THE RĀMĀYĀNA—A LINGUISTIC STUDY
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— A LINGUISTIC STUDY

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TO

MY FATHER

PANDIT CHARU DEVA SHASTRI
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काव्यं रामायणं नाम कविवालभिकिना कृतम्।
तस्य भाषापरिच्छेदो मयाकारि प्रत्यततः।।११॥
जलितलश्च दुःखश्च विषयोऽयं मतो मम।
तथाप्यत्र प्रवृत्ती मे रामो हेतुत्वमूल्यचतः।।२२॥
भाषाशास्त्रसिद्धांश्च नास्त्वाच विनेषणतत्त्वः।
विद्वांविद्वांदोतिस्वाण्ता विद्वांसो वीतमत्सरः।।३३॥
ग्रन्थं मे द्रष्टुमहः “सदस्वत्वकितिहेतुवः।
हेम्नं संज्ञायते हुग्नै विशुद्धः श्यामिकापि वा”।।४४॥
यदि किंचिदुपादेयं रस्यं वा किंचिद्वदित्वं।
फलेषुहि प्रयत्नोऽयं मम नूत्नं भविष्यति।।५५॥
PREFACE

The Ramayana, the great epic of India, has received at the hands of scholars the attention it so richly deserves in matters social, cultural and political. The date and authorship have also been discussed threadbare. A linguistic study has, however, long been a desideratum. The epic offers a wealth of word-forms current in Valmiki's time and affords us a peep into the established usage and the vocabulary that then obtained. It is here that we have a glimpse of the various phonetic tendencies which had begun influencing Sanskrit in fairly early times. Again, it is here that we come to know the process of the development of synonymity in words and come across a number of prepositional verbs with a rich variety of meanings at times most striking and illuminating. Thus the linguistic study of the Ramayana is bound to be very fruitful. It will surely further our knowledge of the language and arouse fresh curiosity to know the true idiom. To this end, this work is offered. If it is able to stimulate interest in the language of the Ramayana it would have more than served its purpose.

The present study is based on the Nirmaya Sagar Press edition of the Ramayana 1909 and 1915, which by a consensus of opinion among scholars is by far the best of the available editions of the work. Authorities like Roussel, Michelson and Keith have based their study of the archaisms of the Ramayana on this very edition. And they have taken the whole work as one unit and not omitted the First and the Seventh Books. The question of their being genuine or spurious has not been finally disposed of. It will have to await the completion of
the critical edition of the work undertaken by the Oriental Institute, Baroda. In my treatment of the subject I could not compare variants of different recensions, though the temptation was there, for that would have landed me into the field of critical editing which was outside the purview of the present study.

It is my pleasant duty to thank my father Pt. Charu Deva Shastri who took considerable pains in going through the manuscript and made valuable suggestions for its improvement. I also owe a deep debt of gratitude to Dr. Suniti Kumar Chatterji, National Professor for Research in Humanities, India, and Padmashri Dr. Siddheshwar Varma who found time to go through the book and contribute the Foreword and Introduction to it, respectively. My thanks are also due to my esteemed and loving friend Sri S. Balu Rao for all his help. It is he who gave the work a proper form and design. Lastly I must thank Sri Manohar Lal Jain, Proprietor of Messrs Munshi Ram Manohar Lal, for undertaking the publication of the work.

Satya Vrat

Vijayadaśami : 16 Oct., 1964
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University of Delhi.
FOREWORD

Dr. Satya Vrat Shastri is one of our younger scholars who has already distinguished himself by his researches in different branches of ancient Indian lore. His age is now about 34, but the promise that he has already shown bids fare to be fulfilled by giving to our country an Indologist of high repute who will worthily, as I hope, continue the tradition of Indian scholarship. A representative collection of Sri Satya Vrat Shastri’s papers—his Essays on Indology—shows a wide variety of topics which he has handled with knowledge and ability, beginning from Linguistics through Textual Criticism and Literature to Philosophy. I have been very favourably impressed by his versatility as well as depth. He is a finished scholar of Sanskrit, having had his training in the traditional way. He writes very fine Sanskrit verse, and has composed a longish Sanskrit poem, Śrī-Bodhisattva-caritam, with a thousand verses in different metres, which shows not only his grasp of Sanskrit but also of Buddhist ideologies.

His latest work is the present one, which I have very great pleasure in recommending to the attention of Sanskrit scholars both in India and abroad. Of the two National Epics of India, the Rāmāyana and the Mahābhārata, the Mahābhārata because of its undoubtedly greater importance and its encyclopaedic character as well as its super-excellence in poetry has received by far the greater amount of attention from our specialists in Sanskrit studies. The first great Sanskrit Epic to be printed was the Mahābhārata, which came out under the auspices of the Asiatic Society of Bengal from Calcutta during
the thirties of the last century. The Rāmāyaṇa was taken up some decades later—first in Italy under the editorship of the Italian Sanskritist Gorresio, and then it was taken up in India. The Magnum Opus from India in the field of Sanskrit studies, comparable with F. Max Muller’s achievement in bringing out the Editio Princeps of the Rig Veda Samhitā with Sāyaṇa’s commentary, has been the critical edition of the Mahābhārata now nearing completion from the Bhandarkar Oriental Research Institute of Poona. The Rāmāyaṇa unfortunately was rather neglected, and it is only recently that a really critical edition of the Rāmāyaṇa following the great achievement of Poona in the case of the Mahābhārata, has been taken up by the Oriental Institute, Baroda. There have been critical studies of the grammar of the Mahābhārata, beginning with Holtzmann’s grammatical notes on the Mahābhārata which he brought out as a pendant to Whitney’s great Sanskrit grammar, and there were indices to the Mahābhārata brought out by Sørensen and others. But so far we did not have anything for the Rāmāyaṇa. Of course from its story-point the Rāmāyaṇa is a much simpler affair than the Mahābhārata. But in its language the Rāmāyaṇa presents numerous examples comparable with those found in its sister Epic. We have in India Prof. Kulkarni’s “Notes on the Language of the Mahābhārata” which was brought out from the Deccan College in Poona. We can also mention Dr. Nil Madhav Sen’s similar work on the language of the Rāmāyaṇa. All this shows that the interest in the Rāmāyaṇa is being revived once again. More than the Mahābhārata, the Rāmāyaṇa story has been treated by far the largest number of writers not only in Sanskrit but also all the languages of India, Aryan and Dravidian. A work of such capital importance should not have been left alone in the matter of a detailed study of its character, and of its surroundings, both in language and subject-matter.
I am very glad to see that Prof. Satya Vrat Shastri has taken in hand the Rāmāyana, and his book from its title professes to be particularly an appraisement of the Sanskrit language as used in this work from the linguistic standpoint. This is all that can be expected from a professed scholar of grammar like Dr. Satya Vrat Shastri. The various sections of the book sufficiently indicate the scope of the author’s treatment of the subject. He broaches upon the topic from the very introductory chapter after some preliminary observations. Then various other subjects have been discussed in the different chapters of the book. I need not repeat them—they will be found in the list of contents and also in the body of the book. There are, to start with, some semantic considerations on rare words and words of unfamiliar meanings and on synonyms. The phonetic aspect of the speech has been treated in some of the following chapters. Then we have a longish section on usage, which may be said to give some introduction to idioms and suggestiveness based on semantic considerations. Then the formal part of grammar, in Morphology, is taken up in a long section on “Prepositional Verbs”. Finally, we have the treatment of a selected number of words in their etymology, and as a scholar in the Pāṇinian tradition he has not omitted a consideration of un-Pāṇinian forms in the language of the Rāmāyana. In this not very extensive book of some 300 pages we thus see that some salient aspects of the Rāmāyana of Vālmīki have been treated.

To my mind, the speech of considerable portions of the Mahābhārata, the older Purāṇas and the Rāmāyana, and what is known as Buddhist Sanskrit or hybrid Sanskrit, fall within the same linguistic orbit. They all represent different degrees of Sanskritisation from Prakrit originals—originals which may be looked upon as having been composed in what may be described as “Vernacular Sanskrit”, as much as the proper
Middle Indo-Aryan or Prakrit itself. Consequently a study of
the language of the Rāmāyaṇa and the Mahābhārata has its very
great importance in the study of the Modern Indo-Aryan
languages as well. From this point of view, a work like the
present one can only be warmly welcomed by students of the
Aryan speech in India.

I trust this book will be received as a stimulating piece
of research in the development of the Sanskrit language, and
I can only hope that this will be followed by other similar works
from the pen of Professor Satya Vrat Shastri.

August 28, 1964.
Calcutta

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INTRODUCTION

1. A New Approach to Sanskrit Studies

The appearance of "The Rāmāyaṇa—A Linguistic Study" is the herald of a new approach to Sanskrit Studies, as, for the first time, the language of a great Sanskrit author from all points of view, phonology, grammar, syntax, vocabulary and idioms, with very exhaustive indices on all these aspects, has been presented. The tremendous industry involved in the preparation of these data could be imagined by taking into account a single instance, viz. the Gerund forms like samarcayitvā on pp. 230-1. Such a publication has met a long-felt need for it will cater to the needs of those sincere workers in the field of Sanskrit who are fired with the desire to dig down to the root of things and who want to study every linguistic phenomenon from inside out. Secondarily, the work will be a warning to those pessimists who are deploring the decline of Sanskrit studies in the country. The example set by the author has proved that Sanskrit Studies may have lost in width, but they have gained in depth.

I.1. The study of Paṇini from a new angle. The data placed by the author from the Rāmāyaṇa, relating to deviations from Paṇini, will stimulate a life-like study of Paṇini after centuries. For instance, on page 209 the author has illustrated numerous occurrences in the Rāmāyaṇa of the parasmaipada use of the verb yuj—with the prefix ni, in spite of Paṇini's prescription of the ātmanepada. But the great Sanskrit-German Dictionary by Böhtlingk-Roth tells us that even the Bhagavad-
gita uses the parasmaipada form in 18.19—: *prakrti tvam niyokṣyati*, “nature will compel thee (to fight)”, while the Āśvalāyana Śrautasūtra in 4.8.15 uses the parasmaipada form *niyunakti*, “ties” (said of an animal tied to the sacrificial pole). In this connection the classical remark of the renowned French linguist Vendryes will apply here. He points out that language, like a river, cuts its own path, in spite of the rules of Grammarians. So the data brought out by our author will help the sincere students of Pāṇini to ascertain how far the standardized rules issued by Pāṇini were actually followed in the literature to which the Rāmāyaṇa pertained.

I.2. Revealing data for Indo-Aryan Linguistics. The tremendous frequency of so many occurrences, deviating from Pāṇini, as presented in this book, will open the eyes of all workers in Indo-Aryan Linguistics, who are so much interested in the historical Grammars of Sanskrit as well as other Indo-Aryan Languages. Jacobi, as the author tells us on page 176, called the language of the Rāmāyaṇa, as “Vulgar Sanskrit” or “inferior language”. In Sanskrit terminology, according to Jacobi, the language of the Rāmāyaṇa was an “aśīṣṭabhaṣā”. But that was 19th century Philology. In the light of Indo-Aryan Linguistics, the language of the Rāmāyaṇa, as presented to us by our author, was a living speech and so he has very ably explained on page 178: it was “probable....that the language in the time of the Rāmāyaṇa....had not developed that rigidity and fixity which became its characteristic hall-mark in later times”. Modern Linguistics would call this stage “Language-in-the-making”, for which the German term “gängig” is being used. But there is another possibility as well. The language of the Rāmāyaṇa also shows quite frequently a tendency to rapprochement with the language of the masses, as detailed by the author on page 200, e.g. *apsarāṇām*, “of fairies”; divaukasaiḥ, “by the Gods”. The study of the Gilgit
MSS. undertaken by the undersigned shows plenty of such forms in Buddhistic Sanskrit, e.g., taḥ, "he", for saḥ in Vol. 1., page 79. Only further research can determine the actual ratio of popular speech in the language of the Rāmāyaṇa.

II. THE AUTHOR’S INTELLECTUAL ADVENTURE

When we take into account the actual linguistic data from the Rāmāyaṇa examined by our author, e.g., external and internal Sandhi, which it is hopeless to evaluate in the absence of a critical edition; we are astonished to learn from the author that he used the non-critical edition of the Nīrnaya Sagar Press, Bombay (1909-1915) (p. 5). In the absence of a critical edition, how was it possible to evaluate the startlingly new meanings like “surrounded” of the word viśarīta on p. 135? Nevertheless, on page 136 he has ventured to doubt the reading samākrśta, “denounced”. But in spite of these chilling circumstances, the author bravely launched upon the critical examination of Vālmiki’s language, a step which eloquently reveals the author’s unusual enthusiasm for doing all that is possible in this direction.

III. TREATMENT OF VALMIKI’S VOCABULARY

The most basic treatment of vocabulary happily appears on page 19, where the author remarks that viśapin and viśka originally stood in the relationship of viśesana and viśesya. This is one of the most important features of semantic development. Historians of Indo-Aryan Linguistics tell us that the Vedic word prthivi was originally an attribute: “expansive”, qualifying the word bhūmi—“earth”. Being only an attribute, by frequent use it became an “appellative name” (for which Pāṇini, in the overwhelming majority of instances, uses the term samjña) and later on was taken as noun proper. The author happily quotes from the Rāmāyaṇa an occurrence in which
Viet is an attribute of mahādrumāḥ, the former signifying "branched", the latter "a great tree".

III.1. The author's contribution to Indo-Aryan vocabulary. By documented verification, the author, on page 149, has established the sense of vyapadeśa as "from which the stigma is gone".

III.2. Etymological and applied meanings of the same word. The author has quoted from the Rāmāyaṇa a very educative example of the word vaidyā-, which means "a learned man" on p. 11 and a "physician" on p. 96, on which full texts have been quoted, happily corresponding to the English word "Doctor" in the 16th century.

III.3. Obscure meanings determined by critical comparisons of Texts. On p. 15 the meaning of an obscure word aptāvṛt has been determined as "still unmarried" by critical comparisons of several texts.

III.4. Historically associated words. On p. 130 a very interesting word pragrāha, used as an adjective in the sense of "receiving", occurs in the full form pragrāham sabhām "reception hall". To this pragrāha, Šatapatha-brāhmaṇa 9.3.2.1 may be compared, in which devāḥ pragrīhṇan, "the Gods offered", occurs. "Receiving" or "offering" are only aspects of hospitality.

IV. Synonyms

The author has gone very deep into the study of synonyms. "Synonyms converge and diverge", it is said, so that when they diverge, they have different shades of meaning.

IV.1. Comparative evaluation of words. On p. 48 a very able exposition of the difference between hema and hiranya-, both of which commonly mean "gold", has been given after consulting various authorities like Cakrapāṇidatta, etc. We are told that hema means "unshaped gold", the latter word signifies gold "fashioned into different forms".
IV.2. *The Rāmāyaṇa itself explains synonyms.* On p. 30 a very close evaluation of synonymous words for “anger”, viz. *amarśa-, kopā-, krodha-,* and *rośa-* has been made, using texts of the Rāmāyaṇa itself for presenting the distinct features. The Rāmāyaṇa itself defines *rośa* as “that which arises from losing one’s temper”: *amarśa-prabhavo rośah,* V. 62.33.

V. **Idioms**

What the author calls “Prepositional Verbs” in his Seventh Chapter, could be entirely placed under “Idioms”. For “Sanskrit idiom is mainly prepositional”. cf. Dr. Hardev Bahri, Hindi Semantics, 1959, p. 290: While Hindi uses compound verbs as a mechanism for idiom, Sanskrit uses prepositional verbs cf. Hindi *ā nikltā* “turned up”. Sanskrit *abhyaagacchat.* Of course idiom is a much wider term than a prepositional verb, but a prepositional verb may serve as one of the mechanism of Idiom.

V.1. “Protection” idiomatically expressed as “Leading well”: a Vedic parallel. On p. 125 *praṇīta* “protected” has been explained as “led well” cf. the same idiom in Vedic *prāṇayata,* “direct well”, Rgveda 10.66.2; *yajñāṇi praṇayata* “direct the sacrifice well”.

V.2. Historically interesting idioms. On p. 105 *nírakṛta* has been explained as “undecorated”, while *vikṛta* as “embroidered”. Such idioms are almost unknown to classical Sanskrit. These examples serve as pointers to future researchers for reconstructing the history of Sanskrit idioms.

VI. **Proverbs**

That the Rāmāyaṇa embodies a considerable number of proverbs, some of which, in their modern garb, are current even in modern Indo-Aryan languages, has been ably shown by various examples such as the one on p. 94. “The males go
after their fathers, the females after their mothers”\textsuperscript{8}: pitṛn samanujāyante narā mātaram anīganāh, II.35.8. Parallel examples from Marathi and Rajasthani have been quoted.

VII. Grammatical Element of the Language of the Ramayana.

By far the greatest contribution of the author, which makes him matchless in this particular field, is the organized grammatical material of deviations from Pāṇini available in the Rāmāyaṇa. But while this collection is very remarkable, the modern methods of Linguistic discernment will never be complete unless the undeviated forms are also placed in toto side by side. Only then tangible conclusions could be drawn. This, of course, is not one man’s work. It is presumed that a team of workers will be organized, in order to actually avail of the wealth which the author has offered to the nation.

A few grammatical specimens may be considered here.

VII.1. Doubling of a final nasal consonant after a long vowel. On p. 197 the doubling of n in bhagavānna āha is very exciting. But as the occurrences are only two, they may be taken as doubtful cases, which a critical Edition will duly handle.

VII.2. Extension of irregular forms even in the literary works. On p. 213 irregular forms like kurmi, brūmi have been listed. This is a special case which requires a planned investigation. It is not known whether these forms may be due to shifting accent.

VII.3. Conversion of “athematic” into “thematic” forms. The conjugation of “athematic verbs” like ās, śīni into “thematic” verbs like bhū indicate the effect of Middle Indo-Aryan.

VII.4. Extension of set forms. Forms like ānaiśyāmi, “I shall bring”, instead of ānesyāmi shows a similar extension parallel to the one mentioned under VII.3. above (pp. 219-220).
VII.5. *Māṇa*-participles eliminated by *āṇa*-participles. Forms like *vardhayāṇa*, instead of *vardhamāṇa*, “growing”, described like 227, show the influence of the majority of *-āṇa* participles, *y* being only as a linking sound.

VIII. CONCLUSION

The above specimens, it may be presumed, will give us the following points:

(1) This book is a solid contribution to Sanskrit Studies, being a profound but overall study of the Linguistic aspects of a single work, viz., the Rāmāyaṇa.

(2) This work is a challenging, though unconscious, invitation to Indo-Aryan Linguistics to prepare a historical grammar of Sanskrit actually spoken during the period of the Rāmāyaṇa.

(3) This new orientation can be tangibly extended only by a team of workers, organized under a well-deliberated plan.

(4) It is a national duty of all connected directly or indirectly with Sanskrit to cooperate with the author in any way they can, in order to raise his inspiring work to a still higher intellectual level.

October 10, 1964
Chandigarh

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SOME PRELIMINARY OBSERVATIONS

VĀLMĪKI—THE IMMORTAL BARD

"Whoever has done or willed too much let him drink from this deep cup a long draught of life and youth...... Everything is narrow in the West—Greece is small and I stifle, Judea is dry and I pant. Let me look forward to lofty Asia, and the profound East for a while. There lies my great poem, as vast as the Indian Ocean, blessed, gilded with the sun, the book of divine harmony wherein is no dissonance. A serene peace reigns there in the midst of conflict, an infinite sweetness, a boundless fraternity, which spreads over all living things, an ocean of love, of pity, of clemency." These were the observations of Michelet, the French historian about the Rāmāyāṇa as early as A.D. 1884.¹ There can be no truer description of the work in which lies enshrined the very soul of India. Its creator, the poet Vālmīki, has created it with the flood of life's experiences. He, the immortal bard, has sung the song that has sprung from the innermost recesses of his heart when it was touched by a circumstance which would have left many others cold. In the Rāmāyāṇa the experience became the language and the language became the experience. Out of this happy intermixture of the two the primeval bard was able to create a song and sing it so melodiously, so sonorously, that it has continued to inspire generations of mankind for thousands of years. From the depth and the fullness of his heart flowed forth poetry which had a universal appeal and which in its sweep was simply unrivalled. Vālmīki was a genius, if there was one,

and all this genius, all this prophetic vision, was poured into his poetry. Vālmīki was not merely a student of the śāstras, he was a poet and a poet in his own right. He could delve deep into mysticism, he could climb up the greatest heights of poetic fervour, he could go into ecstasies and entrancing raptures and there would then flow forth a flood of words, of images, of tears, to which all he gave the name Rāmāyaṇa.

People have been and are the greatest poets. With their beliefs, their superstitions, their customs and rites they are able to create songs which have a special appeal for the human heart. Vālmīki was one such poet rooted in the soil, the people’s poet. To the popular image he gave the form of a finished product; to the inartistic framework he supplied the body, gave daubs of colour and then it became a piece of art, a work of magic drapery.

One of the strangest characteristics of the Rāmāyaṇa is the quick transition in emotions that it delineates. Vālmīki sometimes is seen to be gay and vivacious, at other times he is grave and melancholy, and at still other times he is brooding and deliberative. The reason for all this probably lies in the nature of his theme. The Rāmāyaṇa purports to describe the eternal conflict of mankind, the conflict between the good and the evil, the conflict in which the good have to suffer all misfortunes and privations till at last they are able to conquer the evil. The victory of Rāma over Rāvaṇa is symbolic of the victory of the good over the evil. But look, what trials, what tribulations the good are put to! This is as it happens in this world. The conflict is a part of the Cosmic order. There is no escape from it. It is this conflict, this dualism, which is responsible for conflicting emotions which not unoften criss-cross each other. It is these which make Vālmīki go into ecstasies and then in a matter of minutes make him sad and melancholy. It is this constant seesaw, this constant swinging between the emotions often contrary to each other, cutting into each other, that has
made the Rāmāyaṇa what it is, a song of the human heart, with all its joys and pleasures, with all its sorrows and sufferings.

Vālmīki had a message for the mankind which he wanted it to learn and which he was able to impart to it most effectively. He was no mere preacher, a priest delivering sermons from the pulpit, nor was he an old man of the village pouring out a mass of gnomic and didactic poetry. He was a poet, a bard, a musician, all rolled into one. He did not say anything directly and yet everybody understood him, appreciated his message, learnt it, digested it and translated it into practical life. For centuries has this message of love, of pity, of devotion to duty, of fidelity and self-abnegation been recited day in and day out in every Hindu household and yet it has not lost its appeal; it is as fresh as when it was first delivered by Vālmīki, nay, it has an added appeal. Riding on the wings of poesy it has reached the places where even the rays of civilization dare not enter. From the grandest palaces down to the humblest huts it has been recited and has become the common property of all. Men and women, the young and old—all rejoice in it, for it is in it that they find the image of their own heart. So it is no wonder that they have come to identify themselves with the heroes and heroines of this work. When Rāma or Śiṭā feels happy they too feel happy; when they feel unhappy and shed tears, they too feel likewise and shed tears. Such is the identity they have developed, such the communion! And herein lies the real secret of Vālmīki's success who knew the real art and the use to which it should be put. He was a real artist who used his pen for delineating his emotions and experiences.

Some Linguistic Peculiarities of the Rāmāyaṇa

The Rāmāyaṇa is always a fascinating study. This Ādi Kāvyya coming from the pen of one of India's greatest poets has exercised a very powerful influence on the life and thought of
millions of people of India over the ages. A work consisting of no less than twenty-four thousand verses can certainly be expected to be a good repertory of all kinds of information, historical, social, religious and cultural. So can it also be a good index to the language of contemporary society.

Of late, some very good studies have appeared on the social, cultural and political aspects of the Rāmāyaṇa but none on the linguistic aspect barring some stray attempts here and there. Viewed in this light, a linguistic study of the Rāmāyaṇa is a necessity which cannot be postponed for long. Although written in an ornate classical style—the Rāmāyaṇa is an Ādi Kāvyā—the work contains sufficient material to invite the attention of scholars to its linguistic aspect too. Vālmīki's Sanskrit, though generally following the rules that govern classical Sanskrit, is certainly pliant and flexible enough to bear the author's imprint who not unoften takes liberties with it. Probably the age in which he lived partly accounts for it. The language in his days and in the days preceding him had not developed that rigidity which became the characteristic hallmark of later Sanskrit. The very large number of un-Pāṇinian forms occurring in this epic (the Rāmāyaṇa) and the other epic (the Mahābhārata) testifies to it. Moreover, the examples of certain phonetic tendencies like anaptyxis, haplology, etc. which we come across in the Rāmāyaṇa prove more than anything else the freedom and the liberty with which the language could be handled by earlier writers.

When a language progresses, words undergo changes in meaning as they undergo changes in their form. Old meanings which once belonged to them give place to new ones; the earlier forms too are replaced, but not invariably. A study of such words in the Rāmāyaṇa as have undergone changes semantical

1. S.N. Vyas, (i) Rāmāyaṇakālīna Samāja and (ii) Rāmāyaṇakālīna Sanskrīti; (iii) P.C. Dharma, Rāmāyaṇa Polity.
or phonetic or both would certainly be most rewarding in tracing the processes by which changes have occurred in the meaning or the form of the words and the stages through which these words had to pass. Along with this a study of prepositional verbs would help to show a variety of meanings which verbs with certain prepositions once had. Vālmīki’s unique contribution in this respect lies in the rather unknown or unfamiliar meanings in which he understands them and uses them.

All this and more is included in the linguistic study of the Rāmāyaṇa which in brief outlines is presented in this book.¹

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¹ This study is based on the Rāmāyaṇa with the commentary Tilaka of Rāma, as published by the Nirnaya Sagar Press, Bombay, 1909 and 1915.
CHAPTER ONE

RARE WORDS OR WORDS WITH UNFAMILIAR MEANINGS

The Rāmāyaṇa has preserved for us a number of such words as do not occur in ordinary use in Sanskrit. Or, even if they do, the meanings in which they are used are entirely different from those intended by the author of the Rāmāyaṇa. Quite often he uses words very popular in certain other meanings to convey certain senses which are very peculiar and unfamiliar. Thus, for example, the very well-known word brāhmaṇi has been used in the Rāmāyaṇa in a highly unfamiliar and rare sense of a lizard with a red tail (raktapucchiṇa). This word is found in the following verse of the Rāmāyaṇa:

lobhāt pāpāṇi kuruṇāḥ kāmād vā yo na budhyate
hṛṣṭāḥ paśyati tasyāntam brāhmaṇi karakād iva.¹

This verse, it may be noted, contains one more word which in form as well as in meaning is rather unfamiliar. This word is karaka. It means poison.

The word prāśnika has not been used in the Rāmāyaṇa in the sense of one who asks questions, an examiner or a judge, but in the secondary sense of a witness or a spectator (vinivartya raṇotsaham mūḥūrtam prāśnika bhāva).²

The word syandanikā found in the Rāmāyaṇa verse: 'yad antaram syandanikāsamudrayoḥ', means a ksudranadi, a rivulet.

1. III. 29.5. It is interesting to note that it is still called bāmāni, evidently a derivative from it, in the Bhojpurī dialect of Hindi. I am indebted for this suggestion to my esteemed friend Dr. Bhola Nath Tiwari.
2. III. 27.4.
3. III. 47.45.
Another word which is also not noticed by Monier Williams is *sarāvara*. It means an armour (*kavaca*) and occurs at least twice in the *Rāmāyaṇa*:

(i) tāc cāgnisadṛśaṁ dīptaṁ Rāvaṇasya sarāvaram.¹
(ii) sarāvarau śaraiḥ pūṇau.²

Another word which is certainly not very well known, but which is noticed by Monier Williams in the sense of painted or variegated cloth serving as an elephant’s housing is *kuthā*. The word is found in the following verse of the *Rāmāyaṇa*:

nīlāṁ kuvalayodghaṭāir bahuvarṇāṁ kuthāṁ iva.³

Apart from *kuthā* the verse quoted above contains one more word which unlike *kuthā* is not noticed by Monier Williams in the sense in which it is used in the *Rāmāyaṇa*. This word is *udghāṭa*. It means a heap (*samūha*). This meaning of the word is very rare.

While talking of *kuthā* we cannot but take note of another word *paristoma* which according to the commentator means *kuthā*. That the sense of *kuthā* is a little different here from the one noted above becomes clear from its use with reference to a bed in the verse ‘kṛmīrāgaparistome svakiye śayane yathā’.⁴ Under this verse the commentator explains *paristoma* as *āstaraṇa*, the bedding, while under another verse ‘drumāṇāṁ vividhaiḥ puṣpaiḥ paristomār ivārpitam⁵, he (the commentator) explains *paristoma* as *kuthā*. The expression *vividhaiḥ*, variegated, occurring in the verse supports this interpretation of the commentator. *Paristoma* must, therefore, have been a bed-sheet or a bedcover or some such thing having variegated prints.

A funeral monument or a stūpa is the ordinary meaning of the word *caitya*, but in the *Rāmāyaṇa* it occurs in an altogether

1. III. 51.14
2. III. 64.49.
3. III. 75.20.
5. IV. 1.8.
different sense of an ant-hill in a crossing (caityam = catuṣpa-
thavartivālmīkam). The word occurs in the following verse:
ṇāgaḥetōḥ suparṇena caityam unmathitaṃ yathā.¹

While discussing paristoma we quoted the Rāmāyaṇa verse:

kr̥mirāgaparistoma svakīye śayane yathā.² Apart from paristoma
this verse gives us one more unfamiliar and rare word. It
is kr̥mirāga. There are different interpretations of this word.
According to Kataka, quoted by Rāma, the author of the com-
mentary called Tilaka, it means a lac dye. But according to
Rāma himself it means the redness of insects like indragopa, the
kr̥mi in kr̥mirāga standing for indragopakṛmi.

The word guhāgahana does not mean the interior of a
cave. That certainly is the popular meaning of this word. In
the Rāmāyaṇa, however, this word is used in a rather technical
sense of a covering spread over a palanquin. (guhāgahanaśabdena
śibikopari prasāryamānaṃ pañjaram ucyate). This word is
found in the following verse of the Rāmāyaṇa: guhāgahan-
saṃchannām (śibikām).³

Another equally rare word found in the Rāmāyaṇa verse
‘bhūmigr̥hāṅś caityagr̥hān gr̥hātigr̥hakān api⁴ is gr̥hātigr̥haka.
Like the word kr̥mirāga there is a divergence of opinion among
the commentators about this word too. Thus while according to
Kataka it means (in the plural) the houses over houses,
gr̥hopari gr̥hāḥ or the various storeys of the houses, according to
Tīrtha it means pleasure-houses built away from the busy
localities (gr̥hān atityātītārve svairavihārārtham nirmītā gr̥hāḥ).

