraṃ //

Rāma and Lakṣmaṇa had not gone of their own accord; it was he who sent them off to face the troubles of the life of the wandering mendicants in the forests. So it might be due to that reason also that he felt the pain all the more. Any way the poet here describes the calamity as the darkness overpowering the sun at the time of the eclipse. He says that due to the banishment of Rāma and Lakṣmaṇa a great calamity befell King Daśaratha who was really speaking comparable only to Vāsava i.e. Indra in greatness, like the darkness caused by the demon affecting the sun. Here the eclipse has been described as it was conceived of by the people in ancient India. It was believed that the demon Rāhu due to the natural enmity with the sun seized this chance to swallow up the sun whenever he could, and that was the eclipse. So here the word 'Asura' used in the stanza conveys the idea of that popular belief. But as far as the description of the condition of Daśaratha is concerned, it can be said that it has been brought out well by this simile. The sun at the time of eclipse is surely robbed of its usual lustre, and at times if the eclipse is complete, it becomes quite invisible. That is surely a very dreadful calamity experienced by the sun if we consider it so from our point of view. Thus to describe one's miserable condition this comparison between the person and the sun under the calamity of eclipse is quite proper and fitting to the context. So if that is taken into consideration the description of Daśaratha given here by the poet

is appropriate and touching due to its impact of pathos.

The above is an instance where the poet uses the symbol of the sun affected by the eclipse to depict the sorrow of a person. That is one aspect of the matter as he has represented the person in distress and dejection. But that is not the only factor responsible for the loss of the usual lustre and glamour in case of a person. There are other passions and feelings which also work out the same effect. Anger is one of such passions which at once change the person altogether as regards his or her mental outlook clearly visible physically by the rapid changes on his face, tremour visible in all the limbs of the body, heaving perspiration and high palpitation etc. So this passion can also be described by any expression which conveys the change in the form, colour and the general appearance of a person and the poet has done exactly this to describe the changed condition of Vālin on account of excessive anger in the Kiṣkindhā-kāṇḍa.

In the Kiṣkindhā-kāṇḍa the fratricidal feud between Vālin and his younger brother Sugrīva who was supported by Rāma has been very important just next in importance to the main current of the story of the epic. It is in this connection that the simile occurs. Before actually agreeing mutually for the alliance Sugrīva got himself verified that Rāma would be able to kill his mighty brother Vālin. Then he was advised

by Rāma to challenge his brother in such a way that he might at once come out to meet the challenge. So Sugrīva called him loudly to join in a fight with him. Here the poet uses the simile¹ to describe the effect of Sugrīva's challenge on Vālin. Vālin must have thought his brother Sugrīva to be completely subdued and quite unable to raise his arms against him. Now that he challenged so adversely and dreadfully the very idea that he has been ready to meet him in the battle filled^{eld} the whole body of Vālin with anger. His colour became possessed of the lustre of the sun in the evening. That is the simple description of Vālin's body only, but the important part of the whole description is the line following the one which has been already explained. There was a remarkable change in the colour of Vālin. The anger had so to say taken possession of his body and had at once removed the usually natural lustre of his body. This sudden loss of lustre has been described by the poet with the aid of this simile. The disc of the sun is at once fully affected and loses its lustre at the time of an eclipse. We can at once see the loss of lustre. Similarly the passion of anger here stands for the eclipse and Vālin himself stands for the sun. He also lost his colour quite natural with him just as

1. Sa tu roṣa parītāngo vālī sandhyātapaprabhaḥ /

Uparakta ivādityaḥ sadyo nisprabhatām gataḥ // IV.15.3

the sun loses its lustre at the advent of the eclipse.

At the time of the meeting of Rāma and Bharata the whole scene was filled up with a sweet and ideal affection between the brothers. While describing the occasion when Rāma saw Bharata for the first time at his residence on the Cittrakūṭa mountain, the poet uses a simile to give a vivid picture of Bharata who had prostrated himself before Rāma who was for him not the eldest brother only but his idol of devotion and worship. The poet uses the symbol of the sun in this description.¹ The author says that Bharata had not cared to look after the proper combing of his hair. He was so eager to see Rāma that he left every consideration regarding himself, the idea of getting the sight of Rāma having solely occupied his mind. His hair became matted in a tuft on the head. He had worn a valuable garment; yet he did not care to save it from being dirty on account of the dust. He folded his hands and straightway prostrated himself on the ground. The poet has not forgotten to refer to the personal beauty of Bharata and to show that even in that unadorned condition he appeared lustrous like the sun at the end of a Yuga when it is believed to become most highly resplendent to such an extent that it becomes difficult to gaze at it. The whole picture has been drawn so touchingly and sympathetically.

1. Jātitaṃ ^{Cī}gravaśanaṃ prāñjalim patitaṃ bhuvi /
Dadarsa Rāma durdarśaṃ yugānte bhāskaraṃ yathā //

tically that at once it is strongly impressed on our mind. The physical aspects of the picture can be analysed by saying that the former line describes Bharata lying prostrated on the ground and the second line compares him with the sun to suggest the lustre of his person. But that at once becomes a dry matter-of-fact dissection done on a table in a laboratory. The real charm of the simile as it is can be had only when we take the whole into consideration.

The idea of the lustre of the sun has been used by the poet for a variety of purpose. He has referred to the lustre of a person being dim on account of sorrow or anger. He has also referred to it in the same connection not as becoming dim but becoming more refulgent on account of being more concentrated in the Aranya-kāṇḍa while describing the righteous indignation of Rāma. After the abduction of Sītā by Rāvaṇa, Rāma and Lakṣmaṇa tried hard to find her out in the forest. Rāma addressed most pathetically to the animate as well as the inanimate objects in the forests and yet the whole search proved fruitless, Rāma was deeply moved and greatly perturbed at the idea of Sītā's affection and thought the whole affair to be a natural consequence of his own weakness. This very idea filled him completely with sorrow. This agony was replaced by anger. He told Lakṣmaṇa as to what he would do in the matter; and here the poet uses

a simile ¹ in which Rāma himself describes as to what he intended to do to redress their grievances. He said that he would gather up all his merits and abilities and make his lustre shine for the just as the great sun taking up the lustre of the moon before its rise. Hence what he means is that he would not look to his other merits being seen by other persons, but he would simply see that he is not considered as devoid of the lustre of bravery and valour. He would subdue all the other qualities and give rise to the quality of bravery which in turn would at once show the lustre of the power in him. To express what he wanted to do he uses the simile. When the sun rises the moon which shone so beautifully upto the time of the rise of the sun is at once banished as it were together with her fine cool lustre. So it can be said that the sun which then shines for the most prominently absorbs the lustre of the moon. This is the very idea behind the simile. So here what Rāma intends to convey is that he would absorb the lustrous power of all the other abilities and merits and collect it into the most concentrated form and then show it or rather it will be seen itself. The sole reason for thinking like this is the assumed weakness on his part. Here the author has given in the words of Rāma a heroic expression to the just anger of

1. Samhṛtya guṇānsarvānmama tejah prakāśaye /
 Samhṛtyaiva śasījyotsnām mahān sūrya ivoditah //

a brave prince who thought himself to have been wronged and could not redress the wrong due to his own weakness. This idea could not have been more heroically expressed in any words other than those used by the poet. The symbols of the sun and the moon used in this connection are quite proper.

The descriptions of battles are generally dreadful and create a sort of a feeling of disgust in a reader who comes across them. To imagine that there may be some literary beauty in such descriptions is more than what can be called a same desire. In spite of this, we come across such descriptions of battles and combats which are dreadful and yet at the same time beautiful from the literary point of view. In the Sundarakāṇḍa which as its very name shows is fully studded with literary beauty, a simile¹ occurs in connection with the description of the dreadful combat between Hanūmat and the prince Akṣa, the son of Rāvaṇa who had come to the Aśokavanikā to capture him and present him before Rāvaṇa. The description refers to Hanūmat who had been severely wounded by the volley of arrows discharged towards him by Akṣa. Hanūmat was very badly wounded by him. So many arrows were struck on his head and they pierced through the skin

1. Sa taiḥ śaraiṃ^rmūrdhni samam nipātitaḥ

Kṣarannasṛgdigdhavivṛttalocanah /

Navoditādityanibhaḥ śarāṃśumān

Vyarājatāditya ivāṃśumālikah // V. 47.15

and got themselves stuck there. The blood was dripping from the scars and wounds caused by the arrows. His face became totally besmeared with dripping blood, his eye-balls were turned leaving their usual posture. Thus Hanumat who had already the form having the lustre of newly risen sun further appeared fine and shining as the sun having a series of rays because Hanumat had also the arrows shining like the rays of the sun, stuck in a series on his head. Here the author has really given a beautiful description - a piece of literary art. He has the picture of the sun shining brightly with its ~~hallo~~ halo of the shining rays round it in his mind while writing this stanza and that is surely a beautiful picture. The peculiar charm added to the description does not lie merely in the comparison between the two apparently similar things but it lies in the keen sense of the author of taking into consideration all the minute details of the phenomenon of the shining sun and using them for the creation of a beautiful picture drawn by the lustrous colours of the words only. This has been done by him in the fashion of a perfect seasoned artist and the sum total of his whole consideration of the phenomenon so often seen may almost daily seen by the persons - is the beautiful simile given here.

A similar description is given by the poet in the different context referring to Hanumat himself. Hanumat was at last captured and made a prisoner by the valour of the

crown prince of Rāvaṇa namely Indrajit. In the court of Rāvaṇa he had been punished by setting fire to his tail and just to wreak vengeance for this ill treatment with the help of the tail burning with flames he set fire to the whole city of Lāṅkā. After finishing that dreadful job he sat on the pinnacle of the Trikūṭa mountain to take rest. The poet here describes¹ Hanumat in this connection with the help of two similes one of them referring to him before he started igniting the fire and the second referring to him when he sat on the mountain. Hanumat sitting on the top of the mountain Trikūṭa having his tail burning with a series of flames gives a very fine picture described in these similes. His tail which he might have taken round his body vertically going in a circular way from his feet to his head being hung above it is quite a proper thing to give rise to the idea of the halo formed by the shining rays round the sun. The most noteworthy fact about these two similes is that the description given by them is more realistic than that given by the simile in V. 47.15 where same stretch of imagination is surely required to conceive of the similarity between the sun and

1. (i) Pradīptaṅgūlakṛtārcimālī

Prakāśatāditya ivārcimālī / V. 53. 44cd

(ii) Trikūṭasṛṅgāgratale vicitre pratisthito vānarājasimha
Pradīptalaṅgūlakṛtārcimālī vyarajatāditya ivāmsūmālī

V. 54. 46

the form of Hanumat in that particular condition. Here the tail of Hanumat with its flames quite naturally gives the idea of the rays of the sun and that tail encircling the whole body of Hanumat as it is conjectured quite distinctly gives rise to the picture of the sun shining with resplendent rays making a halo round the disc of the sun. Thus the two similes given here by the poet are more realistic and perfect in all ways and they are indeed remarkable for the colourful picture.

Like Rāma, who gave a simile in III. 64.58, Rāvaṇa also uses a simile in the Yuddhakāṇḍa to show how he would fight out the difficulties lying ahead and face his enemies. One of his commanders and ministers namely Mahāpārśva advises him to enjoy Sītā's beauty and youth by force instead of by persuasion being confident of his own strength and that of his commanders of armies. Rāvaṇa explains to him the reason for his not using force in that matter. He had already once raped a beautiful lady going to attend to the services to Brahmā, the great grand father of the world; he came to know about the incident and then cursed him that henceforward if he tried to enjoy the youth and beauty of any woman by force ^{his} ~~her~~ head would be shattered into hundreds of pieces. Still there was no matter of worry as he had the support of such able and brave generals like Mahāpārśva with the help of whom he would certainly ^{be} able to vanquish fully his enemies.

To show how he would conquer the enemies Rāvaṇa uses the simile.¹ Rāvaṇa here says, "Being surrounded by your ^{armies} enemies (to help me) I will destroy the army of this (i.e Rāma) like the sun destroying the lustre of the constellations when it rises at its proper time." Here what he means is simply that with the help of the armies of Mahāpārśva he would be able to meet the army of Rāma equally well and would be able to vanquish it thoroughly. To express this simple idea he uses the simile in which he compares himself to the sun destroying the lustre of the constellations as soon as it rises. Here the idea is beautifully expressed. Rāvaṇa's destroying the armies of his enemy is quite properly likened to the sun destroying the lustre of the petty stars. The idea in comparing himself to the sun in that manner is surely to suggest how great he was in the matter of valour and how it was quite easy for him to conquer the armies of Rāma which are nothing before him just like the petty constellations having very insignificant light when compared to that of the sun. The heroic spirit of the mighty king of his age, has been very well delineated by these two lines.

The author has described with the help of the similes having the sun or its lustre as the standard of comparison

1. Tavāsyabalamādāsyē balena mahatā vṛtaḥ /

Udayan savitā kāle nakṣatrāṇāmiva prabhāṁ // VI. 13.20

the dreadful scene of the marching army of Rāvana. A demoness named Saramā who had been keeping watch on Sītā at the Asokavanika was sympathetic towards the captive on account of her distress. She consoled her in unequivocal words that Rāma would surely win the battle and she would be soon united with her beloved husband. While they were talking, the huge army of Rāvana proceeded on to the battlefield, so just to show how the marching army appeared Saramā uses a simile¹ in which the lustre of the sun is taken as the standard of comparison. The blades of spears and swords and such other weapons of war reflecting the light of the sun must have given the idea expressed in the simile. The description is framed with that idea of the reflection of the sun's lustre in the shining blades of the weapon lying at its basis is quite highly realistic. Saramā asks Sītā here to see the lustre of the demons bedecked with a variety of colours and hot and unbearable like the lustre of the sun which burns the forests in the summer. To presume that the demons themselves had that lustre inherent in their own personal form is highly improbable. So it can quite safely be conjectured that Saramā might here be referring to the lustre of the shining blades of the weapons which the dreadful demon warriors wielded in their hands as they marched towards the battlefield. The simile is apt as far as the sense and taste of colour is concerned;

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1. Prabhāṃ visrjatāṃ paśya nānāvarṇāṃ samutthitāṃ /

Vanam nirdahato gharṇe yathā rūpaṃ vibhāvasoḥ // VI.33.27.

with the help of this simile the description of the marching army of Rāvaṇa has been given a nice touch of realism blended befittingly with the beauty from the literary point of view.

The invisibility of Indrajit while fighting against the mighty warriors in Rāma's army has been very well delineated by the author with the help of a simile¹ which describes the sun becoming invisible on account of being covered and concealed by the clouds. Indrajit showered a volley of arrows on the monkeys and being very seriously wounded by the arrows they were furious to strike at him, but they could not see him and without seeing him they were unable to strike at him. This trying situation has been described by the poet in this simile. The monkeys rushed towards Indrajit with a great speed even though they were wounded very drastically the whole of their bodies by the arrows discharged against them by Indrajit. But on account of the darkness created by the constant and engulfing shower of the arrows they could not see him who was concealed like the sun covered fully by the clouds surrounding it. Here the poet has very nicely described the whole situation. The tragic condition of the monkeys has been very well brought out by this simile; and the safe condition of Indrajit is also quite vividly suggested by his comparison with the sun

1. Te bhīmavegā harayo nārācaih kṣatavigrahāh /
Andhakāre na dadṛsurmeghāih sūrvyamivāvṛtam //

hidden completely by the clouds. Here the beauty is not so much of the expression but it lies in the situation which it describes, all other beauty of expression, symbolism, apt similarity between the objects referred to etc. being quite subordinate to it. Thus this is another example of a beautiful simile given even in the course of description of a battle, the former being the example of description of Hanumat wounded heavily by prince Akṣa in the Sundarakāṇḍa in V.47.15.

The poet has once used the phenomenon of the setting sun in I.34.22 for describing Viśvāmitra going to sleep. He once again uses the same phenomenon but in an altogether different context. In the remarkable and memorable fight between Indrajit and Lakṣmaṇa the latter became profusely wounded by the piercing arrows discharged by Indrajit and having these arrows already stuck to his body fell down unconscious on the ground. The wounds were dripping the blood abundantly and the general condition of Lakṣmaṇa became quite a matter of great worry for Rāma and others. So Rāma describes in a touching stanza¹ the terrifying condition of Lakṣmaṇa. He compares Lakṣmaṇa with the sun going to set. He was extremely wounded by the arrows and his unconscious condition created an appearance as if he were lying on a bed of arrows. So it is

1. Śayānaḥ śaratalpe'smin svasōṇitapariplutaḥ /
Śarajālaiscito bhāti bhāskaro'stamiva vyajan //

quite proper that Rāma first describes him as lying as it were on the bed of arrows. The wounds on his body were profusely dripping blood and so Rāma describes him as besmeared with his own blood, and his whole body being covered up as it were by a network of a number of arrows; his original charming form in its true colours was quite out of sight and hence Rāma describes him to be like the sun going to set. The sun while it sets goes slowly and slowly out of sight; here Lakṣmaṇa was also losing colour gradually on account of his prolonged swoon. Just as the sun is not seen with all its bright shining light any longer at the time of setting as its light goes on fading away gradually, similarly the lustre of Lakṣmaṇa was also fading away due to the constant dripping of blood. Thus the similarity of the situations between unconscious Lakṣmaṇa and the setting sun is quite complete. The picture given by Rāma is so touching that the scene of Lakṣmaṇa lying on the ground is at once created before our very eyes. His brotherly care and worry are also quite pointedly seen here and the description comes in a natural way. The description of the setting sun given in I. 34.22 is tinged with somewhat ornate figurativeness whereas this given here is at once appealing and realistic as it aims to describe a real situation, and as far as that painting of a situation is concerned, this simile is quite superior to that in I.34.22.

The poet's similar use of the symbol of the sun covered by clouds is seen in the description of Lakṣmaṇa who had been

engaged in fighting with Kumbhakarna. The poet describes¹ Lakṣmaṇa who had been covered fully by the showers of arrows discharged towards him by Kumbhakarna as the sun being covered by the clouds surrounding it. He first describes the arrows by a compound in which they are compared to a heap of colli-rum. Here simply the black colour of the arrows is hinted. To add to the literary beauty the poet says that these arrows were adorned with gold. Lakṣmaṇa was being covered by such arrows and his condition is depicted vividly by the poet in this simile. He appeared like the sun being covered by the clouds - the idea is surely artistic - and shows the refined taste of colour on the part of the poet who has the lustrous colour of the body of Lakṣmaṇa and the black colour of the arrows in his mind while he describes this situation. The simile given in VI. 45. 6 describing Indrajit is altogether different from the one given here. There Indrajit was completely covered under the veil of invisibility from the stand point of the monkeys, here the concealment is not complete, it is in the making and here the author has used specially the present participle 'Ācchādyamāna' to suggest this. Moreover here Lakṣmaṇa facing such fierce enemy is described, and the simile speaks for the bravery of both the warriors. The effect is

1. Nīlāñjancayaprakakhyaiḥ śaraiḥ kāñcanbhūṣanaiḥ /
 Ācchādyamānaḥ sūśubhe meghaiḥ sūrya ivāmsūmān //

picturesque and the literary beauty shown by it is exquisitely
 superb. The heroic description of Rāma's bravery has been given
 by the poet with the help of a simile which also describes him
 as the sun absolutely inaccessible to and ~~in~~approachable by
 clouds. After the death of Indrajit caused by Lakṣmaṇa Rāvaṇa
 became very much overpowered with the feeling of taking
 revenge upon Rāma and Lakṣmaṇa; he persuaded his generals to
 put in a stronger fight the ~~very~~ next day. So accordingly the
 army of the demons fought in the most dreadful manner. The
 monkeys could not stand the attack and went to Rāma who at
 once undertook to protect them, and without carrying ^{for} himself
 he entered the army of the demons. So it might appear easy for
 the demons to attack him. But ~~the~~ demons simply could not
 approach him at all due to his extreme valour; as he warded
 off every attack by his arrows. The poet says that the demons
 could not have any access to the place where Rāma stood like
 the clouds not at all being able to approach the sun which
 shines with the most scorching and bright light. The author
 has tried to make this simile a complete simile - a Pūrṇā
 Upamā - as far as the structure is concerned. He has compared
 Rāma with the sun and the demons with the clouds. The
 inapproachability is the common property which in case of the
 sun is due to the scorching and bright light and in the case
 of Rāma the burning which he could do with the help of the
 fire in the form of his arrows. Rāma's extreme valour and the
 irresistible capacity as an aimer could not have been described

better in the absence of this simile which describes Rama as a perfect symbol of bravery. The strikingness about it is its ~~ex~~^xpression of the heroic sentiment in proper words - and where the words and the sense unite there is a literary piece of art and the present simile is its instance.

A similar description is given of Sugrīva in a simile¹ which ^{also} has the sun as the standard of comparison. Mahodara, a chief of the demons in the army of Rāvana is described here as being killed by Sugrīva. The stanza describes in a single place the huge dead body of the demon Mahodara as well as the unique bravery of Sugrīva. The poet has served these two purposes by using two similes. He says that after felling Mahodara on the ground by killing him who lay on the ground like a shattered part of a great mountain, Sugrīva shone with his lustre like the sun which is inaccessible, and invulnerable on account of its highly scorching lustre. When compared with the simile given in VI. 94.19 this simile is not such a perfect

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1. (i) Praviṣṭam tadā Rāmaṃ meghāḥ sūryam ivāmbare /
Nābhijagmur mahāghoram nirdahantam Śarāgninā //

VI. 94. 19

- (ii) Mahodaram taṃ vinipātya bhūmau
Mahāgireḥ kīrṇamivaikadesam /
Sūryātma-jastatra rarāj lakṣmī
Sūryaḥ svatejohirivāpradhiṣyaḥ //

VI. 98. 37

piece of literary art as the former is. Here the inaccessibility of the sun has really speaking not special charm about it which it does here in VI. 94. 19. The author has described the peaceful condition of a person by comparing him with the sun freed from the onslaught of a constellation. We find this in the speech of Daśaratha's spirit who came to bless Rāma after his victory.

Here Daśaratha says¹ that seeing Rāma together with Lakṣmaṇa quite happy he has then become quite free from misery and worry like the sun freed from the constellations. Here the point of similarity is simply the feeling of happiness and self-satisfaction after being freed from trouble. This idea is brought out in quite distinct terms by this simile.

The quality of dispelling the darkness quite inherent in the sun has also been utilised by the poet in his similes. An example of this is Rāma's speech² to Agastya. Here Rāma has the curiosity to know everything about Rāvaṇa and his genealogy. The great sage Agastya had been narrating him the whole history of Rāvaṇa. So in this line Rāma requests him to remove his curiosity like the sun dispelling the darkness.

1. Tvāṁ tu dr̥ṣṭvā Kuśālinam pariṣvajya salakṣmaṇam /

Adya dukhādvimukto'smi nīhārādiva bhāskaraha // VI.122.15

2. Kautuhalam idaṁ mahyam nuda bhānuryathā tamaḥ / VII.4.7cd

Here the peculiar similarity between the two situations is the point of literary charm, and the poet has used it for narrating a simple thing. A beautiful example of the use of the sun as a standard of comparison is the description of Vālin who was chased by the demons after he seized Rāvaṇa who had come to fight with him. The author says¹ that Vālin who was being chased by them appeared fine in the midst of the sky like the sun being chased by a volley of clouds in the sky. Here the description is largely beautiful. Vālin had captured Rāvaṇa, he took him and went through the aerial path carrying him to his place. So he was also in the midst of the sky just as the sun is there. The black colour of the demons may be the reason for their comparison with the clouds. The poet has given similes which describe the sun rising from the mountain Meru. Just as it was believed about the setting sun that it went to the Asta mountain to take rest during the night, similarly it was believed about the rising sun that it rose up from the Udaya mountain or the Meru mountain which was believed to be made of gold. It must be due to the yellowish golden colour spread by the rays of the rising sun that the mountain Meru was believed to be made of gold. One instance of the use of the sun as the standard of comparison in its rising form is the description of Rāma while he sat on a beautiful seat in the court of Daśaratha.

1. Anvīyamānastairvāli bhrājate'mbara madhyagah /
Anvīyamāno meghoghairambarasya ivāmsumān // VII.34.24

The poet here uses the simile¹ to describe Rāma sitting on a nice seat. He says that Rāma made the seat shining like the sun making the mountain Meru shine by its own lustre. Here the use of the casual form 'Vyadīpayat^{ghav}' is significant. It is highly suggestive, Rāma had himself a lustrous form. But he had not a passive lustre. He could make other objects also shine out by his mere presence. That is the point which the author wants to emphasise here. To show that he brought in the comparison with the sun making the mountain Meru shine by its very rising. The comparison is very apt.

Another example of the use of the sun rising from the Meru mountain is given in the description² of the king Sveta given by Agastya to Rāma while narrating his own story. King Sveta had attained to Brahmaloṇka by the merits of his penance, but due to some fault he had no satisfaction and Brahmā had ordained that he would have that satisfaction and would be released from the tie of his mortal body only when the sage Agastya came to the place where he had practised penance. So

1. Tadāsanavaram prāpya vyadīpayata Rāmah /
Svayameva prabhayā merumudaye vimalo raviḥ //

II. 3.36

2. Tataḥ simhāsanam tyaktvā merukūṭamivāśumān /
Pasyato me tadā Rāma Vimānādavaruhya ca //

VII. 77. 15

he visited the place off and on with the expectation that Agastya might come there; and once he did happen to come. This is the description of Sveta as seen descending from the Vimāna by Agastya. He says that Sveta left the throne in the aeroplane like the sun leaving off the mountain Meru to go for its travels in the sky. Here simply the rising of the sun is taken for comparison to show the descend of Sveta from the throne in his aeroplane. It has no literary excellence which the simile in II. 3.36 has.

To describe the charm of the ^{personal} ~~present~~ form and appearance the author has a special inclination to refer to the moon or the sun or fire. He has given so many similes¹ like this in

1. (i) Uparakta ivādityah sadyo nisprabhatām gatah /

I. 55.9cd

(ii) Gunairviruruce Rāmo dīptaiḥ sūrya ivāmsubhiḥ /

II.1.33cd

(iii) Gunairvirocate Rāmo dīptaiḥ sūrya ~~sunya~~ ivāmsubhiḥ /

II.2.47cd

(iv) Uttisthāsu mahārāja kṛtakautukamangalah /

Virājamāno vapuṣā meroriva divākarah /

II. 14. 51c - 52b

(v) Tam tapantamivādityamupapannam svatejasā /

Vavande varadam vandī vinayajñō vinītavat //

II. 16.11

which the sun is taken as the standard of comparison while describing the beauty of a person. The poet has described this beauty in all its phases - whether blossomed or withered. Thus the simile in I.55.9cd for instance describes Visvāmitra who lost all his natural colour on account of the calamity in the form of the destruction of all his sons during his fight with Vasistha. In the same way he describes the effect of misery on persons in the similes in II.34.3, II.66.1cd and VI.91.86cd. He has described the condition of the King

(vi) Anrtam bata lokoyamajñānaddhi vakṣyati /

Tejo nāsti param Rāme tapatīva divākare // II.30.4

(vii) Uparaktamivādityam bhasma channamivāṇalam /

tatākamiva nistoyamapasyajjagatīpatim // II.34.3

(viii) Gamīṣyantam mahāṇyam tam pasya jagatīpate /

Vṛtam rājagunaih sarvairādityamiva rāsmibhih //

II.34.8

(ix) Hataprabhamivādityam svargastham preksya pāṛthivam /

II.66.1cd

(x) Śrenayastvām mahārāja pasyantvagrāyāśca sarvaśah /

Pratapantamivādityam rājye sthitamarindam //

II.105.11

(xi) Viddhah kṣataja digdhah sarvagātresu Rāghavaḥ /

Babhūva Rāmah sandhyābhair divākara ivāvṛtaḥ //

III. 25. 14c - 15b

Dasaratha as seen by the charioteer Sumantra after he returned from the forest bidding adieu to Rāma and his party. Dasaratha felt the separation from his beloved son the most. To describe the intensity of this grief the poet has used three similes together and the simile referring to the sun under the condition of a solar eclipse is one of them. In other similes used in the same stanza the poet has harped on the same tune taking the fire covered by ashes and a tank

(xii) Kṣiptam dr̥ṣtvā tataḥ kāyaṃ Sugrīvaḥ punar abravīt /
Lakṣmaṇasya agrato Rāmaṃ tapantam iva Bhāskaram //

IV.11.85c - 86b

(xiii) Atha bālārkaśadr̥śo dr̥ptasiṃhagatistadā /
Dr̥ṣtvā Rāmaṃ kriyādakṣaṃ Sugrīvo vākyaṃ abravīt //

IV.14.4c-5b

(xiv) Dadarsā Rāmaṃ śaracāpapaṇim
Svatejasā sūryam iva jvalantam / IV.24.27cd

(xv) Patatpatāṅgaśaṅśā^{Kā} vyāyataḥ śuśubhe kapiḥ /
V.1.66

(xvi) Dadarsā piṅgādhīpateramātyam
Vātātmajam sūryamivodayastham / V.31.19cd

(xvii) Tejasādityasankāśaḥ, V.35.9a

(xviii) Āruhya girisaṅkāśaṃ prāsādaṃ hariyūthapaḥ /
Babhuva sumahātejāḥ pratisūrya ivoditaḥ //
V.43.4

(xix) Tatastam dadr̥survīrā dīpyamānaṃ mahākapim,
Rāsmimantam ivodyantam svatejoraśmimālinam.

V.46.17c

without water as the standards of comparison to describe the miserable condition of Dasāratha. The simile in II.66.1cd refers to the corpse of Dasāratha with the help of a qualified upamāna. At the time of passing off of Dasāratha Kausālyā was the only person there. So this description refers to Dasāratha's dead body as seen by her. The poet has used very significant expression to describe the dead body here. His very use of the epithet 'Hata prabha' about the sun is remarkable because the original and natural lustre of the body remains as long as there is life and as soon as it passes off the dead body is without the lustre inherent in it - hence there could have been no expression better than the one employed by the poet to describe the dead body. So that simile is important as an ample proof of

(xx) Mandarāgrastha ivāmsūmaliko ,

Vivṛddhakopo balavīryasamyutah / V.47.17ab

(xxi) Rākṣasādhīpatim cāpi dadarsa kapisattamah /

Tejobalasaṁyuktam tapantam iva bhaskaraḥ //

V.48.59

(xxii) Sthitām tīre samudrasya dvitīya iva bhāskaraḥ /

Esa dardurasankāśo vinato nāma yūthapah //

VI. 26.43

(xxiii) Na hi kampayitum śakyah surair api mahāmṛdhe /

Akṛāṇas tatas tesām āditya iva tejasā //

VI.55. 8c - 9b

the poet's power of expression by the choicest words. Similarly the simile in VI.91.86cd describes the dead body of Indrajit after he was killed by Lakṣmaṇa. Here also the poet uses the proper words for the description. The adjective 'Sāntarāsmi' used for the sun while referring to it as the standard of comparison is the most significant word in this connection. The sun is quite usually refulgent with its bright, shining and scorching rays, and the sun without such rays or having that lustre and heat or ~~without~~ that lustre of rays cooled down is ~~usually~~ as good as a non-entity. To describe a dead person there can be no better standard of comparison than the one selected by the author in this simile. Thus this simile also is an important instance of the poet's power of expression.

