

PREFACE

This thesis on 'Epic Syntax' is a result of my work as a Research Student at Deccan College from 1960 to 1963. An exhaustive study of the syntax of the epic poetry has for long remained a desideratum. Hence an attempt has been made in this thesis to study all the aspects of the epic syntax on the basis of two parvans viz. Sabhā and Udyoga from the Mahābhārata and two kāṇḍas viz. Ayodhyā and Yuddha from the Rāmāyaṇa. In presenting the epic material the method followed is like that of Macdonell,¹ Delbrück² and Speijer.³

The material collected has been classified under the following heads - Number - Concord - Use of Cases - Pronouns - Use of Tenses and Moods - Participles - Gerunds - Infinitives - Particles.

The Introduction attempts to give a comparative study of the peculiarities of the epic syntax with those of the Vedic on the one hand and MIA on the other.

Besides giving a detailed description of the various uses of the above mentioned forms, the thesis also attempts to point out at proper places the epic peculiarities and idioms which differ from those noted by Pāṇini.

1 A Vedic Grammar for students.

2 Altindische syntax

3 Sanskrit Syntax.

A separate list of abbreviations has not been given as there are only two important abbreviations used in the thesis. M. stands for the Mahābhārata (Sabhāparvan Ed. by Franklin Edgerton. BORI Poona 1944. The Udyogaparvan Ed. by Sushil Kumar De. BORI. Poona 1940). R. stands for the Rāmāyaṇa (The Rāmāyaṇa of Vālmīki with the commentary (Tilaka) of Rāma Ed. by Wāsudev Laxman Śāstri Paṇḍikar, Nirṇayasāgar Press, Bombay, 1930).

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