

SIMILES IN THE RĀMĀYANA

SYNOPSIS

CHAPTER - I.

Similes and their Development in the Sanskrit Literature.

Origin and development of the use of the figurative mode of language and speech - the problem discussed from the literary, historical and psychological points of view - The place of the Alāṅkāras in such an ornate form of language.

The function of the Alāṅkāras in the language as well as literature. The different schools of the Poetics - Their diverse views regarding the function and definition of Literature as well as poetry discussed. The proper position of Alāṅkāras shown to have been accepted by almost all the schools. Views of Bhāmaha, Udbhata, Daṇḍin, Rudrata, Pratihārendurāja and Viśvanātha regarding the definition of poetry discussed and examined. The view of Vāmana accepting the supreme and primary position of alāṅkāras in Poetry - quoted and discussed.

The history of the word Alāṅkāra, Prof. J.Gonda's views regarding the historical development of the concept of the Alāṅkāras and the probable connotation of the word Alāṅkāra quoted at length and discussed fully. Dr.S.K.De's view regarding the concept of Alāṅkāras, and the purpose of the Alāṅkāras

Sāstra also quoted and discussed.

Development of the Science of Poetics and Rhetorics traced in its historical aspect. The evidences of inscriptions discussed to show the antiquity of the movement in this field.

Discussion regarding the development of the concept of Alankāras and especially that of similes - the traditional account given by Rājasekhara quoted at length and discussed. The importance of Aupakāyana as the propounder of Aupamya according to Kāvya^mmimāṣā. Dr.S.K.De's view on the point discussed. Evidences from Nighaṇṭu and Nirukta, Vedic similes quoted by Wāśka in his Nirukta - was Yāśka conscious of the different varieties of Upamā ? -

Mm.Dr.P.V.Kane's view about the probable date and antiquity of the concept discussed. Relevant sūtras of Pāṇini having a bearing on the upamā, its construction and ingredients. The explanation of Patañjali regarding Pāṇini's use of the word 'upamāna' quoted and discussed. Dr.S.K.De's view regarding the knowledge of the divisions of upamā on the part of the early grammarians. References from Brahmasūtra regarding the upamā - conclusion arrived at after discussing the evidences of all such works like the Nirukta, Astādhyāyī Brahmasūtra etc., The development

traced upto the rhetoricians like Dandin and Bhāmaha.

The importance of 'simile' as a figure. Its definition - discussion regarding its construction and its ingredients and constituents. Discussion regarding the Luptā upamā.

The scope beauty and capability of a simile. The view of Mr. M.V.Iyengar quoted and discussed. The picturesqueness created by a simile - its wonderful capacities shown at length. The variety and wide range of reference due to the variety of the upamānas. The importance and benefits of a study of similes discussed.

Similes - Development in the Indian literature. The importance of such investigation. The importance of Vedas, and hence the discussion regarding the similes in the Rgveda. Views of Mr. Arnold Hirzel quoted and discussed. Views of Prof.H.D.Velankar regarding the form and structure of the Vedic similes quoted and discussed View of Mr. ^HAhirzel regarding the topics dealt with in the Vedic similes quoted and examined. The general form of similes in the Brāhmaṇas Aranyakas and Upaniṣads discussed.

The epics - Rāmāyaṇa and Mahābhārata, the use of similes in them and their influence on the works belonging

to the classical Sanskrit Literature. The validity of the claims of the authors of the epics to have included everything in their works examined and shown how they are justified.

The importance and benefits of the study of the similes in the Rāmāyana.

CHAPTER II.

Some General Remarks about the Similes in the Rāmāyana.

Similes in the Rāmāyana - their frequency of occurrence and their predominance over all other figures of speech.

The epic form of the Rāmāyana and the author's purpose behind making it embellished with Alankāras. The right method of approach, and study of a literary work - the 'how' of the matter should be more deeply investigated. When looked from that point of view the Rāmāyana, will appear to have so many beauty spots.

The form and construction of an epic. The narration being its main characteristic feature - small episodes, anecdotes and Akhyānas occurring in it. How these characteristics are found in the Rāmāyana as well as the Mahābhārata. The necessity of these characteristics in an epic. The use of the figures of speech necessary for making the epic attractive - The abundance of similes and the reason for that .

The scope and capacity of this figure of speech. How the similes fit in the contexts in which they occur. The picture-squeness of the similes. Appreciation of the author's merits, style and capacity as far as the similes are concerned - A general remark regarding the contents of the similes, the topics dealt with by the author. What idea we get from a study of such similes-knowledge regarding the glorious past; and a sort of guidance for our future progress. The mythological references contained in the similes.- the purāṇic mythology seen in the making.

The view of Mr. M.V.Iyenger regarding the vividness of the similes in the Rāmāyaṇa quoted and discussed. The relevant similes from the epic quoted and appreciated - vqz. II-30-24, III-52-26, V-42-23. Some other similes having distinct literary merits like IV-30-49, IV-30-46.

The author's influence on the other poets belonging to the period of the classical Sanskrit literature. Examples of similarity quoted and discussed.

The author's style - use of the figures of speech with a refined sense of taste and propriety - similes befitting to the context. Diefferent methods employed by the author, the examples of the description of the Pampā lake and Sṣarad given in the Kiṣkindhā-kāṇḁa compared. The comparison of the Rāmāyaṇa with the Mahābhārata in this respect.

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The similes in the Rāmāyana as a source of social and cultural information. Some illustrations from the epic quoted and their implications elucidated at some length.

Types of similes found in the Rāmāyana explanation for the absence of certain types of upamās.

How the similes in the Rāmāyana excel those employed by the authors of the other great poets of the world. Mr. W.V. Iyneger's view quoted and discussed. His contention that the authors including even Kālidāsa have been influenced by Vālmiki in the matter of similes.