All these similes referred to above are the description of the changed condition. But the poet has described the natural condition and the brilliant form of the persons also

(xxiv) Asau kirīti calakundalāsyō

Nagendravin^hdyopamabhīmakāyō /

Mahendravaivasvatadarpahantā

Raksodhipah sūrya ivāvabhāti // VI.59.25

(xxv) Aho dīpto mahātejā Rāvano rāksasesvarah /

Aditya iva dūsprekso rasmibhirbhāti Rāvanah //

VI.59.27

(xxvi) Mahodā^{ra}stu saṅkrud^hdhah kuñjaram parvatopamam /

Bhūyah samadhiruhyāsu mandaram ras^mmīniva //

VI.70.28

with the help of the similes in which the sun is taken as the standard of comparison. The similes in II.1.33cd; II.2.47cd; II.16.11; II.34.8; II.105.11; III.25.14c-15b; IV.11.85c-86b; IV.24.27cd; V.35.9a; VI.131.9; VII.37.6ab; VII.44.16ab and VII.109.5cd describe Rāma. The similes in

(xxvii) Raktakanthaguṇo dhīro mahāparvatasannibhaḥ /

Kālah kālamahāvaktro meghastha iva bhāskaraḥ //

VI.71.22

(xxviii) Tam tapantam ivādityam ghorair bānaghabhastibhiḥ /

Abhyadhāvanta saṅkrūddhāḥ samyuge vānaraṣabhāḥ //

VI.73.40

(xxix) Sāntarasmir ivādityo nirvāṇa iva pāvakaḥ /

VI.91.86cd

(xxx) Prakṛtyā kopanam hyenam putrasya punar ādhayaḥ /

Dīptam sandīpayāmāsur gharṇe'rkam iva ras'mayaḥ //

VI.93.17c-18b

(xxxi) Jagad adyābhisikṭam tvām anupaśya^{tu} sarvataḥ /

Prapantam ivādityam madhyāhne dīptatejasam //

VI.131.9

(xxxii) Gabhastibhiḥ sūrya ivāvabhāsayan,

Pituh samīpe prā^{ya}u sa vittapah / VII.3.36cd

(xxxiii) Vi^dyutkeśo hetipūtraḥ sa dīptārkaśamaprabhaḥ /

VII.4.18ab

(xxxiv) Tejoyuktāvivāditya^{ti} VII.32.52a

II.1.33cd and II.2.47cd are the examples of the repetition of the same expression almost verbatim. They both describe how Rāma shone with his brilliant qualities. In both the cases the description refers to the moral aspect of the person and not the physical aspect. The qualities are compared with the rays and that leads to the comparison of the person with the sun, the quality of shining being the common property. The similes show just the other way of

(xxxv) Tatastamṛṣimāyāntam udyantam iva bhāskaram /
Arjuno drśya sambhrānto vavandendra iveśvaram //

VII.33.8

(xxxvi) Bālārkaḥhimukho bālo bālārka iva mūrtimān /
Grahītukāmo bālārkaḥ plavatēmbaramadhyagaḥ //

VII.35.24

(xxxvii) Kṣamā te pṛthivītulyā tejasā bhāskaropamaḥ /

VII.37.6ab

(xxxviii) Sandhyāgatamivādityam prabhayā parivarjitam /

VII.44.16ab

(xxxix) Abhiśiktastu śatrughno babhau cādityasannibhaḥ,
Abhiśiktaḥ purā skandah sendrairiva marudgaṇaiḥ .

VII.63.14c - 15b

(xl) Nirjagāma grhāttasmāddīpyamāna ivāmsumān /

VII. 109.5cd

speech nearing the boarder of being a circumlocution. Yet as far as the wording and construction and expression are concerned they are really beautiful. The simile in II.16.11 describes Rāma when Sumantra came to him as an errand entrusted to him by the king for calling Rāma to the court. The simile describes the natural and brilliant form of Rāma which commanded respect at the very first sight. The brilliant and lustrous form of the sun is the condition quite natural to it and to describe a person in his natural form if he is endowed with some brilliance, the expression which the author uses in the simile is the most proper one. The poet here mentions one additional thing that Rāma was endowed with his own lustre just as the sun is. That is surely more remarkable because here the poet seems to try to make the expression of the idea more realistic. In II.34.8 Sumantra requests the king to see Rāma leaving Ayodhyā for going to the forest. The description refers to that situation full of pathos. To heighten the effect of the tragedy in the situation by way of representing contrast, this description of Rāma is given by Sumantra. He says to Daśaratha that he should see the prince endowed with all the royal qualities and hence shining like the sun, going to the great and terrible forest. Here the contrast is vividly and pointedly brought out by using the suitable words. Sumantra means to say that Rāma had been naturally endowed with the royal qualities and as such he was really the only person who deserved the throne, whereas the treatment towards him

is quite contrary as such a prince is banished for fourteen years without any fault.

In II.105.11, Bharata requests in an appealing way Rāma to accept the throne of Ayodhyā. He says that Rāma should at least respect the wish of the people who were ~~am~~ quite eager to see him enthroned as their king. He here requests him to accept the proposal so that the multitudes of the people might see him enthroned and administering his affairs in such a brilliant way that he can be compared with the sun shining quite brightly with its powerful lustre. Here the expression is quite in consonance with the situation. The people of Ayodhyā must have understood that it was Rāma who was the right person for the throne and under his protection they would be quite happy, so out of an honest desire for a thing which ought to be done the request of the people quite naturally resulted and here Bharata serves the purpose of the mouth-piece of the subjects of Ayodhyā. The simile is so remarkable with reference to its expression that every word in that stanza has become essential. The word ~~ayagryā~~ ^uagryā used for the people suggests their would-be condition when Rāma takes the reins of the Government. The word used for the sun with which the comparison is intended is 'Pratapantam' and not merely 'Tapantam' - ^uthis suggesting the extreme powerfulness of Rāma. And even the vocative 'Arindama' used here is also very significant suggesting that Rāma would never prove

a weak monarch but he would be the most powerful one who would vanquish all the enemies. Thus as far as the power of suggestion is concerned this is an excellent simile.

In III. 25.14c-15b, there is a reference to the battle between Rāma and the demon Khara in the Dandakāranya. Here Rāma is described as being profusely wounded by the arrows discharged by Khara towards him. The poet says that Rāma's whole body was besmeared with the blood dripping on account of the wounds created by the arrows. Rāma in this condition became like the sun surrounded by clouds in the evening. Here the poet has displayed a refined taste of colour. Rāma's body was fully besmeared having reddish spots on account of the blood dripped from the wounds. The sun at the time of twilight in the evening makes the clouds reddish due to the colour of its lustre which becomes finely reddish at that time. So Rāma's comparison with that Sun worked out in this simile is quite realistic. Rāma with his spots done by the wounds would have been surely having a similar appearance.

In IV.11.85c-86b there is a description of Rāma as seen by Sugrīva. It is important simply due to the very comparison of Rāma with the shining sun, and the lustrous colour of Rāma has been intended by the poet to be described here and as far as that is concerned the poet has served his purpose well.

The simile in IV.24.27cd is a description of Rāma as seen by Tārā who lamented very pathetically near the dead body of her husband Vālin who had been stuck down dead by Rāma. Here the author's simple intention is to delineate the impressiveness and personal magnetism of Rāma. Rāma, the author says, wielded bow and arrows in his hands and he was shining and resplendent on account of his own lustre like the sun which is refulgent on account of its own lustre. Here also the adverb 'Svatejasā' is quite properly used to convey the right sense of the expression. Rāma's personality could not have been delineated better by using any other expression. It suggests that Rāma had such an imposing personality that it at once impressed even a casual onlooker. If this is the suggestion, and it appears most probably that, it should be the suggestion of such an expression, the author has really given a suitable expression to the description of the personality of Rāma.

The similes in V.35.9a and VII.37.6b describe the personality of Rāma within the smallest possible span of just a compound covering merely a quarter of a stanza. Both the compounds - Ādityasaṅkāśah and Bhāskaropamah are quite significant as they describe the personality of Rāma endowed with natural lustre. For the description of such a person no standard of comparison other than the sun can be utilised. These similes though very small and apparently insignificant bring out the outstanding quality of Rāma in the best possible manner.

But out of all these similes that contained in VII.44.16ab refers to Rāma in the most tragic situation. Rāma had come to know about the most heinous scandal spread regarding the doubt among the people about Sītā's chastity during her forced residence in Laṅkā. He was utterly grieved to know that at the critical time of the period of the pregnancy of Sītā when she required the most tender care. How she could stand this utterly drastic situation was a problem for him. Moreover he had the only alternative left for him and that was to please the people even though he had to crush the feelings of his heart and that of his most beloved sweet-heart. All these intricacies of a human mind wreaked the most pathetic and tragic effect on Rāma which was quite clearly seen on his face and the simile given here describes Rāma's face when he was entangled with the most afflicting intrigues of this situation. The description of Rāma's face given here refers to it as seen by his brothers, Lakṣmaṇa, Bharata and Saṭrughna whom Rāma had called to consult before executing his plan about Sītā. All the brothers did not know about the dreadful development when they came to see Rāma, yet the simile has this most powerful effect of showing as to how they were deeply grieved to see Rāma at that time. The author here describes that they saw Rāma's face which was like the sun nearing the evening and becoming gradually devoid of its natural lustre. The similar expression has been used by the author in many places, but

the expression used here in this particular context has a touching effect. Here the picture of a living husband, and at the same time a just king is given and the beauty is enhanced the more by the contrast in one and the same person which is suggested here. So here the delineation of the situation is more important than anything else and that has been perfectly achieved by the author by the employment of the simple yet powerful words.

In this connection the last noteworthy simile is the description of Rāma coming out of his palace for the Mahā-prathāna given in VII.109.5cd. It clearly suggests on account of its very place where it occurs that Rāma had retained the lustre of his person upto the final day of his life. Here the poet describes him, coming out of his palace, that he appeared like the shining sun. The word Amsūmān used for the sun is also very significant as it suggests the lustre of the rays as well as the sun itself and by that suggestion hinting at Rāma's personal lustre as well as that owing to all his qualities of goodness, bravery, truthfulness and justness also.

The simile contained in II.14.51c - 52b is a speech of the charioteer Sumantra addressed to Daśaratha to awaken him from sleep the preparations of Rāma's would be coronation as the crown prince. Here Sumantra asks Daśaratha to rise from the bed having performed the auspicious ceremonies for the occasion and hence being resplendent like the sun which

has also lustre added to its own lustrous form due to the golden mountain Meru from which it is supposed to rise. The fact that Daśaratha would appear more lustrous after he had undergone the sanctified ablutions is very well brought out by this simile as it represents the sun associated with the Meru mountain as the standard of comparison. Otherwise the simile is quite simple enough, having the only strikingness of the suggestion of the addition of lustre.

The description given in IV.14.4c refers to Sugrīva as he marched towards Kiskindhā with Rāma, Lakṣmaṇa and his followers to fight with Vālin. The lustre of bravery shining on his face has been very well brought out by the poet with the help of a simile consisting of a compound only. Though very brief this simile has a suggestive power in it. Upto that time Sugrīva remained utterly subdued with the constant idea about his weakness, preying on his mind. Now that he is determined to fight upto the last for his right, his rise from that doomed condition is quite certain, and so just to suggest that the author uses the compound - Bālārkaśāḍṛśaḥ for Sugrīva at this point. The sun rising in the morning is really a very glorious symbol of progress and developing achievements in case of a person who is compared with it. Thus with the help of quite a short compound the author has served his purpose well.

Similarly in V.31.17cd Hanumat is described as seen by Sītā with the help of the symbol of the rising sun. The poet says that she saw Hanumat who appeared like the sun when it rises. This does suggest the lustrous form of Hanumat, and besides that it also suggests how Sītā thought about Hanumat at that time. To her he appeared like the rising sun. The rising sun is surely a symbol of hope also. After the gloomy darkness of night the bright rising sun rises with a message of light and hope. So the description of Hanumat given here may be a reflection of the joy which Sītā might have experienced on seeing him. That is merely a conjecture yet it cannot be denied that the use of the symbol of the sun in this connection is not at all in a gloomy context but does suggest some rise of hope.

Similarly the simile in V.46.17cd-18b describes Hanumat as seen by the commanders of Rāvaṇa's armies. Here also the poet has used the sun while rising, as the standard of comparison. The poet has tried to make this simile quite perfect in all respects. The poet says that the heroes of the army of Rāvaṇa saw him - the great monkey who was shining like the sun having rays at the time of rising and having a series of the rays oozing out of its own lustre. The expression of the idea is exquisitely superb. The arrangement and choice of the words is praise worthy. The picture created by the simile is refulgent with bright colours.

In this connection as regards the similes describing Hanumat with the help of the symbol of the rising sun taken as the standard of comparison, the simile in VII.35.24 is also important. The simile occurs in the previous history of Hanumat, related by the sage Agastya to Rāma to show how mighty and powerful he had been right from his very birth. Thus the simile describes Hanumat when he was quite some hours old and feeling very hungry saw the reddish disc of the rising sun. He took it to be some fruit which could be taken up for eating. So he at once leaped to ~~the~~ seize it. The present simile describes Hanumat flying in the sky towards the sun. The wording of the stanza is appropriate and describes him quite vividly. The sage says that the child (i.e. Hanumat) facing the rising sun he himself being just like the rising sun floated in the sky to seize the rising sun. The comparison is very apt because both the sun and Hanumat are similar. The sun was rising so it is quite proper that it is described by the word 'Bālārka'.

Hanumat, on the other hand was a child just some hours old. So it is also equally proper that he is compared with that rising sun which is termed here as 'Bālārka'. The fully musical alliteration of the syllable 'b' is quite noteworthy and all this goes to make the simile a piece of literary art equally ^{deserving?} describing praise for the construction as well the wording - the effect of the sound and the sense.

deserves?

The poet really describes for having this much accomplishment and sublime literary achievement. One such beautiful example of description of Hanumat while floating in the sky is a simile occurring in connection with the description of his flight to Laṅkā in the Sundarakāṇḍa. This simile contained in V.1.66ab describes Hanumat in the course of his flight towards Laṅkā. Here the poet describes the extensive form of Hanumat who flew in the sky by taking high leaps. He says that he appeared like the sun as he rose higher and higher with his huge form appearing highly stretched. Here the word used for the sun is very significant. He uses the word 'Pataṅga' here. The meaning sun is no doubt pertinent, but simply does not bring out the full significance. It can be explained as 'Patan ga^chati iti' in the traditional manner of etymology. That~~s~~ explanation brings out the significance of the word in this context., because this explains also the reason why the comparison of Hanumat flying by leaps with the sun is charming. It suggests the whole beautiful picture of the lustrous form of Hanumat in the wide sky with its blue colour passing before our eyes like the real of a movie-picture.

The author has used the phenomenon of the sun seen on the mountain named Mandara in describing Hanumat at one place and the demon Mahodara at another. At both the places he has given beautiful similes. The former of these two

similes occurs in V.47.17ab. Here the author describes Hanumat being wounded by prince Akṣa. He appeared like the sun on the Mandara mountain having a garland of rays round it. The simile occurs just in a quarter of the stanza consisting of merely two words in all and yet it is potent as far as the picturesqueness of the effect is concerned. The beautiful picture of Hanumat standing completely filled with the feeling of anger and appearing dreadful on account of his mighty strength coupled with the shining colours of the picture depicting the sun on the Mandara mountain gives rise to a very enchanting effect. The latter similes occurs in VI.70.28 and describes Mahodara - a chief of the armies of Rāvana mounted on an elephant. This simile is more vividly picturesque than the former. Here the poet has displayed a very refined sense of colour also. The lustrous form of the demon Mahodara is represented here in contrast with the black colour of the elephant. The demon is compared with the sun and the elephant is compared with the mountain Mandara. The author says that Mahodara being enraged mounted on elephant which was huge in size like a mountain like the sun on the Mandara mountain. Here the picture of Mahodara seated on the elephant is very lively and is at once brought before our eyes as soon as we read the stanza. The poet has thus given here a very beautiful simile.

Dr. The author has given some really beautifully similes while describing Rāvana, Indrajit and other great demons in the army of Rāvana. The simile in V.48.59 describes Rāvana as seen by Hanumat after he was captured by the valour of Indrajit. The author here says that Hanumat saw the Lord of the demons so mightily endowed with lustre and strength that he appeared like the shining sun. Here in a single stanza the dreadful and imposing personality of Rāvana is brought out vividly by the poet. But the simile in VI.59.25 wherein Vibhīṣana describes Rāvana when he came to fight with Rāma is more charming and beautiful. Here the author has given the description with the employment of the choice word having effect of both sense and sound. Vibhīṣana describes as follows:

"This king of demons, having crown on his head and with his face looking more beautiful due to the shanking of the Kundalas, his body huge like the Himalayas and the Vindhya mountain, and who has vanquished the pride of Indra and Vaivasvata appears like the sun (due to his lustre)." This description is poetic as well as highly picturesque. The imposing and towering personality of the powerful monarch of the demons at once rises before our eyes. Here every word has an importance of its own and is used at its proper place. The author has given a perfect simile here.

The simile VI.59.27 also describes Rāvana and it is said by Rāma as an appreciation of and affirmation to what Vibhaṣaṇa had said while describing Rāvana in XI.59.25. Rāma says, "Oh, how refulgent is this great king of the demons ! He appears like the sun at which it is utterly difficult to gaze due to its bright and lustrous rays. " Here also the lustre inherent in the personality of Rāvana is appreciated by Rāma.

Similarly the simile in VI.71.22 describes Atikāya a powerful commander in the army of Rāvana. He had a huge form and so appeared like a great mountain and due to the lustre of his form he appeared like the sun resting on the cloud. Here also the poet has brought out the contrast between the lustrous colour of the sun and the black colour of the cloud to describe the shining personality of the demon chief.

One important example of the use of the sun as Upamāna with reference to its irresistible heat is in VI.55.8c-9b. Here the chief of demons in the army of Rāvana, Akampana by name has been described in that manner. The author says that Akampana cannot be pushed back a little even by the gods in a battle as he is the most powerful like the sun because of his lustre. Here the mighty strength and lustre of the demon are the points which the author wants to emphasise and this purpose has been skilfully accomplished by him.

Similarly the speech of Sītā in the Ayodhyā, Kāṇḍa is

important. Sītā here tries to persuade Rāma who was hesitating to take her with him to the forests on account of the miseries to be faced while residing in the forest. Sītā was quite firm in her decision and wanted any how to go with Rāma in the forests. So it was necessary for her to remove the difficulties to which Rāma referred to dissuade her from her determination. So in this stanza Sītā argues very cleverly removing all the doubts of Rāma. She says that it is false that the people would say that when Rāma shines like the sun there is no light or lustre of power in Rāma. What she means to say is simply that if Rāma is with her there need not be any worry at all about any danger, if her speech is interpreted otherwise. She means that Rāma's presence itself is the surest guarantee for safety. This whole meaning she brings out suggestively by bringing the contrast between what people would say as thought by Rāma and the actual fact of Rāma's being naturally endowed with lustre.

A simile describing Indrajit in VI.73.40ab is quite perfect though consisting of a single line only. Here Indrajit is described as appearing like the sun shining with bright lustre on account of lustrous rays. The author has tried to make the simile quite perfect by referring to Indrajit as the sun and the arrows surrounding him as the terrific and scorching rays of the sun.

But the simile in VI.93.17c-18b which refers to Rāvaṇa gives a beautiful description and brings out a deep psychological ^mitrigue through which Rāvaṇa was passing. Rāvaṇa

received the news of the death of his favourite son, Indrajit caused by Lakṣmaṇa. He ordered the corpse to be brought and after performing the obsequies he became enraged. The description refers to him at this moment. The author says that Rāvana was himself very indignant by nature and the news about the death of Indrajit had added fuel to the flames. He further says that these calamities on his son heated him the more who was already hot by nature like the rays making the sun more scorching in the summer. The simile here is beautiful and important from the literary point of view and at the same time the author has indeed given here the most suitable expression to the psychological tension which Rāvana was facing at this time. The real beauty of this simile in this delineation of the psychological intrigue so effectively in an artistic and literary form.

In VII.3.36cd Kubera is described when he approached his father. The author says that by illuminating with rays like the sun the guardian of treasures (i.e. Kubera) went to his father. The simile has nothing much strikingness about it except that it vividly brings out the picture of the shining form of Kubera.

The simile in VII.4.8 describes the demon Vidyutkeśa in a fine manner. The author says that the son of Heti, Vidyutkeśa was having the lustrous form like that of the shining sun and increased day by day in form and age like a lotus in the

midst of waters. Here though the poet has used a single compound and another simile to describe the demon Vidyutkeśa he has been successful in bringing out a beautiful and shining form of the demon. Similarly the simile in VII.32.52a describes both Rāvaṇa and Sahasrārjuna with help of a single compound covering simply a quarter of a stanza. In this both have been compared with the sun due to the lustre of their forms.

In VII.33.8 there is a description of the famous sage Pulastya who had come to request Sahasrārjuna to set Rāvaṇa free from his imprisonment. The author here gives the description of the sage as he was seen by the king. The poet says that the sage appeared endowed with lustre like the rising sun and Sahasrārjuna at once got ^{up} and bowed to him like Indra paying his homage to the god. Here also the impressive personality of the sage Pulastya has been brought vividly by the simple expression in which the rising sun is taken as the standard of comparison. Here the simile in the first line describes the sage and that in the second line describes both the king and the sage. Thus the poet has served two purposes by using a single stanza.

The simile in VII.63.14cd describes Śatrughna when he was anointed as the governor for the administration of the region where a powerful demon named Lavaṇa created a havoc. For describing Śatrughna at this juncture the poet has used

simply a single compound containing a simile which has the sun as the standard of comparison. The simile though apparently quite short brings out very vividly the addition of the lustre in case of Śatrughna after his being anointed; and as far as the ability of the author to create the desired effect with a keen sense of brevity in the use of words is concerned this simile is surely important.

There are some minor similes also in this connection which deserve to be passingly referred to inasmuch as they refer to one of the most important qualities of the sun of destroying the darkness and the trifling clusters of stars. Such similes are those contained in II.10.40ab and II.21.18ab. In the former Daśaratha says to Kaikeyī that he would remove any danger which frightened Kaikeyī; like the sun destroying a constellation. Here simply the expression done in the most strikingly heroic manner by Daśaratha is important. Similarly in II.21.18ab Lakṣmaṇa says to Kausalyā who was worrying about the would be calamities impending in the way of Rāma when she came to know about Rāma's banishment to the forests. Here Lakṣmaṇa shows his extreme valour to fight out to remove any dangerous difficulty in the way of ^{Rāma}~~Ravana~~ and to give an expression to this heroic feeling in his heart - resulting out of a righteous indignation Lakṣmaṇa says that he would remove any difficulty lying in Rāma's path like the sun dispelling the utter darkness. Here also the expression

rather than the comparison itself is⁵ more important as it brings out well the heroism as well as the extreme love of Lakṣmaṇa towards Rāma.

Now some similes in which the author has used the same standard of comparison viz. the sun not for the description of the personal charm or lustre but for the description of objects like the arrows, the chariots or an aeroplane deserve to be noted.

The poet has used the sun as the standard of comparison to describe the lustrous form of these objects. In¹ I.1.79cd and III.12.33cd the arrows are described; and in II.40.13; III.5.13cd etc. chariots have been described; whereas II.31.30cd describes the swords; III.15.11 describes lotuses and a creeper of lotuses and VII.21.8 describes an aeroplane.

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1. (i) Samudraṃ kṣobhayāmāsa śarairādityasannibhaiḥ /
I.1.79cd
- (ii) Amoghaḥ sūryasaṅkāśo brahmadattaḥ śarottamaḥ /
III.12.33cd
- (iii) Taṃ rathaṃ sūryasaṅkāśaṃ Sītā hr̥ṣṭena cetasā /
Āruroha varāroha kṛtvālaṅkāramātmanaḥ // II.40.13
- (iv) Pratapantamivādityaṃ antarikṣagataṃ rathaṃ /
III.5.13cd
- (v) Ādityavimalau cobhau khādgau hemapariṣkṛtau /
II.31.30cd

The simile in I.1.79cd which describes the arrows of Rāma refers to an incident prior to the construction of the great bridge over the sea. He took out some very bright arrows and discharged them towards the sea. The author has used simply one compound to describe the arrows here. He says that the arrows were shining with lustre like the sun.

Similarly the simile in III.12.33cd describes the arrow given to Rāma by the sage Agastya. The missile was handed over to Agastya by the god Brahmā. So here the author is quite justified in comparing such a valuable missile with the sun in the matter of its power and lustre. The arrow is described as resembling the sun as it was given by a god like Brahmā.

The simile in II.31.30cd describes the swords given by god ~~Vishnu~~ Varuṇa. Rāma in these words asked Lakṣmaṇa to bring those swords to carry them with them when they proceeded towards the forests. Here really speaking it must be with reference to the shining and lustrous blades of those two swords that Rāma uses this simile which compares them with the sun. To the credit of the author it must be said that

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- (vi) Iyam ādityasāṅkāśaiḥ padmaiḥ surabhigandhibhiḥ /
 Adūre dr̥śyate ramyā padmīṇī padmasobhitā //
- (vii) Etasminnantare dūrād amsūmantam ivoditam /
 Dadarsā dīptam āyāntam vimānam tasya rakṣasaḥ //

by using a single small compound he has brought out well the lustre of these divine weapons of war.

In II.40.13 the chariot which was intended for carrying Rāma, Lakṣmaṇa and Sītā to the forests is described when Sītā got into it to take her seat. Here for the description of the chariot simply one simile contained in a compound has been used by the poet. But this also brings out the lustre of the chariot.

The simile in III.5.13cd describes similarly the chariot in which Śarabhaṅga ascended to the heavens. This chariot as it is narrated was sent from heaven, and so to describe such a divine chariot the author uses the simile in which the chariot is described as shining like the sun when it was passing through the mid region in the sky. The simile here is a description of the chariot as seen by Rāma when he showed it to Lakṣmaṇa.

In a beautiful simile contained in VII.21.8, famous Puspaka aeroplane of Rāvaṇa is described as seen by the messenger of Yama. The messenger had gone to Yama to convey the news of the invasion of Rāvaṇa on the regions of god Yama. But while he was speaking to Yama, the aeroplane of Rāvaṇa was seen. The poet here describes the aeroplane in a beautiful manner. He says that in the meantime the messenger saw the aeroplane of that demon. It appeared bright and

refulgent like the rising sun seen from a great distance. The whole stanza creates a beautiful picture of the aeroplane shining with its lustre and seen at a distance creating the effect of the vision of a picture seen by the method of a long shot very frequently practised in the modern movie pictures.

The simile in III.15.11 a lotus creeper is described as seen by Rāma. He is very much pleased on seeing the beautiful lotuses. So he here says to Lakṣmaṇa that not very far from there, a lotus-creeper bedecked with the lotuses having the lustre like that of the sun and being endowed with an enchanting fragrance could be seen. The poet has created such an effect of a beautiful description using a simple expression; and that is really a remarkable thing done by Vālmīki here.

Thus all these similes which have the sun as Upamāna are really important in one way or the other and they serve as the surest criteria of the versatile and outstanding genius of the author seen throughout the whole course of the investigation and appreciation of these similes.

CHAPTER III

PART III

Literary and Critical Appreciation of Similes having
'Cloud' as Upamāna.

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The next place in importance as regards the excellence of literary beauty can be given to the similes referring to the clouds or those which have the clouds as the standard of comparison. The poet has been deeply impressed by the overwhelming beauty of clouds passing through the crystal clear sky in autumn, a line of black clouds going across the sky, clouds together with the lightning or a lightning flashing across a cloud and such other natural phenomena.

R This is quite proper because in India the monsoon continues for four months ~~together~~ right from June to September. The rains have an important place in the life of the masses who depend on agriculture. So an Indian poet who constantly observes the clouds, the natural phenomenon of rains throughout those four months every year has in his mind a strong impression that these clouds and rains if referred to by him in his writings would appeal to his readers. Any casual reader would also find the atmosphere with which he is quite familiar. What is familiar to him is extremely sure to infuse in him a sense of his own affinity with it. The reader may find the utmost delight in that in as much as it would create the truly realistic picture which the reader himself happens to witness so often. This surely then becomes

most lively for him and creates the ind^escribable joy of realising the beauty of the natural phenomenon which might have been observed by him frequently but might not have been noticed by him. Thus these similes referring to the cloud as the standard of comparison have a special significance and charm about them. Moreover there are some similes which occur in the descriptions of some incidents which are a vivid representation of some intrigue of human mind and nature, give a fine picture wherein human and natural phenomena become so nicely blended. Such descriptions of those situations give a true delight of a picture which is at once literary beautiful and human in its appeal.

When Rāma, Sītā and Lakṣmaṇa had left for forests, Kauśalyā felt separation from them most painfully and the situation itself became so pathetic that unless somebody were to give her consolation she would not come out of the dreadful effect of the pain. She therefore needed consolation of some sympathetic relation who would sympathise with her in her unspeakable distress. Sumitrā undertakes to console her even though she was afflicted to the same extent due to the separation from her son Lakṣmaṇa. It might be that due to that very fact she could easily realise the poignance of the pain which Kauśalyā was suffering. She was equally grieved and she must have felt it her duty to console Kauśalyā for the grief and sorrow the pangs of which

she was also experiencing. The simile¹ used by the poet in the speech of Sumitrā to Kausalyā in this connection is beautiful and touching and has the line of cloud in the monsoon as the standard of comparison. In order to console her and lessen^{the} grief of Kausalyā, Sumitrā determines to paint the beautiful, enlightening and pleasant picture of the future when Rāma returned from exile. The enlivening hope of the brilliant future might infuse the potency in her to face and endure the misery torturing her at that time. That must be the consideration behind all what Sumitrā says to console her. She says that when Rāma returned from the forests he would be profusely drenched by the showers of congratulations upon his happy return, That would be the most pleasant occasion for Kausalyā because there could be no more delightful incident for a mother than the most happily felt return of her dearest son. On this occasion she would shed tears out of joy like the line of clouds which pour out a shower of waters in the monsoon. This surely is charming future depicted by Sumitrā and it is capable of giving the required consolation to Kausalyā. Over and above that the natural phenomenon of clouds pouring out the waters of rain has been here represented in a human context of the reaction of a human mind against a

1. Abhivādayamānam tam dr̥stvā sasuhṛdam sutam /

Mudāsru moksyase kṣipram meghalekheva vārsikī // II.44.27

happy occasion cherished by a person. We get astonished at the touching appeal of the stanza and the picturesque literary beauty of it.