Another rather interesting word found in the Rāmāyaṇa
is vāsitā. In the verse ‘vane vāsitāyā sārdham kareṇveva gaja-
dhipam⁵, it goes with kareṇā, the instrumental singular

¹. IV. 19.24.
². IV. 23.14.
³. IV. 25.25.
⁴. V. 12.15.
⁵. V. 21.18.
of karenu, a she-elephant. According to the commentator vāsitā means desirous of sexual union (vāsitayā=kāmukyā). Amara reads it as a synonym of kariṇi with a variant vāsitā. In the Yogavāśishṭha, too, this word occurs in the sense of a she-elephant as, for example, in ‘vāsitādantinor yathā.’ This would then have to be included among those synonymous words where the word which was an adjective once comes to stand for the noun it qualified. Unless some more uses of this word are found it cannot be said with certainty whether the use of this word (vāsitā) even in the sense of lustful is restricted to a she-elephant or can be used with reference to other animals also. If it is not, then it is quite probable that this word, on account of its constant association with karenu, might have in course of time appropriated to itself the sense of karenu too.

While talking of vāsitā it will be pertinent to notice here another unfamiliar word having the same meaning as vāsitā occurring in the following verse of the Rāmāyaṇa: ‘kaccin na ganikāsvānāṁ kuñjarāṇāṁ ca tṛpyasi.’ Here the word ganikā has been used in its highly unfamiliar sense of a she-elephant. The commentator here seems to refer to an old lexicom which records two meanings of the word ganikā, viz., prostitute and she-elephant: ‘veśyākariṇyor gaṇikā.’

Among some other very rare words used in the Rāmāyaṇa mention here may be made of simharkṣa. The meaning of it as given by the commentator Rāma on the authority of an earlier lexicom (simharkṣāḥ rākṣasāḥ proktāḥ) is a demon. The Rāmāyaṇa verse in which this word occurs reads: ‘simharkṣalāṅgulaikkudvīṣāṇah.’

The word vamśa popularly means bamboo but among its many unfamiliar meanings is one which is noticed by Monier

1. V. 52.33.
2. II. 100.50.
Williams. It is backbone. It is in this sense that the Rāmāyaṇa records a use of it in the verse ‘tejoviṣṇuḥ kula-
vamśavāṁśtah.’

Monier Williams notes the meaning of the word niṣṭānaka as speaking loud and notices its use in this sense in the Rāmāyaṇa, but in the following verse in which it is traced by us the meaning is quite different. The verse in question reads: ‘ayam niṣṭānako-
ghorah śokena samabhiplutah’. Niṣṭānaka here means destruction (nāśa). The commentator gives this meaning of the word. Monier Williams perhaps is more guided by the etymology of the word which is formed from the root stan, to roar, to create a loud noise, with the preposition ni.

There is one more word which is not much in use in literature. It is śvāvidh. Its meaning as given by the commentator is śalyaka, porcupine. It occurs in the following verse in the Rāmāyaṇa ‘śvāvidhaḥ śalalair yuktam lagnair bāṇair nirantaram’.³

The word nyaṅga which though noticed by Monier Williams is found used in the Rāmāyaṇa verse ‘prakhyātasyātmavamāṇasya nyaṅgam ca parimārjata’⁴ in a sense not noticed by him. It means kalanča, a stigma.

Another interesting word occurring in the Rāmāyaṇa verse ‘āghūrṇitatarāṅgauḥ kalikā-nilasaṅkulaḥ’⁵ is kalika. It means a mass of clouds. The commentator seems to refer here to a line from an earlier lexicon which is ‘meghaiāte tu kalika’. In the Yogavāsiṣṭha, however, this word has been used in an equally rare sense of ignorance in the verse: ‘hatakalikāḥ’, which too is not recorded in any extant lexicon. Probably these strikingly different senses are due to the very nature of the word itself. Kāla originally means dark. So

1. VI. 109.10. 4. VI. 115.16.
2. VI. 94.37. 5. VI. 22.21
3. VI. 111.45. 6. VI (i)44.8.
any thing dark would be conveyed by the word 'kālikā' whether it is a mass of dark clouds or the darkness of ignorance. The word has been used in both the works in more or less in its primary sense and provides a case of a made-up word. Hence no notice of it in the lexicons.

There are certain words in the Rāmāyaṇa which have been used in their etymological (vyuttartha) rather than the primary sense (pravṛttiārtha) and serve, of course, a very useful purpose in the tracing of the semantical history of these words. The vyuttartha is found to be not so popular. As an example we may mention the word va̽dya which may be said to be a case of niruddhalakṣaṇā. Etymologically it means learned: 'vidyām adhitē veda va'. Primarily it means a doctor, a physician. The primary meaning has become so popular that it has overshadowed the etymological one. In the Rāmāyaṇa, of course, the word has been used in its etymological sense of a learned man but only once.

The word vilakṣaṇa has been used in the Rāmāyaṇa not in its well-known sense of strange, peculiar, rare; but in the rather unfamiliar one of lustreless which is of course its primary sense. The compound form vilakṣaṇa occurring in the Rāmāyaṇa verse 'udvīkṣyodvīkṣya nayanair bhayād iva vilakṣaṇaih' has been dissolved as 'vigataṁ lakṣaṇaṁ=śobhā yeṣāṁ taiḥ'. Lakṣaṇa is, we concede, used here in the rather unfamiliar and peculiar sense of śobhā, vilakṣaṇa meaning lustreless.

The word vāja in the sense of a wing is extremely rare in post-Vedic Sanskrit. It is, however, found used in the Rāmāyaṇa verse, 'yasya vājęsu pavanaḥ phale pāvakabhas-karau'.

1. II. 100.13.
2. It is interesting to note that lakṣaṇa is still used in this sense of śobhā or beauty and vilakṣaṇa in the sense of ugliness in Kannada. I am indebted to Sri S. Balu Rao for this suggestion.
3. VI. 108.6.
"Name of Arjuna's arrows" is the sense of aṇjalika given by Monier Williams. But this could not be the sense of it in the Rāmāyaṇa where it is used in the verse: nārācair ardhanārācair bhallair aṇjalikair api.1 Aṇjalika here occurring in the company of words meaning weapons must mean a weapon, a missile, in general, (not connected with Arjuna) whose edge resembles the folded palms (aṇjalikaiḥ—aṇjalyākāramukhaiḥ). It may not mean an arrow, rather, it may signify a weapon like a spear with its face different from it.

Of some other words which have been noticed by lexicographers but whose use in literature is not very frequent mention may be made of saṅghāta, which may be from saṅghāta by cerebralization in the sense of bundles of wood, found in the verse 'śarirasaṅghātavahāḥ prasusruḥ śoṇitāpyagāḥ'.2

For a correct and detailed appreciation of the sense of the word, it will be worthwhile to reproduce here in full the following brilliant comment of Dr. V. Raghavan3:

"Saṅghāta. WB and MW record the root-meaning of the word, 'fitting and joining timber' and as a meaning derived therefrom 'carpentry'. The chief meaning in which this word occurs in literature is 'a float made of logs of wood fastened together', the fisherman's catamaran, as is familiar on our sea-coasts. That such a wooden float, permanently fastened or with logs assembled at the time of use or improvised for the occasion was commonly used for crossing rivers is known by the references in the Rāmāyaṇa, cf., MLJ. edn., Ayodhya, 55.14-18: On reaching Yamunā, the brothers and Sītā are exercised in thought as to how they might cross the river. The

1. VI. 45.23.
2. VI. 43.17.
brothers are then said to bring together logs of wood and make a fairly big float:

"tau kāṣṭhasaṅghāṭam ato cakratus sumahāplavam."

āropya Sītāṁ prathamaṁ saṅghāṭam parighya tau.

"Yuddha., 43.17: When describing the free flow of blood on the battle-field as so many rivers, Vālmiki says that they swelled to such volume that they carried off the fallen bodies like so many wooden floats, saṅghāṭas, going down the current: śarīrsanghāṭavahah prasusruḥ śonitāpagah. In Yuddha., 49.11, the same description, comparing floating bodies to saṅghāṭas occurs.

"Kumāradāsa uses the expression in the sense of a float in the following description in his Jānakiharana, XI. 99.

"labheyāham devyāḥ kucakalaśasāṅghāṭam udupam

"In Kerala, we still have floats of this type used over rivers and they are called Caṅnāta locally; there is no doubt that the Caṅnāta of this area, highly saturated with Sanskrit, is the Saṅghāṭa we have explained so far.

"In his Malayalam Dictionary, Gundert derives Caṅnāta from the Portuguese word Jaṅgaḍa. In his Kannada Dictionary Kittel does likewise and refers also to the Marathi form Saṅgaḍa. The Tamil Lexicon reproduces the same information, mentioning the Portuguese Jaṅgaḍa as the source. In the Marathi Dictionary, however, Molesworth derives it from Sanskrit Saṅghaṭṭa. Dr. Goda Varma, in his Indo-Aryan Loan Words in Malayalam, takes it as the Sanskrit Saṅghāṭa. A fairly detailed discussion of the word is to be found in Hobson-Jobson under Jancada and Jangar. Among the meanings of the word in all its forms are the following: logs of wood tied and floating downstream; float improvised by logs fastened together; dug-boat tied together and covered with planks and used to carry over vehicles from one bank to another; and also human escorts

1. II. 55.14. 2. II. 55.18.
of Kerala who accompanied foreign travellers. Hobson-Jobson relates the word to the Tamil-Malayalam form Chaṅgāḍam going ultimately to Sanskrit Saṅghāṭa (union). Considering the late occurrence of the word in foreign languages like Portuguese, etc., it would be legitimate to trace all such forms found in Western languages or in Chinese, Malayan, Indonesian etc., Jangar, Junk etc., to the Sanskrit Saṅghāṭa whose antiquity is attested by the Rāmāyaṇa. The widespread of this word is only in keeping with the antiquity and extent of ancient Indian maritime enterprise and as recorded by Hobson-Jobson, its antiquity is attested also by its mention in the Periplus."

The word aṭūrvi is found in the Rāmāyaṇa verse, aṭūrvi bhāravya cārthī.1 Under this word too, Dr. Raghavan2 offers the following comment which is highly enlightening:

"Not in MW. In the South Indian inscriptions we meet with a word aṭūrvi, sometimes in connection with feeding in temples and sometimes in connection with educational establishments (see the famous Eṇṇāyiram Ins. 333 of 1917; also 502, 527 of 1918; SII, II (25), line 36, where it is only partly legible and is perhaps doubtful; and SII, III, pp. 80, 223). In SII, III, edited by Krishna Sastri, the word is first taken as 'travellers' (pp. 80, text and 82, translation); aṭūrvi śrīvaṅgavarāī vandārku, and the provision for feeding and the expression vandārku (who came), had predisposed the editor to take aṭūrvis as travellers. In the same volume, on p. 233, in a Parāntaka I inscription, mentioning (line 4) aṭūrvis versed in Vedas, the editor takes a different interpretation and explains the expression as 'who studied aṭūroa or taught it.' He says further (fn.), 'It is not improbable that the term was intended to convey a specific method of studying the Vedas and was an accepted synonym for Vedic literature....'"

1. III. 18.4.
"Only two types of persons could be thought of in connection with either feeding or education or both, travellers and brahmacārins. I think it is the meaning brahmacārin which will fit better.

"In the Rāmāyaṇa (Āraṇya., III. 18.4), when Śūrpaṇakhā makes advances to Rāma and Rāma is in a playful mood, he asks her to seek Lakṣmaṇa as he is an aśūrvī and would want a wife: Aśūrvī bhāryayā cārthi.

"The commentators have explained the word to mean ‘one who has not had nor seen the pleasure of a wife’. This usage clinches the meaning of aśūrvī as brahmacārin. In Schmidt’s supplement to WB, this reference and the meaning ‘still unmarried’ are noted. In passing it may be noted that the NW text reads here (III. 23. 3) aśūrvā-bhāryah and the Gorresio’s text taruṇo bhāryayā cārthi both of which are lame; as Rāma is also of the same age, there is no question of Lakṣmaṇa alone being a youth."

The word tiṣya in the sense of the Kali age is also one such word. It is found used in the Rāmāyaṇa where it occurs in the verse, ‘adharamo grāsate dharmam tado tiṣyaḥ pravartate’.¹

We may also mention the word anukarśa in the Rāmāyaṇa verse ‘sucakrākṣam susamyuktam sānukarṣam sakubaram’.² Its meaning as given by Monier Williams is the bottom or the axle-tree of a carriage which very well fits in the context.

Yet another word of the type that catches our eye in the Rāmāyaṇa is riti which has been used here in the peculiar and little-known sense of a kind of spring. It occurs in the verse, ‘rittir nirvartayāmāsa kāncaṇānjanarājatiḥ’.³ It has been explained by the commentator as sotahprakārān. Here the derivative retains the primary sense of the root. The Dhātupāṭha reads: riti sravaṇe.

1. VI. 35. 14.
2. VI. 69. 26.
3. V. 1. 15.
One more unfamiliar word occurring in the Rāmāyāna is *paristaranikā*. It means fat, marrow (*vapā*) and is found in the verse, ‘*paristaranikāṁ rājñio ghrīktāṁ samavesayāṁ*.’

"Made-up Words"

The discussion of new words leads us to another related topic of made-up words of which there is no dearth in the Rāmāyāna. These words stand out as a class by themselves. The occurrence of these words shows the author’s tendency to play with words; to quibble with them and to give them the turn and the twist that would suit his fancy. Quite often he, in his verses, gives up the conventional mode of describing things and takes to words which are his own creation. In fact, sometimes his words are characterized by conceit and are involved ones. At places it becomes difficult to comprehend the sense of these made-up words, for they are not a current coin. They have in some cases no convention for those meanings which they are made to convey. But this difficulty presents itself occasionally. Otherwise these expressions, though unfamiliar, are not very difficult to comprehend on account of their being so put as to describe a thing in so many words.

Among such made-up words of the Rāmāyāna mention here may be made of *khagama*, meaning a bird. The etymological meaning of this word is *khenā gacchati*, ‘one who flies in the sky.’ This is precisely the meaning of the words, *vihaga*, *vihāṅgama*, *khecara*, etc. too, (vihāyasā gacchati etc.), but this *khagama*, though having the same etymological sense, is not popular for a bird.

Another peculiar instance of a made-up word is provided by the Rāmāyāna in the word *abhijīdabhīmukha*. Literally it means facing the *nakṣatra* called *Abhijit*. Vālmīki uses this word along with *dītam* in the sense of southern quarter (*dakṣiṇā*) for it is the southern quarter which faces the *Abhijit nakṣatra*.

1. VI. 111. 118.
Now, this made-up word, unlike the previous one, is not easy to comprehend unless one strains oneself a little. The verse wherein this word occurs runs as ‘abhijidabhimukhāṃ disam Janakasutāparimārgaṇonmukhāḥ.¹

In line with the above words is the use of the word araṇisuta in the sense of fire in the verse ‘samiddham araṇisutam.’² Fire is called araṇisuta for it is produced by rubbing the fire-sticks called araṇis.

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¹ IV. 63. 15.
² V. 13. 39.
CHAPTER TWO
SYNONYMS

After the made-up words, the words that strike us most are the synonyms juxtaposed in some verses of the Rāmāyaṇa. Synonyms mean words which have the same meaning. The Sanskrit word for them is paryāyanavacana. Sometimes the abbreviated form paryāya is also met with predominantly in later literature. The synonyms are so called because they denote the same meaning one by one (paryāyenārthaṁ bruvaṭa iti). Thus their very nature precludes their use in juxtaposition.

Whether two or more words can ever express one and the same meaning is very difficult to say. There is a school of opinion that behind the apparent synonymity of words there lie some subtle shades of meaning which can be detected either by a critical study of the context in which they are used or by tracing the semantical history of words. In course of time, it so happens that these subtle shades and nuances are lost sight of and the conspicuous approximation of sense leads to the promiscuous use of words which are then listed as synonyms by lexicographers. Commenting on the synonyms patalekhā, pataṅguli, etc. read in Amara (II. 6. 122-3), the Kashmirian scholar and critic Kṣirāsvāmin rightly observes: "ittham tilakabhedā etc, paryāyatvam tv aduraviprakarasat."

Pandit Charudeva Shastri is very right when he says that words which are listed as synonyms in the lexicons cannot be accepted as perfect synonyms. There is some subtle shade of difference in their meanings. Just as the difference in the
flavour of sugarcane, milk and guḍa is felt to be existent while it cannot be expressed in so many words, similarly the difference between the meanings of synonyms is felt to be present, although it cannot be brought out easily, for the difference is too little.¹

Sometimes it so happens that of the two words which in course of time came to be accepted as synonyms one was an adjective (vīṣeṇa) and the other a noun qualified by the adjective. Now, on account of constant association with the nouns and the things signified by them, the adjectives appropriate to themselves the meanings of the nouns and come to be used as independent noun-forms. Thus vīṣapin and vṛksa originally stood in the relationship of vīṣeṇa-vīṣeṇa. Vīṣapin was originally an adjective of vṛksa; vīṣapin-vṛksa meaning a tree having twigs. In course of time the sense of vṛksa was appropriated (by vīṣapin) to itself and the use of vṛksa along with it fell off. This is no mere conjecture. In the Mahābhārata, the words palāsin, sūkhiṇ and vīṣapin are used together and qualify vṛksa.² We are told there that a tree that had been burnt to ashes once again sprouted forth through the divine power of the sage Kāśyapa; it became palāsin (covered with foliage) and grew twigs and branches (vīṣapin). These words, therefore, are the names indicative of the different stages of development of the tree (vṛksa). Later they came to stand for tree in general.

In the Rāmāyaṇa too we have the word vīṣapin used with druma in the verse: sa papāta hato bhūmau vīṣapīva mahādrumah. Here vīṣapin forms an adjective to druma. Vīṣapī mahādrumah means a big tree with twigs or branches.

Now, coming to the Rāmāyaṇa we find that we have here a few very interesting examples of synonyms which are juxtaposed

2. I. Āstika Parva, 43. 10-11.
in the relationship of viśeṣaṇa and viśeṣya. One of them is found in the following verse:

‘tāṃ vinātha vihaṅgo’sau pakṣī pranaditas tadā.’¹

Here pakṣin and vihaṅga which the lexicons mention as synonyms are used together. This juxtaposition rules out at once the possibility of the two words being looked upon as synonyms. With the help of the context we come to understand vihaṅga as the adjective of pakṣī. Vihaṅga etymologically means one who flies in the sky. The phrase vihaṅga-pakṣī would then mean ‘the bird flying in the sky’. At another place, the cognate word vihaṅgama has been used as a noun while a synonym of it, khecara, has been used as an adjective of it, as in ‘vane vanecarāṇīś cānyān khecarāṇīś ca vihaṅgamān’.

At still another place the word khecara has been used as an adjective of pakṣin though ordinarily khecara and pakṣin are synonymous words. In the Rāmāyaṇa verse ‘śīṃhavyāghravarāhānāṃ khecarāṇāṃ ca pakṣināṃ’⁵, khecarāṇāṃ qualifies pakṣinām and means ‘of birds flying in the sky’.

One more instance of this type is found in the Rāmāyaṇa verse, ‘kalakūṣṭam viśaṃ pītvā svastimān gantum icchasi.’⁶ Kalakūṣṭa, according to Monier Williams, has two meanings, poison contained in a bulbous root or tube or poison in general. The use of it if taken in the latter sense would make it a synonym of viśa, if taken in the former sense would make it an adjective of viśa. We should better take it in the former sense here.

The words vidyut and saudāmanī are clearly mentioned as synonyms by Sanskrit lexicographers. Both of them mean lightning. But the Rāmāyaṇa does seem to see some difference

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1. IV. 1. 55.
2. IV. 13. 12.
3. VII. 100. 24.
4. III. 47. 40.
in their meaning; that is why it uses them together in the following verses:

i) divyāmbaradharā tatra babhūva priyadarśanaṁ
   virājayantī tam deśam vidyut saudāmani yathā.¹

ii) rarāja rājaputrī tu vidyut saudāmani yathā.²

iii) Arjunasya gadā sā tu pātyamānaṁ hitorasi
    kāñcanābham nabhaś cakre vidyut saudāmani yathā.³

Now it may be pointed out here that one of these two synonymous words is an adjective to the other. Saudāmani is an attributive adjunct of vidyut, which together with it means not lightning in general but the flash of lightning in the direction of the mountain Sudāman (vide., the commentary, Tilaka: Sudāmini parvate bhavā saudāmani). In Pāṇini too we have this restricted sense of saudāmani (vide., Kāśikā on Pañ. 4.3.112).

The above discussion on what were once adjectives becoming synonyms leads us to another variety of synonyms which is intimately connected with the one we have been dealing with so far. We find that even one and the same deity is given different names due to the multiplicity of actions performed. In the words of Yāska: ‘mahābhāgyād ekā eva devatā
 bahudhā stūyate...... karmaprthaktvād vā.’ Our mythology associates a number of things with a god, depicts him as engaged in many outstanding acts of valor and describes his exploits. Each of these gives a name to the god who comes to be known thereby. Thus we see that Indra, the Lord of gods, carries the thunderbolt with which he smites the demons, so he is called Vajrin, or Vajrabhṛt. He slays Vṛtra, so he is known as Vṛtraḥan. He razes and destroys the cities of the enemies, so he is known as Purandara and so on. Now these words which literally mean one who possesses or wields the thunderbolt, who

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1. III. 74. 34.
2. III. 52. 14.
3. VII. 32. 56.
slays Vṛtra and who destroys the cities, etc. come to signify Indra, viz., stand for his various names. In later literature it is a rare phenomenon indeed to see more than one such word used together. There either Purandara would do or Indra. Both would not generally be juxtaposed but in the Rāmāyaṇa it is different. There it is not uncommon to see these words used together, as for example, in

i) ḍṛṣyate caiva Vaiḍehi Śarabhaṅgāśramo mahān upayātaḥ sahasrākṣo yatra Śakrāḥ purandaraḥ.¹

ii) Brahmā svayambrūḥ bhagavān devāś caiva tapas-vināḥ siddhim agnīṣ ca vāyuṣ ca puruhūtaḥ ca vajrabhraḥ.²

iii) pratiprayāte Kākusthe Mahendraḥ pākaśasanaḥ.³

iv) yasmin harihayāḥ śrīmān Mahendraḥ pākaśasanaḥ.⁴

v) ye hayāḥ puruhūtasya purā Śakrasya naḥ śrutāḥ.⁵

Here sahasrākṣa, Śakra and purandara; puruhūta and vajrabhraḥ; and mahendra and pākaśasana have been used together. All of these mean Indra. The conclusion here is irresistible that out of these two or more words occurring together the one or the two qualify the other. Thus in (i), sahasrākṣa and purandara are adjectives to Śakra. The meaning here is Indra, who is thousand-eyed and who destroys his enemies. Similarly in (ii), puruhūta and vajrabhraḥ mean Indra who wields the thunderbolt. In (iii) and (iv), pākaśasana qualifies Mahendra and means Indra, the chastiser of the wicked. In (v), puruhūta qualifies Śakra. It means Indra to whom the call is sent forth frequently (vide, Kṛṣṇavāmin's comment: puruḥ=prabhūtam, hutaṁ=yąjñesv āhūtāṁ yasya).

1. VI. 123. 46-47.
2. V. 13. 63.
3. VI. 120. 1.
4. IV. 42. 35.
Synonyms

It is interesting to note that this tendency is not limited

to the names of deities only. It is noticeable elsewhere too.
Thus we see that the arrows, bāṇas, are śaras because they destroy

enemies (from the root sṛṇ ‘himsāyām’); are ajīhmagas because they

fly straight; are patrins because they have feathers. Whenever,

therefore, two or more such words are juxtaposed, the inference

that forces itself upon us is that they are used in their primary

signification only and do not mean arrows which meaning they

come to acquire secondarily. In their primary meaning they

are adjectives to another word which they qualify. Secondarily,

they come to appropriate to themselves the sense of the other

word and thus become its synonyms. Thus in:

i) Rāmāh kṣiptair mahāvegair bāṇavadbhir ajīhmagaiḥ

nirbibhedorasi tada Rāvaṇam niśitaiḥ śaraik.¹

ii) ity uktvā bāṇam ākarṇam vikṛṣya tam ajīhmagam.²

iii) sa tair bāṇair mahāvīryaḥ pūrṇamuktair ajīhmagaiḥ

bibhedā niśitais tīkṣṇair gṛdhram ghoraiḥ

ṣilimukhaiḥ.³

iv) patrīṇaḥ śitadhārās te śara matkārmaṃ kacayutaiḥ.⁴

Here śara and ajīhmaga in (i) and bāṇa and ajīhmaga in

(ii) & (iii) are juxtaposed. Evidently ajīhmaga in (i) qualifies śara. Ajīhmagaśaras, therefore, means the arrows flying straight.

Similarly in (ii) and (iii) ajīhmaga qualifies bāṇa. In (iii) bāṇa is further qualified by ṣilimukha. The construction would be ṣilimukhaiḥ ajīhmagaiḥ bāṇaiḥ, meaning the arrows with pointed edges making a straight flight. In (iv) the word śara

is qualified by patrin, patrin śara meaning the arrow with feathers.

Incidentally we may offer here a few comments about

niśita and tīkṣṇa, the two apparently synonymous words

¹. VI. 102. 67-68.
². VI. 90. 70.
³. III. 51. 8.
⁴. VI. 88. 22.
juxtaposed in one of the verses quoted above (iv). This verse
gives us these two words which are of a different class from
the *patrin* and *sara* which have been noticed above. *Niśita*
and *tikṣṇa* evidently do not mean one and the same thing here.
Their juxtaposition in the present verse would preclude their
synonymity. It is very difficult to trace the fine shade of diffe-
rence in their meaning which must have existed originally. Pro-
ably *tikṣṇa* means pointed and *niśita*, sharpened, whetted. We
say *tikṣṇoṅkuraḥ*, *tikṣṇagṛaṃ tṛṇam*, but not *niśitoṅkuraḥ*, etc.

In the verse 'sarvataś cāpi tiṣṭhadhvam *sainyaiḥ* parivṛtā
*balaiḥ*¹, the synonyms *bala* and *sainya* are juxtaposed. Here,
therefore, these do not mean what they do ordinarily elsewhere
in literature, viz., the armed forces. *Bala* here qualifies *sainya.*
*Balaiḥ* means *balarūpaiḥ*, the force itself. *Balaiḥ sainyaiḥ* means
the army which is strength personified. It is from this primary
meaning that the word *bala* comes to acquire the secondary
meaning of an army on account of strength or force being in-
variably associated with it. As a matter of fact, the army is a
symbol of strength. This is how this word once signifying strength
merely came to signify an army and became a synonym of *sainya*
to which it was once an adjective. It is interesting to note that
even in a modern and current language like English we have the
word *force* which means an army when used in the plural.
Both of them (*bala* and *force*) primarily meant strength and came
to acquire the secondary sense of *army* afterwards.

Among some of the other interesting examples of the once
adjectives appropriating to themselves the meaning of the nouns
they qualified and thus becoming synonyms of the nouns, men-
tion here may be made of *aṅśumāt* used with *vivasvat* or *aṅśumālikā*
used with *aḍītya* both meaning the sun in the *Rāmāyaṇa* verses
'udyato*aṅśumataḥ* kāle khaṃ prabheva *vivasvataḥ*²; navoditā*ḍītya-

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¹ VI. 72. 13.
² II. 39. 18.
Synonyms

nibhaḥ sārāṅśumān vyarājarājatādītya ivāṁśumālikāḥ.¹ Now, here aṅśumat or aṅśumālikā (which are otherwise a synonym of vivasvat and ādītya) are used as adjectives of vivasvat and ādītya. Aṅśumataḥ vivasvataḥ or aṅśumālikāḥ ādītyaḥ means the sun with its rays.

In the same category may also be placed the use of sānumat with parvata in the Rāmāyaṇa verse ‘āpagāṛ ca mahāntupāḥ sānumantaḥ ca parvataḥ’.² Here sānumantaḥ is evidently an adjectival of parvataḥ. Sānumantaḥ parvataḥ means the mountains with their peaks (jutting out): sāntini śikharāṇi santy eśām. Now, as only the mountains possess peaks, they come to be called by the name of sānumat. Once an adjective, this word becomes a noun later.

Suhṛd and mitra are two synonymous words, vide., Pāṇ., suhṛd durḥṛdau mitrāmitrayoḥ (V. 4.150). Etymologically suhṛd means one who is good at heart. Now, as a friend is such a person, the word suhṛd comes to signify a friend, mitra, and thus suhṛd and mitra become synonyms. In the Rāmāyaṇa we have the verse ‘sauhṛdāj jāyate mitram apakāro'rilakṣaṇam³ where sauhṛdāt which is from suhṛd has been used in construction with mitram. One is said to become a mitra on account of one’s sauhṛda, goodness of heart, which is of course the primary meaning of the word.

We may further mention the words andhayāra and timira which are juxtaposed in the Rāmāyaṇa verse ‘ghanāndhakāre timire śilāvarṣam ivādbhutam.’⁴ Here andhayāra (which is otherwise a synonym of timira) is used in the adjectival phrase qualifying timira. Ghanāndhakāre has to be analysed into ‘ghano'ndhakāro’ndhakāratvam yasmin’. Andhayāra literally means andham karoti, which makes blind. Andhayāra must have

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1. V. 47. 15.
2. II. 48. 10.
3. VI. 127. 46
4. VI. 80. 27.
been used originally as an adjective to *timira*, *ghano'ndhakārāḥ* meaning blinding darkness. In course of time the word *timira* was given up and the word *andhakāra* alone came to be used in the sense of darkness.

*Vana* and *gahana* are mentioned in the lexicons as synonyms, both meaning forest. But the Rāmāyaṇa uses them together in the following verses:

(i) vicitāḥ parvataḥ sarve *vanāni gahanāni* ca.¹
(ii) *tešām* purastād balavān gacchatāṃ *gahane vane*.²
(iii) *tasyām* gatāyām *gahanaṁ* vrajantau *vanam ojasā*.³
(iv) *vrkṣair ātmānam āvṛtya vyatiśthan gahane vane*.⁴

Here the word *gahana* is used in its primary sense of thick instead of the secondary one of a forest and provides a good illustration of the adjectives appropriating to themselves the meaning of the nouns they once qualified.

Another like tendency, too, is found in older works like the Rāmāyaṇa which is equally helpful in tracing the development of the process of synonymity of some of the words. Thus sometimes it is seen that the words which serve as the standards of comparison (*upamānas*) are used with the words meaning things which are to be compared with them (*upameyas*). The *upamānas* appropriate to themselves the sense of the *upameyas* too with the result that in course of time the *upameyavācin* words are dropped and *upamānavaścin* words come to be used in place of them which adequately serve their purpose. In this way the words which once stood in the relationship of *upamāna* and *upameya* give up that relationship and come to be accepted as synonyms. A few interesting illustrations of this tendency are found in the Rāmāyaṇa verses: ‘tam abhraghanasaṅkāśam

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1. IV. 47. 11.
2. VI. 126. 12.
3. III. 69. 19.
Synonyms

apatantam mahākapim,¹ and 'vividhābhraghanāpannagocaraḥ² and 'tad balaṁ rākṣasendrāṇāṁ mahābhraghananāditam³', where abhra and ghana which are acknowledgedly synonymous words are used together. We may trace the development of their synonymity in this way: The word ghana primarily means solid. Paṇini gives the sense of it as mūrti which means kāthinya or solidity. When, however, a word which means a characteristic (dharma) is used to denote a thing which possesses that characteristic (dharmin) we may have such uses as ghanaṁ dadhi, solid curd. Ghana here means solid or thick. Just as dadhi etc. is said to be ghana similarly the thick clouds too would be said to be abhraghana, the dissolution of the compound being abhrāṃ ghana iva or abhrasya ghano mūrīr iva, the solid mass of clouds. In course of time the word ghana meaning originally some thing solid, a mass, comes to give the sense of cloud itself.

