

## CHAPTER VII.

### Vālmiki as an Author - his knowledge, Field of Observation and style.

It is believed that an author is known best through his literary creation. It is also true that an author can avoid the influence of his own personality, while composing his work. But it cannot be established as an invariable fact that an author's work does not contain<sup>n</sup> his personal influence at all. Knowingly or unknowingly an author's work is sure to be coloured by his personality. In fact, there is nothing wrong in this; on the contrary such a personal influence yields a lot of information regarding an author.

Vālmiki, the author of the Rām. is not<sup>f</sup> exception to this general rule. He refers to almost every walk of life and this shows his extraordinary genius and versatile capacity. He has a thorough knowledge of the mythological material which was known in his age. He alludes to various branches of knowl<sup>l</sup>edge like astrology, astronomy, vegetation and plantlife, poetics, music and such other subjects. All this goes to prove him as an able creator of a remarkable work given to mankind.

When we evaluate him as an author of an epic, the first and foremost characteristic which at once<sup>l</sup> draws our

attention is his remarkable knowledge of mythology. His mythological references as far as his similes are concerned include both - Vedic as well as popular mythology which was <sup>later</sup> seen in a more developed form in the Purānas and the literature based on the folk lore like the Brhatkathā. It is quite certain that the Vedic literature preceded the epics and the Purānas. So the Vedic mythology can surely influence the author of the Rām. As for the mythology contained in the Purānas, it can be said that the Rām. gives their mythology in an earlier form which is a sort of a transition from the Vedic mythology to the Purānic one.

A strong evidence for the influence of the Vedic mythology on the author is the abundance of references to Indr<sup>2</sup> who is the most prominent figure in the Vedic mythology. Indra has been referred to by the author for his strength, exploits and vigour. Indra appears to him to be a king par excellence. In nearly more than 75 similes he has referred to Indra. He has referred to his thunderbolt - Vajra in several similes. His exploits against the demons like, Vr<sup>2</sup>ta Bala, Na<sup>3</sup>uci and Sa<sup>4</sup>mbara have been referred to by the author at many places and his enmity with the roc<sup>5</sup>ks and mountains is alluded to in many other similes.

In the same way the author refers to the other gods

of the Vedic pantheon. Thus he refers to Agni, Brhaspati, Varuna and such other gods. But as an observation supported by facts, it can be said that the Vedic characteristics regarding the mythology of these gods are not so completely seen in their case as they are seen in the case of Indra. For Agni almost the same inherence of the Vedic mythology as in case of Indra is seen. But in the case of Brhaspati it is not so. Here in the epic, he is seen more as a preceptor of the gods, devoid of his <sup>m</sup> military exploits seen in the vedic mythology. He is mostly referred to when the author wants to emphasise the intellectual power of the person whom he describes. Similarly the author presents Asvins not as succoring deities as they are seen in the Vedas, but as an ideal for brotherhood. All these examples show that the Vedic mythology must have undergone a considerable change by the time of epic. It is also found that other minor deities of the Vedic pantheon like Visnu for instance see<sup>m</sup> to rise to prominence in the epic.

Indra is invariably associated with the Vajra in the Vedic mythology. Here, in the epic also the author

refers to Indra with his Vajra in several similes.<sup>1</sup> The

1.(i) <sup>m</sup>umoca rāghavo bāṇān vajrān iva śatakra<sup>h</sup>tuh /

III.20.20.ab.

(ii) rathena rāmaṃ mahatā kharas tam

samāsasā<sup>h</sup>ndendra ivodyatā<sup>h</sup>sanīh /

III.26.38cd.

(iii) Sa rākṣasasā<sup>h</sup>tam hatvā vajreṇendra ivāsurān /

V.43.19cd.

(iv) <sup>m</sup>umoca viśikhān ugrān vajrān iva śatakra<sup>h</sup>tuh /

VI.21.26cd.

(v) ājaghānendrajit kruddho vajreṇeva śatakra<sup>h</sup>tuh /

VI.43.18ab.

(vi) nihatya tam vajradharaprabhāva<sup>h</sup> /

VI.54.38a.

(vii) a<sup>t</sup>ghendrasā<sup>h</sup>trum tarasā jaghāna <sup>bhujāntare vyūḥa</sup>  
bāṇena vajrasā<sup>h</sup>isannibhena / <sup>7A - sujātarūpe</sup>  
Vajreṇa meruṃ bhagavān ivendra<sup>h</sup> //

VI.59.138.

(viii) Vajrahasto yathā śakra<sup>h</sup>,

VI.67.39a.

(ix) rākṣasya <sup>sa</sup>vināśāya vajraṃ vajradha<sup>h</sup>sto yathā /

VI.84.21ab.

(x) lalā<sup>a</sup>tadesē<sup>e</sup> bhyahandā<sup>a</sup> vajreṇ<sup>e</sup>dro yathā<sup>ā</sup>calam /

VI.7.39ab.

first two similes given in III.20.20ab. and III.26.38cd refer to the fight of Rāma with the demons in the Dandakā-ranya. The simile given in V.43.19 describes Hanumat; while that contained VI.21.26cd describes Rāma attacking the Samudra. The simile in VI.43.18ab describes Indrajit while that in VI.54.38a refers to Angada. The simile in VI.59.138 describing Rāma attacking Rāvana; while that in VI.67.39a. refers to Kumbhakarna. The simile given in VI.84.21ab is a speech of Rāma addressed to Lakṣmana. while that occurring in VII.7.39ab describes a demon named Mālin attacking god Visnu.

The author has referred to Indra with his Vajra or Indra attacking a demon with his Vajra in almost all these similes. This shows the acquaintance of the author with the Vedic mythology because in the Vedas wherever the exploits of Indra are described Vajra is invariably mentioned as his principal weapon which enables him to <sup>v</sup>vanquish his enemies. The mythological traits regarding Indra seen here show that at least regarding the vajra the Vedic characteristics are retained in the epic.

In the Vedas Indra is presented as conquering the demons with the help of Maruts, the group deities in the Vedic pantheon. The author of the Rām. also refers to them in some

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 similes. The former simile contained in II.106.27c-28b is a speech of Bharata addressed to Rāma while the latter one occurring in IV.64.15 describes Angada who was followed by the army of the monkeys. In the former simile Indra is described as protecting with the help of the Maruts while in the latter one he is described as being followed by the Maruts in some military exploits.

Indra has been considered as best among the gods and as such he is given the honourable position of their paramount ruler. His coronation has been described with due splendour in the Aitareya Brāhmaṇa. The author of the Rām. also refers to Indra's coronation in some similes. 2 The first simile

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1. (i) abhiṣiktas tvam asmābhir ayodhyāṃ pālāne vraja /  
 vijitya tarasā lokān marudbhir iva vāsavaḥ //

II.106.27c-28b.

(ii) sā vānarāṇām dhvajinī parivāryāṅgaḍaṃ babhau /  
 vāsavaṃ parivāryeva marutām vāhinī sthitā // IV.64.15.

2. (i) abhiṣiñcasva cādyaiva rājyena maghavān iva / II.104.8cd

(ii) pravīśya tvabhinīskrāntaṃ sugrīvaṃ vānaraṣṣabhaṃ /  
 abhyasiñcanta suhrdaḥ sahasrākṣaṃ ivāmarāḥ // IV.26.22.

(iii) abhyasiñcan naravyāghraṃ prasannena sugandhinā /  
 salilena sahasrākṣaṃ vasavo vāsavaṃ yathā //

VI.131.61.

occurring in II.104.8cd is a speech of Bharata addressed to Rāma. The second simile given in IV.26.22 describes how Sugrīva's coronation was performed by the monkeys, while that given in VI.131.61 describes how Rāma was anointed at the time of his coronation by the sages. All these similes describe the coronation of Indra as far as the upamānas are concerned. The simile, by its very structure has a smaller scope as compared to the Aindramahābhiseka described in full details in the Aitereya Brāhmaṇa, yet the author has described the coronation of Indra in full pomp in his similes.

In several other similes the poet describes the exploits of Indra against the demons. His enmity with Vṛtra so famous in the Vedic literature has been referred to by the author in many similes when he wants to describe the fierce combats between two warriors. Among the similes

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1. (i) sa vṛtra iva vajreṇa phenena namucir yathā /

balo vendrāsānihato nipapāta hataḥ kharah //

III.30.28.

(ii) tayor yuddham abhūd ghoram vṛtravāsavayor iva //

IV.16.29cd.

referring to the adventures of Indra, the first group of similes given in III.30.28 describes Indra killing Vṛtra, Namuci and Bala. These similes are important because in

(iii) prāpto'smi pāpmānam imam vayasya

bhrātur vadhāt tvāṣṭravadhād ivendrah /

IV.23.13cd.

(iv) virāvaśca hatah samkhye rākṣaso bhīmavikramah /

vane rāmeṇa vikramya mahendreneva śambarah //

V.16.8.

(v) nananda hatvā bharatāgrajo raṇe

mahāsuram vṛtram ivāmarādhipah /

VI.67.191cd.

(vi) mahāvimardam samare mayā saha tavādbhutam /

adya bhūtāni paśyantū śakraśambaryoriva //

VI.76.77.

(vii) abhikṣṇam āvivyadhatur mahābalaṃ

mahāhave śambaravāsavāviva /

VI.88.40cd.

(viii) babhūva tumulaṃ yuddham anyonyavadhakāṅkṣiḥ /

anāsādyam acintyam ca vṛtravāsavyor iva //

VI.100.31.

(ix) gatāsur bhīmavegas tu nairrutendro mahādyutih /

papāta syendanād bhūmau vṛtre vajrāhato yathā //

VI.111.22.

them the author refers to different weapons used by Indra to kill these three different demons. Here the author seems to believe that Indra killed Vrtra by using his Vajra, he killed Namuci by 'phena' i.e. foam of waters and he killed Bala by Asani. The description though having details regarding the weapons does not differ from the descriptions given in the Vedas; and thus this description can be taken as a proof of author's close acquaintance with the Vedic mythology. The similes given in IV.16.29cd, VI.67.191cd, VI.100.31 and VI.111.22 refer to Indra's killing Vrtra. The similes contained in IV.16.29cd and <sup>VI</sup>100.31 specially refer to the terrible fight between Indra and Vrtra while that in VI.67.191cd describes the joy of Indra after killing Vrtra and that in VI.111.22 describes how Vrtra appeared after being killed by a blow of Vajra. The third simile in this connection given in IV.23.13cd describes Indra's killing Tvastr. Tvastr is known as the maker of Vajra. Here Indra ~~is the-maker-of-Vajra-~~ said to have killed Tvastr. The Taittiriya Samhitā ii of the Yajurveda, ii, and the Satapatha Brāhmaṇa i,v,xii describe some quarrel between Indra and Tvastr because the latter had concealed Soma in order to take revenge for Indra's killing Visvarūpa, the son of Tvastr. The poet might have known these Vedic mythological accounts relating to the quarrel between the two as it appears from his reference to the killing of Tvastr by Indra.

