INTRODUCTION
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0.0 The present study undertakes to explore, spell out and critically examine the “Angarasa in Valmiki's Rāmāyaṇa”.

Music and poetry had their appeal driven home to the world of beasts as well. The means of this appeal grew more subtle. In the case of architecture, sculpture and painting the appeal was through the eye, arts of the ‘eye’, worsfold describes them and the sense of touch co-operated where the materials were tangible. Music appealed through the ear. It, therefore, tended to vagueness. Poetry harnessed both the eye and the ear for its appeal. It set aside vagueness and tended towards preciseness handling themes from all regions and fields: material, spiritual and psychic, poetry, thus comprised all that could be experienced through any sense but aimed primarily at the arousal of emotions culminating into sentiments.

But poetry is not to taken only in the sense of expression in all recognized technical forms characterized by finish and polish prescribed. It also stand here for any spontaneous and unpremeditated expression of emotions so powerful and vehement as seeking keenly for outlet poetry is the spontaneous overflow of powerful feelings as Wordsworth puts it. The form which the expression assumes need not invariably be the prescribed one. It rather becomes prescribed when once unconsciously arranged. The

1. The antelopes are charmed with the tunes of the lyre. The sound of the musical instrument, Damaru, fascinates, snakes. The poet Gunādhya's work in Paiśacī charmed the beasts.
2. W.J.L.P.4 (worse fold judgment in literature, the temple primers, 1937.
great sage, Vālmīki, had not premeditated over, and fixed from before hand, the stanza or verse. He was touched with the incident to the core, his heart was magnetized and monopolized by it. The emotion that was vehemently aroused became inevitable and irresistible. The outlet that it sought and got was bound to be harmonious and rhythmic as it indicated the inner harmony and rhythm. This consonance of the innermost emotions combined with the consequent rhythmic movement of the limbs and parts of the body resulted in the corresponding rhythmic expression in the form of verse..."And, in hoary past of the first poet, sorrow born of the separation of the krauñca couple found expression through the śloka metre'.

The poet himself was hardly aware of the miracle he had done. He was surprised at the first introduction of metre other than the Vedic in the world. Others, no doubt, were wonderstruck, "Wonderful! A new revelation of metre different from that of the veda'.

The acceptance of such concept of poetry hardly left room for the heated discussions and controversies, which arose in the West as regards the form of poetry. Metre is an essential element in no case dispensable, Metre is not indispensable as it is not essential is not the cries of Sanskrit rhetoricians. To them what mattered was the spontaneous expressions of emotional experience of the soul. With this concept of poetry the division they made was the most comprehensive. The table given below.

5. V.R.I 11.16.
6. Bhavabhuti-Uttarāmacarita Et.by Kale, Messrs. Rāmacandra Govind and Sons, 147, Kalbadevi Road, Bombay, 1901.
7. The doctrine that prose is the opposite, not of poetry, but of verse, which began to be realized rather late in European Critical theories, was very early admitted without question by Sanskrit authors with whom metre does not play the same part as it does in European poetry, for in India from the earliest time, it was usual to put down even the driest teachings in a metrical form'. D.S.P.Vol.II.p-58
8. S.D.VI.I & 313 and following.
The Indian rhetoric's has evolve a system of definition of *kāvyā* and concept there of as following:

- भाम: - शब्दाधीश साहित्यी काव्य गद्यपंच च तद्विधा।
- वामन: - रितिताला काव्यस्य काव्यात्मकोऽभः गुणालक्षण सत्सृतः: शब्दाधीशी वर्ण्यते।
- खट: - शब्दाधीश काव्यम्।
- वाणभह: - शब्दाधीश निद्रदेशी सागुणी प्रायः।
- अधिपुराण: - संस्केपता वाक्य इश्याय व्यवस्त्र गद्यपंच वदावली काव्यम्।
- सौधोदनि: - रसायजित वाक्यं काव्यम्।
- हेमचन्द्र: - अदयी सागुणी प्रायः सालानारो च काव्यम्।
- आनन्दवर्धन: - काव्यस्यात्माण ध्वमि:.........
- ममम: - तद्विधी शब्दाधीश सागुणावलिच्चित पुनः: कापि।
- जयेदेव: - निद्रदेशा: लक्षणावृत्तिः सर्विः गुणभूतिः। सालानार सनातन वृत्तिवाक्षः काव्यनामभाकः॥
- विद्याघर: - शब्दाधीश निरुग्म्य तत्र विद्वती आत्माध्यायान्त्य ध्वमि:।
Sometimes one is baffled as to the pleasurable or the painful nature of a sensation, as Bhavabhūti puts it.⁹ This condition has been well got cleared off by Vidyānātha who says that the worldly sorrow or pleasure might have been experienced as such by the original characters but in the sahṛdaya they all convert into pleasure which is intense.¹⁰

