CHAPTER VII.

Valmiki as an Author — his knowledge, Field of Observation and style.

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

Valmiki, the author of the Rāmāyaṇa is no exception to this general rule. He refers to almost every walk of life and this shows his extraordinary genius and versatile capacity. He has a thorough knowledge of the mythological material which was known in his age. He alludes to various branches of knowledge like astrology, astronomy, vegetation and plantlife, poetics, music and such other subjects. All this goes to prove him as an able creator of a remarkable work given to mankind.

When we evaluate him as an author of an epic, the first and foremost characteristic which at once draws our
attention is his remarkable knowledge of mythology. His mythological references as far as his similes are concerned include both - Vedic as well as popular mythology which was on seen in a more developed form in the Purāṇas and the literature based on the folklore like the Brhatkathā. It is quite certain that the Vedic literature preceded the epics and the Purāṇas. So the Vedic mythology can surely influence the author of the Rām. As for the mythology contained in the Purāṇas, it can be said that the Rām gives their mythology in an earlier form which is a sort of a transition from the Vedic mythology to the Purānic one.

A strong evidence for the influence of the Vedic mythology on the author is the abundance of references to India who is the most prominent figure in the Vedic mythology. Indra has been referred to by the author for his strength, exploits and vigour. Indra appears to him to be a king par excellence. In nearly more than 75 similes he has referred to Indra. He has referred to his thunderbolt – Vajra in several similes. His exploits against the demons like, Vṝt̄a Bala, Nābuc̄i and Sambara have been referred to by the author at many places and his enmity with the rocks and mountains is alluded to in many other similes.

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

Indra is invariably associated with the Vajra in the Vedic mythology. Here, in the epic also the author
refers to Indra with his Vajra in several similes.1 The

1. (i) \( \text{mumoca rāghavo bāhān vajrān iva sātakratuh} / \)
   III.20.20.ab.

(ii) rathena rāmaṁ mahatā kharas tam
    samāsādendra ivodyatāsaniḥ /
    III.26.38cd.

(iii) Sa rākṣasaśatam hatvā vajreṇendra ivāsurān /
     V.43.19cd.

(iv) \( \text{mumoca viśīkhān ugrān vajrān iva sātakratuh} / \)
    VI.21.26cd.

(v) ājaghaṇendrajit kruddho vajreṇeva sātakratuh /
    VI.43.18ab.

(vi) nihatya tam vajradharaprabhāvakā /
    VI.54.38a.

(vii) \( \text{ajendrasatrum tarasa jāghāna bāhena vajrasyāśisannībhena /} \)
     bhujāntare svā ṣa ṣa ṣa ṣa ṣa ṣa ṣa ṣa / 
     Vajreṇa meruḥ bhagavan ivendrah //
     VI.59.138.

(viii) Vajrahasto yathā śakrah,
     VI.67.39a.

(ix) rākṣasya vināśaya vajrām vajradhāko yathā /
     VI.84.21ab.

(x) lalātadeśe ṣa ṣa ṣa ṣa ṣa ṣa ṣa ṣa ṣa haryāṇā ṣa vajreṇḍro yathācalam /
     VI.7.39ab.
first two similes given in III.20.20ab. and III.26.38cd refer to the fight of Rāma with the demons in the Dandakaranya. The simile given in V.43.19 describes Hanumāt; while that contained VI.21.36cd describes Rāma attacking the Sāmuḍra. The simile in VI.43.18ab describes Indraṇī while that in VI.54.38a refers to Āṅgada. The simile in VI.59.13ab describing Rāma attacking Rāvana; while that in VI.67.39a refers to Kumbhakarna. The simile given in VI.84.21ab is a speech of Rāma addressed to Laksmana, while that occurring in VII.7.39ab describes a demon named Mālin attacking god Viṣṇu.

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

In the Vedas Indra is presented as conquering the demons with the help of Maruts, the group deities in the Vedic pantheon. The author of the Rāmāyaṇa also refers to them in some
similes. The former simile contained in II.106.27c-28b is a speech of Bharata addressed to Rama while the latter one occurring in IV.64.15 describes Aṅgada who was followed by the army of the monkeys. In the former simile Indra is described as protecting with the help of the Maruts while in the latter one he is described as being followed by the Maruts in some military exploits.

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

1. (i) abhiṣiktas tvam asmābhīr ayodhyām pālane vraja / vijitya tarasā lokāṁ marūdbhīr īva vāsavaḥ //
   II.106.27c-28b.
   (ii) sa vānāraṇāṁ dhvajini parivārāṅgadaṁ babhau / vāsavaṁ parivārīyaeva marutāṁ vāhinī sthitā // IV.64.15.

2. (i) abhisīcasaṁ ca dāyaiva rājyena maḥavān īva / II.104.8cd
   (ii) praviśya tvabhiniśkrāntaṁ sugrīvāṁ vānaramṣabham / abhyasiṁcanta suhṛdaḥ sahaśrākṣam ivāmarāḥ // IV.26.22.
   (iii) abhyasiṁcan naravyāghraṁ prasannena sugandhinā /
   salilena sahaśrākṣam vāsavo vāsavo yathā //
   VI.131.61.
occurring in II.104.8cd is a speech of Bharata addressed to Rāma. The second simile given in IV.26.22 describes how Sugrīva's coronation was performed by the monkeys, while that given in VI.131.61 describes how Rāma was anointed at the time of his coronation by the sages. All these similes describe the coronation of Indra as far as the upamānas are concerned. The simile, by its very structure has a smaller scope as compared to the Aindramahābhiṣeka described in full details in the Altereya Brāhmaṇa, yet the author has described the coronation of Indra in full pomp in his similes.

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

1. (i) sa vṛtra iva vajreṇa phenena naamucīr yathā /
   balo vendraśanihato nipāpaṭa hataḥ kharah //
   III.30.28.

(ii) tayor yuddham abhūd ghoreṇā vṛtravāsavyor iva //
   IV.16.29cd.
referring to the adventures of Indra, the first group of similes given in III.30.28 describes Indra killing Vṛtra, Namuci and Bala. These similes are important because in

(ii) prāptōṣami pāpmānam imaṃ vayasya
    bhrātur vadhāt tvāstravadhād ivendrāḥ /
    IV.23.13cd.

(iv) virāvasāca hataḥ saṁkhye rākṣaso bhimavikramaḥ /
    vane rāmeṇa vikramya mahendreṇeva sambaraḥ /
    V.16.8.

(v) nananda hatvā bharatāgraṇo rāme
    mahāsurāṃ vṛtram ivamarādhihparah /
    VI.67.19cd.

(vi) mahāvimardam samare mayā saha tavādbhutam /
    adya bhūtāni pasyantu ṣakrasambaryoriva //
    VI.76.77.

(vii) abhikṣṇam āvivyadhatur mahābalam
    mahāhave sāmbaravāsvāvīva /
    VI.88.40cd.

(viii) babhūva tumulaṃ yuddham anyonyavadhakānksiḥ /
    anāsādyam acintyam ca vṛtravāsavyor iva //
    VI.100.31.

(ix) gataṣur bhīmavegas tu naīrrutendro mahādyutiḥ /
    papāta syendanād bhūmau vṛtra vajrāhato yathā //
    VI.111.22.
them the author refers to different weapons used by Indra to kill these three different demons. Here the author seems to believe that Indra killed Vṛtra by using his Vajra, he killed Namuci by 'phena' i.e. foam of waters and he killed Bala by Āsānī. The description though having details regarding the weapons does not differ from the descriptions given in the Vedas; and thus this description can be taken as a proof of author's close acquaintance with the Vedic mythology. The similes given in IV.16.29cd, VI.67.191cd, VI.100.31 and VI.111.22 refer to Indra's killing Vṛtra. The similes contained in IV.16.29cd and 100.31 specially refer to the terrible fight between Indra and Vṛtra while that in VI.67.191cd describes the joy of Indra after killing Vṛtra and that in VI.111.22 describes how Vṛtra appeared after being killed by a blow of Vajra. The third simile in this connection given in IV.23.13cd describes Indra's killing Tvaṣṭṛ. Tvaṣṭṛ is known as the maker of Vajra. Here Indra is the-maker-of-Vajra- said to have killed Tvaṣṭṛ. The Taittirīya Samhitā ii of the Yajurveda, ii, and the Satapatha Brāhmaṇa i,v,xii describe some quarrel between Indra a Tvaṣṭṛ because the latter had concealed Soma in order to take revenge for Indra's killing Viśvarūpa, the son of Tvaṣṭṛ. The poet might have known these Vedic mythological accounts relating to the quarrel between the two as it appears from his reference to the killing of Tvaṣṭṛ by Indra.
The similes given in V.16.8, VI.76.77 and VI.88.40cd describe the fight between Sambara and Indra and Indra's consequent destruction of that demon. In Rgveda, Sambara is described as the enemy of Divodasa, a king and favourite devotee of Indra. So to favour his devotee, Indra killed the demon. Here also, Indra is said to have killed Sambara. Thus all these similes describe the adventures of Indra in almost the same manner as is done in the Vedas and so they can be taken as evidences to show the author's knowledge of the Vedic mythology.