Epic - and its general influence on the nation - the important benefits which can be derived from its study even from the point of view of the use of the figures of speech.

CHAPTER III.

Literature and Critical Appreciation of the Similes in the Rāmāyana.

Part I

Introduction.

The human race in its primary conditions - the awe and wonder experienced by it on seeing the beauty of the universe. The expression given to such a feeling by the man in that remote prehistoric age. Such a process when refined became literature - the contribution of the literary creators. The worth and importance of such literary creations. Some works remaining intact and ever fresh.

Historical view - the achievements of different famous conquer^{rs} and emperors compared with those of the famous literary persons - contention that their achievement is the real achievement and theirs is really an immortal position - the influence of the authors on the society - the contribution of Waltaire, Rousseu or Diderott evaluated - the power of pen. - the similar influence of the epic^{ia} of India on the Indian society.

The Rāmāyana - a literary work - The beauty of nature and its influence on Vālmiki.

Literary beauty and its essential characteristics. The difference between a beginner and a seasoned artist. The stamp of author's personality and originality - what requirements, should an author fulfil to make his work original so as to project his individuality? The role of the 'genius' of an author - Vālmiki can prove himself to be such a genius - he is a sort of a fountain - head of inspiration for other poets.

His contribution to the literature of the world - his narration - quite natural and graceful - his atmosphere truly Indian. - the ^ecase which a reader feels while reading the epic - the beauty of his descriptions - his use of figures of speech - quite natural and proper - His similes - their originality of expression, fancy and usage - the wide range of their reference. The topics dealt with by the author -

some favourite topics. The moon for instance employed in a number of similes. His reference to other beautiful natural phenomena like the sun, twilight, dawn, river, clouds, mountains etc. His references to the fire. His treatment to individual scenes and situations. The picturesqueness of the scenes. His delineation of the erotic and other sentiments - individual examples of beautiful descriptions and delineation of different sentiments.

The similes in the Rāmāyana - conventional - nearly all the main types of similes found in the Rāmāyana - the Pūrṇā and Luptā upamās in the Rāmāyana - the contention that the upamās in the Rāmāyana are mostly Pūrṇā.

The author - his personal account given in the epic itself shows how he was a real poet - the Krauñca-vadha incident.

His similes which contain the moon as the upamāna. Different illustrations of similes having moon as upamāna quoted and appreciated the moon as the standard of comparison in the matter of the beauty of the complexion. The authors use of different similes having the moon as upamāna to describe Rāma. His description of Sītā - also equally beautiful - the illustrations quoted and appreciated - the author's description of the other persons and other things - the similes describing Hanumat, Ahalyā and Sītā. Some other similes having the moon as Upamāna - used by the author to describe

the personal charm of the characters of the epic - their appreciation.

The different usage of his similes referring to the moon as the upamāna, moon in the autumnal sky referred to by the author to describe the mental condition of Rāma on a particular occasion - the implication of such a simile. The author's employment of this upamāna to describe things like a necklace chariot and aeroplane like Puṣpaka. The illustrations quoted and appreciated - the purpose of the post in describing these things in his similes.

CHAPTER III.

Part II.

A Literary and Critical appreciation of the similes having the sun as upamāna.

The sun as upamāna, next only to the moon as far as the similes in the Rāmāyaṇa are concerned. Yet their actual number is more than that of the similes having the moon as upamāna - Reason for giving priority to the similes having 'moon' as upamāna. The selection of the luminaries of the sky to depict the characters of the epic in bright colours - the selection of moon meant for describing the personal beauty and charm whereas that of the sun meant for describing the radiance and heroism of the characters of the epic - otherwise the author's tendency to describe other things also by comparing them to the sun when he intends to bring out the idea of the lustrous characteristics of a thing. - also in the seen

epics - the arrows chariots, swords being such things. other ways in which the symbol of the sun used for descriptions e.g. the rise or fall of a person, entrance of a king to his palace - terrible appearance of a person etc. described by comparing them to the rise and setting of the sun or the entrance of the sun to a thick cloud respectively. The sun at the time of eclipse frequently referred to as upamāna - to describe the miserable condition of a person - the power of observation on the part of the author. The propriety of the use of the symbol of the sun.

Individual illustrations of similes having the sun as upamāna quoted and appreciated. -Similes describing Rāma, Daśaratha, Viśvāmitra etc. and their full appreciation.

S The author's use of similes to describe the psychological intrigues illustrated by a simile in which the sun figures as upamāna - the stanza being a speech of Kausalyā addressed to Daśaratha -quoted and appreciated - a similar example of such a simile also taken into consideration - the simile occurring at the time of Rāma's going to the forests.

The eclipse of sun-its use in the descriptions - to depict the miserable condition of persons -illustrations of such similes describing the conditions of Daśaratha and Vālin quoted and their literary merits fully brought out. The burning sun at the time of the destruction of universe

referred to as upamāna - stanza describing Bharata - being such a simile.

The lustre of the sun used as upamāna - a stanza describing Rāma's condition quoted and its beauty shown in all respects - the author's capacity to give beautiful descriptions even in the ghastly situations of battle - illustrations of such similes giving the descriptions of Hanumat - brought out. Other individual similes having literary merits quoted and appreciated - the sun covered by the clouds taken as upamāna for describing a warrior being covered by the arrows discharged by his enemies - other descriptions of Rāma, Sugrīva, Lakṣmaṇa etc.

The Sun dispelling darkness taken as upamāna - a simile from Uttarakāṇḍa quoted as an illustration, it being a speech of Rāma addressed to Agastya. The sun being chased by the clouds as upamāna - a description of Vālin in VII.34.24 the rising sun as upamāna - a description of Rāma given in II.3.36 and that of King Ś'veta given in VII.77.15. A list of similes having the sun as upamāna - employed to describe personal charm and lustre of the characters quoted and each case taken into consideration to bring out its full implications - another similar list of the similes having the sun as a standard of comparison - describing things like arrows chariots, swords, aeroplane etc. quoted and each case discussed fully in order to bring out its literary merit.