The mention of the name of Bhavabhūti here rouses the curiosity if the poet-dramatists and the poets have expressed their views in connection with the nature and he process of the realization of rasa. Vālmīki comes first whose experience of the tragic krauṇca incident automatically found spontaneous expression in the śloka metre. It furnishes hints on the conception of rasa. In the statement, ‘Let my utterance, I who are deeply touched with pathos, become śloka metre and nothing else’,¹¹ Ānandavardhana sees the critic in Vālmīki and finds in him the germ of the rasa theory.¹² Vālmiki was a great poet as his genius was creative and he could vividly visualize situations etc. but he was a critic also as he realized that it was his intense emotion finding outlet in rhythmic expression. That the vibhāvas, the anubhāvas and the vyābhičāribhāvas convert the sthāyibhāvas along with themselves into rasa the stage in which the personality is lost and which consists of nothing but indescribable joy, though not expressed explicitly by the poet, seems to have received his implicit attention and recognition. And

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⁹. Uṭṭarāmācarita-1.25
¹¹. V.R.I, 11.18
¹². D.L, 1.5
there in lay the germs for later schlors for their various conception of rasa. Kalidāsa is the next great writer deserving full attention. When witnessing the dramatic performance the spectators lose themselves in it completely. The poet dramatist thereby tacitly recognizes rasa indulging in special depiction of the vipralambha. He is adept in the delineation of the vīra and the karuṇarasa. He follows Vālmīki in expressing poetry as the rhythmic expression; but where as Vālmīki throws only vague hints Kālidāsa gives obviously suggestions as to the presence of the sthāyibhāvas, though implanted in previous births, in the persons and recognizes the functions of the uddipanavibhāvas. Bhavabhūti seems an adherent of Vālmīki as he gives prominence to the karuṇarasa and evolves the karuṇa synthesis to be considered later on, though in his dramas he makes the vīra and the sṛṅgararasa also as principal. Murāri is called Bālavālmīki. He considers the vipralambha and the sumbhoga as different. Bharavi regards the vipralambha as delectable. Māgha fully knew that it was the sthāyibhāva when nourished by the sañcāribhāvas that matured into rasa when various characters develop various bhāvas, the spectators realize rasa and are delighted. The delectable nature of rasa is thus expressed and its transcendental nature admitted. Those poet-dramatists and poets are representative, therefore the expansion of list seems unnecessary. They show how rasa had a strong hold over them and how they felt delighted in the delineation of different

13. M.A. (in K-G) 11.8; V.V. (pelava's speech on p-134) in K.G. (Kalidāsa Granthāvalī)
14. Meghadūta
15. R.V. (XIV.70) in K.G.
16. Alamkāraśekhara, (V.2) in K.G
17. Murāri, Anargharaghava, p-19
18. Ibid, VII-37
20. Sīṣupala, II-87
21. Ibid, XIV-50
rasa and thus delighted the spectators and the readers. On the history of Indian aesthetic thought, the concept of rasa is the oldest since Bharata himself gives in his NŚ some citations from earlier works which already refer to rasa. His greatness lay in giving it a vital and central place in his scheme of tenfold plays and explaining it in terms of vibhāva, anubhāva and vyabhicāribhāva schematically. It appears that all the elements in a play, viz., plot, characterization, style, setting and acting are governed by the dictum of rasa. His famous rasasūtra led to diverse explanations at the hands of later philosophers, the chief of whom are Lollatā, Śankuka, Bhaṭṭanāyaka and Abhinavagupta. Poet like Kālidāsa, Bāṇa, Bhavabhūti and Māgha were quite conversant with the general outlines of the rasa theory. Early theorists like Bhāmaha, Daṇḍin, Vāmana, Udbhāta and Rudrāta accepted by and large the value of rasa in poetry too.

