

CHAPTER I

Similes and their Development in the Sanskrit Literature

*

From times immemorial man has learnt to express his ideas through the medium of language. He has seen and observed the natural phenomena, the beautiful dawn, the bewildering beauty of the sunrise, the fascinating colours in the evening-sky, the streams flowing softly making a sweet musical noise, the sea roaring while dashing the waves towards the shore and the sweet sounds of the birds. All these have impressed him much and the impressions and observations gathered from all such things have led him to express his wonder and appreciation of the "Sundaram" - the beautiful in the universe. Just as the well-known poet Keats puts it, "A thing of beauty is a joy for ever." ~~He~~^h has tried to put his thoughts into language with a nice garb of words which express them beautifully. So, here lies the propriety of the use and practice of the ornate form of the language. Man does not remain satisfied with a matter of fact description of what he has seen, observed or experienced. He always tries to give a nice appearance to what he wants to express to others. This, therefore, may probably be taken as the motive behind the use of the figures of speech made from a very early period in the history of the human race.

The function of these figures of speech, according to many rhetoricians, oriental as well as occidental, is that of embellishing the language just as the ornaments give a special

charm to the general appearance and comeliness of a human body. A person, though quite handsome, neglecting to decorate his or her form with ornaments loses the advantage of imposing his or her personality on others. In the same way if the language presents a thing as it is, it falls flat on the ears of a hearer or the eyes of a reader. So the figures of speech have acquired the position of supreme importance in language as well as literature.

In literature, and especially in the Sanskrit literature which is quite abundant in the works on Rhetorics and Poetics there are several Schools and diverse opinions regarding the function and definition of "literature" as well as "poetry". Out of so many Schools like, Riti School, Alankāra School, Rasa School, Vakrokti School and Dhvani School, the School showing and propounding the prime importance of Rasa has been the most universally accepted school. It propounds that Rasa is the soul of poetry - i.e. of literature; as Viśvanātha, the author of Sāhityadarpaṇa, a well-known treatise on Poetics, puts it - Vākyaṃ rasātmakam kāvyam (where "Kāvya stands for literature in general) - poetry must possess Rasa if at all it claims to be poetry i.e. a literary piece of work. But these pioneers of the Rasa-School of Poetry also recognise the due position of the Alankāras in the literature. It is hardly necessary to mention that the upholders of the Alankāra-School by their very definition of poetry promulgate the value

of Alankāras. Viśvanātha in his Sāhityadarpaṇa says¹ that the Alankāras are necessary just as ornaments are necessary to decorate the body. It seems that Viśvanātha here quotes the views of others whom Mm. Dr. P.V.Kane thinks to be Ānandavardhana, Mammata and others. But inspite of his clear leanings towards the Rasa-School of poetry he has to admit the due place of the Alankāras in the literature. To have a more clear view about the concept of Alankāras, it is worth while to note passingly the views of the pioneers of the Alankāra-School viz. Bhāmaha, Udbhata, Dandin, Rudrata and Pratihārendurāja. Dandin's very definition² of Kāvya in the Kāvyaḍarsa shows that poetry is a series of words having the purpose of displaying the desired meaning. This would mean that the very body of poetry (if at all it can be supposed to have one) consists of words put in the best possible manner. This

1. Uktam ca - kāvyasya śabdārthan^u śarīram, rasādis' cātma,
 guṇaḥ śauryādivat, doṣaḥ kānatvādivat, rītayo
 'vayavasamsthānaviśeṣavat; alankārāḥ katakakundalādivat
 iti /. Sāhityadarpaṇa p.3. (Dr. P.V.Kane's Edition,
 Bombay, 1951.

2. Śarīram tāvad iśtārthan^u vyavacchinna padāvalī /.
 Kāvyaḍarsa, I. 10.

further means that according to Dandin, atleast the Śabdā-
laṅkāras are quite necessary for the charm of poetry as
words in the most proper order do manifest some of the
Śabdālaṅkāras. On the other hand Vāmana says¹ that poetry can
be taken as such on account of Alaṅkāras and its beauty is
itself an Alaṅkāra. Thus it will be seen quite clearly that
the pioneers of both the Rasa and the Alaṅkāra Schools have
accepted the importance of the Alaṅkāras in the literature.