General observations on all such similes.

CHAPTER III.

Part III.

Literary and Critical Appreciation of the Similes having
'Cloud' as upamāna.

The similes having the cloud as upamāna - the probable reasons for the author's choice of such upamānas - the monsoon being a charming phenomenon in India, the sight of clouds pleasant and inspiring specially in case of poets - the similes given by the poet generally picturesque and full of literary beauty.

A simile having a line of cloud as upamāna used by the poet to describe the way in which Sumitrā consoles Kausalyā- quoted from the Ayodhyā Kāṇḍa - other similes occurring in the same context illustrated and explained - the criticism of Mr. M.V.Iyenger on the simile quoted and justified - one more simile in the same context quoted and explained - the criticism of the same scholar. Employment of clouds as upamāna to describe umbrellas, elephants, army mountain, deer etc., relevant similes quoted and appreciated. Cloud as a remover of heat at the end of summer taken as upamānas in a simile given in II.114.29. Similes describing Trisīras, Rāvaṇa etc., quoted and explained. Some other things described by similes having cloud as upamāna e.g. the garment put on by Sītā when she was kidnapped by Rāvaṇa - a simile from the Aranyakāṇḍa quoted and appreciated - A

roaring cloud as upamāna for describing a dreadful sound given out by a demon - a simile in III.70.10 quoted to illustrate that - a similar example of the use of a cloud as upamāna to describe the colour - a simile in IV.11.25 quoted at this point to show the author's capacity to give a true picture. Two roaring clouds as upamāna to describe a duel between Vālin and Sugrīva - a description of a peak of Prasravaṇa mountain given in IV.27.14 - Similes in the first canto of Sundara Kāṇḍa describing Hanumat on his way to Laṅkā quoted and appreciated - the description of Rāvaṇa as seen by Hanumat - similes given V.10.8, V.10.29 quoted and explained. Other similes describing the personality of the characters occurring in V.45.5 and V.47.22, V.49.7, V.49.14, V.54.6 etc. quoted and appreciated. - the descriptions of armies given in similes occurring in VI.4.59c -60b, VI.53.12, VI.61.40 etc fully explained and their literary merits fully brought out. Simile describing Rāvaṇa as seen by Rāma from the top of the Suvela mountain, another simile describing Sugrīva quoted and explained. The simile describing Kumbhakarna occurring in VI.61.5, VI.61.3ab VI.67.92, another simile describing Tris'iras Atikāya and Nikumbha occurring in VI.69.24c-25b, VI.71.14, VI.77.6 etc. explained at length.

The description of the fight between Rāma and Rāvaṇa given in VI.101.59, VI.105.3, VI.108.6-7 fully explained to bring out the literary merits contained in it. A description

of Hanumat bringing a peak of mountain given in VI.102.30 quoted and explained - the simile occurring in the course of Mandodarī's lamentations after the death of Rāvaṇa - explained.

A description of the mountain R̥ṣyamūka as seen from the Puṣpaka aeroplane, explained fully - a description of a fight between god Viṣṇu and the demons given VII.6.63c-f explained at length.

A list of similes referring to the battle scenes and having 'cloud' as upamāna quoted and explained fully - another similar^a list of similes having clouds driven off by a strong gale of mind as upamāna - meant for describing the warriors taking to their heels - quoted and explained.

Other individual similes describing Lakṣmaṇa, Rāma etc. quoted and appreciated - The clouds taken as upamāna for describing the characters of the epic - a list of such similes quoted and explained - A cloud taken as upamāna to give the effect of sound - several similes quoted to illustrate, this and the explanation given to bring out their merits - "clouds" taken as upamāna to describe other things such as buildings, caves, armies, mountains, trees etc. a list of similes quoted and explained. - Clouds taken as upamāna to describe the battle scenes, personal charm of someone, nice and appealing situations and so many other things - several such similies quoted and appreciated.

General observations on all such similes having 'clouds' as upamāna.

CHAPTER III.

Part IV.

Appreciation of other miscellaneous similes having literary merits.

Other beautiful similes having equal merits like these having the moon, the sun or the clouds as upamāna - the **reference** to a variety of subjects in these similes.

Illustrations of such beautiful similes given and explained - a simile in III.16.13 where the moon is compared to a mirror - the same context - yet another simile in which the moon light, compared to Sītā. -A complete simile having all the details of the upamāna likened to the upameya - given in IX.30.47, here the night is compared to a lady the simile quoted and appreciated -in the same context - in a simile given in IV.30.49 the sky is compared to a lake a complete simile quoted and appreciated.

The beauty of the similes having the lightning as upamāna - a number of such similes quoted and appreciated another list of similes which have the lightning flashing across a cloud quoted and explained fully.

Vālmiki's similes as pieces of perfect literary beauty - a simile in IV.61.8 describing an aerial view of a vast landscape quoted and explained.

The similes having the swans as upamāna also beautiful - a number of such similes quoted and explained.

A simile given in V.9.63a-64b where the sleeping ladies in the harem of Rāvaṇa - described by comparing them to a garland - explained. A simile given in V.14.18 where the ~~three~~ of Aśokavanikā damaged by Hanumat - described by comparing them to a lady having marks of nail and teeth in the course ~~of~~ sexual enjoyment - explained fully - in a yet other simile given in V.292 describing the good omens experienced by Sītā - quoted and appreciated.

Author's use of the flame of fire as upamāna for describing the female beauty - a number of such similes - appreciated fully.