A similar instance of a simile in which the same standard of comparison is employed is also found in the same context. This simile is more beautiful than that in II.44.27 from the literary point of view and the consideration of its capacity to create a word picture. Sumitrā in this stanza tries to create the happy and pleasant picture of Kausalyā bestowing her blessings upon Rāma who would come to her to pay his homage. She says¹ that after congratulating her son who would bow down to her together with his friends and relations she would drench her son like a line of clouds drenching a hill. This simile though represented by the author with the help of single stanza is potent in creating a grand and lively picture of a long line of clouds hanging over a hill and drenching it with showers which the clouds pour out. The picture itself is indeed beautiful as it refers to a very beautiful natural scene seen so often in the rainy season in India. Its beauty is at once enhanced when it is realised fully together with the context in which it occurs. In this connection

1. Abhivādya namasyantam sūram sasuhṛdam sutam /
Mudāsraih prokṣyasi punar megharājir ivācalam //

Mr.M.V.Iyenger rightly observes,¹ " Sumitrā when assuring Kausalyā that Rāma would return and bend in reverence to her and she would drop tears of happiness on him says that this would be like a great cloud dropping showers on a hill. The picture of Rāma bending to the mother as a hill under a cloud, reverent and humble but in itself unshaken and unmoved and of the mother as a cloud which envelopes and is agitated and is dropping showers is of remarkable beauty."

The third beautiful simile² used in the same context is the ~~same~~ climax of the situation as it shows the effect of Sumitrā's consoling words on Kausalyā. Kausalyā heard very calmly what Sumitrā said and she had the most soothing consolation. The poet says that from her whole person the sorrow at once disappeared like a cloud in the autumn which has been relieved of its burden of water as it has been poured out. The simile gives an appropriate expression to Kausalyā's release from the total burden of sorrow. She was

1. The Poetry of Vālmiki by Mr.M.V.Iyenger, Bangalore, 1940, pp.199-207.

2. Niśamya tal Lakṣamaṇamātrvākyam
Rāmsya mātur naradevapatnyāḥ /
Sadyaḥ śarīre vināśa śokāḥ
Śaradgato megha ivālpatnyāḥ //

fully overpowered by the unbearable burden of sorrow, and to relieve her of that burden the sorrow should be removed by any means. That had been done by Sumitrā, and to describe that changed condition of Kausalyā the cloud relieved of its burden of water is a suitable standard of comparison. So here the author's mastery over words and their expression is distinctly visualised. Mr.M.V.Iyenger says about this simile¹, "Hearing Sumitrā's words of comfort Kausalyā became, we are told like a cloud of autumn which has little water left. The mother has wept sufficiently and has almost ceased, what remains of her is only some tears. It remains unmelted lest she should die." The word 'Alpatoyah' in the simile is really significant, because for relieving a person of the burden of sorrow, what is necessary to lessen the burden, and not its total removal. That would surely have the opposite and undesired effect of harming the person. Thus the condition of Kausalyā described here is realistic and if the psychological factor in this situation is taken into consideration, it must be admitted that the poet has created here the picture of the whole situation faithfully with an insight in human psychology.

1. The Poetry of Vālmiki, by Mr.MVV.Iyenger, Bangalore, 1940, pp. 199 - 207.

A similar picture is brought out by the description¹ of the citizens of Ayodhya following Rāma when he proceeded to go to the forest. The simile describes the umbrellas held by the citizens of Ayodhyā when they followed Rāma. Here they refer to the umbrellas while giving vent to their feelings as they requested him to halt there and they would give him the protection of their umbrellas. It seems probable that the black colour of the umbrellas has given rise to the idea behind this simile. The citizens describe them by saying that their umbrellas were like clouds following in the rear when the monsoon is over. Here the sense of colour on the part of the poet is really praiseworthy. The citizens following Rāma were certainly many in number. The umbrellas held by them created a picture of a big multitude of black clouds. This whole picture is vividly suggested by the simile. Moreover it refers to a particular custom followed when the Vājapeya sacrifice was performed. It must be a part of the ceremony to move in a procession in which the men held umbrellas in their hands. The simile is thus important from the cultural point of view.

Bharata with the ministers and the army, set out to request Rāma to return to Ayodhyā and accept the throne.

1. Vājapeyasamutthāni chatrāṇyetāni paśya nah /
Prsthābo' nuprayatāni meghān iva jalātyaye //

They all put up at the hermitage of the famous sage Bharadvāja en route. He informed them about the way to Citrakūta. After taking his leave Bharata ordered his army to march. The description¹ of the elephants and their females given by the poet is a beautiful simile. The poet says that the elephants and she-elephants which were bedecked with gold round their waists and which had banners on them started on their march like the clouds marching onwards with thundering sound at the end of the summer. Here the sound and the sense have been happily blended. The black colour of the elephants has led him to compare them with the clouds and the grunting sound of the elephants has led him further to compare their sound with the thundering noise of the roaring clouds. The description may appear as quite simple at the very first reading, but the effect ~~of~~ created by it is at once lively, realistic and picturesque.

A beautiful description is similarly given by the poet of the same army of Bharata when it reached the Citrakūta mountain where Rāma had built his hermitage and resided for some time. The author has given a simile² here which has

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1. Gajakanyā gajāś caiva hemakaṣṣyāḥ patākināḥ /
Jīmūta iva gharmānte saghoṣāḥ sampratāsthire // II.92.34
 2. Sāgaraughanibhā senā Bharatasya mahātmanā / 2
Mahim sañchādayamāsa prāvṛśi dyām ivambhūdah // II.93.4

the clouds as the standard of comparison. The poet says that the army of Bharata was like a great current in a sea and it covered the earth like the cloud which covers the sky in the monsoon. The compound which compares the army with a current of the sea suggests the largeness of the army; and the main simile describes fully how this huge army covered the region on which it marched. The description of this covering is a beauty spot when looked from the literary point of view. The exact comparison put forth by the poet is very striking. The clouds in the beginning of the monsoon are certainly very huge in size because of the great mass of water which they contain. These clouds when they flock together at a place do appear to cover the whole sky. The scene is quite obviously familiar in India. This familiarity in case of this natural phenomena is quite apt to lead any poet or author to incorporate a description of it in his work; and Vālmiki has done exactly the same thing here.

While the army marched on Bharata, Śatrughna, ministers and the royal priest Vasistha were in the rear following it. Bharata tried to corroborate the description of Citrakūṭa and the adjoining regions given to him by the sage Bharadvāja. In the course of his thinking he addressed his preceptor Vasistha showing how the region to which they were then proceeding exactly corresponded with the description given

by the sage. In this context he uses a beautiful simile¹. He said pointing to the high rocks of the mountains that these hills poured the showers of flowers on the peaks of the mountain like slightly bluish and black clouds full of water pouring out water after the end of the summer. Here the description of the rocks of Citrakūṭa given by Bharata is both beautiful from the literary point of view and artistically lively and realistic. The rocks and hillocks in a great range of a mountain do appear slightly bluish and black when seen from a distance. That is a very common experience. That colour of the mountain exactly resembles that of a cloud seen in the beginning of the monsoon. The flowery trees and creepers were there on the Citrakūṭa. The strong gusts of winds might have been dropping the flowers in abundance and this sight is quite justifiably prove to be conducive to the idea expressed by Bharata in this description. That is just the background of the description. But the description itself is very nice on account of its charming expression employed in depicting a beautiful natural scene visualised from a distance. The employment of the concept of bluish and black clouds pouring the showers of rain in such a description of the falling of the flowers

1. Muñcanti kusumānyete nāgāḥ parvatasānuṣu /
Nīla ivātapāpāye toyam toyadharāḥ ghaṇāḥ // II.93.10

is wonderful. The exactness in the description is remarkable and has done really a lot in making this description poetic as well as realistic.

In this very context Bharata uses another beautiful simile while describing the deer running away with great speed. Their fleeing away might be due to the unfamiliar sight of the dreadful army and the consequent sense of fear. These deer must have been spotted in colour. Here what Bharata wishes to describe is the appearance of the deer while they ran away with great speed. He said¹ pointing out to the deer that they while being impelled and running with a great speed appeared fine like a line of clouds in the sky being impelled by the winds in the summer to float speedily. As far as the idea of the speed is concerned it should be said to the credit of the poet that he has described the high speed of the deer very well by choosing the clouds floating swiftly in the sky on account of the wind. In the case of the clouds the wind is the impeller whereas in the case of the deer the fear is the impeller. Moreover in the autumn the clouds became more light and hence their high speed on being impelled by a strong gust of wind. Similarly the deer run with a great speed ordinarily and here due to the fear they might have appeared running still

1. Ete mrgagaṇāḥ bhānti śighravegaḥ pracoditāḥ /

Vāyu pravṛddhā śaradī megharājir ivāmbare // II.93.12

faster. Thus the author has tried to make the simile quite perfect. The whole flock of the deer with tremor in their beautiful eyes running fast are at once depicted on the occasion when one just reads the stanza.

After the refusal of Rāma to accept the throne of Ayodhyā without fulfilling the late king's promises to Kaikeyī, Bharata decided to stay at a village near Ayodhyā named Nandigrāma. Before starting to go there and work as the regent of the realm enthrone Rāma's holy sandals on the ancestral royal seat of Ayodhyā, Bharata gave vent to his feelings for Rāma. This is contained in very beautiful simile.¹ Bharata says here, "When indeed my brother will come like a great festival and create the joy like a cloud in the summer?" This query giving a hopeful yet tragic expression to the feelings of a brother towards his brother is really remarkable. The poet has put just two similes only in Bharata's speech in this stanza - and how significantly eloquent they are ! When there is a festival the people surely become extremely gleeful. So here in a poetic yet practical way the poet has suggested how according to Bharata Rāma's return would be the most welcome one. The people of Ayodhyā would surely celebrate the occasion as a great festiv

1. Kadā nu khalu^{me} / bharata mahotsava ivāgataḥ /
Janayatyayodhyāyām harsam grīṣma ivāmbudāḥ // II.114.29

The second simile in this very same stanza suggests how the return of Rāma would be taken by the citizens of Ayodhyā. After the long period of scorching heat passed with great difficulty the advent of a cloud must certainly be the most welcome one. This has been a usual experience in a tropical country like India where usually the summer is very hot. The people feel the advent of clouds as a boon conferred upon them by God. They celebrate the occasion most happily. This fact has been taken here for a literary purpose by the poet. Thus the author's knowledge of common behaviour is also seen here in both the similes. But that is simply a side-light on the beauty of these similes. The beauty in fact is in the proper expression of a heart in the proper words. The feelings of a brother could not have been more vividly depicted in any words other than those used by the poet here, and this familiar homely atmosphere is the real effect and charm of the simile. The blessed happiness of a joint family seems to be upheld here.

In the Āraṇyakāṇḍa while describing Rāma's encounter with the demons namely Khara, Dūšana and Trisīras, the poet uses a fine simile¹ to describe the demon Trisīras when he was engaged in a dreadful duel with Rāma. The poet gives here

1. Śaradhārāsamūhān sa mahāmeghā ivotsrjan //

Vyasrjat sadrsam nādam jalāndrasya tū dundubheḥ // III.27.8

a simile, complete in all respects. The poet says that the demon poured out showers of arrows like a great cloud showering water and gave out a noise quite similar to that of a drum the face of which is moistened with water. Here a fine representation of colour and sound is visible. The demon's colour must have been quite black. This must have led the poet to compare him with a cloud. The huge shape of the body of Trisiras is vividly suggested by the word 'Mahāmegha' in the stanza. He discharged arrows towards Rāma not in singles or pairs, but incessantly like a volley of arrows. It is because the poet wants to suggest that, that he used the word 'Śaradhārāṃsamūhān', just as a great cloud may shower the torrents of water similarly this cloud in the form of the demon poured out torrents of arrows. But this is not all. This much is just sufficient to create a vivid picture of the demon discharging arrows towards Rāma in a great abundance. But the poet wants here to add the effect of the sound also. The clouds do not simply pour out the rains, they make a thundering sound too. So to describe the noise created by Trisiras as he was quite likely to do being enraged against Rāma with whom he was fighting; the poet uses one more simile in the same stanza. Here the poet compares the noise created by Trisiras with the sound of a drum the upper surface of which is moistened with water. It is the usual experience that a drum gives out more loud and thundering sound when its surface is moistened. The author

by using this standard of comparison makes the simile realistic. This thundering noise of a drum resembles the sound of the roaring of a cloud also.

After the mutilation of the nose and ears of Rāvana's sister, Śūrpanakhā and the destruction of the demons together with their armies, Rāvana went to Mārīca for consulting him. The description of Rāvana going by a chariot through the aerial path has been given by the poet in a nice simile¹ which has a cloud as the standard of comparison. The poet says here that by mounting on the chariot which could go at sweet will the king of the demons appeared fine like a cloud together with the cranes in the sky and having a whole circle of lightning round it. Here the poet has displayed a very fine taste of colour. The black colour of the skin of the demon standing in contrast with the shining silvery colour of the chariot might quite properly appear like a cloud together with the lightning. The poet has given this description just out of sheer imagination and yet as far as the matter of colour is concerned the poet has tried to make it as realistic as possible. The chariot running swiftly in the sky is at once created before our mind's eye and for such a picturesque effect it is mainly the proper imagination to which the credit must be given. The white cranes stand for the shining decoration done to the chariot.

1. Kāmagam ratham āsthāya śuśubhe rākṣaseśvarah /

Vidyum maṇḍalavān meghaḥ sabalākā ivāmbare // III.35.10.

The garment put on by Sītā while she was being kidnapped by Rāvana has been described by the poet with the help of a simile.¹ The poet describes that the silken garment put on by Sītā was endowed with the lustre of gold; it was held upwards in the sky and due to the reflection of the light of the sun it looked nice like a reddish cloud in the summer. Here the poet has described the colours very nicely. The garment of Sītā was golden in colour, hence it was quite capable of reflecting the light of the sun. Due to this reflection a shade of reddishness was added to it and so it looked like a cloud appearing reddish due to the sun in the summer. The whole description is at once both realistic and beautiful from the literary point of view. The simile creates a picture shining with the colours described by the poet. It is this happy blending of colours that makes the simile really beautiful.

The full effect of sound is seen in the description² of the fall of a headless trunk of a demon's body destroyed by Rāma and Lakṣmaṇa when they came across it while searching for Sītā after her abduction by Rāvana. They saw it in

1. Tasyāḥ kauśeyam uddhūtam ākāśe Rāvanāṅkagam /

Babhau cādityarāgeṇa tāmram abhram ivātape // III.52.19

2. Sa papāta mahābāhuś chinnabāhur mahāsvanaḥ /

Kham ca gām ca diśas caiva nādayan jalado yathā // III.70.1

the forest. It caught hold of both Rāma and Lakṣmaṇa by both of its hands. So Rāma cut off both the hands. After this mutilation of the arms, ~~the~~ the trunk of the demon fell on the ground with a great noise. To describe that the poet gives a simile which has a cloud as a standard of comparison. The description is very ghastly and vivid in its effect of sound. The poet says that the trunk of the demon when its great arms were cut off fell on the ground with a great noise which pervaded the sky, the earth and all the directions like a cloud the sound of which also pervaded everywhere - the sky, the earth and all the directions. Here the dreadful effect of the sound is vividly created by apparantly simple words.

The author has used many similes which have effects of both sound and colour whereas some which have a perfectly concentrated effect of either of them. The description of the demon Dundubhi given in the Kiṣkindhākāṇḍa is such an example of the effect of colour given in a concentrated form by a single simile in the most perfect way. In this simile¹ the poet uses the same standard of comparison namely a cloud and shows a remarkable keenness to bring out the effect of colour. In these words Sugrīva describes the demon Dundubhi

1. Dhārayan māhiṣam rūpam tikṣṇaśrṅgo bhayāvahah /
Prāvṛṣīva mahāmeghas toypūrno nabhastale //

who came to fight with Vālin. He had assumed the form of a buffalo. So his colour was black. This black colour of his body is very well brought out by the simile. Sugrīva says that he had assumed the form of a buffalo having pointed horns and looking dangerous; he appeared like a great cloud full of water seen on the surface of the sky in the monsoon. Here the poet has concentrated his attention on the colour of the demon. A cloud when it is full of water in the monsoon, does appear utterly black. So the poet is quite justified in choosing it as the standard of comparison in the matter of the description of a demon who had assumed the form of a buffalo.

Another example of the effect of sound and sense is found in the description of the famous fight between Vālin and Sugrīva. The poet gives here a beautiful simile¹ quite perfect from every point of view. The poet says that those monkeys who were used to reside in forests were besmeared with blood and they fought like two clouds threatening each other by creating big noise. Here the picture of the two fighting heroes as well as the fierce exchange of words between them is very well brought out by this simile. The stanza is very vivid in its effect. The two monkeys fighting

1. Taṁ ^usonitāktā^u yudhyetaṁ ^uvānaraṁ ^uvanacārinaṁ /
Meghāviva mahāsabdais tarjayānaṁ ^uparasparam //

with each other are seen before our eyes. The word 'Mahāsabdais' in the stanza is very significant in as much as it suggests how fiercely they fought with each other. For describing them the poet has used the choicest standard of comparison and the best possible expression; and made the simile a perfect piece of literary art capable to create its desired effect.

A similar realistic description is given by Rāma when he describes the peak of the mountain Prasravana to Lakṣmaṇa. The poet uses here a picturesque simile.¹ Rāma says, "O dear brother, please, see this peak of the mountain to the north of us. It has the shape of a scattered heap of collirium and looks like a cloud raised high in the sky." The peak of the mountain Prasravana might have appeared bluish and black from a distance. The poet has chosen two objects for describing the peak the first of them being a heap of collirium and second being a cloud. The first object suggests the shape while the second object suggests the position as well as the colour. The peak of the mountain must be very high so the word 'Utthitam' in the stanza is used to bring out the idea of the height. The simile has the element of the beauty of colour as well as vividness.

1. Girisṛṅgam idam tāta paśya cottarataḥ śubham /

Bhinnāñjancayākāram ambhodharm ivotthitam // IV.27.14

The description of Hanumat while he floated in the sky to reach Lankā by the air route has been decorated by the poet with many beautiful figures. He has given some of the very fine similes here. One of them describes Hanumat using the cloud as the standard of comparison. While Hanumat took a jump in the sky many flowers from the branches of the trees dropped, and were scattered in the air and then on the earth. The simile¹ describes Hanumat as he passed through the flow of these flowers. The flowers were of various colours and hence Hanumat passing through their flow created a fine picture beautified with a variety of colours. The poet says that Hanumat, being attacked by the flowers appeared fine like a cloud adorned by a multitude of flashes of lightning. Here the poet has brought out the colours in a vivid form. The picture of Hanumat floating in the sky has been drawn by the poet in a lively way and vivid words. The description has an additional charm on account of the admixture of the natural beauty of the flowers scattered in the sky. The poet has taken this point very minutely and has brought it out so nicely that the whole scene flashes before our eyes in all its brilliance.

1. Puṣpaughenānuviddhena nānāvārnena vānarah /

Babhau megha ivodyan vai vidyuganavibhūṣitah //

Similarly in the same context the poet gives another simile¹ which describes the water disturbed and risen high due to the speed of Hanumat. Hanumat was floating in the air at a very high speed. As he was at a great height the clouds were sure to be in his way. The poet here describes these clouds disturbed by Hanumat as he floated in the air. Due to heavy stroke struck by him as he passed through the mass of water in the clouds was smashed and the scattered particles rose high in the sky. There must be a series of clouds in the sky and so the particles of waters thus scattered and risen high themselves assumed the appearance of a very clear and brilliant cloud seen in the clear sky of the autumn. This picture of another cloud more bright than those which were already there in the sky, shining more brightly though for some moments only, gives really a very charming scene. The description is itself such that it describes the whole process from the beginning to the end within a couplet and we can see the climax of beauty from its beginning to its zenith. The whole cloud formed by the small particles of water must have rested on the clouds as a silvern canopy above them and the apparent contrast in the colour is quite likely to give a beautiful picture.

1. Tasya vegasamuddhutam jalam sajaladam tadā /

Ambarastham vibabhrāja sārādābhram ivātataṁ // V.1.73

The description of Rāvana as seen by Hanumat when he was busy searching for Sītā is also fine. He saw Rāvana sleeping in the grand apartments of his harem after being fatigued by the amorous sports enjoyed in the company of the beauties of his harem. The whole beautifying decoration done before the enjoyment was clearly seen on his body and the description¹ here is a sincere yet poetic endeavour to bring out the personality of Rāvana. Rāvana had applied red sandal-paste on his body. The colour of his skin was black. So here the poet is justified in referring to the cloud as a standard of comparison. He wants to describe Rāvana's body as it appeared with the application of the red sandal-paste decorating it. So he has chosen a cloud seen in the evening endowed with additional charm of reddish hue emerging out of the reflection of the lustre of the setting sun. This cloud is really a fine object having striking natural beauty and here the author is really successful in bringing out the charming personality of Rāvana simply on account of his choice of the right standard of comparison. The poet says that Rāvana on account of his body being besmeared with fragrant paste of the red sandal appeared like a cloud together with a multitude of the flashes of lightning and reddened by the lustre

1. Lohitenānuliptāṅgaṃ candanena sugandhinā /

Sandhyāraktam ivākāśe toyadam satadīdgaṇam // V.10.8

of the twilight. The poet has displayed here a fine choice of colours also. The contrast between the colour of the paste of the sandal and the body of Rāvaṇa has been distinctly brought out. The fact that the poet brings in the lightning also in his description is a sure suggestion that he aims at describing the ornaments also put on by Rāvaṇa. The shining lustre of these ornaments must have impelled him to describe the cloud as bedecked with the flashes of lightning; because otherwise there is no propriety in referring to the cloud in that manner if there is nothing in the object under description. Thus it appears that the poet here wants to describe Rāvaṇa's personality with all its charm added to it by the fragrant red sandal-wood paste and the shining lustre of the ornaments.

In the same context another description of Rāvaṇa is given in the same manner using the cloud bedecked with flashes of lightning as the standard of comparison. This stanza also contains a simile¹ similarly beautiful as that in V.10.8. This simile is more striking than the one referred to above. Here the additional charm of the effect of the reflection of golden lamps is seen quite distinctly.

1. Caturbhiḥ kāñcanair dīptair dīpyamāṇacaturdisam /

Prakāśikṛtasarvāṅgam megham vidyudganair iva // V.10.29

There were four lamps in all the four corners. They were made of gold; their combined lustre fell on the body of Rāvana. Due to the reflection of that light it appeared as if Rāvana illuminated all the four directions with resplendent light. His whole body was shining brightly due to the light. The colour of his skin as is already remarked was black and that light on his body made him appear like a cloud adorned with flashes of lightning. The simile, it will be seen clearly, has a very fine description contained in it. There seems a deliberate attempt on the part of the author to make the simile more artistic by presenting a brilliant description of the reflection of light. Rāvana might have appeared fine due to his huge and attractive form and the ornaments which he might have put on his body. But the description of the reflection of the light of the refulgent golden lamps does really makes its own contribution to the charm of the simile. So it seems that while writing the poet has purposely brought in the reference to the golden lamps and has concentrated his attention on the description of the reflection of the light of the lamps on the body of Rāvana.

In the simile¹ describing the sons of Rāvana's ministers

1. Taptakāñcanacitrāṇi cāpānyamitavikramāḥ /

Viṣṭārayantah saṁhr̥stās taditvanta ivābudāḥ // V.45.4

sent to fight against Hanumat who ^{played} ~~ran~~ a havoc in the Asokavanikā the poet uses the same devise of the cloud together with the flashes of lightning. These warriors had bows having a beautiful ornamentation made of gold. The light reflected upon them and consequently they together with the black armour or the black colour of their skin presented the appearance of clouds bedecked with the flashes of lightning. The poet has given the description with minute details. He has described the warriors as well as the armour and weapons which they held in their hands. Thus he tries to give a beautiful description here.

The description of the prince Akṣa fighting against Hanumat in order to vanquish him as he had done a great damage to Rāvana's most cherished and dear pleasure garden Asokavanikā is also decorated with fine similes. One of them describes¹ him comparing him with a cloud showering rains on a hill. Hanumat jumped towards the prince Akṣa to launch a fierce attack on him. Prince Akṣa replied this attack by rushing forward towards him. The poet says that he, the mighty one and the best warrior among the warriors

1. Samutpantam samabhidravadbali

Sa rāksasānām pravarah pratāpavān /
 Rathī rathisresthatamah kiraṇsaraiḥ
 Payodharah sāilamivāsmavṛstibhiḥ // V.47.22

who fought sitting in a chariot and the best among the demons endowed with valour rushed forward towards him who was pouncing upon him; he warded him off by scattering a shower of arrows like a cloud showering rains and hails on a mountain. Here the poet has given a perfect description. The mountain here stands for Hanumat, which fact vividly brings out the huge and gigantic physique of Hanumat. The picture of a cloud showering profusely waters of rain and hails on a mountain is drawn with minute details and it describes the prince Akṣa quite vividly as to how he appeared and how terribly he launched a dreadful shower of arrows.

In the description of Rāvaṇa as seen by Hanumat when he was presented before him in Aśokavanikā the poet has given two beautiful similes ¹ which describe Rāvaṇa comparing him with clouds. The former of them compares with a cloud beautified by the white crane appearing with it while the latter compares him with a cloud full of water. Both these similes are beautiful and have distinct merits of their own. The former of them describes how Rāvaṇa

1. (i) Nīlañjanacayaprakhyam hārenorasi rājatā /

Pūrnacandrābhavaktrena sabalākāmivāmbudam // V.49.7

(ii) Apasāyadrākṣasapatim Hanumānatitejasam /

Viṣṭhitam merusikhare satoyamiva toyadam // V.49.14

looked on account of his wearing a necklace of gems. The poet says that his body was utterly black and he appeared like a heap of collirium. He had put on a necklace which contained fine lustrous gems. Due to the additional lustre of his face which resembled the full moon in the matter of beauty and the shining necklace he looked like a cloud bedecked with a white crane. Here the description is quite beautiful and needs no comment. The poet has brought out the contrast of colours very well by using the cloud with a white crane as the standard of comparison. But it seems that the description of Rāvana's face given by the poet in a compound here is more of a conventional type than being a realistic one. When the poet himself describes Rāvana in the same stanza comparing him with a heap of collirium there can be some lack of propriety when he describes him as having a face resembling the full moon if the author means seriously what he writes here. So it seems more probable that the description of the face of Rāvana is conventional whereas his appearance due to the shining necklace of gems is realistic. The necklace was itself shining and when in proximity of Rāvana's neck and chest which were as black as collirium it might have appeared more lustrous than it might have ordinarily done due to the contrast in the colours of it and the body of Rāvana. So here the poet is amply justified in giving the

description in the way and expression in which he has given. The simile is really picturesque creating the whole figure of Rāvana appearing more fine due to the necklace.

The second simile in this connection describes Rāvana using the cloud as the standard of comparison, but the object and the manner of the description are quite different. When Hanumat saw Rāvana he must have sat on his royal throne which might have been made of gold. So the poet here says that Hanumat saw lord of the demons who was endowed with a great lustre and who appeared fine like a cloud full of water and resting on the peak of the mountain Meru. Meru is the name of a mythical mountain which is supposed to be made of gold. A cloud which is full of water is sure to be quite dark black in colour. Such a cloud resting on a peak of the golden mountain does create an attractive and beautiful picture. Rāvana here is compared to such a cloud. He was also quite dark black in colour and had sat on a throne made of gold as it seems to have been suggested by the simile itself. So it is quite proper that he might be compared with such a cloud. The author has carefully used the words in this stanza. The point in Rāvana's comparison with a cloud full of water is also worth considering. One obvious reason is its totally black colour, but that is a side light on this point. The author has already described Rāvana as endowed with a great lustre.

by using the word 'Atitejasam'. Now a cloud if it is without water is absolutely useless and powerless because water itself can be the force in it, in the same way physical strength and power do constitute what can be called lustre in case of a human being. Thus it is probable that the author might have got this idea of the strength and vigour of Rāvaṇa seen clearly in his appearance while he compared ^{him} with a cloud full of water. But the real charm of the simile lies in the contrast of the colours of the black cloud and the golden mountain.

The description¹ of Hanumat when fire was set to his tail is also beautiful. The poet describes Hanumat comparing him with a cloud adorned by the lightning. As a punishment for damaging Asókavanikā and killing prince Akṣa the tail of Hanumat was ordered to be set on fire by Rāvaṇa. Hanumat silently endured the punishment but in the meantime worked out a funny yet a dangerous plan to wreak vengeance for this ill-treatment. He conceived of setting fire to the whole city of Laṅkā with the help of his ignited tail. The description given by the simile refers to Hanumat when he was engaged in the execution

1. Tataḥ pradīptalāṅgūlah savidyudiva toyadah /

Bhavanāgreṣu laṅkāyāṃ vicacāra mahākapiḥ // V.54.6

of his awful mission. The ignited tail was quite likely to appear like the lightning referred to in the stanza. Moreover Hanumat was jumping from the terrace of one mansion to that of the other. So he was also quite apt to appear like a cloud passing rapidly in the sky. Thus the poet describes him in a lively manner. Hanumat whose tail was made refulgent with the shining flames of fire jumped on from one top of a mansion to that of the other and hence appeared fine like a cloud ornamented with flashes of lightning. The picture created before our eyes by this simile is no doubt vivid.

The description of the march of the armies of Rāma has been described by the poet with the same vividness and liveliness with which he has described the march of the army of Bharata accompanying him to the mountain Citrakūṭa in II.93.4. In both the cases he has given beautiful similes which describe the armies by comparing them to clouds. The simile given by the poet at this place is definitely better than that in II.93.4. The poet says ¹ that the great and dreadful army of the monkeys marched in the southern direction covering it together with the

1. Sarpavatavanākāśām dakṣiṇām harivāhini,
Chādayanti yayau bhīmā dyāmivāmbudasantatiḥ.

mountains and forests like a great line of clouds covering the sky. The description is really magnificent. It brings out fully the vast expanse of the great and dreadful army of Rāma. The line of clouds covering the whole direction is really a very poetic scene. So the poet is quite justified in being overpowered by the idea of its wealth of beauty.

But here as also in the case of II.93.4 the novel description of cloud is remarkable. Here also the poet has given a realistic description which has not been exaggerated. The apparent exaggeration which may be ~~justified~~ ~~first~~ visualised here can be justified by saying that the simple intention of the poet in describing the army in that manner is just to give a slight yet correct idea of the remarkable extent of the army. The readers are quite likely to have sympathy for the hero and the heroine of the epic. So they rejoice to read the description of the hugeness of the army meant for rescuing the heroine. An author is expected to write in that style so that he keeps up the sympathy of his reader towards the main characters of his work. Thus here the poet is amply justified in giving the description of Rāma's army in this manner.