The Avadhānkāra also points out clearly that one aṅgīrāsa should be delineated in a word, either it is poetry or drama or prose work. He also discusses the relationship between aṅgārasa and aṅgīrāsa systematically.23 As regards the importance of rasa, the commentator interprets the lines of the Dhvanikāra and says that nobody can go against the rasa theory because it has a close relationship with our great epics like Rā. etc. In the Rā., we have the exquisite example of Vālmīki’s elaboration of the karunārasa as the chief sentiment to which others become subordinate. The commentator also observes the delineation of rasa in prabandha (prose work). According to Avadhānkāra in the concept of rasa is established with relation to great epic, just like iron becomes gold with relation to mercury.24

22. Ibid, XIII-69
23. Ibid, pp-219, 220-21
24. Ibid, pp-190, 210
Besides the Avadhānkāra observes that *rasa* serves a vital role in sphere of *dhvani* and suggested with the expression of *vācyārtha*. It is self-existent, and ‘ānandasvarūpa’. The ‘tanmayatā’ serves a great deal in the realisation of rasa is relished through a process of generalization. In this context Avadhānkāra nicely executes the viewpoint of Bharata and gives a concrete definition of the concept of rasa. According to him ‘sarve pi rasanāt rasah’. It is also ‘āsvādasvarūpa’. He also discusses a lot about the śāntarasa because it is conceived as a *cittavṛtti* in the form of an excess joy due to loss of desire. Again he observes that the Sr.R is most appealing and most important as it is invariably within the experience of all persons.

In this aspect, the Avadhānkāra points out that ‘ḥṛdaya-samvāda’ is a pre-requisite for the realisation of *rasa*. Therefore it can be said that *rasa* is the important poetic element and others are subordinate to it, in every work of literature. The feeling excited by true poetry is *alaukika* and *camatkāra* and we cannot express it by any term but only can feel it if we have fortunately the taste to appreciate it.

What is purely suggested, may be a thought or *vaśtu*, or a *alaṁkāra*, or a *rasa*. The *rasa* is now the most important factor in a drama or in a poetry but its appreciation cannot be inferred. The post experiences of the emotion leave their remnants in the soul of a man; these are excited by the appearance of such a factors in a drama or a poetry but they appear neither as external nor personal but as universal and he enjoys his own share in it.

Of all the themes for poetical composition the story of Rā. is the most attractive. Almost all the great Sanskrit writers tapped the main source of Rā. of sage Vālmīki and composed in their own way choosing some or other literary form.
0.1 Significance of study

*Rā.* advocates the absolute and the pristine values appropriate to the different offices of the individual. Though it is composed against a social backdrop which is different from that of today and a political setup which was monarchical, its relevance is not diminished in the charged circumstances. The values delineated, theme in, one still, viable today. The *Rā.* is a sacred text of the Hindus. The superb creation of the master mind is dominantly didactic. Its appeal is universal and its message transcends the limitations of time and clime. The recital of the Ra. or ardent listening to it, is deemed to be a means to salvation, the summum bonum of human life. In Indian villages one still comes across people sitting together and listening to the story of Rāma hold by the priest or the professional reciters (*pārāyaṇīs*). The influence of the *Rā.* is clearly discernible from the day-to-day lives and the code of conduct of the Hindus. Most of the social festivals, popular ballads, village songs, music, dance, drama, proverbs, legends and even common place advices revolve around the theme and the morals of the *Rā.* This goes to indicate the extent to which the Rāma story has permeated the fabric of social life of the Hindus. The popularity and currency of the Rāma story is not only confined to the Indian continent but extends into the far east and the south east Asian countries. Macdonell remarks; “Probably no work of world literature, secular in its origin, has ever produced so profound an influence on the life and thought of the people as the *Rā.*”\(^{25}\)

Wintemitz observes, “The *Rā.* has become the property of the whole Indian people, and scarcely any other poem in the entire literature of the world has influenced the thought and poetry of a great nation for centuries”\(^{26}\) Many standard works of *Rā.* on

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25. *A History of Sanskrit Literature*- A.C. Macdonell
26. *A History of Indian Literature*- Wintemitz
rasa have been expounded. Several discourses devoted to a methodical discussion, each in its own way and from its own peculiar stand point, of most of the relevant points, have also been published. The above discourses are, no doubt, ample, admirable and enlightening on particular points, but in none of them is to be found a comprehensive treatment of the relation of aṅgarasa in VR. This is a subject of great importance and demands careful attention of a scholar. I, therefore, set myself to this study and tried to bring out the results of my investigations in the form of monograph presented in the following pages.