The similes given in V.16.8, VI.76.77 and VI.88.40cd describe the fight between Śambara and Indra and Indra's consequent destruction of that demon. In R̥gveda, Śambara is described as the enemy of Divodāsa, a king and favourite devotee of Indra. So to favour his devotee, Indra killed the demon. Here also, Indra is said to have killed Śambara.<sup>1</sup> Thus all these similes describe the adventures of Indra in almost the same manner as is done in the Vedas and so they can be taken as evidences to show the author's knowledge of the Vedic mythology.

In some similes<sup>2</sup> the author's has referred to Indra as striking the mountains with his Vajra. Thus the similes

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1. uta dāsam kaulitaram br̥hataḥ parvatād abhi /  
avāhannindra śambaram // Rv.IV.30.14.
2. (i) sa kumbhakarnōstranikṛttabāhur  
mahendrakṛttāgra ivācalendraḥ / VI.67.17lab  
(ii) tāvat prāsahatāḥ peturvajrakṛttā ivācalāḥ /  
VI.69.75cd.  
(iii) narāntako bhūmitale papāta  
yathācalo vajranipātabhagnaḥ /  
VI.69.97cd.  
(iv) vipothito bhūmitale gatāsuḥ  
papāta vajrābhihato yathādriḥ /  
VI.70.32cd.

given in VI.67.17lab, VI.69.75cd, VI.69.97cd and VI.70.32cd describe the fall of a fighting demon warrior and for describing that the author takes up the mountains struck by Vajra as a standard of comparison. Indra is known for his shattering the mountains to pieces in the mythology. So these similes show the accuracy of mythological accounts on the part of the author.

The author has presented Agni as a sacrificial entity in many similes. He has also used Agni as upamāna, to describe the radiant personality of the characters of the epic. Varuṇa has been given the place of upamāna in some similes.<sup>1</sup> In the first simile in II.1.4cd Varuṇa is mentioned with Indra to describe Śatruḡhna and Bharata; while in the latter simile in VI.41.35c.36b Varuṇa is described as the presiding deity of the sea. The idea that the presiding deity of the waters is Varuṇa does not seem to be Vedic. Its representation here shows a development in the mythology of Varuṇa, so it can be safely assumed that the Vedic mythology regarding Varuṇa must have undergone some change before Vālmiki flourished. Just as he has referred to Indra and

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1. (i) ubhau bharataśatruḡhnau mahendrararuṇopameu /

II.1.4cd.

(ii) nānyo rāmāddhi tad dvāraṃ samarthah parirakṣitum /  
rāvaṇādhiṣṭhitam bhīmaṃ varuṇa<sup>e</sup>neva sāgaram //

VI.41.35c-36b.

Varuna, he refers to dual-deities at some places in the same manner and at times he refers to <sup>m</sup>ore than two deities together in his similes. <sup>1</sup> The first simile given in I.6.3cd describing Daśaratha refers to Indra and Kubera. The second simile contained in II.1.39a describes Indra and Yama. The third simile given in III.3.15d describing the demon Virādha refers to Kāla, Antaka and Yama. These three, really speaking cannot be taken as three separate deities. Yama being generally known as the god of death, Kāla and Antaka can be taken to refer to two aspects of the same deity. The fourth

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1. (i) dhanaiśca sañcayaiścānyaiḥ śakra vaiśravaṇopamaḥ /

I.6.3cd.

(ii) yamaśakrasamo vīrye /

II.1.39a.

(iii) virādhe rākṣase tasmin kālāntakayamopame /

III.3.15cd.

(iv) praveśya sītādhigame tato mano

vanam surendrāviva viṣṇuvāsavau /

III.68.38cd.

(v) rudrakālāviva kruddhau tadā tau rākṣasārjunam /

VII.32.53cd.

simile given in III.68.38cd, describes Rāma and Lakṣmaṇa and refers to Viṣṇu and Indra. The fifth simile given in VII.32.53cd describes Paraśurāma and Saḥasrā-rjuna and refers to Rudra and Kāla. It is true that these deities do not figure as dual deities in the Vedas. But such a method of reference as seen in "Mitrāvaruṇa<sup>u</sup>" "Indrāgnī<sup>u</sup>" "Agniśoma<sup>u</sup>" in the Vedas, seems to be adopted by the author and as such they show his knowledge of the Vedic mythology.

In <sup>S</sup>ome similes<sup>1</sup> Brhaspati is taken as upamāna. But

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1. (i) buddhyā br̥haspates tylyo, III.1.32a.  
 (ii) br̥has<sup>S</sup>patīsamō mata<sup>u</sup>, II.1.39b.  
 (iii) Samyāya narendrena śakreṇeva br̥haspatiḥ /  
 II.5.22cd.  
 (iv) br̥haspatisamo buddhyā, IV.31.21.c.  
 (v) br̥haspatisamaṃ buddhyā, IV.54.4a.  
 (vi) br̥haspatisamo buddhyā, V.35.9c.  
 (vii) purastāt prayaya<sup>u</sup> rājñah śakrasyeva br̥haspatiḥ /  
 VII.33.7cd.  
 (viii) buddhyā br̥haspates tylyah / VII.37.5c.  
 (ix) prāpto vākyavidāṃ śreṣṭhah śākṣād iva br̥haspatiḥ /  
 VII.100.8ab.

his mythological characteristics are altogether changed. He is mostly referred to for his intellectual capacity, and in some similes he is referred to as a friend of Indra and a preceptor of the gods. Out of the nine similes referring to Brhaspati, six similes <sup>u</sup>exlogise his intelligence while the remaining three similes refer to his relation with Indra the King of gods.

The poet has also referred to Viṣṇu <sup>1</sup>, Śaṅkara and Brahmā the gods who have been extolled as the highest gods in the later Purāṇas. Among the references made to them, the mythological details which are found developed in the later Purāṇas are also found. Thus they go to prove that the Rām. represents the earlier form of the mythology contained and developed in the later purāṇas so that as other mythological references describing Indra, Agni, Varuṇa and Brhaspati show that the mythology in the epic shows a developed stage - a sort of change from the Vedic mythology, similarly these similes referring to Viṣṇu and other gods suggest the earlier stage - a kind of a milestone - in the development of the mythology of the later Purāṇas.

In similes<sup>1</sup> the author has taken Viṣṇu as upamāna.

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1.(i) Viṣṇunā sadrsó vīrye, I.1.18a.

Out of the eighteen similes referring to Viṣṇu, eight similes

1.(ii) Samānetum naravyāghraṃ viṣṇum indrajñāyāyathā /

I.70.6cd.

(iii) atīva rāmaḥ śūsubhétikmāyā

vibhuḥ śriyā viṣṇur ivāmareśvaraḥ /

I.77.30cd.

(iv) Subhrurā yatatāmrākṣaḥ sākṣād viṣṇur iva svayam /

II.2.43cd.

(v) Cakrahasto yathā viṣṇuḥ ~~vinaḥ~~, III.23.29a.

(vi) trivikramakṛtosāham nārāyaṇam iva prajāḥ /

IV.67.6cd.

(vii) bhāṣyati hi me rūpaṃ plavamānasya sāgare /

viṣṇor vikramamānasya purā trīn vikramāniva //

IV.67.26

(viii) apanesyati mām bharatā tṛattā śīghraṃ arindamaḥ /

asurebhyaḥ śriyaṃ dīptāṃ viṣṇus tribhir iva kramaiḥ //

V.21.28c-29b.

(ix) Vikramenopapannaś ca yathā viṣṇur mahāyāsāḥ /

V.34.29cd.

(x) drakṣyasyadyaiva vaidehi rāghavaṃ Sahalakṣmaṇam /

vyavasāyasamāyuktam viṣṇum daityavadhe yathā //

V.37.24.

(xi) Vimānair bahubhir laṅkā saṅkīrṇā bhuvirājate /

Viṣṇoḥ padamī ivākāśam chāditaṃ pāṇdarair ghanaiḥ //

VI.24.10.

referring to Viṣṇu, eight similes refer to his three great strides which he took to measure the universe in three steps after assuming a huge and cosmic form. Two other similes contained in VI.56.38 and VI.59.128b refer to his fight with

1. (xii) tasyaiva rahtacakrena nīlo viṣṇur ivāhave /

Śiras' ciccheda samare nikumbhasya ca sārathē //

VI.43.33.

(xiii) Sa virasobhām abhajan mahākapiḥ

Sametya raksāṅsi nihatya pārutiḥ /

mahāsuraṃ bhīmaṃ emitranāsanam,

yathaiva viṣṇur balinam camūkhe //

VI.56.38.

(xiv) tam ālokyā matatejāḥ pradhrava sa rāghavaḥ /

vairocanim iva kruddho viṣṇur abhyudmatāyudhaḥ /

VI.59.127c-128b.

(xv) te tasya rūpaṃ ālokyā yathā viṣṇoḥ trivikrame /

VI.71.8ab.

(xvi) drakṣyanu me vikramam aprameyam

viṣṇor ivograṃ baliḥ ajñavāte / VI.73.8ab.

(xvii) vikramas te yathā viṣṇo rūpaṃ caivāsvinar iva /

VII.37.5ab.

(xviii) uttasthaḥ nāgasāyanādधारir nārāyaṇo yathā /

VII.37.11cd.

Bali, the King of demons. This shows that while referring to Viṣṇu, the cosmic form of Viṣṇu and the cosmic strides taken by him were constantly <sup>unt</sup>having the mind of the poet. This fact need not surprise us. The mythology as depicted in the Rām. is nearer to the mythology of the Vedas. In the R̥gveda Viṣṇu has some hymns in his honour. But there he is a solar deity. His those wide strides are referred to in the Vedas also, and it is assumed by Vedic scholars - especially the Western scholars, that these three strides of Viṣṇu should mean nothing but the three positions of the sun in the sky. The author of the Rām. also refers to the strides of Viṣṇu in the similes in which he presents Viṣṇu as the the upamāna. This shows that the author is more closely acquainted with the Vedic mythology. In the Purāṇas like the Bhāgavata VIII<sup>1</sup>/Skandha the story of Bali and Vāmana is given in full details whereas in the Rām. Viṣṇu's fight with Bali is merely hinted in the similes while the great cosmic strides have been referred to by the author more than once so it can be safely concluded that the version of this story as referred to by the author of the Rām. is definitely earlier than that of the Purāṇas.

The first simile contained in I.1.18a describes the valour of Viṣṇu. The second simile given in I.70.6cd refers to some occasion when Viṣṇu was called by Indra while the third simile given in I.77.30cd refers to his conjugal relation with his spouse <sup>u</sup>Lakṣmī, and the fourth simile given in

II.2.43cd describes the handsomeness of Viṣṇu. The two similes fifth and the twelfth contained in III.23.29a and VI.43.33 describe Viṣṇu as having the Cakra in his hand. This shows a tinge of the beginning of the concept of Viṣṇu as depicted in the later Purānas. In the Purānas he is described as having S'aṅkha, cakra, Gadā and Padma in his four hands. In the similes of the Rām. Viṣṇu is not described with the whole paraphernalia about him, but here Cakra is specifically mentioned in these two similes. Similarly the tenth simile given in V.37.24 refers to Viṣṇu as killing the demons, and in the eighteenth simile in this connection contained in VII.37.11cd Viṣṇu as rising up from his bed in the form of a great serpent is the referred to. So as far as the mythology about god Viṣṇu is concerned it can be said that the similes in the Rām. referring to Viṣṇu as upamāna show the stages of development from the Vedic mythology to the Purānic one, the latter of course in germ - slightly visible - referring to some outstanding details.