Here in the simile in VI.4.59c - 60b the poet has concentrated on the effect of the reality of the scene

conveying the enormousness of an army whereas in another simile¹ describing the march of the demons under the leadership of the mighty demon Vajradamstra to fight against the army of Rāma the poet has concentrated on the delineation of the great noise created by the huge army. For that also the poet uses the same device of referring to the clouds as the standard of comparison. The poet says that the dreadful army of the demons when it marched appeared fine like the clouds bedecked with the flashes of lightning and roaring with a terrible noise in the monsoon. Here the reference to the lightning is meant for bringing out the lustre of the shining armour and weapons held by the warriors in the army while the description of the roaring of the cloud is to depict physically the great din and bustle risen at the time of marching of such a huge army. As far as the effect of the whole terrifying scene is concerned the author has quite rightly achieved his purpose. The great noise of the army is brought out very well by this simile.

A similar description² of the army of Rāma given in

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1. Tadrākṣasabalāṃ ghorāṃ viprasthitamaśobhata/
Prāvṛṭkāle yathā meghā nardamānāḥ savidyutah // VI.53.12
 2. Tato harīnāṃ tadanīkamugram
rarāja śailodyatadīptahastam /
Gireḥ samīpānugataṃ yathaiva
mahanmahāmbhodharajālamugram // VI.61.40
-

the context of the narration of its fight against the mighty demon Kumbhakarna is also found with the same amount of care which the poet took in describing an army in VI.53.12. The monkeys in the army of Rāma had taken great stones in their hands. These stones were also shining possibly due to the sun. This whole army of the monkeys appeared like a great cluster of clouds which was dreadful. This description though tinged with a bit of conventionalism has some reality about it. The monkeys having big slabs of stones in their hands had flocked together. So they are quite likely to present an appearance of a big group of clouds. They were rushing forward towards the castle and hence they are aptly compared with a cluster of clouds flocking and hanging near a great mountain.

The description of Rāvana seen by Rāma and his allies from the top of the mountain Suvēla is endowed with striking literary beauty. This description contains a simile which also refers to the mass of clouds decorated with the reddish hue of the twilight as the standard of comparison.

The simile¹ describes Rāvana in a beautiful manner creating a lively picture charming with its striking colours.

1. Śaśalohitarāgeṇa samvītaṁ raktavāsasā /

Sandhyātāpena samvītaṁ megharāśimivāmbare // VI.40.6

The poet says that Rāvaṇa who had put on a garment having a reddish hue of a rabbit appeared charming like a mass of clouds reddened by the heat at the time of the twilight. Here the appearance of Rāvaṇa in the red garments is the point on which the poet seems to have concentrated his attention while describing him. Rāma and his friends had mounted very high on the top of the mountain Suvela and were at a great distance from the place where Rāvaṇa was standing. He had been on the top of the Gopura at the castle of Lāṅkā which was situated on the mountain Trikūṭa. Had Rāvaṇa not put on red garments on that occasion his figure would not have been so easily deciphered or recognised by Rāma and his friends from such a great distance. So the poet is justified in describing Rāvaṇa adorned in red garments. The technique of painting has quite definitely recognised the red colour as the most powerful colour at once ^{com?} impelling the eyes of an onlooker. Here also it seems to be the glaring feature of this description of Rāvaṇa. But to add to the beauty of the description the poet has brought in the finishing touch by the enchanting colour of the twilight.

In a speech Kumbhakarṇa describes how he would destroy the chief warriors in the army of Rāma. This speech contains

a beautiful simile¹ in which Kumbhakarna describes how he would kill Sugriva. He says that Ravana would be able to see that very day the best among the monkeys namely Sugriva who was huge like a mountain shattered to pieces in the battle like a cloud together with the sun. The simile brings out vividly the confidence of Kumbhakarna inspired by the very idea of his own strength. It creates the would be picture of the death of Sugriva only if Kumbhakarna had the fortune to bring it about. Yet one fact should be noted about this simile and that is the comparison of Sugriva with a cloud together with the sun. If the author intends here to convey the idea of the lustre of Sugriva and weapons held by him, he is justified in comparing him in that manner with a cloud.

While describing Kumbhakarna his fight with the warriors of Rama's army and his imposing personality, the author has given many fine similes which describe him comparing him with the clouds. The description² of Kumbhakarna seen by Rama for the first time contains two beautiful similes which compare him with a cloud. The former of them

1. Adya parvatasankāśam sasūryamiva toyadam /

Vikāṇam paśya samare sugrīvam plavagottamam // VI.63.38c-39b.

2. K(i) Kośau parvatasankāśaḥ kirīti harilocanaḥ /

Laṅkāyaṁ drśyate vīra savidyudīva toyadaḥ // VI.61.5

(ii) Satoyāmbudasankāśam kāñcanāṅgadabhūṣaṇam / VI.61.3ab

which occurs slightly earlier in VI.61.3ab Kumbhakarna has been compared to a cloud which is full of water. The colour of the skin of Kumbhakarna must have been dark black and just to bring out the dreadful and awe-inspiring appearance of that mighty demon the poet uses this simile. The latter simile discussed here is more charming and picturesque. Rāma saw the monkeys of his army running here and there being frightened by a dreadful and mighty warrior from the army of the demons. He could not recognise him and asked Vibhīṣaṇa who was standing nearby pointing out to him. It is quite natural that when the description of an unknown person meant to be identified is to be given the most salient and outstanding features of his personality must be referred to. Rāma asks who that demon was huge like a mountain in form, having a crown on his head, and brown eyes seen in Lāṅkā like a cloud bedecked with the flashes of lightning. Here the personality of Kumbhakarna seen from a distance is very clearly brought out by this simile. The shining armour and weapons held by Kumbhakarna as he was marching forward to fight has probably given the idea leading to his comparison with a cloud adorned with the flashes of lightning.

A similarly beautiful description of Kumbhakarna is given by the poet while describing him engaged in a fierce fighting against Rāma. Rāma had struck Kumbhakarna very

heavily. So much of blood had flown^{id} from the wounds and scars on his body. But the spirit of the warrior in him remained still undaunted and unvanquished in spite of the heavy bleeding and the consequent faltering with feebleness and fatigue of the strain of fighting. The poet gives here a lively and picturesque description/ in a simile.¹ Kumbhakarṇa had been so much overpowered by indignation at the very painful fact of his being vanquished like that by the enemy that he vomitted blood out of anger. This blood spread on his body made him appear like a cloud reflecting the reddish light of the twilight. The poet says that due to anger he vomitted blood and that younger brother of Rāvaṇa being like a great mass of collyrium appeared like a cloud coloured by the reddish hue of the lustre of the twilight. Here the poet has described the colour of the skin of Kumbhakarṇa by a separate independent simile contained in a compound. It suggests quite vividly that he was black as jet. So the author has rightly compared him with a cloud. The context suggests that he was heavily wounded and that very fact enraged him much; hence the description given by the poet has reference to his vomitting blood due to excessive wrath. Thus to describe his form

1. Amarsācchopitodgārī śuśubhe Rāvaṇānujaḥ /

Nilāñjanacayaprakhyāḥ sasandhya iva toyadaḥ //

besmeared with blood, the cloud bedecked with the reddish lustre of twilight is the fittest object which could be used as a standard of comparison in such a description. The total effect of the vivid picturesqueness has here surely been brought out by a proper expression and the choice of words.

The description of Trisiras and Atikāya, two sons of Ravana has been given by the poet with minute care and delicacy bringing out the beauty of their charming and heroic personality. In a simile¹ the poet describes Trisiras going to fight against the armies of Rama. Here the poet has introduced much considerable novelty arising out of his keen observation of natural phenomenon of a cloud in the sky and a falling star. The poet says that the demon Trisiras when mounted on a chariot and wielding a huge bow in his hand appeared fine like a falling star accompanied by a flash of lightning and falling on the peak of a mountain; and also like a cloud adorned with the beauty of the rainbow. The simile is highly poetic. A falling star which is taken here as a standard of comparison described as accompanied with a flash of lightning adds to the charm of this stanza. On one hand the first simile comparing

1. Trisira rathamāsthāya virarāja dhanurdharah /
Savidudulkah śailāgre sendracāpa ivāmbudāh //

Trisiras with the falling star makes its own contribution to the literary merit and excellence of the stanza and the second simile on the other hand comparing him with a cloud bedecked with the rainbow on account of its proximity is also adding to the charm. Thus these two similes have enhanced the literary merit of this stanza to a great extent. The author has served here the two purposes of bringing out the attractive and heroic personality of Trisiras and giving a beautiful description adorned with the beauty of a poetic expression. A rainbow is surely a very charming object which would inspire a poet. Even Wordsworth has been enamoured by the beauty of a rainbow as he says that his heart leaps up when he beholds a rainbow in the sky. So the author has here chosen really an attractive and beautiful object connected with the phenomenon of rain and cloud.

Another simile¹ which brings out the valour of another hero from demons' side refers to Atikāya, the son of Rāvaṇa. Atikāya had run havoc in the armies of Rāma. The monkeys fled being frightened by him. At this development even Rāma stood astonished and expressed his astonishment as a sort of righteous appreciation of his bravery in this stanza addressed by him to Vibhīṣaṇa. He said to him that the demon

1. Kālajihvāprakāśābhīrya eśōtīvirājate /

Āvrto rathasaktibhirvidyudbhiriva toyadaḥ //

appeared more radiant and shining by being encircled by the might of the warriors who had the lustre of tongue of the death and fighting being seated in chariots and hence looked like a cloud encircled by the flashes of lightning. Here in this simple stanza the poet has described the warriors who accompanied Atikāya as well as Atikāya himself. The shining armour and weapons wielded by those warriors might have given rise to the idea of the simile and the hugeness of Atikāya's form and the dark colour of his skin must have led the poet to describe him by comparing him with a cloud.

The description of the demon Nikumbha given by the poet is also drawn almost on the same lines in which he gave the picture of Trisiras. Nikumbha has been described by the poet in a very beautiful simile.¹ Nikumbha had put on a shining ornaments and had taken an iron bar in his hand. Here in this simile the poet describes as to how he appeared being adorned with those ornaments and having that iron bar in his hand. The poet says that the demon Nikumbha with those ornaments on his body and that iron bar in his hand appeared like a cloud charming on account of its proximity to the rainbow and adorned with the beauty of

1. Nikumbho bhūṣaṇairbhāti tena sma parigheṇa ca /
Yathendradhanuṣā meghaḥ savidyutstanayitnumān //

the flashes of lightning. The simile describes the demon vividly and it also gives a beautiful expression from the literary point of view. In this case as in the description of the demon Trisiras the poet has taken minute care in the description. The demon Nikumbha also must have been dark black in colour. The clouds when full of water do create a beautiful scene in the clear sky. Similarly the thundering noise of the clouds has also inspired many creations having literary merit. The similes in which the clouds are taken as the standard of comparison with reference to their thundering sound are highly capable of creating a beautiful effect of sound.

A simile¹ describing the fierce fight between a demon chief named Mahodara and Sugrīva has also a beautiful effect of sound blended with the picturesqueness of the description. The poet has given here a simple description and yet has achieved his purpose of creating a vivid effect of sound in the best possible manner. He says that these two warriors having clubs and iron-bars in their hands marched on for fighting appeared like bulls and created noise like clouds accompanied by lightning. Here the two warriors namely Sugrīva and Mahodara are described when

1. Gadāparighahastau tau yudhi vīrau samīyatuh /

Nardantau govṛṣapṛakḥyau ghanāviva savidyudau //

they were to engage themselves in a duel. It is quite probable that there must have been a very hot exchange of words between them and the noise created by the jumbling of the weapons in their hands must have also added to the terrific noise. Thus it is quite likely that the whole effect of the sound may give the impression of its being similar to the roaring and thundering noise of the clouds. This has been suggested by the poet in this simile in a simple way and the simile is really remarkable for its lively effect of the sound. In such a simple simile also the poet has taken care to give all the details leading to the idea of it. He has referred to their weapons; and has ~~described~~ them as bulls. Now it is a matter of common experience that when two bulls are fighting they give out a terrific noise. So their comparison to bulls given in this stanza through a compound serves the purpose well.

The poet has described the unique fight between Rāma and Rāvaṇa in a charming style rich in figures of speech. He has given many fine similes also in that connection. In one of such descriptions he describes¹ how Rāvaṇa showered a volley of arrows and other missiles on Rāma. He says that Rāvaṇa showered a volley of blazing arrows and pestles on

1. Atha pradīptairnārācāirmusalaiścāpi Rāvaṇaḥ /

Abhyavarṣattadā Rāmaṃ dhārābhiriva toyadaḥ // VI.101.59

Rāma like a cloud pouring our showers of water. Here the poet has given a vivid picture of shower of arrows and missiles launched by Rāvaṇa on Rāma. Just because of this simile a clear idea of the terrible fight between the two most mighty and radiant heroes of their age can be visualised. To describe such an incessant shower of weapons of war no better expression is possible. So here the author is really justified in comparing that shower of weapons to the shower of the waters of the rain and the warrior, namely Rāvaṇa with the cloud showering that stream of water. The plural in 'Dhārābhiḥ' used by the poet is also significant as it suggests the fierceness of the onslaught of the arrows discharged by Rāvaṇa against Rāma.

A similar description of Rāvaṇa is given ^{at} ~~in~~ another place where also he is described to have showered such a stream of arrows and other missiles. The poet has here given a simile¹ creating a vivid effect. The poet says that Ravana showered thousands of streams of arrows like a cloud showering such streams from the sky and he filled Rāma with these arrows like a pond being filled by the showers. Here the ceaseless flow of the showers of the

1. Bāṇadhārāsahasraistaiḥ sa toyada ivāṃbarāt /

Rāghavaṃ Rāvaṇo bāṇaistatākamiva pūrayat // VI.105.3

arrows is suggested by one simile. The fact that Rāma was completely assailed by such a profuse shower has been suggested by another simile in the same stanza. It compares him with a pond which is being filled by such an incessant flow of the streams of the showers of the waters of rain.

While giving the description of the grand chariot¹ of Rāvaṇa the poet uses some fine similes. They describe Rāvaṇa's chariot as seen by Rāma. Rāvaṇa ordered the chariot to be carried forward and at that time Rāma saw it and was astonished to see the splendour of it. The first stanza is a complete simile bringing out the picture of a cloud in all its details; and having a pun^{on}/almost all the words. The poet says that Rāma saw the chariot which was fine like a cloud appearing deep due to the banners of the flashes of lightning, and which had shown forth the weapon in the form of the rainbow, and which was discharging the showers of waters and appeared as if full of the essence of showers. The simile here put forth by the poet is so complete regarding the description of the object used as the standard of comparison, that almost every detail about it is covered up by it. Thus the lightning, the rainbow and the showers -

1. Taditpatākāgahanam darsitendrāyudhāyudham /
 Śaradhārā vimuñcantam dhārāsāramivāmbudam //
 Tam drṣtvā meghasankāśamāpatantam ratham ripoh /
 Girervajrābhimrṣṭasya dīryataḥ sadrśasvanam //

all find their due place in the graphic description. In this case the standard of comparison is the cloud and the object compared is the chariot of Rāvana. The cloud has the flashes of lightning which are taken to be its banners. Similarly a chariot has a number of banners. The flashes of lightning stand for those banners. A chariot of war is sure to be equipped with weapons. In the case of the cloud that requirement is fulfilled by the rainbow. Just as the rainbow gives its additional beauty to a cloud similarly the shining weapons in a chariot add to its grandeur. A cloud pours out the showers of rain. Similarly the chariot discharged the showers of arrows as it appeared so because Rāvana discharging the arrows being concealed could not be seen properly and hence the illusion that the chariot discharged the showers of arrows. A cloud has the showers of water as its essence as it is due to the water contained in it that it pours out the showers of rain.

The similes in the second stanza are simpler than ~~that~~ ~~one~~ in the previous stanza. They simply suggest that Rāma saw the chariot rushing forward and it appeared like a cloud and created a noise like that of a mountain which is being shattered to pieces by a severe blow of the terrible thunderbolt of Indra. Here is a mythological allusion to a famous episode about Indra who is believed to have shattered to pieces many mountains because they flew here and there.

on account of their wings and created a great nuisance and disastrous trouble in the days of old. The sound of such a mountain, being shattered to pieces, is the point taken up by the poet to describe the great noise created by the ~~peak to describe the~~ chariot when it was brought forward.

Similarly a grand and magnificent picture is given by a simile which describes Hanumat bringing the peak of a mountain which was full of medicinal herbs. Rāvana had struck Lakṣmaṇa in the course of his fight, and consequently the latter fell down unconscious. This grieved Rāma very much. He, therefore, lamented much for his remaining unconsciousness in spite of so many remedies. At this critical moment Suṣeṇa came out to console him and soothed him by showing all the symptoms of Lakṣmaṇa's retaining life. He also advised Hanumat to bring certain medicinal herbs from the mountain on which they grew in abundance. Hanumat flew to it. But alas ! he could not recognise the plants. So he thought of a very funny and quixotic plan. He shook the peak of the mountain thrice and dragged it out, then took it in his hand and returned hastily through the aerial path. The stanza containing the simile¹ describes Hanumat while he was bringing the peak of the mountain in his hand. The poet says that he landed down taking the peak

1. Sa nīlamiva jīmūtaṁ toyapūrṇaṁ nabhastalāt /

Ānapāta grhītvā tu Hanumānsīkharam gireḥ // VI.102.30-31^b

of the mountain like a black cloud full of water taken from the surface of the sky. Here the peak of the mountain is compared to a cloud which is full of water. It is quite likely that due to the plentiful growth of the plants and trees on it the peak of the mountain might have appeared blackish like a cloud from a distance. The abundance of the medicinal plants on the peak is suggested by the description of the cloud ~~that~~ being full of water. The simile describes Hanumat as he appeared together with that peak of the mountain.

After the death of Rāvana his beloved queen Mandodarī lamented very pathetically. Her lamentations contain some of the finest similes which bring out the pathos of the situation in a remarkable manner. The queen might have been grieved at the loss of such a mighty person endowed with the unique valour and an imposing personality. She thus laments the passing away of her husband in the most pathetic manner and the author has also ^{given} sympathetically the picture of her lamentations covering almost the whole canto. The poet devotes a full canto to the lamentations of Mandodarī. Here in a simile¹ ~~she~~ describes the magnificent appearance of

1. Kāntam vihāreṣvadhikam dīptam saṅgrāmahūmiṣu /
 Bhātyābharanābhābhīryadvigdyudbhiriva toyadah /
 Tadevādyā śarīram te tīkṣṇairnaikair śaraiscitam /

her husband. The tragic element in this simile is brought out by the delineation of the difference which was at once perceptible between the conditions before and after death. Mandodari says, "Your body which was really handsome as it appeared on the occasions of sportive dalliances and which appeared more resplendent on the fields of battle looks beautiful ~~even now~~ due to the lustres of the ornaments like the cloud accompanied by the flashes of lightning. Such a body alas, is now pierced and covered by innumerable pointed arrows." Here Mandodari pathetically brings out the difference between the appearance of Ravana before his death on the happy occasions of sportive dalliances and the magnificent battles and his tragic appearance after his death. The lifeless body of Ravana was certainly not at all so fine in appearance as Ravana himself who might have adorned his body fully well before engaging himself in the free sports of love. To a devoted wife such an appearance of her husband is the most cherished remembrance and the condition of the body of that beloved husband after his death is surely so tragic as to bring a flood of tears in her eyes. So here it cannot be doubted at all that Mandodari felt the loss of her husband most painfully and the simile is nothing but just a mere verbal expression given to her indescribable melancholy and sorrow. The poet has certainly drawn here the picture of Mandodari with a sympathetic

attitude.

Apart from such highly pathetic descriptions the author has given many other beautiful descriptions which can be relished. The description of the mountain R̥syamūka is one such beauty spot. The situation and the context in which it occurs are themselves such that the simile is bound to be delightful and full of literary beauty. The dreadful war with the mighty King of Laṅkā had ended in Rāma's favour. The occasion was that of the happy journey while returning to Ayodhyā. So in such a happy situation a really beautiful mountain may appear as more charming. Thus the description of the mountain given by Rāma in a simile¹ is quite proper. Rāma together with Sītā and Lakṣmaṇa and his monkey allies proceeded in his journey to Ayodhyā by Puṣpaka aeroplane. On the way they came across the R̥syamūka mountain. Rāma shows the mountain to Sītā from the aeroplane; and then describes its beauty. He says, "This R̥syamūka mountain being surrounded by gold and such other shining metals appears fine like a cloud adorned with the flashes of lightning." The description has its own intrinsic literary merits. Here in the simile he brings out the beauty of the ^{beauty of the} mountain arising out of the vivid contrast

1. Dr̥syate'sau mahān Sītē savidyudiva toyadāḥ /

R̥syamūko ~~gṛk~~ giriśreṣṭhaḥ kāñcanairdhātubhīrvṛtaḥ //

of colours. The shining colour of the metals would stand in a contrast with the bluish colour of the mountain seen from such a height. The shining colour of the flashes of lightning also creates a very beautiful contrast with the colour of the cloud.

Another beautiful description is given in connection with the narration of the fight between the demon Mālin and God Viṣṇu. The description is given in a fine and beautiful simile.¹ The demons Mālyavat, Sumālin and Mālin ran havoc throughout the length and breadth of the universe. The gods^{and} the sages first went to god Śaṅkara and then according to his advice approached god Viṣṇu for the solution of their difficulty. Viṣṇu consequently undertook to kill the demons. The simile describes Viṣṇu who had come for destroying the demon Mālyavat and others. Garuḍa being his usual vehicle~~as~~ of conveyance he mounted on him and flew to the place where the battle was being fought. Here the poet has given a beautiful description of god Viṣṇu when he proceeded for that fight. His colour was bluish like a cloud and he had put on a yellow garment. That was also likely to give a sharp contrast between the colours of his body and the garment. But to add to that the poet here refers to him

1. Suparṇaprṣṭhe sa babhau śyāmaḥ pītāmbaro hariḥ /
Kāñcanasya gireḥ śrṅge satadittyo yado yathā //

as he was mounted on the Garuḍa who was believed to have a golden colour; so that the contrast between the colour of Viṣṇu on the one hand and that of the garment and the Garuḍa on the other might be brought out vividly and quite distinctly. To describe him at this place he compares him with the cloud adorned with the shining flashes of lightning. The cloud which is bluish in colour and the lustrous flash of lightning do present a very sharp yet striking beautiful contrast of colours. Thus here the author is justified in his choice of the cloud as the standard of comparison. He says that Viṣṇu mounted on the back of Suparna i.e. the Garuḍa, and who was black in colour and had put on a yellow garment appeared very fine like a cloud bedecked with the flashes of lightning and resting on the peak of a golden mountain. The description takes into consideration every detail about the cloud and Viṣṇu. Viṣṇu had mounted on the Garuḍa so he is here compared with a cloud resting on a peak of golden mountain because Garuḍa is believed to have golden colour. A cloud has an added beauty in company of the flashes of lightning. So here Viṣṇu has been described to have put on a yellowish garment. All these colours namely those of the body of Viṣṇu, the garment and Garuḍa on the one hand and those of the cloud, a flash of lightning and the peak of the golden mountain on the other represent a group of objects in each case standing in a sharp contrast with

the colours of each other. Thus the poet here shows a refined taste of his choice of colours in creating a picture painted in words. He has made this picture vivid and shining with the brilliance of the selected colours. The simile becomes really a beauty spot.

The poet has described the onslaught of the arrows and the other dreadful missiles from the warrior of one army on the warrior or warriors of the other army in many picturesque descriptions. The majority of such descriptions contain similes employing a suitable object as the upamāna and the completely fine and superb delineation of the upameya. The Rāmāyaṇa is fully studded with such literary gems having perfect beauty of artistic pieces cast in a developed and skilful way and with a mastery of literary style.

He has given many such similes¹ which refer to those vivid scenes of battles. Mostly all of them contain clouds

1. (i) Athainaṃ śaradhārābhirdhārābhiriva toyadaḥ /
 Abhyavarṣat susaṅkr^uddho Lakṣmaṇo Rāvaṇātmjam //
 VI.71.94

(ii) Adrśyamānaḥ śarajālamugram
 Vavarṣa nīlāmbudharo yathāmbuḥ / VI.73.54cd

(iii) Ekaṃ Rāmaṃ parikṣīpya samare hantumarhatha/
 Varṣantaḥ śarvarṣeṇa prāvṛtkāla ivāmbudāḥ // VI.94.4

(iv) Nārāyaṇagiriṃ te tu garjanto rākṣāsambudāḥ /
 Vavrṣuḥ śaravarṣeṇa varṣeṇevādrimambudāḥ // VII.7.1

showering rains as the standards of comparison. The first two similes refer to the fight between Lakṣmaṇa and Indrajit. In the former simile Lakṣmaṇa is described as showering arrows on Indrajit. The poet says that Lakṣmaṇa poured out streams of the showers of arrows on that son of Rāvaṇa like a cloud pouring showers of rain. Here the poet's intention is merely to describe the ceaseless shower of arrows discharged by Lakṣmaṇa on Indrajit. While the latter simile given in VI.73-54cd Indrajit is described as pouring a shower of arrows on Lakṣmaṇa being himself invisible. The poet says that Indrajit remained invisible and showered a dreadful cluster of arrows on Lakṣmaṇa like a cloud having black water in it. The poet here also intends to describe how Indrajit poured out an incessant shower of arrows on Lakṣmaṇa. The poet has surely been successful in giving a very vivid picture of the most dreadful duel between two great heroes in^a battle.

(v) Jaghnuste rākṣasam ghoramekam satasahasraśaḥ /
Parivārya ca tam sarve śailam meghotkarā iva //

VII. 21. 37c - 38b

(vi) Rāvaṇastu tataḥ svasthaḥ sār^avarṣam munāca ha /
Tasmin vaivasvatarthe toyavarṣamivāmbudāḥ //

VII. 22.15

(vii) Tato yuddham pravṛttam tu surāṇām rākṣasaḥ saha /
Śastrāṇi varṣatām ghoram meghānāmiva samyuge //

VII.28.33.

The third simile in this connection given in VI.94.4 contains a speech of Rāvaṇa to his brave and valiant courtiers. Here he advises them as to how they should launch a combined attack on Rāma. He says that they should besiege Rāma alone and try to kill him showering on him the arrows like the clouds showering the waters of rain in the monsoon. Here Rāvaṇa's speech contains a beautiful description. He exhorts his warriors devising the best possible plan to kill Rāma. In doing so he gives a very dreadful picture of a battle scene. The author here represents Rāvaṇa as a vigorous commander.

The fourth simile given in VII.7.1 refers to the battle between god Viṣṇu and the demons Mālyavat, Mālin and Sumālin and other allies. The demons in the army of the three demon brothers who were compared to the clouds. God Viṣṇu stands for the mountain on which the clouds in the form of the demons launched their showers. The incessant onslaught of the arrows discharged by them against Viṣṇu stands for the actual shower of rain. The poet says that those clouds in the form of the demons who were roaring rained with the showers of the arrows on the mountain in the form of the god Viṣṇu like the clouds pouring showers of rain on a mountain. The author has here taken every detail and tried to make the simile perfect. His exactness in the description is seen in his use of the words like 'Nārāyaṇa girim', and 'Rakṣasāmbudāh' in the stanza.

In the simile contained in VII.21.37c-38b the dreadful servants and warriors of the god Yama attacking Rāvaṇa have been described by the poet in vivid terms. They were hundred and thousands in number and they flocked together to hurl their disastrous blows on Rāvaṇa. So they surrounded him and struck that one demon like the multitudes of clouds launching profuse showers on a mountain. Here the warriors of Yama are compared to the clouds, Rāvaṇa to the mountain and their attack is to be understood as the shower of those clouds. It seems that poet has looked to all the details here while devising the elements of this description. He uses the word 'Meghot^kkarāḥ' for the clouds which is an exact term to convey the whole sense in this particular context. The poet wants to describe how dangerously the warriors of Yama attacked Rāvaṇa. He is conscious of the fact that he has to give the idea of the groups of the warriors and hence mere plural of any synonymous word signifying a cloud would not do here. So his use of the word 'Meghotkarāḥ' is justified here. The poet has used the word 'Meghotkarāḥ' for the clouds to describe the attack of the warriors of Yama launched in the groups of hundreds and thousands. The fact that he uses the words 'Rākṣasaṃ ghora-mekam' to signify Rāvaṇa itself necessitates his comparison with a mountain which naturally becomes the target of the showers of these clouds. The vast difference between the

number of the warriors on both the sides brings out the vivid suggestion and beauty of this simile. The warriors of Yama were innumerable and they attacked by forming the groups of hundreds and thousands whereas Rāvaṇa was all alone to face their combined attack launched from every possible corner. This is really the suggestive element in this description given here by a mere simile.

The sixth simile contained in VII. 22.15 describes Rāvaṇa's fight with the sun god. Here he is described discharging a shower of arrows on the chariot of the sun god. He had been ~~wounded~~ much yet he kept up his spirit and poured a shower of arrows on that chariot ~~like a cloud~~ pouring of Vivasvat i.e. Sūrya like a cloud pouring a shower of water. Here the poet wants simply to show how incessantly Rāvaṇa discharged his dreadful arrows on the chariot. The picture of Rāvaṇa angrily pouring out an unceasingly shower of arrows is vividly brought before our eyes by this simile.

The seventh simile contained in VII.28.23 refers to the battle between the demons in Rāvaṇa's army and the gods. The demons launched a dreadful attack on heaven in the form of a chariot for the conquest of all the three worlds. The poet says that then the gods fought with the demons who were showering

bring out the picture of the dreadful commotion and struggle between the two fighting armies.

The poet has described the clouds being driven by a strong gale of wind in many similes. Such similes refer to the fleeing of the warriors being overpowered by the onslaught of the fierce attack from the opposite army and they do represent a vivid picture of the warriors. For describing such situations no better comparison is possible. The clouds may have flocked in a great number in the sky. Their number does not matter. A single instance of the blowing of a strong gale of wind is sufficient to drive off all of them. Thus these clouds being scattered away by a gust of wind give a very vivid picture by themselves and the use of that phenomenon by the poet for describing a fleeing army thus becomes quite remarkable. These similes¹, thus occurring at different places fit in the context very well

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1. (i) Paśya Lakṣmaṇa durvṛttān rākṣā^{as}ṇ piśitāśanān /
Mānavāstra samādhūtānanilena yathā ghanān //

I.30.15

- (ii) Iti pratisamādiśtā rākṣasāste caturdaśā /
Tatra jagmustayā sardham ghanā vāteritā yathā //

III.19.26

- (iii) Te~~ś~~ambaram sahasotpatya
Vegavantah plavaṅgamāh /
Vinadanto mahānādam
Ghanā vāteritā yathā // V.64.25

and have their independent merit also. The first simile of this group refers to the demons fleeing away by the onslaught of the arrows of Rāma when he had been to the hermitage of Viśvāmitra for the protection of his sacrifice the orderly performance of which was being obstructed by those demons. He had discharged the missile named Mānavāstra and it ^ahā a fatal effect on the demons who consequently took to their heels. Rāma says, "O Lakṣmaṇa, see these

(iv) Vibhīṣaṇaṃ vivyathire ca dr̥ṣṭvā

meghā yathā vāyuhatā plavaṅgāḥ / VI.49.34cd

(v) Aṅgadasya ca vegena tadrākṣasabalaṃ mahat /

Prākampata tada tatra pavanenāmbudo yathā / VI.53.32c-f

(vi) Te dr̥ṣṭvā rākṣasaśreṣṭhaṃ vānarāḥ parvatopamaṃ /

Vāyununnā iva ghaṇā yayuḥ sarvā disāstadā //

VI.65.54

(vii) Anujñyātaṃ tu Rāmeṇa tadvimānāmanuttamaṃ /

Utpapāta ~~megha~~meghaḥ svasanenoddhato yathā //

VI.126.1

(viii) Dhāvanti naktam-cara-kālameghāḥ /

Vāyuprabhinnā iva kālameghāḥ / VII.7.53cd

(ix) Alpavaseṣāste yakṣāḥ kṛtāḥ vātairivāmbudāḥ /

VII.14.16cd

ill-behaved demons who subsist on the raw flesh blown away being struck by the Mānavāstra like the clouds being blown off by a strong gale of wind." Here Rāma in this speech tries to give a picture of the fleeing demons. The clouds flocked in a great number in the sky and being blown off rapidly by a strong gust of wind is surely an interesting scene. The author has here hit upon a choice object to describe the fleeing warriors in this connection.