In some similes the author has referred to Indra as striking the mountains with his Vajra. Thus the similes

1. uta dāsam kaulitaram brhataḥ parvatād abhi /

2. (i) sa kumbhakarnaśtranikṛttabāhr
   mahendraskṛttāgra ivācalendraḥ / VI.67.17ab
   (ii) tāvat prāshataḥ peturvajrakṛttā ivācalāḥ /
       VI.69.75cd.
   (iii) narēntako bhūmitale papāta
       yathācalo vajranipatabhāghaḥ /
       VI.69.97cd.
   (iv) vipothito bhūmitale gatāsuḥ
       papāta vajrābhīhato yathādriḥ /
       VI.70.32cd.
given in VI.67.171ab, VI.69.75cd, VI.69.97cd and VI.70.32cd describe the fall of a fighting demon warrior and for describing that the author takes up the mountains struck by Vajra as a standard of comparison. Indra is known for his shattering the mountains to pieces in the mythology. So these similes show the accuracy of mythological accounts on the part of the author.

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

1. (i) ubhau bharataśatrughnau mahendra-varuṇopamau / 
   II.1.4cd. 
(ii) nārnya rāmādhi tad dvāram samarthaḥ parirakṣitum / 
   rāvaṇādhiṣṭhitam bhīmaḥ varuṇaḥ neva sāgaram // 
   VI.41.35c-36b.
Varuna, he refers to dual-deities at some places in the same manner and at times he refers to more than two deities together in his similes. The first simile given in I.6.3cd describing Dasaratha refers to Indra and Kubera. The second simile contained in II.1.39a describes Indra and Yama. The third simile given in III.3.15d describing the demon Viradhya refers to Kāla, Antaka and Yama. These three, really speaking cannot be taken as three separate deities. Yama being generally known as the god of death, Kāla and Antaka can be taken to refer to two aspects of the same deity. The fourth

1. (i) dhanaścā sañcayaścānyaścā śakra vaiśravenopamaḥ / I.6.3cd.
(ii) yamaśakrasamo vīrye / II.1.39a.
(iii) virādhe rākṣase tasmin Kālāntakayamopame / III.3.15cd.
(iv) pravesāya sītādhigame tato mano vanam surendrāviva visnuvāsavaḥ / III.68.38cd.
(v) rudrakālāviva kruddhau tadā tau rākṣasārjunam / VII.32.53cd.
simile given in III. 68.38cd, describes Rama and Lakṣaṇa and refers to Viṣṇu and Indra. The fifth simile given in VII.32.53cd describes Parasurāma and Sahasrāra and refers to Rudra and Kāla. It is true that these deities do not figure as dual deities in the Vedas. But such a method of reference as seen in "Mitrāvaruṇaḥ" Indrāgni" "Agniṣoma" in the Vedas, seems to be adopted by the author and as such they show his knowledge of the Vedic mythology.

In some similes 1 Brhaspati is taken as upamāna. But

1. (i) buddhyā brhaspates tylyo, III.32a.
(ii) brhaspatisamo mataḥ, II.1.39b.
(iii) Samyāya narendreṇa sakreṇeva brhaspatih/
     II.5.22cd.
(iv) brhaspatisamo buddhyā, IV.31.21.c.
(v) brhaspatisamaḥ buddhyā, IV.54.4a.
(vi) brhaspatisamo buddhyā, V.35.9c.
(vii) purastāt prayayā rajñāḥ sakrasyeva brhaspatih /
     VII.33.7cd.
(viii) buddhyā brhaspates tylyah / VII.37.5c.
(ix) praptō vākyavidām sreṣṭhāḥ sākṣād iva brhaspatih /
     VII.100.8ab.
his mythological characteristics are altogether changed. He is mostly referred to for his intellectual capacity, and in some similes he is referred to as a friend of Indra and a preceptor of the gods. Out of the nine similes referring to Brhaspati, six similes eulogise his intelligence while the remaining three similes refer to his relation with Indra the King of gods.

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

In similes¹ the author has taken Viṣṇu as upamāna.

¹(i) Viṣṇu sadṛṣṭo vīrye, I.1.18a.
Out of the eighteen similes referring to Viśnu, eight similes

1. (ii) Samānetuṃ naravyāghram viṣṇum indrājñayāyathā /
   \[ I.70.6cd. \]

   (iii) atīva rāmaḥ suṣubhētiṃmayā
   vibhuḥ śriyā viṣṇur ivāmāreśvarah /
   \[ I.77.30cd. \]

   (iv) Subhrurā yatatāmrākṣah sāksād viṣṇur iva svayam /
   \[ II.2.43cd. \]

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

   (vi) trivikramakṛtosāham nārāyaṇam iva prajāḥ /
   \[ IV.67.6cd. \]

   (vii) bhaṭiṣhyati hi me rūpam plavamanasya sāgare /
   viṣṇor vikramamāṇasya purā trīṇ vikramāṇiva //
   \[ IV.67.26 \]

   (viii) apanesyati mēṃ bharatā ṭattāḥ śīghram arindamaḥ /
   asurebhyah śriyam dīptām viṣṇus tribhir iva kramāh //
   \[ V.21.28c-29b. \]

   (ix) Vikrameṇopapannas āyaḥ viṣṇur mahāyāsāh /
   \[ V.34.29cd. \]

   (x) draśasādyāiva vaidehi rāghavam Sahalaksāmaṇam /
   vyavasāyasāmāyuktam viṣṇum daityavādhe yathā //
   \[ V.37.24. \]

   (xi) Vīmaṇair bahubhir laṅkā saṅkarṇa bhuvirājateδ/
   Viṣṇah padam āśīrām chāditam pāṇḍaraś ghanaih //
   \[ VI.24.10. \]
referring to Viṣṇu, eight similes refer to his three great strides which he took to measure the universe in three steps after assuming a huge and cosmic form. Two other similes contained in VI.56.33 and VI.59.128b refer to his fight with

1. (xii) tasyaiva rahtaacakrenā nilo viṣṇur ivāhave /
   Sīras' cicheda samare nikumbhasya ca sārathā /  //
   VI.43.33.

(xiii) Sa vīraśobhām abhajam mahākapipah
   Sametya rakṣānāi nihatya hārutiḥ /
   mahāsuraṁ bhīmam ēmitanāśanam,
   yathāaiva viṣṇur balinam cāmunākhe //  //
   VI.56.38.

(xiv) tam āloka mahātejāḥ prāḍārava sa rāghavaḥ /
   vairocanim iva krūḍho viṣṇur abhyudatāyudhāḥ /  //
   VI.59.127c-128b.

(xv) te tasya rūpam āloka yathā viṣṇos trivikrame /  //
   VI.71.8ab.

(xvi) drakṣyantau me vikramam aprameyam
   viṣno rūpam caīvāsvinār iva /  //
   VII.37.8ab.

(xvii) vikramas te yathā viṣṇo rūpam caīvāsvinār iva /  //
   VII.37.8ab.

(xviii) uttasthaṁ nāgasaṅgāddharir nārāyano yathā /  //
   VII.37.11cd.
Bali, the King of demons. This shows that while referring to Visṇu, the cosmic form of Visṇu and the cosmic strides taken by him were constantly having the mind of the poet. This fact need not surprise us. The mythology as depicted in the Rāmāyaṇa is nearer to the mythology of the Vedas. In the Ṛgveda Visṇu has some hymns in his honour. But there he is a solar deity. His those wide strides are referred to in the Vedas also, and it is assumed by Vedic scholars—especially the Western scholars, that these three strides of Visṇu should mean nothing but the three positions of the sun in the sky. The author of the Rāmāyaṇa also refers to the strides of Visṇu in the similes in which he presents Visṇu as the the upamāna. This shows that the author is more closely acquainted with the Vedic mythology. In the Purāṇas like the Bhāgavata VIII/Skandha the story of Bali and Viṣṇu is given in full details whereas in the Rāmāyaṇa Viṣṇu’s fight with Bali is merely hinted in the similes while the great cosmic strides have been referred to by the author more than once so it can be safely concluded that the version of this story as referred to by the author of the Rāmāyaṇa is definitely earlier than that of the Purāṇas.