The history of the word Alaṅkāra is also a noteworthy
point in this connection. Prof. J.Gonda after making a
reference to his article² remarks in his book³ - Remarks on
Similes in Sanskrit Literature, "As is well-known, this word
is usually translated by ornament i.e. that which adorns a
person or a thing; that which adds grace or beauty to him or
to it." A special use is found in the history of Sanskrit
literature, in the first line in the 'poetica'; embellishment
in poetry, in the art of writing poetically, adornment of
style. The question, how far this traditional explanation,
as many other traditional translations, needs correction
ought, to my mind, to be answered affirmatively. After an

1. Kāvyaṃ grāhyaṃ alaṅkāraṭ / Saundaryam alaṅkārah /
Kāvyaṭalaṅkāra-Sūtra, I.1.1-2.

2. The meaning of the word Alaṅkāra, by Prof.J.Gonda, Eastern
and Indian Studies, p.97 ff. of the Vol. in honour of
F.W.Thomas.

3. Remarks on Similes in Sanskrit Literature- by Prof.J.Gonda,
p.1-2. Leiden, Holland, 1949.

examination of a great number of texts in early Sanskrit literature, it appeared to me that a more original meaning may still often be recognised, viz. Alāṅkāra-, Alāṅkarana -: "meaning suitable, equal to, a match for, fitting a thing out in such a way that it answers its purpose etc." Hence the word Alāṅkāra is used many a time to denote magical objects that are to strengthen a person or a thing, amulets and the like. And as such like objects are often at the same time ornaments, the word Alāṅkāra, may in European languages, also be rendered by 'ornament; das schmücken, schmuck etc.' In modern Western culture and in the languages of this culture we distinguish the magico-religious side from the aesthetical one, in a primitive culture people set upon the same thing at the same time a magical or religious and an aesthetical value; there the distinction does not exist or it exists only in a vague and undeveloped way.

But if this is the original meaning of Alāṅkāra, if I am right in contending that this meaning was not, or not merely an aesthetical one (in our terminology) how about the use of this word in the special domain of Indian poetics, which have even borrowed their name 'Alāṅkāra Śāstra -, from it ? Did the term Alāṅkāra (Śāstra-) arise at a moment or in an environment, in which alāṅkāra had a prepondering aesthetical value and are we allowed to go on translating it by 'poetical adornments' and are we at liberty to assume that

this was always its exact meaning ? Or did atleast those who used the term for the first time in special domain after all attribute something else, something additional to it ?

Now it is clear that we may, for the present, put on one side the works of the younger theorists on poetics and style; here alaṅkāraśāstra is an established 'science', which in fact, teaches and prescribes many a thing that omnium consensu aims at a certain kind of aesthetical effect, and gives, definitions such as saundaryam alaṅkārah, 'alaṅkāra means beauty' (Vāmana). But this 'science' too had a more unpretentious beginning. And in the very first place we have to ask whether the phenomena called alaṅkāra in the earliest texts in this domain need be understood as 'stylistic embellishment, merely aiming at aesthetic effect', mere ornament', - or does the application of the term allow us to render its meaning differently ?"

Together with the above view, that of Dr.S.K.De is also worth considering. He says¹, "If any deduction is permissible from the name Alaṅkāra (lit. embellishment) given to the discipline as well as from the contents of the earliest existing works on the subject, it will appear that the science started a posteriori out of the very practical object of analysing poetic embellishments of speech with a view to

1. History of Sanskrit Poetics p.7. by Dr. S.K.De; second revised edition, Calcutta, 1960.

prescribe definite rules of composition; but it cannot be doubted that it received a great impetus from the highly developed enquiry into the forms of language made by the grammarians."

Prof. J. Gonda examines critically the development in the meaning of the word Alaṅkāra and suggests some important queries regarding its exact connotation while Dr. De seems here to conclude that the definite concept of Alaṅkāra is of quite a later origin, long after the Alaṅkāras and their usage became the order of the day. He is right in his conclusion. The development of a particular branch of knowledge as a recognised science always follows a considerable movement in that branch ultimately leading to the attainment to the particular form of the regular science. The necessity of Alaṅkāras in prose as well as poetry had been recognised and universally accepted quite long before. In an inscription of Mahāksatrapa Rudradāman who belonged to the second century of the Christian era there is a clear reference to the fact that the literature be it in prose or in verse should be embellished by Alaṅkāras.¹ While commenting on the passage

1. "Sphuṭa-laghu-madhura-citra-kāntaśabda-samayod^āgrāṇkrta-gadyapadya - svayam adhigatamahāksatrapanāmnā"
an extract from the inscription of Rudradāman, published in Archaeological Survey of the Western India. p.44.

from the inscription of Rudradāman; Mm.Dr.P.V.Kane remarks, "This shows that in or before the second century Kāvya had been divided into Gadya and Padya, that some of the Gunas that figure in the later works had been already named, both Gadya and Padya required to be Alankṛta."¹ This shows that the use of figures of speech in the literature had already attained an important position right from the second century A.D. This, surely does not mean that the Alankāras were not in vogue before. The purport of all the above discussion is simply this that the use of figures can be said as recognised on the evidence of the inscription of Rudradāman quoted above.