Individual similes describing the beauty of situations and incidents - such a simile given in V.4.11 appreciated at length. - another simile given in II.10.7c describing the ornaments scattered by Kaṇkeyī on the floor of her palatial apartment - explained fully - a similar example of such a simile given in V.5.22cd also explained.

Similes ^{having} /lotus as a standard of comparison - ~~having~~ having literary beauty - some such similes having the least tinge of conventionalism quoted and appreciated.

Some other similes having the lotus as a standard of comparison - employed for other purposes - the similes

given in III.52.20, V.36.28 describing Sītā and Rāma respectively - explained.

Two similes given in V.14.29 and V.14.30-31 describing the water of a canal in the Aś'okavanikā - by comparing it to a lady experiencing the anger of her husband and being persuaded by the relatives to make a compromise - quoted and explained.

Similes having a night without moon as upamāna - a number of such similes quoted and appreciated - Sky without moon as upamāna to describe the palace of Das'aratha after Rāma and others leaving to go to the forests - the similes explained fully. - a similar example - the bed-room of Das'aratha as seen by Bharata when he came to Ayodhyā after his father's death - quoted and explained - a description of the royal road of Ayodhyā - having the sky as upamāna - the simile quoted and explained fully - another simile given in IV-28-6 having the same upamāna the sky compared to a love-lorn person - appreciated fully.

The descriptions of the harem of Rāvaṇa and the palace of Ayodhyā given in V.9.40c-41b and II.10.11c-12b appreciated fully.

A description of the court of Das'aratha given in II.3.37 when Rāma came to see Das'aratha after receiving the message from the king - explained fully.

A description of Sītā's changed condition when she got the ring of Rāma, from Hanumat - the simile given in V.36.47 in which she is compared to a night - appreciated.

Another simile given in II.24.8 describing the sorrow felt by Kausalyā when Rāma asked her permission to allow him to go the forests - quoted and explained.

A description, the pitiable condition of Sītā seen by Kausalyā when she visited Citrakūta given in a simile contained in II.103.25a-26b explained fully.

One more simile given in III.63.3 having the fire as upamāna and describing Rāma's pathetic condition after the abduction of Sītā quoted and appreciated.

Picturesqueness of the similes in the Rāmāyana - a simile given in II.40.35 describing the ladies shedding tears at Rāma's leaving for the forests quoted and explained fully.

Similes having a garland as a standard of comparison - a number of such similes quoted and appreciated fully. The poet's choice of upamāna for describing a situation fully well - a simile describing the approach of Rāvana towards Sītā who is compared to the twilight without the sun and the moon, the perfect symbolism - Sītā standing for the twilight and Rāma and Lakṣmaṇa standing for the sun and the moon the simile in III.46.5 explained fully.

A woman decorating herself with ornaments as upamāna - a number of such similes in which the author has used the upamāna for various purposes quoted and appreciated fully.

The depiction of a situation in a realistic way - the simile given II.37.9 describing Sītā's condition on seeing the hempen-robe- quoted and explained.

General criticism and observations on all these similes having literary merits - the author's genius seen through them.

CHAPTER IV.

Social and Cultural Conditions as reflected in the similes in the Rāmāyana.

Introduction:- Influence of his times on an author.

The ancient Indian literature - the picture of the respective ages evolved in the works of the authors - the problem of the authenticity of the information received from such works.

The Rāmāyana - Itihāsa - the scope of its narration Vālmiki his realistic presentation - can he be a true representative of his age through his work ? The value of the information given by him.

The similes - their range of references and as such valuable evidences for the conditions prevalent in the age-

- a detailed discussion regarding the topics dealt with by, the author - the relevant points in the matter taken for discussion.

the ~~The~~ Actual evidences taken up for discussion - a peculiar custom of ~~South~~ referred to in a simile.

The belief regarding the destruction of the universe - to be effected by a universal fire - a number of similes having references to such a destruction quoted and discussed. Some other similes which describe ^{that} the sun would burn the whole world quoted and discussed.

Other similes describing how the clouds would roar at the time of the universal destruction quoted and discussed.

Belief in ill-omens - The falling star - the belief regarding it - a number of similes having the falling stars as upamāna quoted and discussed.

Similar belief regarding the moon in particular conditions - similes having such references quoted to support the conclusion.

Other beliefs regarding the universal destructions - like god seen with a Danda, the earth being blazed up ~~in~~ on all sides, the relevant evidences given and their implications brought out. ^{Sankara} ~~Visnu~~ and Brahmā also believed ~~Sankar~~ ^{be} to ~~the~~ responsible for such a destruction the evidences given to support the conclusion.

The conception about the death - Kālāgni - a term frequently used a number of similes having Kālāgni as upamāna quoted and discussed.-the similes quoted, referring to Yama, the god of death - a number of such similes quoted and discussed.

Similes referring to the ill-omens - the ill-omenous things - ill-ominousness regarding particular time and occassion - the evidences quoted and discussed - the illomin-
ousness regarding fire in the crematory - the relevant simile quoted and discussed. Belief in good omens - throbbing of the limbs of human body - relevant similes quoted and discussed.

Belief in the law of Karman, the attainment to the higher lokas by meritorious actions and falling down from such lokas after the exhaustion of such actions - the relevant similes quoted and their implications brought out fully.

The belief regarding the soul, its leaving the body, its existance in the body, its invisibility - the relevant similes taken up for discussion regarding their implication. Other beliefs - the belief regarding the shape of the earth, the simile given in V.49.12cd quoted as an evidence to support the conclusion.

The similes which lead us to believe in the wide

prevalance of the sacrificial cult - some similes showing that ghee was an important offering in the age of the Rāmāyana quoted and discussed.

The similes referring to the construction and preparation of a sacrificial altar taken up for discussion - their implication fully brought out - other ceremonies and rituals regarding the enkindling of fire in the altar and the strewing of grass around it also to be prevalent in the age of the Rāmāyana.