The first simile contained in I.1.18a describes the valour of Viṣṇu. The second simile given in I.70.6cd refers to some occasion when Viṣṇu was called by Indra while the third simile given in I.77.30cd refers to his conjugal relation with his spouse Lakṣmī, and the fourth simile given in
II.2.43 describes the handsomeness of Viṣṇu. The two similes fifth and the twelfth contained in III.23.29a and VI.43.33 describe Viṣṇu as having the Cakra in his hand. This shows a tinge of the beginning of the concept of Viṣṇu as depicted in the later Purāṇas. In the Purāṇas he is described as having S'ankha, cakra, Gada and Padma in his four hands. In the similes of the Rām. Viṣṇu is not described with the whole paraphernalia about him, but here Cakra is specifically mentioned in these two similes. Similarly the tenth simile given in V.37.24 refers to Viṣṇu as killing the demons, and in the eighteenth simile in this connection contained in VII.37.11cd Viṣṇu as rising up from his bed in the form of a great serpent is the referred to. So as far as the mythology about god Viṣṇu is concerned it can be said that the similes in the Rām. referring to Viṣṇu as upamāṇa show the stages of development from the Vedic mythology to the Purāṇic one, the latter of course in germ - slightly visible - referring to some outstanding details.

Similarly in some similes the author refers to

1.(i) Sthāṇum devam ivācintyam, I.22.10a.
(ii) pragṛhya s'aramākhyam ca tripuraghaṇaṁ yathā śivam / I.74.19cd.
Sankara and takes him as the upamāna. As compared with the similes referring to Viśnu as the upamāna, these similes referring to Sankara as the upamāna seem to lead to different

(iii) kṛtābhisekaḥ sa raraṅga rāmaḥ
    sītādvitiyāḥ saḥa lākṣeṣānaḥ /
    kṛtābhiseko girirājaputraḥ
    rudraḥ sanandī bhagavān ivesāḥ // III.16.43.
(iv) rūpam apratīmam tasya rāmasyākliṣṭakarmāḥ /
    babhūva rūpam kruddhasya rudrasyeva pinākinaḥ //
    III.24.26
(v) sa taṁ parivrto ghoraṁ rāghavo rakṣasāṁ ganaiḥ /
    tīthisviva mahādevo vṛtaḥ pariṣadām ganaiḥ //
    III.25.11c-12b.
(vi) yadi pasyeta sa rāmaṁ rōṣadīptenacaksusā /
    rākṣas tvam adya nirdagāho yathā rudreṇa manmathaḥ //
    III.56.10.
(vii) tasya kruddhasya rāmasya tathābhūtasya dhīmaṭaḥ /
    eva tripurāṃ jaghūṣeṣaḥ pūrveṣaḥ rudrasya babhau tānūḥ //
    III.64.74.
(viii) aṅgadenandrajīt sārdham vāliputreṇa rākṣasaḥ /
    ayudhyata mahātejās trabakena yathāndhakaḥ //
    VI.43.6.
(ix) babhau vṛto rākṣasarājāmukhya
    bhūtair vṛto rudra ivāmaraśaḥ / VI.59.9cd.
conclusions. These similes show that the author knows all the details regarding the mythological characteristics of god Śāṅkara. In these similes we can see the seeds of almost all the details which are fully depicted and delineated in

(x) atraśa rakṣodhipatir mahātām
   bhūtaír vṛto rudra ivāvabhāti / VI.59.24cd.

(xi) arṇiśmdbhir vṛto bhāti bhūtaír iva maheśvareh /
        VI.71.13cd.

(xii) ghoram prakṛtyā rūpaṁ tattasya krodhaśimūrohitam /
        babhūva rūpaṁ kruddhasya rudrasyeva durāsadam //
        VI.93.22c-23b.

(xiii) so 'pasyannandinam tatra devaśādūrtah sthitam /
         diptām śūlam avaṣṭabhya dvitīyam iva śāṅkaram //
         VII.16.13c-14b

(xiv) mumoca tām śaram kruddhas tripura śāṅkaro yathā /
         VII.21.42cd.

(xv) yojayasva ratham sīghram adya bhāgirathījalam /
        śirasā dhārayisyāmi tryambakaḥ parvāte yathā //
        VII.46.20c-21b.
the later Purāṇas. Every anecdote and legend connected with Śaṅkara seems to have been referred to by the author in these similes. One of the best examples of such an enumeration of details is found in III.15.43 where Rāma is compared with Śaṅkara. Here Śaṅkara is described as being anointed together with his beloved wife, Uma, the daughter of the Himalaya, and having the bull, nandin his vehicle with him. The simile gives the picture of Śaṅkara in its full details.

The first simile, in this connection occurring in I.22.10a describes god Śaṅkara as a god who is beyond the reach of mind. This shows the highest position given to god Śaṅkara in the Śaivite Purāṇas which come in vogue in the later period. The similes contained in I.74.19cd, III.64.74, and VII.21.42cd describe his shattering to pieces three cities — 'tripura' in the sky. This has been a well-known feat of adventure on the part of Śaṅkara. Here the author describes this in his similes. The simile contained in III.24.26 refers to the bow of god Śaṅkara. It is quite famous as 'Pināka' which is the name given to it. Similarly the simile given in VII.16.13c-14b refers to the Sūla — the spear of god Śaṅkara, having three points; and hence later on known as 'trisūla'. God Śaṅkara is known as the Lord of Spirits and ghosts which are considered to be his 'gaṇas'. The author refers to god Śaṅkara as surrounded and worshipped by these
gan̄as - group of goblins and goblins in his similes. Thus the similes in III.25.11c-12b, VI.59.9cd, VI.59.24cd and VI.71.13cd describe god Sānkara as being surrounded by the spirits and goblins. God Sānkara is known as a principle responsible for the universal destruction; this trait of the god leads to the idea about his dangerous and frightening form. The similes given in III.24.26 and VI.93.22c-23b describe the dreadful form of god Sānkara. The simile contained in III.56.10 which is a speech of Sītā addressed to Rāvaṇa, refers to god Sānkara's burning Kamadeva to ashes. This has been quite famous in the Indian literature. Kālidāsa in his Kumāra-sambhava, in the third canto describes the destruction of Kamadeva in quite vivid and touching terms. Similarly the simile contained in VI.43.6 which describes the fight between Indrajit and An̄gada refers to the fight between god Sānkara and the demon Andhaka. This fight has also been quite popularly known in the later Purāṇas. But the most striking example of this sort of delineation of the mythological details is found in the simile contained in VII.46.20c-21b. Here the famous incident known as the Ganga-vataraṇa is referred to by the poet, Bhagiratha, the king of Ayodhyā, who after pleasing Ganga, got S'ānkara ready to receive the current of the heavenly Ganga falling on the earth on his head by soliciting his favour through
severe penances. Sankara consequently stood on a rock of the Himalayas and received the current of Ganga on his head. This has been referred to in this simile.

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

The author has referred to Brahma or Prajapati in some similes in the Rama. These two names though different do seem

2. (i) sa caturbhir mahabhagaih putair dasarathah priyaih / babhūva paramaprito devair iva pitāmaḥ // I.18.32.
to have any different connotation. The author also refers to Brahmā as Svayambhu, and Pitāmaha, Lokapāla and Lokaṅkt. All these designations show different aspects of the mythology about Brahmā. Brahmā is known to have produced himself

(ii) pitā dasāratho hrsto brahma lokāhipo yathā /
I.18.35cd.

(iii) rṣimadhye sa tejasī prajāpatir ivāparaḥ /
I.60.20cd.

(iv) sa sutaiḥ kṛtagodānair vṛtajas tu nṛpatiś tadā /
lokapālaiv ābhāti vṛtaḥ saumyabh prajāpatih //
I.72.25.

(v) teśām api mahātejaḥ rāmo ratikaraḥ pituh /
svayambhūr iva bhūtānām babhūva guṇavattaraḥ //
II.1.6.

(vi) dadarsālaḥkrto rāja prapatir iva prajāh /
II.1.47cd.

(vii) kartum arhati te raja vāsavasyeva lokakṛt//
II.16.22cd.

(viii) anujānem sarvānnaḥ sokam utāpya mānada /
lakṣmaṇam mām ca sitām ca prajāpatir ivātmajān //
II.34.24.

(ix) upavīṣtam mahābāhum brahmaṇam iva sāsvatam /
II.99.28ab.

(x) sa ca sarvesu bhūteṣu pitāmaha iva paraḥ /
IV.4.7cd.
and as such he is called Svayambhū. Of course, the legend about his being produced from the lotus which emerged from the navel of Narāyaṇa is also widely known. Yet at many places he is referred to as 'Svayambhū'. His appellation – Pitāmahā – is also very famous and similar is the case with the name lokakṛt or lokapāla. Brahmā is taken to be the principle responsible for creation of the universe and as such he is known as Pitāmaha – the Great Grandfather – par excellence and in the same capacity he is known as the lokakṛt, the maker of the universe.