Now, before the discussion about the development of the Alankāras and especially that of the Similes in the different literary strata it is worth while tracing the development of the concept of simile - upamā in its historical aspect.

There is a famous passage² in the Kāvya-mīmāṃsā of

1. Notes on 'Sāhityadarpaṇa' of Viśvanātha, p.324 by Mm.Dr. P.V.Kane, Bombay, 1951.
2. tatra Kavirahasyam Sahasrākṣaḥ samāmnāsīt, auktikam ukti-garbhaḥ, rītinirnayam suvarṇanābhāḥ, ānuprāsikam Praceta-yanāḥ, Yamakāni Citrāṅgaḥ, Śabdāsleṣaḥ śeṣaḥ, vāstavam Pulastyaḥ, aupamyam Aupakāyaḥ, ~~xxx~~ atisāyam Parāśaraḥ, arthaśleṣaḥ utathyaḥ, uphayālankārikam Kuberāḥ, vainodikam Kāmadevaḥ, rūpakanirūpaṇīyam Nharataḥ, rasādhikārikam, Nandi keśvaraḥ, doṣādhikārikam Dhiṣaṇaḥ, guṇaupādānikam, Upamanyuḥ, aupaniśadikam kucumāraḥ iti. p.1, Kāvya-Mīmāṃsā of Rājasekhara

Rājasekhara. It tells how the science of poetics could claim to have been proclaimed by god Śaṅkara to Brahmā, from whom it was handed down to others and how it was divided into eighteen different Adhikaraṇas or sections. Among the names mentioned in this passage from the Kāvyaśikṣā, the name of Aupa^Kṭayana is important for our purpose. The pas^Sage seems to declare that he was the pioneer as far as the scientific delineation and discussion regarding the figures like Upamā based on similarity is concerned. Of course, much cannot be made out of such a mythical account. Yet we get atleast a name from this viz. that of Aupakāyana. But the history of the development of the figure Upamā and for the matter of that the very word 'Upamā' has altogether a somewhat different starting point. Dr.S.K.De remarks,¹ "The word Upamā, for instance is found as early as Rgveda (I.31.15; V.34.9) and Sāyaṇa explains it in the sense of Upamāna² or drṣṭānta." Here Dr. De is perfectly right when he says "There is no indication of a dogma, much less of a theory of poetics in Vedic times."

So in the light of the above discussion we may consider the Nighaṇṭu and Nirukta to be the starting point in the

-
1. History of Sanskrit Poetics. p.2. by Dr.S.K.De, second edition, Calcutta, 1960.
 2. Pāṇini also explains like Sāyaṇa in his Sūtra, tulyārthair atulopamābhāṃ trtiyānyatarasyām /. II. 3.72.

development of the scientific and technical discussion about the figures of speech. Yāṅsa^K uses the word "alankariṣṇu" in a general sense of one in the habit of adoringⁿ. In the Nighantu III.13 a list ~~is given~~^{is given} of particles of comparison relating to the Vedic Upamā comprising twelve varieties. They are illustrated in the Nirukta IV, iii. 13-18 and IX.6. They are the particles such as 'Idamiva', 'Idam yathā', 'Agnirna', 'tadvat'. In IV. iii, 13, the Nirukta while commenting on this point of Nighantu cites a scientific definition of Upamā from Gārgya¹, a predecessor of Yāṅsa^K, and remarks that in the Rgveda a superior object is sometimes compared with an inferior object (though the general rule is quite the reverse- an Upamāna is well-known and quite superior to the Upameya). In the Nirukta, Yāṅsa^K quotes Rgveda X.4.6.² Here the arms are compared to desperate thieves. It also quotes another passage- Rgveda X.40.2.³ Here the Aśvins are compared to the levir having an intercourse with his brother's widow. ~~At another~~ At another place, Yāṅsa^K seems to be conscious of the later

1. athāta upamā yadatāt tatsadṛśam iti Gārgyas tad āsām
Karma jyāyasā vā guṇena prakhyātatamena vā kanīyāṇsam
vāprakhyātam vopamīyate^{mi}/āpi kanīyasā jyāyāṇsam /
Nirukta. III. 13.