The prevalance of the practice of circumabulation round the altar - the evidence given and discussed.

Similes referring to the place and importance of fire in sacrifices, a simile given III.32.5 quoted and discussed - the number of sacrificial fire - the similes referring to it discussed, one more simile given in VII.6.56 regarding the importance of fire in a sacrifice taken up for discussion; the practice of tending the fourth fire over and above the usual three fires - relevant evidence given.

Similes referring to the conflagrations in the forests - quoted and discussed. Such conflagrations might have been common in the age, the conclusion drawn on the strength of frequency of such references.

Similes referring to the sacrifices in which animals might have been offered as oblations - the evidences given

in III.56.9, III.70.6, V.13.51 etc discussed and their implications fully brought out.

A simile referring to Śiva-worship given in II.106-31c-32b discussed to show the existence of such worship in the age of the Rāmāyana.

The belief that the fire is the only respectable of oblations proved to be prevalent in the age - the relevant similes quoted and discussed.

Similes referring to the ideals and morals cherished by the people in the age of the Rāmāyana - a simile describing Rāma occurring in I.1.16 given as an evidence for the ideal of a good person - other good qualities held very highly and respectfully by the people - the relevant similes showing the patience and firmness in observance of duties quoted and discussed. The concept that the heart of a good person should be quite serene and pure - the simile advocating it quoted and discussed - the need of self control emphasised by some similes - such similes given in VII.7.30 and VII.3.34ab. quoted and explained. One's fame and reputation held as dear as one's soul - the simile given in I.53.13 ab. quoted to show how such an ideal was prevalent in the age of the Rāmāyana - other similar evidences given in III.6.10 V.15.34cd, V.19.11a, VI.121.20 etc. taken up and discussed fully.

Similes referring to the ideals of conjugal harmony and fidelity - the portions of the ^aRāmāyaṇa viz. I.1.26c-28b and I.77.26c-30d quoted and explained fully. Other similes given II.40.24, I.73.27-28 referring to the ideal of fidelity quoted and discussed. - The inseparability of the lustre from the sun - an ideal for conjugal relation - the relevant similes quoted and discussed to show the existence of such faith among the people of the age - Other similes referring to the ideal union between Candra and Rohini taken up for discussion to show how the people valued such a union - Still some other similes referring to such ideal union between certain other gods and their wives e.g. between Agni and Svāhā and Indra and Sācī quoted and discussed to support the conclusion regarding the existence of such an ideal in that age.

Simile referring to women and their condition - the similes referring to the idea about the age of marriage in case of women quoted and discussed - how such marriage was believed to ^{be a} sacred duty and grave responsibility in case of a father - shown at length.

Similes referring to the methods of description with the help of ornaments and the similes having ladies dressed fully with ornaments etc., as upamāna quoted and discussed to show how the ornaments were cherished as dear and valuable possessions. Similar evidences showing how men also used to decorate themselves with ornaments - quoted and discussed.

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Clothes and dress^{put} on by the people in that age - relevant similes given in III.33.19 - Not only human beings but the animals also were decorated with ornaments the similes given in III.52.25, III.52.33 quoted as evidence.

Some similes refer to the position of women in that age, a simile in II.30.8 referring to the practice of giving women dancers as presents quoted as an evidence. Similes referring to the position of widows a simile given in II.21.61 and similar other similes given in V.26.26-28 cited as evidences and their implications fully brought out.

Similes describing occasions when decoration was avoided by men and women - the simile in II.114.19 quoted as an evidence.

Other customs and practices - people, fond of taming animals - similes referring to the methods of subjugating and taming serpents - given in II.12.4c-5b, III.29.28 quoted as evidences.

Two similes - given in III.4.25 and II.40.30 referring to the method of catching and taming elephants quoted and discussed.

Similes referring to different weapons used for controlling elephants and other similes referring to the fire enkindled for frightening the elephants quoted and discussed.

S) Similarly other two similes referring to the weapons used for controlling horses quoted and discussed.

Similes referring to the cattle-breeding quoted to show that the practice of keeping the cattle was in vogue in that age.

Similes referring to the bullocks and carts - quoted to show that the carts were used in the age of the Rāmāyana.

Similes referring to the hunting of the animals - a simile referring to the method of killing a deer quoted to show the existence of the practice of hunting - another simile referring to the method of catching a fish also quoted to show the existence of such a practice.

The practice of taming parrots, a simile given in V.13.16 given to support the conclusion.

Similes referring to law and administration, crime and punishment, trade and navigation, sports and pastime - a simile given in V.28.7 referring to the method and of punishment for theft given as an evidence.

Similes referring to some sort of a system of navigation - views of Dr.H.Jacobi quoted and discussed - a list of similes referring to navigation and plying of boats in rivers quoted and discussed fully to show that the navigation was probably in vogue in the age of the Rāmāyana.

Similes referring to several crafts and arts - a simile referring to chariots quoted as an evidence - the importance of a good charioteer advocated by another simile discussed fully - Similes showing the fondness of people for archery quoted to show the existence of the practice of archery and the sports related to it.

SL Similes referring to the practice of drinking - a list of such simile quoted and discussed to establish the existence of such a practice in that age.

Similes referring to the practice of eating meat as food- quoted to show that it was in vogue in the age of the Rāmāyana - a simile referring to the slaughter of animals by a butcher - also cited to support the conclusion regarding the practice of taking meat as food.

Similes referring to the system of education quoted to show the methods of instruction, places of education and such other things.

g Similes referring to the medicines, medicinal plants and the importance of medicine in case of diseased persons, Some kind of surgery etc., quoted and discussed to show that the people were conversant with such a knowledge and practice of medicine - a number of evidences given and the implication fully brought out.

Similes referring to farming and agriculture - a

list of such similes quoted and discussed.