Triyāmā and sarvari have been mentioned as synonyms in the lexicons. One of them, triyāmā, must have been originally an adjective to the other, sarvari, is indicated by their juxtaposition in the following Rāmāyaṇa verse:

yatкра cintayaṇasya śokārtasya pitur mama, asprśtvā śayanaṃ gātrais triyāmā yāti sarvari.⁴ Triyāmā literally means the one with three yāmas or watches. Now as the night only has the three watches so triyāmā comes to stand for the night and thus becomes synonymous with all words for night. In the verse quoted above triyāmā has been used in the primary sense of having three watches, viz., entire. Triyāmā sarvari means therefore the whole night.

Apart from these cases there are other kinds of synonyms, too, where no such viśeṣaṇa-viśeṣya or upamānopameya relationship

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¹. V. 57. 28.
². V. 57. 9.
³. VII. 6. 61.
⁴. VI. 46. 14.
can be found. We would explain the juxtaposition of these synonyms in the Rāmāyaṇa and elsewhere on the basis of the subtle shades of meanings that persist in them though they are often lost sight of and such words treated as synonyms (vide., Kṣīrasvāmin’s comment quoted earlier: paryāyatvam tv aduraviprakarṣāt). Among such synonyms mention here may be made of valli and virudh which in later literature have always been treated as synonyms and which lexicons too put down as synonyms. These are found juxtaposed in the following verse of the Rāmāyaṇa:

‘na cātra vrksā nauṣadhyo na vallyo nāpi virudhah.’

The commentator here explains very clearly the difference between the meanings of these apparently synonymous words. According to him vallis are the creepers which hang on a tree (vallyo vrksādyāśritāḥ) while the virudhs are those which spread on the ground (virudho bhūmyādharāḥ). Kṣīrasvāmin while commenting on these two words occurring side by side in the Amarakośa points out: ‘valate veṣṭate valli guḍucyādir mādhava-vyādiś ca’. This very well supports Tilaka. The examples of guḍucī and mādhavī would leave no doubt that valli is a creeper that hangs on a tree. Similarly, on virudh Kṣīrasvāmin quotes Kātya, another lexicographer, according to whom virudh is a creeper with its leaves intertwined with each other and spreading with hundreds of tendrils: vīrut svapariṇa-jaṭīlā pratānasātā-gāmini.

The words kamala and puśkara too have been juxtaposed in the Rāmāyaṇa verse: kamalāny avamajjantu puśkarāṇi ca bhāmīni (II. 95. 14). These words are clearly mentioned as synonyms in the lexicons. Their juxtaposition, therefore, would point to some difference in the sense. May be they represent the two varieties of lotuses.

We have got another similar instance in the verse:

1. IV. 48. 10.
nāsyāmitrair gataṃ gaccher mā śatrubhir arindama. Here too amitra and śatu, the two synonymous words, are used together. Evidently they must mean two different things. In the present case amitra and śatu are used in construction with gataṃ gacchēḥ without the connective ca. They do not have the relation of viśeṣa-viśeṣya between them. They are not used synonymously either. Both of these words are used in the etymological sense. The word amitra here means unhelpful and śatu, harmful. ‘Na medyati na snihyati na priyaṃ karoti ity amitraḥ.’ ‘Śātayati hinaisti iti śatruh.’ This use is important inasmuch as it shows how amitra and śatu became synonymous. The negative attitude of unhelpfulness of a person was grudged by the society, who came to be looked upon as hostile as another with the positive attitude of harmfulness.

Another similar case is furnished by the Rāmāyaṇa in the verse ‘amarṣi kupito Rāmaḥ saṃrābdha idam abravit.’ Here the words amarṣi and kupitaḥ which have one and the same meaning ordinarily have been juxtaposed. They all qualify Rāma. About saṃrābdha it may well be said that it means agitated (kṣubhita) but what about amarṣi and kupitaḥ? Both of them mean angry ordinarily. The root mṛs means to tolerate. Amarṣi means, therefore, one who does not tolerate. Saṃrābdhaḥ, amarṣi and kupitaḥ may well have been mentioned by Vālmīki to indicate the stages in the gradual rise in the emotion. First agitation (saṃrāmbha), then intolerance (amarṣa) and finally anger (kopa). We take these words in this order according to the sense. This is the artha-krama, though not the sabda-krama. The former is resorted to according to the maxim: ‘śabdakramād artha-kramo baliyān.’

While dealing with amarṣa and kopa it will be quite pertinent to mention the related pairs of synonyms amarṣa and kroḍha,

1. IV. 22. 22.
2. III. 27. 11.
amarśa and roṣa which are found used in the following verses:

(i) Rāvanaḥ sa mahābalaḥ
   sampradīpto' bhavat krodhād amarśāt pradahān niva.¹
(ii) krodhād amarśād ativipradharṣād
   bhrātur vadho me' numataḥ purastāt.²
(iii) roṣāmarśaparitātmā bālasūryasamānanaḥ.³

Now analysing the pair amarśa and krodha we find that amarśa, as discussed above, is intolerance while krodha is anger which however is different from kopa in that while the latter is internal excitement, the former, its outward manifestation in the form of distorted movement of limbs and ugly speech (vikṛtavākkayavyāpārānuniyamānaḥ). In an old saying krodha is defined as ‘pratikūleṣu taikṣṇyasya prakarṣaḥ krodha ucyate,’ krodha is the heightening of sharpness towards the opponents. Nīlakaṇṭha, the Mahābhārata commentator, however, interprets krodha as krodho vikṣipta-cittatā; krodha is the condition of being distraught in mind. About amarśa and roṣa the Rāmāyaṇa itself gives us the clue. According to it roṣa results from amarśa: amarśaprabhavo roṣaḥ.⁴ In the sequence of the rise of emotions amarśa comes first, next comes roṣa. Amarśa is formed from √mAṛṣa, to tolerate, with the negative particle naṁ compounded with it. In the meaning of amarśa which is, as noted above, intolerance, this derivative or primary meaning persists. So does it persist in the word roṣa which is formed from √ruṣa, to injure, to harm. So while amarśa is intolerance, roṣa is violence. When one is violent and is inclined to harm one’s opponent one is said to be ruṣṭa. It is not only in the Rāmāyaṇa that these synonymous words amarśa and oṣa are seen juxtaposed. Elsewhere too they can be seen

1. VI. 107. 13-14.
2. IV. 24. 6.
3. V. 53. 9.
4. V. 62. 33.
together. Thus in the Mālatī-mādhava of Bhavabhūti we have ‘yauvanārambhaharitadurviṣahāmarṣaroṣa.............’
Here the commentator Tripūrāri\(^2\) offers a brilliant comment. According to him amarṣa and roṣa are intolerance and anger, akṣamākrodha or long persisting anger and temporary anger: \(\text{yad vā sthirakrodhatākālikakopāu.}\) Now this, too, seems to be right in view of the following popular saying which lends powerful support to the second alternative exposition of amarṣa and roṣa by Tripūrāri: ‘krodhaḥ kṛtāparādheṣu sthiro’ marṣatvam aśnute.’ That amarṣa is sthirakrodha while roṣa is tātākālikakopā further gets an indirect support from the well-known saying ‘kṣāṇe ruṣṭaḥ kṣāṇe tuṣṭaḥ ruṣṭaś tuṣṭaḥ kṣāṇe kṣāṇe.’ Here ruṣṭaḥ is coupled with kṣāṇe, for evidently roṣa is kṣāṇikakopā or as said above, tātākālikakopā.

There are two very interesting cases in the Rāmayana where the commentary has been particularly helpful in pointing out the fine shades of meanings of the synonyms. One of them is provided by the verses ‘chinnā bhinnā prabhinnā vā dīptā vāgnau pradīpita\(^3\)’ and ‘niḥataḥ patitaḥ kṣīṇāḥ chinnā bhinnā vidāritāḥ.’\(^4\) Here under the first verse the commentator observes: chinnā rajjuvat (cut in two like a rope), bhinnā bhittivat, (broken like a wall), dīptā agnau dīptāsūlyamān-savat, pradīpita, pradīptagrāhīdivat (like a house aflame). The second is provided by the verses:

\(\text{kandarāṇi ca śailāṇś ca nirdarāṇi guhās tathā}\)
\(\text{sikharāṇi ca mukhyāni dariś ca priyadarśanāh.}\)\(^5\)

and

santīha giridurgāṇi nirdarāḥ kandarāṇi ca
guhās ca vividhā ghorāḥ ...........\(^6\)

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2. ibid., p. 90.
3. V. 26. 10.
4. III. 25. 42.
5. IV. 13. 6.
6. III. 67. 5-6.
Here the commentator observes: *kandarāṇi*=mandirākṣara-parvatavivaraṇi (house-like mountain cavities), *nirdarāṇi*=śīlavivaraṇi (clefs), *guhāḥ*=devakhātāgiribilāni (deep mountain caves made by Nature), *daryāḥ*=gahvarāṇi.

A case where the difference in meaning is particularly difficult to trace is furnished by the Rāmāyaṇa verse ‘sasvaje gāḍham āliṅγya.’11 √Svaṇj and ā-liṅg have been juxtaposed here. Ordinarily āliṅγana and pariṣvaṇga are treated as synonyms. But this juxtaposition of them in the Rāmāyaṇa verse points to some difference in their meaning. Probably āliṅγana is hugging to the bosom while pariṣvaṇga is embracing, clasping, taking into one’s arms, vide., the Rāmāyaṇa verses ‘bāhubhyāṁ sampariṣvajya tato vākyam samādade’2, he put him in his arms and then spoke, and ‘paryaṣvajata dharmāṁ nirantaram urogatam3,’ the righteous one took him into his arms while he was hugging him to the bosom tightly.

Amara reads ‘dāri tu kandara vā stri4,’ thereby pointing that the words dāri and kandara are synonyms. But the Rāmāyaṇa uses them together in the verse ‘vicaranti vanānteṣu tāni drakṣyasi Rāghava saritprasavāna-prasthān darikandara-nirjharān.’5 This is how the commentator distinguishes between the meanings of the two words: dāri=pāśāṇanirbhedaḥ, kandaraḥ=giriguhā, dāri is a crevice in a rock; kandara is a cavity in a mountain. It is in this sense that kandara has been used by Bhartṛhari too: ‘kim kandāḥ kandabebhyaḥ pralayam upagatāḥ’.6 He, however, does not seem to differentiate very much the two words, that is why he uses dāri in the sense of kandara in the verse ‘ekā nāri sundarī vā dāri vā’.7

Usually the words pariṇāda and apavāda are treated as

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1. VI. 101. 46. 5. II. 54. 42.
2. VI. 119. 12. 6. II. 69.
3. VII. 38. 18. 7. III. 120.
4. II. 36.
Synonyms. But their juxtaposition in the Rāmāyaṇa verse ‘parivādo pavādo vā Rāghave nopapadyate’ points to their being otherwise. Rāma, the commentator, sees the following difference in the senses of these words: ‘parivādah=akāryakaṇāṇanimittam samūlam ayaśaḥ, apavādah=asyaśkalpitaṁ nirmūlam ayaśaḥ; parivāḍa is ill-repute arising on account of doing an immoral thing, apavāḍa is a baseless calumny inspired by jealousy and such other malevolent intentions. The word parivāḍa is found used in the Manusmṛti too, in the verse ‘guror yatra parivādo nindā vāpi pravartate’ where it has been explained by Kullūka as ‘vidyamāṇadośasyābhidhānam’, to spread ill-fame which has some basis, and by Medhātithi as ‘parivādah=sambhūtadosāṇukathānam,’ to condemn the evil or wicked things that have taken place. In the Rāghuvaṁśa too, this word occurs in the verse ‘mā bhūt parivādana-vāyatāraḥ; ‘tāṃ ekabhāryāṃ parivādabhūroḥ sādhvīm api tyaktavato nṛpasya….3 where too the meaning is the one given of it by Rāma above (akāryakaṇāṇanimittam samūlam ayaśaḥ). The Rāmāyaṇa, too, at another place uses the word parivāḍa in the sense as noted above: ‘parivādam jananyāstam asahan Rāghavo’bravīt’ (III.16.36). From the uses of this word in literature, too, we arrive at the sense noticed by the Rāmāyaṇa commentator or the commentators of the Manusmṛti. With so much of evidence for parivāḍa the sense of apavāḍa too cannot be said to be obscure. It is certainly different from parivāḍa, the difference depending on the baselessness or the otherwise of ill-repute.

According to Amara the words ākṛiḍa and udyāṇa mean one and the same thing. Thus says he: ‘pumāṅ ākṛiḍa udyānam’.4

1. II. 12. 27.
2. II. 200 ; Manusmṛti, Gujarati Printing Press, Bombay, 1913, p. 69.
3. V. 24 ; XIV. 86
4. II. 4. 3.
But that this is not actually so is evidenced by the following Rāmāyaṇa verse ‘devākritaṁ satākīrṇaṁ devodyāṇayutāṁ nadīm’ where these words are seen used together. Here too, the Tilaka is particularly helpful in bringing out the difference in meaning. Thus according to it uḍyāna means a garden, while uḍriḍa means a kriḍāparvata, a pleasure-hill.

While dealing with uḍriḍa and uḍyāna it will not be beside the point to mention the related pair of synonyms ārāma and uḍyāna which too are seen juxtaposed in the Rāmāyaṇa verse: ārāmodyānasampannaṁ samājotsavaśālinīṁ sukhīta vicariśyanti rājadhānaṁ pitur mama. The commentator here makes no attempt to bring out the difference in their meaning. Probably the difference was too clear to him to call for a comment. As the very etymology of the word ārāma shows, it means a pleasure-garden where the people enjoy themselves: ‘ā = samantāt ramante’ smin janā ity ārāmaḥ. Uḍyāna probably is a garden in general, not necessarily a pleasure-grove. But this is a mere conjecture.

When the Rāmāyaṇa uses the words sthapati and takṣan together in the verse ‘karmāntikāḥ sthapatayah puruṣā yantrākvidāḥ, tathā vardhakayaś caiva⁴’, it seems to support the difference in meaning as noted by the great Sanskrit lexicographer Amara as ‘sthapatīḥ kārubhede’pi,’ the comment of Kṣirasvāmin on this being ‘sthapatīḥ = kāruviśeṣo mukhyataksā.’ Commenting on the Rāmāyaṇa verse the commentator Rāma observes: ‘sthapatayah = rāthādīkartaḥ pradhānavardhakayaḥ, vardhakayaḥ = takṣāṇaḥ,’ viz., sthapatis are headcarpenters who manufacture things like chariots, while takṣans are the ordinary carpenters. This seems very reasonable.

1. II. 50. 15.
2. II. 51. 23.
3. II. 80. 2.
Synonyms

Amara mentions the words ‘mutpritiḥ pramado harṣaḥ’ which according to him are synonyms of, harṣa and mean happiness, joy. But from the juxtaposition of the verbs āmodan and akṛṣyan in the Rāmāyaṇa verse ‘na cāḥṛṣyan na cāmodan vaṇijō na prasārāyan’ we learn that there is some difference in their meaning. According to Tilaka, the Commentary, harṣa is the external or outward manifestation of joy in the form of the beaming face, etc. on account of the inner joy which is moda; ‘harṣaḥ=śārīro mukhaviṃśādirūpah, modaḥ=āntaro harṣaḥ. But this view is not very sound as would be clear from the comment of Cakrapāṇi on Caraka; ‘tatra kroḍham abhidroheṇa, śokam dainyena, harṣam āmodena, pritiṃ toṣeṇa .......vidyāt’ which is ‘āmodo gītavādītrādyutsavakāraṇam, toṣo mukhanayanaprasādādhiḥ, harṇas tu pritiṃśeṣo manaudreka-kārakah, āmoda is the cause of music and other festivities, toṣa is the beaming of the face and eyes etc., harṣa is that kind of joy by which the mind feels uplifted. Here in the passage of Caraka quoted above harṣa is said to be inferred from āmoda. If harṣa, as explained by the Rāmāyaṇa commentator, is the outward manifestation of inner joy (harṣaḥ=śārīro mukhaviṃśādirūpah) there remains nothing to be inferred for it is already visible to the naked eye. Hence Rāma’s comment is not convincing.

The words harṣa and pramoda are found juxtaposed in another verse of the Rāmāyaṇa too where the commentator is again seen to be at pains to point out the difference in their meaning which according to him depends on no other thing than the difference in the degree of happiness. Pramoda is a higher degree of happiness, harṣa, ‘harṣa eva adhikāvasthaḥ

2. II. 48. 4.
pramohah.' The verse where harṣa and pramoda occur side by side reads as follows: gato Rāma iti śrutvā hṛṣṭah pramudito nṛpaḥ (I. 77.5). At another place, however, where pṛiti and harṣa, again a pair of synonyms, are found used together in the Rāmāyaṇa, the comment of the commentator about harṣa is that it is the outward manifestation of inner joy in the form of the beaming of the face, etc. which is caused by pṛiti, happiness (ānanda). Harṣa, therefore, seems to have more of the physical aspect than the psychic which is conveyed by the word pramoda and/or pṛiti. The verse under which the commentator offers this comment is: 'yathoktavacanaṁ pṛitaṁ harṣayuktau dvijottamau' (II. 3. 22).

It may be of interest to note here that the juxtaposition of harṣa and pramoda in the Rāmāyaṇa is not restricted only to the verses quoted above, but is found in many other verses too, thus proving more than anything else that the author of the Rāmāyaṇa was very clear in his mind about the distinction in the meanings of these two otherwise synonymous words. The following are the other verses where harṣa and pramoda or hṛṣṭa and pramudita are found used together:

(i) hṛṣṭaḥ pramuditaḥ sūto jagāmāśu vilokayan. ¹
(ii) hṛṣṭapramuditaiḥ paurak ucchritadhvajamālinīṁ. ²
(iii) mudito Janako rājaḥ praharṣaṁ paramam yayau. ³
(iv) prahrṣṭamudito lokas tuṣṭaḥ puṣṭaḥ sudhārmikah. ⁴
(v) uṣatur muditaṁ vīrau prahrṣṭenāntarātmanā. ⁵
(vi) nairṛṭaṁ sahasraṁ tu hṛṣṭaiḥ pramuditaiḥ sadā. ⁶
(vii) hṛṣṭaiḥ pramuditair devair jagāma tridivaṁ mahat. ⁷
(viii) hṛṣṭeḥ pramuditaiḥ sarve pūjayantī sma Rāghavam. ⁸

Just as harṣa and pramoda are used together in about ten

1. II. 15. 29.
2. II. 7. 6.
3. I. 69. 8.
4. I. 1. 90.
5. I. 31. 1.
6. VII. 3. 32.
7. VII. 110. 28.
8. VII. 106. 18.
places in the Rāmāyaṇa so prīti and harṣa, or prīti and mud too are found together in not less than half a dozen places. We note a couple of instances below:

(i) yathoktavacanaṁ prītau harṣayuktavo dvijottamau.¹
(ii) tadā sa nṛpatiḥ prītyā harṣodgatatabalo babhau.²
(iii) Jāmbavān sa hariśreṣṭhaḥ prītisamhṛṣṭamānasah.³
(iv) sa dṛṣṭvā vāyuno muktāh Kuśanābhau mahīpatiḥ babhuva paramaṃ prītī harṣam lebhe punah punah.⁴
(v) varṣamaṃ mayi mudāṃ prāpsyase prītilakṣaṇam.⁵

To these synonyms we may add yet another pair, prahṛṣṭa and pratīta, words meaning happy, found in the verse: ‘prahṛṣṭaḥ ca pratītaḥ ca babhau Rāmaḥ Kuberavat.’⁶ Now this juxtaposition of these two words commonly understood in the sense of happy in later literature precludes their being synonymous. How the one was distinguished from the other is difficult to say. To our commentator there is no difficulty. He explains pratītaḥ as prahṛṣṭacitiha with a happy mind, while hṛṣṭaḥ he takes in the sense of hṛṣṭaromā, thrilled (with the hair standing on end). This is unconvincing. As harṣa by itself does not signify lomaharṣa, similarly hṛṣṭa or prahṛṣṭa by itself could not convey the sense of hṛṣṭaloman with the hair standing on end. In the present stage of our knowledge we are incapable of tracing the distinction in the meaning of these words.

The Rāmāyaṇa seems to see some difference in the meaning of the words jetā and jayin too. That is why it uses them together in the verse: ‘amarṣī durjayojetā vikrāntaṣ ca jayi balī.’⁷ Apparently there is no difference in the meaning of the words. The suffix tṛṇ is added to jy in the sense of tācchilya, habit. If jayin, too, is formed in tācchilya with the

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1. II. 3. 22.
2. VII. 23. 40 (Interpolated Canto 3).
3. V. 57. 22.
5. VII. 18. 22.
suffix *ini* there would remain no difference between the meanings of the two words. If, however, *jayin* is formed with the possessive suffix *ini* (in) it would make a difference. *Jayi* would then mean one who attains a casual victory while *jetā* would have the sense of *tācchīlya* and mean one who has won a number of victories and is a habitual conqueror.

The words *tarjana* and *bhartsana* are popularly used as synonyms. Thus we have in the *Dhātupāṭha* of Pāṇini *tarja bhartsa bhartsane*. But that there is definitely some difference in their meaning can be seen from their juxtaposition in the *Rāmāyaṇa* verses ‘*bhartsitāṁ tarjitāṁ vāpi nānumaṁsyati Rāghavaḥ*’ and ‘*tarjāpayati māṁ nityāṁ bharts-āpayati cāsakṛt*’. This difference is very well brought out by the Tilaka, the commentary, thus: ‘avāciki bhūṣikā *tarjanam, vāciki tu śā bhartsanam iti*’; *tarjana* and *bhartsana* both mean ‘to threaten, to menace,’ yet the threatening expression is not perfectly identical. While *bhartsana* is threatening by words, *tarjana* is threatening by bodily movements. All this sounds very reasonable. The use of the two words in literature testifies to the correctness of this view. Thus for example, we have ‘*sakhīm aṇgūlyā tarjayati*’ in the *Śākuntala* of Kālidāsa where √*taj* is used and not √*bhart* because the threatening is by a finger which is no doubt the *kāyikā bhūṣikā*. Similarly in the *Dhātupāṭha* the meaning of the root *bhaś* is given as *bhartsana* (*bhaśa bhartsane*) and not *tarjana*. Now this is as it should be. When an outsider comes the dog threatens by barking first. It does not pounce upon the stranger straightaway. In line with the interpretation put on the words *tarjana* and *bhartsana* is the explanation of the word *bhartsana* by Amara as *bhartsanam tu*

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2. V. 27. 35.
3. VI. 34. 9.
apakūragīh, 'the threatening words'.

Keyūra and anāgada have been clearly mentioned as synonyms in the Amarakoṣa. We have it there, 'keyūram anāgadān tulye'. But between them too, there is some difference in meaning. Or else how could these be used together in one verse in the two great epics, the Rāmāyaṇa and the Mahābhārata? The difference in their meaning is explained by the Rāmāyaṇa commentator Rāma in the following words: 'anāgadān = bāhumūladhāryāṃ bhūṣāṇam; keyūram = tadadhobhāgastham, 'anāgada or bracelet is an ornament worn on the upper part of the arm, while keyūra is the one worn on the fore-part of it. The following is the Rāmāyaṇa verse where keyūra and anāgada are used side by side; 'anāgadāni ca citrāṇi keyūrāṇi śubhāṇi ca'. The Mahābhārata too juxtaposes these words in the following verse:

anāgadāni pārihāryais ca keyūrais ca vibhūṣitam.

Among the other interesting synonyms occurring side by side in the Rāmāyaṇa mention here may be made of vīlāpa and paridevana found in the verse 'vīlapitoparidevanānukūlam vyasanagatāṃ tad abhūt suduḥkhitam'. Now, the difference in the meaning of these two words is not easy to divine for the Commentary does not enlighten us here. So we are left to our own conjecture which is based on the etymology of the two words. Paridevana is formed from√div of the tenth conjugation which means kūjana (div kūjane), to cry. Vīlāpa, however, is formed from√lap which means 'articulate speech' (lap vyaktāyāṃ vāci). Now this gives us the clue. Paridevita is crying in sorrow or distress, while vīlāpa is bewailing one's lot in so many words. While in the former no words would be uttered, there

1. II. 6. 107.
2. II. 32. 8. Also keyūrāngadāvaidūrya., VI. III. 43.
3. Udyogaparva, 162. 16.
4. II. 39. 41.
would be simple cries or shrieks, in the latter there would be lamentation in so many words. It is, however, true that in later literature this fine distinction was lost and the two words came to be used rather indiscriminately thus becoming perfect synonyms. Then even paridevita came to be used for bemoaning in so many words, vide, ‘athā taiḥ paridevitaksaraiḥ’.\(^1\)

Lexicons mention āsrū and bāṣpa as synonyms. Later writers, too, regard them as such. But that originally there used to be some difference in their meaning becomes apparent from their juxtaposition in the Rāmāyaṇa verse: ‘āsrūṇi mumucuh sarve bāṣpamā pihitānanāḥ’.\(^2\) Elsewhere the Rāmāyaṇa describes the obstruction in the throat (kaṇṭhāṛodha) caused by the welling up of the tears. The Rāmāyaṇa verse in question reads: ‘bāṣpamā pihitakaṇṭhaḥ ca prekṣya Rāmaṃ yaśasvinam’.\(^3\) Now, this use of the word bāṣpa, is very useful in making us comprehend precisely the distinction in the meaning of āsrū and bāṣpa occurring side by side in the verse quoted above. We are also enlightened in this regard by Rāghavabhaṭṭa’s comment on bāṣpa under the Śākuntala verse ‘kaṇṭhaḥ stambhitabāṣpavruttikalusah’.\(^4\) Bāṣpa according to him is the first stage of tears: ‘āsrupah pūrvavasthā bāṣpam’. Now this seems to be perfectly correct and has the backing of usage. Tears are really the drops of water that flow down the eyes. That is why for the flowing of tears we always have the use of āsrupāta or āsrupravāha and never of bāṣpaprāta or bāṣpa-pravāha. It will not be out of point to mention here that words had come to develop synonymity even as early as the time of the Rāmāyaṇa and the original fine shade of difference in their meanings which had separated them had begun to disappear. Or else how can

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2. II. 48. 3:
3. II. 99. 39.
4. IV. 5.
we explain the use of the word *bāśpa* in the sense of flowing tears in the Rāmāyaṇa verse: ‘Kausalyā vyāṣṛjat bāśpaṁ prañālīva navodakam.’ Here the original sense of *bāśpa*, the first stage of tears, as noted above, is given up in favour of the other sense of that of tears, thus leaving no difference between the senses of the two words *bāśpa* and *aśru*. Kausalyā is actually said to have wiped (vyāṣṛjat) tears (*bāśpaṁ*). In another verse too *bāśpa* unmistakably gives the sense of tears. It is: ‘bāśpaprāsravaṇair mukhaiḥ’, the faces with tears rolling down them.

There is one more verse in the Rāmāyaṇa itself which lends full support to what has been said above. Here too both *aśru* and *bāśpa* are found juxtaposed. Now this juxtaposition itself is very helpful to us in bringing out and appreciating properly the difference in their meaning. The verse in question reads: ‘aṣṭupūrṇamukhi dīna bāśpagadgadabhāśini.’ It is clear from this that choking (gadgada) in the throat is due to *bāśpa* (moisture) while the tears flowing down the eyes are *aśru*.

Amara reads ‘aṭavy araṇyaṁ vīpinaṁ kānanaṁ gahanam vanam’ (2.4.1.) all meaning forest. But when juxtaposed they must mean different things. Thus in the Rāmāyaṇa ‘duṣpratikam araṇye’smin kim tata vanam āgataḥ’, *araṇya* and *vana*, the synonyms of later literature, are found used together; thus suggesting some difference in their meaning which must have existed in earlier times but which, of course, was so small that it was lost later. This difference is made clear by Rāma, the commentator, in the following words: *araṇyaṁ=gajādyupabhogyam, vanam=āmrādiyutam mānuṣabhogyam; araṇya* is a forest where animals like elephants can get things meant for them while

1. II. 62. 10.
2. VI. 108. 25.
3. V. 67. 33.
4. II. 100. 5.
vana is that kind of grove of trees like mangoes which are useful for human consumption. Elsewhere too in the Rāmāyaṇa, a pair of other synonyms is seen juxtaposed. These synonyms are atavi and kānana. There, too, the meaning of kānana, as given in the Tilaka, is vṛkṣasaṅgha, a grove of trees. The Rāmāyaṇa verse where these words occur side by side reads: śobhayiśyanti Kākutstham atavyo ramyakānanaḥ. In still another verse the words kāntāra and vana are used together, as for example, ‘bahudoṣam hi kāntāram vanam ity abhidhiyate’. Here the word kāntāra means ‘difficult to enter, impenetrable’ (duṣṭpraveda). Now, this is a typical illustration of the tendency whereby a definitive noun used along with a word meaning a general thing comes to assume the role of an adjective to that word.

There are a few more verses where the synonymous words kāntāra and vana are found used together, as for example in ‘abṛvād vānarān ghorān kāntāra-vana-kovidaḥ’ and ‘kāntāra vanadurgānām abhījāa ghoradarśanāḥ.’

In a few verses in the Rāmāyaṇa the word kānana is seen coupled with vana as may be seen from the following examples:

(i) vanāny upavananiiha Laṅkāyāḥ kānanaṁ ca.
(ii) trivikrame mayā tāta saśailavanakānanaṁ.
(iii) tatra deśān vicinvanti saśailavanakānanaṁ.
(iv) cacāla ca mahī sarvā saśailavanakānanaṁ.

The different meanings of vana and kānana have been explained above in the context of their juxtaposition with other synonymous words. Thus vana is a grove of trees with fruits fit for human consumption while kānana is just a grove of trees, vṛkṣasaṅgha not necessarily a grove of fruit trees.