2. tanūtyajeva taskarā vanargū &c. Rgveda, X.4.6.

3. ~~tanūtyajeva~~ Kuha svid doṣā kuha vastor aśvina &c.
Rgveda, X. 40. 2.

distinction between Pūrāṇā and Luptā Upmās.¹ After a full discussion Mm.Dr.P.V.Kane concludes² that long before Pāṇini the technical words indicating the essential ingredients of a simile viz. Upamānas (the standard of comparison) Upameya or Upamita (the thing compared, the Sāmānya (the common property) and the word expressive of the relation (such as iva, tulya) had become fixed in the language. The following Sūtras of Pāṇini will make it clear:- Upamānāni sāmānya-vacanaiḥ/ Pāṇini, II. 1.55, Upamitam vyāghrādibhiḥ sāmānyā-prayoge / II.1.56, tulyārthair atulopamābhyām trtiyānyatara-syām/ II.3.72, Upamānād ācāre / III.1.10, Kartuh kyaṁ sūlo-pas' ca / III. 1.11, Kartaryupamāne/ III. 2.79, Tena tulyam kriyā ced vatih / tatra tasyeva/ V. 1.115-116, Ive pratikṛtau/ V.3.96, Upamānācca/ V. 4.137, Cīram upamānam /VI.2.127, Kyaṁ maninos' ca/ VI. 3.36. All these illustrations clearly show that in the time of Pāṇini, the conception of Upamā had been tacitly recognised. Dr. S.K.De observes,³ " It is noteworthy that in nearly fifty Sūtras distributed all over his

1. luptopamānyarthopamānītyācaksate/ Nirukta, III.18.

2. History of Sanskrit Poetics. p.326, by Mm.Dr.P.V.Kane, Bombay, 1951.

3. History of Sanskrit Poetics, p.5, second revised edition by Dr.S.K.De, Calcutta, 1960.

work, Pāṇini incidentally discusses, from the grammarian's point of view, the influence of the conception of comparison on the language in the varied dominion of affixes, including case and feminine suffixes, kṛt, taddhita and samāsānta terminations, in the making of compounds and in accent."

In the Mahābhāṣya,¹ Patañjali, commenting on Pāṇini, II.1.55 tries to define and illustrate Pāṇini's use of the term Upamāna. A māna or measure is what is employed in ascertaining a thing unknown; upamāna is approximate to the māna and determines the thing not absolutely (but approximately), e.g. when we say ' a ~~gaur~~ Gavaya is like a bull'. Of course, there being no vicchitti, or some sort of striking charm in a matter of fact statement like a Gavaya is like a bull, the later authorities on Alankāra may not be ready to accept it as a simile.

Recognising the value and merit of the investigations of the grammarians, Dr.S.K.De further observes² that it is evident that grammarians of very early times knew the grammatical subdivisions into direct (Śrautī) and indirect (Ārthī) simile as well as similes based on kṛt and taddhita suffixes and that these sub-divisions were recognised as early as Udbhata's time. In a Śrautī Upamā the notion of comparison is conveyed by particles like yathā, iva, vā or by the suffix vat, when

-
1. mānam hi māmānirjñātajñānārtham upādīyate 'nirjñātamartham jñāsyāmīti, tat samipe yan nātyataya mīmīte tad upamānam gaur iva gavaya iti / edited by Kielhorn, i.p.397.
 2. History of Sanskrit Poetics, p.6-7 by Dr.S.K.De, second revised edition, Calcutta, 1960.

vat is equivalent to iva. This idea and practice as regards Śrautī Upamā have a basis on two aphorisms of Pāṇini.¹ The second Sūtra enjoins that the suffix vat is applied to the standard of comparison in the locative or genitive case and takes the place of the case ending and iva, as well as to a noun which should otherwise be in the instrumental case in the sense of Tena tulya (like that), if the similarity consists of an action and not of quality. According to the explanation given above we can ~~can~~ account for the expressions like Mathurāvat which just means Mathurāyām iva. In the same way we can account for compounded similes like Kumbhāviṣṭaṇau. A vārtika² on Pāṇini II.4.71 supports such a construction. The ending Kyac is applied to a noun in the objective case, which expresses Upamāna, in the sense of behaviour (ācāra); according to this we get similes like "Pauram janam Sutyasi". Pāṇini's rule³ about the suffix kyañ is applied to a noun in the nominative case in the sense of 'behaving like', and according to this we get similes like, "tava sadā ramanīyate Śrih." Such examples can be

1. Tena tulyam kriyā ced vatih/ Pāṇini V.1.115 and
Tatra tasyeva / Pāṇini, V.1.116

2. Ivena samāso vibhaktyalopaśca/ Vārtika on Pāṇini, II.4.71

3. Upamānād ācāre / Pāṇini, III.1.10.

multiplied still further. But this much is sufficient to show that the speculations on some of the most important figures of speech can be traced to very early grammarians. Even in the age of Pāṇini, some of these conceptions appear to have been established and to have considerably influenced his enquiry.