Such a study, however, requires a full consideration of aṅga rasa and Rā. But most of the work available in this connection, though illuminating, do not fully meet this requirement as they are more or less of a partial character, each of them being confined to a particular aspect or phase and not dealing in on integrel way with the subject. Hence enough space has been devoted to separate considerations of aṅgarasa in VR.

It is needless to recount the significant contributions made in the study and analysis of the text by scholars of different disciplines from various perspectives. The Ideologists, Sanskrit scholars, culture historians and sociologists have evinced keen interest in the Rā. from their respective angles of vision. But unfortunately the text could not some how get the due attention of the scholars to highlight the important points of literary merits. The Rā. is a seamless ocean. This work shall but be an humble attempt to critically reflect on one segment of it, i.e. the subsidicery rasas. Aesthetic height is attended through the expression deployment of minor sentiments. Because all to them are contributory to main rasa i.e. karuṇa which is accepted by Bhavabhūti as the only one rasa like the water of the ocean which is manifested through waves, bubbles, waves and foam etc.
It is needless to say how the study of Rā. is relevant for all the Indians, nay, the humanity as a whole. This connection of Rāmākathā among many fascinating. Indians are as old as Rā. story I am fascinated towards the immortal story of Rā. Specially the four characters of Rā. like Rāma, Lakṣmaṇa, Sītā and Hanumāna who seem to be most significant to all the devotees of course for some Bharata and Śatrughna are not less important. In the divine procession while returning back to Ayodhyā after 14 years the magnetic touch of Vālmīki have woven the story in such a beautiful manner the connoisseur is moved deeply even if he witnesses the play of Rāmalīlā every year. The perennial story element of Rā. have strong bondage of human value to keep the total humanity under one roof. So there are innumerable dimensions of study of Rā. But all of them are not properly studied by the scholars. The present way of living and detioriation of human values have warranted scholars to think on this topic. This story have an influence on the subsequent worldly literature like Homer’s Iliad, and Odyssey. Quite naturally the poet, like Kālidāsa and others have utilised. Rā. like “Bible of Poetry” good which a food number of plays and poetries are composed basing on Rā. Analysis to that effect is not objectively made to highlight the important points of literary merits in Rā. So here is an attempt to highlight “Aṅgarasa in Vālmīki’s Rāmāyaṇa”

0.2 Method of Study

All kāvyā should carry rasa in the same way as dramas and the best epics and lyrics. The occasions producing emotion vibhāva and the expression of emotion by the characters anubhāva
must be harmoniously created agreeably to the rasa, so that the effect of the work is no way spoiled. Likewise the style, modes of vṛttis and figures of speech, and incidental descriptive passages, must all harmonise with the rasa. In any kāvyā though various other rasas should be drawn in insubordinate positions, just as there should be one main ‘objective’ kāvyā. There are two methods by which research projects can be written. One is historical and the other is analytical. The historical method is out dated and not applicable for literary criticism. It is only the analytical method which helps in building up hypothesis accordingly. In this work both deductive and inductive method of studying the topic is applied. I hope attempts are made to appreciate the importance of añgarasa in the Rā. Method of study is on the basing of first hand Rā. text and secondhand criticisms basing on Rā. Third hand data is the literary criticism as the apparatus to weigh the significance of Rā.

0.3 Plan and presentation of the study

The different chapters have been arranged in this study as follows.

The Introduction purports to outline the significance of the study, method of the study, scheme of presentation, limitations of the study and survey of previous literatures.

Chapter one entitles “The Rā. : its importance, influence and popularity” deals with greatness of the Rā. and Mbh, spontaneity of the creative process, the excellence of Vālmiki’s composition, Rā. as an adikāvyā, as source book for ancient Indian culture and civilization, as a living human society, Rā. as a literary master piece, social and family life, political condition, basic values, great ethical value, dharma as taught by Rā. (rājadharma, strīdharma, bhrātṛdharma, mitrādharma, sevakadharma)
Ramakathā in world literature, Rā. its relevance and Rā. tradition in other Sanskrit works, Śri Aurobindo on the Mbh. and Rā., vyāsa and Vālmiki.