The second simile contained in III.19.26 refers to the fight between the demons and Rāma in the Daṇḍakāranya. Sūrpanakhā who had approached lustfully to Rāma and then to Lakṣmaṇa had been severely wounded by the latter after knowing her bad intention of eloping with either of them. Seeing that Khara became enraged and after coming to know about the whole incident he ordered the demonā in his army to launch a dreadful attack on Rāma and Lakṣmaṇa. He gave orders to the fourteen chiefs ~~to~~ of the force under him to go as Sūrpanakhā led them. The simile describes how swiftly they marched on to the spot. The poet says that thus being ordered, those fourteen demons proceeded on with her like the clouds propelled by the wind. Here as the description is that of a marching army, the simile does describe it in the best possible way. Here it is quite clear that Khara himself can be understood to stand for the wind as it was he who propelled them to march on. They are described as

clouds driven off by wind, and that very expression brings out the whole scene vividly.

The third simile contained in V.64.25 describes the monkeys proceeding hastily towards Sugriva, Rāma and Lakṣmaṇa after hanumat had successfully searched out Sītā. The monkeys first of all enjoyed to their hearts' content and then Aṅgada addresses all of them to go to Sugriva and others to convey the good news. The monkeys at once became rejoiced and gave out loud noise. The poet ~~here~~ describes these monkeys who flew hastily to the sky giving out loud shrieks out of joy. He says that those speedy monkeys at once leapt up to the sky and created a great noise like the clouds propelled by wind. The picture of the ~~monkey~~ makes here given by the poet is really interesting and vivid. The author has been quite successful in bringing out the whole scene here by the employment of quite simple words. Like the other two similes in this connection discussed above this one is also important for its vivid picturesqueness.

The fourth simile describes the condition of the monkeys when they saw Vibhīṣaṇa approaching to the place ~~xx~~ where Rāma and Lakṣmaṇa had fallen unconscious because of the fierce attack by Indrajit. The monkeys thought Vibhīṣaṇa to be Indrajit through mistake. Their hearts were already filled with terror of the havoc which Indrajit had run.

So on seeing Vibhīṣaṇa also they thought him to be Indrajit. The whole tremor of these monkeys has been fully delineated in this simile. The appearance of Vibhīṣaṇa might have been responsible for that mistake. His costume and enormous size might have led the monkeys to take him as the valiant prince of Laṅkā. The whole psychological oppression under which the monkeys suffered a great pain has been brought out by the poet within these two quarters of that stanza. He says that the monkeys were greatly perturbed on seeing Vibhīṣaṇa like the clouds heavily struck by a strong gale of winds. Here the poet has really fulfilled two purposes. He has given not only a literarily beautiful and picturesque description, but also a vivid and clear-cut representation of the psychological condition of the monkeys, who being worried very much about Rāma and Lakṣmaṇa were quite easily prone to the mistake in recognising Vibhīṣaṇa. He had really come to inquire for the health of Rāma and Lakṣmaṇa and not to frighten the monkeys.

The fifth simile given in VI.53.32c-f refers to the fight between the demon Vajradamṣṭra and the army of Rāma. Vajradamṣṭra had run a havoc in the army of Rāma and killed many monkeys. On seeing this Aṅgada became extremely enraged and launched a very dreadful attack on the army of Vajradamṣṭra. The simile here describes the condition of the army of the demon after the attack of Aṅgada. The author says that

due to the speedy attack of Angada that fierce and great army of the demons trembled like a cloud which is trembled due to strong gust of wind. This brings out the feeling of panic current in the army of the demons when Angada attacked them. Thus here also the poet has successfully depicted the psychological condition of the demons due to the fear. It is quite nat^ural that a person feels a great tremor and trembling run through the whole of his body when he is ob^sessed by the feeling of fear. This exactly the thing which has been described by the poet here. This simile is really a speaking evidence of the author's insight into human psychology.

The sixth simile given in VI.65.54 depicts the condition of the monkeys on seeing Kumbhakarna. They were terribly frightened to see him who was dangerous in appearance and enormous in size. The poet says that the monkeys seeing that best of the demons, who could be compared with a mountain in the matter of the size, fled to all the directions like clouds troubled by the wind. It was quite likely that the monkeys were stunned with fear on seeing the huge monster. They might have at once realised that it was futile to stand against and face such a dreadful demon and hence they took to their heels and fled away to all the directions. The simile represents a vivid picture of these monkeys running away towards all the corners due to their being

totally overpowered by the feeling of fear.

The seventh simile is quite different from all the similes in this connection. It is contained in VI.126.1. Instead of describing any army fleeing away due to fear or an army attacking another army, it describes the famous aeroplane of Rāma, namely Puspaka. The whole party with Rāma had come from Laṅkā to Ayodhyā by that aeroplane. Its work, was then over. So Rāma ordered it to return to its original owner namely the god Kubera from whom Rāvaṇa had snatched it away. The poet says that the aeroplane which was best of its class after being permitted by Rāma went up like a cloud raised up by the wind. The simile gives a picture of the aeroplane rising high in the sky. A cloud also when impelled by a strong gale of wind rises very rapidly in the sky. .

The eighth simile in this connection given in VII.7.53cd describes the demons in the army of Mālyavat, Sumālin and Mālin - the three demon brothers. They had launched a dreadful attack of arrows and weapons on the gods, and Viṣṇu. But their attack was easily warded off by the gods. Thus they being obstructed and warded off by the cluster of the arrows discharged by god Viṣṇu towards them ran away here and there like clouds driven off by the wind.

The last simile in this connection refers to the battle between the armies of Rāvaṇa and Kubera, after getting the boons from Brahmā had set out for a tour of victory over all

the three worlds. He thus attacked the kingdom of Kubera, the lord of the Yakṣas. The demon chiefs in his army namely Mahodara, Sukodara and others attacked very fiercely ~~on~~ the armies of Kubera. The simile given in VII.14.16cd describes the pitiable condition of the Yakṣas after they suffered from the attack of the demons. The poet says that they became greatly reduced in number by these warriors of Rāvaṇa's army like the clouds being scattered away by the strong onslaughts of the gales of the winds.

The author has given so many other beautiful similes also which have the cloud as the standard of comparison and which have excellent literary merit and charm. A simile¹ in the Ayodhyākāṇḍa which brings out Lakṣmaṇa in his true spirit of bravery is such a simile. Rāma had already admitted in Lakṣmaṇa's presence that it was futile to get angry with their father or Kaikeyī whom Lakṣmaṇa thought to be the root-cause of all the calamities. When destiny had designed such calamities like the exile and separation from all the dear relatives for him. As a reply to what Rāma had already said to him and the true representation of his bravery and devotion towards Rāma, Lakṣmaṇa said that he would strike the incessant blows of his sword^K the enemies who would appear

1. Khadgadhārāhataṁ me adya dīpyamāṇā ivā drayaḥ /

Patīsyanti dviṣo bhūmau meghā iva savidyutāḥ // II.23.35

shining like the mountains and due to those blows they would fall on the earth and appear like the clouds adorned with the flashes of lightning. Here Lakṣmaṇa tries to show what he would do while fighting bravely for Rāma vanquishing all those who sided with Daśaratha. The poet has used here merely two similes. But within them he has given a series of pictures as it were. Firstly, the enemies which are to be struck by the sword are compared to the mountains which are resplendent and when they fall on the earth it is said that they would appear like clouds which are accompanied by lightning. But in both the stages, the lustre of the sword is the idea prominently underlying these similes. Here what Lakṣmaṇa ~~menas~~ to say is that he would strike the enemies with the incessant series of the blows of his sword, and as a result they would shine like the blazing and refulgent fire. Then being struck ruthlessly they would fall down on the earth and while they fell they would look like the clouds shining on account of the flashes of lightning. Here the most striking thing ~~is~~ that throughout the whole description the lustre of the sword is described with pointed suggestiveness.

Similarly the author has expressed some of the finest passions feelings of human beings through the medium of this simile. He has so to say touched the subtle chords of the human heart and tried to emanate the harmonious music as a

reaction against certain emotional experiences. Such music of life produced by this master artist makes us spell-bound as we feel that human touch to be most commonly experienced by us. Thus in a simile¹ which is used by the poet to express the affectionate feelings of the citizens of Ayodhyā for Rāma. The love of these citizens for Rāma is so deep that they are moved much at the very idea of the long separation from him. They went up to the boundary of the kingdom of Ayodhyā to give him a send off and while leaving him there the feeling of sorrow overcame them much and they gave vent to their feelings in this stanza. They said, "When Oh, when shall we be able to see again Rāma who is dark like a cloud, having long arms, and possessing adamantite prowess, firm in his vows and capable to remove the miseries of the whole world?" In this single stanza the citizens of Ayodhyā give in a nutshell the whole list of the good qualities of their endeared prince, Rāma. The real significance of this stanza lies in the expression of the feelings of these citizens who feel that separation from their beloved prince very much and intensively desire to see him again.

Just as in II.83.8 the author describes Rāma comparing him with a cloud similarly he has described not only Rāma but

1. Meghaśyāmaṁ mahābāhuṁ sthīrasattvaṁ dṛḍhāvṛtaṁ /

Kadā drakṣyāmahe Rāmaṁ jagataḥ śokaśāśanaṁ // II.83.8

also other persons comparing them with a cloud or clouds at many places when he wants to describe their form, hugeness, colour or some other quality. He has given many similes¹ in this way in which he describes the persons using the clouds as the standard of comparison. The first simile in this

1. (i) Dakṣiṇām disamāvṛtya mahāmegha ivotthitah /

II.92.38cd

(ii) Vāyuprabhinnāmiva megharekhām / V.5.26d

(iii) Sa kapirvārayāmāsa taṃ vyomni sāravarṣiṇam /

Vṛṣṭimantam payodānte payodamiva mārutah /

V.46. 23c - 24b

(iv) Yastu megha ivākāśam mahānāvṛtya tiṣṭh^ati /

VI. 26.38cd

(v) Nilāniva mahāmeghāñstiṣṭhanto yāñstu pasyasi /

VI.27.6cd

(vi) Sa taṃ mahāmeghanikāśarūpamutpātya

Gachan yudhi kumbhakarnaḥ / VI.67.70ab

(vii) Abhikṣṇamantardadhatuḥ sārājālairmahābalam /

Candradityāvivoṣṇānte yathā megha^a tarasvina^a //

VI.90.29

(viii) Gate astam tapane cāpi mahāmeghāvivotthita^a //

VI.100.30

(ix) Rarāsa rākṣaso harṣāt satadittoyado yathā /

VII.7.28cd

(x) Nīlajīmūtasankāśastapta-kāñcanakuṇḍalah / VII.9.2cd

Connections describes the army of Bharata which accompanied him when he proceeded to request Rāma to accept the throne of Ayodhyā. The poet has given in this simile a picture which is seen from a distance. The army had received orders from Bharata to march on. This description refers to it as it was seen at the horizon because the context itself suggests so. The poet says that the great army when it resumed its march appeared like a great cloud which had covered the whole of the southern direction. The picture is represented here in vivid terms and is itself very grand. We can imagine the picture of such an army marching being just like a cloud at the horizon seen from a distance.

The second simile given in V. 5.26d describes Sītā. Hanumat had already reached Laṅkā. He tried very hard to find out her. But he could not find her. So he stood quietly in a lonely corner of Rāvaṇa's huge palace and conjectured how she would be appearing in her then adverse condition of separation from her husband and imprisonment in an unknown region. All that has been suggested by the poet here through a simile covering just

(xi) Dārayanti sma saṅkruddhā meghā iva mahāgiriṃ /

VII.23.43ab

(xii) Babhau sāstrācitatanuḥ kumbhakaranaḥ kṣarannasrk /

Vidyutstanitanirghoṣo dhārāvāniva toyadaḥ //

VII.28.37

a quarter of a stanza only. The cloud in itself has its own natural beauty no doubt. But a strong gust of wind at once scatters and shatters it to pieces. A line of clouds hanging in the sky is certainly a beautiful and pleasant picture. But the wind spoils it tremendously. Thus Sītā's comparison with a line of clouds shattered by the wind is appropriate looking to the context and situation in which this simile occurs.

The third simile given in V.46.23c-24b refers to the fight between Hanumat and the demon Durdhara in the *Asokavanikā*. Hanumat had finished his talk with Sītā, and had amply consoled her in her distress. Then he thought of destroying the beauty of the pleasure garden of the lord of the demons. He actually did that. So the force of soldiers and commanders was ordered to capture him; and then ensued a dreadful fight between that force and Hanumat. The poet ~~refers~~ here describes his fight with the commander of that force. He says that the monkey warded him off who showered arrows from the sky like the wind warding off a cloud which pours out showers of rain when actually the rainy season has ended.

The fourth and the fifth similes given in VI.26.38cd and VI.27.6cd respectively describe the monkey chiefs in the army of Rāma. The former simile refers to one chief named Panasa. The author has the enormous size of the

physique of the monkey chief as his object which he wants to describe here. To bring out the idea of the huge size of the said monkey chief the poet has chosen a proper expression. This idea could not have been better expressed by any expression other than the one used by the poet. The poet says that the monkey chief stood like a great cloud covering the whole of the sky. The description at once impresses us by the splendid idea which it contains. As soon as we read this line the huge picture of Panasa is raised before our mind's eyes. The latter simile describes the monkey chiefs in general. Here also the enormous size of the physique of these monkey chiefs is the point which the author wants to emphasise. This point has been delineated by him with the help of one word only namely 'mahāmeghān' used in this line. This word by its very suggestion conveys what is desired to be conveyed by the poet in this connection.

The sixth simile in this connection given in VI.67. 70ab refers to the dreadful fight between Sugrīva and Kumbhakarna. The poet has tried to give here a realistic yet poetic description of a tense situation in the course of that fight. Kumbhakarna had wounded Sugrīva heavily, and he was unable to stand against his attack. He took Sugrīva and carried him off. The simile describes that situation. The poet says that Kumbhakarna took him who

appeared like a cloud and went off. The charm of the simile lies in the lively depiction of Kumbhakarna carrying Sugrīva and as far as that presentation of the picture is concerned the author has really succeeded in achieving his purpose well.

The seventh simile in this connection contained in VI.90.29 refers to the fight between Lakṣmaṇa and Indrajit. The peculiarity of this simile is that it describes both these warriors by a single effort. The poet here describes how they threw the arrows towards each other. The poet says that they concealed each other completely every now and then with a network of arrows and so they appeared like the sun and the moon becoming hidden by the speedy clouds. The simile has really speaking two comparisons. Firstly the warriors have been compared to the sun and the moon respectively and to show how they discharged arrows towards each other the poet has compared the network of the arrows with the clouds. The idea of the first comparison makes the second comparison possible.

The eighth simile given in VI.100.30 describes Rāma and Rāvaṇa engaged in fighting. The author here refers to them as clouds at the time of the sunset. They threw towards each other number of arrows. These arrows when

gathered together covered as it were the whole visible portion of the sky. So these two warriors by their action of covering up the sky are quite properly compared by the poet with the clouds. He says that they made the sky pervaded by the darkness caused by the abundance of arrows like the clouds covering the sky when the sun has set. It will here be seen that the idea behind this comparison is not for any visible characteristic in the upameya, but it lies in the effect of their action. A cloud does cover that portion of the sky which it occupies. Rāma and Rāvana also did the same not themselves but through their arrows. So that is the difference at the root of this ~~simile~~ comparison. As far as covering up the sky is concerned there is surely the similarity leading to the expression of the idea given in this simile. In fact it appears from the way in which the author has described Rāma and Rāvana that the author here wants to emphasize the profuse shower of arrows on each other resulting ultimately in the hiding of the sky and not the warriors themselves. If that is his point, and it appears also to be so, he can surely be credited to have achieved his purpose besides giving a simile which creates a grand and vivid picture.

The ninth simile given in VII.7.28cd refers to ~~the~~ Sumalin. He got success in striking his enemy and so he gave

out a loud shriek. This fact has given the idea of this simile. The poet says that the demon gave out a shout out of joy like a cloud accompanied by lightning. Here the poet just wants to describe the joyous shouting of the demon Sumālin. The voice of the demon must have been deep and thundering so the poet has here quite properly compared him with a cloud.

The tenth simile in VII.9.2cd is just a conventional description in which due to the black colour of the demon Sumālin, the poet has compared him with a cloud. The only striking feature about this simile is that the poet has described the demon by using only a single compound in which he very vividly brings out the general appearance of the demon.

The eleventh simile in this connection, contained in VII.23.43ab describes the warriors in Varuna's army attacking Rāvana who had launched a very fierce attack on the region of Varuna. Here the simile has a two-fold purpose. It describes the warriors of Varuna as well as Rāvana. The poet compares the former with the clouds and the latter with a mountain. The simile gives us an idea as to how all of them appeared when they were engaged in a fighting. Rāvana's comparison with a great mountain at once gives us the idea of the hugeness of his form. Now

to describe the warriors attacking such a big person, the idea of their comparison with the cloud is quite proper.

The twelfth simile given in VII.28.37 refers to Kumbhakarna and it has many sided merits in itself. It gives a vivid and beautiful picture of the demon. Kumbhakarna who had put on profuse armour and wielded many weapons with him. He had been very severely wounded and the blood was dripping from these wounds. So the poet compares him with a cloud beautiful with the flashes of lightning and pouring out showers of rain. The poet says that Kumbhakarna being studded as it were with the weapons, and with the blood dripping from his body appeared like a cloud bedecked with the lightning and giving out a thundering noise and pouring out a stream of water. Here the poet has given a perfect simile - so perfect that almost all the details of the upamāna coincide with all the details of the upameya. The armour and weapons which shone on the body of Kumbhakarna thus stand in comparison with the lightning mentioned in the simile; and the noise created by their friction or being struck with each other has been compared to the thundering indicated by the word 'stanita' in the simile. The body of the demon was black in colour and it dripped the blood from the wounds. The poet therefore chooses the expression 'Dhārāvāniva toyadah' for expressing the then condition of Kumbhakarna. Thus it

It will be clear that the poet has taken into account every minutest detail in both - the upameya as well as the upamāna.

In some other similes¹ the poet has concentrated on the effect of the sound while giving his descriptions just as he has also given many similes which have an exclusive effect of the sense. He has taken the clouds as the standard of comparison in these similes also because

1. (i) Dr̥ṣṭvā punarmahānādaṃ nanāda jalado yathā /

III.32.2cd

(ii) Nanāda sumahānādaṃ sa mahāniva toyadaḥ /

V. 1. 32cd

(iii) Rākṣasāstu plavaṅgāyāṃ sūśruvūścāpi garjitam /
Nardatāmiva dr̥ptānāṃ meghānāmambare svanam //

VI.24.5

(iv) Prahṛṣṭā vānaragaṇā vinedurhaladā iva /

VI.70.40cd.

(v) Nanāda Rāvaṇo harṣānmahānambudharo /

VII.23.48ab

(vi) Prahastah preṣayan kruddho rarā sa ca yathāmbudah /

VII.32.44ab

(vii) Meghāviva vinardantaṃ,

VII.32.53a

(viii) Nanāda Haihayo rāja harṣādambuvanmuhuh /

VII.32.67ab

their thundering noise is really a remarkable point in the similarity between the upameya and the upamāna.

The first simile contained in III.32.2cd refers to Sūrpaṇakhā. In the Dandakāranya the demons Khara, Dūṣaṇa and Trisīras together with a force of fourteen thousand demons launched a dreadful attack on Rāma and Lakṣmaṇa who consequently killed all of them. Sūrpaṇakhā who accompanied them became extremely sorry to see the tremendous disaster brought by Rāma and Lakṣmaṇa and she gave out a loud shriek of pain. The simile describes her at this time. The poet says that on seeing that, she gave out a great noise like a cloud. The high pitch of the shout made by Sūrpaṇakhā is the point which the author here wants to emphasise. The thundering noise of a cloud is also very loud and it has been rightly chosen here by the author as the standard of comparison.

The second simile in this connection given in V.1.32cd describes Hanumat. On coming to know the whereabouts of Sītā from Sampāti the brother of Jaṭāyus the monkeys persuaded Hanumat to cross the sea and go to Laṅkā. So Hanumat decided to go by an aerial route. This simile describes when he was engaged in the preliminary preparations for his historical flight. He gave out a loud shout to create the self-confidence in him. The poet here

compares Hanumat with a cloud which also gives out a great thundering noise. He says that Hanumat gave out a very loud shout like a great cloud. To show the very high pitch of the sound of his shout the poet here uses the word 'sumahānādam' for the shout and 'mahāniva toyadah' for the standard of comparison. This special usage itself makes the poet's point very clear.

The third simile given in VI.24.5 gives a vivid description of the noise of the monkeys, given out collectively by them. The monkeys together with Rāma, Lakṣmaṇa, Sugrīva and many other warriors had encamped outside Laṅkā. Rāvaṇa had convened a meeting of his courtiers to think over that new emergency. In the meantime the demons heard a very great noise. This noise was so great that it created a very dreadful effect. The poet says that the demons heard the roaring of the monkeys which was like the noise of roaring and furious clouds. Here the poet wants to convey the dreadful effect of the noise created by the roaring of the monkeys. The poet has given the whole account in very choice words and the effect is at once lively and dreadful.

The fourth simile in this connection given in VI.70.40cd refers to the famous scene of the battle fought at Laṅkā. Trisīras, the son of Rāvaṇa, was fighting against

the monkeys. He discharged a dreadful missile - a Sakti against Hanumat who was more than a match for it and consequently broke it to pieces. The monkeys who witnessed this became extremely rejoiced. The simile describes how these monkeys expressed their joy on seeing Hanumat breaking the missile. The poet says that the multitudes of the monkeys became greatly rejoiced and roared like clouds.

In the same way the fifth simile in this connection given in VII.23.48ab refers to Rāvana who gives out a loud shout out of joy when he conquered the regions of Varuna after inflicting upon him a great defeat. He must have given a very loud shout so that the poet expresses it by comparing him with a cloud. Similarly the eighth simile in this connection refers to the King Sahasrārjuna of Māhiṣmatī who inflicted a still greater defeat on Rāvana himself because as a result of his victory ^{Rāvana} was captured bodily and he took him off with him. The simile expresses his joy at that victory. He gave out a loud shout of joy like a cloud.

The sixth simile given in VII.32.44ab refers to a demon named Prahasta who was a chief of the army of Rāvana. The author here says that Prahasta gave out a noise like that of a cloud. Here the cause of the noise is anger instead of joy. The common experience shows that a person

does shout loudly when he is extremely angry. The poet here wants to show the height of the anger of Prahasta. As far as that is concerned it must be admitted that he has achieved his purpose in a simple manner.

The seventh simile in this connection given in VII.32.53a refers to Rāvaṇa and Sahasrārjuna engaged in fighting. It is usually seen that in duels and combats there is also a very hot exchange of words between the two fighters. Here the poet wants to describe the exchange of words between these two fighters. He says that they shouted and created a noise like the clouds.

The poet has taken clouds as the standard of comparison not only for describing the persons but has also used them for describing other things also like buildings, caves, armies, mountains, a group of trees etc. These similes¹ are also equally beautiful from the literary point of view. In the similes contained in II.15.33cd; II.17.2cd; II.17.17c-18b ; V.7.1, V.7.7ab and VII.23.20 magnificent buildings, palaces and lines of big mansions

1. (i) Sāradābhraṅghana-prakhyam dīptam meruguhopamam /

II.15.33cd

(ii) Sa grhaḥprabhrasāṅkāśaiḥ pāṇḍarairi^{up}va śobhitam /

II.17.2cd

are described. All these similes give beautiful and vivid pictures. The simile given in II.15.33cd describes the beautiful palace of Rāma as seen by Sumantra when he went there on Daśaratha's errand to call him to pay a visit to the king. The poet says that the palace of Rāma was beautiful like an autumnal cloud and was shining like a cave of the Meru mountain. Here the poet seems to describe the

(iii) Sa rājakulamāsādyā meghsaṅghopamaiḥ subhaiḥ /

Prāsādsrṅgairvividhaiḥ kailāśasīkharopamaiḥ //

II.17.17c-18b

(iv) Dadarsādūratastasya taruṇādityasannibham /

Pāṇḍarābhraḡhanaprakhyam candramandalasannibham //

III.5.8

(v) Dadarsā vipulam śailam mahāmeghamivonnatam /

III.7.2cd

(vi) Babhūva sānyam piśitāśanā^{nā}

Sūryodaye nīlamivābhra^{nā}vṛndam / III.24.36cd

(vii) Drumasaṇḍam vanam dr̥stvā Rāmaḥ sugrīvamabravīt /

Eṣa megha ivākāśe vr̥kṣasaṇḍaḥ prakāśate //

IV.13.14

(viii) Kṣarataśca yathā meghān sravataśca yathā girīn /

V.6.33cd

(ix) Sa veśmajālam balavān dadarsā vyāsakta -

vaidūryasuvarṇajālam /

Yathā mahatprāvr̥ṣi meghjālam vidyutpinaddham

^{vi} saṅghajālam // V.7.1

palace as seen from a distant place. The palace might have appeared in colour like a cloud in autumn. Thus that might have led the poet to describe the palace like that. The palace might have appeared shining and that led him to compare it with the cave of Meru mountain which is mythologically believed to be made of gold. Here it seems that he has taken into consideration the colour of the palace also and it is with regard to that aspect that this simile is given. The second simile given in this connection, contained in II.17.2cd describes the royal road of Ayodhyā by showing how beautiful it appeared on account of fine palatial mansions on both the sides.

Sumantra had delivered the message of Daśaratha to Rāma who consequently set out to see him. The simile describes the main road of Ayodhyā when Rāma passed through it. The poet says that Rāma went by the main road which

(x) Nārīpravekairiva dīpyamānam

Tadidbhirambhodavadarcyamānam /

V.7.7ab

(xi) Jvalanena paritāni toraṇāni cakāśire /

Vidyudbhiriva naddhāni meghajālāni gharmage //

VI.75.21c-22b

(xii) Tataḥ pāṇḍarameghābham kailāsamiva bhāsvaram /

Varunasyālayam divyamapasyadrākṣasādhipah //

VII.23.20

was adorned by white buildings which were fine like clouds. Here the poet has the colour of the houses as his aim and he wants to give a faithful picture of these houses. They must have been shining and white in colour. So he compares them with the clouds which are also white at times. Here the clouds must be taken as referring to the white clouds because otherwise the word 'pāṇḍarair' becomes meaningless. Thus the poet here gives a simile which is at once important for^{om} both the points of view literary as well as cultural. The simile suggests that the houses were white - washed in a very nice manner^{and} due to that they appeared fine. The simile gives the grand picture of the whole vista of a long road on both the sides of which there were huge palatial buildings.

The third simile given in II.17.17c-18b describes the royal palace of king Daśaratha. The simile gives a beautiful description of the royal palace and over and above that it throws light on the sculpture and architecture in the age of the Rāmāyaṇa. The poet says that Rāma reached the buildings of the royal ~~building~~ palace which was adorned by various tops of mansions which were like a multitude of clouds and which could be compared with the tops of the Kailāsa mountain. The poet has used two similes here to describe the palace of Daśaratha. The former of these two similes suggests the colour of the

palace whereas the latter suggests the construction of it. The palace must have been white or bluish in colour and it seems to be the reason for comparing the palace with a multitude of clouds. The second simile which describes the palace by comparing it with the tops of the Kailāsa mountain seems to aim at the height of the tops or terraces of the palace. It appears from the description given in these similes that the palaces were built in such a way that they had many storeys and had also not a single terrace covering the whole of the palace, but had different terraces or tops which were at a great height. A palace having so many high tops as described in this stanza would surely appear magnificent. The palace of Daśaratha as it was the royal residence must have been very grand in structure and magnificent in its outward appearance. By the employment of these two similes the poet here vividly brings out the whole splendour of the royal palace of Ayodhyā.

A similar description of the palace of Rāvaṇa is given by the poet in V.7.1. Hanumat had reached Laṅkā after his aerial flight. This description is also very splendid. Hanumat saw the palace of Rāvaṇa to which he was approaching when he set out to find Sītā. The poet says that the mighty Hanumat saw a whole group of buildings which had been studded as it were by a network of sapphire

and gold and which appeared like a multitude of clouds which is encircled by the flashes of lightning and through which the groups of birds pass every now and then. The description given here is perfect. The palace of Rāvana had the gems of sapphire and was made of gold. The colour of the sapphire is blue. So the author has rightly compared the palace with a group of clouds; and as it must have been made of gold he has added the expression 'vidyutpinaddham' in the stanza. The description of the upamāna here coincides very well with that of the upameya and thus the simile is perfect in all respects. The description creates a grand picture of a group of a palatial buildings.

The tenth simile given in V.7.7ab similarly refers to the palace of Rāvana in the same context. The simile describes how the palace appeared with the additional beauty of the pretty ladies who resided in it. The poet says that the palace with all those excellent and beautiful ladies residing in it appeared like a cloud which is being illuminated with the flashes of lightning. Here the poet has served two purposes by using a simile contained in a single line. He has described the beauty of the ladies residing in the palace as well as the beauty of the palace itself. The palace was really beautiful and magnificent. But that is not the point which the poet wants to emphasise

here. Here it seems that he wants to bring out the additional beauty of the palace on account of the beautiful ladies residing in it. So he has compared the palace with a cloud and the ladies with lightning. The propriety and merit of the comparison are quite obvious. The shining and impressive beauty of a lady can at once give rise to the idea of the similarity with the beauty of a flash of lightning. It is also a matter of common experience and observation that lightning really adds a lot to the beauty of a cloud. So the poet is here justified in giving this description. Moreover it at once gives the idea of the excellence of the beauty of the palace in an artistic and poetic manner.