There are also sources other than these grammarians which can be said to refer to the important figures of speech. In ^{the} two Sūtras of Bādārāyaṇa's Brahma Sūtras,¹ Upamā and Rūpaka - the two most important figures of speech are directly mentioned. Thus these ancient sources show the concept of Upamā in the process of development. The only conclusion from the above discussion and citations can be that the Upamā is a very important and stock figure of speech and that it had been recognised as such by the ancient authorities of the different branches of knowledge. It is true, we cannot rely much on such stray references and scattered discussions. But it is quite justifiable if we can conclude that atleast there shines the dawn of scientific and scholarly study and investigation regarding the form, content, use and implication of these poetic figures of speech and as such they can be rightly considered as the

1. Ata ~~am~~ eva copamā sūryakādivat / Brahmasūtras, III.2.18
and

Ānumānikamapyekesām śarīrarūpaka vinyastagrhitā darsayati
ca / Brahmasūtras, I.4.1

landmarks on the long road of literary study which covered almost more than a millenium. After some centuries with the appearance of Dandin, Bhāmaha and such other poeticians of recognised merits, a study on definite lines has been undertaken.

Simile when looked upon from the point of view of its content is merely a statement asserting that a particular thing ^{is like some other thing} which is known right from the days of old as a standard thing in that particular respect. But does simile contain only that much ? Surely, the answer is in the negative. Simile is not merely a statement of some supposed similarity between the two things being compared. It has much more ~~of~~ charm-in it than what is supposed to be there at the outset. In a way it is quite pertinent to conclude that every figure of speech has some charm ~~of~~ striking at some novelty about the things which they convey. It is generally accepted in the field of poetics that a particular line or a stanza or a verse should have some particular charm about it if it is to be taken as an example of a particular figure of speech. So it is quite a necessary condition for being a figure of speech that the particular line should contain some charm. Thus a simile as it is a figure of speech, must have some charm - vicchitti - about it. It can further be presumed that a simile is a statement of striking and charming similarity between the two things which are compared; and as per its structure, one of them

is quite famous as a standard thing while the other thing is the very object for which the similarity and the resulting charm is to be conveyed. The simile over and above the two things compared, contains one word showing the comparison and the word indicating actually the matter of resemblance. If a simile contains all these above mentioned elements, it is considered to be a perfect simile by the doctors of rhetorics. But if one of the four elements is lacking, the particular line or stanza does not cease to be a simile.¹ The poeticians do ~~not~~ include all such cases under the head of similes. This gives a very wide scope to this figure. Technically the thing compared is called an Upameya, the standard thing with which it is compared is called an Upamāna, the word showing the comparison is called the Vācaka and the common property leading to the idea of similarity is called the Sādrśyadharmā. All these ingredients go to make a complete simile which is called a Pūrṇā Upamā and if one of these ingredients is lacking it is called a Luptā Upamā. This classification is carried on to a greatly inordinate length by ^{the famous} poeticians, e.g. Viśvanātha gives 27 types of simile. But this need not concern us much. Here it is sufficient to take note of the general form and content of a simile.

1. luptā sāmānyadharmāder ekasya yadi vā dvayoh /
 trayāṇām vānupādāne śrautyārthī sāpi pūrvavat //
 Sāhityadarpaṇa, X. 17^c- 18^b.

The scope, beauty and capability of simile has been already referred to. That is the point regarding which a full discussion and investigation will be of much interest. In the literature, be it Sanskrit or any other, simile is a very stock figure ^{broken} cast widely and profusely in the whole range of it. The study of their expression, wide range of reference, the literary and artistic beauty and its intrinsic merit is very interesting. We do come across simple types of similes so often in the literature. Such a simile would at the most convey the idea of similarity between the two things compared. But these types of similes are not very important. To put in in the words of Mr.M.V.Iyengar, "The beauty of the simile as a figure of speech does not however lie in the statement of such opinions or fancied similarity at a single point. Where a situation is described as similar to another situation the reader sees something that is not too obvious and reacts to the comparison with a greater feeling of delight. This delight is in proportion to the number of points over which the similarity is indicated, the extent to which the situations compared are unlike each other, and the importance of the context in which the simile is called in by way of illustration." ¹ This shows that a simile which refers to some situation is by its very nature, form and content more charming than a simile of simple type.