1. II. 48. 10. 5. V. 3. 34.
2. II. 28. 5. 6. IV. 66. 32.
3. IV. 50. 14. 7. IV. 47. 3.
4. IV. 38. 28. 8. IV. 39. 9.
The words kānti and dyuti are mentioned as synonyms in lexicons. But their synonymity is evidently based on adūravi-prakārasa, too much of proximity in meaning. This becomes apparent from the Rāmāyaṇa verse where these words have been found juxtaposed: ‘kāntiśridyutibhis tulyam indupadma-divākaraiḥ.’ Now, we have here the figure of speech called yathāsaṅkhya. Kānti is here spoken of as that of indu, the moon; śrī that of padma, the lotus, and dyuti that of divākara, the sun. The two words kānti and dyuti no doubt mean lustre but the lustre of the two things, the moon and the sun, has to be expressed by two different words (kānti and dyuti) respectively. There can be no mistake about them. The difference in meaning of the two words, therefore, is based upon usage (vāgyavahāra) more than on any thing else. Some words are to be used with some particular things only. That is the practice, the genius of the speech. Just as in English, words like look, behold, espy or climb, mount, ride or scale have the same meaning and yet they are used with different things thus proving that in the ultimate analysis these are not synonyms, similarly in Sanskrit too, the words kānti and dyuti and many others like them are restricted to the moon and the sun, etc. Apart from the verse quoted above which is an example par excellence of the use of kānti and dyuti there is the following verse in the Rāmāyaṇa where too these two words (kānti and dyuti) are seen juxtaposed: ‘babhāv anyatameva śrīḥ kāntiśridyutikirtibhiḥ.’ Not only does the Rāmāyaṇa furnish illustrations of this tendency, the Mahābhārata too provides us the two very interesting examples of it. Thus in the Ādiparva we have the verse ‘diptikāntidyutigunāḥ śūryendujvalanopamaḥ.’ Here, too, we have the figure of speech yathāsaṅkhya. Dīpti, kānti and

1. VI. 111. 35.
2. VII. 26. 17.
3. 18. 3.
dyuti all mean lustre but dīpti denotes the lustre of the sun, kānti that of the moon and dyuti that of the fire. The other verse of the Mahābhārata is: ‘ubhau candrārkasadṛśau kāntyā dīptyā ca Bhārata’, where too the lustre of the moon (candra) is described by the word kānti while that of the sun (arka) is described by the word dīpti. Elsewhere in literature too, the lustre of the sun and the moon are invariably spoken of as dīpti and kānti respectively. This is as it should be. The lustre of the moon is no doubt kānti for it is pleasant (kamanīyā bhavati), while that of the sun is dīpti for it carries with it an element of burning heat (pradīptā bhavati).

Just as of dīpti and kānti, adūraviprakarṣa in meaning forms the basis of synonymity, so it is of sattva, virya and saurya etc., too, occurring in the Rāmāyaṇa verse ‘sattvena viryena parākramaṇa, dhairyena sauryena ca tejasā ca.’ Here the commentator Raṁa is particularly helpful in bringing out the fine shades of meaning. Says he: sattvaṁ=balam, viryaṁ=parākramaṇaṁsaṅkṛtiḥ, sauryaṁ=rāṇād aparāṁmukhatvam, dhairyaṁ=tatkāraṇaṁ sthairyam, tejaḥ=smṛtyā bhavaṁkaratvam; sattva is strength, virya is the capacity to launch an attack, saurya is not to turn one’s face from the battle-field, dhairya is steadfastness which is the cause of saurya (and finally), tejas is the majesty the very memory of which is awe-inspiring.

Among other synonyms we may mention here the two very interesting words kīrti and yāsaḥ which we find juxtaposed in the verse ‘tenehyatulā kīrtir yāsaḥ tejas ca vardhate.’ Under this verse the comment of the commentator Raṁa is ‘kīrtiḥ sauryādijā, yāso dānādijā prasiddhiḥ; kīrti is fame which arises from acts of valour, etc. while yāsaḥ is the fame
which arises from acts of charity and such like qualities. Under another verse of the Rāmāyaṇa 'na sāmnā śakyate kirtir na sāmnā śakyate yaśah\(^1\)' the comment of the commentator is kirtir desāntarakhyāṭiḥ, yaśah svadeśakhyāṭiḥ; kirti is the fame which spreads in countries beyond one's own while yaśas is that which is confined to one's own country. Now, which of the two explanations of the commentator is acceptable and more reasonable we cannot say in our present stage of knowledge. In fact the commentator himself is not sure; one thing strikes him at one place, and another at another place. Evidently he is drawing upon his own imagination. Commenting on Manu XI. 44, Kullūka says: jivataḥ khyātirūpaṁ yaśah.....mṛtasya khyātirūpaṁ kirtim\(^2\); the fame of a living person is yaśas, the fame after one's death is kirti. This seems to be right. Emperor Aśoka, too, probably means the same thing when he puts the word yaśas before kirti as, for example, in 'devānāṁ piyo piyādasi rājā yaśo va kiti va na mahāthāvahā mañate.'\(^3\)

Among the other synonyms mention here may be made of dhvaja and patakā which are found juxtaposed in a number of verses in the Rāmāyaṇa. While trying to explain the difference between the meanings of these two words, the commentator offers varying comments under different verses. Thus under the verse 'dhvajāḥ samucchritāḥ sādhu patakās cābhavaṁ tathā\(^4\)', he says 'dhvajāḥ sacinhāḥ, patakās cihnarahitā ity āhuḥ.' They say dhvajas are the flags with some emblem on them while the patakās are the ones without it. Under another verse: pāṇḍurābhiḥ patakābhīr dhvajaiś ca

1. VI. 21. 16.
4. II. 6. 13.
The commentator Rāma explains pataṅkā as 'patākāḥ stūkṣmadhvajāḥ', pataṅkās are small flags or banners thereby indicating that the dhvajas are just the reverse of them and are bigger flags. As a matter of fact there is no inconsistency between the seemingly different comments offered by the commentator. The dhvajas must have been bigger flags with enough space on them for some emblem, while the pataṅkās were small flags which did not or could not carry on them any emblem. The following are the Rāmāyaṇa verses, apart from the two quoted above, where the dhvaja and the pataṅkā, the synonyms of the later times have been used together:

(1) pataṅkāḥ varārhāḥ dhvajaiś ca samalaṅkṛtām.²
(2) pataṅkāḥ dvajacitraś ca bahubhiḥ samalaṅkṛtām.³
(3) śaktyṛṣṭicāpahastāṁ sadhvajānāṁ pataṅkināṁ.⁴

The words vajra and aśani are listed by Sanskrit lexicographers as synonyms. Both of them mean a thunderbolt. But these are found juxtaposed as in the Rāmāyaṇa verse: 'devā-suravimardesu vajrāśanikṛtavraṇaṁ'.⁵

Obviously they could not be synonyms. It seems in the verses above the word vajra is not used in the sense of thunderbolt in which sense it is used elsewhere in literature, but in the rather common and general sense of stone or rock. When the demons strike the gods with stones and rocks, the gods pay them back by a thunderbolt.

Among some of the synonyms the difference in the sense of which is very difficult to trace, mention here may be made of haya and turāṅga—occurring in the Rāmāyaṇa verse 'hayair nāgais turāṅgais ca.'⁶ Here the commentator is silent. Our lexicographers are also unhelpful. They do no more than putting down these words as synonyms. But their juxtaposition in

1. VI. 121. 25. 4. VI. 127. 13.
2. II. 7. 3. 5. III. 32. 7.
3. VI. 53. 5. 6. V. 46. 40.
the Rāmāyaṇa verse quoted above would point them to be otherwise. What precisely is the difference in the sense of these two words is very difficult to say. May be they represent the two different breeds of horses.

Amara reads: ‘parṇaśaloṭajo’striyām’. According to him, therefore, the words parṇaśalā and utaja are synonyms. But the Rāmāyaṇa does not accept them as synonyms, for it juxtaposes them in the verse:

bhṛtuḥ parṇakuśīṁ śrīmān utajam ca dadarṣa ha.¹

Rāma, the Rāmāyaṇa commentator, is very helpful to us here in clearly grasping the difference in the sense of these two apparently synonymous words. According to him parṇakuśi is a hut built primarily with leaves. It stands outside utaja and serves the purpose of receiving the hermits and other guests. Utaja, however; is an apartment with walls and doors and is built out of wood (for housing Sīta) : ‘parṇakuśīṁ, parṇaprādhāṇyena nirmitāṁ kuṭiṁ śalāṁ iyaṁ darśānārtham āgatapasyādisaṁvyāvahārāprayaojana utabahihsthā, utajam sabhittikavātaṁ dārubaddham gṛham Sītānivesānārthaṁ kṛtam.’

Swarna, kārtasvara and hiraṇya are mentioned by Amara and other Sanskrit lexicographers as synonyms but that they are not so is proved by their juxtaposition in the following Rāmāyaṇa verses:

i) swarṇena hiraṇyena kim kariṣyāvahe vane.²

ii) hiraṇyānam swarṇānam ratnānam atha vāsasām.³

iii) swarṇakoṭyo bahulā hiraṇyasya śatottarāḥ.⁴

iv) ihāmṛgasamāyuktaiḥ kārtasvarahiraṇmayaḥ.⁵

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1. IL.99. 4.
2. VII. 94. 20.
3. VII. 92. 16.
4. VII. 91. 21.
Rāma, the commentator, offers different comments on these words under different verses. Thus under (i) ‘suvarṇena suvarṇarūpena hiranyena dravyeṇtyarthah,’ wealth in the form of gold. From this it follows that suvarṇa is gold while hiranyya is wealth in general. Amara assigns this sense to hiranyya in ‘hiranyamā draviṇamā dyumnam’ (2.9.90). Under (iii) Rāma explains hiranyya as rajata, silver which meaning, though rare, is noticed by Amara, vide., his text 2.9.91. Under (iv) while explaining kārtasvara and hiranyya he says that they are different varieties of gold (svarṇajātivīśeṣau). He also quotes another view here according to which these words mean silver and gold respectively: ‘rūpyasvarne iti kaścit.’ Now these interpretations of the commentator are not convincing, they are confused and confusing. We, however, get a welcome hint about hiranyya from Caraka; mālyadāmadipahiranyahemarajatamaṇimuktāvidrumakaṃaparidhikushalājasarṣapākṣatānīṣ ca......

It evidently cannot mean silver, the sense assigned to it by the Rāmāyaṇa commentator, for, for silver the word rajata has been used along with hiranyya in the Caraka text quoted above. Hiranyya, therefore, is something different, the exact signification of which we are able to know from Cakrapāṇidatta’s comment: ‘hiranyaśabdendāghaṭitaṃ hema grhyate’, by hiranyya is understood that gold which has not been given any shape; ‘hemaśabdena ca ghaṭitaṃ’, while hema is gold which has been fashioned into different forms. In the light of this meaning of hiranyya we may say that suvarṇa occurring with hiranyya in the Rāmāyaṇa verses quoted above may mean a variety of gold. In the case of kārtasvara we are on surer ground. The comment of Bhānujīdekṣita, the commentator of Amara, is particularly helpful. According to him kārtasvara is gold obtained from the kṛtasvara mine:

kṛtasvare ākaraviśeṣe bhavam.

An interesting pair of synonyms juxtaposed in the Rāmāyaṇa is darpa and utseka. There is very little difference in the sense of these two words. The difference between pride and conceit is exactly the difference between darpa and utseka. Darpa is pride while utseka is conceit. Utseka means literally boiling or foaming over. As a matter of fact, utseka is a short form of darpotseka which too is found used in the Rāmāyaṇa in the verse: ‘jitaṁ tribhuvanam mene darpotsekāt sudurmatiṁ’ apart from its separate use in the verse: ‘sa te vīryaṁ balam darpaṁ utsekaṁ ca yathāvidham’

Darpotseka, therefore, means to boil over with pride (darpeṇa utsekaḥ), cf. Hindi: ‘Āpe se bāhir honā’. On account of constant association with darpa the word utseka comes to appropriate to itself the sense of darpa too, in addition to preserving its own sense of boiling over. Thus utseka itself comes to yield the sense of darpotseka. If, however, darpotseka in the text means darpaṁdhikya (exuberance of pride), the expression is of little help in determining the exact sense of utseka. Even then the primary meaning of utseka noted above stands and with it, our explanation of the development of its now accepted sense.

We may conclude our discussion of the Rāmāyaṇa synonyms with a note on jñāti and bāndhava which have been juxtaposed in the Rāmāyaṇa verse ‘hantāsmi tvām sahamātyaṁ saputrajñātibāndhavam’, though Amara clearly mentions them as synonyms—sagotrabāndhavajñātibandhusvajasvanah samah (II. 6. 34).

In another verse of the Rāmāyaṇa are found coupled the words jñāti and bāndhava — ‘sumitrajñātayah sarve bāndhavah sasuhrjjanah’.

1. VII. 15. 40.
2. III. 56.15.
3. VI. 41. 79.
4. V. 53. 4.
Commenting on this verse Rāma, the commentator, observes: \( \text{jñātayāḥ = bhratradayāḥ, bāndhavaḥ = sambandhinaḥ} \). The commentator seems to think that the bāndhavas are the same as the sambandhins. But this view of his is not confirmed by usage. The Manusmṛti reads: \( \text{bālavṛddhāturair vaidyair jñātisambandhi-bāndhavaiḥ} \). Under this verse Kullūka, the commentator, offers a valuable comment: \( \text{jñātayāḥ pīṭpakṣāḥ, sambandhinaḥ jāmṛtyāla-kādayāḥ, bāndhavaḥ māṭpakṣāḥ} \). It may be noted that Kullūka has only reproduced in his own words what the earliest commentator Medhatithi wrote on these words: \( \text{jñātayāḥ = pīṭpakṣāḥ, sambandhinaḥ = vaivāhyāḥ, bāndhavaḥ = māṭpakṣā māṭnovasriyaprabhṛta-yaḥ} \). The Mahābhārata too clearly differentiates between the senses of these two words sambandhin and bāndhava for it juxtaposes them in the verse: 'ye ca sambandhibāndhavaiḥ'. It may however be noted that Vāmana, the co-author of the Kāśīka, extends the use of \( \text{jñāti} \) to relations on the mother’s side as well: \( \text{jñātayo māṭpīṭsambandhino bāndhavaḥ} \).

1. IV. 179. Kullūka seems to be nodding when he assigns the sense of pīṭṣuyādi to the word bandhu which in sense is non-distinct from bāndhava occurring in 'vittan bandhur vayaḥ karma vidyā bhavati pañcamī.' —Manusmṛti, II. 136.
2. Śāntiparva, 138. 30.
3. VI. 2. 133.
CHAPTER THREE

SOME PHONETIC TENDENCIES

(i) ANAPTYXIS

Anaptyxis is the insertion of a vowel between two consonants which are difficult to pronounce. In Sanskrit it is called svarabhakti. This phonetic tendency is an important characteristic of the Old Indo-Aryan and the Middle Indo-Aryan as it is of the New Indo-Aryan. Even as early as the times of the Vedas we find words like svar being pronounced as suvar due to the exigencies of metre. The words like Indra and darsata are pronounced as Indara, darsata. It is under the influence of this very tendency that the duplicate form of certain words like prthivi has come to be used in Sanskrit: prthvī—prthivī. Coming to the later literature we find a very interesting example of it in the Yogavāsiṣṭha which too is ascribed by tradition to Vālmīki, the author of our present work. The example is āruṣeya for ārṣeya. U is the anaptycal vowel here. The word occurs in the following verse of that work:

‘āruṣeyam idam iti pramādāc ca na rocate’.1

Now coming to the Rāmāyaṇa we meet with an interesting example of it in the following verse:

‘avanitalagataiś ca bhūtasaṅghair haruṣasamākuilair nirikṣamāṇaḥ.’2 Here the word haruṣa has been used for the regular harṣa. The u is here clearly anaptycal. It is rather interesting to note that it is only u which is found inserted

1. VI. (ii). 175. 76.
2. VI. 97. 37.
between \( r \) and \( s \) of harṣa and ārṣa of both the works, the Rāmāyaṇa and the Yogavāsiṣṭha. The Purāṇas too, on scrutiny, offer a few examples of this tendency. Mention may be made here of the following two, from the Bhāgavata Purāṇa: (i) satre mamāsa bhagavān hayaśrṣaṭ sākṣāt sa yajñapuruṣas tapanīyavarnāḥ, (ii) tad vijnāya muniḥ prāha patnīṃ kaṭām akāraṣṭh. Here the anaptycal vowel \( a \) has been inserted between the \( r \) and \( s \) of hayaśrṣaṭ and the \( r \) and \( s \) of akāraṣṭh. The regular forms are hayaśrṣaṭ and akāraṣṭh respectively.

Another interesting example of the tendency of anaptyxis is provided by the verse “śirasā dhārayiṣyāmi Tryambaka ivaujasā where the word Tryambaka is found used instead of the regular Tryambaka. I here is the anaptycal vowel. It may be pointed out here that this form Tryambaka is not restricted only to the Rāmāyaṇa. We find Kālidāsa too uses it in his Kumārasambhava, in the verse, ‘Tryambakaṁ saṁyaminam ādārṣa.’

This form (Tryambaka) of Tryambaka reminds us of the Vedic pronunciation of it as it was adopted in the mantras like ‘Tryambakam yajāmahe sugandhim puṣṭivardhanam’ where reciters had recourse to this device due to the exigencies of metre.

(ii) Syncope

Whenever a vowel occurring between two consonants is dropped it is called syncope. This tendency too is fairly old. Svarga for suvarga and pāṛṣad for pāṛṣad are commonly cited examples of it. In the Rāmāyaṇa, however, we meet with the following examples of it: ‘kālas tu kriyatām asya śayane jāgraṇe tathā.’ Here instead of the regular form jāgrana the irregular jāgraṇa has been used. The vowel \( a \) between \( g \) and \( r \) is dropped. There is one more example of it found in the

1. Ii. 7. 11.  
2. IX. 15. 10.  
3. VII. 46. 21.  
4. III. 44.  
5. Rgveda, VII. 59. 12.  
following verse: ‘parikālyamānas tu tadā Vālinābhīdurtu hy aham’. Here the proper and regular form should be parikālayamānaḥ. The a in la has been lost.

In ‘yasmād eṣa parakīyāsu rākṣasādhamāh’² the proper form should have been parakiyāsu. The i here is dropped. It is syncope.

Another interesting case of syncope is provided by the word rāmaṇyaka³ which according to Dr. K.C. Chatterjee of Calcutta occurs twice in a Rāmāyaṇa verse.⁴ It is here in place of the regular rāmaṇiyaka, the i following n having been lost. The learned Doctor derives the word lāvanya from this very rāmaṇyaka. This is how he proceeds to trace the development of it: rāmaṇyaka first loses its ka, then r is changed to l, and y to v by the process of dissimilation and the word lāvanya emerges. The view is most unconvincing. It proceeds from a very weak premise. It is extremely doubtful if a wrong form which is there because the author could not otherwise compose in a given metre could be a current coin and could lead in course of time to the development of a current form of common usage. The loss of ka also remains unexplained. Moreover, the word lāvanya grievously suffers in sense if the suggested derivation from rāmaṇyaka is accepted. Lāvanya does not stand for ordinary

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1. IV. 46. 16.
2. VII. 24. 20.
3. III. 15. 5.
4. Rāmāyaṇe (Āraṇya, 25. 5.) drīyate—
   “vanarāmaṇyakaṁ yatra jalarāmaṇyakaṁ tathā.
   sannikṛṣṭaṁ ca yatra syāt samitpuspakusodakam.”

atra cchando 'nurodhena rāmaṇiyakaśabdāṇā rāmaṇyakarūpaṁ svikṛtam iti bhāti, ramaṇiyaśabdāṅca 'yopadhād iti' ramaṇiyakaśabdasya nispattih, tataḥ ca ramaṇiyasya bhāva iti tasyārtha iti sidhyati, lāvanyaśabdasyāpi sa svārthaḥ. prathamaṁ tāvad rāmaṇyakaṁ rāmaṇyakaṁ saśūtaṁ tato rāmaṇyāṁ tato ralayor abheda iti nyāyena sannihitayor anunāśikayor ekasya viśamikaraṇapakriyā ca nanunsāskikaraṇena lāvanyam iti nispannam iti bhāti.—Mañjuśrī, January, 1956.
beauty. It is more than rūpa (beauty of form), and kānt (grace) and even mādhurya (sweetness). Those who have seen salt in the quarries know how shining and how lustrous it is. Even huge columns of salt are almost transparent. So the beauty which is as shining and lustrous as the rocky salt is called lāvanya. It is defined as:

"muktāphaleṣu chāyāyās taralatvam ivāntarā, 
pratibhāti yad aṅgeṣu tal lāvanyam ihocyate".

This means that lāvanya is comparable to the sheen of pearls. This definition is a pointer to the fact that writers on technical works were conscious of the connection of lāvanya with lavaṇa (salt).

According to G.B. Palsule, too, the word lāvanya is derived from rāmaṇya, the process of derivation being the same as assumed by K.C. Chatterji. Palsule is unable to understand any connection that lavaṇa may have with beauty. In his view if lāvanya is derived from lavaṇa it would mean saltiness or saltiness and from saltiness to loveliness would be rather a far cry. That this is not the case has been pointed out by us above. Lāvanya means the sheen of salt. In course of time the idea of sheen became more prominent while the sense of salt was given up. The word lāvanya, therefore, should be derived not from rāmaṇyaka or rāmaṇya, the corrupt form of rāmaṇiyaka but from lavaṇa direct. The meaning 'beauty' will not require the original meaning 'saltiness' to pass through the stages of tastefulness and gracefulness to arrive at the meaning of beauty. If the word lāvanya is derived from lavaṇa the sense would not suffer at all. Instead it would gain inasmuch as rāmaṇiyaka would be ordinary beauty while

lāvanya would be more than that. It will be shining beauty; the sheen.

We may also mention here *prabhaviṣṇavaḥ* in place of the regular *prabhaviṣṇavaḥ* where the *a* has been dropped due to syncopation. The tendency of syncope also seems to be at work in such words as *pralohyanti* and *kutsayati* which have been used in place of the regular *pralohayanti* and *kutsayati* respectively. In both the cases the loss of *a* is a case of syncopation. Besides these such other forms as *dadmi* too, which have been duly noticed under un-Pāṇinian forms seem to lose their *a* due to syncopation. It appears these forms as *dadmi* for *dadāmi* and for that matter all the forms with syncopation noted above have been introduced in the Rāmāyaṇa *metri causa*.

(iii) HAPLOLOGY

When a word loses a syllable (a vowel or a consonant with vowel) it is a case of haplology. "Such dropping happens most often if the syllable following the one dropped contains the same consonant." The Rāmāyaṇa has preserved for us the following example of this phonetic tendency:

"carantyaś ca tapaḥ tasyaḥ param sannatim āsthitaḥ paricaryāṃ svayaṃ Śakraś cakārādhanatparaḥ."5

Here instead of *cakārādhanatparaḥ* the word *cakārādhanatparaḥ* has been used because one rā was followed immediately by another rā.

(iv) METATHESIS

Metathesis is the change that takes place in the position of certain sounds in a word. It is the transposition of sounds.

1. VII. 5. 14.
2. IV. 62. 7.
3. VII. 43. 18.
4. I. 27. 15; II. 53. 21.
5. In N.W. Recension I. 42. 9. In South Recension I. 46. 9.
An example of this phonetic tendency is to be seen in the word nālikera for the far more popular nārikela found in the following Rāmāyaṇa verse: "kadalyaṭavisarpśobham nālikeropāśobhitam."

In the Yogavāṣiṣṭha, too, this form of the word is very often used, as for example, in "caturdikkaṃ caturbhiḥ ca nālikeramahā-phalaiḥ." Another word in that work, a far more interesting example of the operation of the tendency of metathesis, is kācakacya used in place of cākacya in at least four places.

(v) INTERCHANGE OF D AND L, AND R AND L

Interchange of certain sounds is an accepted phonetic phenomenon in Sanskrit. It is called abheda in expressions like "ḍalayor abhedāḥ"; "ralayor abhedāḥ" and "vabayor abhedāḥ" etc., for it does not cause a change (bheda) in the meaning of the word which admits of optional replacement of d by l or vice versa etc., etc. What is peculiar about the whole thing is not the occurrence of this phenomenon but the sanction that it has obtained at the hands of ancient phoneticians. Ancient Sanskrit literature does preserve a number of instances of this confusion of sounds. Many classical Sanskrit poets have based their double entendres on this very phenomenon. The Rāmāyaṇa, however, is somewhat different in this respect. It preserves only an odd instance each of the interchange of d and l and r and l respectively. The verses where d is found used as l read: "bhūyisṭham lolītā Laṅkā Rāmasya caratā priyam" and "lolītā vasudhā sarvā." Here lolītā should actually be lodītā. It means avagāhita, traversed or secondarily searched, ransacked. The verse where r is found used for l is: "tagarair

2. VI(I). 106. 53.
3. VI(II). 55. 18; VI(II). 149. 15; VI(II). 163. 27; VI(II). 164. 8.
4. V. 13. 3.
5. V. 13. 5.
nārikerais ca. Here the well-known word nārikela is used as nārikera.

(vi) PHONETIC VARIANTS IN PROPER NAMES

One of the phonetic peculiarities of the Rāmāyaṇa that is of particular interest is the different form of one and the same word which is used to designate a particular character in different places in the Epic. Thus we see that Kaikeyī, the mother of Bharata, is called variously as Kaikeyī, Kaikayī and Kekayī. Similarly the demoness Śūrpaṇakhā is variously called Śūrpaṇa- khā, Śūrpaṇakhi and Śūrpanakhī. We note here some more illustrations of this tendency. The name of Hanumat’s mother is in one place given as Aśjanā while in another, Aśjanī. The father of Vālin and Sugrīva at one place is said to be Rkṣarajas while in another is called Rkṣarajas. Similarly Paraśurāma is generally said to be Jāmadagnya but in some places is said to be Jāmadagneya. Rāma is generally spoken of in the Rāmāyaṇa as Dāsarathī but in the Yuddhakāṇḍa, in the verses with the refrain ‘pradīyatāṁ Dāsarathāya Maithilli’ is spoken of as Dāsaratha. The demons in some places in the Rāmāyaṇa are said to be Daiteyes while in far more numerous places they are said to be Daityas. There is no doubt about it that most of these alternative forms are grammatically indefensible and have probably been introduced by the author of the Rāmāyaṇa due to the exigencies of metre.

1. VII. 26. 6.
2. Generally this form is used throughout the work.
3. VI. 121. 6 ; VI. 124. 7.
4. VI. 119. 25 ; VI. 127. 42 ; VII. 101. 10.
5. III. 18. 8 ; VII. 23. 18.
6. III. 17. 14 ; III. 22. 1. 10. VII. 36. 37.
7. VII. 35. 20. 11. I. 74. 17.
8. VII. 36. 31. 12. 9. 21-22 ; VI. 32. 29 ; VI. 14. 3-4.
9. VII. 36. 36. 13. VII. 84. 4.
The Rāmāyaṇa—A Linguistic Study

(vii) **Metrical Interference with the Quality of a Vowel**

There is a very famous saying in Sanskrit:

‘Api māśaṁ māśaṁ kuryāt chandobhaṅge tyajed giram’

which means that one may use the form *maṣa* with a shortened syllable for the correct *māṣa* and thereby avoid violation of the metre. In other words one must look to the metre first and not to the correctness of the word. If by a slight change in the vowel the metre’s correctness can be ensured one may care little for the form. This saying enunciates a very important principle which is that the faultless metre should be the overriding consideration with a poet, the mātra or quantity of a vowel here and there should not stand in his way. The example given to illustrate this principle is that of the word *māṣa*. On account of the metrical exigencies the word *māṣa* may even be used as *maṣa*. In literature the *maṣa* form of *māṣa* must have been used frequently for the sake of the correctness of the metre to have enabled a literary critic to pick it up as a standard example. Some of the very interesting examples of the interference with the quantity of a vowel in the Rāmāyaṇa to ensure the correctness of the metre may be given hereunder:

**Shortening of Long Vowels**

aṅśauhiṇī-satam : VI. 41.96.
atīśayanīm : II. 107.18.
Amarāvati-saṃkāśām : VII. 33.4.
karuṇaṁ : V. 59.22. for kāruṇaṁ.
karuṇa-vedī : IV. 17.17.
karuṇa-vedinām : III. 64.54.
karuṇa-vedinā : IV. 34.16.
kṣama-vatām : VI. 17.27.
grha-grādhnunām : VI. 75.14.
Some Phonetic Tendencies

jagati-pateḥ : V. 30.44.
dhanurjyā-tantri-madhuram : VI. 52.24.
aprastave : III. 29.19.
śatrusañjāta-manyunām : VI. 75.15.
mahardhinām : V. 8.5.
pāṇdu-mṛttika-lepanāḥ : II. 91. 42.
balāka-paṅktiḥ-IV. 28. 23.
yathoktakāram : V. 32. 7.
lakṣmi-vardhanaḥ : I. 18. 28.
vanaṅpaga-satam : VII. 19. 17.
vāluka-saṃtatām : III. 75. 17.
vāluka-setavaḥ : III. 69. 50.
vistaraḥ : I. 36. 27.
samutsahena : V. 47. 21.
sarvajātiyāḥ : II. 25. 20.
(muktā) sikata-sobhitām : V. 14. 33.
svadha-bhojinaḥ : VII. 23. 23.
hariṇām : IV. 44. 16.
hahā : II. 91. 16.

LENGTHENING OF SHORT VOWELS

aśanīpāta° : VII. 16. 16.
āśanīm iva : I. 26. 25.
sādhv īti : V. 58. 34, VII. 32. 65.
anucitaḥ : V. 36. 21.
anūdake : I. 18. 50.
koṭībhiḥ : V. 56. 16.
nirūdakaḥ : VI. 5. 11.
anūpamam : VI. 107. 51.
osadhām : VI. 101. 43.
parikālayate : IV. 46. 11.
pratikālayate : IV. 46. 3.
tad-gatī-vasam : VII. 31. 41.
citra-pattibhiḥ : IV. 25. 23.
parināhaḥ : VI. 65. 41.
parināham : VI. 45. 24.
parināmaḥ : IV. 25. 8.
parivāraḥ : VI. 4. 33.
parivāraḥ : IV. 19. 5.
parivāraiḥ : IV. 39. 11.
abhiparivṛtaḥ : VII. 58. 22.
parivṛtau : VI. 31. 28.
parivṛtām : IV. 25. 48.
ĝupti-parihāraiḥ : II. 100. 48.
prakṛti-janāḥ : I. 42. 1.
prakṛti-janam : VII. 107. 11.
pūrṇāhutīm : VI. 116. 31.
Rāma-pratikāre : V. 61. 6.
siddhām : V. 13. 55.
CHAPTER FOUR

THE ONOMATOPOEIC OR DESCRIPTIVE WORDS

Onomatopoeic words form not an insignificant part of the vocabulary of any language. It is, however, not necessary that the imitation of the sound should be perfect. Had there been any real correspondence between the sign and the thing symbolized, onomatopoeic words would have been the same in all the languages of the world. "The flowing sound of a river is indicated in English by 'gurgling' of which the French form is 'glou glou' and the Bengali expression 'kal-kal'. Neither of the phonetic changes exactly corresponds with the natural sound. Despite the fact that onomatopoeic words are less subject to phonetic laws than conventional symbols yet modifications intervene at times. They are liable to lose entirely their imitative values (cf., vulgar Latin pipio which was changed into pigeon in French)."