Similarly in some similes<sup>1</sup> the author refers to

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1. (i) Sthāṇuṃ devaṃ ivācintyaṃ, I.22.10a.

(ii) praṅghya s'ara<sup>mu</sup>mkhyaṃ ca tripuraghanam yathā śivaṃ /  
I.74.19cd.

Sankara and takes him as the upamāna. As compared with the similes referring to Viṣṇu as the upamāna, these similes referring to Sankara as the upamāna seem to lead to different

(iii) kṛtābhiṣekaḥ sa rarāja rāmaḥ

sītādvitīyaḥ saha lakṣmaṇena /

kṛtābhiṣeko girirājaputrā

rudraḥ saṇandī bhagavān ivesaḥ // III.16.43.

(iv) rūpam apratimam tasya rāmasyākliṣṭakarmāḥ /

babhūva rūpam kruddhasya rudrasyeva pinākinah //

III.24.26

(v) sa taiḥ parivr̥to ghoraiḥ rāghavo rakṣasāṃ gaṇaiḥ /

tithiṣviva mahādevo vr̥taḥ pariṣadāṃ gaṇaiḥ //

III.25.11c-12b.

(vi) yadi paśyēt sa rāmastvam roṣadīptenacakṣusā /

rakṣas tvam adya nirdagāho yathā rudrena maṇmathah //

III.56.10.

(vii) tasya kruddhasya rāmasya tathābhūtasya dhimataḥ /

tripuraṃ jagh<sup>n</sup>uṣaḥ pūrvam rudrasya<sup>ev</sup> babhau tanuḥ //

III.64.74.

(viii) aṅgadenendrajit sārḍham vālīputrena rākṣasaḥ /

ayudhyata mahātejās trambakeṇa yathāndhakah //

VI.43.6.

(ix) babhau vr̥to rākṣasarājamukhya

bhūtair vr̥to rudra ivāmaresaḥ / VI.59.9cd.

conclusions. These similes show that the author knows all the details regarding the mythological characteristics of god Śaṅkara. In these similes we can see the seeds of almost all the details which are fully depicted and delineated in

(x) atraīṣa rakṣodhipatir mahātmā

bhūtair vṛto rudra ivāvabhāti / VI.59.24cd.

(xi) arāṣṁdbhir vṛto bhāti bhūtair iva mahesvarah /

VI.71.13cd.

(xii) ghoram prakṛtyā rūpam tattasya krodhag<sup>n</sup>imūrchitam /

babhūva rūpam kruddhasya rudrasyeva durāsadam //

VI.93.22c-23b.

(xiii) so'pasyannandinam tatra devasyādūrtah sthitam /

dīptam sūlam avaṣṭabhya dvitīyam iva śaṅkaram //

VII.16.13c-14b

(xiv) mumoca taṁ saram kruddhas tripure śaṅkaro yathā /

VII.21.42cd.

(xv) yojayasva ratham śighram adya bhāgirathījalam /

śirasā dhārayiṣyāmi tryambakaḥ parvāte yathā //

VII.46.20c-21b.

the later Purāṇas. Every anecdote and legend connected with Śaṅkara seems to have been referred to by the author in these similes. One of the best examples of such an enumeration of details is found in III.15.43 where Rāma is compared with Śaṅkara. Here Śaṅkara is described as being anointed together with his beloved wife, Umā, the daughter of the Himālaya, and having the bull, nandin his vehicle with him. The simile gives the picture of Śaṅkara in its full details. The first simile, in this connection occurring in I.22.10a describes god Śaṅkara as a god who is beyond the reach of mind. This shows the highest position given to god Śaṅkara in the Śaivite Purāṇas which come in vogue in the later period. The similes contained in I.74.19cd, III.64.74, and VII.21.42cd describe his shattering to pieces three cities - 'tripura' in the sky. This has been a well-known feat of adventure on the part of Śaṅkara. Here the author describes this in his similes. The simile contained in III.24.26 refers to the bow of god Śaṅkara. It is quite famous as 'Pināka' which is the name given to it. Similarly the simile given in VII.16.13c-14b refers to the Śūla - the spear of god Śaṅkara, having three points; and hence later on known as 'trisūla'. God Śaṅkara is known as the Lord of Spirits and ghosts which are considered to be his 'gaṇas'. The author refers to god Śaṅkara as surrounded and worshipped by these

ganas - group of ghost<sup>s</sup> and goblins in his similes. Thus the similes in III.25.11c-12b, VI.59.9cd, VI.59.24cd and VI.71.13cd describe god Śaṅkara as being surrounded by the spirits and ghosts. God Śaṅkara is known as a principle responsible for the universal destruction; this trait of the god leads to the idea about his dangerous and frightening form. The similes given in III.24.26 and VI.93.22c-23b describe the dreadful form of god Śaṅkara. The simile contained in III.56.10 which is a speech of Sītā addressed to Rāvana, refers to god Śaṅkara's burning Kāmadeva to ashes. This has been quite famous in the Indian literature. Kālidāsa in his Kumāra-sambhava, in the third canto describes the destruction of Kāmadeva in quite vivid and touching terms. Similarly the simile contained in VI.43.6 which describes the fight between Indrajit and Angada refers to the fight between god Śaṅkara and the demon Andhaka. This fight has also been quite popularly known in the later Purāṇas. But the most striking example of this sort of delineation of the mythological details is found in the simile contained in VII.46.20c-21b. Here the famous incident known as the Gaṅgāvatarana is referred to by the poet. Bhagīratha, the king of Ayodhya, who after pleasing Gaṅgā, got Śaṅkara ready to receive the current of the heavenly Gaṅgā falling on the earth on his head by soliciting his favour through

severe penances. Sankara consequently stood on a rock of the Himālayas and received the current of Gaṅgā on his head. This has been referred to in this simile.

Thus all these similes show that the author refers to almost all the details regarding god Sankara in his similes. In this connection before drawing any definite conclusion it is worthwhile to note the opinion of Prof. E.W. Hopkins. He remarks<sup>1</sup>, "References of to Rudra - Śiva as a great god are not uncommon in Rāmāyana; but the force of the number of these is dissipated by the reflection that most of the references are to Rudra as battle-god and are introduced as similes. They are frequent enough to show that Rudra was generally recognised as a fearsome god, but they do not indicate that he was regarded as supreme." Here Hopkins is right because from these similes it appears quite certain that the author's purpose is not to present god Sankara or Rudra as the supreme deity, but he simply takes him here as upamāna to describe his characters either as engaged in a battle or in their glory and splendour.

The author has referred to Brahmā or Prajāpati in some similes<sup>2</sup> in the Rām. These two names though different do seem

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1. Epic Mythology. p.219. by E.W. Hopkins.

2. (i) sa caturbhir mahābhāgaiḥ putrair daśarathaiḥ priyaiḥ /  
babhūva paramaprīto devair iva pitāmahaḥ // I.18.32.

to have any different connotation. The author also refers to Brahmā as Svayambhū, and Pitāmaha, Lokapāla and Lokakṛt. All these designations show different aspects of the mythology about Brahmā. Brahmā is known to have produced himself

(ii) pitā daśaratho hr̥sto brahmā lokādhipo yathā /

I.18.35cd.

(iii) ṛṣimadhye sa tejasvī prajāpatir ivāparah /

I.60.20cd.

(iv) sa sutaiḥ kṛtagodānair vṛtajās tu nṛpatīs tadā /  
lokapālair ivābhāti vṛtaḥ saumyaḥ prajāpatiḥ //

I.72.25.

(v) tesām api mahātejā rāmo ratikarah pituh /  
svayambhūr iva bhūtānām babhūva guṇavattarah //

II. 1.6.

(vi) dadarsālakṛto rājā prajāpatir iva prajāh /

II.1.47cd.

(vii) kartum arhati te raja vāsavasyeva lokakṛti /

II.16.22cd.

(viii) anujānami sarvānnaḥ sokam utsṛjya mānada /  
laksmaṇam mām ca sitām ca prajāpatir ivātmajān //

II.34.24.

(ix) upaviṣṭam mahābāhum brahmānam iva śāśvatam /

II.99.28ab.

(x) sa ca sarveṣu bhūteṣu pitāmaha ivāparah /

IV.4.7cd.

and as such he is called Svayambhū. Of course, the legend about his being produced from the lotus which emerged from the navel of Nārāyaṇa is also widely known. Yet at many places he is referred to as 'Svayambhū'. His appellation - Pitāmbhā is also very famous and similar is the case with the name lokakṛt or lokapāla. Brahmā is taken to be the principle responsible for creation of the universe and as such he is known as Pitāmaha - the Great Grandfather - par excellence and in the same capacity he is known as the lokakṛt, the maker of the universe.

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- (xi) abhigamya mahābāhum rāmaṁ akliṣṭakāriṇam /  
 sthitāḥ prāñjalayaḥ sarve pitāmahamivarsayaḥ // IV.26.2.
- (xii) aṅgadam sampradhāvanti prajāpatim iva prajāḥ /  
 VI.54.16ab.
- (xiii) saumitriṁ śaraṇam prāptaḥ prajāpatim iva prajāḥ /  
 VI.91.17ab.
- (xiv) pulastyo nāma brahmarṣiḥ sākṣād iva pitāmahaḥ /  
 VII.2.4cd.
- (xv) uvāca rāmaṁ prahasam pitāmaha<sup>a</sup> ivesvaram /  
 VII.31.5cd.
- (xvi) prajāpatisamo hyasi, VII.37.5cd.
- (xvii) mahīpālāsca sarve tvam prajāpatim ivāmarāḥ /  
 nirikṣante mahātmānam lokanātham yathā vayam //  
 VII.83.11.

The similes given in I.18.32, I.60.20cd, I.72.25, IV.26.2 and VII.83.11 describe Brahmā as being surrounded or approached by other deities, lokapālas and sages. The similes in I.72.25, II.1.47cd, II.34.24, VI.54.16ab, VI.91.17ab, VII.37.5d and VII.83.11 refer to Brahmā as the Prajāpati.

This appellation means the creator and protector of the people, or the universal progenitor of the human race. The Purānas do refer to other Prajāpatis like Dakṣa, Kasyapa and Manu. But Brahmā is known as the Chief Prajāpati while these Dakṣa, Manu, Kasyapa etc. are known as the minor Prajāpatis appointed to fulfil the job of the propagation of the different species by Brahmā himself. So the author's reference to Brahmā as the Prajāpati in these similes suggests that the ideas and legends about Brahmā, which have been developed and celebrated in the later Purānas were known to him. He does not refer to the details of such legends, but satisfies himself by referring to the main appellations given to that deity.