Chapter two named as “Rasa : Its significance illustration and description” deals with a separate presentation of number of rasas where opinion of ancient acaryas have been presented. In the analytical part of the chapter an account to a comparative study and conclusive agenda of number of rasas, constituents of rasa, rasa and its illustration, description of different types of rasa and concept of rasa have been presented.

Chapter three named as “Rasa theory and Rā. : Its evolution and development (from Bharata to Viśvanātha) deals with the aspects like rasa theory of Bharata, Ānandavardhana, Abhinavagupta, Mammaṭa and Viśvanātha. The opinion of above authors on rasa theory referring to Rā./Ramakathā have been presented here. Determination of aṅgirasa and aṅgarasa in kāvya literature and in the Rā. and enumeration of karunarasa in different kāṇḍas of Rā have been presented.

Chapter four entitled as “Enumeration of rasa in different kāṇḍas” deals with the enumeration of rasa in different kāṇḍas and this chapter ends with a synthesized and generalized list of rasas and its detail enumeration. This part of the work is mostly original.

Chapter five named as “Development of rasa from one kāṇḍas to other : an analysis". This comparative study was long felt as a great necessity for a clear understanding of analysis of rasa in Rā.

Chapter six entitled as "Conclusion". Significant aspects
of this study are highlighted in the conclusion. Bibliography and
an Index of important words are also mentioned at the end of this
dissertation. Appendix I, II, III, IV, V, VI are also mentioned at the
end.

0.4 Limitation of the Study

Care is taken to make this study as thorough as possible,
but in view of the vastness of the subject and of the peculiar
difficulties involved in its study, it is very likely that inspite of
utmost efforts for accuracy and precision there have been lapses
here and there. I am conscious of the inadequacy of my equipment
and of the limitation under which I had to work under such
circumstances I can only look up to the indulgence of the scholars.
This work is limited to study of āngarasa in Rā. only without
entering into other details.

0.5 Survey of previous literature

Rasa represents the culmination of the development of
literature (art). It is, therefore, the highest point of interest in the
field of aesthetics. It is the flowering of a nation’s mind which ever
endeavours to express itself in the best form possible. The
development in this direction corresponds with the march of
civilization towards progress. Countries as Greece and India are
credited with very ancient civilizations. The literary remains of the
countries mentioned above stand out very prominently. Works on
criticism as well as dramatic works written in these countries clearly
bear out that there was an all round development of arts. In Greece
Aristotle has made contributions to almost all arts and sciences.
His “Poetics” is a compendium which deals with the canons of
criticism on various literary forms evolved and developed by his
time. It is even now a source of inspiration as it serves as the
“Pierian spring” to western scholars. The verdict of centuries stands
justly and sincerely in favour of the 'Poetics'. In India Bharata still stands as honoured and authoritative as he must have been in his time. His NŚ is a compendium which sums up various traditions and views current in his time as well as his ideas and theories in connection with Sanskrit dramaturgy. His work deals mainly with the various rules of dramaturgy. It presupposes the development of different arts as Histrionics, Scenic, Music, Architecture etc. which have all been handled therein very cautiously and carefully. Of them some have undergone subsequent development. Rules on Sanskrit dramaturgy elaborated by the time of Bharata were binding in his time. But gradually many of the details as recorded by him began to lose importance and significance, so much so that many of them began to be simply hinted at by later dramaturgists. Before Bharata many of these rules had been formulated; whatever in this connection was left untouched was handled by Bharata. He, therefore, recorded what had already been done as well as made his contribution to the subject. After Bharata the period of the formulation of rules on dramaturgy was over. Later Sanskrit dramaturgists followed him either slavishly or with departures which were unimportant or negligible. The study of these rules is a matter of great interest and importance. Modern scholars have attempted it from different points of view. S. Levi in 'Le theatre Indien' and S. Knonow in 'The Indian Drama' (both-translated into English by Dr. S.C. Mukerji) have tried to study these rules.