(xi) abhigamyā mahābāhum rāmam akliṣṭakāriṇām /
    sthitān prañjalayāḥ sarve pitāmahāmivarsayāḥ // IV.26.2.
(xii) angaḍam sampradhāvanti prajāpatim iva praśāh /
    VI.54.16ab.
(xiii) saumitrīm śaraṇam prāptah prajāpatim iva praśāh /
    VI.91.17ab.
(xiv) pulastyo nāma brahmārṣih sākṣād iva pitāmahāḥ /
    VII.2.4cd.
(xv) uvāca rūmām praśāsan pitāmahā ivesvaram /
    VII.31.5cd.
(xvi) prajāpatisamo hyasi, VII.37.5cd.
(xvii) mahīpālaścā sarve tvām prajāpatim ivāmarāh /
    niriksante mahātmānam lokanātham yathā vayam //
    VII.83.11.
The similes given in I.18.32, I.60.20cd, I.72.25, IV.26.2 and VII.83.11 describe Brahma as being surrounded or approached by other deities, lokapalas and sages. The similes in I.72.25, II.1.47cd, II.34.24, VI.54.16ab, VI.91.17ab, VII.37.5d and VII.83.11 refer to Brahma as the Prajāpati. This appellation means the creator and protector of the people, or the universal progenitor of the human race. The Purāṇas do refer to other Prajāpatis like Dakṣa, Kaśyapa and Manu. But Brahma is known as the Chief Prajāpati while these Dakṣa, Manu, Kaśyapa etc. are known as the minor Prajāpatis appointed to fill the job of the propagation of the different species by Brahma himself. So the author's reference to Brahma as the Prajāpati in these similes suggests that the ideas and legends about Brahma, which have been developed and celebrated in the later Purāṇas were known to him. He does not refer to the details of such legends, but satisfies himself by referring to the main appellations given to that deity.

The similes given in I.18.32, IV.4.7cd, IV.26.2, VII.2.4cd and VII.31.5cd refer to Brahma as Pitāmaha; and this name as it signifies the creative power of Brahma is quite justifiably applied to Brahma by the author. Similarly the similes given in I.18.25cd and VII.83.11 refer to Brahma as 'lokādhīpa' and 'lokanātha' which means that Brahma
was considered as the ruler or protector of the world.
So all these similes which have Brahmā as the upamāna seem to suggest that the author was conversant with the legends about this deity and these legends though not narrated with their full details in these similes, seem to have been passingly referred to by the author.

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

1. (i) devatābhīḥ saṃā ṛūpe sītā ārīr iva ṛūpiṇī /
    I.77.29cd.
(ii) sītevānugatā lakṣmīs tasya kiṃ nāma durlabham /
    II.44.19cd.
(iii) aṅgarāgeṇa divyena liptāṅgi janakātmajā /
    sobhayīṣyasi bhartāraṃ yathā ārīr viṣṇum avyayam //
    II.118.20.
(iv) sā sukeśi sunāsoroḥ sarūpā ca yaśasvini /
    devateva vanasyāya rājate ārīr ivāpara //
    III.34.15.
(v) tām uttamāṁ trilokānāṁ padmahīnāṁ iva sriyam /
    III.46.14cd.
(vi) tām dṛṣṭvā navahemābhāṁ lokakāntāṁ iva sriyam /
    V.16.6ab.
for such a use of upamāna is quite apparent. Lākṣmī is known for her beauty. The author wanted to describe the beautiful heroine of his epic. So he has referred to Lākṣmī, mostly when he wanted to describe Śitā and secondly he referred to the goddess when he wanted to describe any other beautiful

(vii) sa pravīṣṭa punaḥ tadāḥa janaṅkātmajāṁ /
pratīkṣaṁmaṇāṁ svāṁ eva bhṛṣṭapadmāṁ iva śriyam //
VI.34.16.

(viii) anīya ca vanat sitāṁ padmaṁiṇāṁ iva śriyam /
VI.36.3ab.

(ix) tasya devavatī nāma dvitiyā śīr śiṁātmajā /
VII.5.2ab.

(x) kanyāṁ duhitāṁ gṛhya vinā padmāṁ iva śriyam /
VII.9.2cd.

(xi) tvam hi sarvagunopeta śīrḥ sākṣād iva putrāṁ /
VII.9.8cd.

(xii) babhāvanyatameva śīrḥ kāntiśrīdyutikīrtibhiḥ /
VII.26.18ab.

(xiii) adṛṣṭaṇāṁ bhagavān kasyaṁyēśa mahātmaneḥ /
patnī śīr ṣa sammohād virauti vikṛtānana //
VII.49.3.

(xiv) pasyato me yathā naṣṭā sitā śīrḥ iva rūpini /
VII.98.4cd.
woman. Thus the similes occurring in I.77.29cd, II.44.19cd, II.118.20, III.34.15, III.46.14cd, V.16.6ab, VI.34.16, VI.36.8ab, VII.49.3 and VII.98.4cd describe Sītā. The simile given in VII.5.2ab describes Devārāti, a daughter of a Gandharva named Grāmaṇī. The similes given in VII.9.2cd and VII.9.8cd describe Kaikāśī, a daughter of a demon named Suṁālin and the simile contained in VII.26.18ab describes the heavenly nymph Rambhā.

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

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

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

1. (i) bhrātarausvarampanāvaśātināvivaruṇīnau /  
   I.4.10cd.
(ii) anujagmatur aksudraupitāmaham ivāśvinīnau /  
   I.22.8ab.
(iii) aśvināvivaruṇena samupasthita yauvanau / 
   I.50.19ab.
(iv) vanātam praviṣantau tāvaśvināviva maṇḍaram /  
   II.58.10cd.
(v) anyonyasadṛṣau vīravubhau devāvivāśvinīnau /  
   IV.12.19cd.
eulogised as twins in the Rgveda are famous for their brotherly relation with each other. They always appear together. Thus the similes contained in I.4.10cd and VII.93.19cd refers to Lava and Kuśa the twin sons of Rāma. The second simile given in I.22.8ab describes Rāma and Laksmana who followed the sage Visvāmitra, and similarly the similes given in I.50.19ab II.58.10cd refer to Rāma and Laksmana. The simile in IV.12.19cd refers to Vālin and Sugrīva; while that occurring in VII.6.35cd describes the demon brothers Sumālin and Mālin talking to their eldest brother Mālyavat; and the simile in VII.37.5b refers to Rāma.

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

(vi) ॐ ॐ ॐ ॐ भरतारां ज्येष्ठम् अस्विनाविवः रासवें / VII.6.35cd
(vii) रूपम् ऋविनाविवः अस्विनाविवः / VII.37.5b.
(viii) समुतसुकात् तृत्यायं उसतुर निसाम्

Yathāśvinau bhārgavānīti samhitām /

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

1. jujuruṣo nāsatyota vavrim
   prāmuṇcatam drāpim iva oyavāṇat /
   prātiratam jahitasāyur daśrā —
   dit patim akṛnutam kaninā / RV.I.116.10.
the episode of Aśvins helping the sage Ćyavana by restoring him to youth is described. It might be due to this help that there must have been friendly relations between the sage and these deities and they might have followed the Nīti of the Bhārgavas also. Excepting this simile in the rest of the similes referring to the Aśvins, simply their characteristics of remaining always in twins is referred to as an ideal of brotherhood.

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

1. (i) taur ārśtvā bhrātarau tatra vīrau sa nararṣabhau / sayānau punārīkāsvau kumārāviva pāvakā // VI.47.21.
(ii) bahvantare mārutm ājaghāna guhōcalam kraūcōam ivograsāktyā // VI.67.19cd
(iii) tataḥ sa rākṣasī garbham ghanagarbhasamaprabham / prasūtā maṇgaraṃ gatvā gahgā garbham ivāgijam // VII.4.24.
(iv) skandoterseva sa saktir govindakaranisṛta // VII.8.12.
(v) rāroda sīsur atyartham sīsuh sāravān yathā // VII.35.22cd.
(vi) abhiśiktas tu satrughno babhau cādityasamibhah / abhiśiktah purā skandah sendhair iva marudganaḥ // VII.63.14c-15b.
VII.4.24, VII.35.22cd refer to the birth of Kumāra Kārtikeya and the simile given in VI.67.19cd describes one of the exploits of Kārtikeya while the simile given in VII.63.14c–15b describes his anointment as the supreme commander of the divine armies performed by gods together with Indra. The simile given in VII.8.12ab refers to his discharging a missile towards an enemy.