The similes given in I.18.32, IV.4.7cd, IV.26.2, VII.2.4cd and VII.31.5cd refer to Brahmā as Pitāmaha; and this name as it signifies the creative power of Brahmā is quite justifiably applied to Brahmā by the author. Similarly the similes given in I.18.25cd and VII.83.11 refer to Brahma as 'lokādhipa' and 'lokanātha' which means that Brahmā

was considered as the ruler or ~~or~~ protector of the world.

So all these similes which have Brahmā as the upamāna seem to suggest that the author was conversant with the legends about this deity and these legends though not narrated with their full details in these similes, seem to have been passingly referred to by the author.

Among the goddesses Lakṣmī has been referred to by the author of the Rām., as upamāna in his similes.<sup>1</sup> The reason

1. (i) devatābhiḥ samā rūpe sītā śrīr iva rūpinī /

I.77.29cd.

(ii) sītevanugate<sup>ā</sup> lakṣmīs tasya kim nāma durlabham /

II.44.19cd.

(iii) aṅgarāgena divyena liptāngi janakātmaajā /

sobhayaśyasi bhartāram yathā śrīr viṣṇum avyayam //

II.118.20.

(iv) sā sukeśī sunāsoruh sarūpā ca yaśasvinī /

devateva vanasyāsyā rājate śrīr ivāparā //

III.34.15.

(v) tām uttamām trilokānām padmahīnām iva śriyam /

III.46.14cd.

(vi) tām drṣṭvā navahemābhām lokakāntām iva śriyam /

V.16.6ab.

for such a use of upamāna is quite apparent. Lakṣmī is known for her beauty. The author wanted to describe the beautiful heroine of his epic. So he has referred to Lakṣmī, mostly ~~xx~~ when he wanted to describe Sītā and secondly he referred to the goddess when he wanted to describe any other beautiful

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(vii) sā pravīṣṭa punas tatra dadarśa janakātmajām /  
pratikṣamānām svām eva bhraṣṭapadmām iva śriyam //

VI.34.16.

(viii) āniya ca vanāt sītām padmahinām iva śriyam /

VI.36.8ab.

(ix) tasya devavatī nāma dvitīyā śrīr ivātmajā /

VII.5.2ab.

(x) kanyām duhitaram grhya vinā padmam iva śriyam /

VII.9.2cd.

(xi) tvam hi sarvagūṇopetā śrīḥ sāksād iva putrāke /

VII.9.8cd.

(xii) babhāvanyatameva śrīḥ kāntiśrīdyutikīrtibhiḥ /

VII.26.18ab.

(xiii) adṛṣṭapūrvā bhagavan kasyāpyeṣā mahātmanah /  
patnī śrīr iva sammohād virauti vikṛtānanā //

VII.49.3.

(xiv) paśyato me yathā naṣṭā sītā śrīr iva rūpiṇī /

VII.98.4cd.

woman. Thus the similes occurring in I.77.29cd, II.44.19cd, II.118.20, III.34.15, III.46.14cd, V.16.6ab, VI.34.16, VI.36.8ab, VII.49.3 and VII.98.4cd describe Sītā. The simile given in VII.5.2ab describes Devaratī, a daughter of a Gandharva named Grāmanī. The similes given in VII.9.2cd and VII.9.8cd describe Kaikasi a daughter of a demon named Sumālin and the simile contained in VII.26.18ab describes the heavenly nymph Rambhā.

Mostly the author describes the beauty of the heroine of the epic by comparing her with Lakṣmī. But he has taken into consideration the association<sup>S</sup> of Lakṣmī also. Thus, the lotus is always associated invariably with Lakṣmī. So he has taken Lakṣmī without the lotus which is usually her seat, as upamāna to describe women in distress or in some unusual condition. This sort of device has served the purpose of the author fully well. In this way the similes III.46.14cd VI.34.16, VI.36.18ab, VII.9.2cd describe Lakṣmī without lotus. In some of these similes he wants to emphasise the beauty of the women when he wants to describe. So he seems to point out only difference between them and Lakṣmī saying that they appeared verily like Lakṣmī, just without the lotus with which the original Lakṣmī is usually associated. Thus it seems that the author uses this upamāna to describe the usual beauty as well as the condition in distress or under

some extraordinary circumstances in case of women. Lakṣmī is associated with god Viṣṇu, as his wife. So in order to emphasise such an ideal conjugal relation also he uses this upamāna. Thus the simile in II.118.20 describes Rāma and Sītā by comparing Rāma to Viṣṇu and Sītā to Lakṣmī. Thus it seems that the author is aware of the mythology regarding Lakṣmī, in its details like the lotus as her seat or Viṣṇu as her husband. It should be noted by the by that in these similes, he does not refer to Lakṣmī's birth, which according to the mythological account was due to the churning of the ocean and Lakṣmī came out as one of the fourteen jewels.

The author has referred to Aśvins in some similes<sup>1</sup>. In these similes he wants to describe the fraternal relation between two brothers because the Aśvins who are celebrated and

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1. (i) bhrātarau svarasampanāvasināviva rūpinau /

I.4.10cd.

(ii) anujagmatur aksudrau pitāmaham ivāśvinau /

I.22.8ab.

(iii) aśvināviva rūpeṇa samupasthita yaūvanau /

I.50.19ab.

(iv) vanāntam praviśantau tāvaśvināviva maṅṅaram /

II.58.10cd.

(v) anyonyasadrśau vīrāvubhau devāvivāśvinau /

IV.12.19cd.

eulogised as twins in the R̥gveda are famous for their brotherly relation with each other. They always appear together. Thus the similes contained in I.4.10cd and VII.93.19cd refers to Lava and Kuśa the twin sons of Rāma. The second simile given in I.22.8ab describes Rāma and Lakṣmaṇa who followed the sage Viśvāmitra, and similarly the similes given in I.50.19ab II.58.10cd refer to Rāma and Lakṣmaṇa. The simile in IV.12.19cd refers to Vālin and Sugrīva; while that occurring in VII.6.35cd describes the demon brothers Sumālin and Mālin talking to their eldest brother Mālyavat; and the simile in VII.37.5b refers to Rāma.

Just as the Aśvins are famous for their brotherly affection towards each other; they are also famous for their handsomeness. Vālmiki has referred to this trait of the Aśvins in his similes. Thus the similes in I.50.19ab and VII.37.5b refer to the handsomeness of the Aśvins for comparing the persons described in them. Finally, the simile in VII.93.19cd refers to the relation of the Aśvins with the Bhārgavas. It is believed that the Aśvins were originally

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(vi) ūcatur bhrātaraṃ jyeṣṭhaṃ aśvināviva vāsavaṃ / VII.6.35cd

(vii) rūpaṃ caivāśvinor iva , VII.37.5b.

(viii) samutsukau tau samam ūcatur niśam

Yathāśvinau bhārgavanīti samhitām /

VII.93.19cd.

excluded from the sacrificial share. Cyavana, a famous sage of the Bhārgava family endowed them with the right to this sort of share in the sacrifice, in return of their obligation of bestowing youth upon the old ~~age~~ sage. This Cyavana is a famous vedic ṛṣi also, he is the author of RV.X.19. He is referred to in the Aitareya Brāhmaṇa viii, 21 and the Śatapatha Brāhmaṇa iv.1, 5, 1. Here the Aśvins are said to have resorted to the Nīti of Bhārgava. It may be presumed on the strength of this reference given in VII.93.19cd, that there must be some smṛti-treatise composed by the Bhrgus or the members of the Bhārgava family and the Aśvins might have been known as the chief followers of the Bhārgava Nīti. So it appears that the author probably knows such a smṛti work and alludes to it here. Thus this reference is important for this extra-information yielded by it. It seems probable that among the similes referring to the Aśvins, it is only here that they are referred to by the author, taking into consideration their Vedic character of helping the sages of the Bhārgava family. In the Rgveda, the episode has been referred to in the hymns in honour of the Aśvins. In RV.I.116.10<sup>1</sup>

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1. jujuruṣo nāsatyota vavrim

prāmuñcatam drāpim iva cyavānāt /

prātiratam jahitasyāyur dasrā —

dit patim akr̥nutam kanīnām // RV.I.116.10.

the episode of Aśvins helping the sage Cyavana by restoring him to youth is described. It might be due to this help that there must have been friendly relations between the sage and these deities and they might have followed the Nīti of the Bhārgavas also. Excepting this simile in the rest of the similes referring to the Aśvins, simply their characteristics of remaining always in twins is referred to as an ideal of brotherhood.

Among other gods, the author refers to Kumāra Kārtikeya in some of his similes. Thus the similes in VI.47.21,

1. (i) tau dr̥ṣṭvā bhrātarau tatra vīrau sa narar̥ṣabhau /  
śayānau puṇḍarikāṣau kumārāviva pāvakī //

VI.47.21.

(ii) bāhventare mārutim ājaghāna  
guhōcalam krauñcam ivograsaktyā /

VI.67.19cd

(iii) tataḥ sā rākṣasī garbham ghanagarbhasamaprabham /  
prasūtā maṅḡaram gatvā gaṅgā garbham ivāḡḡijam //

VII.4.24.

(iv) skandotsr̥ṣṭeva sā śaktir govindakaranihsrtā /

VII.8.12.

(v) ruroda śisūr atyartham śisuh śaravaṇ<sup>e</sup> yathā / VII.35.22cd.

(vi) abhiśiktas tu śatrughno babhau cādityasannibhah /  
abhiśiktaḥ purā skandah sendrair iva marudganaih //

VII.63.14c-15b.

VII.4.24, VII.35222cd refer to the birth of Kumāra Kārtikeya and the simile given in VI.67.19cd describes one of the exploits of Kārtikeya while the simile given in VII.63.14c-15b describes his anointment as the supreme commander of the divine armies performed by gods together with Indra. The simile given in VII.8.12ab refers to his discharging a missile towards an enemy.