1. The Poetry of Vālmīki p.199 by Mr.M.V.Iyengar, Bangalore, 1940.

Moreover when a simile aims at describing some situation it creates a whole atmosphere of its own which impresses a reader and his reaction to it becomes more of an experience than a mere reading. The similes which create some kind of a word-picture are far more charming than those describing some situation. By its very form, a simile necessitates that it should be ^a short sentence. Now within such a short span of a sentence, it is really the literary capability of the simile that it creates such a word-picture. The shorter the sentence, the greater is the charm and the suggestion of such a word-picture. Through the small window of that short sentence the wide panoramic vista is opened before the inward eye - (technically called the sensibility by the Western criticism) - of the reader. This word-picture need not be a matter of parlance. It can be a product of the writer's own genius. The familiarity which such a picture is able to create will show the extent of the reaction of a reader. He enjoys the picture conveyed by the figure of speech; realises it with the help of his natural faculty called imagination and gets himself absorbed in a trance. These are the places of beauty which give an everlasting joy. So there is a wide scope of a simile. There is yet more wide application of it also. As the Upamāna is a standard thing, it gives a very penetrating glimpse of the things of the past. The simile though a short sentence, may acquaint us with the architecture

sculpture, customs, law, politics, administration, system of family, society and state, government, flora and fauna of the time to which the particular work belongs and finally the whole vivid picture of a particular period. This is surely a great panoramic view which is presented by a simile. The study of such references in detail may throw a flood of light on the whole distant past which is now lost to us. We compare the knowledge of the things of the past with the results of our investigation and when we find that it coincides with our knowledge, we feel the same joy as the famous scientist. Archimedes⁵ felt at his invention of the relation between the mass and the volume of a thing and screamed with joy, "Eureka". The picture created by such a study will be so lively and inspiring that it may infuse life into our future generations for a long period.

Moreover we can see the similarity of our expression with that of the past. We are used to say so often that this particular thing is like that particular thing and so on. If somebody is a dullard, we would at once say that he is a fool like an ass, or if a woman is very beautiful, ^{we} persons say that she ^{is} as beautiful as the Venus, or Rati, the wife of Kāmadeva, the god of love. We use such expressions in our daily conversation. This shows that we are in the habit of comparing things before us with the things known to be the standard ones in that particular respect. So the study of similes would lead to a very interesting knowledge of the

expression of the people of the time to which the particular work belongs. The mode of expression which we follow today shows that the simile is a very important figure which we use in our conversation. It is thus obvious that the study of similes in a particular work belonging to a particular period may give a lot of information about that age.

The simile may refer to the mythology also. This gives us a picture of the floating tradition which is in a way our national possession. In descriptions, the similes may refer to a variety of things e.g. armour if the description is of battles, the way of fighting, the technique of battles etc. Thus the similes give a very rich information which certainly adds to our knowledge. The imagery, symbols, fine fancies etc. to which the writer resorts give us a literary joy, the appreciation of which is quite capable of transporting us to a heavenly bliss. That is the literary aspect of the study which is also equally important as other aspects viz. social, cultural, historical, etc.

SIMILE - Development

This simile has been used as a favourite figure of speech in very old literary works of the world. A study and investigation of the relation and development of simile as a figure of speech will show how the same idea made such a rapid progress and development. What is true for the literature of one language may be true for the literatures of other languages also. So a study of the development of simile in Indian literature will surely show atleast the

path by which the same figure of speech might have traversed in the other literatures of the world. That study may probably give the whole comparative picture. This study is therefore necessary.