Similes referring to the architecture, sculptures and construction of buildings, bridges etc.,- a list of similes referring to high seven-storeyed buildings, latticed windows, bridges, gardens etc. given and discussed fully.

Similes referring to the mountains as repositories of minerals and metals, evidences given to show that the people had some knowledge of mining and metallurgy.

General observations and comments on all these similes in which the cultural and social conditions are reflected - the importance of the information supplied by them.

CHAPTER V.

Similes in the Rāmāyana in relation with the similes in the Mahābhārata.

Introduction - The Rāmāyana and the Mahābhārata known as Itihāsa, Rāmāyana known as Mahākāvya, their respectable position in the literature of the world. The similarities between these two epics noted by scholar like Prof. Hopkins and Prof. K. A. Subrahmanya Iyer. Other similarities regarding the episodes and anecdotes related in the epics - over and above the similarity in imagery - the Rāmopākhyāna in the Mahābhārata.

Upamānas being similar in both the epics - can be divided on similar principles and consideration. The similes

can be divided into four categories - God - World , Nature World, Animal-World, and World of Human beings - a general discussion regarding these four heads.

References to the God-World in the epics.

- the authors of the epics refer to the gods of the Vedic pantheon as well those described in the Purāṇas - a list of gods referred to in the epics. Indra the most prominent figure in the epics - similar characteristics of Indra described in both the epics - Indara as upamāna - different traits of his character taken into account while referring to him.

A list of similes in the Mahābhārata - having Indra as upamāna taken up for discussion - a similar list of similes in the Rāmāyana - having Indra as upamāna quoted and explained considering each case for comparison.

next

Agni to Indra - a number of similes in the Mahābhārata quoted and explained and another group of similes in the Rāmāyana quoted and explained to show the similarities.

Similes having Brahmā or Prajāpati as upamāna occurring in both the epics quoted and explained and the similarities between these two groups of similes fully brought out.

Similes having Viṣṇu as upamāna, occurring in both the epics quoted and explained and the similarities between these two groups of similes regarding the information given by them fully brought out.

Similes having god S'āṅkara as upamāna - occurring in both the epics quoted and explained and the similarities between the two epics brought out fully.

referring
Similes/to the god of Death viz. Yama occurring in both the epics quoted and explained and the similarities brought out fully. Similes referring to the goddess Lakṣmī or S'rī quoted and explained and the similarities brought out.

General comment on all these similes.

Similes referring to the Nature-World occurring in the epics.

Similes referring to the moon - occurring in both the epics - quoted, explained and their similarities fully shown.

Similes referring to the sun as upamāna - occurring in both the epics - quoted explained and the similar points clearly shown.

Similes referring to the clouds as upamāna - occurring in both the epics, quoted, explained and the resemblances clearly brought out.

The falling stars as upamāna in both the epics - the

similes in both of them quoted, explained and resembling points fully elucidated.

Similes referring to the sea as upamāna in both the epics - quoted and explained to show the similarities. Sky as upamāna in the similes of both the epics, the similes quoted and explained to show the similarities.

The mountains as upamāna - relevant similes from both the epics, quoted explained and similarities shown.

General observation and comments on the similes.

Similes referring to the animal-world contained in the epic.

Similes referring to lions as upamāna occurring in both the epics, quoted and explained and the similarities brought out.

Similes having elephants as upamāna - occurring in both the epics, taken into consideration and the resemblances brought out.

Similes having a tiger as upamāna - occurring in both the epics - considered and the similarities in them brought out.

Similes having bulls as upamāna, occurring in both the epics - quoted, explained and the similar points fully elucidated. Similes having Cows as upamāna occurring in both the epics, taken into consideration and the resemblances shown.

Similes having a male or female deer as upamāna, occurring in both the epics, quoted explained, and similar points brought out.

Similes having serpents or cobras as upamāna, occurring in both the epics, considered at length and their resemblances brought out.

Similes having eagles as upamāna, occurring in both the epics, quoted and explained and the similarities brought out.

Other similes referring to the birds under different conditions - birds having their wings cut off - contained in both the epics quoted, explained and the similarities fully brought out.

Similes having butterflies, moths etc. falling on the fire or flame, as upamāna, taken into consideration and the similarities brought out.

Similes having minor birds like Kurari as upamāna specially used to describe the female characters in distress, occurring in both the epics, taken into consideration and their similarities fully elucidated.

General comment and observation on these similes.

References to the World of Human beings in the similes.

The authors of the epics refer to human relations, behaviour, trade, navigation etc., their reference to other fields also seen in the epics.- the identical expressions

in such cases.

the

The similes given in Rāmāyaṇa II.100.28 and Mahābhā-
rata II.5.46 almost similar and identical in expression.

A father protecting a son as, upamāna, occurring in
the similes of the both the epics - the relevant evidences
given and explained. Unwholesome (Apathya) food as upamāna
in both the epics - the relevant similes quoted and explained.

Similes referring to navigation occurring in both the
epics, quoted and explained and the similarities brought out.

Similes describing the female characters in distress,
in both the epics a plaintain tree, [~]tembling due to wind,
figuring as upamāna, the relevant illustrations from the
epics given and explained.

Profusely wounded warriors described by comparing them
to Kims'uka trees having red flowers in both the epics - the
illustrations from both the epics quoted and explained.

sk

A lotus creeper as upamāna to describe the ladies -
the simile from the epics quoted and discussed.

The similes in both the epics having remarkable affinity
instances of similar expressions, numerous in the epics -
the similes in these epics - give an idea about the common
heritage - reason for not presuming the borrowing on either
side - the convention and literary norms being the factor

responsible for similarities - such a basis of tradition and convention - making the epics embellished from the literary point of view and popular among the people.

CHAPTER VI

Similes in the Rāmāyana - their Influences on the Authors of the Classical Sanskrit Literature.