Among these references alluding to Kārtikeya those referring to his birth are worthy of note. It is believed according to one legend that Kārtikeya was born in a peculiar way. Without the intervention of Pārvatī, the generative energy of god Śiva was cast into the fire and from it Gaṅgā, the sacred river received it. Even she could not bear the ~~heat~~ heat and lustre of it so she left it in a forest of canes situated on the bank and there the ~~body~~ body was born and afterwards brought up by six Kṛttikās and hence his name Kārtikeya. It seems probable that this mythological account regarding the birth of Kārtikeya, which has been very well celebrated in the later Purānas like the Śiva Purāna, Matsya Purāna and Viṣṇu Purāna is referred to by the author in his similes, when he seems to describe or hint at the birth of Kārtikeya. Thus the words 'Pāvakī' in VI.47.21 shows that the author knew Kumāra Kārtikeya to have been produced from Pāvaka i.e. Agni. The simile given in VII.4.24 which describes the birth of Sukeśa a demon and a son of Vidyutkeśa and

Alakāṅkatā, refers to the legend of Kārtikeya's birth in detail. From it we learn about the birth of Kārtikeya. Gaṅgā gave birth to the son who was deposited in her womb by Agni - that is how it relates the story of the birth. That exactly tallies with the account of Kārtikeya's birth narrated in the later Purāṇas. Similarly the simile given in VII.35.22cd describes the exact location of his birth. It describes that the baby cried loudly in the forest of canes. This is also one of the details about his birth. Thus it appears from these similes that the author was conversant with the legend of Kārtikeya's birth and adventures and he must have known the earlier version of the legend according to which he describes in these similes. In fact in the Rām. I.35-37, he narrates the whole story in detail, of course he seems to have a different version of the legend before him. In his narration, Pārvatī also pays her part. The only important detail in the narration is that while she was about to conceive, she was requested by the gods to refrain from it and being enraged at that she cursed the gods that they would not be having any progeny.<sup>1</sup> The curse of Pārvatī

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1. ityuktvā śalilam grhya pārvatī bhāskaraprabhā /  
 samanyur aśapat sa<sup>r</sup>vān kroddhasamraktalocanā //  
 yasmān nivāritā cāham saṅgatā putrakāmyayā /  
 apatyam sveṣundāreṣu notpādayitumarhatha //  
 adyaprabhṛti yuṣmākam aprajāḥ santu patnayaḥ /

suggests the part played by her in the birth of Kārtikeya.

After she was debarred from receiving that generative energy of Śiva, Agni's help was solicited and from Agni it was passed on to Gaṅgā who ultimately bore the foetus and produced the child. So that is the version of the legend as described in the Rāmāyana. In his similes, the author refers only to some details about the birth as well as the famous adventures of Kumāra Kārtikeya.

Among other mythological deities, the author refers to Suparna or Garuḍa in a number of similes. In these similes

1. (i) ~~पुत्र~~ prānān apahariṣyāmi garutnān amṛtaṃ yathā /

III.30.ācd.

(ii) tau bhimabalavikrāntau suparnasamaveginau / IV.16.25ab

(iii) dākṣya vikramasampannaḥ pakṣirāja ivāparaḥ / IV.66.33cd.

(iv) garuḍasaya samo jave, III.67.28b.

(v) utpatiṣyā<sup>n</sup> vicikṣepa pakṣirāja ivoragam / V.1.33cd.

(vi) āpāte pakṣisaṅghānām pakṣirāja ivābabhau / V.1.80ab

(viii) mano harasi me bhīru suparnaḥ pannagam yathā /

V.20.29cd.

(ix) ud<sup>d</sup>harisṣyati vegena vainateya ivorgān / V.21.28ab.

(x) sa pannagam ivādāya sphurantam vinatāsutaḥ /

V.42.40cd.

(xi) kapir mahofragam grhya ivāṇḍajesvarah /

V.47.35b.



Thus in his similes<sup>1</sup> he refers to these mythological,

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1. (i) <sup>hi</sup>malayamānah pravamais'ca vādakai  
rabhiṣṭuto vais'ravaṇo yathā yayā<sup>u</sup>.  
II.16.47cd.
- (ii) rājā sarvasya lokasya devo vaisravāṇo yathā /  
V.34.29ab.
- (iii) virarāja gadāpāṇih kubera iva saṃyuge /  
VI.69.33ab.
- (iv) tacchiro rākṣasendrasya cakrakṛttam vibhīṣaṇam /  
papāta rudhirodgāri pura rāhus'iro yathā //  
VII.7.44cd.
- (v) Satya vādi madhurvāg devo vācas patir yathā /  
rūpavān subhagaḥ Śrīmān Kandra<sup>h</sup>pa iva mūrtimān //  
V.34.30.
- (vi) āsa<sup>a</sup>sāda vane r<sup>a</sup>maṃ kandarpanam iva rūpiṇam /  
VI.95.6cd.
- (vii) Sītām padmapalā śakṣim manmathasya ratim yathā /  
V.15.30ab.
- (viii) Kausalyā sūsubhe tena putrenāmita<sup>ej</sup> tyasā /  
yathā vareṇa devānām aditir vajrapāṇinā //  
II.1.8.

divine and semi divine-entities. Such similes are really

1. (ix) diṣṭyā putraguṇair yukto mārica iva kāsyaṇṇaḥ /  
II.2.49cd.
- (x) Gandharva rāja pratimam loke vikhyātapauruṣam /  
II.3.28ab.
- (xi) Gandharvarajapratimam bhartārm idam abravīt /  
II.37.11cd.
- (xii) ekaveṇim drdham badhvā gatasatveva kinnari.  
II.10.9ab.
- (xiii) hīnā himvataḥ pārsve kinnareṇeva kinnari /  
II.12.74ab.
- (xiv) prātas tvā<sup>m</sup> abhiṣektā hi yauvarājye narādhipaḥ /  
pitā dasarathaḥ prītyā yayāti nahuṣo yathā //  
II.5.10.
- (xv) tīrnapratimjñas' cavanāt punar eṣyāmyaḥ purim /  
yayātir iva rājarsiḥ purā hitvā punar divam //  
II.21.47.
- (xvi) yayatim iva puṇyānte devalokātparicyutam /  
IV.17.10ab.
- (xvii) arundhatī vasistham ca rohiṇī sāsinaḥ yathā /  
lopā<sup>u</sup>m drā yathāgastyam sukanyācyavanam yathā //  
Sāvitrī satyavantam ca kapilam śrīmatī yathā /  
Sā<sup>u</sup>dāsem madayantīva keśinī sagaram yathā //  
naisadham damayantīva bhaimī patimanuvrtā /  
tathāham ikṣvākuvaram rāmaḥ patim auvratā //  
V.24.11c-13b.

many, occurring quite frequently and hence all of them cannot be taken for consideration. The epic being a big work, the author has full scope to refer to these mythological and other sort of entities and he does refer to them in his similes also just as he refers to them at other places in his epic. So only the representative similes can be examined.

In the similes occurring in II.16.47cd, V.34.29ab. and VI.69.33ab the author refers to Kubera. He is referred to as Vaiśravaṇa and the author is right in this reference as Kubera is known to be the son of the sage Viśravaṇas. In V.34.29ab Kubera is described as the king of the world. It seems a bit exaggerated. But it can be taken to mean his financial supremacy, because popularly Kubera is known to be the chief treasurer of gods and an owner of unimaginable and enormous wealth.

The simile in VII.7.44cd. refers to a mythological episode related with the Samudramanthana, the churning of the ocean which is known to have been done jointly by the gods and the demons with the help of god Viṣṇu. The simile narrates an incident which took place at the time of the distribution of the nectar which was obtained by that churning as one of the precious things from the ocean. A demon named Rāhu crept

stealthily in the line of gods. It was agreed by both the gods and the demons that the nectar would be served the first to the gods and then to the demons. Rāhu who knew the trick of the distributor, who was none else, but Mohinī, the form assumed by Viṣṇu to infatuate the demons by the exquisite feminine beauty and give away the whole stock of nectar to gods. Viṣṇu in the form of Mohinī came to know the trick of Rāhu and with a blow of his Sudarśana Cakra cut the throat of Rāhu who was just devouring the nectar and had not yet let it pass below his throat. The simile in VII.7.44cd refers to that incident of cutting off of the head of the demon Rāhu.

The similes in V.34.30, VI.95.6cd and V.15.30ab refer to god Kāmadeva and his wife Rati. Kāmadeva is known as a standard for the handsomeness for men and his wife Rati is known as a standard of beauty for women. Here in these similes Rāma is compared firstly with Vācaspati for his pleasing speech and for his handsomeness he is compared with Kāmadeva. Similarly Sitā is compared with Rati.

In the same way Kausalyā and Das'aratha are compared to Aditi and Kaśyapa respectively in the similes given in II.18 and II.2.49cd Kas'yapa and Aditi are quite ancient

mythical names and they are known as the parents of all the gods. In the Purānas Kāśyapa is known as the father of both gods and demons, because he had two wives - Aditi, the mother of the gods and Diti the mother of the demons. So the author has quite rightly chosen Kāśyapa and Aditi as upamānas to describe a father and a mother having an ideal son like Rāma.

The similes contained in II.3.28ab. II.37.11cd, II.10.9ab, II.12.74ab etc., refer to semi-divine beings like Gandharvas and Kinnaras. The simile in II.12.74ab refers to the habit <sup>at</sup> of Kinnaras; and describes them as residing on the Himālayas, which is traditionally believed to be their usual residence.

The similes in II.5.10, II.21.47 and IV.17.10ab show that the author did not refer merely to gods and demogods in his mythological allusions. But he sometimes referred to human heroes also. Thus these similes refer to the celebrated king Nahuṣa and his son Jayāti, the two famous kings of the lunar race of the Kṣatriyas. Nahuṣa was fortunate enough to succeed to Indra's throne. But due to his arrogance he fell <sup>down</sup> ~~due~~ from that high position. In the simile in II.5.10 there is no reference to his fall from heaven which is more known about him. Here simply his anointing his son

while performing the ceremony of the latter's coronation is referred to for comparing Das'aratha with Nahusa and Rāma with Yayāti. Yayāti, like his father, on the strength of his merits attained to heaven. But he was also a chip of the old block. So he fell from there due to his demerits and exhaustion of his <sup>ri</sup> meritorious actions. So in the similes given in II.21.47 and IV.17.10ab the author refers to Yayāti's return from heaven.

The last group of similes, in this connection - contained in V.24.11c-13b refers to several sages and heroes together with their beloved wives, just to put forth the ideal of <sup>j</sup> conugal love and life. These similes together with those referring to Nahusa and Yayāti suggest that the author rarely refers to human heroes for comparison. But when he could afford to do so, he did refer to them if they served as ideals. For this <sup>1</sup> Prof. K.A. Subrahmanya Iyer remarks, "It is just in this connection, while Sitā's devotion to Rāma is being described that one finds an allusion to old characters, ~~finds an allusion to old characters,~~ legendary or historical, which is, otherwise so rare a feature in the Rām.

Prof. Iyer seems to be right in his remark. It may be

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1. ~~Journal of Oriental Research.~~ p.345.

the case that there was perhaps no such popular or legendary material so well flourished before Valmiki, ~~so well flourished before Valmiki~~ and hence such references are not found in plenty in the Rām.

In these similes the author refers to Arundhatī and Vasistha, Candra and Rohinī, Lopāmdrā and Agastya, Kapila and Śrīmatī, Saṁdāsa and Madayantī Kesinī and Sagara, Nala and Damayantī and such other ideal conjugal pairs because here the purpose of Sitā was to declare her ideal and selfless devotion to Rāma. Out of the persons referred to here, many are fairly known. Only some of them seem to be distant and not known so much. It may be due to their legendary character that they appear to be so little known. e.g. Kapila is known as a sage. But his wife Śrīmatī is not so famous. Saṁdāsa is known in the Purānas as the Kalmāṣapāda. Nala and Damayantī are quite well known for their conjugal love. Thus in these similes the author refers to the human persons instead of gods and demi-gods.