Modern linguists differentiate between the purely onomatopoeic words and the descriptive words. All such words which describe a particular sound are termed by them as descriptive ones different from purely onomatopoeic ones. The description of the sound is indicated by such words as icao, ico, iya and such other derivatives of the root ico and iti and so on. Essentially these descriptive words have an onomatopoeic base. Though they describe a sound yet it is represented by a word that is essentially onomatopoeic.

The Rāmāyaṇa does not show such a profusion of onomatopoeic or descriptive words as we find in the Yogavāsiṣṭha, a work ascribed to Vālmīki by tradition. There are no less than one hundred such words in that work, the biggest number probably for any extant Sanskrit work. Apart from some of the common and well-known words like kala-kala, kolāhala, etc. which can be met with in any kāvyā, the following are some of the rather peculiar words which we find in the Rāmāyaṇa:

kilakila or kilakila, kaṭakaṭa, halahala, jharjhara, huṅkṛta, huṅkāra, humbhā and cicikuci. These are found in the verses:

1) roṣena mahataḥviśṭo dantān kaṭakaṭāyya ca
2) tataḥ kilakilān cakrur Lakṣmanaṁ prekṣya vānarāḥ
3) tataḥ kilakilāsabdaṁ śuṛavāsannam ambare
4) vinedur muditāḥ kecit kecit kilakilām tathā
d) cakruḥ kilakilām anye pratigajanti cāpare
6) dṛḍham kilakilāsabdaṁ sarvaṁ Rāmam anuvratam
7) tato halahalāsabdaḥ sarvesām evem ābabhau
8) tato halahalāsabdo Narmadāṭirago babhau
9) tato halahalāsabdaḥ sarvadīgbyāh samutthitaḥ
10) tato halahalāsabdo jaiṁe Rāmasya pṛṣṭhataḥ
11) tato halahalāsabdam kāścinuparamiśritam
12) tato halahalāsabdas tumulaḥ samajayata
13) tato halahalāsabdo mahān samudapadyata
14) jarājharjharatīḥ patraīḥ śīrṇakesararkarpikaiḥ
15) rākṣaśān huṅkṛtenaiva daha pradahatāṁ vara
16) huṅkṛtaḥ ca mahātmanā

1. VI. 80. 1. 9. VII. 21. 24.
2. IV. 31. 39. 10. II. 40. 37.
3. V. 64. 37. 11. V. 58. 63.
4. V. 57. 34. 12. II. 16. 33.
5. V. 57. 42. 13. II. 81. 14.
7. VII. 96. 12. 15. VII. 6. 27.
8. VII. 32. 33. 16. I. 23. 11.
17) हुंकारेनाय तत् सर्वं निर्दाहा महान र्षिह
18) तस्य हुंकारतो जाताः काम्बोजाः रविसन्निभाः
19) हुंकारम अकारोत तदाः
20) तस्या हुंभारावृवंशाः पालवाः शतासो नरपा
20) चितकुचिति वास्यान्तो बाधुवुस तत्त्र सरिकाः
21) चितकुचिति वासंताः सरिकाः वेशस्माः स्थिताः

Among these onomatopoeic or descriptive words the two *kilakila* or *kilakila* and *chiciku* are rather peculiar and unfamiliar. *Kilakila* or *kilakila* is not to be met with even in the Yogavasiṣṭha which, as has been said above, records the use of the largest number of onomatopoeic words and, as has been said elsewhere, is a veritable repository of such expressions. *Cicikuci* is no doubt to be found there but its use is restricted to one verse only. It is only once that the word has been used in that work while some of the other onomatopoeic words are repeated there as many as seventeen or eighteen times. The Yogavasiṣṭha verse where *cicikuci* is found is ‘*cicikucitivacana viharanti vihaṅgamā*’.
CHAPTER FIVE

ELLIPSIS

Ellipsis is the peculiarity of the style of the older works like the Rāmāyaṇa, the Mahābhārata and the Purāṇas. The ancient sages employed fewer words to convey their ideas. Their writings, as they stood, yielded incomplete sense which has to be supplemented by adhyāhāra, viz., supply of words, that would fit in the context. Nevertheless, this tendency of using fewer words nowhere obscured the sense or marred the beauty of expression. Indeed, in most cases the ellipsis could be readily understood and would suggest the word or words that would make it up. It was a predominant feature of the conversational language which sometimes extended to descriptions and narratives. The following are some of the rather peculiar of the many examples of elliptical use in the Rāmāyaṇa:

In the verse ‘Rāmam eva hi paśyāmi rahitē Rākṣaseśvara’ the word vane has been omitted. Rahite means secluded (literally, abandoned). The sense remains incomplete here unless the word vane, as suggested by the commentator, is supplied. Rahite vane means ‘in the secluded forest’.

The verse ‘ṣṛṇu Maithili madvākyam māsān dvādaśa bhāmini’ omits the verb. It is to be supplied here. Now the question is which verb could that be. The context decides the problem and we opt for pratikṣe which means ‘I wait’. This completes the sense which was otherwise incomplete.

1. III. 39. 17.
2. III. 56. 24.
Another peculiar case of omission of the word in a sentence without which the sense would remain incomplete is furnished by the Rāmāyaṇa verse ‘na daivasya pramuṇcanti sarvabhūtāni dehiṇāḥ’, where the need is felt to supply the expression vasam which will go with pramuṇcanti in the verse, the meaning being that all beings do not fall outside the control of destiny.

In ‘rāja devatvam āpanno Bharatasya yathā śrutam’, Bharatasya remains unconnected unless mukhāt is supplied. The complete sense here would be ‘from the mouth of Bharata.’

By supplying bhūmān in ‘Rāvanaṃ viratham kṛtvā sthāpayitvā ca Maithilim’ the word sthāpayitvā becomes connected. Otherwise the sentence remains sākāṅka.

Similarly in ‘kṣipram vinīyatāṃ Vālin pretakāryaṃ vidhīyatām’ the place wheroeto Vālin is to be carried is not indicated. That has to be known from the context and a word for it to be supplied in the text to make the sense complete. The text is narrating here Vālin’s death at the hands of Rāma. His (Vālin’s) dead body is now to be carried to the crematorium. Hence in the light of these facts the word for crematorium, dahanadesam, as suggested by Tilaka, the commentary, is to be supplied here. Vinīyatāṃ is to be construed with dahanadesam.

Again we may mention the verse ‘Rāmo Daśaratḥātmajah dharme nigaditaḥ caiva’ where nigaditaḥ remains unconnected unless pitrā is supplied. Nigaditaḥ means bidden, directed (by). The question is by whom? The reply would be pitrā, by the father.

Of some of the further interesting examples of ellipsis mention here may be made of the following found in the verse: ‘nahi sa kadacīn mayā vinā gacchati paṅkajānī’. Here vicetum is missing. With its adhyāhāra the sense becomes complete.

1. III. 66. 11. 4. IV. 25. 27.
2. III. 66. 4. 5. IV. 5. 3.
The construction would then be *pankajāṇī vicetum*, to pluck flowers.

In *'yathoktena tataś cakur vivāham vidhipūrvakam'*¹, *yathoktena* remains unconnected. When however *vidhinā* is supplied the sense becomes complete. *Yathoktena vidhinā* means according to the process laid down (in the *śāstras*). Incidentally it may be pointed out here that the verse above provides us with yet another instance of the tendency on the part of the author of the *Rāmāyaṇa*, which has been dealt with in this work elsewhere, of using more words than needed. Here *yathoktena vidhinā* and *vidhipūrvakam* mean one and the same thing. Either of the two would have well served the purpose.

In *'sandarśayāṃśa tadā Rāvaṇīṃ Raghunandanaḥ'*² the object is missing. According to the commentator it is *svapaṁrauṣam* (*svapaṁrauṣam iti śeṣaḥ*). This supplied, the *sakāṅkṣatā* in the sentence is removed and the sense is complete.

The verse *'bāhubhyāṁ samprayudhyāsva yadi me dvandvam āhave'*³ is incomplete for the verb is missing. *Dadāsi* according to the commentator is to be supplied to complete the sense. The completed construction would then be: *'yadi me āhave dvandvam dadāsi'* , if you give me a duel in the battle. As in English, we speak of *yuddhadāna* (giving a fight to the enemy) in Sanskrit, too.

Finally we may mention the verse *'kṛtvā mūrdhni tadā nyāsam Rāvaṇasya durātmanāḥ'*⁴ where instead of the fuller expression *pādanyāsa* the short form *nyāsa* is used. *Nyāsa* means placing. The question is what? Evidently *pāda*. *Nyāsa* here in this verse is, therefore, an abbreviated form of *pādanyāsa*, placing the foot.

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1. I. 73. 36.
2. VI. 90. 24.
3. VI. 86. 31.
4. V. 34. 39.
CHAPTER SIX

USAGE

The Rāmāyaṇa is useful to scholars in more ways than one. The greatest utility of it however lies in its wealth of forms and expressions which serve as an index to the correct idiom. The Rāmāyaṇa preserves most faithfully the old usage, the genuine Sanskrit coin and so possesses forms and expressions which appear rather peculiar but were nonetheless a part of Sanskrit, an important part of course, as it obtained in Vālmīki’s time. Some of these may have been introduced by Vālmīki himself; they may be his creations, still the fact remains that the utility of the Rāmāyaṇa for appreciating the old Sanskrit usage cannot be overestimated. Confident as the great poet was that his work would set a standard of Sanskrit usage for future writers and scholars and give them a masterly grasp of the language, he declared: “paṭhan dvijo vāgrṣa-bhatvam iyāt.”¹ This was his solemn promise, fulfilled in that it gave us poets of the order of Kālidāsa who were all devout students of the Epic.

The Use of Some Roots in Peculiar Meanings:

Some roots are used by Vālmīki in a rather idiomatic way which accounts for their peculiar meanings. We first take √vr̥t. It has been used in the Rāmāyaṇa at a number of places with quite peculiar meanings. Thus in the verse ‘vr̥tā yātrā narendrāṇām², vr̥tā yields the highly unfamiliar sense of

¹. I. 1. 100.
². IV. 28. 53.
niοṛtā, niruddhā, obstructed, stopped. In the verses 'tvakṛte me pitā vṛttāḥ' and 'tivrāduḥkhābhisantapto vṛutto Daśaratho nrpaḥ', vṛttaḥ means dead. Vṛtta primarily means past, gone. From this to the sense of 'dead' was only a step further. In the other verse 'praśānto guruvartī ca samprahāreshv amar-śaṇah' vṛt has been used in the sense of anuwartana, following. Probably here the preposition anu is omitted. Guruvartī means obedient to the guru, the teacher. Or guruvarti may be understood as 'guruṣu ānukulyena vartata iti.' In that case, it may be a more idiomatic way of expressing the idea. 'To subsist' is the sense of vṛt used causally in still another verse 'yasmin harisahas-rañi śatāni nīyutāni ca vartayanti kṛtāśāni'. For shedding tears the root vṛt was generally employed in old Sanskrit. That was the true idiom. In the Mahābhārata we meet with the expression 'aśrūṇi vartayati', sheds tears. In the Rāmāyaṇa too, we meet with a similar expression in the verse 'Rāmo py śṛṇy avartayat' and in many other verses.

Among the idiomatic uses of kṛt mention may be made here of the most striking ones, as for example, 'evam tvam puraśokena rājan kālam karisyasi. Here in the sense of 'will die' the idiom kālam karisyasi has been used (II. 64. 54). This idiom is still current in Panjabi and other vernaculars and literally means 'completing one's life's period here'. Probably it is a case of euphemism. The other idiom udakam kartum in the sense of 'to offer water to the dead' is found in the verses 'ājagmur udakam kartum nadim śubhajalām śivām' and 'snātvā tau grāhrājāya udakam cakratus tadā.' The Rāmāyaṇa does not use anabhyaçastāraḥ in the sense of one who is not an expert in the use of weapons. It uses instead akṛtāstraḥ. The root

1. II. 74. 6. 5. II. 99. 40.
2. II. 73. 6. See also II. 90. 7. 6. IV. 25. 51.
3. VI. 27. 11. 7. III. 68. 36.
Usage

$kT$ has been used purodāsāh kuśā yūpāś ca khādirāh naitāni yatayāmāni kurvanti punar adhvare$^3$, the root $kT$ gives the sense of ‘to serve the purpose’, viniyoga. In another verse ‘prabhātāṁ rajānīm drśtvā cakra śobhayitum purīm$^3$, the root $kT$ means to begin (ādikarma). In

$kṛtaśāstrāṅgā buddhir mā bhūt tasya kadācana satyasandhaḥ satām śreṣṭho yasyāryo’ numate gataḥ$^3$,

$\sqrt[k]{kT}$ means to study.

To shoot is the sense in which $\sqrt{ṣṛj}$ is used participially in the verse ‘ṣṛṭaś ca hi mayā bāno nirastaś ca ripus tava.’$^4$ In the verse ‘tataḥ Śatrughnāvacanān nipuṇāḥ sātruwardhanāḥ$^5$, the root vṛdh (vardh) is used in the sense of cutting, as we have it in Manu: ‘prāṇ nābhiwardhanāt pumāso jātakarma vidhīyate’ (II. 29).

The use of dhṛtāḥ in the verse ‘Sītādhigamane dhṛtāḥ$^6$, in the sense of baddhaniscaṇḍīḥ, resolute, is certainly interesting and deserves notice. It is used in place of the longer, rather prosaic, expression dhṛtamānasāh or dhṛtamatayaḥ. Often the Ādi Kavi uses mano dadhre$^7$, in the sense of ‘made up his mind’.

The root bānc usually means to deceive. But in the Rāmāyaṇa verse ‘sa sarān vaṁcayāmāsa teṣām āśucaraḥ kapiḥ$^8$ it has been used in the rather peculiar sense of evading, dodging. It is of particular interest to note that the modern Hindi bachana is derived from this very Sanskrit vaṁcana, for safety is nothing but to evade and frustrate the attacks of the enemy. From the sense of ‘to avoid’ or ‘to evade’ to that of ‘to save oneself’ is only a step further.

Of the root jī we have a very interesting idiomatic use preserved in the verse ‘neyatā jaryitum śakyā sāsurair amārair

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1. II. 61. 17. 5. VI. 128. 13.
2. II. 6. 10. 6. IV. 47. 4.
3. II. 75. 21. 7. VI. 56. 12.
4. IV. 8. 44. 8. V. 45. 9.
api. Here Sītā is spoken of as difficult to be digested by the gods and the demons. Now this is figurative use par excellence. Jaraṇa or digestion will be possible with such things only as can be eaten. Here therefore jaraṇa means ātmasātkarana, to own.

The root saṇja too, gives us a cropful of interesting uses in the Rāmāyaṇa. In the verse ‘Rāmas tasya tu vijīaya Śītasaktāṁ priyām kathāṁ’, it means relating to (Sītā). In ‘nāhi dharmaviruddheśu bhavapāyesu karmasu mūlagnātiṣu sajjante buddhimanto bhavavidhāṅ’, saṇja means to engage for too long. In the verse ‘gatir nopari cāmbare kasyacit sajjate’ smākam’, saṇja means pratirodhā, obstruction. ‘To sink’ is the sense of saṇi in ‘sa vācā sajjamānāya’. In ‘jānāmi kāryasya ca kīlasaṅgam’, and ‘tad alaṃ kālasaṅgena kriyātāṁ buddhiniścayaḥ’, the derivative saṅga means vilamba, delay. Addiction is, however, the sense of prasaṅga where too the original sense of ‘being engaged for too long’ peeps out. The word is found used in the following Rāmāyaṇa verse: ‘kāmakrodhasamutthena vyasanena prasaṅginā’.

The word sanna from saṇḍ is used in the Rāmāyaṇa a number of times and its uses provide a very interesting study of the idiomatic way it could be used in that work. Very generally it is with ṭoka, grief, that sanna is found used in the Rāmāyaṇa, as for example, in ‘nisprabhā saḥ vivarṇā ca sannā ṭokena saṁnatā’, ‘tataḥ samāsya sayane sannam ṭokena pārthivam’, etc. Sanna means here khīnna. This is precisely the meaning of it when it is used even without reference to ṭoka or any such thing. In

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1. V. 51. 24. 7. IV. 33. 53.
2. III. 67. 21. 8. IV. 59. 28.
3. V. 51. 18. 9. VI. III. 72.
4. IV. 29. 26. 10. II. 65. 17.
5. For the same sense see also IV. 50. 19. 11. II. 43. 1.
6. II. 112.9.
‘pita hi rājā Kākutsthāḥ śrīmān sannas tadā babhau’⁵, sannah means khīnnaḥ, with the troubled mind. Once the word matī is also found used with sanna, as in ‘mama sannā matīḥ Śūte netum tvāṃ Daṇḍakāvanam’⁶. Occasionally a feeling like happiness too is said in the Rāmāyaṇa to have become sanna, naṣṭa, an exquisite figurative use of which, of course, occurs in the verse ‘tatas tu rājā taṃ sutam sannaharṣaḥ sutam prati’⁷.

Like sanna one more word whose idiomatic uses attract our attention most is dhvasta. In ordinary parlance it means destroyed, formed as it is from the root dhvanīs, to perish. But the Rāmāyaṇa provides many interesting instances of its use where it is made to yield a variety of senses. Thus when it is used with reference to hair as in ‘nīlavastradharo Nīlāḥ paruṣo dhvastamūrdhajaḥ’⁸ it means dishevelled, disarranged. Generally, of course, it is found used with rajas, dust, and means soiled as may be seen from the following examples:

1) yo hi māṃ rajasā dhvastam abhiśaṃ parimārjati.⁹
2) na bhṛjate rajodhvastā tāreva gaganacyutā.⁹
3) kānicaṇaṃ rajasā dhvastaṃ kliṣṭaṃ candram ivāmbudaiḥ.⁷
4) rājā tu rajasā sutam dhvastiṅgaṃ samupasthitam.⁸

A use of the root dhvanīs which is absolutely rare and consequently more important for the study of usage is furnished by the Rāmāyaṇa verse: ‘dhvanīsayaītvā tu tadvākyam pramādāt paryupasthitam’.⁹ Here dhvanīsayaītvā has been explained by the commentator as ‘vyavahārāntaraṃ anuktam iva kṛtvā’ which means evading skillfully or adroitly, treating the words as if they were not uttered at all.

A very pleasing instance of an idiomatic use is provided by the Rāmāyaṇa verse: ‘dhanvinau tau sukham gatvā lambamāne

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1. II. 40. 30. 6. II. 65. 23.
2. II. 30. 39. sannā = vidārṇā 7. II. 104. 25.
3. II. 14. 56. 8. II. 58. 4.
4. I. 58. 10. 9. II. 60. 15.
5. II. 72. 31.
divākare'. It means when the sun was hanging down (in the western quarter) or when the sun was about to set. There could be no better description of the setting sun.

Certainly peculiar is the use of arpitacetanāḥ in the sense of gatacetanāḥ, having lost one’s senses, found in the verse ‘sa tena rājā duḥkhena bhṛṣam arpitacetanāḥ’. Arpita means given. Here it means lost. The thing which is given is actually lost to the person who gives it. Hence it is that arpita comes to mean lost. This appears to be the semantical process here.

√Spr̥ś with or without sam means to touch. Sam does not ordinarily add to the sense. But in the Rāmāyaṇa the case seems to be different for here sam+Spr̥ś has been used to convey quite a peculiar meaning of indirect touch as may be clear from the following example: ‘yadi mām saṃspr̥śed Rāmaḥ sakṛd anvārabheta vā’.3

Highly unfamiliar and idiomatic is the use of the word bhāva, in the sense of strength, control (prabhūtva). The Rāmāyaṇa says: ‘ye hi sambhinnamaryāḍa nāstikaś chinnasamśayāḥ te’ pi bhāvaya kalpante’.4 Bhāva here means domination which is certainly a very peculiar meaning of it. Probably it has been used here in place of prabhāva.

In the Rāmāyaṇa verse: ‘satkṛtya Kekayiputraṁ Kekayo dhanam ādiśat’5, Kekaya is said to have given money to Bharata (ādiśat=dattavān). Ādesa primarily means ‘to order’. Here it means to order to give. Because the order pertained to the gift of money, the word ādesa came to mean a gift itself. The expression dhanam ādiśat provides a good illustration of the maxim tādarthāyāt tāschadbhyam. A thing comes to be given a name of another thing for which it is meant.

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1. II. 54. 8.
2. II. 59. 27.
3. II. 64. 62.
4. II. 67. 32.
5. II. 70. 21. ōvidan in the text seems to be a corrupt reading for ādiśat.
Figurative Uses:
Figurative use imparts quite a charm to ordinary words. Thus in the words of Daṇḍin—

\[\text{niṣṭhyūtdgīrṇavāntādi gaunavṛttivyapāśrayam atisundaram anyatra grāmyakaksām vigāhate}\]

—Kāvyādārśa, I. 95.

the words \text{niṣṭhyūta}, \text{udgīrṇa} and \text{vānta}, etc. when used figuratively impart quite a charm to a composition. Otherwise, these are considered vulgar. The word \text{mūrochita} or \text{sammūrochita} means swooned primarily but when used figuratively with reference to breeze as in the Rāmāyaṇa verse ‘candanāgurusamprktadhūpa-sammūrochito’ malaḥ (pavanah)\textsuperscript{1}, it means infused, pervaded.

For one who is a brother in name only and has no love and affection for his brothers, we have the use of the particularly striking expression \text{bhrātgandhin} found in the verse ‘gatvā cāhvaya Sugrīva Vālinaṁ bhrātgandhinam\textsuperscript{2} (\text{bhrātgandhinam}= anarthakabhrāṭṛvyapadesām).

A case of very delightful figurative use is provided by the Rāmāyaṇa verse ‘sa esa Rāghavabhrāta Lakṣmano vākyasārathī.\textsuperscript{3} Vākyasārathi means one who has (Rāma’s) directive for his charioteer. Figuratively it means directed by (Rāma’s) word.

Miscellaneous Uses:
If ‘not to be able to recognise’ is the idea to be conveyed there is no better way of expressing it than it has been done by Vālmīki in the verse ‘vikramaṇa ca vākyais ca vyaktiṣ vāṁ nopalakṣaye.\textsuperscript{4} Lesser writers who have not imbibed the true idiom would use some such expression as ‘yuvāṁ vyaktyā (or vyaktitāḥ) nopalakṣaye’.

\textsuperscript{1} II. 71. 28.
\textsuperscript{2} IV. 12. 13.
\textsuperscript{3} IV. 31. 47.
\textsuperscript{4} IV. 12. 31.
Equally interesting and charming is the figurative use of the word *vaktavya* found in the verse: *kāmavaktavyahṛdayābhārtrnāthāś caranti yāh*. The expression *kāmavaktavyahṛdayāḥ* means passionate. Literally it means (the ladies) whose minds are to be commanded by Cupid. It is figuratively that this comes to mean ‘under the influence of passion’.

For death occurs an interesting idiomatic expression in the Rāmāyaṇa verse, ‘kiṁ karisyāmy Ayodhyāyām tāte diśāṁ gatim gate2 which means: ‘What have I to do in Ayodhyā when the father is no more’. *Diśāṁ gatim gate* means literally when (the father) had followed the path enjoined (for everybody). Secondarily it means dead.

For the sense of separation we meet with the very pleasing expression *vinābhava* in the verse ‘dhruvo hy eśāṁ vinābhavaḥ’. The ordinary word *viyoga* may well have been used here but not with the same effect as the word *vinābhava*. Similarly interesting is the use of the expression ‘prṣṭhataḥ kuru’ in the sense of ‘avoiding’ found in the verse, ‘pratyakṣāṁ yat tad ātiṣṭha parokṣaṁ prṣṭhataḥ kuru.’

Among the other interesting uses mention here may be made of *ati* with *āsādyā* in the verse ‘soṭyāsādyā tu tadvēśma’. The meaning of *ātyāsādyā* here is ‘reaching very near’.

In English we use the expression ‘with the mind full’. It is interesting to note that in the Rāmāyaṇa too we come across a similar expression. It is *sampūrṇamānasah* which is found in the verse: ‘evāṁ visṛjya tāṁ sarvān rājā sampūrṇamānasah’. For the more popular *ahamahamikā* we have the use of *ahampūrva* in the verse ‘ahampūrvāḥ pacanti sma prasannāḥ pānabhojanam’. The word *vratādeśā* found in the verse

1. II. 117. 26. 5. II. 15. 20.
2. II. 103. 8. 6. I. 18. 7.
3. II. 105. 27. 7. II. 12. 96.
4. II. 108. 17.
‘uddhrtam me svayam toyaṃ vratadesam kariyati’ has a peculiar meaning here which is that of the right to decide upon a vow (vratasankalpadhikaram). For the idea of ‘about various matters’ the Rāmāyaṇa uses the expression vividhāstraya adverbially in the verse ‘anuṣṭāsmi mātra ca pitrā ca vividhāstrayam.’

The word kṣaṇa has many meanings in which it is found used in literature. These are those of moment, leisure, festival and so on. The sense of permission in which it is found used in the Rāmāyaṇa verse, ‘kṛtakṣaṇaḥ’ham bhadram te gamanaṃ prati Rāghava,’ is certainly very rare even in the epics, and not generally met with in later literature.

Samyāna and sankalana are the two words occurring in the Rāmāyaṇa verses ‘prāptakālam narapateḥ kuru samyānam uttamam’ and ‘na tu sankalanaṁ rājñaḥ vinā putreṇa,’ and meaning ‘taking out the dead body’.

In the sense of ‘answering’ the Rāmāyaṇa records the use of a very interesting expression uttaram pratipadyate which is found in the verse ‘ucyamāno’pi paraśaṃ noṭtaram pratipadyate.’

Of some of the other examples of peculiar usage in the Rāmāyaṇa mention may be made here of a few which are of special interest.

In English we use the expression ‘to sink in the chair’. An exactly similar expression is found in the Rāmāyaṇa too. We have there vyālti yatāsane.

The use of ākāra in the sense of expression in the verse ‘nālakṣayata Rāmasya kañcid ākāram anane’ is perfectly idiomatic and certainly most happy.

1. II. 22. 28. 5. II. 66. 15.
2. II. 27. 10. 6. II. 1. 10.
3. II. 29. 15. 7. II. 20. 7.
4. II. 76. 2. 8. II. 19. 36.
In the sense of the difference becoming clear the Rāmāyaṇa records the use of the expression ‘vyaktā vyaktir bhaviṣyatī’.1 The word vyakti has been used here in the peculiar sense of difference, distinction.

The use of the word krpaṇa (with bata) in the sense of ‘how sad it is’ found in the Rāmāyaṇa verse ‘krpaṇam bata Vaidehī śroṣyatī dvyam apriyam’2, is quite charming.

In tvarayasva mahāraja yathā samudite hani3 the meaning of samudite hani is when the day has dawned. Samudita is generally used with the sun. Its use with ahaṇ is certainly figurative.

For the crashing or going under or sinking is used the word upasidati by Vālmīki in the verse ‘yathāgāraṃ drḍhasthūṇam jhrṇam bhūtvopasidati’.4

‘When I am dead Rāma should perform my death rites’ is the sense of the verse ‘Rāmaḥ kārayitavyo me mṛtasya salilakriyām’.5

As a postscript to our present discussion mention may be made of the word antara in a number of senses in the Rāmāyaṇa. In ‘na mātrṣu mamāntaram’6, the sense of antara is that of difference, in ‘pitṛvyas tasya Sugrīvaḥ sarvakāryaṁ vayasya anantaraha’7 the meaning of anantaraha is at hand or capable of doing all things; in ‘prativeditam ajñāya sūtam abhyantaraman putsuḥ’8, the meaning of abhyantarana is that of ‘knowing all the ins and outs’ (of the father); in ‘alpāntaratāgatānāṁ tu śṛutvā vacanam añgana’9 the meaning of alpāntara is a small distance; in ‘ānantaryād vidhāsyaṁi samprādhārya balabalam’10, ānantaryād means after proper thought; in ‘yena Vaiśravaṇo bhṛtā vaimātraḥ karaṇāntare…………dvandvam āśāditaḥ’11 and ‘praviṣṭo’smi durādharṣaṁ Vālinaḥ karaṇāntare12, the meaning

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2. II. 12. 72. 8. II. 16. 7.
4. II. 105. 18. 10. IV. 8. 42.
5. II. 14. 16. 11. III. 48. 4.
of karaṇāṇtare is ‘due to some special reason’ (karaṇāvisēṣe) and finally in ‘prabhūtayavasān kṛtvā babhūva pratyantararaḥ’ where the meaning of pratyantararaḥ is near.

Among the other interesting figurative uses of which mention has been made earlier may be included mantraḥ ... paridhāvati found in the verse ‘kaccit te mantrito mantrā rāṣṭram na paridhāvati’ which means ‘I hope your policy does not run round the state or leak out?’

The use of vyapadesa in ‘mahāvamśaprasūtasya Vasiṣṭhaya-padeśinah’ is found in quite an unfamiliar sense here. Vasiṣṭhavyapadesinah means, as the commentator points out, Vasiṣṭhanīyogavartinah, one who is under the control of Vasiṣṭha.

Kārakas:

A fundamental principle of Sanskrit grammar is: ‘vivakṣā-taḥ kārakah bhavanti’, the use of kārakas depends upon the desire of the speaker (vivakṣā). The Rāmāyaṇa provides abundant examples of this. Here different cases are found used with different roots. In some cases there are clear Pāṇinian injunctions but for many others Pāṇini is completely silent. Thus, for example, we see that in the sense of ‘after some time’ the Rāmāyaṇa uses the expression kasyacit kālaṣya in ‘kasyacit tv atha kālaṣya Yaksini kāmarūpinī’ where the genitive case is used with kāla. In the sense of ‘after a long time’, Vālmiki uses the expression dīrghasya kālaṣya in the verse ‘adya dīrghasya kālaṣya bhaviṣyāmy aham āśītā’ and ‘atha dīrghasya kālaṣya’. The peculiarity lies here in the genitive case-endings without some such word as pas-cat.