Introduction : An author being influenced by his predecessors a general truth regarding the literature.

The epics - the Rāmāyana and the Mahābhārata have influenced the later authors - The influence of the Rāmāyana on the Mahābhārata on the Purāṇas - the influence of the Rāmāyana on the authors of the classical Sanskrit literature. Bhavabhūti's eulogy dedicated to Vālmiki - justifying the points. Other apparent signs of the influence of Vālmiki on other author - Mallinātha expressing such an opinion regarding the influence of Vālmiki on Kālidāsa.

General discussion regarding the influence of Vālmiki on the other poets like Bhāsa, Aśvaghoṣa and others - the plots of Bhāsa's dramas viz. Pratimā and Abhiṣeka - based on the story of the Rāmāyana - not merely such influence - but likelihood of influence in the imagery also discussed.

The precautionary considerations while deciding regarding the influence of Vālmiki on other poets - taken

up for consideration, the criteria to decide the effect of such influence - the line of demarcation regarding the originality of the following of a convention in case of an author etc.- discussed fully.

Definite illustrations of the influence of the Rāmāyaṇa on the works of the classical authors the influence of V.9 on the Vaṇṇa of the Buddhacaritaṃ - the introduction of the Abhijñāna by Kālidāsa in his S'ākuntala influenced by the Hanumat's handing over the ring of Rāma to Sītā for recognition. -Parallel passages in the Rāmāyaṇa and the Vikramorvas'īyam of Kālidāsa.

The importance and value of such a determination of the influence of the author - the parallel passages in the Rāmāyaṇa and the dramas of Bhāsa taken up for discussion and their resemblances fully brought out - Similes referring to the moon entangled in an eclipse occurring in both - viz. the Rāmāyaṇa and the Pratijñā yaugandharāyaṇa of Bhāsa.

The similes having serpents as upamāna - parallel similes from the epic and Pratijñā yaugandharāyaṇa and Daridra - Cāru dattam of Bhāsa quoted and discussed.

The digit of the moon as upamāna employed by both Vālmiki and Bhāsa, the illustrations from the Rāmāyaṇa and the Daridra - cārudattam of Bhāsa quoted and discussed.

Faithful allegiance advocated by the similes in the Rāmāyana and the Pratimā of Bhāsa.

Similes referring to the cattle occurring in the Rāmāyana and the Pratimā of Bhāsa quoted and discussed.

Amarāvati, the capital of heaven, as upamāna in the similes in the Rāmāyana as well as in those occurring in Abhiṣeka.

The sun burning vehemently at the end of a yuga - as upamāna in the similes occurring in the Rāmāyana and Abhiṣeka - a drama of Bhāsa.

The moths and butterflies falling on the flame or fire as upamāna to describe the fighting warriors in the similes occurring in the Abhiṣeka - also just as it is so in the Rāmāyana - the evidences quoted and discussed.

ences
Referring to the navigation in the similes occurring in the epic as well as the Abhiṣeka of Bhāsa, parallel passages quoted and discussed.

Fall of a warrior described by comparing him to a mountain shattered by Vajra - the relevant evidences from the Rāmāyana and the Abhiṣeka of Bhāsa quoted and discussed.

The natural enmity between a lion and an elephant used as upamāna to describe the fierce combats - the similes in the Rāmāyana and Abhiṣeka of Bhāsa quoted and explained. General observation on these similes of the Rāmāyana and those

in Bhāsa's works.

As'vaghosa - his works not available in complete manuscripts - yet his works showing the signs of influence of the Rāmāyana - even in case of the use of the figures of speech the influence of the epic is found.

Similes in the Rāmāyana and the Buddhacaritam having a lion as upamāna quoted and explained and the resemblance to the imagery and expression brought out.

The similes in the Rāmāyana and Buddhacaritam of As'vaghosa - having an elephant as upamāna quoted and explained to show the resemblances.

Similes in the Rāmāyana and the Buddhacaritam of As'vaghosa - having the moon and those having the sun as upamāna quoted and explained and the similarities brought out fully.

But the case of Kālidāsa - definite signs of influence can be shown - Similies in the Rāmāyana and the Raghuvamśa of Kālidāsa - having the moon united with Citrā constellation as upamāna quoted and explained and the parallels brought out.

Similes describing faithfully allegiance - having a shadow being always with the object as upamāna, occurring in the Rāmāyana and the Raghuvamśa of Kālidāsa quoted and explained and the similarities brought out.

Simile having serpents weakened by Mantras as upamāna, in the Rāmāyaṇa and the Raghuvans'a of Kālidāsa quoted and explained and the resemblances brought out.

A delicate creeper as upamāna in the simile in the Rāmāyaṇa and the Raghuvans'a of Kālidāsa - the relevant simile quoted and explained.

Simile referring to the details of a sacrifice - occurring in the Rāmāyaṇa and Raghuvans'a quoted and explained.

Similes description two persons by comparing them to the sun and the moon, occurring in the works Vālmiki and Kālidāsa quoted and explained.

Similes having Laksmī as upamāna, in the works of Vālmiki and Kālidāsa quoted and explained.

A lotus creeper as upamāna to describe the women in distress - occurring in the simile in the works of Vālmiki and Kālidāsa - the relevant evidences given and the similarities brought out.

A lotus trembling due to the fish passing near it as upamāna for describing eyes - in the similes of Vālmiki and Kālidāsa, the relevant similes in the Rāmāyaṇa and the Meghadūtam of Kālidāsa quoted and explained.

~~The~~ The illustrations of correspondence between the Rāmāyaṇa and the Vikramovasiyam of Kālidāsa cited and discussed.

The similes having the moon freed from an eclipse, as upamāna occurring in the Rāmāyana and the Vikramorvaśīyam relevant evidences quoted and explained.