These similes, which contain mythological references, are important because they show the extent of the popular and mythological legends and traditions in vogue at the time when the epic was composed and it also gives a proof of the wide knowledge regarding the mythology on the part of the author, and finally as these references show the

later Purāṇic mythology in its earlier form, they become all the more important on that account. The author gives references in his similes, pertaining to other branches of knowledge also. These references are also important as they give us information regarding the versatile genius and knowledge of the author. Thus, next in importance to the mythological <sup>references, his references</sup> to the planets, stars constellations etc. with regard to their position in the sky or their relation with each other show that his knowledge of astrology and astronomy was fairly deep. In a number of similes he refers to the planets like sun, moon, Rāhu, Budha Anṣāraka and others. Similarly he refers to different constellations like Rohini, Citrā, Punarvasu, Puṣya etc. He has referred to the solar and lunar eclipse in many similes. He gives the juxta-position or hints at the distance between the moon on the one hand and the constellations on the other. Moreover he refers to the moon entering or reaching several constellations. All these references which are thus contained in these similes show that this sort of frequent reference to the position of stars planets and constellations would have been possible only if the author had a sufficient knowledge of astronomy and astrology.

According to the principles of Astrology a planet -

Graha is most favourable when it is on the right path or in its own place. This seems to have been suggested in a simile<sup>1</sup> in the Ayodhyākānda. The stanza in which the simile occurs is a speech of Daśaratha addressed to Kaikeyī. He imagines the happiness of the people who would be able to see Rāma after his return from the forests, because he himself felt sure that he would not be able to see him again. So he says they would be able to see Rāma, returned from the forests and happy like Śukra on his right path<sup>2</sup>. This shows that the sight of a planet in its own place is the most favourable one. That is a primary principle of astrology which seems to have been referred to here by the author.

<sup>2</sup>  
In some other similes the author refers to the relation of different planets with particular constellations.

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1. nivṛtta vanavāsam tam ayodhyām punar āgatam /  
drakṣyanti sukhino rāmaṃ śukraṃ mārgagatam yathā //
- II.64.71c-72b.
2. (i) pravisannāśramapadam vy<sup>2</sup>locata mahāmuniḥ /  
śaśīva gatanihārah punarvasusamanvītaḥ //
- I.29.25.
- (ii) tam candram iva puṣyena yuktaṃ dha<sup>γ</sup>mabhṛtām varam /
- II.2.12ab.
- (iii) sa rāmaḥ parṇaśālāyām āsīnaḥ saha sītayā /  
vi<sup>2</sup>ṣarāja mahābāhuś citrayā candramā iva // III.17.4.

All such relations and conjunctions which are technically called 'yutis' in the Jyotiṣasāstra, have different repercussions on personal life. <sup>All</sup> Such technical details cannot be taken for an elaborate discussion. But it seems quite certain that the author must have known this science of astrology in its details; and that seems quite probable also because Vedāṅgas, the auxiliary sciences which are known to be as an essential group of treatises for Vedic studies, right from the ancient times, include Jyotiṣa as a Vedāṅga. So it is quite likely that the author must have known the principles of Jyotiṣa.

In the similes occurring in I.29.25 and VI.71.24cd Candra's union with constellation Purnarvasu is described. Similarly the similes contained in II.2.12ab and III.17.4 describe Candra uniting with Puṣya and Citrā respectively. All these unions of Candra with the constellations Purnarvasu, Puṣya and Citrā, as the trend of these passages shows and as it is believed as a principle of Jyotiṣasāstra, seem to be favourable one. But that is one side of the matter. The

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(iv) abhyavartata vaidehīm citrām iva śanaiścarah /

III.46.10ab.

(v) jagrāha rāvanah sītām budhah kherohinīm iva /

III.46.16cd.

(vi) punarvasavantargataṃ pūrnabimbam ivaindavam /

VI.71.24cd.

author also refers to such unions between a constellation and a planet, which are not favourable. The union of Citrā with Śani and that of Rohinī with Budha for instance referred to in the similes occurring in III.46.10ab and III.49.16a<sup>h</sup> are unfavourable unions. Thus it can be fairly and safely assumed that the author's knowledge of astrology is seen from these similes.

The author refers to the sun-eclipse as well as the moon-eclipse in some similes, which show his knowledge of astrology and astronomy, because such eclipses have been treated as regards their causes and effects by both these sciences. The author has used the sun or <sup>the</sup> moon in eclipse as

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1. (i) tān kharo dravato dr̥ṣṭvā nivartya ruṣitaḥ svayam /  
rāmam evabhidudrāva rāhuścandramasaṃ yathā //

III.27.20c-f

(ii) tatas tayor apāye tu śūnye sītām yathā sukham /  
nirbādho hariṣyāmi rāhuścandraprabhām iva //

III.36.20.

(iii) ta cchlakṣṇasuryaktamrdupalāpam  
tasyā mukham kuñcitateśabhāram /  
rakṣovaśam nūnam upāgatāyā  
na bhrājate rāhumukhe yathenduḥ // III.63.9.

upamāna to describe the characters of the epic/ When they are in some adverse situation. The phenomenon of eclipse is itself a subject of astronomy. But on investigation of these similes which refer to such an eclipse, it may be found that the phenomenon is not presented by the author strictly in the light of astronomy. Only the basis of this representation,

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(iv) ityevam uktah sugrīvo vālinā bhrātr̥sauhrdāt /  
 ḥarsam tyaktvā punar dīno grahagrasta ivodurāt //

IV.22.17.

(v) tam dr̥ṣṭvā vadanān muktam candram rāhumukhād iva /

V.I.167ab.

(vi) gra<sub>u</sub> syamānam yathā candram pūrnam parvaṇi rāhuṇā /

V.I.192cd.

(vii) raktram babhāse smitasukladamstram

rāhor mukhāc candra iva pramuktah /

V.29.7cd.

(viii) sa śrutā vānarendras tu lakṣmaneneritam vacah /

tadāsīn nisprabhōtyartham grahagrasta ivāmsumān //

V.35.36.

(ix) cāru tad vadanam tasyāstāmrasuklāyatekṣnam /

asóbhata visālākṣyā rāhumukta ivodurāt //

V.35.86c-87b.

(x) babhūva harsodagram ca rāhumukta ivodurāt /

V.36.5cd.

viz. the eclipse itself may be known as a matter pertaining to astronomy. The author has more or less presented it on the basis of mythology regarding the eclipse. This mythology refers to the incident of the Samudramanthana already referred to. Viṣṇu cut off the head of Rāhu, and it is believed that to avenge this treatment of Sūrya and Candra, Rāhu swallows them at the time of the eclipse.

So the similes contained in III.27.20c-f, III.36.20, III.63.9, IV.22.17, V.1.167ab, V.1.192cd, V.29.7cd, V.35.36, V.35-86c-87b, V.36.5cd, VI.67.176cd and VII.44.15cd refer to the moon-eclipse; and the simile in VI.67.189cd refers to the sun-eclipse. The simile in V.1.192cd describes the exact time of a moon-eclipse. The word 'parvani' used in the simile, suggests that the moon-eclipse occurred at a specific time. The word 'parvan' itself means the time when the moon or any planet for the matter of that passes through a point

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(xi) dudrāva rāmaṃ sahasābhigarjan

rāhur yathā candram ivāntarikṣe / VI.67.176cd.

(xii) sa devalokasya tamo nihatya

suryo yathā rāhumukhād vimuktaḥ / VI.67.189cd.

(xiii) te tu dṣṣtvā mukhaṃ tasya sagrahaṃ śaśinaṃ yathā /

VII.44.15cd.

where the orbit intersects the eclipse. So it appears that this sort of a detail of an astronomical principle might have been known to the author. Thus these similes which refer to the eclipse through describing it on the basis of mythology seem to show some astronomical knowledge on the part of the author as their background.

In some similes<sup>1</sup> the author refers to the union or opposition between the planets just as he refers to the union between Candra and different Nakṣatras. The simile given in II.99.41 describes the union between Sūrya and Śukra and that between Candra and Br̥haspati. The similes given in IV.12.17 and VI.54.28c-29b describe the opposition between Budha and Angāraka i.e. Maṅgala. Similarly the simile given in V.17.24cd describes the constellation of Rohiṇī to have been in the vicinity of some planet.

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1. (i) tataḥ sumantreṇa guhena caiva  
           samīyatū rājasutāvaranye /  
           divākaraścaiva niśākaraśca  
           yathāmbare śukra-br̥haspatibhyām // II.99.41.
- (ii) tataḥ sutumulaṃ yuddham vālisugrīvayor abhūt /  
           gagane grahayor ghoram budhāngārakayor iva // IV.12.17.
- (iii) tābhiḥ parivṛtām tatra sagrahām iva rohiṇīm / V.17.24cd.
- (iv) rudhirodgāriṇaḥ<sup>u</sup> tau tu prahārair janitaśramau /  
           bahūvatuḥ suvikrāntāvāngārakabudhāviva // VI.54.28c-29b.

Thus all these similes which have some reference either directly or indirectly to astrology and astronomy show that the author of the Rām. must have been conversant with these branches of knowledge.

Together with the similes showing the extent of the author's wide knowledge, the similes showing his field of observation are also worth considering. In such similes he refers to a variety of things which suggest how varied his interests and tastes were and how keen his observation was. Thus he refers to many animals like elephants, serpents, cows, fish, deer, lions, crocodiles, bulls, tigers, dogs, cats, rats, monkeys and boars in his similes as the upamānas. He refers to birds like krauñcas, peacocks, cranes, kurarās, cakravākas, śalabhas, swans, owls, crows, śyenas, wasps, eagles, vultures etc. He refers to the trees and creepers like sāls, kimśuka, sallakī, śālmali, kañikāra, cocoanut, nyagrodha etc.

Thus in his similes <sup>1</sup> he refers <sup>to</sup> many such animals

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1. (i) vimadā iva mātaṅgāḥ śāntavegāḥ payodharāḥ /

IV.30.24cd.

(ii) apasīyans tāḥ striyaḥ sarvā hatām nāgavadhūm iva/

II.65.25ab.

(iii) baddhavatsā yathā dhenuḥ <sup>h</sup> II.40.43c.

which are ordinary, harmless beasts as well as those of prey. Thus in the simile given in IV.30.24cd he refers to the elephants, in II.65.25ab he refers to female cobra, and

(iv) sa tunna iva tīṣṇena pratodena hayottamaḥ /  
II.14.23ab.

(v) muhūrtam api jivāvo jalen matsyāvivodhrtau /  
II.53.31cd.

(vi) praśya siṃho rudatīm mṛgīmiva, II.20.50d.

(vii) avāryamānaḥ praviveśa sārathih  
prabhūtaratnaṃ makaro yathārṇavam / II.15.49cd.

(viii) gatim khara ivāśvasya tāḥksasyeva patatrinah /  
anugaṅtūm na śaktir me gatim tava mahīpate //  
II.105.6.

(ix) svayam eva hataḥ pitrā jalajenātmaḥ yathā /  
II.71.22cd.