Illustrations of other words used with rather unfamiliar and peculiar cases can also be found in the Rāmāyaṇa, representing

1. II. 46. 12. 4. I. 24. 25. 2. II. 100. 18. 5. V. 1. 174. 3. I. 19. 2. 6. IV. 9. 17.
the current vāgyavahāra, as for example, nipunena in the verse 'diśam caritvā nipunena vānarāh' meaning nipunam, carefully, closely; apramattena te bhāvyam āśramasthena Sitayā², the expression Sitayā'pramattena meaning Sitāviśaye apramattena, not neglectful of Sitā; 'gūntah sangraham kuryād doṣatas tu visarjayet⁵ the suffix tasi (tas) which is used in the sense of the ablative case is here in place of the instrumental case which should have been used. Gūntah (sangraham) and doṣah are here in the verse in place of gunaiḥ and doṣaiḥ. Further, we may mention 'āṇṛyaṁ tu gataṁ tasya Sugrīvasya pratiśrave⁶ where the locative case-affix is really in the sense of 'with regard to' (visayasaṃptāmi). Pratiśrave āṇṛyaṁ means pratiśravaviśaye āṇṛyaṁ. We may also mention 'saṁketād Bharatena tvam Rāmaṁ samanugacchasi⁵ where Bharatena gives the sense of Bharatasya, the instrumental case being used in the sense of the genitive. Like the above the following are some of the other interesting and illuminating uses of the kārakas and the case-endings used for them which at once strike the reader as he goes through the pages of the Rāmāyaṇa:

1. prāptakālaṁ yathā dāṇḍam dhārayeyuḥ suteṣu api⁶
2. Sugrīvah śaṅkitaś cāsin nityaṁ vīryena Rāghave⁷
3. rājā Daśarathaḥ svargaṁ jagāma vilāpan sutam⁸
4. apatyam svesu dāreṣu notpādayitum arthaḥ⁹
5. tapō'gnohtaraśīyεsu kuśalam paryapṛchhata¹⁰
6. pratyudgamyah mahīṁ prahvah śirasā ca mahīṁ gataḥ¹¹
7. mayā ca Sitayā caiva tāpto'si Raghunandana¹²
8. kaccin na gaṇikāsvānaṁ kuṇjarānāṁ ca trīyasi¹³

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1. IV. 40. 71.
2. III. 43. 49.
3. VI. 17. 41.
4. IV. 20. 20.
5. III. 59. 18.
6. I. 7. 10.
7. I. 1. 63.
8. I. 1. 33.
9. I. 36. 22.
10. I. 52. 4.
12. II. 112. 28.
13. II. 100. 50.
9. satyenāyudham. ālabhe
10. niṣasāda giriprasthe Sītāṁ māṇsena chandayan
11. samagrās te janaḥ kaccid āṭīthye saṁsa me‘nagha
12. Bharataṁ Kekayāputrum āṭīthyena nyamantrayat
13. na nūnāṁ daivataṁ kīcīt kālēna (=kālā) balavattaram
14. yas tvaṁ jyeśṭhe nṛpatsate prthivīṁ dātum icchasi
15. seyaṁ pāṇā nṛṇaṁ ca tasyāḥ kuru yathāmati
16. amātyās tvarayanti sma tanayau cāpaṇāḥ kriyāḥ
17. yāṁ eva rātrīṁ te dūtāḥ praviṣṭanti sma tāṁ purīṁ
18. Bharatenaṁi tāṁ rātrīṁ svapno drśṭo‘yam aprīyāṁ
19. Yamo Vaiśravaṇaḥ Śakro Varuṇaś ca Mahābalaḥ
20. viśiṣṭante narendreṇa (=narendrāt) vṛttena mahatā tataḥ
21. apramattas tvam aśvesu bhava saumyety uvāca ha
22. nivedayāma te sarvaṁ svake dāśagre vasa
23. ebhiś ca sacivaiḥ sārdhaṁ sīrasā yācito mayā
24. na hy ato dharmacaraṇam kīcīd asti mahattaram
25. yatha pitari śuśrūṣā tasya vā vacanakriyā
dhiḥ astu yośito nāma śāthāḥ svārthaparāyaṇāḥ
26. na bravīmi striyaḥ sarvāḥ Bharatasayoiva mātaram

The use of the accusative with the word prati in the sense of 'till' is very peculiar as well as interesting. It is found in the following verse of the Rāmāyaṇa: tam imaṁ pālayiṣyāmi Rāghavāgamanam prati'. The word prati here has been rendered by the commentator by yāvat.

Sanskrit grammar restricts the use of certain cases in relation to certain nouns and roots. Thus, for example, we have

1. II. 97. 6. 9. II. 69. 1.
2. II. 96. 1. 10. II. 67. 35.
3. II. 92. 3. 11. II. 46. 11.
4. II. 91. 1. 12. II. 84. 16.
5. II. 88. 11. 13. II. 101. 12.
7. II. 78. 9. 15. II. 12. 100.
8. II. 77. 26. 16. II. 115. 17.
the rule that the particles namaḥ, svasti, svadhā, etc. govern the dative case. We have the sūtra: 'namaḥsvastisvāhāsvadhālaṃvaṣādyogāc ca'. But we find that in some of the verses of the Rāmāyaṇa the genitive case is used, as for example, in

1. nāmasya teṣām mahātmānaṁ
2. api svasti vanaukaśaṁ
3. svasti gobrāhmaṇānāṁ ca lokānāṁ ceti sāmsthitāḥ
4. api svasti bhavet tāta sarveṣāṁ api rākṣasāṁ
5. api svasti bhavet tasya bhṛatīs te bhṛatṛvatsala
6. lokānāṁ svasti caivāṁ sat

The roots ruc and others having the same sense govern the dative of the person or thing pleased or satisfied. But here too the genitive case is found used as may be clear from the following examples:

1. yuktāṁ Viśvīṣaṇenoktaṁ mohat tasya na rocate
2. abhiyācāma Vaidehīm etadh dhi mama rocate
3. mama pratipradānaṁ hi Rāvaṇasya na rocate
4. na bhedasādhyā baladarpirā janāḥ
   parākramas tv eṣa mameha rocate
5. ihaiva prāṇasamñyāso mamāpi hy adya rocate
6. pramāṇaṁ hy asya mamādyā rocate
7. sahasā tava niṣkrāmo mama tāvan na rocate
8. na rocate tad vacanaṁ hi tasya...
9. prakṛtyā dharmaśṭarasya Rāmasyāṣyāpy arocata

Another rule says that when the root sprh is used, the word standing for the person or thing desired, is put in the dative.

1. V. 26. 46.
2. IV. 11. 60.
4. III. 37. 4.
5. VII. 46. 16.
7. VI. 94. 19.
8. V. 27. 36.
9. V. 37. 10.
10. V. 41. 3.
11. V. 55. 12.
12. V. 47. 29.
13. IV. 15. 9.
14. IV. 15. 31.
15. VI. 19. 34.
Usage

But this rule too has been ignored in the Epic; for here we have the genitive instead as in

1. na cāsya vanavāsasya śṛhayiḥyasi bhāmini
2. vanecarāṇām...nūnām śṛhayate purā

Pāṇini enjoins the use of the dative case with the words standing for persons against whom anger, etc. is directed, when the roots krudh, druḥ, īṛṣy, and aśūy and their synonyms are used, vide., his sutra ‘krudhadruherṣyāṣūyārthānām yam prati kopah’ (I. 4. 37). The violations of this rule are not a few in the Rāmāyaṇa. In these too the genitive or the accusative case is used as may be seen from the following examples:

1. vidheyānām ca dāsinām kah kupyed vānarottama
2. cukopa bāñabhīhato rākṣasasya mahākapiḥ
3. bhrātur apy atikupīyanti so'nrarthāḥ sūmahān kṛtaḥ
4. kaś ca pravrājyamāno vā nāṣūyet pitarāṃ sutah
5. yadi māṃ dhārmikō Rāmo nāsūyen māṭṛghātakam

With saha and other particles expressing ‘accompaniment’ the instrumental case is added to nouns standing for persons or things accompanying. We read in Pāṇini ‘sahayukte ‘pradhāne’ (II. 3. 19).

But in contravention of this rule the genitive case is found used in ‘priye tvam saha nārīnām vānarāṇām mahātmanām where the proper expression should have been ‘saha nārībhīḥ’.

Pāṇini reads ‘karmaṇā yaṃ abhipraiti sa sampradānanam’ (I. 3. 55) which in plain English means that the indirect object of the root dā is Sampradāna. And this Sampradāna is expressed by the fourth case-ending (caturthī sampradāne, II. 3. 13). The violations of this rule too are many in the Rāmāyaṇa.

1. III. 47. 30.
3. VI. 113. 37.
4. V. 44. 10.
5. II. 100. 33.
6. II. 64. 65.
7. II. 78. 22.
8. VI. 123. 31.
The genitive case is often found used instead of the dative, as may be seen from the following examples:

1. teṣaṃ bahuvidham dattoḥ
2. Saumitre yo'ham ambāya dadmi śokam anantakam
3. yas tvam iyeshe nrpasute prthivīṃ dātum icchasi
4. pradāya prthivīṃ tava
5. dātum ca tāvad icchāmi swargatasya mahāpateḥ
6. pradeyānś ca dadau rājā sūtanāgadhabandinām
7. tato desasya suprīto varam prādaṇā anuttamaṃ
dānacakram mahad divyaṃ tava dāsyāmi Rāghava
9. yadi no dāsyate tava
10. salilam nārhase prājīna dātum esāṃ hi laukikam
11. varo varṣasahasrānte mama dattah sutam prati
12. rājan na dāsye sabalāṃ tava
13. sahasram ekaṃ daśa ca dadāmi tava suvratā...
   sabalā diyaṭaṃ mama
14. diyaṭaṃ asya yan manah
15. priyiyuktas tu sarvesaṃ dadau teṣaṃ mahātmanām
16. sutāṃ ayonijāṃ Sītaṃ dadyaṃ Dāśaharthe aham
17. idam dvitiyaṃ durdharsaṃ Viṣṇor dattam surottamaiḥ
18. pitur mama dadau divyāṃ Jamadagner mahātmanaḥ
19. diyaṭaṃ asya Maithili
20. hitam tathyaṃ tv aham brūmi diyaṭaṃ asya Maithili
21. tato gatva vayaṃ yuddhaṃ dāsyāmas tasya yatnataḥ
22. bhṛtyānāṃ tvam arindama
bhogāṇā ca parivārāṇā ca kāmān vasu ca dāpaya¹
23. lokāpavādabhitasya pratyayaṁ tava dāṣyati²
24. aham asya pradāṣyāmi paramaṁ varam adbhutam³
25. tadāṣya śāstraṁ dāṣyāmi yena vāgmi bhaviṣyatī⁴
26. yuddhārthī Rāvaṇaḥ prāptas tasya yuddham prādiyatām⁵
27. sa tu dattā Daśaṅgīvo balam ghoṛaṁ Kharasya tat⁶
28. kṛtakṛtyā vayaṁ tāta dattā tasya varadvayam⁷
29. kanyās tāh pradadau... trayāṇāṁ rāṣjasendṛanām⁸
30. daivatair mama sā dattā Paulomiva Śatakratoḥ⁹
31. evam Indro varam prādān Mayūrasya sureśvaraḥ¹⁰
32. tasmāt tavāpi pāpiṣṭha pradāṣyāmi pratikriyāṁ¹¹
33. sāmiṣaṁ bhojanaṁ mama diyaṭām iti śīghram¹²

The roots bhī and others having the same sense govern the ablative of the person or thing from whom or which the fear proceeds. The Rāmāyaṇa, however, uses the genitive as usual as may be seen from the following examples:

1. *Lakṣmaṇasya bhayeneha...*¹³
2. *tava sarve hi bibhyati¹⁴*
3. *bhetasyaṁ tasya satataṁ Rāmasya ca mahātmanāḥ¹⁵*
4. *yasya bhītaḥ praveponto nādān muṇicanti vānarāḥ¹⁶*

From the above analysis one thing that strikes us is that in the Rāmāyaṇa where more appropriately the accusative, instrumental, the dative or the ablative case was to be used, the genitive case has been mostly used. There may be some definite reason for it. The genitive case expresses a relation between

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¹ VI. 64. 28. ⁵ VII. 12. 7. ¹³ ¹ VI. 64. 28. ⁷ VII. 18. 22. ¹⁴ ⁴ VII. 36. 12. ¹⁰ VII. 65. 16. ¹⁵ ⁵ VII. 36. 14. ¹¹ VII. 65. 21. ¹⁶ ⁶ VII. 23. 27. ¹² IV. 55. 6. ¹⁷ ⁶ VII. 25. 1. ¹³ II. 29. 4. ¹⁸ ⁷ VII. 3. 20. ¹⁴ IV. 49. 9. ¹⁹ ⁸ VII. 5. 32. ¹⁵ IV. 31. 46.
things which is other than kāraka. Pāṇini reads ‘śaṣṭhi seṣe’ (II. 3. 50). The seṣa here means the residue, viz., something else than a kāraka such as karma, for the expression of which the use of certain case-endings has been laid down. This sūtra is followed by a number of sūtras which enjoin the use of the śaṣṭhi even in cases where the particular relation such as karaṇatva between the verb and the noun does exist, but is not meant to be expressed by the speaker. Now in spite of all the instructions with regard to the use of particular kārakas the fundamental position remains that their use is essentially a matter for the speaker. To opt for any one or the other of the kārakas is entirely left to his discretion or, as has been said above, ‘vivakṣādhīnāni kārakāṇi bhavanti’. When, however, the speaker who is the master of his expression does not feel inclined to use any particular kāraka he may just express the general (undefined) relationship, sam- bandhamātra, subsisting between the verb and the noun in the sentence by the use of the śaṣṭhi. Since this undefined sam- bandha is equally present between a noun and a noun as well as between a noun and a verb, there can be no bar to the use of śaṣṭhi which expresses this sambandha. Here it may be pointed out that so far as classical Sanskrit literature is concerned Pāṇini’s various injunctions and restrictions bearing on the use of the kārakas are generally observed with very few deviations. But in older literature which was not fettered by Pāṇini’s rules such deviations are, of course, of general occurrence.

Although the use of the genitive case is enjoined in sambandha in general yet there are certain restrictions on its use too. Thus we have Pāṇini’s ‘śaṣṭhi cāṇādare’ (II. 3. 38) which enjoins the genitive case in bhāvalaksṇa when disregard of the agent of the bhāva is also implied. In the Rāmāyaṇa, however, we have the genitive case in the sense of bhāvalaksṇa in the verse ‘evaṃ sambhāṣamāṇasya Guhasya Bharataṁ tadd’, although no disregard is implied.
Repetition or Superfluity:
Sometimes the author of the Rāmāyaṇa expresses one and the same idea in identical or slightly different words which he uses side by side. It is certainly interesting to see the same idea being expressed by more than one expression in a verse. But there seems to be no justification for such repetition. It is neither complementary nor elucidatory. It serves no purpose and is surely faulty. A glaring instance of this may be given hereunder:

sa tatra śuśrāva ca harṣayuktā
Rāmābhīṣekārthakṛtā janānām
Narendrasūnīr abhimāṅgalārthāḥ
sarvasya lokasya girāḥ prahṛṣṭāḥ

Now, what difference is there between prahṛṣṭāḥ and harṣayuktāḥ? Obviously none. Both of them mean one and the same thing, full of happiness. One of the two could have sufficed.

Another equally glaring instance of the rather superfluous words used in the Rāmāyaṇa is found in the verse:—

darpaṇa mahatā yuktā darpaṇūryo bhavat tadā
darpeṇa mahatā yuktā and darpaṇūryaḥ mean one and the same thing. Here too either of the two expressions would have sufficed.

Similarly, we may mention the verse 'te tu dṛṣṭigatam dṛṣṭvā taṁ śailam bahukandaram' where the expressions dṛṣṭigatam and dṛṣṭvā are used together. If the mountain (śaila) was already dṛṣṭigata what of it remained then to be seen? Dṛṣṭigata could not be taken to mean merely in sight, for the Vānaras were already on the mountain as given out in the preceding verse. Dṛṣṭvā has to be interpreted as 'having thoroughly examined, looked all round', the sense which is again

1. II. 15. 43.
2. I. 55.19.
3. IV. 49. 19.
expressed by the phrase \( \text{vīkṣamāṇāḥ samantataḥ} \) in the fourth quadrant. Evidently there are too many words. Thus we see that if both \( \text{dṛṣṭigatam} \) and \( \text{dṛṣṭvā} \) were deleted and only the phrase \( \text{vīkṣamāṇāḥ samantataḥ} \) retained, the construction would be faultless and would gain in clarity.

The verse ‘\( \text{nāmā Sudarśanaṃ nāma Rājahaṅsaiḥ samākulaṁ} \)’ gives us yet another interesting instance of the tendency on the part of the author of the Rāmāyaṇa of using more words than would be needed. True, \( \text{nāma} \) is an indeclinable in the sense of \( \text{prasiddha} \) (known), yet it does not add to the sense, nor does the sense suffer, if it were not there. It would do to say either \( \text{nāmā Sudarśanam} \) or \( \text{Sudarśanaṃ nāma} \) simply.

In ‘\( \text{Rāvaṇas tu mahābāhuḥ sacivaiḥ parivāritaḥ ājagāma mahātejā jayāya vijayam prati} \)’, the two expressions \( \text{jayāya} \) and \( \text{vijayam prati} \) are used in the same sentence. The sense is ‘for the purpose of victory.’ Any one of the two would have sufficed. It is an instance of tautology.

While giving the meaning of the word \( \text{kīcaka} \), Amara, the Sanskrit lexicographer, says ‘\( \text{veṇavaḥ kīcakās te syur ye svananty aniloddhatāḥ} \)’, \( \text{kīcakās} \) are a variety of bamboos which whistle when shaken by the wind. From this it follows that it is not necessary to use the word \( \text{veṇu} \) with the word \( \text{kīcaka} \) for the \( \text{kīcakās} \) are admittedly \( \text{veṇus} \), nor is it necessary to qualify the word \( \text{kīcaka} \) by the expression \( \text{māruṭoddhāta} \), for \( \text{kīcakās} \) are precisely the bamboos that whistle when struck by the wind. But this is exactly what has been done in the Rāmāyaṇa. In one of the verses quoted below the word \( \text{veṇu} \) has been used with \( \text{kīcaka} \); ‘\( \text{ubhayos tirayos tasyāḥ kīcakā nāma veṇavaḥ} \)’ while in another the expression \( \text{māruṭoddhāta} \) has been used with it in addition to

1. IV. 40. 46.
2. VI. 95. 38.
3. II. 4. 162.
4. IV. 43. 37.
venu, as in ‘venubhir mārutoddhūtaī kujantam iva kicakaī’.

Probably such uses though appearing strange to the modern mind were quite permissible in old Sanskrit for we find that Kālidāsa too qualifies the word kicaka by the expression māruta-pūrṇa-randhra which was unnecessary, the sense of it being inherent in the word kicaka itself, vide., ‘sa kicakair māruta-
pūrṇarandhraī kujadbhir āpāditavamśakṛtyam’.

In ‘Lakṣmaṇaḥ prītimān prīto bahumānād avairṛṣata’ the two expressions prītimān and prītaḥ have been used together. Both of them mean happy, pleased. One of the two, therefore, is clearly unnecessary.

The word kabandha means a headless trunk yet moving although life is gone out of it. It is, therefore, unnecessary on the face of it to qualify it by the expression astirogrīva as has been done in the Rāmāyaṇa in the following verse:

āsedatūṣ ca tad rakṣas tāv ubhau pramukhe sthitam
vivyṛddham astirogrīvaṃ Kabandham udaremukham.

Probably this expression is here for the purpose of explaining to us fully the physical appearance of the demon Kabandha.

It is in keeping with this tendency of the author to pay comparatively little regard to the economy of words that we meet with such expressions in the Rāmāyaṇa as sāyāhnasamaya in ‘tataḥ sāyāḥnasamaye dvitiye’hani sārathih where samaya is unnecessary for sāyāhna is nothing but a division of time; saritāṃ patiḥ in ‘nahi kṣubhyati durdhārṣaḥ samudraḥ saritāṃ patiḥ’, where of samudra and saritāṃ patiḥ only one would do; and samudra-yādobbhī in ‘samantataḥ sasvanam ākulaṃ babhau samudrayādobbhir ivārṇavodakam’ where yādobbhir ivārṇavodakam only would suffice for, if it is the water of the ocean.

1. V. 56. 31.
2. Raghuvamśa II. 12.
3. V. 64. 44.
5. III. 69. 27.
6. II. 57. 5.
7. II. 34. 46.
8. II. 6. 28.
which is agitated by the aquatic beings (yādas), the reference here would obviously be to the aquatic beings of the ocean. Why then the expression samudra-yādobhiḥ?

The word damśīta means mailed, furnished with an armour. The Amarakośa mentions it as a synonym of varmīta: ‘saṃnad-dho varmitaḥ sajjo daṃśīto vyūdhakaṅkaṭaḥ.’ Damśīta then is a person who has put on a daṃśa or varman. It is manifestly unnecessary to use the word varman along with damśīta in the sense of mailed. But this is what has been precisely done in the Rāmāyaṇa. In the verse ‘śuśrūṣante ca vaḥ śiṣyāḥ kaccid varmasu damśītaḥ,’ varmasu is used with damśītāḥ which is clearly unnecessary on account of the sense of varman being already contained in the word damśīta itself.

In the verse ‘yady adharmo na balavān syād ayaṁ Rākṣasaśvarāḥ syād ayaṁ suralokasya saśakrasyāpi rakṣītāḥ,’ the expression ayaṁ is unnecessarily repeated. It is clearly superfluous.

We have some more instances of redundancy in the following verses: Guhaḥ santāpasantaṭp Rāghavam vākyam abrasvaḥ; bhaktam bhṛtyaṃ sthitam sthitvā; śīghram vai yaja yajñam tvam; where only santaptah, sthitam and yaja would have sufficed, the others being clearly unnecessary.

Verbs with a Cognate Object:

The above discussion on the use in the Rāmāyaṇa of more words than needed leads us to another similar tendency in this work which is the use of verbs with a cognate object, viz., the use of such object nouns as are derived from the same root as gives us the verb used in the sentence. There is, however, nothing uncommon about this, nor is it restricted to the Rāmāyaṇa only. It is common to all ancient works though critics like Mahima

1. II. 8. 65.  
2. II. 2. 39.  
3. V. 49. 18.  
4. II. 51.1.  
5. II. 52. 58.  
6. VII. 30. 47.
Bhaṭṭa take exception to it.¹ According to them such a composition where we have the use of the unqualified cognate object is defective, the defect (doṣa) being punarukti. Thus expressions like 'vācam uvāca' would not be permissible. If, however, the cognate object is qualified by an adjective, the construction would be faultless. To illustrate the point, in the example quoted above, if vācam is qualified by some such expression as madhurām there would be nothing faulty, for then the sense of the object would not be completely comprehended (covered) by the verb uvāca. Thus, we cannot find fault with such expressions as vajrasyogasaṃyuktaiḥ² and bahuvirdham cintām cintayāmāsa.³ Without the qualifying expression the construction would no doubt be considered faulty. The critics maintain that such an expression where the same root is used both in the object-noun and in the verb, the use of the object-noun is merely repetitive, for the noun there does not add to the sense already conveyed by the verb. What new sense is conveyed by vācam which is not already conveyed by uvāca? So in all those verses in the Rāmāyaṇa where we have cognate verbs punaruktidosā will have to be accepted. The following may be quoted as an example of it:

krodhān nādam nadan so’tha.⁴

In this the word nādam is clearly unnecessary. It would do to say nadan only. Similarly unnecessary is the word mantram used with amantrayat in the verse: ‘harivṛddhaiḥ samāgamya punar mantram amantrayat.⁵

Here it may be pointed out in passing (in defence of such constructions) that the verbs here give the sense of kriyāsāmānya, action in general, and not kriyāviśeṣa, a particular action,

2. V. 49. 3.
3. V. 30. 2; V. 31. 1.
4. VI. 94. 16.
5. IV. 64. 11.
which is elsewhere expressed by them. Thus, ‘cintāṃ cintayāmāsa’ simply means ‘cintāṃ akarot’, ‘cintāṃ prāvartayat’. Similarly in ‘mantram amantrayat’ the meaning is ‘mantram akarot’ or ‘mantram prāvartayat’. But whatever justification there may be for such forms they are peculiar in themselves and cannot escape the criticism of the rhetoricians. But in ‘tato mālyavatā sārdhaṃ kriyām eva cakāra sāh¹’, ‘sambhārāḥ sambhriyantāṃ te turagaḥ ca vimucyatām²’ and ‘vidhānaṃ ca vidhiyatām³’ such expressions as kriyāṃ cakāra, sambhārāḥ sambhriyantāṃ and vidhānaṃ vidhiyatām do not suffer from the punaruktidosā, for though apparently we have here the use of the cognate objects, kriyā, sambhāra and vidhāna without being qualified expressly by an adjective, yet each one of them stands for something particular. Thus kriyā here means not an action in general but particular obsequial rites; sambhāra not a mere collection but the collected material and vidhāna, not an act or performance but pratividhāna, a remedial act.

IDIOMS AND PROVERBS:

The study of the idioms and proverbs in the Rāmāyaṇa is of special interest to a student of the language for they preserve in them the age-old way of expressing something which at times looks strikingly modern. We hereunder take note of a few most striking idioms and proverbs that have come to our notice in our study of the Rāmāyaṇa.

When Kaśikeyī enquires from Dhārtī, the nurse, about the truth of the news of Rāma’s coronation already reported to her by Mantharā she (the nurse) proceeds to tell her that it was perfectly correct. She is so immensely happy at that, that she cannot contain herself. She is literally bursting with happiness.

1. VI. 111. 107.
2. I. 8. 11.
3. VII. 21. 5.
This idea has been expressed in the following Rāmāyaṇa
verse: *vidīryamāṇā harṣenā dhātri tu parayā muda.¹* Now this
idiomatic expression (*harṣenā vidīryamāṇā*) has its parallel in Eng-
lish too. We have translated this expression above as bursting
with happiness.

Another idiom which draws upon straw, *tīna*, is found in
the verse: 'jāne pāpasāmacāram tīnaḥ kūpam ivāvṛtam²,
'I look upon you who are given to unrighteousness, as a well
covered with straws.' Just as a well covered all over with straw
is not visible to the eye and therefore easily serves as a death-
trap similarly Rāvana is a great sinner, a perfect debauch,
though a Brāhmaṇa. It seems while uttering these words,
Sītā had in mind Rāvana's earlier treacherous behaviour in
entering her hut under the guise of a Parivrājaka which made
her mistake him for a ṛsi. Rāvana's behaviour at that time was
just like a well covered with straw on which an unwary passer-by
may walk confidently and thus meet his end. Probably
Kālidāsa too was inspired by this very expression of Vālmīki
when he put it in the mouth of Śakuntalā as she was being
repudiated by Dusyanta: 'ko'nyo dharmakāñcukapravesināḥ
*tīmacchannakūpapamasyā* tavānukāri bhaviṣyati'.³

Of some of the other commonplace idioms mention here
may be made of 'the fish out of water' as found in 'muhūrtam
api jīvāvo jalān matsyāv ivoddhṛtau⁴; 'the boat without a
pilot' in 'paribhramati rājaśrīr naur ivākarnaṇikā jale⁵; 'piercing a
wound with a needle' in 'vivyathe Bharatas tīvravrāṇe tudyeva
sūcinā⁶; 'putting salt on a wound' in 'duḥkhe me duḥkham
akaror vrāne kṣāram ivādādāh⁷; and 'passing out of the vital
airs' as it were in 'udgatānīva sattvāni babhūvur amanasvinām'.⁸

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1. II. 7. 10.  
2. IV. 17. 22.  
4. II. 53. 31.  
5. II. 81. 6.  
6. II. 75. 17.  
7. II. 73. 3.  
8. II. 48. 2.
Of the proverbs mention here may be made of the one which says in effect that intense affection for some one dear and near, in separation, if nurtured, would consume even a calm and composed mind. The proverb in question is: 'atīsēhatāpāṁśa-vartī aṃṛtī ādahāpi dāhyate', 'the wick of a lamp even if it were wet, would burn itself, provided it is thoroughly soaked in oil.'

We may also mention here the proverb which occurs in the Rāmāyaṇa in the context of the enquiries of demonesses with regard to Hanumān with whom Śītā had conversed earlier after she was convinced that he was a messenger sent by her husband. Śītā did not want to disclose Hanumān's identity and says that she does not know him. Maybe, so she says, he is one of the demons who can assume any form they like. So she is unable to find out as to who really he is. After this she says: ‘ahir eva aheḥ pādān vijānāti na saṃsayaḥ’², ‘a serpent alone can know the feet of a serpent’. It means that a person belonging to the same class with another can alone know the real nature of the other person, which is hidden from the view of others. It is interesting to note that the Mahābhārata and the Yogavāsiṣṭha too preserve the above idiom in much the same form, as for example, in ‘ahir eva hy aheḥ pādān vijānāti na saṃsayaḥ³ and ‘ye tu vijñātāvijñeyas tādṛśaḥ pāvanāsayaḥ jānanti tāṁs tathaivaṁtar aheḥ pādān ivāhayaḥ’.⁴

'To err is human' is a very well-known proverb in English. The Sanskrit equivalent of it as preserved in the Rāmāyaṇa is 'na kaścin nāparādhyati'.⁵

The Rāmāyaṇa also records a proverb which it mentions as such in one of its verses, as for example, in

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1. IV. 1. 116.
2. V. 42. 9.
5. IV. 36. 11.
‘satyaṁ batedaṁ pravadanti loke nākālamṛtyur bhavatīti santah’.¹

The idea is repeated in another verse too: ‘dhruvaṁ hy akāle maraṇaṁ na vidyate’.²

Another interesting proverb is found in the following verse of the Rāmāyaṇa:

āmrām chittvā kuṭhāreṇa nimbaṁ paricaret tu kaḥ yaś cainaṁ payasā siṁcen naivā’isyā madhuro bhavet.³

The idea here is that if a person were to wilfully destroy a good thing and devote all his attention and energy to acquire that thing which is essentially bad, no good can result from his efforts. Similarly, a bad person will remain bad, however conscientiously and honestly he is served. No amount of effort can ever hope to change his nature which, if bad, remains bad for ever. The same idea is contained in the following Rājasthānī proverb too which for purpose of comparative study bears reproduction here:

nīma na mītha hoya siṁcoṅ uda ara ghīya seṅ jisakā paḍyā subhāva ka jāsi jīva saṅ.⁴

Another idiom which is as interesting as the one given above is found in the Rāmāyaṇa verse:

kaścid āmravāṇaṁ chittvā palāśaṅś ca niśīnti puṣpaṁ drīṣtvā phale gṛdhnauḥ sa śocati phalāgame.⁵

The idea of this proverb is the same as that of the Hindi proverb: siṁce peḍ babula kā āma kahāṅ se khāya.

Another proverb which is mentioned as a proverb in the Rāmāyaṇa in the context of Bharata’s superior character is: ‘na pitryam anuvartante mātrkaṁ dvipada iti, khyāto lokapravādo’ yam Bharatenānyathā kṛtaḥ⁶, ‘the bipeds, the

¹ V. 28. 3. ² II. 20. 51. ³ II. 35. 16. ⁴ See Sanskrit Vāṃmaya aur Kahāvateṅ, Kanhaiya Lal Sahal, ⁵ II. 63. 8. ⁶ III. 16. 34.
human beings, inherit the characteristics of their mothers and not fathers.' It is said in the Rāmāyāṇa that in the case of Bharata the proverb has proved wrong for he (Bharata) has not inherited Kaikeyī's mean and sordid nature.