The simile given in VII.23.20 describes the palace of god Varuna as seen by Ravana when he attacked his regions. The poet says that then the lord of the demons saw the palace of Varuna which was having the beauty and lustre of a white cloud and which was resplendent like the Kailasa mountain. Here the poet has used two similes to describe the palace. The former simile as it compares it with a white cloud aims at describing the colour of the palace whereas the latter one which compares it with the Kailasa mountain brings out its lustre as well as the picture of its height. Such a palace which is white in colour and which is so high is quite likely to appear very

grand when it is seen from a distance. Thus the poet has achieved his purpose here by the use of two apparently simple yet beautiful similes.

The fourth simile in this connection contained in III.5.8 describes the grand royal umbrella of god Indra. After killing the demon Virāḍha, Rāma, Lakṣmaṇa and Sītā proceeded towards the hermitage of Śarabhaṅga. There they saw Indra descending from his chariot. The simile here describes the umbrella held over Indra. The poet uses three similes here to describe it. He says that Rāma saw from near Indra's royal umbrella which was endowed with the lustre of the rising sun, which can be called as similar to a white cloud and which appeared lustrous like the Candramandala. The first simile here refers to the lustre of the umbrella and the remaining two similes describe the colour of it. Indra being the great and mighty overlord of gods it is quite likely that his umbrella may be splendid in appearance. The poet has brought out the shining white colour of his umbrella by using this simile.

The fifth simile in this connection given in III.7.2cd describes a mountain near the hermitage of the sage Sutiksna whom Rāma wanted to see. The poet says that Rāma saw that huge mountain high which was like a cloud.

Here the colour as well as the height of the mountain are the points which the poet wants to bring out in his description. The common experience shows that a mountain when seen from a great distance appears blue in colour like a cloud. So the poet is quite justified in comparing it with a cloud. The word 'unnatam' in the line suggests its height.

The sixth simile given in III.24.36cd describes the demons in the army of Khara, Dūsana and Trisīras who had come to encounter Rāma in the Dandaka forest. The demons had put on shining armour and held lustrous weapons in their hands. All the demons must have been black, so the author has rightly compared them with the clouds. He says that the army of those demons subsisting on the raw flesh appeared fine like a multitude of clouds at the rise of the sun. He has given here a lively picture of the army.

The seventh simile given in IV.13.14 describes a group of trees seen by Rāma from a distance. It is quite likely that the trees from a distance might have appeared grey or bluish and hence Rāma used that expression. He described these trees to Sugrīva saying that the group of trees shone like a cloud in the sky.

The eighth simile in this connection given in V.6.33cd refers to the elephants of Rāvana, as seen by Hanumat who

had been out to search for Sītā. The black colour and dripping of ichor of the elephants is the point which the poet wants to describe. He says that Hanumat saw the elephants which were dripping ichor like clouds pouring out water and were also like mountains having streams of water. Here the poet uses two similes to describe the elephants. To suggest their colour and the huge size of their bodies he compares them with clouds and mountains; and to suggest their dripping ichor he describes the clouds as pouring out water and mountains as having streams of water.

The eleventh simile given in VI.75.21c-22b refers to the arches of the buildings of Lāṅkā. The monkeys in the armies of Rāma had set fire to these buildings. The simile describes the arches of the buildings when they were blazing with fire. The poet says that the arches being surrounded by the flames of fire shone like multitudes of the clouds surrounded by the flashes of lightning at the end of summer. The picture of the buildings blazing with the flames of the fire is surely dreadful. But the poet has tried to give a beautiful effect to this picture. The beautiful arches when they were ignited must have appeared resplendent from a distance. The poet has chosen here a proper expression to describe these arches.

The poet has given many beautiful descriptions of nice and appealing situations, interesting fights between the two fighting warriors, personal charm of someone in some particular situation and so many other things by using the similes¹ which have clouds as the upamāna.

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1. (i) Sa samucchritamatyartham mahāvego mahākapih /
urasā pātayāmāsa jīmūtānniva mārutah //

V.1.108

- (ii) Rāmasya Lakṣmaṇasyāpi sarveśam ca vanaukasam /
Vikramāḥ nispalāḥ sarve yathā śaradi toyadāḥ //

VI.46.17

- (iii) Garjanti na vr̥thā sūra nirjalā iva toyadāḥ /

VI.65.3ab

- (iv) Sāsārayorivākāśe nilayoḥ kālameghayoḥ /
Toyoratha mahān kālo vyatyayādyuddhamānayoh //

VI.89.27

- (v) Hanumāñstena hāreṇa śuśubhe vānararṣabhaḥ /
Candrāmsuca-ya-gaureṇa śvetābhreṇa yathācalah //

VI.131.83

- (vi) Kenacittvatha kālena Rāma sālakaṭaṅkaṭā /
Vidyutkeśādgharbhamāpa ghanarājirivārnavāt //

VII.4.23

- (vii) Na cakāra vyathām caiva yakṣasastraiḥ samāhataḥ /
Mahādhara ivāmbhodairdhārāsātasamuksitah //

VII.14.13

The first simile given in V.1.108 describes vividly the encounter between Hanumat and the mountain Maināka while he was on his march towards Lankā through the aerial route. The poet says while describing the fight that the great monkey, having equally great speed felled down by his chest the high mountain like the wind felling a cloud downwards. The picture created here by the poet is charming. A strong gust of wind quite naturally pushes the clouds downwards or upwards.

The poet has also used the clouds as the standard of comparison in the matter of the delineation of the striking idea of the futility of the purpose of some person. In the similes given in VI.46.17 and VI.65.3ab, the poet has referred to the futility of the autumnal clouds. But the striking point about these two similes is that they refer to two extremely varied situations. The former is a speech by Indrajit. He had wounded both the brothers very severely. They simply could not stand the onslaught of his weapons. So he says that the bravery and valour of Rāma and Lakṣmaṇa and all other monkey chiefs of their army had become futile

(viii) Tam dr̥ṣtvā vānarmukhamavajñyāya sa rākṣasaḥ /
Prahāsaṃ mumuce tatra satoya iva toyadaḥ // VII.16.15

(ix) Babhāvanya tameva śrīḥ kantiśrīdyutikīrtibhiḥ /
Nilam satoyameghābham vastram samavagunṭhitā //

VII.26.18

like the clouds in the autumn. Here the strikingness of the expression is outstanding. No better expression can be employed. The latter simile is a speech of Kumbhakarna who here tries to justify his nature of speaking less and doing more. His strength as a warrior was quite famous. But sometimes the people are prone to speak in boasting terms about their merits. Kumbhakarna deprecated such persons because he himself did not believe in that. So he says to Ravana that the brave do not shout in vain like the clouds in the autumn which roar loudly but have little water in them. This simile is better than the former. The expression used here by Kumbhakarna very clearly brings out his strength in his speech which is certainly just a reflection of his nature in reality. His very speech which describes the real nature of the brave seems exactly to refer to him. The poet has used this expression in that speech of Kumbhakarna to show his own conviction about the ideal of bravery.

The fourth simile referred to here which is contained in VI.89.27 describes Lakshmana and Indrajit engaged in fighting. The poet compares both these warriors with the clouds just to show how dreadful was their fight. The poet says that a very long period passed in the case of these two fighters who fought with each other like two dreadful clouds having full strength and fighting with each other.

Thus the poet here brings out the dreadfulness of the fight between these two warriors who were the best of their class in that age.

The fifth simile given in VI.131.83 describes Hanumat. Sītā presented a very beautiful necklace made of white, lustrous gems to Hanumat as a sort of recognition of his service to Rāma. The simile describes the appearance of Hanumat when he had put that necklace on his neck. The simile presents a beautiful picture of Hanumat. The poet says that Hanumat with that necklace on his neck appeared like a huge mountain surrounded by a white cloud fine and beautiful as if made up from a heap of the beams of the moon.

The sixth simile given in VII.4.23 describes very beautifully how a demoness conceived. Vasiṣṭha goes on relating about the past events for the information of Rāma. Here he refers to a demon named Vidyutkeśa and his wife the demoness Alakāṭāṅkatā. He says that she received the foetus from the semen of the demon Vidyutkeśa her husband like a line of clouds taking water from the sea.

The seventh simile contained in VII.14.13 refers to Rāvaṇa who was being attacked by the Yakṣa warriors in Kubera's army. Rāvaṇa was being surrounded by those warriors who discharged arrows towards him from all sides.

The simile describes Rāvana entangled in this drastic situation. The poet says that Rāvana when attacked by the missiles and weapons discharged by the Yaksas was not the least perturbed like a mountain which remains undaunted when streams of rain waters are showered by the clouds on it. The simile brings out the adamant spirit of the mighty warrior in Rāvana. Here he has taken the mountain as the standard of comparison when he describes Rāvana but that is for altogether a very different purpose. Here mere hugeness of shape of Rāvana is not the point to be emphasised, but his immovable - undaunted spirit for fighting, his inborn and inherent vigour of resistance are the matters which the author wants to suggest here. The reference to the streams of water from the clouds being showered on a mountain is meant to suggest the incessant flow of the arrows and weapons discharged by the opponents. The whole picture of such a mountain is presented by the poet in this simile.

The eighth simile given in this connection contained in VII.16.15 also refers to Rāvana. After getting his boons from god Brahmā he became puffed up with arrogance and so he once went to the Himālaya and reached the mountain Kailāsa. He wanted to see Śaṅkara immediately, but his proposal was withheld by God Śaṅkara's attendant Nandin who informed him that the god was engaged in love-sports with

beloved wife Umā. Rāvaṇa hearing this became enraged and due to mere arrogance laughed scornfully paying no heed to Nandin who had assumed the shape of a monkey at that time. Nandin consequently cursed him to be destroyed by these monkeys who might be similar to his the then form and shape. The simile describes how he laughed at the ^{inu}ins^ulation of Nandin. The poet says that on seeing him having the form monkey, Rāvaṇa discarded and insulted him and haughtily gave out a loud laughter like a cloud full of water pouring out a shower of rain.

The ninth simile in this connection given in VII.26.18 describes the famous heavenly damsel Rambhā as seen by Rāvaṇa. Rambhā had been the wife of Nalakūbara, the son of the god Kubera. Once passingly Rāvaṇa happened to see her and he was enamoured and dazzled by her incomparable charm and beauty. So he thought to seduce and rape her. The simile refers to Rambhā at this point. The poet says that on account of lustre, splendour, beauty etc. she appeared as if she were another goddess Lakṣmī because she had been veiled by a bluish garment which had the lustre of a cloud full of water. Here the simile given in the compound 'satoyameghābham' is nothing but an elucidation of the word 'nilam' which describes the colour of the garment. But the whole expression at once creates an attractive picture and figure of the divine damsel before us.

Thus these similes referring to the clouds as the standard of comparison have literary merits and excellence of their own and represent a mile-stone in the development of the usage of the Alankāras in a literary work like an epic in the Indian literature. The majority of these similes are really noteworthy and striking for picturesqueness. Such similes do speak much for the genius of the author who achieves a remarkable perfection of expression in the simplest possible manner.

CHAPTER III

Part IV

Appreciation of other miscellaneous Similes having literary merit.

Over and above the similes referring to the sun, moon or cloud as the standard of comparison the poet has given many other beautiful similes which are also equally important. In these similes he has referred to a variety of objects as the standard of comparison and touched many topics.

In the description of winter in the Aranyakāṇḍa there are some beautiful similes. During the stay in the forest Rāma, Lakṣmaṇa and Sītā once set out towards the river Godāvarī. On the way Lakṣmaṇa being impressed by the pleasant atmosphere of nature started describing the season and the surrounding environment. He here says¹ while describing the moon that in the winter the moon whose beauty has been overpowered by the sun and whose disc is surrounded by mist does not shine properly like a mirror which becomes dim due to the exhalation of our breath. It is a matter of common experience that the mirror becomes dim due to the vapour of the breath. We also usually see that in winter the moon appears to be somewhat dim. This simile clearly suggests that our poet is a child of nature. He has observed the natural phenomena and has an eye to realise their beauty in its true perspective. After describing the moon

1. Ravisaṅkrāntasambhāgyastuṣārāvṛtamandalah /

Niḥśvāsāndha ivādarsaścandramā na prakāśate //

Lakṣmaṇa describes the lustre¹ of the moon. The peculiar fact to be noted about this simile is that there is no repetition of the idea of the former simile in this connection eventhough the topic is almost the same. Yet the poet gives here a new description garbed in quite a novel manner. He says that the fully moonlight night the light of the moon being defiled by the mist does not shine like Sītā who becoming dark on account of the heat of the sun is seen but does not shine. Here the poet has taken a chance to show the human nature. Lakṣmaṇa had already described the moon. Now while describing the light of the moon he was really not at all at liberty to take up the same phraseology or the same standard of comparison and use it. He does call the light of the moon as 'Tuṣāramalinā' just as he calls the moon as 'Tuṣārāvṛtamandalah' but beyond that the expression could not be repeated. So Lakṣmaṇa takes up Sītā as the standard of comparison and uses the idea of her being darkened by the heat to describe the faintness of the light of the moon. Thus here the readywitted nature of Lakṣmaṇa is seen. Moreover the resourcefulness of the author which compellers him to avoid a very likely repetition is also plainly visualised.

The poet has given a similar description of autumn in the Kiṣkindhā Kāṇḍa. Here also he has decorated the description with many beautiful figures of speech. In these figures there are

1. Jyotsnā tuṣāramalinā purnamāsyām na rājate /

Sīteva cātapaśyāmā lakṣyate na śobhate //

III.16.14.

beautiful similes also. A simile¹ given in IV.30.47 describes the autumnal night as a beautiful lady. The poet has given here a perfect simile taking into consideration every minute detail in case of both the upameya as well as the upamāna. He says that with her tender face in the form of the rising moon, having the clusters of the stars as her beautiful eyes which twinkle, having her garment made of the beams of the moon-light, the night appeared like a lady having white garments to cover her body. Here the poet has taken into consideration all the details of the night and given a proper counterpart for them in the case of the lady who is the standard of comparison here. The moon herself is taken as the beautiful face of the lady. In fact this very idea is so charming and poetic that so many literary creators have been enamoured by it. The moon has been always taken as a standard of comparison whenever the beauty of a female complexion is referred to. We get thousands of such expressions and descriptions in our literature. But here the poet has given a novel idea. The moon is herself taken as the very face of the night. Thus idea is highly poetic and starting with this idea he gives a perfect description of a beautiful lady.

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1. Rātrih śasāṅkoditsaṁmyavaktrā,
 Tārāgaṇḍmīlitacārunetrā /
 Jyotsnāśukaprāvaranā vibhāti
 Nārīva śuklāśukasamvrtāṅgī //
- VV. 30.47

In the same context the poet gives one more simile¹ which very nicely describes the waters of a lake. The poet had to describe here the vast surface of the water of a lake. So he takes up the vast canopy of the sky as the standard of comparison; and gives a vivid description of the lake. He says that the water of the lake in which the swans had slept, and in which the night lotuses were in abundance appeared fine like the mid region which looks beautiful at night on account of the full moon, being devoid of clouds and fully studded with the clusters of the shining stars. Here the poet gives a very fine description of the beauty of the sky seen at night. He has taken into consideration the moon and stars for his description and gives a picture of the lake. The property of the comparison is strikingly evident. To give the idea of the beauty and the extent of the lake the sky is surely the proper object which could be taken as the upamāna. The poet has given here a proper expression to the idea of the lake which he here intends to describe.

The poet has given many beautiful similes in which he takes up lightning as a standard of comparison. The lightning flashing across a dark and black cloud streaking a flash of light in a beautiful zigzag line is really a charming natural

1. Suptaikahamsam kumudairupetam

Mahāhrdastham Salilam vibhāti /
Ghanairvimuktam nishī pūrnacandram,
Tārāganākīrṇāṇivāntarikṣam //

phenomenon. The poet has been enamoured by it as it seems when he gives many fine similes¹ describing the lightning.

The first simile given in III.52.16 describes Sītā when she was being kidnapped by Rāvṇa^a. The colour of the skin of Sītā was like that of a heated golden ornament. She had put

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1. (i) Taptābharanavarnāngī pīta kanṣeyavāsini /
 Rarāja rājputrī tu vidyutsandamini yathā // III.52.16
- (ii) Nidrāmadaparītākṣyo Ravanasyottamā^h striya^h /
 Anujagum^h patir^h vīram ghanam vidyallatā iva // V.18.15
- (iii) Sa ^{dū} ~~chīram~~ ^h ~~satrasot~~ patya Durdharasya rathe ^h ~~parih~~ /
 Nipapāta mahā^{ivā}vego vidyadrāsirgu^{ivā} iva // V.46.25^c-26^b.
- (iv) Kāścidag^uniⁱparīfāngyo harmebhyo muktamūrdhajā^h /
 Patantyo rejireabhrebhya^h sandāⁱnya ivāmbra^t //
 V.54-27
- (v) Tam Meruśikharākāram diptāmiva Sata^hedām /
 Gaganastham mahīsthāste dadr^hsurvānarādhipā^h //
 VI.17.2.
- (vi) Sa kāñcananam bhārasa^ham nivātam,
 Vidyutprabham diptamivātmabhāsa /
 Ābadhyamāna^h Kavaca^hm rarāja,
 Sandhyābhrasamvīta ivādrirāja^h // VI.65.30
- (vii) Sa sūlam ā vidhya taḍitprakāśam,
 Girim yathā prajvalitāgraśṛṅgam / ^{bāhvantare mēru^h} ^{ājaghāna.}
 Guhoicalam Kram^hcamivog^hlāsaktyā // VI.67.19.
- (viii) Virājayanti tam deśam Vidyutsandamani yathā /
 III.74.35^{ab}.

on a yellowish silken garment. The poet here wants to describe her as she looked with ^t what garment on her body. He says that she whose colour of the body was like that of a heated golden ornament, and who had put on a yellow silken garment, shone like the lightning having a forked shape. Here the poet has presented the picture of Sītā vividly. Sītā's colour must have been sparkling and bright, and to add to that she had put on bright silken garment yellow in colour. The mixture of both these colours created that beautiful picture which has been described by the simile. Similarly the simile in III.74.35ab which describes S'abari after she had attained to divine form at the command of Rāma gives a vivid and beautiful picture. The poet says that she by her form adorned that region like the lightning having a forked shape. Here also the poet has the colour of the divine form of S'abari as the subject of description and as far as that is concerned he has fully succeeded.

In the simile given in V.18.15 the queens of Rāvana have been described. Rāvana proceeded towards the place where Sītā had been kept under imprisonment. Some of his queens followed him there. The poet described them here. It was morning and the effect of sleep had not yet been removed. So their eyes were wavering due to the intoxication caused by sleep. Such ladies followed Rāvana, their brave husband like the creepers in the form of lightning following a huge cloud. Rāvana might have appeared black; and his queens must have been bright in colour.

Thus by this description in which the poet takes up the cloud as upamāna to describe Rāvaṇa and the lightning to describe the ladies has very skilfully brought out the striking contract between the two colours. The simile is specially remarkable for that vividness of colour.

In the third simile in this connection given in V.46.25^c. 26^b the poet describes an action instead of colour. The simile describes a dreadful scene during the combat between ~~the~~ Hanumat and the demon Durdhara. In this encounter with the demon Hanumat took a very high jump and then ~~described~~ ^{descended} on the charot of the demon. The poet has described both, the chariot as well as Hanumat in proper words. He says that he took a leap in the sky all of a sudden and then again fell down on the chariot of the demon like the mass of the lightning falling on a mountain. The term 'Vidyutśrāsīt' used for Hanumat conveys the idea of the hugeness of his form as well as the lustrousness of it. Similarly the word 'Giraṇ' used to describe the chariot suggests the largeness of the chariot as well as its strong structure. Thus this simile over and above its intrinsic merit as a piece of literary beauty, is an example of the poet's power of expression.

The fourth simile given in V.54.27 describes the ladies falling out of their mansions on account of their being engrossed in the all embracing fine set by Hanumat. Some of these ladies had themselves caught fire and just to save themselves from burning they rushed out of their mansions. The simile

describes such ladies. The poet says that source of these ladies whose bodies were caught on all sides by fire, fell out of their mansions, having their hair dishevelled, shone like the flashes of the lightning falling from the sky. The simile describes the picture vividly. The scene described here is really very drastic and ghastly, yet out of that the poet has been able to evolve a picture described with lively expression which surely adds to the poet's credit.

The fifth simile given in VI.17.2 describes Vibhīṣaṇa seen from a distance for the first time by the monkeys in the armies of Rāma. After suffering from an insult from his elder brother Rāvana, Vibhīṣaṇa set out to see Rāma to side with him. He went to him by aerial route. First of all the monkeys saw him. The poet says that the monkey chiefs saw him who was in the sky and whose shape resembled the peak of a mountain Meru, and who appeared like a blazing lightning. The demon was high and at a great distance. The first expression used for him is 'Men^{ru}sikha^yākāram' which shows the height of the place as well as the hugeness of the form of Vibhīṣaṇa. The second expression is more important as it describes the lustre of the form of the demon and to indicate it the poet has used the expression 'diptāmiṣa Satahradām' which suggests the idea vividly.

The sixth simile given VI.65.30 the armour of Kumbhakarna is described. The armour was made of gold it could bear the weight, and was devoid of air; its lustre was like that of lightning and was resplendent as if by its own lustre. Kumbhakarna while

fastening it on his body appeared fine the beauty of the cloud in the evening. The poet has here described the armour as well as the warrior very well giving the same importance to each one of them. The armour has been described in the first two lines and the last two lines describe Kumbhakarna. The blending of the beauty of these two has been done with great skill .

The seventh simile given in VI.67.19 refers to the fight between Kumbhakarna and Hanumat. The poet says that he took up the Sūla which had the lustre like that of lightning and struck with it on the arms of Māruti who was like a mountain having its pinnacle blazed up like Kārtikeya striking the Kra^{uñ}mca with a dreadful missile. The simile here describes the S^{ūl} the spear of Kumbharkarna vividly and the whole stanza is important for its grand description and the mythological references contained in the last two lines. They refer to Kumāra Kārtikeya's striking a mountain. The description of Hanumat vividly brings out his lustrous and huge form. The poet has served here a many purposes by using this very stanza. The total effect of the description is lively and interesting and creates an impression of a piece of literary art and beauty. In several other similes¹ the author has referred to lightning flashing

1.i.Paśyāsyā jṛmbhamānasya dīptāmagñisikhopamām /

Jihvām mukhānnihsarantīm mṛghādiva śatahrdām //III.43.27

ii. Sā padmagaurī hemābhā Rāvaṇam Janakātmajā /

Vidyūtghanamā^{iv}visyā śusūbhe taptabhūṣaṇā //III.52.26

across a cloud or clouds as the standard of comparison ; and has given many beautiful descriptions. Some of these similes refer to different individuals in order to describe their personal charm while some other similes describe different things which have some shining lustre. The eighth simile in this connection given in I.63.5 describes the beautiful heavenly nymph Menakā when she approached the sage Viśvāmitra who had been fully

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1. iii. Tasyā bhūṣaṇaghoṣeṇa Vaidēhyā rākṣasādhipaḥ /
 Baḥ^bhaṇ^b Sacapalo nīlaḥ saghoṣa iṇa^v toyadaḥ // III.52.27
- iv. Caraṇānnūpuram brastam Vaidēhyā patnabhūṣitam /
 Vidyunmandalasankāsam papāta madhurasvanam // III.52.31
- v. Sūryaprabheva Sailāgre tasyāḥ Kāṣṇeyamuttamāni /
 Asite rākṣase bhāti yathā va tadidambude // IV.58.17
- vi. Nimeṣāntaramātreṇa nirālambanam^h lambaram /
 Sahasā nipatīṣyāmi ghanādvīyudivotthi^tatāp // IV.67.25
- vii. Hanumān vegavānāsīdyathā vidyudaghanāntare
 V.13.1 cd.
- viii. Tām dadarsa me^{ej}hāt^tā Menakām kuśikāmajaḥ /
 Rūpeṇāpratimām tatra vidyutam jalade yathā // I.63.5
- ix. Kāśmalā bhi^hhatā sannā b^habha^h sā Rāvaṇorasi /
 Sandhyānurakte jalade dīptā vidyudivāsīte //
 VI.114.88
- x. Mālyavadbhujanirmuktā Śaktirghaṇṭakṛtasvanā /
 Harerurasi ba^bth^hrāja meghastheva Satahrdā //
 VII.8.10.

engaged in severe austerities. She had come there to infatuate him and disturb him in his austerities. So it was quite natural for her to come to him in her full blossom of beauty. The simile here describes as she was seen by the sage. The poet does not waste so many lines to describe here but uses simply the quarter of a stanza in which he compares her to the lightning flashing across a cloud. Such a sight of the flash of lightning eventhough momentary leaves us with an impression of seeing a beautiful thing.

The first simile in this connection given in III.43.27 describes the tongue of the artificial golden deer whose form the demon Mārica had assumed. So it was quite likely that the tongue of such a deer would have appeared shining brightly. Here in this stanza Rāma describes it addressing to Lakṣmaṇa. He says, "See his tongue which appears like a blazed up flame of fire, and while coming out of the mouth appears like the lightning coming out of a cloud when it yawns." The poet has used just two similes to describe the tongue.

The three similes given in III.52.26, III.52.27 and III.52.31 describe Sītā, Rāvana and the ornament of Sītā respectively when she was being kidnapped. The first of them refers to Sītā. Sītā was bright and lustrous as far as her colour of the skin is concerned whereas Rāvana was black and dark. So the author has been quite justified in giving this description. He says that she who was white like a lotus, and

had a lustre which resembled that of gold appeared bright in the company of Rāvana like the lightning which appears bright when it has entered a black cloud. Here the author has shown a subtle and fine sense of the contrast of colours and the beauty arising thereby. The other two similes describes Rāvana and the anklet of Sītā fallen from her foot. The former simile describes the effect of sound. Rāvana carried Sita away with a great speed. So the ornaments on her body made a great sound describes how Rāvana appeared with that effect of the sound. The poet says that due to the noise of her ornaments that king of the demons appeared like a cloud together with lightning and having a great sound. Due to the great speed an anklet also slipped off from Sītā's foot. The second of these two similes describes the anklet. The poet says that the anklet which was studded with gems and which appeared like a multitude of the flashes of lightning slipped off from the foot of Sītā with a sweet ~~tak~~ tinkling sound. He has succeeded in giving this two-fold impression quite vividly. The sixth simile given in IV.58.17 also refers to Sītā in a different context. The monkeys who set out on a mission of finding out Sītā happened to meet Sampāti the elder brother of Jatāyus who sacrificed his life in order to save Sītā. He explains how he saw Sita being kidnapped by that great usurper. Here in this stanza he describes the silken garment which she had put on. Her garment was bright and the colour of Rāvana was black. So, Sampāti says that her silken garment in the proximity of that black demon shone brightly like the lustre of the sun on a peak of a mountain

would surely appear bluish and somewhat black in colour. So he is quite justified here in giving this description. In the latter simile the garment has been compared to the lightning seen in the vicinity of a black cloud. Here also the colours of the two - viz. the garment and Rāvaṇa is the point which the author wants to delineate. So here also his representation of the similarity between the shining silken garment and the lightning is quite realistic.

The sixth simile in this connection given in IV.67.25 is a speech of Hanumat who explained to his fellow monkeys how he would take a leap upwards in the sky in order to set out for his mission of searching out Sītā. The simile gives a direct expression to the brave and heroic sentiment of Hanumat; and that is done in such a nice manner that we feel that no better expression is possible. Here Hanumat wants to suggest how speedily he would perform that wonderful feat of a miracle as it were. So he says that within the time taken for a twinkling of an eye, all of a sudden he would take a leap upwards in the sky which has really speaking no support, like the lightning flashing or rising upwards from a cloud. To give the idea of the tremendous speed with which Hanumat intended to go up in the sky the lightning is really the most suitable object or symbol which could be taken up as a standard of comparison. Within no time we see the flash of lightning rising up from a cloud and very next moment it disappears in the sky. So Hanumat here compares him with the lightning with propriety.

The seventh simile in this connection given in V.13.1cd describes Hanumat. He tried very hard to find out Sītā in the palace of Rāvaṇa. But he was disappointed in his effort. So he desired to try at some other corner. He was desperate and took a leap out of that palace to go elsewhere. In this action he was quite likely to have a dreadful speed. So for describing his speed the author alludes to lightning for conveying the idea faithfully. He says that at that time Hanumat appeared as speedy as lightning flashing in a straight line from one cloud to the other.

The ninth simile given in VI.114.88 describes Mandodari the wife of Rāvaṇa. After the fall of that mighty monarch on the battle field the whole harem had as it were, come out to lament the death of Rāvaṇa. The poet has specially devoted a whole wants to describe the lamentations of the chief queen Mandodari. Here she is described as to how she appeared when she clung to the dead body of her husband who had fallen dead on the ground. The body of Rāvaṇa was besmeared with the mud reddened by blood. The beautiful form of Mandodari when she clung to the bosom of the corpse appeared fine and so the poet takes the opportunity of describing the scene in a beautiful manner. He says that Mandodari also became besmeared with the mud ~~and~~ when she clung to the bosom of Rāvaṇa. She appeared like a blazing flash of lightning in the vicinity of a black cloud which is reddened by twilight. The poet has given this description with such a minute and tender care that the whole picture of Rāvaṇa's dead body and Mandodari clinging to it in the course of her patheti

lamentations is created in its full beauty and brightness before our eyes. The context itself is such that it heightens the beauty of the picture and makes it touching. The words *san-dhyānurakte* and 'asite' given in the description of the cloud with which the dead body of Ravana is compared give vividly the idea of its being besmeared with blood and mud. The beautiful and shining body of the queen must have appeared charming in the proximity of such a ghastly body. So thus the poet is justified in comparing Mandodari with a blazing flash of lightning near a black cloud which has been coloured with a shade of the reddish light of the twilight due to its reflection on the cloud.

The tenth simile, given in VII.8.10 describes the encounter of the god Visnu with the demon Malya^ymat. In the course of the fight the demon discharged a dreadful missile towards Visnu. The simile describes how that missile appeared when it struck on the chest of Visnu. The poet says that the missile when discharged from the hands of Malya^ymat, with a sound resembling that of a bell and struck on the chest of Visnu appeared fine like lightning flashing across a cloud. The poet has displayed a remarkable sense of the contrast of colours. The missile must have been resplendent and the colour of Visnu was bluish black like that of a cloud. So the missile in the proximity of his chest must have appeared like the lightning in the vicinity of a cloud. Thus the author has given here a realistic and beau

tiful description in a dreadful situation. The poet has given some similes which are examples of the perfection of art and literary beauty. Thus a simile¹¹² in the Kiṣkindhā Kāṇḍa gives a vivid description of a great panoramic vista, a sort of an extensive aerial view of the ^{tu}whole region of forest as seen by the ^{tu}vulture brothers Sampāti and Jatāyus. Jatāyus says that the region was as it were covered entirely with great slabs of stones because of the high rocks and so it appeared attractive like the earth which is studded with a network of rivers appearing like the threads woven in a cloth. The description here is highly poetic and lively. Its vivid effect is really remarkable,

The author gives fine similes²¹¹³ which refer to the swans as the standard of comparison. All these similes are

1. Upalair iva Sañchannā drśyate bhūh Siloccayaiḥ /

Āpagābhis' ca Samvitā Sūtrairiva Vasundharā // IV.61.8.