(x) babhūva naraśārdūlaḥ , IV.31.30a.

(xi) mārjārāviva bhakṣārthe vitasthāte muhurmuḥuh /  
VI.40.22cd.

(xii) na hi gandham upāghrāya rāmalakṣṇānyostvayā /  
śakyam sendarśane śhātum śunā śārdūlayoriva //  
V.21.31c-32b.

(xiii) parvatād iva niṣkramya siṃho giriguhāśayaḥ /  
II.16.26ab.

(xiv) varāharudhirābhena śucinā ca sugandhinā / II.16.9ab.

(xv) mārjāreṇa yathā sarpaḥ sarpeṇa yathākhaṭṭhah / VII.7.21cd.

in II.14.23ab he refers to a horse. In the simile occurring in II.53.31cd the poet refers to the fish whereas in the similes contained in II.16.26ab and II.53.31cd he refers to a lion and a deer. In II.16.26ab he describes a lion as residing in a cave situated on a mountain. That shows his exactness of representation. In II.15.49cd he refers to a crocodile entering a sea. In II.105.6 he describes a donkey who cannot imitate the gait of a horse. In II.71.22cd he describes an aquatic creature which devours its own offspring. In the similes given in IV.31.30a and V.21.31c-32ab he refers to tigers and dogs, and in V.21.31c-32ab he says how dogs cannot stand the attack of a tiger and run away simply on having its smell. In VI.40.22cd and VII.7.21cd he describes cats and rats, But in VII.7.21cd he seems to describe a peculiar habit of the cats namely that of fighting with each other for food; whereas in VII.7.21cd he ~~refers~~ says that the snakes run away through fear of cats and the rats run away through fear of snakes. In II.16.9ab the poet refers to the blood of a boar.

Thus all these similes show how vivid is the field of observation of the poet as far as the animal-world is concerned.

Similarly he refers to the birds also in his similes.

In the similes given in II.76.2lab and III.63.11cd the author refers to krauñcīs and kurarīs respectively for their shrill and loud cry. In II.2.17cd he refers to the peacocks giving out loud cry on seeing a big rainy cloud. In III.25.11ab

1. (i) krauñcinām iva nārīnām ninādaḥ tatra sūśruve /

II.76.2lab.

(ii) vṛṣṭimantam mahāmegham nardantam iva barhānaḥ /

II.2.17cd.

(iii) sailendram iva dhārābhir varṣamānā balākāḥ /

III.25.11ab

(iv) <sup>nū</sup> mānam vinādam kurarīva dīnā

<sup>k</sup> multavatyaṅyata kāntanetrā / III.63.11cd.

(v) śalabhā iva sañchādya medinīm sampratasthire /

IV.45.3ab.

(vi) nihanyād antaram labdhivā ulūka iva vāyasān /

VI.17.28cd.

(vii) puṣpakasya babāñjus te śīghram madhukarā iva /

VII.21.27ab.

(viii) nipapāta śilā bhūmau ḡṛdhra cakram ivākulam /

VI.98.14cd.

(ix) śalabhā iva kedāram maśaka iva pāvakam /

yathāmṛtaghaṭam daśā makara ivā cāṇavam //

VII.7.4.

he refers to the cranes which fly along with the clouds. In the simile in IV.45.3ab he seems to refer to the locusts who fly in the sky covering the whole region over which they pass. He refers to an owl, killing a crow from a distance in VI.17.28cd; and in VII.21.7ab he refers to the wasps. In VI.98.14cd ~~refers~~ takes a group of vultures referring to its peculiar habit of flying in groups. He refers to minor flying insects like the locust falling on the crops in the fields, mosquitoes or gnats falling in fire and the stinging insects in VII.7.4.

Thus these similes show that the author's range of reference was quite far and wide.

Just as the author refers to the animals, birds and insects, similarly he refers to various plants, trees and creepers in his similes.<sup>1</sup> In the similes occurring in VI.65.56cd

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1. (i) petur dharanyāṃ bahavaḥ plavaṅgā

nikṛttamūlā iva sālavr̥kṣāḥ / VI.65.56cd.

(ii) gātraprakampādvayathitā babhūva

vātoddhata sā kadalīva tanvī / III.47.49cd.

(iii) athokṣitaḥ śonitatoyavisrāvaiḥ

supuṣpitāsoka ivāniloddhataḥ / IV.16.39ab.

(iv) tāvubhau ca prakāśete puṣpitāviva kiṃś<sup>u</sup>kau /

VI.45.9cd.

and VI.28.2 he refers to Sāla and Nyagrodha. In VI.28.2 he shows his knowledge regarding the vegetation and growth of this trees. Nyagrodha (Ficus Indica) is a sort of a ksīra-vrkṣa i.e. oozing out milky juice when cut at its trunk. It <sup>seems</sup> probably a banyan tree. The author says that these Nyagrodhas grow in abundance in the Gangetic region. Similarly he says that the Sāla trees grow in plenty on the Himālayas. In the simile occurring in III.47.49cd the poet refers to a plain-tain tree. In IV.16.39ab he refers to Asoka (Jonesia Asoka Roxb). He refers to a tree named Kimsuka in VI.45.9cd and in VI.89.37ab he refers to Sālmali (Bombax Heptaphyllum) and Kimsuka; and in III.29.14cd he refers to a coconut-fruit. Thus these similes show his knowledge of trees, plants and vegetation. Such similes can be found almost in the whole of the Rām. and all of them more or less show the author was a keen observer of Nature.

If we look to the style of the author, some peculiarities of it can also be found. He ordinarily uses some

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(v) mumoca bāṣpaṃ subhr̥ṣaṃ pravepitā

gajendrahastābhigateva sallakī /

(vi) sapuṣpāviva niṣpatrau vane sālmalikimsukau † VI.89.37ab.

(vii) adya te pātayiṣyāmi śiraṣ tāla<sup>h</sup>pa<sup>h</sup>lam yathā / III.29.14cd

(viii) sthitā<sup>n</sup> pasyasi yān etān mattān iva mahādvipān /

wyagrodhān iva gāṅgeyān sālān haimavatām iva //

VI.28.2.

concrete objects as upamānas. These include so many things like gods, demigods, animals, birds and trees. But sometimes he chooses to take up abstract ideas as upamānas also.

A simile occurring in the Sundarakānda has a well-polished language as upamāna. Hanumat saw Sītā for the first time in the Asókavanikā. She had not put on any ornaments; as it was quite natural that the ornaments would not be proper in her that sort of adverse condition. The poet says that Hanumat could recognise her with difficulty as she was devoid of ornaments, like a language which is devoid of any polish of decorum and ornamentation and conveying altogether a different meaning not at all intended by the speaker. This shows that the author chose the abstract things for his upamānas. Here to describe Sītā he compares her to an unpolished and unornamented speech.

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1. dukhen<sup>ā</sup> bubudhe sītām hanumān analakṛtām /  
samskāreṇa yathā hīnām vācam arthāntaram gatām //

Similarly in some other similes<sup>1</sup> also he resorts to this device of referring to the abstract ideas as upamānas. In both the groups of similes the author wants to describe the heroine of the epic in her unusual and adverse condition when she was under imprisonment in the As'okavanikā. So the author seems to be quite justified in taking up these different abstract objects in unusual conditions as upamāna in these similes. Thus he refers to Sītā by saying that she appeared like the memory confused due to doubts and like the wealth on the line of decline; she appeared like the confidence or faith which has been rooted out; and like the hope which has been confronted with the difficulties of remaining unaccomplished. Sītā looked like an accomplishment which is mixed with trouble. She was seen as intelligence defiled by vice and she looked like

1. (i) tām smṛtīm iva saṅghāṁ rddhīm nipatitām iva /  
 vihatām iva ca s'raddhām ās'ām pratihatām iva //  
 sopasargām yathā śiḍhīm buddhīm sakaluṣām iva /  
 abhūtenāpavādena kīrtim nipatitām iva //

V.15.33.34.

(ii) Sannām iva mahākīrtim s'raddhām iva vimānitām /  
 prajñām iva parikṣinām āsām pratihatām iva //

V.19.11.

(iii) āyatim iva vidhāvastām, V.19.22a.

fame which has been denounced due to an unprecedented charge. The other group of similes in V.19.11. also describes Sītā in the same way as it is done in V.15. 33-34. In V.19.12a. She is compared to the future hopes which have been devastated. Thus all these <sup>s</sup>imiles though <sup>having</sup> these abstract things upamānas serve their purposes well. Such examples are really worthy of note from the point of view of style as they show his scholarly attitude in presenting such descriptions.

Such examples of his stylistic peculiarities can be seen throughout the whole of the epic. He has used mostly the similes which are called Pūrṇā upamā in the later works on Poetics by the Poeticians like Mammata and Viśvanātha. He has also used other kinds of similes. Thus he uses similes contained in compounds. He uses similes having one or more of the four ingredients of upamā dropped in them. These are called Luptopamā by the later poeticians. But he never uses the most varied subdivisions of upamā like the upamās framed by Kyac or Kyañ suffixes i.e. the similes constructed by using verbal and denominative forms. Over and above these kinds of similes he uses what are called similes by accumulation' by Prof. J.Gonda in his book - "Remarks on the Similes in Sanskrit Literature."

By the term accumulative similes Prof. J. Gonda seems to hint at the piling up of similes in a particular context or presenting a series of similes. He notes several examples of such piling up of similes done by the author of the Rām. He says,<sup>1</sup> In the Rām. this figure is met with several times I chose a number of different types from the fourth sarga (it should be Kānda) when Asura Dundubhi challenges the king of the monkeys Vālin; his appearance is like that of a cloud: prāvṛṣīva mahāmeghastoyapūrno nabhasthale. (IV.11.25cd) he shakes the ground like a drum (IV.11.26cd<sup>2</sup>) dundubhir dundubhir yathā, with his horn he scrapes the gate like an elephant then Vālin comes out in a hurry with his wives like the moon with the stars<sup>3</sup>; now the last comparison which no doubt puns upon Tārā, Valin's wife looks less natural. See also IV.16.22ff. Single <sup>om</sup>combat between Vālin and Sugrīva: Sugrīva, spitting out blood resembles a mountain with waterfalls. (IV.16.22)<sup>4</sup> Vālin struck by a

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1. Remarks on Similes in Sanskrit literature. p.62 by Prof. J. Gonda.

2. nanarda kampayan bhūmim dundubhir dundubhir yathā /  
IV.11.26c.

3. antahpuragato vāli srtvā s'abdāṃ amarṣaṇaḥ /  
niṣpapāta saha strībhis tārābhir iva candramāh /  
IV.11.28

4. abhavaççhoṇitodgārī soḥpīda iva parvataḥ /  
IV.16.22cd.