Sumantra, the charioteer of Daśaratha while addressing Kaikeyī quotes the following old proverb which, as is clear, contradicts the one quoted above:

satyaś cātra pravādo'yaṁ laukikaḥ pratībhāti mā
piṭṛn samanujāyante narā mātaram aṅganāḥ,

which says in effect that men inherit the characteristics of their fathers while women inherit those of their mothers. It is interesting to note that the idea of this proverb is found preserved in a modern Indian vernacular like Marathi too. The proverb 'khāṇā taśi māti va jāti taśi poti' expresses the same age-old truth so beautifully expressed by the author of the Rāmāyāṇa. A Rājasthānī proverb too gives us the same idea, though not in as direct a manner as the Rāmāyāṇa and the Marathi proverbs given above. It is more expressive for it employs the language of the country-folk and the simple material objects pressed into service by them to illustrate the fundamental truth. The proverb in question is: 'māṅ gaila dīkari ghadā gaila ṭhīkari', 'a daughter inherits the characteristics of her mother just as a potsherder that of a pot'.

Another proverb which is mentioned as a proverb in the Rāmāyāṇa is:

'antakāle hi bhūtāni muhyantīti purā śrutiḥ rājñaivaṁ kurvata loke pratyakṣā să śrutiḥ kṛtā' (II. 106.13). Bharata is here quoting this old proverb to show that in pursuance of the desire of Kaikeyī his father Daśaratha acted in complete senselessness. That is why he could send into exile his eldest son (Rāma).

1. II. 35. 28.
Our discussion of the Rāmāyaṇa proverbs would remain incomplete if mention is not made here of the following which lie scattered throughout the work:

(1) yathā hi kurute rājā prajās tam anuvartate
(2) yadvṛttāh santi rājānaḥ tadvṛttāh santi hi prajāh
(3) gatodake setubandho na kalyāni vidhīyate
(4) yaḥ paraḥ para eva saḥ
(5) nāgnir agnau pravartate
(6) dṛṣyamāne bhavet prītiḥ sauhṛdaṁ nāsty adṛṣyataḥ
(7) svabhāvo duratikramaḥ
(8) dhig astu paravaṣyatāṁ
(9) maraṇāntāni vairāṇi
(10) mṛdur hi paribhūyate
(11) śokaś ca kila kālena gacchatā hy apagacchati
(12) patanāntāḥ samucchrayāḥ
(13) anirvedah śriyo mūlam
(14) sāgaraḥ samayaṁ kṛtvā na velām ativartate

THE USE OF SOME WORDS IN ETYMOLOGICAL MEANING:

The study of the Rāmāyaṇa is very useful in another respect too. It records the use of some of the words in their etymological or little known secondary meanings and provides the starting point or the link in tracing their semantical history. It also lends authority to what otherwise would have remained a mere conjecture or an idle surmise with regard to the earliest meaning of a word to which all later developments in meaning may be

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1. VII. 43. 19. 8. V. 25. 20.
2. II. 109. 9. 9. VI. 111. 100.
3. II. 9. 54; For the same idea see also II. 18.23. 10. II. 21. 11.
4. VI. 87. 15. 11. VI. 5. 4.
5. V. 55. 22. 12. II. 105. 16; VII. 52. 11.
7. VI. 36. 11. 14. II. 12. 44.
traced. We may particularly note here a few words which have been used by Vālmīki in their etymological sense in which they are not generally found used in literature. Their derivative or the etymological meaning is no doubt noted in works of grammar. But to find it actually recorded in a work like the Rāmāyaṇa would prove of immense value to a student of Sanskrit language. We may mention here as an example the word vaidya which has been used in its etymological sense. This word is an example of ‘niruḍhalakṣaṇā’. Etymologically it means learned; ‘vidyām adhīte veda vā’. Conventionally it means a doctor of medicine, a physician. The conventional meaning has become so popular that it has overshadowed the etymological one. In the Rāmāyaṇa, of course, the word has been used in its etymological sense of a learned man at least thrice, as for example in

1. prāśādair vividhākārair vṛtām vaidyajanākukām
   kaccit samuditām spītām Ayodhyāṃ parirakṣase
2. tataḥ prakṛtimān vaidyaḥ pitur eśāṃ purohitāḥ (Vasiṣṭhaḥ)
3. pradhānaṃ sādhakam vaidyam

The words parinaya and parinīta have now developed a convention in the senses of marriage and married respectively. The etymological meaning of these, however, is ‘leading round’ and ‘led round’ respectively. It is precisely in these senses that the words have been used in the verses:

(1) parinīto‘ smi haribhir balamadhye amarṣaṇaṁ
(2) parinītya ca sarvatra nīto’ haṁ Rāmasaṁsadi

Later this leading round came to be confined to agni, fire, only.

At one place in the Rāmāyaṇa we have the actual use of the word agni with pari-ṇī, as for example, in ‘agṛhanāṁ yāc ca te

1. II. 100. 42.
2. II. 77. 21.
3. VI. 16. 4.
4. VI. 30. 9.
5. VI. 30. 9.
pañim agnim paryāṇayam ca yat'. In course of time the use of the word agni came to be dropped, pari + ni (to lead round) itself standing for agnim pari+ni, to lead (the bride) round the fire. Now as leading round the fire (in the saaptapadi rite) formed the most important part of the marriage ceremony, the entire marriage ceremony came to be known as pariṇaya.

The word kṛpaṇa primarily means kṛpyate-kṛpāvīṣayi-kriyate, ‘one who is pitied’. Conventionally it means a miser. Sanskrit literature records many uses of the word in its primary sense of pitiable too, as for example, in ‘kṛpaṇāḥ phalahetavah,’ ‘duhitā kṛpaṇāṃ param’, etc. The Rāmāyaṇa too records the use of it in this very sense in its verse:

‘sō’vātīrya drumāt tasmād vidrumapratimānanaḥ vinīta-veśaḥ kṛpaṇāḥ prañipatyopāṣṭya ca’. In literature we generally meet with the verbal and the derivative forms of puras+kṛ in the primary (=conventional) sense of honouring. Here in the Rāmāyaṇa we have their use in the derivative sense of placing in front, keeping before, as may be seen from the following examples: ‘saṅkhadundubhinir-hrādaiḥ puraskṛtā dvijarśabham’ ‘laghuneva manusyeṇa strītvam eva puraskṛtam’, and ‘mama vṛttām ca vṛttajña bahu te na puraskṛtam’.

The word akasmāt literally means without any reason. Its conventional sense is ‘accidental’. In the Rāmāyaṇa it has been used in its derivative sense a number of times, as for example in:

(1) akasmāc cābhikāmo si Sītāṁ rākṣasapuṇḍava.
(2) pativratānām nākasmāt patanty aśrūṇi bhūtale.

2. Gitā, II. 49.
4. V. 33.1.
5. I. 12. 27.
7. VI. 116. 15.
8. VI. III. 19.
9. VI. III. 67.
The word pariṣvāṅga means embrace. Etymologically however, it means ‘contact from all sides’, pari=parītaḥ, all sides; svāṅga=contact. The use of this word in this sense is very rare in literature. It is interesting to find it in the Rāmāyaṇa. In the verse ‘atisnehaparīṣvāṅgād vartir ārdrāpi dahyatet1’, pariṣvāṅga gives this very meaning. It is here said of a wick that it burns, though wet, if it is thoroughly soaked in oil. This is the derivative sense of pariṣvāṅga. From this it comes to mean hugging a person tightly with the arms going round him.

It is in line with the tendency of the author of the Rāmāyaṇa to use some of the words in their derivative meaning in preference to their more familiar and definitely more well known primary meanings that we find the use of such words as vihaṅga, vihaṅgama, khaga, khecarā in the derivative sense of ‘one flying in the sky’. The derivative meaning of vihaṅga, and vihaṅgama is vihāyasa gacchati, of khaga is kha gacchati and of khecarā is khe carati. The primary meaning in which they have developed a convention is ‘bird’. But this convention is very many times not honoured as may be clear from the following examples:

1. evam uktvā Kharah...yajñaasattr vihaṅgamaḥ.3
2. śyenagāmi prthugīvo yajñaasattrib vihaṅgamaḥ.3
3. āruhyatām ayaṁ śīghram khago ratnavibhūśitaḥ mayā saha rātho yuktāḥ piścavadanaḥ kharaiḥ.4
4. cacāra sarvatra mahaṁ mahāmatiḥ khagaṁ puraṁ prāpya Purandaro yathā.6
5. manojavaṁ kāmagamaṁ kāmarūpaṁ vihaṅgamam.6
(Puṣpakaṁ vimānam)
6. vihaṅga iva sāraṅgaḥ salilāṁ tridaśeśvarat.7

The word sapatna means an enemy. The etymological

1. IV. 2. 116.
3. III. 23. 31.
4. III. 42. 7.
5. VII. 4. 32.
6. VII. 15. 37.
meaning of it, however, is ‘one born of co-wife’. It is in this sense that we find its use in the Rāmāyaṇa verse; ‘naiva citraṁ sapatnesu pāpaṁ Laksmana yad bhavet’.¹

There was such a pronounced hostility among sons of the co-wives that the word sapatna gave up altogether its derivative sense and came to have the conventional one of that of an enemy. It may, in passing, be pointed out that the regular grammatical form in the sense of ‘one born of a co-wife’ that should have been used here is sāpatna which we actually find used in another verse in the Rāmāyaṇa ‘bhrata Vaiṣra-

vaṇasyāhaṁ sāpatna varavarṇini’.² Anyway the irregularity of the form does not alter the basic fact that the word sapatna has been used here in its etymological sense of ‘one born of a co-wife’, the sense which eminently suits the context.

The word āvarjana in the sense of attraction comes from āvarjana, in the sense of tilting or bending (varjane). The derivative sense of āvarjana, therefore, is bending this way (ān). The word is found used in this derivative sense in the following Rāmāyaṇa verse:

aham āvarjeyiṣyāmi yuṣmākaṁ paripanthinah³

From this derivative sense of bending or tilting āvarjana comes to develop the secondary sense of attraction which is nothing but mental bending or inclination for a thing.

The Use of Words in Secondary Meaning:

The word kauṭala which is formed from the word kusala means skilfulness (kusalsya bhāvaḥ). Now skilfulness presupposes fitness mental as well as physical. Hence the word comes to mean secondarily anāmaya, health, well-being. Generally we have kusala itself in the sense of kauṭala, the adjective being used

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¹. III. 45. 23.
². III. 48. 2.
³. V. 62. 2.
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as a noun. The Epic preserves the use of the abstract noun which one expects in the sense of ‘good health’. It is doubtless the secondary sense of kauśala, which primarily means skill or skilfulness, as already observed. The Rāmāyaṇa, records its use in the following verses:

1. praviṣya nagarīṁ Laṅkaṁ kauśalaṁ brūhi Maithilīṁ
2. anuṣocasi Kākutstham sa tvāṁ kauśalam abravīt

The word nibṛṭa primarily means ‘full,’ brimful, filled with’, as in cintayā nibṛṭah. Now whatever is brimful makes no sound; hence the word comes to mean silent, quiet. In this sense too we have the use of this word in the following verses:

1. nibṛṭah saṁvṛṭakaro guptamantraḥ sahāyavān
2. sa śaro Rāvaṇaṁ hatvā rudhirārdraṇaṅkṛtacchaviḥ kṛtakarma nibṛṭavat sa tūṁīm punar āviṣat.

Now from the primary sense of ‘full’ of the word may be traced the secondary sense of motionless too in which we find the word used in the Rāmāyaṇa verse ‘nibṛṭah praṇataḥ prahvah so ‘bhigamyābhivādyā ca.’

Short Forms for Complete Expressions:

While dealing with synonyms we had mentioned a pair (darpa and utseka) one of which (utseka) we pointed out to have been a short form for the complete expression (darpotseka or viryotseka). Here we propose to take up more of such instances

1. VI. 112. 23.
2. VI. 125. 37.
3. nibṛṭāḥ ca bhṛtyāḥ VI. 109-22.
5. II. 1. 23.
6. VI. 108. 20.
7. VI. 113. 4.
8. We have included darpa and utseka under the head ‘synonyms’ (see p.49)—they are treated as synonyms—for their discussion under that head was more natural and pertinent than this, though they could come under any of the two. Similarly viryotseka found in the Rāmāyaṇa IV. 11. 8 and 66 could not be included under ‘synonyms’, nor
where out of the two originally juxtaposed words one has come to be dropped, its sense having been appropriated by the remaining word. We begin our present discussion with the word *utsikta*, which as we come to know from the following verses of the Yogavāsiṣṭha and the Rāmāyaṇa, must originally have been *darbutsikta* or *vīryotsikta*:

1. *darbutsiktatayā kasyacit sa mahāmuneḥ.*

2. *vīryotsiktyasya sūrasya saṅgrāmeṣv aniyartinaḥ.*

3. *dānavendro mahābāho vīryotsikto durāsadaḥ.*

Among some of the other short forms we may mention the word *uttara*, reply, which is a short form for *uttaravākyya* or *uttara-vacana*, as can be seen from the following Rāmāyaṇa examples where this complete expression is found to occur:

1. *niśamyāhaṁ tataḥ śeṣaṁ vākyam uttaram abruvam.*

2. *niśāmya Hanumāṅś śeṣaṁ vākyam uttaram abravit.*

3. *bhūyaḥ samupacakraṁ vacanaṁ vaktum uttaram.*

*Uttara* literally means subsequent. The complete expression *uttaravākyya* means the words which are uttered after the other person has spoken. This is precisely what an answer is. On account of constant association with *vākya* or *vacana* the word *uttara* comes to appropriate to itself the senses of these words and comes to mean a reply.

Like *uttara* noted above there is another word *digdha* which has been used in the Rāmāyaṇa as a short form for *viṣadigdhaśara*. *Digdha* literally means soaked. The weapons and missiles like the arrows were soaked in poison in ancient times to make them more deadly. Since it was a common practice to soak them in poison only the word *digdha* came alone to stand for *viṣadigdha*,

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1. VI. (ii). 136. 11.
2. V. 23. 11.
3. VI. 7. 8.

which is manifestly the complete expression for the short one *utsikta* which has been much in vogue in later Sanskrit literature.
Now *viṣadigdha* must have been originally adjective to *sara*. Its constant association with *sara* helped it to appropriate to itself the sense of an arrow soaked in poison (*viṣadigdhaśara*). *Digdha* is used in this very sense in the *Rāmāyāna* verses:

1. \(\text{tadā šete sma sā bhūmau digdhaiśeva Kinnarī}^{1}\)
2. \(\text{kareṇum iva digdhaśa viddhāṃ mṛgayuṇā vane}^{2}\)

Amara too notices this sense when he says: nirastāḥ prahite bāne viṣākte *digdhaiśita]*.\(^3\) This is a case *par excellence* of progressive abbreviation.

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1. V. 68. 16.
2. V. 39. 32.
3. V. 59. 1.
CHAPTER SEVEN

PREPOSITIONAL VERBS

Whether prepositions help bring out the different meanings already present in a root (upasargā dyotakah) or denote a meaning of their own (upasargā vācakāh) is now an old controversy. Be that as it may, there is no denying the fact that when prepositions come to be prefixed to roots, changes in meanings usually occur. These changes are often many and varied. This fact has been noticed in the Siddhānta-Kaumudī with reference to the root bhū. The same is the case practically with every other root. Sometimes the meanings of the roots with prepositions change so radically that it becomes difficult to connect them with their original meanings.¹

The use of more and more prepositions with the roots and the tendency to convey more and more meanings with their help marked the very early phase of the language. In course of time a great many roots, both Vedic and classical, came to have a restricted use or fell into disuse, roots with prepositions coming to serve their purpose. That is why we find in the Rāmāyaṇa, a fairly early work in Sanskrit, roots with a number of prepositions to denote different senses. Sometimes, these different senses are not very clear. They are to be understood with difficulty. Tilaka, the well-known commentary on

¹ In this connection it will be profitable to quote the following verse:

prakāśītāyodhanasauṣṭhava' tha,
Māyāsuro' nyatra vipakṣalokam
viruddha eko' dhiraṇāṃ babādhe,
prasaḥya dhātwartham tvopasargāḥ.

—Caṇḍistotra, Canto 48, V. 61.
the Rāmāyaṇa is no doubt an important source of help. The context is also sometimes the deciding factor. But more important than this even is the literary usage. The one and the same root with a particular preposition may occur in some other work too, and indubitably stand for a sense which may help clarify its use here. A reference to that work therefore becomes imperative to arrive at the meaning intended to be conveyed. Or the same root with the same preposition may have been used in more places than one in this work, and a comparative study would help us arrive at the intended sense.

Though hedged in with these difficulties, the study of prepositions in the Rāmāyaṇa is both interesting and illuminating for it opens up a fresh field of investigation for those who are interested in the use and function of prepositions in Sanskrit. The meanings in which some of the roots with some of the prepositions occur here may help the understanding of the meanings of such roots in later literature.

√Kr

With the preposition ṛṇ (ṝ) the root kr yields here the unusual sense of carrying along as in ‘śilām ākurvatāṁ’, carrying along the rocks (by the force of the current). When the preposition uṇa is further prefixed to ṛṇ+kṛ this sense altogether changes. Uṇa+ṝ+kṛ means to give (as a gift) as may be clear from the following verse where it is found used; ‘vyaṁjanārthaṁ ca Saumitre gosahasram upākuru’.

With uṇa the root kṛ yields many senses. One of them is vaikṛta or vikāra or ‘change for the worse’. The augment sṝ is contributory to this sense. The example of uṇa+sṝṇ in this sense which is generally cited in Sanskrit grammatical works is ‘upaskṛtaṁ bhuṅkte’, he eats spoilt food. In the

1. II. 71. 3.
2. II. 32. 21.
Rāmāyana, too, the word upaskṛta is found used in the verse ‘satyo’ yaṁ pratitarko me pareṇa tvam upaskṛtaḥ’. According to the commentary upaskṛtaḥ means ‘utkocena vikāraṃ prāpitaḥ,’ spoiled by means of a bribe (viz., bought off).

In the word upakārya, however, where too the root kr is preceded by the preposition upa the meaning is entirely different. Upakārya is a technical term used for royal palaces. The verse of the Rāmāyana where it occurs is ‘upakāryaḥ kriyantāṃ ca rājñō bahuguṇānvitāḥ’.

The use of the word viprakṛta in the Rāmāyana verse ‘nāsmī viprakṛta deva kenacin nāvamāñītā’ and in ‘tvayā viprakṛtabhiṣ ca tada śaptas tad āgatam’, is quite interesting. Viprakṛta means vinikṛta, roughly handled, molested, harassed.

The word nirākāra occurring in the verse ‘Ayodhyā nirākārā’ has been interpreted by the Commentator as ‘niraḷamkārā’, without decorations. Nirākāra primarily means formless, but the city could not be spoken of as formless. All that is meant is that the city is without a beautiful form, i.e., without decorations. It is a beautiful use of the word in a secondary sense.

Embroidered is the sense of the term vikṛta used in the Rāmāyana verse ‘pāduke hema-vikṛte’, meaning the gold embroidered shoes. In the verse ‘maṇipūrṇavikṛtām’, the sense of vikṛta is viṣesēṇa kṛta, beautifully built. Apart from this sense vi+kṛ is also seen to yield another sense of that of condemning or denouncing as may be seen from the following

1. VI. 104. 7.  
2. I. 13. 9.  
3. II. 11. 2.  
4. VI. 111. 66. Amara reads ‘nikṛtaḥ syād viprakṛtaḥ’ and ‘nikāro viprakāraḥ syat’. Kṣirasvāmin explains nikāra as khalikāra.

5. II. 113. 24.  
6. II. 113. 13.  
7. V. 9. 22.
Rāmāyana verse: ‘anārya iti mām āryā vikariṣyanti rathyāsu surāpaṃ Brāhmaṇaṃ yathā.’ To throw is still another sense of vi+kr in which sense it is found used in the verse ‘ghorau bhujau vikurvaṇam’. A peculiar prepositional use which must catch the eye of the reader is found in the verse ‘bāhair vinikṛtām patitām jyām ivāyudhat’. Here vinikṛtām means chinnām, cut, which more properly is the sense of the word vinikṛttām. It is possible that the word vinikṛtām has been used here in place of the word vinikṛttām due to the metrical exigencies. That this kind of use is not restricted to the Rāmāyana and can be found elsewhere too may be seen from the Yogavāsiṣṭha verse where instead of the regular parāvṛtti the form parāvṛti is found used.

The root kr with the preposition vi+ni means to insult. The word vinikṛta has been used by Vālmiki in the sense of insulted or slighted in the verse ‘vīro vinikṛto bhṛatrā. With ni alone, the sense is nearly the same, as in ‘evaṃ tvāṃ pāpakaṃkāṇaṃ vākṣyanti nikṛtá janāḥ’ where the commentator interprets vikṛtāḥ by klesitāḥ.

Vi+ā when prefixed to the root kr gives the sense of explanation or exposition. The word vyākaraṇa itself can be cited as an interesting example of it where the etymological meaning is ‘the science which explains (the formation) of words (vyākriyante=vyākhyāyante śabdā anena). Vālmiki, too, derives the same sense from vi+ā+kr as is clear from the use of it in the following verse; ‘tàd bhavān vyākarotu nāh’, ‘you please explain it to us’.

Prati+kr gives the sense of upakāra. Pratikṛta in the Rāmāyana verse ‘pūrvam pratikṛtaḥ’, etc. means one who has
done an act of obligation (kṛtopakārah). Prati+kṛ also means ‘to remedy’ as in ‘tasya cet pratiķāro sti’1 and ‘to retaliate against,’ ‘to take revenge on’, as in ‘na ēkūr Atikāyasya prati-kartum mahāhave2, and ‘act against’ as in ‘nāsyā praty akarod vīryaṃ viklavenāntarātmanā’.3 Here the construction is ‘yadā vīryaṃ ca nārebhe tadā Rāmo’sya na praty akarot’, and the meaning is that Rāma then did not wield his bow against him in order to do him to death.

√Vṛt

Another root whose prepositional uses are found in the Rāmāyaṇa in a large number is vṛt. With the preposition sam it is found most frequently in a great variety of senses, though its uses with other prepositions are also not very uncommon. With the causal suffix nic to complete or to finish is the sense of sam+vṛt as may be seen in: ‘samvartayitā tat karma’.4 In another verse where sam+vṛt is used the sense is that of sending back. Actually sam+vṛt gives here the sense of ni+vṛt. samvartayitum in the verse ‘ṣvaḥ prabhāte narendra tvam samvartayitum arhasi5 means returning (nivartitum) only. In the expression ‘kopasaṃvartilekṣaṇaḥ’, sam+vṛt means ‘to roll’, the same as vi+vṛt.

The preposition pari gives the sense of round, circular movement, etc. Pari+vṛt, therefore, means to go round and round. This is precisely the sense of the word pari-vartate used in the Rāmāyaṇa verse ‘asvastahṛdayas cāsīd duḥkhāc ca pariwartate’! which means ‘he had a disturbed mind and was moving about on account of the pangs (of separation)’.

1. IV. 43.6.  5. I. 69. 12.
2. VI. 71.42.  6. V. 42. 22.
Now reverting to \textit{sam+vt} we find that it also means to spend or to pass as in ‘māsāṅś catuRO mayā saha \textit{samvartayan}'.\textsuperscript{1} To clench (the fist) is still another meaning of \textit{sam+vt} as will be clear from its use in the verse ‘muṣṭīṁ \textit{samvartayāmāsa}', and in ‘tataḥ \textit{samvartayāmāsa} vāmahastasya so’ ṅgulīḥ'.\textsuperscript{8} \textit{Sam+vt} has also been found used in a rather remarkable sense. It is ‘to die’. In ‘na \textit{samvṛttaḥ} pitā mama\textsuperscript{4}', \textit{samvṛtta} means dead. Ordinarily \textit{samvṛtta} has quite the opposite sense, viz, ‘born.’ This is not all. In the verse ‘citāṁ \textit{· · · · samvartayāmāsaḥ}', \textit{sam+vt} gives the sense of arranging (the funeral pyre). Last but not the least, comes the most unusual meaning of \textit{sam+vt} used participially in the verse ‘\textit{samvṛtā} yādi vṛttā sa'.\textsuperscript{6} Here \textit{samvṛtā} means \textit{sadvṛtā}, of good conduct, a very rare meaning indeed.

The preposition \textit{sam} coming before \textit{parī} gives the sense of thoroughness to the sense of circular movement yielded by \textit{parī+vt}. \textit{Sam+parī+vt}, therefore, means to go round and round constantly, without a pause. When this sort of movement is attributed to the mind, it stands for confusion, giddiness. The \textit{Rāmāyaṇa} verse ‘buddhir mama \textit{samparivartaṭe}’ means ‘my mind is reeling, swimming.’

In the sense of going round or rolling physically is used the expression \textit{samparivartya} in the verse ‘śraṅtāṁ haṁsaṁvin \textit{samparivartya} sīghram\textsuperscript{8} with reference to horses that had been made to roll about for the removal of their fatigue.

Among the other prepositional uses of the root \textit{vt} may be mentioned \textit{apavartāmahe} found in ‘apavartāmahe bhūmau\textsuperscript{9}, which according to the Tilaka commentary means: we sleep somehow on the ground. \textit{Apa+vt} means to roll. The meaning

\textsuperscript{1} IV. 27. 48.
\textsuperscript{2} VI. 76. 25.
\textsuperscript{3} III. 15. 29.
\textsuperscript{4} V. 3. 40.
\textsuperscript{5} VI. 111. 113.
\textsuperscript{6} III. 58. 9.
\textsuperscript{7} IV. 1. 51.
\textsuperscript{8} II. 45. 33.
\textsuperscript{9} II. 53. 4.
given by the commentator is merely contextual. Another use of \( \text{apa} + \text{vrt} \) is found in the verse ‘mukute\( \text{nāpavrīttenā} \)’ and ‘mukute\( \text{nāpavrīttenā} \) bhāskara-kāravarcasā’.\(^2\) Here \( \text{viparītta} \) means ‘got off, slipped down’. The preposition \( \text{apa} \) has here the sense of ‘away’.

\( \text{Nirvṛtta} \) in the verse ‘nirvṛttamātre divase’\(^3\) means gone, passed. ‘Accomplished’ is the sense in which this word is usually used in the classical literature.

The Rāmāyaṇa records at least two uses of the root \( \text{vrt} \) with the preposition \( \text{ān} \) (ā). In ‘iṣyaṃ śayyā mama bhrātur idam āvartitiṃ subham\(^4\), the sense is that of rolling, turning round, which naturally pertains to \( \text{ā} + \text{vrt} \) and in ‘pitṛpaitāmahāmahā rājyaṃ kasya nāvartayen manah\(^5\)’ the sense is that of drawing or turning towards oneself (ākāraṇa). Āvartayet is here an equivalent of āvarjayaṃ.

The preposition \( \text{ān} \) means hither or this side, towards. Āvartana, therefore, means turning this side or towards, and thence attracting. \( \text{ā} + \text{vrt} \) has also the sense of ‘repeating’, as in ‘vidyām āvartanīṃ puṇyām āvartayati sa dvijaḥ\(^6\)’ and in the sense of revolving in the mind (reflecting upon) as in ‘tataḥ stūṣmāṃbaradharo Brahmap āvartayan param’\(^7\).

‘To return’ is the meaning in which \( \text{upa} + \text{vrt} \) is used in the following verse of the Rāmāyaṇa: ‘munayaḥ sahitāḥ... upavartante salilāplutavalkalāḥ’.\(^8\) \( \text{Upa} + \text{vrt} \) primarily means to be near, to approach.

\( \text{Pari} + \text{vrt} \) gives the sense of going round (which is of course its primary sense) in the verse ‘bile ca pari\( \text{vartatām} \)’.\(^9\)

Passage (of time) is the sense of the term \( \text{vyātivartana} \) used by Vālmīki in the verse ‘dhruvaṃ prāyaṃ upāsiṣye

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1. V. 10. 25.
2. VI. 109. 3.
3. II. 54. 4.
4. II. 88. 13.
5. VI. 125. 16.
6. VII. 88. 20.
7. VII. 109. 4.
8. II. 119. 5.
9. IV. 52. 22.
kālasya vyatīvartane.Vyatīvartana means atikrama. Kālasya vyatīvartane means after the passage of some time, if more time passes. Vi has little to signify.

With abhi, vṛt means ‘to approach’, as in ‘rajanī cābhya-vartata’. With an additional sam, the sense undergoes little change. We have sam+abhi+vṛt in the same sense in ‘vṛtah koṭisahasrābhhyāṁ dvābhhyāṁ samabhivartata’.

√Pat

The root pat is found most frequently with the preposition sam and the sense that it generally yields is that of moving freely or getting together. The frequency with which sam is used with pat is indeed striking. Sometimes this sam+pat is used with reference to the getting together of the human beings, or the celestial beings, the Gandharvas, at other times it is used with reference to the volleys of arrows which fall stopping all traffic (asampātam) and still at other times it is used with reference to the vehicles which do not ply on the paths damaged by the rains. Fights and battles too, provide an occasion to the author of the Rāmāyaṇa for the use of sam+pat where he has to describe the opposing soldiers bumping into each other while

1. V. 12. 8.
2. II. 13. 15.
3. IV. 39. 20.
4. (naraṁ) sampatadbhir Ayodhyāṁ nābhībhānti mahāpa-thāṁ. II. 114.27.
5. sampetuḥ cātra santaptā Gandharvāḥ, VI. 89. 38.
6. ‘asampātam karisyanti patantaḥ kaṅkavāsasaḥ, V. 21. 26. Here sampāta stands for jana-sampāta which means movement of people, traffic, the same as jana-saṃcāra. The Commentator takes asampāta in the sense anavakāśa, without vacant space, which is highly improbable. Unless sampāta is taken in the sense of a place, a region where people move about, (sampa-taty asmin jana iti sampātaḥ), asampāta cannot express the sense assigned to it by the Commentator. But usage does not seem to support that sense of sampāta.
7. yānāṁ mārgoṣu na sampatanti, IV. 28. 16.
they are engaged in a close neck-to-neck fight or the reptiles
and the cobras jumping together into the fray. There are a
few instances of sam+pat being used in the sense of ‘to go,’
‘to move’ without implying freedom, pervasiveness, etc. We
have this use of sam+pat in ‘sampatanti ca me šisyāḥ pravrītya-
khyaḥ purīṃ itaḥ’, and in ‘patākinyas tu tā nāvah......tadā
sampetur āṣugāḥ’. The sense of sam which is ‘together’
is missing altogether, when the word sampāta is used with
reference to the mind. Sampāta there means only pāta, gati,
vega or speed. Manaḥsampāta, therefore, means ‘the speed
of the mind’. The Rāmāyaṇa records at least two uses of the
word sampāta with manaḥ.

