From my childhood I had a fascination for language and literature. With the learning of the Sanskrit language, I became more interested in that language from the secondary stages of my education. Very soon the *ādikāvyā* become my favourite subject of study, for I discovered that besides possessing superb literary excellence, it also presents a very authentic and at the same time a very comprehensive picture of ancient Indian Culture and Civilization. *Rāmāyana* also represents the dawn of the latter classical poetry which is the direct continuation and development of Vālmiki’s art. *Rāmāyana* is a perennial source of study for the researcher. As has been said earlier out of many dimentious of untouched area I had choosen Hanumāna as an ideal character of *Rāmāyana*. So that resulted on a study in my M.Phil dissertation entitled “Hanumāna in Vālmiki’s *Rāmāyana*”. Further more the emotional exhuberence of *Rāmāyana* have attracted me. Noticing my deep interest in the *Rāmāyana*, my revered teacher and Head of the Utkal University Department of Sanskrit, Dr. P.K. Mishra, suggested that I should takeup “*Aṅgarasa in Vālmiki’s Rāmāyana*” as a subject for research for the Ph.D. degree. I have tried to do justice to the subject to the best of my capacity and competence. But its real worth can be judged only by the experts, for, as says Kālidāsa,

“हेम: संलक्ष्यते द्वामो विश्रुद्धि: र्यामिकाधिव’”

I know that there are already a number of valuable works touching upon one or several aspects of the present study. However, it is my firm conviction that inexhaustible and deep like the sea, with layers of information unexplored and sometimes even unsuspected, our epics would, inspite of the studies made so far, reward even now the efforts of a diligent investigator. My humble submission, therefore, is that I have tried to build on the foundation laid by my predecessors in the field of Rāmāyanic studies and tried to pay the

1. It is in the fire alone that the purity or the impurity of gold is tested, Raghuvamsam, I/10
gurūṇa thus incurred by carrying the work a little further. I sincerely hope that a better equipped scholar would some day carry the torch of knowledge still further and reveal many a hidden corner of Rāmāyanic studies.

I have gone through the manifestation of different emotional flavours which arises subtle feelings in the human mind. Quite naturally the “bhāvas” are my iota of contention in Rāmāyana. The result of such an emotional poetry is due to subtle feelings of Vālmiki when the hunter shoted at the krauṇca bird. So the touch of delicate fillings should be spotted out systematically as per the opinions of our rhetoricians. Hence this topic “Aīgarasa in Vālmiki’s Rāmāyana” is selected.

The present study is primarily based on the critical edition of the Oriental Institute of Baroda. For the Translation of Rāmāyana I have freely utilised the English Translation of Śrīmad Vālmiki’s Rāmāyana of Gītā Press, though it has not always been possible to indicate this in the foot-notes. Apart from affording immense help in ready reference, that practice served for me as an effective check against writing anything which would not be supported by the original source. I can still without breach of modesty, claim to share Mallinātha’s pratijña. “नामूलं लिख्यते किषिपत्र”

Lastly I would like to have the forgiveness of the scholars for mistakes in proofs and printing. I offer my sincere apologies in this behalf and crave their indulgence, for: “हेंसो हि क्षीरमादते तत्तिंशा वर्जयच्च:।।” I shall feel highly gratified if the present work stimulates scholars up and coming in the field of poetic studies with reference to Vālmiki’s Rāmāyana.

Anasuya Mohanty

2. Nothing is written without a (sound basis). Mallinātha’s Saṃjīvanī on Raghuvān̐s, I-1.
3. The swan sips the milk, and leaves aside the water mingled with it) Abhijñana Śakuntalam, VI 28