Among these references alluding to Kārtikeya these referring to his birth are worthy of note. It is believed according to one legend that Kārtikeya was born in a peculiar way. Without the intervention of Pārvatī, the generative energy of god Śiva was cast into the fire and from it Gaṅgā, the sacred river received it. Even she could not bear the heat and lustre of it so she left it in a forest of canes situated on the bank and there the bow was born and afterwards brought up by six Kṛttikās and hence his name Kārtikeya. It seems probable that this mythological account regarding the birth of Kārtikeya, which has been very well celebrated in the later Purāṇas like the Śiva Purāṇa, Matseya Purāṇa and Viṣṇu Purāṇa is referred to by the author in his similes, when he seems to describe or hint at the birth of Kārtikeya. Thus the words 'Pāvaki' in VI.47.21 shows that the author knew Kumāra Kārtikeya to have been produced from Pāvaka i.e. Agni. The simile given in VII.4.24 which describes the birth of Sukesā a demon and a son of Vidyutkeśa and
Alakaṭāṅkaṭā, refers to the legend of Kārtikeya's birth in detail. From it we learn about the birth of Kārtikeya. Gaṅgā gave birth to the son who was deposited in her womb by Agni—that is how it relates the story of the birth. That exactly tallies with the account of Kārtikeya's birth narrated in the later Purāṇas. Similarly the simile given in VII.35.22cd describes the exact location of his birth. It describes that the baby cried loudly in the forest of canes. This is also one of the details about his birth. Thus it appears from these similes that the author was conversant with the legend of Kārtikeya's birth and adventures and he must have known the antinarrative version of the legend according to which he describes in these similes. In fact in the Rām. I.35-37, he narrates the whole story in detail, of course he seems to have a different version of the legend before him. In his narration, Pārvatī also pays her part. The only important detail in the narration is that while she was about to conceive, she was requested by the gods to refrain from it and being enraged at that she cursed the gods that they would not be having any progeny. The curse of Pārvatī

\[\text{I.36.22c-23d.}\]
suggests the part played by her in the birth of Kartikeya. After she was debarred from receiving that generative energy of Siva, Agni's help was solicited and from Agni it was passed on to Ganga who ultimately bore the foetus and produced the child. So that is the version of the legend as described in the Ramayana. In his similes, the author refers only to some details about the birth as well as the famous adventures of Kumara Kartikeya.

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

1. (i) ऋषिक्रिया प्राणाम अपाहिष्यामि गरुत्तमं अम्रतम् यथा /
   III.30.6cd.
(ii) तृतीयाम् सुपर्नसामवेगिनाः / IV.16.25ab
(iii) दाक्षिण्यस्य विक्रमसामपन्नश्च पक्षिराजा इवापराः / IV.66.33cd.
(iv) गरुदास्या समो जावे, III.67.26a.
(v) उत्पत्तियां विकृष्टिः पक्षिराजा इवरागमः / V.1.33cd.
(vi) अपेक्षां पक्षिशाङ्गानम् पक्षिराजा इवाभाभाः / V.1.30ab
(viii) मनो हरासि मे भीरु सुपर्नाः पम्मगाः यथाः /
   V.20.29cd.
(ix) उधरिष्यति वेगेन वायुनाया वायुर्गोऽऽ / V.21.28ab.
(x) सा पम्मगाः इवाद्वा सधुरान्तम् विनासुताः /
   V.42.40cd.
(xi) कापिर महोप्रागम ग्रह्या इवादाजेश्वराः /
   V.47.35b.
Garuda has been referred to as the king of birds - and the author uses the word Pa'ksiräja for him, (Cf. IV.66.33cd, V.1.33cd. V.1.30ab) he also uses the word 'Andajeśvara' for Garuda, which also means the same. Garuda is said to have been the son of the sage Kaśyapa and Vinata and hence he is known as Vainateya. (Cf. V.21.28ab and V.42.40cd.) He is famous for his enmity with serpents, because they are the children of his stepmother Kadru. This has been referred to in V.20.29 cd. V.21.28ab. V.42.40cd and V.47.35ab. It is believed that Garuda brought Amrta nectar from heaven. This has been referred to in III.30.5cd. Thus these similes show that the author knew the legend about Garuda.

The author also refers to some minor divinities like Kāmadeva, Rati, Kībera and others. Similarly he also alludes to semi-divine mythical entities like Yakṣas, Kinnaras and Gandharvas. He refers to the sages, both famous and otherwise. He describes with the help of upamānas referring to some famous heroes and kings like Jaya, Mahâraja etc. and finally he refers to some famous women also specially when he wants to describe the chastity and fidelity of his women characters. All these references do give the idea about the wealth of his knowledge and the wide of range of his reference.
Thus in his similes he refers to these mythological:

1. (i) mālayamānāḥ pravamais'ca vādakai
   rābhiṣṭuto vās'ravaṇo yathā yayaḥ.
   II.16.47cd.

(ii) rājā sarvasya lokasya devo vās'ravaṇo yathā /
   V.34.29ab.

(iii) viraraṇa gādāpāṇīḥ kubera iva saṃyuge /
   VI.69.33ab.

(iv) tacchiro rākṣasendrasya oacakrāttam vibhiṣanam /
   papātā rudhirodgārī yura rāhus'iro yathā //
   VII.7.44cd.

(v) Satya vādi madhurvāg devo vācās patir yathā /
   rūpavān subhagah Srimān Kamāḍa iva mūrtimān //
   V.34.30.

(vi) āsadāda vane rūmām kandarpam iva mūpiṇām /
   VI.95.6cd.

(vii) Sītām padmapāla sāksīṃ manmathasya ratim yathā /
   V.15.30ab.

(viii) Kausalyā susubhe tena putrenāmita ṛṣasā /
   yathā vārena devānām aditir vajarāpāṇīna //
   II.1.5.
divine and semi divine entities. Such similes are really

1. (ix) distya putregunair yukto marica iva kasyapah /
   II.2.49cd.
(x) Gandharva raaja pratima loke vikhyatapauruSam /
   II.3.28ab.
(xI) Gandharvarajapratima bhartarm idam abravit /
   II.37.11cd.
(xii) ekavenim drham badhva gatasatveva kinnari.
   II.10.9ab.
(xiii) hina himvatah parsva kinnarevna kinnari /
   II.12.74ab.
(xiv) pratas tvamabhisaket hi yauvarjye naradhipah /
pitA dasaratna pritya yayati nahuco yathA //
   II.5.10.
(xv) tirnapratijnas cavanat punar esyamah purih /
yayatir iva raJarsi pura hitva punar divam //
   II.21.47.
(xvi) yayatim iva punyante devalokatparicyutam /
   IV.17.10ab.
(xvii) arundhati vasistham ca rohini saSinam yathA /
   lopamudra yathagastyam sukanasyayanam yathA //
   Savitri satyavantam ca kapila srimati yathA /
   Sabdham madayantiva keSini sagaram yathA //
naiSadhham damayantiva bhaimi patimanuvrta /
tathaham iksvakuvaram Rama patim aauvrata //
   V.24.11c-13b.
many, occurring quite frequently and hence all of them cannot be taken for consideration. The epic being a big work, the author has full scope to refer to these mythological and other sort of entities and he does refer to them in his similes also just as he refers to them at other places in his epic. So only the representative similes can be examined.

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

The simile in VII.7.44cd. refers to a mythological episode related with the Samudramanthana, the churning of the ocean which is known to have been done jointly by the gods and the demons with the help of god Viṣṇu. The simile narrates an incident which took place at the time of the distribution of the nectar which was obtained by that churning as one of the precious things from the ocean. A demon named Ṛahu crept
stealtily in the line of gods. It was agreed by both the gods and the demons that the nectar would be served the first to the gods and then to the demons. Rāhu who knew the trick of the distributor, who was none else, but Mohini, the form assumed by Viṣṇu to infatuate the demons by the exquisite feminine beauty and give away the whole stock of nectar to gods. Viṣṇu in the form of Mohini came to know the trick of Rāhu and with a blow of his Sudarsana Cakra cut the throat of Rāhu who was just devouring the nectar and had not yet let it pass below his throat. The simile in VII.7.44cd refers to that incident of cutting off of the head of the demon Rāhu.

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

In the same way Kausalyā and Das'aratha are compared to Aditi and Kasyapa respectively in the similes given in II.18 and II.2.49cd Kasyapa and Aditi are quite ancient
mythical names and they are known as the parents of all the gods. In the Purāṇas Kaśyapa is known as the father of both gods and demons, because he had two wives—Aditi, the mother of the gods and Diti, the mother of the demons. So the author has quite rightly chosen Kaśyapa and Aditi as upamānas to describe a father and a mother having an ideal son like Rāma.