2. Śaṅkhaḥprabhaḥ Kṣātrāmāla-vāṇa,

Udgacchamāṇaḥ vyavabhāsamāṇaḥ /

Ddarsa candanaḥ Sa Kapipravīraḥ,

Popūyamāṇaḥ sarasīva haṁsaḥ // V. 3. 58

ii. Candrām-śukiraṇabhāś ca hārāḥ kāsāñ cid utkaṭāḥ /

Haṁsā iḥa babhūḥ suptāḥ stanmadhyeṣṭa yoṣitām //

V.9.48^c-49^b.

iii. Tataḥ Kumudaśandābho nirmalo nirmalaḥ svayam /

Prajagāmanabhas' candro haṁso nīlāṇi^mvodakam // V.17.1

beautiful.

The first simile in this connection given in V.2.58 describes the moon as seen by Hanumat. The moon is a pleasant and beautiful object and so her description is bound to become beautiful. The poet here gives a charming description of the moon. He says that Hanumat saw the moon which had the lustre resembling that of a conch, and colour resembling that of white lotus; such moon when rising above in the sky, shining brightly appeared like a swan shining in a lake. The very idea of the comparison of the white and shining moon with a similarly white and shining swan is itself very happy and beautiful.

The second simile in this connection given in V.9.48^c-49^b describes the necklaces put on by the ladies in the harem of Rāvaṇa. Hanumat had reached there in order to find out Sītā. The whole harem was under the deep influence of sleep. The present simile describes those ladies. The necklace^s which the ladies had put on round their necks were studded with white gems and diamonds. So the poet has here chosen a proper object in this description as he takes up the swans as the standard of comparison. He says that some of these ladies had put on necklaces^{ce} which were most prominent, having the lustre of the shining beams of the moon, shone out like swans as if sleeping in

iv. Agrato mama gacchantī rājahan^mśīva rājase / II.9.45ab.

v. Pragrhitā babhat^u teṣāṃ chatrāṇāṃ āvaliḥ sitā /

Śārādābhra-praktikāśā hamsāvalir ivāmbare // VI.69.36^c-37^b.

between the breasts of these ladies. The poet has given here the description in a poetic manner befitting the context.

The third simile given in V.17.1 also refers to the moon. The poet has described her in a beautiful manner. He says that the pure and shining moon which had the lustre resembling that of a clustire of white lotuses rose high up in the clear sky like a swan shining across the bluish waters. The pure white colour of the disc of the moon has made the poet compare here with the swan. That comparison further necessitates him to present the similarity between the bluish waters and the sky which is also bluish.

The fifth simile given in VI.69.36^a-37^b describes the line of white umbrellas held by the demon warriors who follow their commander Mahāpārśva to the battle field. The poet says that the line of the white umbrellas held by them appeared fir like the line of swans having the clear lustre of the autumnal clouds in the sky. The description is quite remarkable for its expression and vividness. The umbrellas are white. The warrior following Mahāpārśva went in a line. So the poet is justified in comparing this line of the umbrallas with a line of swans going across the sky.

The only remaining simile in this connection given in III.9.45ab is not so important as other ^{similes.} It is simply a speech flattering Mantharā in the words of Kaikeyī. She says to Mantharā that she appears fine like a female swan while going ahead

of her. Mantharā's form was in fact crooked and had nothing of beauty naturally inherent in it. But Kaikeyī wanted to flatter her for self-interest.

In another simile¹ the poet describes the whole multitude of the ladies in the harem of Rāvaṇa by comparing them to a well-knit garland. The poet says that all the ladies having their arms as if combined in one slept there. Thus these ladies having their arms ^mwingled with each other appeared like a garland well-knit on a thread having intoxicated wasps on it. Here the ^mimagination of the poet finding out the similarity between the two namely the ladies and the garland is attractive. The description has become lively and touching. While sleeping an arm of one lady is sure to fall on that of the other. This might appear as threads ^wintertwoven with each other. Their beautiful and tender faces might have appeared like flowers and their long black mass of hair dishevelled due to the tossing of their heads during the sleep might have appeared like the wasps. Thus all this goes to bring out the striking similarity between them and a garland on which the wasps have gathered.

The poet has given some other individual similes also in which he has tried successfully to create some artistic effect.

1. Ekikṛtabhujāḥ sarvāḥ suṣupustatra yoṣitah/
Anonyabhujasūtrena strīmātā grathitā hīṣā //
Māleṣa grathitā sūtre sūśubhe mattaṣaṭpadā /

V.9.63^a-64^b.

In another simile¹ occurring in the Sundarakāṇḍa he describes the trees in the Asokavanikā which was damaged very heavily by Hanumat. The poet describes the trees which have simply the branches left and have become devoid of every other beautiful accompaniment like leaves, twigs, flowers, fruits etc., due to the damage inflicted upon them by the monstrous mischief of Hanumat. The poet says that these trees appeared like a lady whose hair have been dishevelled and their looks flutter here, and there the whole colour has been defiled by mud, whose lips and teeth have been completely sucked off, and who has been wounded by the marks made by nails and teeth. It is quite clear that the poet describes here the condition of these trees with the help of the picture of a lady who has been ^a handled very roughly by ^{on} ~~or~~ passionate lover during the course of the ^c ~~loitus~~. The ladies are supposed to be naturally fair and tender, but when they are handled by a rough person they undergo such a drastic change. The striking similarity between the condition of the lady and the trees is really remarkable. Hanumat also did entirely merciless damage to the beautiful and tender trees in the pleasant garden of Lankā. The author has given the description of the lady with almost all the details described in the ~~heitis~~ like the Kāmasāstra. Yet the real charm of it lies in the fact that it

1. Nirdhūtakeśī yuvatir yathā mṛditavarṇakā /

Nispītasubhadantosthī nakhair dantaisca vikṣatā //

does not appear the least vulgar because the upam^ely^a itself belongs to altogether different region other than that of the sex. This shows the subtle artistic insight of the poet.

At another place in the Sundarkāṇḍa the poet uses a fine simile¹ to describe the sign of good omen experienced by the Sītā when Hanumat was to meet her after sometime as a messenger of Rāma. According to the Indian tradition the throbbing of the left eye of a woman is a sign of good fortune and is considered as highly auspicious. The poet says that the left eye of that one endowed with long hair; which was auspicious and was adorned by the line of curved eyelashes throbbed like a red lotus which is moved on account of its being stuck by the fish. The picture given here by the poet is really beautiful. A lovely lotus fluttering and throbbing in the water is a fine object of beauty in itself. Such a beautiful lotus has been taken here as a standard of comparison. The lotus has been a standard of comparison in the matter of description of eyes. The poets have used such expressions many times. But the employment of that standard of comparison by the poet here is remarkably new and original. The picture of the lotus

1. Tasyāḥ śubham vāmamarālapakṣmarājivṛtaṁ kṛṣṇavisālasūklam
Prāspandataikam nayanam sukeśyā mināhatam padmamivā -
bhitāṁram //

fluttering and throbbing because of its being struck by the fish in the water coincides perfectly with the eye throbbing as a sign of good omen.

The poet has taken the flame of fire as a ^tstandard of comparison to describe the personal charm of persons in so many other similes. These similes¹ are also equally beautiful as these referring to the moon or the sun as the standard of comparison. The first and the seventh simile in this

1. (i) Dhūmenāpi paritāṅgīm dīptām agnisikhāmiva /

I.49.16ab

(ii) Iti prasasyamānā sā kaikeyīm idam abravīt /

Sayānām sayane subhre vedyām agnisikhāmiva //

II.9.53

(iii) Na sa dharṣayitum śakya maithilyojasvinaḥ priyā /

Dīptasye^{va} hutāśasya ~~xx~~ śikhā Sītā sumadhyamā //

III.37.20

(iv) Vedim iva parāmrṣtām śāntām agnisikhāmiva /

V.19.14ab

(v) Tataḥ sandhya^ā saumit^{vi}r bānān agnisikhopamān /

VI.89.5ab

(vi) Na hi śaktah sa duṣṭātmā manasāpi hi Maithilīm /

Pradhā^rṣayitum aprāptām dīptām agnisikhāmiva //

VI.121.18

(vii) Drṣṭavān^ā śca tadā tām strīm dīptām agnisikhāmiva /

VII.30.31cd

connection given in I.49.16ab and VII.30.31cd describe Ahalyā, the beautiful wife of the sage Gautama. Both the similes occur in quite different contexts but describe her in almost the same manner. This also shows the poet's attitude to confirm what he has already once said or depicted just to preserve a sort of uniformity in his style. In the simile given in I.49.16ab there is a description of Ahalyā as seen by Rāma. The poet says that she was completely covered up by smoke and yet she was resplendent like a flame of fire. Here the poet's mere intention is to describe the radiant form of Ahalyā. It is a matter of experience of so many of us that some persons are really such that they carve an everlasting impression at the very first sight due to the beauty of their form and personality. The same thing must have happened in case of Ahalyā who has been described in this simile. For the second simile it can be said that it also describes her in almost the same manner and yet it is not a mere repetition. It describes her as seen by Indra the paramour of Ahalyā who eloped her in the guise of her husband. He saw her who was resplendent like a flame of the fire. Here of course the context is different. The former case is just a casual appreciation of a really beautiful

(viii) Pasyadh^vam viparīṭasya dandasyāvijitātmanah /

Vipattim ghorasankāśam kruddhām agnisikhāmiva //

VII.81.4

lady whereas the second case in VII.30.31cd is a description of the same lady as seen by one who is completely under the spell of her beauty and has been infatuated by it. So just as a butterfly falls on a burning flame Indra also tried to defile the chastity of this lady by going to the extent of deceiving her by assuming the form of her own husband. The effect of this simile is almost the same as that of the former with just a little addition of the element of sensuality on the part of the person who saw that beauty.

The second simile in this connection refers to Kaikeyī as seen by her maid Mantharā. Kaikeyī was very much pleased because Mantharā was to show her the way to brighten the fortune of her son Bharata. She praised the lady with a completely crooked form in beautiful words. Being pleased at this she began to address the queen. The simile occurs at this point. The description gives the picture of the beautiful queen lying on a huge cot. The poet says that thus being praised by Kaikeyī, Mantharā started to speak to her who was reclining on a white bed appearing beautiful like a refulgent flame of fire in the altar.

The third simile given in this connection in III.37.20 is a speech of Mārica to Rāvaṇa. Rāvaṇa went to him to seek his assistance in wreaking vengeance on Rāma who had killed

so many demons of Rāvaṇa and had caused mutilation of the limbs of his sister Sūrpanakhā through his brother Lakṣmaṇa. Rāvaṇa implored him very earnestly. But he refrained from rendering any help because he had himself witnessed the unique valour of Rāma and knew the danger in opposing him fully well. He said as a reply to Rāvaṇa's proposal to abduct Sītā, that Maithilī the beloved wife of the most valiant hero cannot be even touched by him as she the lady having the slim waist is so endowed with lustre like the flame of an enkindled fire. The poet has here described Sita in a proper manner. As far as the purpose of Mārica is concerned he has achieved it very well.

The fourth simile given in V.19.14ab describes Sītā when she was in imprisonment at the Aśokavanikā. The poet uses a number of similes to describe her condition at that time. Here he describes her by two similes which bring out the painful condition of Sītā in a pathetic manner. He says that she was like an altar which has been damaged by others or like a flame of fire which has been extinguished. A sacrificial altar is a very sanctified object, but when it has been touched by undesirable person it loses all its sanctity. Similarly a flame of fire when it is blazing is an attractive thing but when it is extinguished it does not evoke the same attraction. Sītā's condition here in the captivation of a dreadful enemy has been vividly brought out

by these similes.

The sixth simile in this connection describes Sītā in the same manner as Mārīca had described her to Rāvana. Here in the stanza Rāma reaffirms his conviction about the chastity of Sītā. He says that he knew already that the wicked demon was not able to touch Sītā even mentally when she was not accessible to him like a radiant and blazing flame of fire. After the purification of Sītā by fire, Rāma wanted to justify his course of action. So he says here after accepting the fidelity and chastity of Sītā that it was simply for the conviction of the people in general that he had to be rude enough to ask for the purification otherwise for himself he knew already that she was as pure as purity could be.

The fifth and the eighth, the two other similes in this connection describe the objects other than persons and as such they are of different character. The former simile given in VI.89.5ab describes the arrows of Lakṣmaṇa. The simile describes them to be as radiant as a burning flame. The poet wants simply to convey the brilliance of those arrows by this simile, and as far as that is concerned he has achieved his purpose. The eighth simile given in VII.81.4 describes the calamity of the curse which was to befall the King Danda who had eloped forcefully Arajā, the beautiful daughter of his preceptor sage Bhārgava. Here in

this simile the sage says that the calamity which was dreadful and enraged like a blazing flame of fire would befall the perverted and heinous King Daṇḍa who had not controlled his senses. The sage was enraged when he knew about the rape and so he cursed the king in that manner. For this he describes the calamity to be in store for Daṇḍa according to his curse as a flame of fire.

The author has given so many other individual similes which describe some beautiful situation or incident. Such similes occurring as single pieces have their own individual merits from the literary point of view. In a simile¹ occurring in the Sundarakāṇḍa the poet has described the musical sound coming out of the mansions of Laṅkā when Hanumat entered it. The beauty of the description lies in the fine delineation of the upamāna. The poet says that Hanumat heard the tinkling sound of the girdles worn around the waists and the anklets put on by the ladies puffed up with the intoxication due to youth and beauty like the heavenly damsels in the paradise. The simile is fully packed with suggestions regarding the sound. The girdles and the anklets put on by the ladies must have been studded fully with

1. Strīṇām madasamṛddhānām divi cā ṁpsarasām iva /
 Sūśrāva kāñcīninadam nūpurāṇām ca niḥsvanam //

small tinkling bells which must have produced the musical sound. The ladies were in the full bloom of youth. The youth is intoxicating even if the person has not taken any drink. So the ladies must have been moving with easy and graceful gait due to the heaviness of their limbs which are round due to the exuberance of youth caused the musical sound which Hanumat heard. The poet has compared these ladies to the heavenly nymphs. This brings out their beauty in full blooming of the youth.

At another place in the Ayodhyākāṇḍa the poet has described the floor of a hall of Daśaratha's ^aplace in a fascinating manner. Kaikeyī had become very much enraged due to her ears being poisoned by Mantharā. So she threw off all the ornaments and other beautiful things on the floor of her hall in order to suggest her wrath when Daśaratha came to her. The floor on which all such things were scattered appeared fine. So the poet uses a simile¹ to describe that floor. The poet says that those garlands and ornaments scattered and thrown off by Kaikeyī adorned the floor like the luminous constellations beautifying the sky. The garlands and the ornaments must have been

1. Taya tānyapavidhāni mālyānyābharaṇāni /
 Asobhayanta vasudhām nakṣatrāni yathā nabhaḥ //

shining. So the author has quite properly compared them with the bright constellations. That comparison has led him to compare the floor to the sky. .

Similarly in another simile¹ in the Sundarakāṇḍa the poet has described the ornaments in a slightly different way. The ladies were asleep when Hanumat came to the palace of Rāvaṇa. He saw them putting on many beautiful ornaments. The simile gives the view as a whole. The poet says that he saw as it were a garland of these ornaments which appeared fine like a beautiful garland of the flashes of lightning. The description represents the whole scene vividly. The poet has called the whole view to be a garland of ornaments which fact shows how the poet has the power to express an idea in a proper manner. That idea has secondarily led him to compare that garland to a garland of the flashes of lightning.

The poet has given some other striking similes which have the lotus as the standard of comparison. The lotus had been a standard of beauty from old times especially when the charm of the face of a beautiful lady is to be described. This convention has become very popular in the literature.

1. Vibhū-saṇānām ca dadarsa mālāḥ

Śata-hṛdānāmiva cārumālāḥ //

The author of the Rāmāyana has also given such descriptions. But his merit does not lie in such conventional descriptions. But he has used the lotus as a standard of comparison in many different situations and descriptions and there he is seen in his true colours as an artist and poet. He has given so many similes¹ like this and has really

1. (i) Tvam padmam iva vātena sannatā priyadarsanā /

II.9.41ab

(ii) Tat sitā-malacandrābham mukham-āyatalocanam /

Paryasusyata bāṣṇena jaloddhṛtam ivāmbujam //

II.30.25

(iii) Apasyat padmagandhīni vadanāⁿḥ suyoṣitām /

Prabuddhāniva padmāni tāsām bhūtvā kṣapākṣaye //

Punaḥ samvṛtapatrāni rātrāviva babhus tadā /

V.9.37a - 38b

(iv) Tasyā⁺ tacchusubhe tāmraṁ śarenābhihatam mukham /

Śaradivāmbujam phullam viddam^h bhāskaraśminā //

V.44.8

(v) Tat tasya raktaṁ raktena rañjitaṁ mukham /

Yathākāśe mahāpadmam siktaṁ candanabindubhiḥ //

V.44.9

(vi) Kadā nu cārubimbostham tasyā^hpadmam ivānanam /

Īṣad unnā^mya pāsyāmi rasāyanam ivāturah //

VI.5.13

excelled with his power of genius.

Out of these similes those given in I.1.41ab, II.35.30ab and II.61.8cd describe the eyes of the persons while those given in II.2.53cd, II.9.41ab, II.13.10ab and VII.4.18cd describe the whole form of the person, whereas that in II.103.18ab describes the feet of the persons and the rest of these similes describe the charm of the face or the face itself of the persons described.

(vii) Tāsām tenātikāntena vacanena suvarcasām /
Mukhapadmānyasobhanta padmānīva himātyaye //

I.8.24c-f

(viii) Sā mūrdhni baddhvā rudatī rājñyah padmamivāñjalim /
II.62.11ab

(ix) Pravisya tu mahāraṇyam Rāmo rājīvalocanah /
I.1.41ab

(x) Rāmam indīvarasyāmaṁ sarvasātrunibarhanam /
II.2.53cd

(xi) Katham indīvarasyāmaṁ dīrghabāhum mahābalaṁ /
II.13.10ab

(xii) Śrīmān Daśaratho rājā devi rājīvalocanah /
II.35.30ab

(xiii) Kadā drakṣyāmi Rāmasya vadanam puṣkarekṣanam /
II.61.8cd

(xiv) Tāsām Rāmah samutthāya jagrāha caranāmbujam /
II.103.18ab

The lotus has been taken by the poets in the Sanskrit literature as the standard of beauty. So it has been referred to for comparing the beautiful limbs of the human body. Among these limbs the eyes have a special charm about them. As soon as we see beautiful and charming eyes we are at once tempted to call the person having lotus-like eyes. Such expressions are very common in the whole of the Indian literature. Vālmiki being a pioneer in the field of the literary creations of the poets of the classical Sanskrit literature is no exception to the general rule. He has also given many similes which describe the eyes of persons as lotus-like. Here some of those similes are taken up as representative of their class. The similes given in I.1.41ab and II.61.8cd describe the charm of the eyes of Rāma. The poet has taken care to use different synonyms of the word to avoid repetition using 'Rajīva' in the former simile and 'Puṣkara' in the latter one. The simple intention of the poet in describing the eyes in this manner is to bring out their charm in a beautiful manner. The simile

(xv) Snāpayantī mukhaṃ bāspais tuṣārair iva paṅkajam /

VI.113.10cd

(xvi) Vyavardhata mahātejās toymadhya ivāmbujam /

VII.4.18cd.

(xvii) Hataśobham yathā padmam mukhaṃ vikṣya ca tasya te /

VII.44.17ab

given in II.35.30ab describes the eyes of Daśaratha also in the same manner.

The simile given in II.9.41ab is an expression used by Kaikeyī to describe Mantharā. In this line she flatters her although the latter has in fact a crooked form. She says that Mantharā appeared stooped like a lotus bent by the gust of wind. The stooping of Mantharā was actually due to her ugly form. This defect of hers has been turned by Kaikeyī as an aspect of beauty in this line.

The similes given in II.2.53cd and II.13.10ab describe the form of Rāma. As he is the hero of this epic the poet is quite justified in giving his description in such beautiful words and as far as his popularity is concerned his charming personality must have made its contribution also. Here the poet has used the word 'Indīvarasyāmaṁ' to describe the personality of Rāma. He was little dark in colour and yet his was really a charming personality. So the poet has taken 'indīvara' - black or bluish lotus as the standard of comparison. The former simile is a simple description whereas the latter is a speech of Daśaratha regarding Rāma. Looking to the context the latter simile is more effective than the former as it conveys the pathetic condition of Daśaratha very well.

The simile given in VII.4.18cd describes the demon Vidyutkeśa. The poet here has a somewhat different purpose. He wants to say how quickly the demon was brought up. And to suggest that, he says that the demon who was endowed with a lustre increased day by day like a lotus in the midst of water.

The simile given in II.103.18ab refers to the incident when Bharata and the queen mothers went to Citrakūṭa to see Rāma and persuade him to return. They shed tears out of grief caused by perceiving the condition of Rāma. To pay homage to the mothers Rāma got up and touched their feet which were like a lotus. This sort of expression has been used many times to suggest the devotion in case of an object worthy of worship. The expression 'caraṇakamala' - lotus-like feet has become quite a current expression in the literature. This simile also reflects the same spirit. It suggests the extent of devotion with which the mothers were respected by Rāma.

In the rest of the similes in this connection the author has compared the face of the person or persons to a lotus or lotuses. But they have no boredom of sheer conventionalism about them, because of the originality of expression and the strikingness of the situations.

The simile in II.30.25 describes Sītā. Rāma's going to the forest was a decided fact. He went to Sītā to take her leave; but she on the contrary became ready to accompany him. She was alarmed when Rāma refused to take her with him to the forest after describing the calamities and difficulties. The simile here describes the dreadful and intolerable effect of the refusal of Rāma on Sītā. The poet describes the whole situation vividly and in ^amanner suited to the context. He says that the face which had the lustre like that of pure and shining white moon, and was endowed with long eyes, became as if emaciated due to the tears like a lotus which is plucked out from the water. The poet has described Sītā's face with a remarkable and tender care.

The third simile in this connection given in V.9.37 describes the beauty of the ladies in the harem of Rāvana as seen by Hanumat when he went there to search for Sītā. The simile describes these ladies collectively. When Hanumat went there they were all fast asleep. The poet says that he saw the faces of these beautiful ladies which were endowed with the fragrance resembling that of a lotus; and the faces of these ladies resembled the lotuses which blossomed at the end of the night and were again withered up at the advent of night with their petals being collected in one mass. Here the poet gives the description very graphically. He wants to give here the description of the ladies who were

asleep. So he describes them i.e. to say their faces resembling the lotuses which once blossomed in the period of night. The faces of these ladies might have appeared fresh and having the beauty of a blossomed lotus had it been the period of day. But here the time is that of the night. So he says that their faces were like the withered lotuses, but adds that these faces like the lotuses which had already blossomed before, suggesting the usual beauty and charm of the faces. These faces of the ladies were having the fragrance of the lotuses; suggesting by this that many of these ladies belonged to the highest class of the ladies according to the Kāmasāstra viz. Padminī. Thus the poet has given this beautiful description adorned with beautiful suggestions.

The fourth simile given in V.44.8 describes the face of Hanumat. It refers to Hanumat when he was engaged in a fight with the demon Jāmbumālī. Jāmbumālī struck Hanumat with an arrow. The simile describes as to how he appeared when his face was struck by the arrow. The poet says that his reddish face when wounded by that arrow appeared fine like a fully blossomed lotus in the autumn tortured by the rays of the sun. He compares the face to a beautiful and blossomed lotus in the autumn. But the face was wounded. So he likens it to the lotus which has been scorched by the rays of the sun; and that makes the description complete.

He continues the description upto the end of the next stanza. There also he takes up the same object viz. the lotus as a standard of comparison. He says that the face of Hanumat, coloured due to its being besmeared with red blood, appeared like a great lotus in the sky, to which the drops of sandal-wood paste had stuck. Here the drops of the blood are likened to the drops of the paste of the sandal-wood. His face has been likened to a lotus to which these drops have stuck. Thus the poet has given a realistic description.

The sixth simile in this connection given in VI.5.13 is a speech of Rāma with reference to Sītā. Rāma here very longingly expresses his deep and irresistible craving for the company of Sītā, the separation from whom had been all the while experienced painfully by him. The situation refers to the occasion before the battle between Rāma and Rāvana was actually commenced. He says, "When shall I be able to lift up a little and drink the nectar of her face resembling a lotus and having beautiful lips like the bimba fruit, like a diseased person taking a medicine?" Here Rāma describes the beauty of the face of Sītā by one simile and expresses his desire as to how he would enjoy the beauty by the second simile. The first simile describes the beauty of the face of Sītā in a fine manner. Sītā was one of the most beautiful ladies of her age. So the poet is quite justified in giving

the description of her face in such a beautiful manner. In the second simile his simple intention is to describe the longing of a lover in separation and that also has been done quite successfully by the poet. To a diseased person the medicine is absolutely an invigorating thing. Similarly the enjoyment of the beauty of the beloved is a sort of nectar to a lover.

The seventh simile in this connection given in I.8.24cf describes the faces of the queens of Dasaratha when he told them that he would perform the sacrifice in order to obtain progeny. The queens were after all women they became delighted to hear that because the perfection of womanhood lies in a woman's getting the progeny. So their faces at once blossomed with joy. The simile describes their faces at ~~this~~ this moment. The poet says that on account of that promise the faces of those having a fine lustre appeared fine like the lotuses after the expiry of the winter. Here the poet has put the idea in a proper form. Just as winter is an impending danger to the lotuses similarly the childlessness was a strictly undesirable contingency and calamity. The lotuses blossom quite happily after the winter has passed off. The faces of the queens also blossomed up like those lotuses.

The fifteenth and the seventeenth similes in this connection given in VI.113.10cd and VII.44.17ab similarly

describe the faces of the persons. The former simile refers to the face of Rāvana after he was dead. The queens of Rāvana came to the battle-field to mourn the death of their husband. The simile refers to the manner in which one of these queens drenched the face of Rāvana with her tears. The poet says that she bathed the face which was like a lotus being moistened by the drops of dew. The similarity between the face and the lotus and the tears and the dew-drops is charming.

The simile given in VII.44.17ab refers to Rāma regarding his decision to send Sītā back to the forests, for good. His face was naturally handsome, and hence the poet would have compared it ordinarily with a lotus. But here the poet wants to convey the impression of the sorrow and irresistible feeling of separation from his beloved on the face of Rāma. So he says that the brothers saw his face which appeared like a lotus which is devoid of its usual prettiness. The situation has been fully depicted by this single line.

Finally the simile in II.62.11ab describes a pathetic situation. Kauśalyā rightly became indignant when Daśaratha allowed Rāma, Lakṣmaṇa and Sītā to leave for the forests, and spoke very bitterly to Daśaratha; who, realising the justness of the cause of Kauśalyā folded his hands and began to apologise. Kauśalyā as a devoted wife could not stand this humiliation of her husband. She took up the

folded hands of her husband and, touched them with her hand and began shedding tears. The simile describes this situation. The poet says that she fixed the folded hands of the king appearing fine like a lotus and wept woefully. The comparison of the folded hands to a lotus is charming. The simile also vividly brings out the devotional feeling of Kauśalyā. She had been deeply moved on seeing her worthy husband asking for her forgiveness. The lotus being a more commonly used standard of comparison, the similes referring to it are many in the Rāmāyaṇa. But all such occurrences cannot claim to be the pieces of art and literary beauty. Yet there are really many similes like those discussed here which have a striking originality about them as regards the author's power of expression, mastery over language and the capacity to depict the situations in a touching and lively manner.

In a simile¹ occurring in the Aranyakāṇḍa the author describes the impropriety of a thing by using the lotus as a standard of comparison. Sītā had been kidnapped by Rāvaṇa. The author wants to describe the awkward situation of Sītā's being carried in the lap of Rāvaṇa who carried her in that

1. Tasyās tad vimlaṃ vaktraṃ ākāśe Rāvaṇāṅkagaṃ /
Na rarāja vinā Rāmaṃ vinālaṃ iva paṅkajaṃ //

manner through the aerial route. So he chose to describe the beautiful face of Sītā in that condition by taking a lotus without its stalk as a standard of comparison. The poet says that her face seen in the lap of Rāvana did not appear fine without Rāma like a lotus without its ^{ta} stalk. Thus, here the poet wants to convey the impropriety of Sītā's being in the company of Rāvana. To describe that he has chosen quite a proper object when he takes up a lotus without its usual support as a standard of comparison. A lotus without its usual support namely its stalk does not at all appear fine. A lotus standing on the support of a beautiful curved stalk can be very well an object of superb beauty when seen on the background of water.

Similarly in another simile¹ in the Sundarakāṇḍa, Sītā describes Rāma in the same manner. After Hanumat showed the ring of Rāma for the verification, Sita got convinced about his sincerity and then inquired about the health of Rāma and Lakṣmaṇa. With reference to Rāma she ask^{ed}ed, "Is the face of Rāma which has the colour resembling that of gold, and having the fragrance of a lotus being emaciated

1. Kaccina tddhemasamā^{navar}vedanam

Tasyānanam padmasamānagandhi /

Mayā vina sūsyati śokadīnam

^aJlaksaye padmam ivātapena // V.36.28

on account of my absence like a lotus withering away due to the lack of water ?" Here the important query of Sītā is based on her conviction that Rāma must have been tremendously emaciated on account of separation from her. The water is really speaking the life of the lotus. Sītā here considers herself as if she were the very life of Rāma, and as she was not with him it was quite certain that he must be greatly reduced. In short the way in which the poet makes Sītā express her feelings is proper.