Sāla tree like a great mountain by the thunderbolt (IV.16.23cd)<sup>1</sup>, he is perplexed and totters like a vessel on the sea; sunk by the overwhelming weight of her load (IV.16.24)<sup>2</sup>, they rushed to fight like the sun and moon fighting in the sky. (IV.16.25)<sup>3</sup> "Prof. Gonda, Similarly quotes and refers to IV.23.17-19 where Nīla takes out the arrow from Vālin's body. He quotes IV.27.14-16 where Rāma describes describes the splendad scenery on the Prasravana mountain. He also quotes IV.28.8ff. Where Rāma describes the rains and is reminded of Sītā and remarks that we find almost one continued string of similes. He quotes IV.34.1 and says<sup>4</sup> ..... although this is an accumulation of similes in a very emotional passage, the repeated allusion to Tārā and the nature of one or two of the similes render it artificial to some extents.

1. gātreṣvabhihato vālī vajreṇeva mahāgiriḥ /

IV.16.23cd.

2. Sa tu vālī pracapitaḥ sālatāḍanavihvalaḥ /

gurubhāra samākṛanta nauḥ sasārtheva sṅgare /

IV.16.24

3. taḥ bhīmabala vikrāntaḥ suparnaśamavegiṇaḥ /

pravṛddhaḥ ghoravapuṣaḥ candrasūryāvivāmbhāḥ //

IV.16.25.

4. Remarks on Similes in Sanskrit Literature

p. 62-63 Prof. J. Gonda.

He remarks<sup>†</sup> regarding such accumulation of similes "Although in places we find an archaic specimen (e.g. IV. 14.21, at the end of a Sarga, dravanti ca mrgāh śighram bhagnā iva rane hayāh / patanti ca khagā bhīman<sup>ū</sup> ksīnapunyā iva grahāh // (with parallelism) in the main the accumulation of similes is found in a more advanced stage: the similes are larger, the images are occasionally less natural and more than once the accumulation is too great to be a phenomenon of spontaneous speech."

Thus this kind of accumulation of similes is a peculiar characteristic of the style of the author of the Rām. Prof. J. Gonda is right in saying that this kind of accumulation is found in a more advanced stage. Such places where this sort of accumulation of similes can be seen are quite considerably many in the Rām. They are more elaborate than <sup>o</sup>those already quoted by Prof. Gonda. Such an example of a more elaborate type of accumulation of similes. is found in II.114 where the gloomy condition of Ayodhyā as seen by Bharata after his return from Citrakūṭa is described. Here the author uses as many as 21 similes at a single instance and refers to a variety of things like dark night (II.114.2cd) Rohini afflicted by a planet (II.114.3cd)

a dried up river (II.114.4cd) smokeless flame of fire (II.114.5) army in which the warriors are killed (II.114.6cd) soundless wave of water (II.114.7cd) serene altar of a sacrifice (II.114.8cd) cow forsaken by bulls (II.114.9cd) a new necklace devoid of good pearls and gems (II.114.10cd) a fallen star from the sky (II.114.11cd) a forest creeper scorched by a conflaguration (II.114.12cd) sky having moon and constellations concealed (II.114.13cd) a market place without customers (II.114.14cd) a water place, Prapā which is broken, a string of bow, broken and fallen on the ground, an emaciated maiden, a well having <sup>its</sup> ~~lost~~ lotuses <sup>lost</sup> body tormented by sorrow and devoid of ornaments, luste<sup>r</sup> of the sun concealed by the black clouds and an old and tame mare killed by an opposing army. (II.114.15cd-21ab)

Thus the author takes up so many objects in adverse or unusual conditions to describe Ayodhyā at this juncture. If we closely look to the list of all these upamānas, it may be felt that Prof. Gonda is right in his remarks, because all of these standards of comparison do not seem to be natural or rather quite indispensable for the desired effect. It appears that the author wants to describe the condition of Ayodhyā as well as the height of the sorrow felt by Bharata. So in order to bring out this effect the

author seems to burst out in this long series of similes.

Such other example of an elaborate accumulation of similes is found in V.19. where the author describes the distressed condition of Sītā when she suffered the imprisonment in the Aśokavanikā. Here the author uses more than 30 similes at one place. He refers to various objects, concrete as well as abstract, to describe Sītā in this pitiable condition. This whole passage seems to be devised for an intended effect by the author and the elements of artificiality of style are clearly visible in it.

Other similar examples of an accumulation of similes which can be called really artistic and poetic are found in the description of Rāvana's harem as seen by Hanumat contained in V.9.20-29. There he describes his harem together with the ladies sleeping in it. Similarly he gives a description of Rāvana surrounded by these ladies; which is given in V.9.36-70. These descriptions are no doubt quite elaborate but they are beautiful and charming on account of the poetic and literary merits.

One more point regarding the style of the author is that he uses some similes with a specific purpose of creating some desired effect. For example he uses similes

in which the Prismatic Diction<sup>1</sup> can be found as it is called by Prof. Gonda. Such prismatic diction can be found when an almost incredible event is related. The examples of such a stylistic usage can be found at several places in the epic. In her speech addressed to Rāvana Sita <sup>e</sup>emphasizes how it was uncon<sup>c</sup>ceivable and impossible for him to have herself as his s<sup>u</sup>p<sup>u</sup>se or beloved. She says<sup>2</sup> that it was just like a wretched sinner desiring to get good and meritorious Siddhis or blessings of heavenly joy. Similarly at another place the author uses this type of similes<sup>3</sup> which show prismatic diction. Here in VI.131.5ab Bharata wants to convey the impropriety of his holding over the reins of the kingdom when Rāma was there to rule the kingdom in a more refined AND proper way and when it was his right to succed<sup>e</sup> to the throne. So he thinks his reign<sup>u</sup>g the kingdom to be as

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1. Remarks on Similes in Sanskrit Literature p.63 by

Prof. J.Gonda.

2. na mam prarthayit<sup>u</sup>m yuktam susiddhim iva pāpakrt /

V.21.4ab.

3. gatim khara ivāsvasya hamsasye<sup>y</sup>na ca vāyasah /

VI.131.5ab.

improper and unconceivable as a donkey getting itself ready to run in the fashion and manner of a horse or a crow. imitating aswan and trying to be exactly like it. Similarly in a speech<sup>1</sup> addressed to Rāma, Vibhīṣaṇa says how impossible it was that Sītā might have been killed by Indrajit as it was reported by Hanumat to Rāma. Hanumat while he fought with Indrajit, was deluded by the latter, with his creation of an illusory scene in which he was seen as killing Sītā. So Hanumat told Rāma about Sītā's death and hence he felt very sorry and was unconscious. On hearing that Vibhīṣaṇa turned up there and told how impossible it was. He said that such an action on the part of Indrajit was as impossible as the drying up in case of an ocean. Here the author's intention to hint at such a clear impossibility is quite distinctly visible in this speech of Vibhīṣaṇa. So it will be seen that in the similes of the Rām. what is called by Prof. Gonda as prismatic diction is found to have its scope.

Another feature of Vālmiki's style is the originality of his imagery which is found in his similes. Before any

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1. manajendrārtarūpeṇa yaduktam ca <sup>h</sup>kaṁṭhūmatā /  
tadayuktam ahaṁ manye sāgarasyeṇa soṣaṇam //

examples for showing his originality are cited, the opinion<sup>1</sup> of Prof. K.A. Subrahmanya Iyer on this point should be noted. He writes in his articles on - "Studies in the Imagery of the Rām.", As to the other question, namely when we are to know that an image is the product of Vālmiki's own imagination, the answer is not easy to give. To say positively that it occurs nowhere else than in the Rām. would necessitate a very laborious research and one is not quite certain that the result would be quite decisive. Mere presence or absence of an image in works<sup>other</sup> than the Rām. would be no proof of its popular origin or otherwise. Here we shall have to rely more on the nature of the image itself. Popular images are likely to be of a simple nature. Complex images are likely to be the products of particular minds. There are also some images which are not exactly complex., but so striking, so beautiful so peculiar that one feels they cannot have mere popular origin. One feels that not everybody can think of them. I realise that the test is rather subjective, but I also feel that in some cases at least, it is an unfailling test."

Some exaples of such imagery which according to

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1. Studies in the Imagery of the Rām. by Prof. K.A. Subrahmanya Iyer - J.O.R. Vol. IV. p.36.

Prof. Iyer is a product of Valmiki's own imagination are also given by him and over and above these examples some others can be given in this connection. All of them show, that the author is strikingly original. One such example<sup>1</sup> as quoted by Prof. Iyer occurs in the description of the rainy season given in the Kiṣkindhā kānda. Here the sky is described as a love sick person. Similarly in the same description the mountains are described as Brahmācārins.<sup>2</sup> In the former example the author takes up all the details regarding the symptoms of the sickness due to love agony. Hearing sighs, application of sandalwood-paste, paleness etc. have been referred to and described in details by the author. The slow wind is the sigh of agony on the part of the sky. The reddish colour of the twilight plays the part of the red sandal-wood paste applied to the body in such a love lorn condition. The pale clouds in the sky, suggest its

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1. mandamārutaniṣṣvā sam

sandhyā candanrañjitaṃ /

āpāṇḍujaladam bhāti

Kāmāturaṃ ivāmbaram // IV.28.6.

2. meghakṛṣṇājindharā

dhārāyājñopavītiṇaḥ /

ā  
mṛutāpūritaguhāḥ

prādhītā iva parvatāḥ // V.28.10.

over all paleness. All these go to make it a complete picture of a love-<sup>k</sup>born person which exactly fits in with regard to the sky. Similarly in the second example the black clouds resting on the mountains play the role of the skin of a black antelope the showers perform the part of the <sup>a</sup> sacred thread, and the blowing wind rushing into the caves is equal to the Prāṇāyāma performed by the celibates and in that way the whole description exactly suggests the idea of a perfect Brahmācārin.

These and such other illustrations can be taken to show the beauty of the descriptions as well as the imagery of the author in its true and original spirit.

Prof. Iyer calls these as instances of ~~centai-~~<sup>o</sup> ~~centai-~~<sup>u</sup> continued metaphors or metaphors worked out in detail. He remarks that though an element or two in each metaphor may be of a popular nature, the combination of the different elements into a whole is the work of the poet.

His term 'continued metaphor' need not be confounded with the term <sup>a</sup>Rupaka given to a figure of speech by the Alankārikas. It seems to be a term given specially to these examples which deal with all the details of the upamāna as well as the upamā<sup>ey</sup>na. In fact, these examples are nothing more than a detailed and elaborate vākyagā upamā<sup>ey</sup>na, because

some distinction from Rūpaka and metaphor\* as it is understood in English literature is quite evident.

Thus all these similes show how embellished and polished was the style of the author of the Rām. Some of his similes are really gems in a literary form as it were.

From his similes the heights which Vālmiki reached regarding perfectness of art and technique can be gauged and similarly from his references to the god world, the human world and the animal world, the extent and range of his reference, his deep and extensive knowledge and his wide field of observation can be known. Thus on their investigation the venerable picture of Vālmiki as the author of this epic - one of the valuable literary works of the world emerges, and the revered sage - a sort of a storehouse of art, knowledge literature, genius, intellect and imagination appears at the distant horizon of our mental firmament having his lustrous and unshakable position in the literature.