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

The similes in II.5.10, II.21.47 and IV.17.10ab show that the author did not refer merely to gods and demigods in his mythological allusions. But he sometimes referred to human heroes also. Thus these similes refer to the celebrated king Nahuṣa and his son Jayāti, the two famous kings of the lunar race of the Kṣatriyas. Nahuṣa was fortunate enough to succeed to Indra's throne. But due to his arrogance he fell down from that high position. In the simile in II.5.10 there is no reference to his fall from heaven which is more known about him. Here simply his anointing his son
while performing the ceremony of the latter's coronation is referred to for comparing Das'aratha with Nahuṣa and Rāma with Yayāti. Yayāti, like his father, on the strength of his merits attained to heaven. But he was also a chip of the old block. So he fell from there due to his demerits and exhaustion of his meritorious actions. So in the similes given in II.21.47 and IV.17.10ab the author refers to Yayāti's return from heaven.

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

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

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

In these similes the author refers to Arundhatī and
Vasistha, Čandra and Rohini, Lopāmudrā and Agastya, Kapila
and Srīmatī, Sūdāsa and Madayantī Kesīni and Sagara, Nala
and Damayantī and such other ideal conjugal pairs because
here the purpose of Sītā was to declare her ideal and self-
less demotion to Rāma. Out of the persons referred to here,
many are fairly known. Only some of them seem to be distant
and not known so much. It may be due to their legendary
character that they appear to be so little known. e.g. Kapila
is known as a sage. But his wife Srīmatī is not so famous.
Sūdāsa is known in the Purāṇas as the Kalmāṣapāda. Nala and
Damayantī are quite well known for their conjugal love. Thus
in these similes the author refers to the human persons ins-
stead of gods and demi-gods.

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

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

In some other similes the author refers to the relation of different planets with particular constellations.

1. nivṛtta vanavāsam tam ayodhyām punar āgatam /
   drakṣyanti sukhino rāmam śukram mārgagatam yathā //
   II.64.71c-72b.

2. (i) pravisannāśramapadām vyācata mahāmunih /
   saśīva gatanihāraḥ punarvasusamanītaḥ //
   I.29.25.

(ii) tam candraṁ iva pusyena yuktam dhaśmabhrātāṃ varam /
   II.2.12ab.

(iii) sa rāmāḥ pānasālāyāṃ āsīnāḥ saha sītāyā /
   viśarāja mahābāhus citrayā candramā iva // III.17.4.
All such relations and conjunctions which are technically called 'yutis' in the Jyotisasastra, have different repercussions on personal life. Such technical details cannot be taken for an elaborate discussion. But it seems quite certain that the author must have known this science of astrology in its details; and that seems quite probable also because Vedāṅgas, the auxiliary sciences which are known to be as an essential group of treatises for Vedic studies, right from the ancient times, include Jyotiṣa as a Vedāṅga. So it is quite likely that the author must have known the principles of Jyotisa.

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

(iv) abhyavartata vaidehiṁ citṛə iva śanaiscaraḥ /
     III.46.10ab.

(v) jagṛāḥa rāvanaḥ sītāḥ budhaḥ khejrohinim iva /
     III.46.16cd.

(vi) punarvasavantargataṁ pūrṇabimbam ivaśindavam /
     VI.71.24cd.
The author also refers to such unions between a constellation and a planet, which are not favourable. The union of Citra with Sani and that of Rohini with Budha for instance referred to in the similes occurring in III.46.10ab and III.49.16a are unfavourable unions. Thus it can be fairly and safely assumed that the author's knowledge of astrology is seen from these similes.

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

1. (i) tān kharo dravato dṛṣṭvā nivartya rūṣitaḥ śvayam / rāmaṁ evabhidudrāva rāhuścandrāmasaṁ yathā // III.27.20c-f

(ii) tatas tayor apāye tu sūrya sītā yathā sukham / nirbādho harisyāṁi rāhuścandraprabhāṁ iva // III.36.20.

(iii) ta oṅhakṛṣṇasojagyaktandupalāpam
   tasyā mukham kuṇcitakesabhāraṁ / rakṣovasāṁ nūnam upāgaṭāya
   na bhṛājate rāhumukhe yathenduḥ // III.63.9.
upamāna to describe the characters of the epic, when they are in some adverse situation. The phenomenon of eclipse is itself a subject of astronomy. But on investigation of these similes which refer to such an eclipse, it may be found that the phenomenon is not presented by the author strictly in the light of astronomy. Only the basis of this representation,

(iv) ityevam uktah sugrīvo vālinā bhrātrsauhrdāt /
harṣam tyaktvā punar dīno grahagrasta ivodurāt //
IV.22.17.

(v) tam drṣṭvā vadanān muktam candram rāhumukhād īva /
V.I.167ab.

(vi) graṣyamānam yathā candram pūrṇam parvāṇi rāhunā /
V.I.192cd.

(vii) raktramp babhāse smitaśukladamstram
rāhor mukhāc candra iva pramuktah /
V.29.7cd.

(viii) sa śrutā vaharendras tu lakṣmaṇaśe ritarat vacah /
tadāśin niṣprabhotyartham grahagrasta ivemsumān //
V.35.36.

(ix) cāru tad vadanam tasyāṣṭāṃrasūkklāyatekṣam /
asobhata viśālāksya rāhumukta ivodurāt //
V.35.86c-87b.

(x) babhūva harsodagram ca rāhumukta ivodurāt /
V.36.5cd.
viz. the eclipse itself may be known as a matter pertaining to astronomy. The author has more or less presented it on the basis of mythology regarding the eclipse. This mythology refers to the incident of the Samudramanthana already referred to. Viṣṇu cut off the head of Rāhu, and it is believed that to avenge this treatment of Sūrya and Candra, Rāhu swallows them at the time of the eclipse.

So the similes contained in III.27.20c-f, III.36.20, III.63.9, IV.22.17, V.1.167ab, V.1.192cd, V.29.7cd, V.35.56, V.35-86c-87b, V.36.5cd, VI.67.176cd and VII.44.15cd refer to the moon-eclipse; and the similes in VI.67.189cd refers to the sun-eclipse. The simile in V.1.192cd describes the exact time of a moon-eclipse. The word 'parvāni' used in the simile, suggests that the moon-eclipse occurred at a specific time. The word 'parvān' itself means the time when the moon or any planet for the matter of that passes through a point

(xi) dudrāva rāmam sahasābhīgarjan
rāhur yathā candram ivāntarikṣe / VI.67.176cd.
(xii) sa devalokasya tamo nihatya
suryo yathā rāhumukhād vimuktah / VI.67.189cd.
(xiii) te tu dṛṣṭvā mukham tasya sagraham śāśinam yathā /
VII.44.15cd.
where the orbit intersects the eclipse. So it appears that this sort of a detail of an astronomical principle might have been known to the author. Thus these similes which refer to the eclipse through describing it on the basis of mythology seem to show some astronomical knowledge on the part of the author as their background.

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

1. (i) tataḥ sumantraṇa guhena caiva
   samiyatū rājasutāvaranye /
   divākaraścaiva niśākaraśca
   yathāmbere śukra-ṛṣya-ḥṣapatiḥbhyaḥ // II.99.41.
(ii) tataḥ sutumulaṃ yuddham vālisugrivavor abhūt /
    gagene grahayor ghoram budhāṅgārakayar iva // IV.12.17.
(iii) tābhhiḥ parivṛṭtām tatra sagrahām iva rohiniṃ / V.17.24cd.
   (iv) rudhirodgāriṇaḥ tau tu prahārair janītaśramau /
    babhūvatuh suvākṛtāvāṅgārakabudhāviva // VI.54.28c-29b.
Thus all these similes which have some reference either directly or indirectly to astrology and astronomy show that the author of the Rām. must have been conversant with these branches of knowledge.

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

Thus in his similes he refers many such animals

1. (i) vimadā iva mātaṅgāḥ sāntavegāḥ payodharāḥ /
   IV.30.24cd.

(ii) apasyāṃs tāḥ striyāḥ sarvāḥ hatāṁ nāgavadhūm iva/
   II.65.25ab.

(iii) baddhavatsā yathā dhenu;
   II.40.43c.
which are ordinary, harmless beasts as well as those of prey. Thus in the simile given in IV.30.24cd he refers to the elephants, in II.65.25ab he refers to female cobra, and

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

(v) muhūrtam api jīvāvo jalen mātsyāvivodhrtau /  
aḥ  
II.53.31cd.