A more vivid picture is again given in a simile¹ in this very Kāṇḍa. Here the poet describes the water falling from an artificial mountain in the pleasure garden of Ravana. The streamlet falling from the mountain appeared like a lady who has been discarded by her husband and, punished as it were by pushing her off from her lap. On this point Mr.M.V.Iyengar rightly observes², "The water which was falling from a ledge in Ravana's pleasure garden appeared like a young woman whose character her husband suspects and pushes away from his lap. The violence of the fall suggests the disgust with which the husband pushes

1. Dadarsā ca nagāt tasmān nadīm nipatitām kapiḥ /
Ankād iva samutpatya priyasya patitām priyām // V.14.29

2. The Poetry of Vālmiki by Mr.M.V.Iyengar, Bangalore
1940 pp.199-207.

away his faithless wife. It suggests also that once so thrown the woman has no chance of sitting in the same lap again as before." And to describe the water thus fallen going by a channel the poet uses still two more similes¹ which are also equally beautiful. The uppermost parts of the trees were reflected in this water passing through the channel. So these reflections as it were tried to stop the water and hence it appeared like a lady who is impatient and who is being advised by her relatives to wait and watch for the time by which she can be reconciled with her husband. The poet continues the same idea in the simile given in the next stanza and compares this water which turns ~~backwards~~ backward. With the same lady as the standard of comparison, but with reference to one step further in the course of her love. Hanumat saw that stream-let turned backwards and it appeared to him like the beautiful wife of a ^{handsome} husband, returned to him after being pleased. All these similes show how the poet intermingles the human passions with nature or rather expresses the natural phenomenon in human terms. The series of these

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1. (i) *Male nipatitāgrais' ca pādpair upasobhitām /*
Vāryamāṇām iva kṛdham pramadām priyabandhubhiḥ //
(ii) *Punar āvṛttatoyām ca dadarsa sa mahākapiḥ /*
Prasannām iva kāntasya kāntām punar upasthitām //

similes give interesting picture of the conjugal life of a couple which has been proportionately mixed up with feelings of disgust and love, quarrel and compromise.

hek

The poet has taken the night without moon as a standard of comparison to describe the absence of a person which is felt much just as he refers to the lotus without stalk or the lotus being dried up due to the deficiency of water. To describe the absence of Rāma or Sītā in their speech or description respectively in III.52.20 and V.36.28. He has given some really beautiful similes¹ in this manner. The poet has given four similes in this connection which describe Ayodhyā and has used almost the same mode of expression. Yet the charm of it is that

1. (i) Dhruvam adya purī rājan Ayodhyā yudhinām vara /
Niṣprabhā tvayi niṣkrānte gatacandreva śarvarī //
II.53.29

(ii) Gataprabhā dyaur iva bhāskaram vinā
Vyapetanakṣatragneva śarvarī /
Purī babhāse rahitā mahātmanā
Na cāsrakanthākula-mārga-catvarā // II.66.28

(iii) Niśā candrahīneva strīva bhattrivivarjitā /
Purī nārājatāyodhyā vinā rājñyā mahātmanā //
II.66.24

(iv) Hīna-candreva rajanī nagarī pratibhātimām //
II.76.9cd.

these similes do not appear to be mere repetitions of the same idea but have an individual stamp in each case.

The first simile in this connection given in II.53.29 is a speech of Lakṣmaṇa ~~to~~ ~~in~~ Rāma who after a great lamentation on the sad plight of his mothers as well as Daśaratha became silent. Lakṣmaṇa in his speech tries to convey to ^RRāma the fact that the sorrow was felt not only on his side but it must have been felt on the other side also. He means to say that his mothers, father and the whole city of Ayodhyā have felt his absence. For suggesting this he begins here with the description of the condition of Ayodhyā in the absence of Rāma. He says that it was quite definite that Ayodhyā must have become totally without any lustre on account of Rāma's absence like a night without the moon. The simile used by Lakṣmaṇa here is ^{so}striking that it conveys the idea most pointedly. Thus it becomes a really remarkable expression. A night has all its beauty and lustre when the moon shines there. But when the moon is hidden say for example on the night of Amāvāsyā the night becomes completely devoid of a beauty and lustre which usually accompany.

Similarly the second simile given in II.66.24 describes the condition of Ayodhyā after the death of Daśaratha. The poet has given two similes here to describe Ayodhyā. He says

that without the great King Daśaratha the city of Ayodhyā did not appear fine like a night without the moon or a woman without her husband. Here the poet gives one more simile to describe the condition more graphically. A night without the moon or a woman without the husband is really the proper objects which can be taken as the standard of comparison in this case. The third simile given in the same canto in the twentieth stanza is still a more beautiful piece of art. It takes up the condition of the sky without the sun, and that of the night without the constellations for describing the condition of Ayodhyā after the King Daśaratha had passed off. The poet says that the city wherein the throats of people had been choked due to tears and appeared like the sky which is without lustre on account of the absence of the sun or like a night without the multitudes of the constellations. Here in these similes, the poet has altogether changed the upamānas. The sky without the sun conveys the idea of the condition of Ayodhyā very well. But the night without even the constellations conveys the idea in a still better way. The moon may not be there and yet the luminous constellations may shed some light during the night. But if some night if the the constellations are also not seen shining the scene becomes still more poignant due to absence of any luminary whatsoever.

The last simile in this connection given in II.76.9cd is a speech of Bharata when he was to start the performance of the obsequies. After seeing the dead body of his father, he says that the earth had been widowed by the King and the city became without lustre like a night without the moon. This simile as it is in the context of the actual mourning and weeping of a son at the death of his beloved father has nothing of the usual ornamentation of the choice words.etc. with it. It is quite simple and the real value of it is its very simplicity which heightens the effect much. The poet has drawn the picture of sad Bharata as well as woeful Ayodhyā at one and the same time by using this simile.

The poet has similarly taken the sky without the moon to describe a similar situation. In a simile¹ in the Ayodhyā-kānda the poet gives the picture of the condition of the palace in the absence of Rāma, Lakṣmaṇa and Sītā as seen by Daśaratha. Daśaratha gazed sorrowfully at the palace which was as if deserted by Rāma and others. The scene was pathetic and to describe it the poet says that the house which was deserted by the two beloved sons and the daughter-in-law appeared to the king as the sky without the moon.

1. Putradvaya-vihīnam ca snusayāpi vivarjitam /

Apāśyad bhavaṇam rājā naṣṭa-candram ivāmbaram // II.42.30

A similar expression is used by Bharata when he sees the things related to Daśaratha. On seeing his bed-room he becomes overpowered by grief and says¹, "This bed of my father appeared fine like the sky appearing beautiful due to the moon during the night at the end of the rainy season; and now that very bed appear without all the beauty like the sky without the moon and like the sea which has been dried up." The poet has used here these similes which describe the condition before and after the death of Daśaratha. The contrast between the two heightens the pathetic effect of the situation. To describe the former condition Bharata takes up the sky bedecked with the moon at night. His special reference to the night of the season after the monsoon quite expressly suggests the beauty of the crystal clear sky of autumn. Then to describe the latter condition he chooses the two objects viz. the sky without the moon and the dried up sea as the standard of comparison. The difference between these two conditions is the matter of the real sorrow which Bharata felt most and as far as that contrast is concerned the author has really been successful in bringing it out clearly.

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1. (i) Etat suruciram bhāti piturme śayanam purā /
 Śaśi nevāmalam rātram gaganam toyadā tyaye //
- (ii) Tad idam na vibhātyadya vihinam ten dhīmatā /
 Vyomeva śaśinā hinam viśuska iva sāgarah //

The poet has given one more beautiful simile which has the sky as a standard of comparison. The royal road which was decorated at the time when Bharata and others were to set out to see Rāma in the forest has been described in that simile.¹ The poet says that the royal road which was constructed by skilful sculptors and artists appeared so fine like the sky which appears fine and clear due to the moon, and stars in it. Here the grandeur and beauty of the royal road have been quite properly brought out by this simile. It is vivid and picturesque and creates the whole vista of the road. The sky bedecked with bright and shining moon, stars and various constellations has been quite justifiably taken as the standard of comparison by the poet and by that he has really achieved his purpose very well.

In the description of the rainy season given in the Kiṣkindhākāṇḍa a very beautiful description of the sky is given by the poet. The whole sky has been described by the poet in a stanza which contains a fine simile². The poet describes the sky as if it were a love-lorn person. He

1. Sacandratārāgaṇamanditam yathā

Nabhah kṣapāyāṃ amalam virājate /

Narendramārgaḥ sa tathā vyarājata

Kramena rampaḥ śubhaśilpinirmītaḥ // II.80.22.

2. Mandamāruta-niḥśvāsaṃ sandhyācandraṇjitaṃ /

Āpāṇḍujaladam bhāti kāmāturaṃ ivā ḍambaram // IV.28.6.

ana/

tries to take all the details of both the upameya and the upamāna and gives a beautiful description. He says that hearing sighs in the form of the slow wind and having the sandal wood-paste applied to it in the form of the beautiful light at the time of the twilight, and having paleness due to the white clouds the sky appeared like a love-lorn person suffering from the heat of the passion. Such a person becomes overpowered by heat of the passion and applied the cool things to his body, for example a paste of sandalwood. The poet here takes up the reddish light of the twilight to serve this purpose of the paste of the sandalwood. Such a person breathes very heavy sighs due to the agony. Here the slow breezes of wind^{are}/taken to be the sighs of the sky. The person becomes pale and emaciated due to the unbearable grief and to describe that in the case of the sky the poet has referred to the white and pale clouds seen at the beginning of the monsoon. Thus the whole description becomes perfect in all the details. This way of describing is really quite novel and the poet has shown his strikingly original imagination in this description of sky.

A similarly beautiful description is given by the poet in a beautiful simile in the Sundarakāṇḍa¹. This is a

1. Sā tasya śuśubhe śālā tābhiḥ strībhir virājitā /
śāradīva prasannā dyaus tārābhir abhisobhitā //

description of the whole harem of Rāvana when Hanumat went there to find out Sitā at night. All the ladies were asleep. These ladies were beautiful and so the whole big hall appeared fine like the clear sky of the autumn studded with bright and shining stars. The description is quite poetic and gives the idea of the harem of Rāvana in a striking manner. The sky is clear in the autumn and the stars shine brightly at this time. So the author is justified in giving this description in this manner.

The poet has brought out in a simile an effective impression of gloom and sorrow at one occasion in the Ayodhyākāṇḍa. Before the tense and drastic situation arising out of the proposal of Kaikeyī, the description of the palace given in a simile¹ is thus made effective. The king entered the palace of Kaikeyī not knowing what was in store for him. But this simile makes us aware of the misfortune by its very peculiar expression. The poet says that the renowned King entered Kaikeyī's palace like the moon entering the sky which was studded with pale clouds and in which the planet Rāhu was there. The description refers to the occasion of a moon-eclipse. The king has been compared to the moon and the palace which he enters is taken to be like the sky in which there are pale clouds and

1. Sa Kaikeyyā grham śreṣṭham praviveśa mahāyaśāh /

Pāṇḍatābrahm ivākāśam Rāhuyuktaṁ nīśākaraḥ / II.10.11c-12a

there is also the ominous planet Rāhu. The simile brings out the pitiable condition of the king. The Rāhu referred to in the simile is nothing else but the impending calamity which was to arise after the two drastic proposals of Kaikeyī. But all this ~~was~~ could not be explicitly stated at this stage when the king entered the palace. So the poet has used the means of the symbols to suggest the ^whole event of the future in store for the king. This use of the symbols of the moon and Rāhu as well as the propriety of such an expression are so remarkable and done in such a masterly way that the reader at once gets the whole idea.

The description of the court of Daśaratha when Rāma was called for informing him about his coronation as the heir-apparent, is given by the poet in a beautiful simile.¹ Rāma came there and took his seat. He added his own lustre and charm to the grand court of the king. The poet says that due to him who was himself lustrous that court became more resplendent like an autumnal sky which was bedecked by the moon and bright constellations. The word 'vimala-grahanaksatrā' shows that the court itself was already refulgent on account of the lustre and charm of the courtiers. Only the place of the moon was vacant and that was filled up

1. Ten vibhrājatā tatra sā sabhā abhivyarocata /
Vimal-grahanaksatrā sārādī dyaur ivendunā // II.3.37

by the presence of Rāma. It is because of this reason~~that~~ that the author compares Rāma to the moon. The whole effect of the simile is charming as it creates the picture of the magnificent court of Daśaratha with an added charm and beauty due to the presence of Rāma.

The description of Sītā given in the Sundarakāṇḍa when she received the ring of Rāma given by Hanumat for his recognition as a genuine messenger of Rāma is a beautiful piece of art. The poet gives here a fine simile.¹ She was deeply absorbed in love for Rāma. ^oSo even the name of Rāma was a valuable and cherished thing. Here, she received the ring of Rāma. Her joy knew no bounds. The poet describes her condition at this moment by using a proper simile. He says that her sorrow and misery subsided at once by the very uttering of the name of Rāma - she the daughter of Vaideha whose misery was equal to that of Rāma, at that time appeared like the night having clouds and the moon at the beginning of the autumn. The poet here wants just to convey the joy of Sītā. So he compares her to an autumnal night. But the reference to such a night alone would not have served his purpose. So he describes it in the words - 'sāmbudaśeṣa-candrā'- having the clouds and moon - which go to indicate the addition of beauty in case of the night and suggest

1. Sā Rāmasaṅkīrtanavītasokā

Rāmasya śokena samānaśokā /
Saranmukhe sāmbudaśeṣacandrā
Nīśeva Vaidehasutā babhūva // V.36.37

the addition of beauty arising out of joy in the case of Sītā.

In these similes the poet has given beautiful expression resulting literary excellence. But in some similes he quite wonderfully succeeds in delineating the subtle sentiments of a human heart. In a simile¹ in the Ayodhyākāṇḍa he tries to depict the feelings of a mother who suffers from the separation of his beloved son. Kaikeyī had passed the sentence of exile on Rāma. Rāma in order to keep his father's promise decided to leave for the forest and consequently went to mother Kausalyā to take her leave. Her heart was so tender and full of love for Rāma that she simply could not stand the very idea of separation from her ~~husband~~ ^{that} beloved son. Hence she declares/melancholy was intolerable to her. She fears that it would put an end to her very existence ! To bring this to the mind of Rāma she takes up the fire burning a heap of grass as the standard of comparison. She says, "When I remain here without you, the great and incomparable fire in the form of sorrow will certainly reduce me to ashes like the fire devouring up the whole heap of grass at the end of winter." Here, had Kausalyā taken some other object as the standard of compariso

1. Tvayā vihinām iha mām śokāgnir atulo mahān /
Pradhakṣyati yathā kaksam citrabhānur himātyaye //

her purpose would not have been served. She ~~has~~ really chosen the right thing to express her feeling. It quite vividly suggests that the grief would be entirely drastic and fatal to her. Her tender, womanly and maternal heart is here eloquently represented in these two lines. Both these lines are lively as regards their effect.

A similar expression is given at another place in the Ayodhyākāṇḍa. Kausalyā had also ^{with} ~~gone~~/Bharata and others to the mountain Citrakūṭa. She is deeply moved to see the condition of her daughter-in-law - Sītā - who being a princess was never used to the hardships of the life in the forest. She describes her feelings in three lines¹ which are quite eloquent. She says to Sītā, "Seeing your face which is like a lotus tortured by the scorching heat; like so much afflicted blue-lotus, like the gold which is defiled by dust and like the moon which is troubled by the clouds, the grief burns me like the fire which destroys its support itself." The previous lines describe the afflicted condition of Sītā vividly and the last line describes the effect of that sight on Kausalyā. She here

1. Padmamātapasantaptam parikliṣṭam ivotpalam /
 Kāñcanam rajasā dhvastam kliṣṭam candram ivāmbudaiḥ //
 Mukham te preksya nām soko dahatyagnir ivāśryam /

describes the effect pathetically. The object taken as the standard of comparison is the fire which ^{you} ~~demon~~s up its substratum itself. The simile becomes suggestive by the employment of that upamāna. The grief from which Kausalyā suffered had really speaking Kausalyā herself as its support, because it was she who felt it. Yet the tragedy of it was that the grief was quite certainly burning herself. This shows how deep she felt it. Moreover the simile suggests the tremendous and drastically fatal potency of the grief which was quite sure to destroy her self as it were.

Similarly on one more occasion the poet has used the burning fire as the upamāna to delicate^{ne} the feelings of a human heart in a simile¹ occurring in the Aranya Kāṇḍa. After the kidnapping of Sītā by Rāvaṇa, Rāma felt a deep grief of separation from his beloved wife. Rāma and Lakṣmaṇa left the Pañcavatī and proceeded further in search for Sītā. They came to a forest during the course of their wanderings. Here at this place Rāma enumerated all the calamities which befell him, and confessed that for a short while he felt his previous calamities like the loss of the kingdom, the separation from the relatives, the death of the father and the separation from the mother calmed

1. ^{rv}Sa^uva^m tu ^udu^kha^m ma^ma La^ksma^{ne}da^m,
 Saⁿta^m sa^{ri}re va^{na}me^{tya} suⁿya^m /
 Si^{ta} vi^{yo}ga^t pu^{na}r a^{pya}di^rna^m,
 Kasthai^r i^{va}gni^h sa^{ha}sa^{pradi}pta^h //

down a little when he came to a fine lonely forest at Pañcavaṭī with him and his wife Sītā. But his grief increased all the more due to the separation from Sītā, like a fire enkindled all of a sudden out of the ^ufuels. Here the calamity was unexpected and so its poignance was all the more intolerable. The point of Rāma in this speech is verily the unbearableness of the calamity. He means to say that he could manage to stand all the previous calamities any how. But the calamity arising out of Sītā's abduction was so sudden and unexpected like a fire automatically enkindled in the fuels that ~~he~~ he could not simply stand it. He takes up a proper thing as the standard of comparison to describe his reaction to the most unheard, untoward and unexpected calamity. He confesses as a brave person ~~on~~ that he would have stood any other disaster but for that he could simply admit his inability only because of its sudden emergence. Moreover by ^{dread}this he brings out the fulness of a dangerous frolic of the fate. If a person knows about a calamity he can very well prepare himself to meet it bravely. But when it befalls all of a sudden he stands utterly helpless. Here the poet has painted his hero in this human colour and that is the merit of the simile.

A glaring feature of the similes in the Rāmāyana is their vivid picturesqueness. This characteristic has been found in many similes. They over and above being beautiful pieces of literary art fit in the situation very well. At a place in the Ayodhyākāṇḍa which gives the famous parting

scene when Rāma, Lakṣmaṇa and Sītā leave for the forests the poet uses a very beautiful simile¹ to describe the effect of Rāma's departure on the ladies of Ayodhyā. Here the poet takes the water falling from the petals of the lotus as the standard of comparison to describe the falling tears which the ladies shed. He says that from the eyes of the ladies, the tears fell down with effort like the water falling from the lotus against which ^athe fish or ^athe crab has struck itself. The simile is superb in its beauty as a piece of art. But besides that it is full of implications which make it all the more charming. Mr. M.V.Iyenger writes in the ^{is} connection as follows -² when Rāma started for the forest the women of Ayodhyā looking at him from the roofs of their houses shed a few tears. The poet tells us that this was like the lotus in a lake shedding a few drops of water when a crab within the pool passes their stalk. The women did not cry freely. To do so when parting with any one is inauspicious. They should properly speaking not have shed any tears at all. But the sorrow that oppressed their hearts caused, their lotus - like eyes to drop tears." Thus it was due to the uncontrollable

1. Suśrāva nayanaiḥ strīnām asram āyāsasambhavam /
 Mīnasamkṣobhacalitaiḥ Salilam paṅkajairiva // II.40.35.

2. The Poetry of Vālmiki - pp. 199-207 by Mr.M.V.Iyenger
 Bangalore, 1940.

grief that they shed some tears. The poet has expressed the whole situation poetically and suggestively.

The poet has taken the garland of flowers as the standard of comparison in some beautiful similes.¹

The first simile given in XI.32.9 describes the river Sumāghadhī flowing in the region of the five hills in the country of Magadha. The poet says that this river appeared fine like a garland. Here the poet wants to describe the zig^a course of the flow of the river. It passed through the track ^{the two mountains and thus its} in between flow ran around them. Moreover the way in which the poet describes the river has an additional charm of the suggestion of the beauty of its flowing current which must have appeared white and hence its similarity with a beautiful garlan

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1. (i) Sumāghadhī nadī punyā Magadhā viśrtā yayā /
Pañcānām Śailamuk^hlyānām madhye māleṣa Sobhate //I.32.9
- (ii) Vi^{va}spak^a śāliprasavāni bhuktvā
Praharsitā Śārasacārupaṅktiḥ /
Nabhah Samākrāmati Śīghravegā,
Vātāvdhūtā grathiteva mālā //IV.30-48.
- (iii) Kalāśīm apavidhyānyā prasuptā bhāti bhāmini /
Vasante puṣpaśabalā mā^{le}ṣa parimārjitā //V.10.46.
- (iv) Viyuktām man^uubhir jātyair navām ~~huk~~ktāvalimiva //II.114.1

perhaps made of white flowers.

The second simile contained in IV.30.48 occurs in the famous Saradvarṇaṇa of the Kiskindhā Kāṇḍa. Here in this simile and the poet describes the beautiful and white line of the Sārāsa birds which flew above in the sky. The poet says that after enjoying the crop of paddy on all sides the Sārāsas became, gleeful and went up in the sky in a regularly formed line. This line of these white Sārāsas appeared fine like a garland shaken to and fro by the wind. The simile is quite picturesque and gives the whole view of the line of the flying sareoss. The comparison with the garland makes the whole expression more beautiful because it suggests the movement as well as the charm of the line of the Sarāsas.

The third simile occurring in V.10.46 is situated in the beautiful description of the sleeping ladies given in the ^{under}~~Sudda~~ Kāṇḍa. Here the poet, describes a lady who had fallen asleep holding a pitcher in her arms. The lady might have appeared as if surrounding the pitcher by her very form. Thus the shining and beautiful body of the woman has been described here. The poet says that she appeared like a well-cleansed garland which is full of flowers in the spring. The mere intention of the poet here is to describe the striking beauty of the sleeping lady. This has been quite beautifully described by this simile which gives a good picture.

The fourth simile given II.114.10cd describes the gloomy

condition of Ayodhyā as seen from a distance when Bharata came there from his maternal uncle's place. The whole city was plunged in a deep gloom because Rāma had left for the forests and the king Daśaratha had passed off. Bharata knew neither of these calamities. Yet he could realise the gloomy atmosphere of the city. It appeared to him like a new necklace of pearls which had been bereft of highly valued gems. This lack of the gems in case of the necklace very pathetically suggests the loss which the city suffered. Thus the author has given the description which suits the occasion.

The poet has on many occasions dwelt upon the vivid beauty of a situation or the delineation of a situation full of details. The easy means for it seems simile¹ which describes how Rāvaṇa approached Sītā is one of such examples which possess that vividness of the delineation of the situation in a perfect manner. Rāvaṇa came to Sītā in the guise of a mendicant. His approach is described in this simile. The poet says that the mighty demon approached her who remained there in the absence of the two brothers Rāma and Lakṣmaṇa like a great darkness approaching the twilight which remains without the sun and the moon. Here the height of perfection in the use of the symbols is seen in this simile. Rāvaṇa came in disguise so he is indicated by the darkness approaching at the time of the twilight. Sītā was alone. The sun and the moon are the two

1. Tām āsasādātibalō bhārātrbhyām ^{hi ā} ~~rahitām~~ vane /,
 Rahitām candrasūryābhyām sandhyām iva mahat tamah //

luminaries which brighten the sky. The two brothers were absent at that time. so the poet has chosen to refer to Sītā by the word Sandhyā - the twilight when also neither of the two viz. the sun or the moon is present. And to describe Rāma and Lakṣmaṇa who made the situation gloomy by their conspicuous absence the refers to the sun and the moon which are as a rule absent at the time of the twilight. The whole situation is so vividly painted that all the details exactly fit in as regards the upamā^eya as well as the upamāna. The symbols of the twilight, the sun and the moon and the terrible darkness are used with such a remarkable keenness and propriety that the whole description becomes at once lively and realistic. The simile employed here is a perfect piece of art.

The poet has given many similes¹ in which he refers to a woman decorating herself with ornaments as the standard of comparison. The poet has used these similes to describe the beautiful landscapes.

1.(i) Devarājopvāhyais' ca sannāditavanāntaram /

Pramdām iva yatnena bhūṣitām bhūṣaṇottamaih //II.50.23

(ii) As'okaiḥ saptaṭaparnais' ca ketakair atimuktakaih /

Anyais'caṣ vividhair vrkṣair pramadām iva bhūṣitām//
III.75.17.

(iii) Tīrajaiḥ śobhitā bhāti nānārūpais tatastatāḥ /

Vasanābhāṇo-petā pramdevābhyalankṛtā // IV.27.19.

(iv) Tām ratnavasanopetām goṣṭhāgāravatamsakām/

Yantrāgarastanīm ruddhām pramadām iva bhūṣitām//V.3.18.

(v) Vrṁṣebhyah patitaiḥ puṣpair avakīṇā pāṭhagvidhaiḥ/

Rarāja vasudhā tatra pramdeva viḥbhūṣitā//V.14.13.

The first simile given in II.50.23 describes the ganges as ^{seen} by Rāma. There were beautiful forests on the banks of the river and so the poet describes the river as a beautiful lady appearing more charming due to the ^{decr}o^oration of the ornaments. The second simile given III.75.17 describes the lake Pampā in the same way. There were beautiful ^u trees like Asoka, Saptaparna, Ketaka and Atimuk^ttaka. All these trees have a plenty of beautiful ^u flowers. The lake was surrounded by the abundant ⁿ growth of these trees on all sides. So the poet rightly compare the lake to a lady whose charm is enhanced by the ornaments. Similarly the third simile given in IX.27.19 describes a river flowing from the Prasravana mountain as seen by Rāma and Lakṣmaṇa when they approached there. Here also the beautiful trees on the banks of the river give the idea of the simile in which the poet says that the river appeared fine like a woman who had put on a fine garments and shining ornaments.

The remaining two similes in this connection deal with somewhat different objects. The simile given in V.3.18 describe Lankā as seen for the first time by Hanumat. The poet tries to give here a perfect simile giving all the details in his description. The gems contained in the city are taken here as the beautiful garments. The stables and shades for the cattle are taken as the ear-ornaments and the raised buildings for keeping the armours are taken as the ^sbreasts. Thus the poet gives all the details of the upama^eya and describes them to ^has ^{as} equally applicable ^{to}

the upamāna, ~~equally as applicable~~. The whole description creates a picture of a beautiful lady fully equipped with nice garments and blossoming of youth.

The simile given in V.14.13 describes the ground of the beautiful pleasure garden of Rāvaṇa, the As'oka vanikā. The ground was beautified by the ^{flowers} ~~However~~ having various colours fallen on it from the trees in the garden. To describe such ground the poet uses the simile. He says that the ground appeared fine like a beautiful woman adorned with the ornaments. The simile gives the idea of the beauty of the ground in an exact manner.

The poet uses other means also to describe the beauty of a landscape or a place by using the similes containing different objects as the standards of comparison. In a simile¹ in the Ayodhyā Kāṇḍa he describes the ^{place} ~~place~~ of Rāma. Due to the coronation of Rāma as the crown prince which was to take place shortly the ladies and men in the palace of Rāma were greatly ~~rejected~~ ^{rejoiced}. Their movement gave the whole palace a beautiful appearance. The poet describes the palace by likening it to a beautiful lake. He says that the palace of Rāma appeared fine like a beautiful lake in which there are multitudes of intoxicated birds; and in which the lotuses are fully blossomed, on account of the men and women which were greatly rejoiced. The comparison with the intoxicated birds and fully blossomed

1. Prahr̥ṣṭanaranārikam Rāmaveśma tadā babhau /,
Yathā mattadvijaganam prafullanalinam sarah // II.5.14.

lotuses quite properly fits in the situation of the condition of the men and women of the palace, and hence the palace when compared to that lake gives an appearance of a really beautiful place described poetically as well as realistically.

The poet has used the similes to describe the vividness of a situation which become full of suggestion. The simile^{1st} describing the condition of Sītā when she saw the hempen-robe^{cm} to be ^uput on by her in the forests is one of such examples. Sītā had used fine silken garments and she had actually no idea of what type of clothes she would be required to put on in the forests. She shivered with fear to see the hempen cloth. The poet describes the fear of Sītā by this simile. He says that the cloth appeared to her like a net appearing dreadful to a deer. The simile appears simple, but it is in fact, full of suggestion. Mr.M.V.Iyenger brings out the suggestion of this Simile in the following words ². "The deer's eyes are naturally large and innocent. Looking at a net they fill with fear and become larger. So the poet tells us look at Sītā seeing a

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1. Athātma paridhānārtham sītā Kapṣeyavāsini /
Sampreksya cīram santrastā prsatī vāgurām iva //II.37.9.
 2. The Poetry of Vālmiki - pp. 199 - 207. by Mr. M.V. Iyenger, Bangalore, 1940.

symbol of what was coming to her. The coarse net-like hempen robe was indeed a symbol of the confinement in which that exile was to end for Rāma's wife." Thus in this simile the poet has given the suggestion of the miserable captivity of Sītā in the Asókavanikā. This symbolism of the net has made the simile a piece of real poetic art,

It can be surmised with probability that the similes in the Rāmāyana as far as their literary beauty is concerned are to some extent simple yet effective. The poet has taken the moon, the sun, the cloud, the mountain etc. as the upamānas and has given many beautiful similes. He has used these objects as the standards of comparison for describing the persons as well as other objects. It appears that the real charm of these similes lies in their varying degree of the beauty of the expression the difference between the situations though the similes may appear worded in almost the same expression; wider range of reference and the effect they produce. The most noteworthy characteristic about these similes, therefore seems to be the fact that the ideas do not appear to be mere repetitions for the similes though having the same upamāna have quite different charm from that of the other, because the situation and the subject of description vary at every step. The outstanding characteristic of these similes which deserves mention is the striking picturesqueness attached to almost all of them. This each simile having the literary beauty about it owes it to this feature of picturesqueness also. The expression, beauty of

the situation, propriety^e of the choice of the upamāna, lively representation, and charming effect, are thus the factors which certainly go to make almost all these similes attractive pieces of literary art and beauty. They are themselves the eloquent testimony to the outstanding capacity and genius of the poet who describes these objects, persons or situations with a sympathetic heart^a of human being blended with the artistic outlook of a skilled artist. The other important feature regarding these similes is that they fit quite well in the situations in which they occur. That really evokes^e our admiration. Moreover these similes again possess their own intrinsic literary art and merit just as they have them when considered with reference to the situation. This two-fold accomplishment is rarely seen in the literature. The poet deserves special praises for this unique achievement of literary excellence and merit. The similes are many and they give a sure example of a mass production of literary pieces which could have been done only by a poet endowed with a genius^u, Vālmiki certainly shows ample proofs of his genius^u in these similes. A running appreciation is really not adequately capable to give full justice to all which the poet has put forth in his epic which has been recognised as one of the most beautiful literary master-pieces in the literature of the world. Yet such an attempt for its own sake also yields a joy of the experience of the literary trance and ecstasy which is next only to the joy arising out of the realisation of the Brahman which is termed as the final beatitude by our scriptures. It is perhaps

with the realisation of such a joy that a prominent authority on the science of poetics like Mammata declares the 'Sadyah^r parani^rv^rti' as one of the Prayojan^{na}es of a Kāvya. A reader who casually goes through the pages of the epic has his reward^w together with the full return of the love's labour undergone by ~~the~~ him. Such a reward can be yielded by just only few works in ~~the~~ literature and the Rāmāyana is surely one of such literary works. The modern poet or any other creator of the literary art has the only course of looking up to this ideal height - left for him when he approaches the splendored literary shrine of this master of poets. - the source and fountain - head of ~~the~~ inspiration. The most remarkable feature of these similes is the Indian atmosphere which is quite tran^sparently seen behind them. If we look to the whole history of the Indian literature, behind all the literary progress and achievements the towering personality of this master poet and Ādi Kavi will be seen and that is really the exalted position of our poet to which the poets of the past have looked up for inspiration.