If we look to the Indian literature, the Vedas are the first extant group of literature making the early dawn of literature wherein the very first literary expressions of the most ancient thinkers are collected together. Out of the four Vedas viz. Rgveda, Yajurveda, Sāmaveda and Atharvaveda, the Rgveda has been eulogised quite properly by the Western scholars of comparative Philology and Mythology to^{be} the first and oldest extant Indo-European document. There is a general tradition of Indian scholars to trace the development of all the things, currents of thought, system of law, customs etc. to the Vedas. As the popular belief ~~is~~ that the entire Dharma has its roots in the Vedas shows the Vedas to be the source of the whole Dharma of the Indian nation, it may be assumed that all such activities, either religious or secular, can be traced to the Vedas. The ~~ferment~~^v expressions of the Vedic seers coming right from their hearts have greatly impressed and influenced the later literature. The Vedic hymns at once arrest our attention and make us spell-bound at the simplicity and beauty of their expressions. The language and the style of these Vedic hymns are quite natural and graceful, and not artificial and ornate like

those in the classical Sanskrit literature. So there is no deliberate use of figures in them. Yet naturally figures of speech do not get their due place in the language of these hymns. They are remarkable for historical reason, just to show a landmark in the development of the use of figures of speech. Then they are important for one more reason also, because they show the difference which is there between them and the figures of speech used in the language of the classical Sanskrit literature. In these hymns similes, like other figures of speech are used. Mr. Arnold Hirzel writes about the similes and metaphors in the Rgveda,¹

"With regard to similes I point out the fact that in the Rgveda we cannot speak of similes, in the proper sense of the word, as we find them, for example in Homer. In the vast majority of cases, "We find" - to use the pertinent words of Fritzsche,² "a sign of its high antiquity in the fact that the wealth of Veda rests not on great graphically arranged pictures but on small unconnected ones." Further Arnold Hirzel writes, "Max Müller, correctly says,³ "As to the

-
- of 1. Vide - Gleichnisse und Metaphern Im Rgveda - by Arnold Hirzel, translated by Mr. S. B. Velankar, published in the Journal of the Bombay University, 1938 Sept. pp. 5-47.
2. The Beginnings of Poetry, by Fritzsche, p. 22.
3. Essays- 3rd edition, by Prof. F. Max Müller, p. 69.

beauty we must find it in the absence of all workmanship and extravagance, and in the simplicity of their spirit." Thus the similes of the Vedic literature have their highly esteemed place in the literature of the world.

The remarks of Prof. H.D.Velankar on the general characteristics of the similes in the Rgveda are also important. He says,¹ " The Vedic upamā is usually a simple affair. It has its four parts, i.e. the Upameya, the Upamāna, the particle of comparison and the common term or the words expressive of the common property. All the four are generally expressed by the poet, but examples of a Luptopamā where the common term is dropped are sometimes found. On the other hand instances of a compound Upamā which is an upamā with one principal one or more subsidiary Upamānas where one of the Upameyas or the Upamānas is dropped, are more numerous. I have given the name, 'Ekadesāvivartinī sāṅga' to such upamās, and I have also separately noticed an interesting variety of a simple upamā, which contains a qualified upamāna. In these, the attributives of the upamāna belong exclusively to it and the upameya has nothing corresponding to the same. This attributive has generally the form of an adjective in the same case with the upamāna

1. Rgvedic Similes - Similes of the Vāmadevas (RV. Maṇḍala IV). by Prof. H.D.Velankar, Journal of the Bombay Branch of Royal Asiatic Society Vol. 14, p.5-6, Bombay, 1938.

and produces a sort of music with the particle comparison standing between the upamāna and this adjective. It may indeed come either before or after the upamāna. It will be seen that in the Vedic Upamāna only particles like, na, Iva and Yathā (IV.12.6) are used to express similarity. Adjectives like tulya, sadṛsa etc. either separately or in a compound with the upamāna; the upameya or both are not yet employed. Thus we have no Ārthī upamās in the Rgveda, atleast in the 4th Mandala. Of the Samāsagās, we have only the doubtful variety where iva is used and is compounded with the Upamāna or its adjective, or a word connected with it. Similarly the Taddhitagā is very rare." These remarks of Prof. H.D.Velankar show that the Rgvedic similes were simple as far as their construction is concerned and as such they did not show the tremendous variety which is seen in the later literature; hence the historical importance of the Vedic similes need not be advocated as it is self-evident.

The other Vedas need not be considered here because most of them have borrowed quite largely from the Rgveda. So the similes in the Rgveda may probably be taken to have been repeated in the other Vedas. Only the Atharvaveda as it has much more of a different kind of stuff when compared with the Rgveda, stands alone in the Vedic literature. Its literary aspect refers more to the popular concept than to the strictly religious one.