But the study of these rules can be attempted only when the central aim of the dramatists as recognized by the dramaturgists is to evoke in the spectators the different sthāyibhāvas maturing into rasa. Rasa, may, therefore, be looked upon as the predominant constituent of Sanskrit drama. It controls the other constituents. The dramatists treat it in its different ways and arrangements in their works. Being of so much importance and significance, its study as a comprehensive scale is felt as a necessity for a clear
understanding of the rules on Sanskrit dramaturgy. Questions as the evolution and development of the concept of rasa, the process of its realization, its classification etc. need full consideration. A few original and enlightening treatises dealing with various aspects of the problems of rasa may better be very briefly surveyed here. Max Lindenaa in his 'Rasa Lehre' and Dr. S.C. Mukherji in his 'Le Rasa' (both translated into English by Dr. S.C. Mukherji) each have attempt a study on rasa. The above studies, though comprehensive in their own way, take into consideration only the orthodox and popular writers an rasa. A. Sankaran in his 'some aspects of literary criticism in Sanskrit' discusses the problem of rasa mainly in its evolution and development though other aspects of the problem are also touched upon. P Śāstrīs 'the philosophy of Aesthetic pleasure' gives much more than a detailed description of the four orthodox theories; it however, hardly falls within its scope to consider almost all the aspects of the problem of rasa. Vatve's 'rasavimārśa' is a study of rasa on the basis of modern European Psychology and is, therefore, concerned with the discussion of the aspects of the problem of rasa mostly connected there with. De's 'History of Sanskrit Poetics' and Kane's 'History of Sanskrit Poetics' are general works on poetics and, as such, give the same significance to rasa as to other constituents of poetry. Keith in has, according to his scheme, devoted a narrow space to the study of rasa mainly in its evolution and development. The concept of rasa as studied in Lahiri's 'concepts of rūti and gūṇa in Sanskrit Poetics' is connected with, and subordinate to, the concepts of rūti and gūṇa. The treatment of rasa in Joga's 'Saundaryasodha āni ānandabodha' is mainly interpretative. De's 'Vaiṣṇava Faith and Movement in Bengal' is naturally confined to

27. The philosophy of Aesthetic pleasure by Paṇca Pādeśa Śāstrī, Annamalai University, Annamalainagar, 1940.
the Bengal Vaiṣṇava section of the *rasa* writers. The canvas of Rāghavan’s ‘*Bhoja’s srṅgāra prakāśa*’ is no doubt wide but it is professedly based on, and devoted to the study of, Bhoja’s work. His ‘*Some concepts of the alārṅkāraśāstra*’ deals with some of the constituents of poetry and other literary topics; and his ‘*The number of rasa*’ does not at all go into the essential problem of *rasa* but deals with its varieties only as recognized in the canonical works on the subjects. Dr. Bhagvan Das in his ‘*Science of Emotions*’ considers emotions and sentiments mainly on the basis of the *yoga* system. R.N. Tagore in his lecture on art refers in his own way to the theory of *rasa*, but it is only a passing reference and does not amount to a systematic analysis of the concept to a systematic analysis of the concept. He says, “Our emotions are the gastric juices which transform this world of sentiments. On the other hand, this outer world has its own juices, having their various qualities, which excite our emotional activities. This is called in our Sanskrit rhetoric *rasa*, which signifies outer juices having their response in inner juices of our emotions. And a poem, according to it, is a sentence or sentences containing juices, which stimulate the juices of emotion. It brings to us ideas, vitalized by feelings, ready to be made into the life stuff of our nature.”

This monograph is just prelude to a larger and more exhaustive treatise on a very interesting and challenging subject. The present essay singles out and treats only one topic, viz. *Atigārasa* in *Vālmīki’s Rāmāyaṇa*. So far as Sanskrit literature is concerned, some of the authorities in this field and their respective treatises are:

29. *Some concepts of the alārṅkāraśāstra* by V.Raghavan, The Adyar Library, Adyar, 1942
Danḍin (kāvyādarśa), Vāmana (kāvyālaṁkāra sūtrāṇi), Rudraṭa (kāvyālaṁkāra), Mammaṭa (kāvyaprakāśa), Hemacandra (kāvyānuśāsana), Ruyyaka (alamkārasarvasva), Viśvanātha (sūhityadarpaṇa), Appayādikṣita (citramimāṁsā) and Jagannātha (rasagaṅgādhara). The present monograph is a humble attempt to break new ground in the field of literary enjoyment of aṅgarasa in VR. I will feel my labour of love amply rewarded if I have been able to communicate even a part of the thrill of joy which I myself have experienced, to some of my connoisseur even if their number is limited. The following works have also been consulted and utilized, when necessary, in connection with the thesis.