Similes having the lightning as upamāna - occurring in the works of Vālmiki and Kālidāsa. Similes referring to the union between Candra and Rohiṇī, occurring in the Rāmāyana and Abhijñāna Śākuntalam of Kālidāsa, quoted and explained.

General observations on the similarities of imagery and expression found in the works of Vālmiki and Kālidāsa.

Similarities in the imagery employed by Vālmiki. and Bhavabhūti, similes having cloud accompanied by lightning as upamāna, occurring in the Rāmāyana and the Uttararāma - caritam of Bhavabhūti quoted and explained.

Similarities in the Rāmāyana II.73.3 and Uttara-rāmacaritam IV.7 discussed fully.

General observations and comments on the similarities and correspondences between the Rāmāyana and the works of the authors belonging to the period of the classical Sanskrit literature.

CHAPTER VII.

Vālmiki as an Author, his knowledge, Field of Observation and Style.

Introduction : An Author's personality revealed through his work - the same fact true in case of Vālmiki also. - the

wide range of his reference - a proof for his genius - his knowledge of mythology and other branches of learning seen in his work.

the 2
His knowledge of mythology - both Vedic as well as popular latter on developed in Purāṇas and Brhatkathā - Vedic literature preceeding the epics and the Purāṇas - hence the influence of the Vedic mythology on the author - the Purāṇic mythology seen in an earlier form in the Rāmāyana, Vālmiki's references to Indra, Agni, Brhaspati, Varuna, and such other gods discussed in general.

A number of similes having Indra as upamāna - quoted and discussed and the author's knowledge of the Vedic mythology established - all the traits referred to in the Vedas about Indra seen^m to have been alluded to by Vālmiki.

The author's references to Varuna the relevant similes in the Rāmāyana quoted and discussed.

The author's references to the dual-deities - a characteristics similar to Vedic method of presenting dual deities - Similes quoted and discussed conclusions arrived at.

Similes having Brhaspati as upamāna - the Vedic traits - changed in the epics - similes quoted and discussed.

Similes referring to Viṣṇu - quoted and discussed - Conclusion on the strength of the evidences given.

Vālmīki's references to S'aṅkara - the relevant evidences given and discussed. Observation and comments on the similes - his references to Brahmā or Prajāpati in his similes - the evidences given and fully discussed.

Vālmīki's reference to Lakṣmī - relevant similes quoted and discussed.

The author's references to Asvins - the changes from the vedic mythology, the evidences given and discussed.

The author's references to Kumāra Kārtikeya - similes quoted and explained.

Author's references to Garuḍa - similes quoted and explained. His references to the minor deities like Kāmadeva, Rati etc. and other semi-divine beings like Yakṣa^s, Gandharvas etc., - the relevant similes quoted and discussed - His references to other earlier persons famous in popular folklore also considered and evidences for them given and discussed.

General observations and comments on all these similes

The author's references to other branches of knowledge general discussion regarding his references to the astrology and astronomy.

The similes having such astrological references quoted and discussed - the references to the eclipse, union between the planets and constellations etc.-discussed - the similes

as proofs for the knowledge of such sciences on the part of the author.

General observations and comments on such similes having astrological and astronomical references.

Author's field of ^bobservation - covering all the w^laks (life and a variety of objects of references seen in his work.

The author's references to different animals, birds, trees, plants and creepers etc. - the relevant similes having such things and animals etc. as upamānas quoted, examined and the conclusions regarding the author's wide knowledge established.

The peculiarities of the author's style - his resorting to abstractions while choosing upamānas - the relevant similes having polished language, faith, intellect etc. as upamānas quoted and discussed.

Other peculiarities of the style - his employment of different varieties of similes, the accumulation of simileles - artificiality as well as naturalness - seen in his descriptions - the illustrations of such peculiarities given and discussed.

- the prismatic distion as described by Prof. Gonda in his book on 'Sanskrit similes' - seen in the Rāmāyana. the relevant expamples given and discussed.

Vālmiki's originality - the similes which can be definitely claimed as the creation Vālmiki's own genius - quoted, appreciated and evaluated.

General observations and comments on such evidences which give the glimpses of the author's personality and genius - the important information yielded by such references appreciated.

CHAPTER VIII.

Conclusion

The important benefits yielded by the study of the similes in the Rāmāyana - the important^{ce} of the similes in the Rāmāyana - reasons for not taking minor compounded similes occurring in the Rāmāyana - into consideration - Simpli-
city and ease^e - the main characteristics of the similes - their occurrence in the right places and right contexts - the additional charm given to the epic by these embellishments. Illustrations of the similes showing the author's originality enumerated and discussed passingly.

The power capacityⁱ and appeal of the similes - the structure of the similes in the Rāmāyana - the predominance of the pūrṇā^ā upamāṇa^y - the reasons for such predominance. The conventionalism seen in the similes - the picturesqueness of the similes - social and cultural conditions - the information - its value and importance - the importance and influence of the epic.

Some similes having a bearing upon important problem related to the epic, like the date, interpolations and genuine portions etc. - the illustrations cited and discussed.

Other important results of the study - the epic as a land-mark in the Indian literature.

The eul^ogies conferred upon - Vālmīki - showing him to be the fountain-head of inspiration ~~for~~ the poets who followed him - the illust^rations from the Māhātmya of Rāmāyana and other works given, justified and discussed - the same influence can be presumed in case of the similes also.

The critical text of the epic - under preparation by the Oriental Institute of the Baroda, all the similes quoted and discussed may not be there in the constituted and reconstructed text of the epic - yet that may not affect the general conclusions and results -

R Prof. Gonda's views regarding the method of a study of similes - quoted and discussed. The study has given such results - the point elucidated at length. -

The benefits and good results if realised by such a study - the effort undertaken proves to be proper and fruitful.