As regards the topics dealt with in the similes of the Rgveda, Mr. A.Hirzel again writes¹- "They are the god-world, Mythica-historical world, Men, Religion, State, amusements, art, science, political economy, battle nature etc." He also admits the absence of topics like gymnastics, sculpture, painting, vine-growing and trade. He also concedes to the frequent occurrence of the topics related to cattle-breeding. This is natural because the culture seen in the Rgveda is more of a pastoral character.

Thus the above remarks are sufficient to show the character of Vedic similes in general. They¹ chronologically the Brāhmanas, the Āranyakas and the Upaniṣads follow the Saṃhitā Vedic literature. In the Brāhmanas the topics generally refer to sacrificial matters; because the discussions in the Brāhmanas are mostly with reference to rituals. The similes in the Upaniṣads are more refined than those in the Rgveda. We have examples like,² "a blind man being led by another blind person." Such similes also make a stage of clearer thinking and observation of actual life and aim at more of realism.

1. Ibid p.6.

2. andhenaiva niyamānā yathāndhāh /

Katha-Upaniṣad, Adhyāya I, ii vallī, 5^d

Then we come to the epics viz. the Rāmāyana and the Mahābhārata. Similes have been used amazingly in profuseness and they are so very widely broken cast in both the epics of India that one comes across them off and on. If we look to the other later strata of the Sanskrit literature which are shaded with the artificial epics of the famous Sanskrit poets, dramatic works of the well-known dramatists and Kathā and Akhyāyikā types of literature and so on, we can at once see the influence of the two great epics on almost all of them. As far as the plot construction, characterisation, anecdotes etc. in the later literature are concerned, it is quite evident that there is the influence of the epics. In the same way there are similar situations, similar conflicts and similar incidents in both the epics as well as the works of the classical Sanskrit literature. So the similarity in expression ~~must~~ is bound to follow; and that is what has actually happened. The figures of speech used in the epics have influenced the later classical Sanskrit literature. If Asvaghosa and Kālidāsa are said to have been influenced by the Rāmāyana, others are also not ^{an} exception. Bhavabhūti has composed two dramas on the parts of the main story of the Rāmāyana. Other poets like Bhāravi and Māgha have also derived the plots of their Mahākāvyas from the Mahābhārata. This influence is quite capable of making them use the similar expression for some similar situations. Moreover

the epics have such an extensive span that in a single instance they create the picture of the whole of the age to which they belonged. It was rather not possible for the later poets, whatever may be their capacity, to avoid the influence of the great epics. The great flow of the poetry of the epic touches every nook and corner of the then existing world. The interesting statement of the author of the Mahābhārata¹ that whatever is described here (i.e. in the Mahābhārata) is verily in the world and whatever is not here cannot be found anywhere; and the blessings² of Brahmā bestowed upon the Ādi Kavi, Vālmiki that the story of the Rāmāyaṇa will be current in the world as long as the mountains and the rivers are there on the surface of the earth verily suggest this very everlasting influence of the epics. In the Mahābhārata³ itself it is said at the outset that this work will be the source for all the great poets to come. This also has come true. We find the influence of the epics on all the types of the epics on all the types of the later

-
1. yad ihāsti tad śanyatra yan nehāsti^{na} tad na kvacit /
Mahābhārata, I.62.53^{cd}
2. yāvat sthāsyanti girayah saritas' ca mahītale/
tāvad Rāmāyaṇakathā lokeṣu pracariṣyati //
- Rāmāyaṇa, I.2-36c - 37b
3. Idam sarvair^r (kavivarairⁿ) ākhyānam upajīvyate /
Mahābhārata, I.2.389^{cd} ab.

literature in Sanskrit. So it is quite justifiable to state that the similes used in the epics have been repeated verbatim; or atleast the ideas have been taken by the later writers.

Thus it is quite a unique and novel thing to investigate the similes in the epics; which study will give a clear insight in the whole development of the literature beginning from the epics themselves and ending with the study of the works of the great masters of the classical Sanskrit literature. The brief survey of the development of the figure of speech in the Vedic literature will give the material basis on which the later literature stood and by making the difference, the original stock of the Vedic literature as well as that of the epics and the classical Sanskrit literature can be judged. The study of the similes of the epics and especially of those of the Rāmāyana will give as its first advantage a common material basis and source of inspiration on which the whole edifice of the classical Sanskrit literature stands because that study shows with a great and astonishing amount of certainty that the epics have always remained the fountain-head of inspiration for the whole of the classical Sanskrit literature; and some of the works of it, together with the epics have a very high place in the literature of the world.

Such a study will thus enable us to know the extent of the Indian contribution to the whole literature of the world. Such a study, even for its own sake, is quite necessary.