1) Sarīṅskṛta Sāhitya kā saṁकśipta Itiḥāsa, by Prof. S.J. Joshi & V.N. Bharadvaja, Benares, 1933.
2) History of Alamkāra Literature, by P.V. Kane.
3) A History of Sanskrit Literature, by A.B. Keith.
4) History of Classical Sanskrit Literature, by M. Krishnamachariar, Madras, 1937.
5) Some aspects of Literary Criticism in Sanskrit, by Sankaran.
6) Rasa vimāraṇa, by K.N. Vatve
7) Sarīṅskṛta Sāhitya kā Itiḥāsa, Pt-I by K.L. Poddar.
8) The theory of rasa in Sanskrit Drama, by Hariram Mishra.
9) Rāmāyaṇa Willam Buck, Motilal Banarasidass publishers, Delhi (List of illustration) Map etc.
10) Treatment of Pathos in Sanskrit Drama, Editor Dr. Pushpendra Kumar (Nag Publishers, 1981)
11) Glimpses of Indian Poetics, Satyadev Choudhary Sahitya Akademi
12) Sanskrit Poetics with Contribution of Orissa, Dr Prafulla Kumar Mishra, Reader in Sanskrit Utkal Univeristy, Bhubaneswar, Bharatiya Vidya Prakasana, Delhi, 1988.
The above survey makes it quite evident that none of the aforesaid works in the aroused scheme has put before it a comprehensive study of the problem of *rasa*, both in its historical and interpretative aspects, as a subject of its special investigation. But as without such an analysis it is not possible to make a critical study of *Ra.* of which *aṅgarasa* is held to be the predominant element, it has been thought proper to attempt it in a separate section of the present study.

The *Ra.* of Vālmīki needs no introduction to the Indian reader. For wealth of imagery, loftiness of thought and purity of diction, it has no parallel in the realm of literature, either ancient or modern. Homer, Virgil, Dante, Tasso, Ariosto, Camoanes, Milton and Goethe have, in other times and countries, tried their hands at epic poetry with varying degrees of success. But, which impartial critic has not admitted that, after all these thirty centuries and more have rolled by, the grand old saint of Āryavarta sits as secure on his throne to-day as when Lord Brahmā installed him there on as related in the second canto of the *Ra.* and that it has not fallen to the lot of any of these giants to dislodge him from that unique eminence. His magic as Dryden says of Shakespeare’s, in one that “Could not equaled be; within that circle none might walk but he” “The merit of Poetry” writes Macaulay “Consists in its truth-truth conveyed to the understanding not directly by the words, but circuitously by means of imaginative associations which serve as its conductors”. Judged by this standard, no poet has fulfilled his
mission more worthily than Vālmīki. Leave the divine element which is possibly appeal only to the Hindu, and view it, if you choose, as even a work of art, pure and simple— the Ra. still remains grand, inimitable and supreme a faithful portraiture of all that is good and noble in man. It is beyond doubt, the high water mark of human imagination. Small wonder that it guides the thought and shapes the conduct of the vast majority of the population of this country. It enters into the very marrow of their bones and is, unto them alike preceptor and law. One can well understand allurer and Jayadeva when they say that it is the theme and not the poet that is responsible for the selection. Just cause has India to be proud of Vālmīki and his immortal poem, and if one fact more than another has contributed to elevate the Hindu nation to higher and higher eminences from age to age, it is the presence, in their literature, of works like the Ra. every syllable of which breathes a spirit of the purest morality and loftiest truth.

The story of Rāma has been sung by different poets of diverse tunes and in diverse ways in all the important vernacular tongues of India. The perennial fountain has been perpetually tapped with advantage. Surdās and Tulsīdās, Tukārām, Kamban, Fakirmohan Senapti and Madhusudan Dutt have made the vast illiterate masses of India familiar with the immortal teaching of the Ra. The immortal Epic of Vālmīki is undoubtedly one of the gems of Literature, which has for centuries and from a time reaching to the dim and far past been thudding unparalleled and undeceiving halo upon the domain presided over by the “vision and the faculty divine”. The burthen of this great Epic is the perpetual contest between good and evil that is every where going on in this mysteriously ordered world of ours, and which seemingly sometimes ending in the victory of the former and at others in that of the latter, vitally and spiritually results in the utter over throw and confusion of evil and in the triumph and final conquest of good.
With this theme of universal truth, the epic excels both in literary style and poetic presentation. There is hardly any other contemporary literary work which may stand comparison with this Rā. of Vālmīki.