(vi) prasya simho rudatim mṛgīmiva, II.20.50d.

(vii) avāryamāṇaḥ praviveśa sārathīḥ

prabhūtaratnam makaro yathārṇavam / II.15.49cd.

(viii) gatim khara ivāsvasya tākṣasayeva patatrināḥ /  
anugaṇṭum na saktir me gatim tava mahīpate //  
II.105.6.

(ix) svaēm eva hataḥ pitrā jalajenaṁajyo yathā /  
II.71.22cd.

(x) bābhūva naraśārḍulāḥ , IV.31.30a.

(xi) mārjārāviva bhākṣarthe vitasthāte muhurmuhuḥ /  
VI.40.22cd.

(xii) na hi gandrham upāghrāya rāmalakṣaṇanyostvayā /  
śakyam sandarsāne sāhātmuṁ sunā sārdūlayoriva //  
V.21.31c-32b.

(xiii) parvatād iva niṣkramya simho giriguñāvayāḥ /  
II.16.26ab.

(xiv) varāharudhirābhīṇa sūcina ca sugandhinā / II.16.9ab.

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

Thus all these similes show how vivid is the field of observation of the poet as far as the animal-world is concerned.
Similarly he refers to the birds also in his similes.
In the similes given in II.76.21ab and III.63.11cd the author refers to krauṇcīs and kurarīs respectively for their shrill and loud cry. In II.2.17cd he refers to the peacocks giving out loud cry on seeing a big rainy cloud. In III.25.11ab

1. (i) krauṇcīnāṁ iva nārināṁ nināḍah tatra sūśruve / II.76.21ab.
   (ii) vṛṣṭimantam mahāmeṣhag mahāmeṣhag nardantam iva bāhrānāḥ / II.2.17cd.
   (iii) sālendrām iva dhārābhir varṣamānā balākāh / III.25.11ab
   (iv) mānem vināḍam kurarīva dīnā
       muktavatyaśyata kāntanetrā / III.63.11cd.
   (v) sālabhā iva senchādyā mediniṁ sempratathire / IV.45.3ab.
   (vi) nihanyād antaram labdhvā ulūka iva vāyasān / VI.17.28cd.
   (vii) puṣpakasya babāṇjus te sīghram madhukarā iva / VII.21.27ab.
   (viii) nipapāta śīlā bhūmau ṣṛdhra cakram ivākulum / VI.98.14cā.
   (ix) sālabhā iva kedēram maśaka iva pāvakam /
       yathāmṛttaghatam daṃśa makara iva cārṇavam // VII.7.4.
he refers to the cranes which fly along with the clouds. In the simile in IV.45.3ab he seems to refer to the locusts who fly in the sky covering the whole region over which they pass. He refers to an owl, killing a crow from a distance in VI.17.28cd; and in VII.21.7ab he refers to the wasps. In VI.98.14cd refers takes a group of vultures referring to its peculiar habit of flying in groups. He refers to minor flying insects like the locust falling on the crops in the fields, mosquitoes or gnats falling in fire and the stinging insects in VII.7.4.

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

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

1. (i) petur dharanyām bahavāḥ plavaṅgā
   nikṛttamālā iva sālavṛkṣāḥ / VI.65.56cd.
(ii) gātraprakāmpādvyathitā babhūva
   vātoddhata sā kadalīva tani / III.47.49cd.
(iii) athokṣitaḥ sōṇitatoya visvāvaiḥ
   supuṣpitāsoka ivāniloddhataḥ / IV.16.39ab.
(iv) tāvubhau ca prakāṣete pūṣpitāviva kimśikau /
   VI.45.9cd.
and VI.28.2 he refers to Sāla and Nyagrodha. In VI.28.2 he shows his knowledge regarding the vegetation and growth of this trees. Nyagrodha (Ficus Indica) is a sort of a kṣīravrksa i.e. oozing out milky juice when cut at its trunk. It seems probably a banyan tree. The author says that these Nyagrodhas grow in abundance in the Gangetic region. Similarly he says that the Sāla trees grow in plenty on the Himalayas. In the simile occurring in III.47.49cd the poet refers to a plain-tain tree. In IV.16.39ab he refers to Asoka (Jonesia Asoka Roxb). He refers to a tree named Kimśuka in VI.45.9cd and in VI.89.37ab he refers to Sālmali (Bombax Heptaphyllum) and Kimśuka; and in III.29.14cd he refers to a cocoanut-fruit. Thus these similes show his knowledge of trees, plants and vegetation. Such similes can be found almost in the whole of the Rām. and all of them more or less show the author was a keen observer of nature.

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

(v) mumoca bāṃpam subhrśaṃ pravepita
   gajendraḥastabhīhateva sallakī /
(vi) sapuspāviva niṣpatrau vane sālmalikimśukau / VI.89.37ab
(vii) adya te pātyaiṣyāmi śiras tālapalaṃ yathā/ III.29.14cd
(viii) sthitām paśyasi yān etān mattān iva mahādvipān /
   Nyagrodhān iva gāngeyān sālān haimavatām iva //

VI.28.2.
concrete objects as upamānas. These include so many things like gods, demigods, animals, birds and trees. But sometimes he chooses to take up abstract ideas as upamānas also.

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

1. dukhiṇā bubudhe sitāṃ hanumān analaśkrtaṃ /
samskārena yāthā hīnāṃ vāvam arthāntaraṃ gatām //

V.15.39.
Similarly in some other similes also he resorts to this device of referring to the abstract ideas as upamānas. In both the groups of similes the author wants to describe the heroine of the epic in her unusual and adverse condition when she was under imprisonment in the As'okavanikā. So the author seems to be quite justified in taking up these different abstract objects in unusual conditions as upamāna in these similes. Thus he refers to Sītā by saying that she appeared like the memory confused due to doubts and like the wealth on the line of decline; she appeared like the confidence or faith which has been rooted out; and like the hope which has been confronted with the difficulties of remaining unaccomplished. Sītā looked like an accomplishment which is mixed with trouble. She was seen as intelligence defiled by vice and she looked like

1. (i) tām smṛtīṁ iva saṁdīghāṁ rddhim nipatitāṁ iva / vihatāṁ iva ca s'ṛaddhāṁ ās'āṁ pratihatāṁ iva //
   sopasārīgāṁ yathā s'ṛaddhāṁ buddhāṁ sakalūśāṁ iva /
   abhūtenāpavādāna kīrtiṁ nipatitāṁ iva //
   V.15.33.34.

(ii) Sannāṁ iva mahākīrtāṁ sūraddhāṁ iva vimānītāṁ /
    prajñāṁ iva parikṣīnāṁ ās'āṁ pratihatāṁ iva //
    V.19.11.

(iii) āyatīṁ iva vidhāvatāṁ, V.19.222a.
fame which has been denounced due to an unprecedented charge. The other group of similes in V.19.11. also describes Sītā in the same way as it is done in V.15. 33-34. In V.19.12a. She is compared to the future hopes which have been devastated. Thus all these similes through these abstract things upamānas serve their purposes well. Such examples are really worthy of note from the point of view of style as they show his scholarly attitude in presenting such descriptions.

Such examples of his stylistic peculiarities can be seen throughout the whole of the epic. He has used mostly the similes which are called Pūrṇā upamā in the later works on Poetics by the Poeticians like Mammaṭa and Viśvanātha. He has also used other kinds of similes. Thus he uses similes contained in compounds. He uses similes having one or more of the four ingredients of upamā dropped in them. These are called Luptopama by the later poeticians. But he never uses the most varied subdivisions of upamā like the upamās framed by Kya or Ḫya suffices i.e. the similes constructed by using verbal and denominative forms. Over and above these kinds of similes he uses what are called similes by accumulation' by Prof. J. Gonda in his book - "Remarks on the Similes in Sanskrit Literature."
By the term accumulative similes Prof. J. Gouda seems to hint at the pilling up of similes in a particular context or presenting a series of similes. He notes several examples of such piling up of similes done by the author of the Rāmāyaṇa. He says, ¹ In the Rāmāyaṇa this figure is met with several times.

I chose a number of different types from the fourth sarga (it should be Kānda) when Asura Dundubhi challenges the king of the monkeys Valin; his appearance is like that of a cloud: 

pravrṣiva mahāmehaṁ stoyapūrṇa nabhastajale.

(IV.11.25cd) he shakes the ground like a drum (IV.11.26cd) dundubhir dundubhir yathā, with his horn he scrapes the gate like an elephant then Valin comes out in a hurry with his wives like the moon with the stars; now the last comparison which no doubt puns upon Tārā, Valin's wife looks less natural. See also IV.16.22ff. Single combat between Valin and Sugrīva: Sugrīva, spitting out blood resembles a mountain with waterfalls. (IV.16.22)⁴ Valin struck by a

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

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

3. antahpuragato vālī sṛtvā S'abdam amaśan śah/
   nispadāta saha strībhīs tārābhīr iva candramāḥ/
   IV.11.28

4. abhavacchopitodgārī savīda iva parvataḥ/
   IV.16.22cd.
Sāla tree like a great mountain by the thunderbolt (IV.16.23cd)\(^1\), he is perplexed and tossers like a vessel on the sea; sunk by the overwhelming weight of her load (IV.16.24)\(^2\), they rushed to fight like the sun and moon fighting in the sky. (IV.16.25)\(^3\) "Prof. Gonda, Similarly quotes and refers to IV.23.17-19 where Nāla takes out the arrow from Vēlin's body. He quotes IV.27.14-16 where Rāma describes the splendid scenery on the Prasravana mountain. He also quotes IV.28.8ff. Where Rāma describes the rains and is reminded of Sitā and remarks that we find almost one continued string of similes. He quotes IV.34.1 and says \(^4\) ... although this is an accumulation of similes in a very emotional passage, the repeated allusion to Tārā and the nature of one or two of the similes render it artificial to some extents.

1. gātreyavabhīhato vālī vajreṇeva mahēgirīḥ /
   IV.16.23cd.

2. Sa tu vālī pracaṭitaḥ sālātāḍanavihvalaḥ /
   gurubhāra samākranta nauḥ saśartheva sugare /
   IV.16.24

3. taḥ bhimabala vikṛntaḥ supaṛṇasamavegaṇaḥ /
   pravṛddhaḥ ghoraṇavaṣaḥ candrasūryēvāmbaḥ //
   IV.16.25.

4. Remarks on Similes in Sanskrit Literature
   p. 62-63 Prof. J. Gonda.
He remarks regarding such accumulation of similes:

"Although in places we find an archaic specimen (e.g. IV. 14.21, at the end of a Sarga, dravanti ca mrgah ॐghram bhagnā iva rane hayāḥ / ṇatanti ca khaga bhrīmaḥ ksīnapunyā iva grahāḥ // (with parallelism) in the main the accumulation of similes is found in a more advanced stage: the similes are larger, the images are occasionally less natural and more than once the accumulation is too great to be a phenomenon of spontaneous speech."

Thus this kind of accumulation of similes is a peculiar characteristic of the style of the author of the Rām. Prof. J. Gonda is right in saying that this kind of accumulation is found in a more advanced stage. Such places where this sort of accumulation of similes can be seen are quite considerably many in the Rām. They are more elaborate than those already quoted by Prof. Gonda. Such an example of a more elaborate type of accumulation of similes is found in II.114 where the gloomy condition of Ayodhyā as seen by Bharata after his return from Citrakūṭa is described. Here the author uses as many as 21 similes at a single instance and refers to a variety of things like dark night (II.114.2cd) Rohini afflicted by a planet (II.114.3cd)
Thus the author takes up so many objects in adverse or unusual conditions to describe Ayodhya at this juncture. If we closely look to the list of all these upamāṇas, it may be felt that Prof. Gonda is right in his remarks, because all of these standards of comparison do not seem to be natural or rather quite indispensable for the desired effect. It appears that the author wants to describe the condition of Ayodhya as well as the height of the sorrow felt by Bharata. So in order to bring out this effect the
author seems to burst out in this long series of similes.

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

Other similar examples of an accumulation of similes which can be called really artistic and poetic are found in the description of Rāvana's harem as seen by Hanumat contained in V.9.20-29 There he describes his harem together with the ladies sleeping in it. Similarly he gives a description of Rāvana surrounded by these ladies; which is given in V.9.35-70. These descriptions are no doubt quite elaborate but they are beautiful and charming on account of the poetic and literary merits.

One more point regarding the style of the author is that he uses some similes with a specific purpose of creating some desired effect. For example he uses similes
in which the Prismatic Diction\(^1\) can be found as it is
called by Prof. Gonda. Such prismatic diction can be found
when an almost incredible event is related. The examples
of such a stylistic usage can be found at several places in
the epic. In her speech addressed to Rāvana Sītā emphasizes
how it was unconceivable and impossible for him to have
herself as his spouse or beloved. She says\(^2\) that it was just
like a wretched sinner desiring to get good and meritorious
Siddhis or blessings of heavenly joy. Similarly at another
place the author uses this type of similes\(^3\) which show
prismatic diction. Here in VI.131.5ab Bharata wants to convey
the impropriety of his holding over the reins of the kingdom
when Rāma was there to rule the kingdom in a more refined
and proper way and when it was his right to succeed to the
throne. So he thinks his reigning the kingdom to be as

\(^{1}\) Remarks on Similes in Sanskrit Literature p.63 by
Prof. J. Gonda.

\(^{2}\) na mam prarthayitam yuktam susiddhim iva papakrt /
V.21.4ab.

\(^{3}\) gatim khara ivāsvasya hamsasya ca vāyasah /
VI.131.5ab.
improper and unconceivable as a donkey getting itself ready to run in the fashion and manner of a horse or a crow.

imitating aswan and trying to be exactly like it. Similarly in a speech addressed to Rāma, Vibhiṣāṇa says how impossible it was that Sītā might have been killed by Indrajit as it was reported by Hanumat to Rāma. Hanumat while he fought with Indrajit, was deluded by the latter, with his creation of an illusory scene in which he was seen as killing Sītā. So Hanumat told Rāma about Sītā's death and hence he felt very sorry and was unconscious. On hearing that Vibhiṣāṇa turned up there and told how impossible it was. He said that such an action on the part of Indrajit was as impossible as the drying up in case of an ocean. Here the author's intention to hint at such a clear impossibility is quite distinctly visible in this speech of Vibhiṣāṇa. So it will be seen that in the similes of the Rāmā the prismatic diction is found to have its scope.

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

1. manajendraṛtarūpena yaduktam ca janumata//
   tadayuktam aha manye sāgarsyena soṣanam //
   VI.84.9.
examples for showing his originality are cited, the opinion of Prof. K.A. Subrahmanya Iyer on this point should be noted. He writes in his articles on — "Studies in the Imagery of the Rām." As to the other question, namely when we are to know that an image is the product of Vālmīki's own imagination, the answer is not easy to give. To say positively that it occurs nowhere else than in the Rām. would necessitate a very laborious research and one is not quite certain that the result would be quite decisive. Mere presence or absence of an image in works other than the Rām. would be no proof of its popular origin or otherwise. Here we shall have to rely more on the nature of the image itself. Popular images are likely to be of a simple nature. Complex images are likely to be the products of particular minds. There are also some images which are not exactly complex, but so striking, so beautiful so peculiar that one feels they cannot have mere popular origin. One feels that not everybody can think of them. I realise that the test is rather subjective, but I also feel that in some cases at least, it is an unfailing test."

Some examples of such imagery which according to

Prof. Iyer is a product of Valmiki's own imagination are also given by him and over and above these examples some others can be given in this connection. All of them show, that the author is strikingly original. One such example as quoted by Prof. Iyer occurs in the description of the rainy season given in the Kiskindha kanda. Here the sky is described as a love sick person. Similarly in the same description the mountains are described as Brahmacharins.

In the former example the author takes up all the details regarding the symptoms of the sickness due to love agony. Healing sighs, application of sandalwood-paste, paleness etc. have been referred to and described in details by the author. The slow wind is the sigh of agony on the part of the sky. The reddish colour of the twilight plays the part of the red sandal-wood paste applied to the body in such a love lorn condition. The pale clouds in the sky, suggest its

1. mandamarutaniḥsvā sam
   sandhyā candanraṇjitam /
   āpanṭujaladām bhāti
2. meghakṛṣṇājindharā
dhārayajnopavitināḥ /
   mṛutāpūritaguhāḥ
   prādhītā iva parvataḥ // V.28.10.
over all paleness. All these go to make it a complete picture of a love-born person which exactly fits in with regard to the sky. Similarly in the second example the black clouds resting on the mountains play the role of the skin of a black antelope the showers perform the part of the sacred thread, and the blowing wind rushing into the caves is equal to the Prāṇāyāma performed by the celibates and in that way the whole description exactly suggests the idea of a perfect Brahmācārin.

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

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

His term 'continued metaphor' need not be confounded with the term Rūpīka given to a figure of speech by the Ālāṅkārikas. It seems to be a term given specially to these examples which deal with all the details of the upamāna as well as the upamāna. In fact, these examples are nothing more than a detailed and elaborate vākyagā upamāṇa, because
some distinction from Rūpaka and metaphor as it is understood in English literature is quite evident.

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

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