The Rā. is regarded as the ādikāvyā of classical Sanskrit; and rightly too, as in this particular field, its great writer, Vālmīki, was the first to have arrived intuitively at the true concept of poetry and to home created in the Rā. a literature with the object of providing aesthetic joy to its listeners and readers. It was he who discovered the great truth that true poetry is a spontaneous outflow of the poets heart in response to the pain and anguished cry of the universe.32

Sanskrit literature, nay the entire Indian Literature, is highly indebted to Vālmīki, for in the Rā. he created a kāvyā which, besides providing perennial joy to all lovers of poetry has served as an immortal and in exhaustible source of inspiration to poets through the ages. It has, as rightly remarked by Winternitz, “become the property of the whole Indian people, and scarcely any other poem in the entire literature of the world, has influenced the thought and poetry of a great nation for centuries”.33 There is no form of Sanskrit poetry in which the Rāmakathā has not been retold and there is no Indian language living dead which does not possess its won Rā.

Further, the Rā. has been all along a reservoir upon which subsequent writers have drawn ceaselessly. Indeed most of the succeeding poems owe to the Mbh and the Rā. for their subjects. Not to mention writers of less note, even Kālidāsa a self has drunk deep of the formation. Bhavabhūti not less celebrated as composed a poem treating of the latter port of Rāma's life and saturated with

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32. cf. śokaḥ ślokatvamāgataḥ, VR. 1.2.40
a pathos, which perhaps no other pew has surpassed. It is not only poetry of unsurpassed dramatic power and brilliance, it is a treasure house of information on rhetoric, medicine, geology, botany, geography and every fact of the ancient civilization, with which learned scholars may interest themselves.

The Rā. is known as the ādikāvya. It contains 24,000 verses and is divided into seven books. The work deals with the central them of the conflict between Rāma and Rāvana in a simple and direct form without indulging in the literary gymnastics so common among later classical writers Rāma, the hero of Rā. has been portrayed as a perfect individual whose irreproachable life in his different roles as son, husband, brother, friend, king, etc has served as a model for the people of India for all these ages. The grandeur of the theme, the delicate literary embellishment, the majestic serenity with which the vicissitudes of the hero are described and the sustained elegance of poetic genius make the Rā. one of the finest specimens of kāvya literature in Sanskrit literature.

The ideas of the human family are few, as is apparent from the study of the literature of widely different nations. Thus the “Rāmāyana” ranks in Hindu with the “Iliad and the Odyssey” in Greek literature. The character of Rāma corresponds with that of Menelaus, for both the European and the Asiatic heroes have had their wives carried off from them- although Sitā, the bride of Rāma, is chaste as an icicle from Diana’s temple, while Helen is the infamous type of wanton wives, ancient and modern. The Hindu Laṅkā is troy, and Ayodhyā is Sparta. The material civilization of the cities in the Hindu epic is more luxurious and gorgeous than that which Homer attributes to Greece in the heroic age. Such splendor and refinement as invests social life at Laṅkā and Ayodhyā never appear amid the severe simplicity of Argos or Troy. The moral
tone seems perhaps higher in India than in Greece during the periods describes in their several epics at least as far as mutual love and forbearance go and the ideas of marriage and conjugal fidelity are equally exalted.

As to the literary quality of the Hindu epic in comparison with Homer's work, we are at once impressed with the immense superiority of the Greek poem in artistic proportion, pant, and precision. The Hindu poet flounders along, amid a maze of prolix description and wearisome simile. Trifles are amplified and repeated, and the whole poem resembles a wild forest abounding in rich tropical vegetation, palms and flowers, but without paths, roads, or limits. Or rather, we are reminded of one of the highly painted and richly decorated idols of India, with their many hands and many hands: but when we turn to the Greek epic we stand before a stature of pure outline, flawless proportions, and more than human beauty.

*Rā. and *Mbh both the epic are closely connected with the religious faith of millions of Hindus. They are the time honoured repositories of their legendary history and mythology of their ancient customs and observances as well as their most cherished gems of poetry.34

This brochure deals with the human aspects of the *Rā. only and does not mention many item which piety has delighted in among the several sections of our people. The greatness of the *Rā. to the modern time does not derive from any of them. It is grounded in the human worth of the situations and in the character of the men and women, who figure in it. It is difficult in a short campus even to present a few examples of the richness and variety of the descriptions or illustrate even a few of the beauties of expression.

34. Monier Williams, Epic Poetry of India- Introduction, pp. III-IV