Coming together or conglomeration is the sense of the
word sannipāta which is found used in works like the Meghadūta
of Kālidāsa. But in the Rāmāyaṇa verse ‘sannipātas tayoś ca-
sic charayor ghorarūpiṇoh’, it means clash. As a matter of
fact, the original sense of coming together is also present here,
for clash too is coming together, though a violent one. In the
preceding verse we have also the verbal use of sam+ni+pat—
‘mukhena mukham āhatya sannipetatur ojasā’.

‘Hastening near’ is the sense that the root pat yields with
the preposition abhi elsewhere; but this is not the sense of abhipāta
occurring in the verse: ‘mama nābhipātaḥ’ which is rendered
by the commentator as ‘mama śārirasyābhipāto na jāyate’.
This means that abhipāta is used here in the sense of pāta only,
which stands for śārir-pāta, falling off of the mortal coil.

1. yuddhe sampatantas tatās tataḥ, VI. 90. 3.
2. tān drṣṭvā pannagān Rāmaḥ
sampaṭataśahe, VI. 102. 24.
3. VI. 124. 16.
4. II. 89. 16.
5. manaḥsampātavikramaḥ, V. 1.
   186; manaḥsasaṅkalpasampātā
   nideśe harayaḥ sthitāḥ,
   V. 39. 35.
6. VI. 90. 52.
7. VI. 90. 51
8. III. 63. 8.
With अन the root पत means to rush in or upon as will be clear from its use in the Rāmāyaṇa verse ‘अपाताथा सांकृद्धाः’.

With an additional pari, अ+पत, means to return, to come back as in ‘सा तु पर्यापतत पुनाः’.

‘To fly upon’ or ‘to jump up’ is the meaning of सम+उद+पत as is evidenced by its use in the Rāmāyaṇa verse: ‘अंकाद इव समुपत्या प्रियस्या’.

Here सम has little to signify.

In the Rāmāyaṇa verse ‘विनिपतादभिः सतासाः सित्राः पुष्पावताः सकाः’ vi+निस+पत means ‘to emerge, to fly out.’

Here too वि� does not modify the sense that निस+पत has.

‘To fly into, to enter into’ is the sense of अभिः+पत used in the Rāmāyaṇa verse ‘अभिपत्याः सुंदर वक्राः’.

It is noteworthy that अभि has not here the usual sense of अभिमुख्या, but the very unusual sense of अन्तर (in, into). In the verse ‘इन्द्राःसामार्काः सु मुःतिः विनिपत्याः’ the meaning of विः+निः+पत with नि is that of विनयाः or striking.

Cp. Hindi ‘मुक्का मरना’.

From the above prepositional uses of the root पत one thing that becomes very clear is that everywhere the primary meaning of the root, viz., going, flying, persists. The prepositions merely modify this sense to only a small extent. Sometimes the sense is that of going into, sometimes it is that of going (jumping) up and at still other times it is that of going out.

√Dha

The root धाः is found in the Rāmāyaṇa with a number of prepositions and in a large variety of senses which are not often striking. Thus विः+धाः which ordinarily means to do, to make, to prescribe, to dispense, gives the rather unfamiliar

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1. VI. 80. 19.  4. V. 15. 7.
2. IV. 25. 21.  5. V. 58. 32.
3. V. 14 29.  6. VI. 98. 21.
Prepositional Verbs

sense of thinking in the Rāmāyaṇa where it occurs in the verse
‘deśo vidhiyatāṃ brahman yatra vatsyāmahe vayam’. The
commentator explains vidhiyatām as vicāryatām or ‘be thought of’.
Vi+dhā primarily means to do, viz., like kṛ it stands for action
in general, and like kṛ it does signify specific forms of action too,
now one, now another. Thinking (cintana) is also a specific
form of action. This is how vi+dhā comes to mean ‘to think
of’. In another place √dhā with this very preposition (vi) is
found used in a participial form in a different sense, as for
example, in ‘adya sarve dhanādhyakṣāḥ...vrajantv agre
swihitūḥ’² The meaning of swihitūḥ here is ‘well-guarded.’
Here too vi+dhā comes to mean to care for, to guard, by the
process as detailed above.

Similarly does this vi+dhā mean to improve, to alter, to
modify. It is precisely in this sense that it occurs in the verse
‘vinītavinayasyāpi prakṛtir na vidhiyate’.³ It seems vidhiyate has
been used here in the sense of pratividhiyate.

Dhā with abhi and ava means to allay, lay (as dust). The
participial form abhyavahita is found used in the following verse
of the Rāmāyaṇa: ‘paurajanāsrubhīḥ patitair abhyavahitām
praṇanāśa mahīrajāḥ’.⁴ The dust is spoken of here as having
disappeared, being allayed by the falling tears of the citizens.
Ava+dhā means to put down, to throw down. Cp. ‘tritaṃ
kūPEC vahitam etat stūtaṃ pratibabhau’.⁵

Pra+ni+dhā is very commonly used in the sense of fixing
the mind on. The word praṇihita in the verse ‘viddhi praṇihitam
dharme⁶ means fully devoted to (my sacred) duty.

Sam+ā+dhā has been used by Vālmīki in the rather
peculiar sense of ‘to resolve upon’ (doing) or ‘devote oneself
entirely to’, in the verse ‘kalyāṇāni samādhatte na mohe kurute

1. I. 50. 4.
2. I. 69. 2.
4. II. 40. 33.
5. Nirukta, 4. 6.
6. II. 50. 44.
The word *samādhāna*, is quite interesting to note. It is very common in the Yogavāsiṣṭha where it is found used not less than eight times. Each time the word is used it gives the sense of *samādhi* or meditation. Literally the word *samādhi* or *samādhāna* means to collect (compose) the mind, *sam* (= together), to fix it on, to concentrate. It is equivalent to *prāṇidhāna*. The peculiarity of the present use of *sam+ā+dhā* lies in that instead of speaking of the fixation of the mind on things, it is the things that are here said to be fixed (of course in the mind). Then it develops the sense of absolute devotion. The Commentator’s rendering of *samādhātte* as ‘manasaṁ kartum āśāste’, desires to do (noble deeds), does not help us comprehend the exact sense of *sam+ā+dhā*. The noun-form *samādhāna* occurs here not in the popular sense of justification, proof or a reply to an objection, but in the sense of ‘the way to clear up difficulties’. In this sense we have it in ‘kim paśyasi samādhānaṁ tvam hi kāryaviśāradah’. The primary sense seems to be levelling up of the uneven (*viṣamasya samākaraṇam*).

There is a peculiar use of *sam+dhā* here. Generally we speak of *sarasamādhāna*, fixing of an arrow to a bow, but in the Rāmāyaṇa we have *dhanuḥsandhāna*, uniting a bow with an arrow. Thus we read: ‘*samadhe* paravṛaghno dhanur ādāya vīryavān’.

Bribe is the meaning of the word *upadhā* which the commentator thinks fits in the context. But *upadhā* nowhere means bribe (*utkoca*); it means fraud, the same as *upādhi*: maybe he is confusing it with *upādā* which certainly means *upapradāna* (*utkoca*). The Rāmāyaṇa records the use of the

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1. II. 54. 30.  
2. It is in this sense that we have the use of the word in the verse (VII. 37.7) ‘*samādhīṁ śravaṇe kuru*, be attentive in listening.  
3. V. 56.10.  
4. VI. 102.1.
word in connection with the ministers who are said to be above fraud: ‘amātyān upadhātītān’.1

Another prepositional use of √dhā which on account of its rarity and unfamiliarity has a special appeal for the linguist is provided by the Rāmāyaṇa in the verse ‘upādhir na mayā kāryo vanavāse jugupsitaḥ’.2 Here the word upādhi does not mean a qualifying adjunct or a limiting condition, its acceptation in philosophy. Instead it gives the sense of proxy, or substitute which is quite unusual. The word upādhi has been explained by the commentator as pratinidhi.

Upa+dhā is also used participially with the word art ha in the verse ‘arthopahitayā vācā’.3 Here upahita means yukta. Arthropahitayā means arthayuktayā or meaningful or purposeful.

With upa and sam, dhā has here the sense of winning over (lit. uniting with oneself) by means of presents (upadā), etc., as in ‘vyavahārenā jānīyāt sacivān upasamhitān.4

‘To put on’ is the acknowledged meaning of pari+dhā but its use in literature is generally restricted to clothes, etc. In the Rāmāyaṇa, however, a novelty has been introduced in that pari+dhā is used even in connection with the putting or placing of the arrow on the bow. In the verse ‘vikṛṣya cāpaṃ paridhāya sāyakam’5, paridhāya has been used in the sense of sandhāya. It is sam+dhā which ordinarily is used for the placing (fixing) of the arrow on the bow. Cp., ‘dhanusy amogham samadhatta sāyakam’.6

Pra+ni+dhā has the usual sense of concentration. With ni the root dhā gives the sense of placing, depositing or treasuring up. With an additional pra (viz., with pra and ni) it gives the sense of fixing. This does not affect the meaning materially, it simply adds the idea of prakārṣa

1. II. 100. 26. 4. VI. 63.18.
2. II. 111. 29. 5. III. 59. 26.
3. III. 35. 40. 6. Raghuvaṃśa, III. 53.
(excess or excellence). We have the use of \( prā+ni+dhā \) in this sense in ‘anyonyam abhisamkruddhau jaye \( prāṇihitāvūbhau \)\(^1\), where \( prāṇihitau \) is elliptical for \( prāṇihitamanaskau \), with their minds set on (victory). The primary meaning of \( prā+ni+dhā \) is to get together and it is precisely in this sense that we have its use in the verse ‘tataḥ \( prāṇihitaḥ \) sarvā vānaryo’ sya vaśānugāḥ’.\(^2\) \( Prāṇihitaḥ \) means ‘got together, assembled’.

It may be pointed here that this primary meaning of getting together is present in the sense of concentration also which is only a mental phase of the primary physical act of gathering together. The primary meaning of putting or fixing a thing on something else is prominently present in the well-known line of the Hitopadesa: ‘yadi maṇis trapuṇi \( prāṇidhiyate \)’\(^3\). So it is present in the Rāmāyaṇa verse ‘saumyatā rājan samyak \( prāṇihitā \) vibho’\(^4\) where, the punishment (\( daṇḍa \) is said to be fixed or thoughtfully laid down (\( prāṇihita \) and the goodness (\( saumyatā \) is said to be established, settled or ingrained (\( prāṇihitā \) in the nature.

A peculiar prepositional use is furnished by the word \( saṁhita \) found in the Rāmāyaṇa verse ‘hitam ca pathyaṃ ca nayaprasaktam \( saṁmadharmārthasamāhitam \) ca\(^5\)’, where it has been used in the sense of \( saṁhita \). \( Saṁhita \) has been explained by the commentator as \( saṅgatam \) or combined with, united with. \( Arthasaṁśhita \), therefore, means meaningful or purposeful. Evidently with the additional \( ān \), there is no addition in sense.

Of the other rather unfamiliar senses in which the word \( saṁhita \) has been used by Vālmiki mention here may be made first of ‘well-trained’ as would be clear from the following verse ‘mahāhayaṇ \( saṁhītān \) bhārasahāṇ vivartane’.\(^6\) As a

\(^{1}\) VI. 97. 30.  
\(^{2}\) IV. 25. 34,  
\(^{3}\) Nṛṇa Sagar Press edition, p. 56.  
\(^{4}\) VI. 59e 15.  
\(^{5}\) IV. 30. 19.  
\(^{6}\) V. 47. 31.
matter of fact, 'to train' cannot be the primary sense of \( \text{sam}+\text{ā}+\text{dhā} \). It is from one of its primary senses, to set right, to put in order, that this sense develops. \( \text{Samāhīta} \) in the verse 'surā-surādhṛṣyam asaṅgacārīṇaṁ taḍitprabham vyomacaram \( \text{samāhītam} \)', means 'ready' according to the commentator. Again in 'ayaṁ mahātmā ca mahāṁś ca vīryataḥ \( \text{samāhītas} \) cātisahaś ca saṃyuge⁵', it means attentive (avaḥita) as rendered by the commentator. \( \text{Samāhīta} \) has been used here in the popular sense also, viz., 'composed,' 'concentrated,' as in 'samāhitātmā Hanumantam āhave'.⁶ We have a similar sense in the word \( \text{samādheya} \), used in the verse 'kāmaṁ na tvam \( \text{samādheyaḥ} \) Purandararathocītah⁷' and 'na tvam kāmaṁ \( \text{samādheyaḥ} \) bhartrīṣuṣrūṣaṇaṁ prati⁸', where \( \text{samādheya} \) means 'to be instructed'. To win over is the other sense of it. In the \( \text{Rāmaṁyaṇa} \) verse 'hitāś ca suṛāḥ ca \( \text{samāhitāḥ} \) ca⁹, the meaning of \( \text{samāhitāḥ} \) is 'won over' (dānādibhir vaśikṛtāḥ). Here too \( \text{sam}+\text{ā}+\text{dhā} \) should mean only 'to fix, to make firm', and in the present context 'to fix' or 'make firm in loyalty.' Hence the sense of vaśikaraṇa. In still another place where \( \text{sam}+\text{ā}+\text{dhā} \) is used in the \( \text{Rāmaṁyaṇa} \), the meaning is entirely different. In the verse 'ratham kharaśreṣṭhasamādhiyuktam'⁹ the word \( \text{samādhi} \), according to the commentator, stands for the arms and the weapons like bows and swords (dhānuḥkhaḍgādayaḥ). In fact, \( \text{samādhi} \) here means a set, an aggregate (of arms etc.). It gives the idea of collection only, it is the context that tells us of what that collection is made up.

'Clenching' is the sense of \( \text{prati}+\text{sam}+\text{dhā} \) used with the word muṣṭi (fist) in the \( \text{Rāmaṁyaṇa} \) verse: 'na muṣṭipratisandhānam'.⁸ With \( \text{prati} \) followed by \( \text{vi} \) the root \( \text{dhā} \) means to

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1. V. 47. 5.
2. V. 47. 27.
3. V. 47. 10.
4. VI. 106. 13.
5. VI. 119. 35.
6. V. 52. 23.
7. VI. 73. 8.
8. VI. 89. 30.
remedy, but here it means to send. That this is the meaning of the word becomes clear from the use of it in the following Rāmāyaṇa verse ‘cāraḥ pratividhiyatām’, ‘let the spy be sent out’. Pra+ni+dhā when used with reference to spies or emissaries, also means ‘to send out’ or ‘employ’. We have this use of pra+ni+dhā in the Rāmāyaṇa verse ‘cārapraṇiḥitaṃ yuktam3’, where praṇiḥita=praṇidhāna, viz., the kta is in the sense of bhāva.

Purpose or motive is the meaning of the word abhisandhi. Popularly abhi+sam+dhā means ‘to aim at, to have in view’, but in the Rāmāyaṇa it has been used in the sense of ‘winning over somebody by creating a rift’. When Hanumān tries to win over Aṅgada to his side by sowing seeds of dissension between him and Tārā he is spoken of as ‘abhisandhātum ārebhē Hanumān Aṅgadaṃ tataḥ’.5 Abhisandhātum is rendered by the commentator as bhedayitum. As a matter of fact, it should mean to unite with oneself, alienation from another person being only implied. Svapakṣe samgrahitum would be a more correct rendering. Elsewhere abhi+sam+dhā has been used in the sense of combining, uniting with, abhi adding little to the sense, as in ‘anyathā tu phalam tubhyaṃ bhaved ghorābhīsahitam’4 and ‘pāparādṛṣaṃ ghoraṣahitam’.5

Uṣa+ni+dhā with the gerund suffix lyāp is used by Vālmiki in the verse ‘bāhū upanidiṣṭaya’8 which means treating the arms as pillows, resting the head on the arms. In fact, uṣa has here the contrary sense of ‘under’; whether uṣa is coupled with ni or is used alone, it makes no difference in sense. In another place the poet omits the preposition ni though the sense remains the same: ‘upadhāya bhujam tasya7’ having placed his arm under (the head).

1. VI. 17. 43. 5. VII. 81. 6.
2. VI. 17. 55. 6. V. 9. 59.
3. IV. 54. 5. 7. V. 21. 16.
4. VII. 80. 11.
That *upa* has here the sense of *under* is clear from the fact that we never say *śīra upadhyāya*. *Upadhiṇa* and *upadhiṇīya* both mean a pillow. Literally they mean ‘what is placed under’ and ‘what is to be placed under’ respectively.

With *vi, dhā* has here as elsewhere the well-known sense, ‘to do,’ and has nothing peculiar about it. But the verse embodying its use deserves quotation for its idiomatic turn of expression. The verse in question reads: bhrātrā saha patir mama *vidhāsyati vināśāya*\(^1\), where *vidhāsyati* stands for *yatnāṃ vidhāsyati*. Anuv+vi+dhā means to do as another does or wishes; hence to serve, as in ‘jitaḥ svargas tava bhrātrā Bharatena mahātmā vanastham api tāpasye yas tvām *anuvidhiyate*’.\(^2\) The form *anuvidhiyate*, would, however, be justified in grammar only if it were derived from *dhā* of the *Divādi* class. But the usage seems to support the view that it is *anuv*+*vi*+*dhā* that is used in this sense, vide., the text II.22. 26, where the *lyabanta* form *anuvdhāya* is used.

We conclude the treatment of √dhā with a note on the two well-known words, *dhāty* and *vidhāty*. Sanskrit lexicons mention them as synonyms in the sense of Creator. But the *Rāmāyaṇa* by juxtaposing them in the verse ‘dhātur vidhātuḥ’\(^3\) seems to recognise some difference in their meanings which is not easy to understand, more so, because later literature does not notice any difference in their sense. Kataka, the old commentary of the *Rāmāyaṇa* is very helpful in pointing out the difference between the meanings of the two apparently synonymous words *dhātā* and *vidhātā*. According to it *dhātā* means Prajāpati, Providence, Sustainer, while *vidhātā* means Viśvakarmā, the divine architect, the builder of the universe.

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1. III. 53. 13-14.
2. III. 16. 33.
✓ Pad

✓ Pad is found with a number of prepositions in the Rāmāyaṇa where it is seen to yield a variety of senses. Of all the prepositions it is found most frequently with prati with which it occurs at least five times. In ‘vaco mithyāpraṇātātmā tvaṃ vā na pratiṣṭhāpyaṣaḥ’, prati+pad is used in the sense ‘to accept’, ‘to approve of’, ‘to agree to’. And in ‘ucyamāno pi paruṣaṁ nottaram pratiṣṭhāpyaṣaḥ’ it is used in the sense ‘to give’. Prati pad also means to make gifts, as we have it in ‘satpātre pratiṣṭhāpyaḥ’. Sometimes prati+pad simply means to effect, to accomplish, to make (up) as in ‘cakāra bhartāram atitvareṇa raṇayā virāḥ pratiṣṭhāṇavuddhiḥ’, where pratiṣṭhāṇa-buddhiḥ = kṛtaniṣṭayaḥ. With nīc, prati+pad has been used in the verse ‘syandanaṁ ca balaṁ caiva samīpaṁ pratiṣṭhāpyaṣaḥ’ in the sense ‘to lead to, to take to.’ The primitive root prati pad here means simply to go, to reach. Prati pad with nīc is found in the sense of treating (ācaraṇa) or acceptance (āṅgikaraṇa) as in the verse ‘tāṁ cāpi bhagavān Atriḥ putravat pratiṣṭhāpyaṣaḥ’, and in the sense of establishing (pratiṣṭhāpaṇa of a king) as in ‘Sugrīvam eva tādṛṣyaj Rāghavah pratiṣṭhāpyaṣaḥ’.

Of the other prepositional uses of the root pad mention here may be made of the rather rare one of sam+pad in the sense of birth in the Rāmāyaṇa verse ‘Dhūmrāśvatanaṇaḥ cāpi Śṛṅjayah sāmaṇḍyataḥ’. Now sam+pad does mean ‘to become’, ‘to change into’ as in ‘Brahma sāmaṇḍyata tāṅ, bhaktir jñāṇaṁ sāmaṇḍyataḥ’ but here it is used in the sense of birth which is generally expressed by ud+pad. Sam+pad is further used with the participial suffix kta with reference to cows in the verse ‘suvarṇaśṛṅgyah sāmaṇṇāḥ’. Here sāmaṇṇa means rich,

1. V. 21. 10. 5. II. 117. 5.
2. II. 1. 10. 6. I. 1. 70.
3. V. 48. 15. 7. I. 47. 14.
4. VI. 78. 7. 8. I. 72. 23.
evidently rich in milk. One of the accepted meanings of \textit{sam+pad} is to be united with, as in ‘sati \textit{sampadya} na viduḥ sati \textit{sampadyāmaha} iti.\textsuperscript{1} \textit{Sāmpanna} primarily, therefore, means ‘united with, possessed of.’ When \textit{sāmpanna} is used with reference to a country or its inhabitants, it means \textit{sāmṛddha}, standing for \textit{artha-sāmpanna}; when it is said of the cows, it means rich in milk, and stands for \textit{payah-sāmpanna}.

With the preposition \textit{abhi} the root \textit{pad} is found used in the \textit{Rāmāyaṇa} several times. In ‘\textit{daivābhīpannā}\textsuperscript{2}’ and in ‘\textit{Śītā vitatrāsa yathā vaṇānte śīmḥābhīpannā gajārajakanyā}\textsuperscript{3}, \textit{abhi}panna means \textit{abhigraста}, seized, overpowered, according to Amara. This is the sense of \textit{abhi+pad} in the \textit{Ṛgveda}, X. 71.9. In Manu, I. 30, the sense is ‘to take possession of.’ ‘To accept or to agree’ is the sense of this root (\textit{abhi+pad}) as will be clear from the \textit{Rāmāyaṇa} verse ‘nābhīpannam idānīṃ yad vyarthā tasya punah kathā’.\textsuperscript{4} In this sense, \textit{abhi}panna is equivalent to \textit{pratipanna}. \textit{Abhipanna} is also used here in the sense of done, performed (\textit{anuśṭhitā}) in the verse: ‘utsekenābhīpannasya garhitasyā’ hitasya ca’.\textsuperscript{5} It qualifies \textit{karmaṇaḥ} understood. \textit{Abhipad} in the verse ‘Rāghavaś ca mahāvīryaḥ kṣipram tvām abhipatsyate\textsuperscript{6}’ simply means ‘to approach’. \textit{Abhi+pad} has also been used by Vālimki in the sense of ‘to go’, ‘to reach’ (for providing succour, etc.). It occurs in the following verse: ‘yas tvam asyāṁ avasthāyāṁ bhṛtāram nābhīpadyase’.\textsuperscript{7} We think it is a shorter form for \textit{abhyaśapadyase}. ‘To roll about’ is the sense of \textit{abhi+ava+pad} when it is used in the \textit{Rāmāyaṇa} in the verse ‘kṣītāv abhyavaṇpadyata’.\textsuperscript{8}

The root \textit{pad} with \textit{abhi+upa} has been found in the \textit{Rāmāyaṇa} in the sense of ‘to come to somebody’s help or to
come to somebody's rescue'. The following is the verse where it is found in this sense: 'dīnam abhyupapadyate'. The sense of abhi+upa+pad is also expressed by abhi+ava+pad, as would be clear from the following example: 'māṃ tada' bhavyavapadyate (anugṛhiṇena), 'coming to my help or rescue'. We have this use of abhi+ava+pad in Bhāsa's Svapna-vasavadattam: 'tām abhyavapattukāmo Yaugandharāyaṇah'.

Later Sanskrit literature records the use of certain prepositions with verbal derivatives only and not with the verbs. For instance, we come across āpatti, āpanna, etc., but never āpadyate in the sense of āpadam prāpnoti.

In the Rāmāyaṇa, we have āpadyate in the sense of 'gets into trouble, falls into misfortune' in the verse 'evam āpadyate kṣipram rājā Daśarathō yathā'. As a matter of fact, āpadyate should mean 'comes to'; in the sense noted above, it is elliptical for kṛchram āpadyate.

Upa+pad with the kta suffix is used here in a very unfamiliar sense of obedient, submissive, etc. in the verse:

'kāmakāro mahāprājña gurūnāṃ sarvadānagha
apanāṃśu dāreṣu putreṣu ca vidhiyate'.

This sense has not been recorded by Monier Williams. It appears that upapanna is used here for the fuller expression vinayopopanna. The commentator's rendering is sammateṣu. Upa+pad in the verbal form is used in the Rāmāyaṇa in the verse 'yat tu phalgu balaṃ kiñcīt tad atraivopapadyatām' and 'manāḥ samādhāya jayopapattau' in the sense of 'remaining' and 'achieving' respectively.

In the verse 'tvaī kiñcīt samāpanne kim kāryaṃ Sītā mama', √pad has been used with the two prepositions sam

and "a in the sense of 'to happen (to)'. The meaning of the whole line is 'what have I to do with Sītā if something happens to you'. (samāpanne). For this sense of samāpanna, compare samāpatti, meaning encounter, accident, chance (in comp.). 'Set out (on a long journey)' is the sense of the word prapanna used in the Rāmāyaṇa verse 'prapanno dirgham adhvānam'.

This meaning of pra+pad is quite well-known and familiar. pad means 'to go', and pra is here in the sense of ādikarma, commencement; hence pra+pad means 'to start going, setting out.'

Finally, we may take note of the word vipratipanna in the verse 'pranaśṭaktūlaḥ pravahantī śighraṁ nadyo jalaṁ vipratipannamārgāḥ' where vipratipanna-mārgāḥ means (the rivers) that have blocked the public roads. It is a very interesting use of vipratipanna which when used with reference to views, arguments means opposed, objected to, wrong, false and when spoken of the mind, perplexed. 'Blocked' is the sense of vipratipanna here according to the commentator. Maybe the original sense of vi+prati+pad, is 'going in different directions'. And this is the sense in the Gītā verse 'śrutivipratipannā te yadā sthāsyati niścalā' (II. 53). The Rāmāyaṇa too records it in 'buddhyā vipratipannaya'.

√Nī

√Nī is found in the Rāmāyaṇa with the preposition pra in a number of places. We have it in the verse 'sā Citrakūṭe Bharatena senā...nītimatā pranītā', where pra+nī means 'to lead out'. According to the commentator, pranītā means trained (tikṣitā), which is doubtful. We have it again in 'Rāvaṇena pranītam hi tam avehi Vibhīṣanam'. Here the commentator renders pranītam by preṣītam. This sense is doubtless very rare.

1. VI. 111. 59. 4. II. 109.1.
2. IV. 28. 45. 5. II. 97. 31.
3. vīḍe., Śatapatha Brāhmaṇa, 14.9.1.2. 6. VI. 17. 27.
With the preposition vi, \( \sqrt{n\text{i}} \) is made to yield absolutely new and unfamiliar meanings, in the two places in which it is used by Vālmīki. In the verse ‘\( \text{sāspabṛṣyāṁ vinītāyāṁ icchāmy aham upāsitum} \)’, the meaning of \( \text{vinītāyām} \) is ‘spread out’ (\( \text{prasāri-tāyām} \)). The other verse where \( \text{vi}+\text{nī} \) is used by Vālmīki is: \( \text{‘kṣipraṁ vinīyatāṁ Vāli} \)\(^{2} \), where \( \text{vinīyatām} \) means ‘be removed, be carried (to the cremation-ground). Here \( \text{vi}+\text{nī} \) is used in the sense of \( \text{apa}+\text{nī} \) which is nothing uncommon. (Cp. \( \text{gaṇḍam vinayāti, turns away the cheek; sramāṁ vinayate, kaudūṁ vinayate, krodham vinayate; removes fatigue, itching, anger.} \) The body of Vālin is removed on a palanquin (\( \text{sibikā} \)). The use of \( \sqrt{n\text{i}} \) with \( \text{vi} \) here is significant; for it implies not mere removal, but carriage on a vehicle. \( \text{Vinītaka(n.)} \) means a vehicle.

In ‘\( \text{vinītātavānāsyaśāp prakṛtir na vidhīyate} \)’ \( \text{vinītā} \) has been used in the sense of \( \text{kṛta} \) only. This is one of those peculiar cases where a root gives up its particular meaning and comes to acquire the general one only. \( \text{Vinītāvānāsya} \) means \( \text{kṛtavānāsya} \) only, one who \text{has had} one’s instruction, etc.

\( \text{Abhinītā} \) is read in the Amarakoṣa in the sense of \( \text{yukta} \) (just, reasonable) and this seems to be the sense in which it is used in the Rāmāyaṇa in the verse ‘\( \text{etāvad abhinītārtham uktvā sa jananīṁ vacaḥ} \)’. The commentator, however, assigns the meaning \( \text{nirṇītā} \) (decided, determined, settled). In another verse ‘\( \text{mitrārtham abhinītārtham yathāvat kartum arhasī} \)’, he interprets \( \text{abhinītārtham as pratijñātārtham} \) (promised, pledged). This is doubtful. Here too the meaning ‘just, reasonable’ which has the support of Amara well fits in with the context.

\( \text{Nī with pra} \) is usually used in literature in the sense ‘to compose, to compile’ (a literary work) and the participial form

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1. HI. 43. 20.
2. IV. 25. 27.
3. VII. 59b.12.
4. II. 39. 36.
5. IV. 29. 12.
pranīta would, therefore, mean composed, compiled as we have it in the verse ‘Uttaram Rāmacaritaṁ tat-pranītam prayokṣyate’.¹ In the Rāmāyaṇa, however, we have it in the sense of to lead well or on, which later develops into the secondary sense, to protect. This seems to be the sense in ‘śriyā jvalantīṁ virarāja sarvato niśā pranīteva hi śītarasminā² from the fact that the army protected by Rāma and Lakṣmana (Lakṣmaṇa-Rāma pālitā) is here compared to the night led (i.e. protected) by the moon. The moon is the lord of the night (niśānātha). Pra+nī is further seen to yield the rather unusual sense of well-directed. We find it used in the verse: samyak pranītayā nītyā (VII. 59b. 26.) where pranītayā nītyā means, by the well-directed policy.

Nī with ānī means ‘to bring’ and with an additional sam, it comes to mean ‘to bring together’. This is the sense in which it is used here in ‘samānaya ca Vaidehiṁ Rāghaveṇa mahātmama’.³ This use of the root is common enough and there is nothing peculiar about it in the Rāmāyaṇa.

The discussion on vi+nī in the sense of apa+nī above brings us actually to it. Apanīta is used here as an abstract noun of the neuter gender. It is equivalent to apanaya. We have it in the following verse:

‘sarvathā tv apanītam te Sītayā yat pracoditaḥ krodhasya vaśam āgamya nākaroḥ śāsanaṁ mama’.⁴

The verse means: ‘It was your improper conduct that provoked by Sītā and falling a prey to anger, you did not carry out my behest.’ Apanīta is also used in this Epic as an adjective, not in the usual sense of ‘removed’, but in the sense of ‘who has misbehaved himself’. We have it in ‘sa bandhur yo’ panīteṣu sāḥāyyāyopakalpate’.⁵

¹ Uttarārāmacaritaṁ, I. 2.
² VI. 120. 24.
³ V. 1. 160.
⁴ III. 59. 24.
⁵ VI. 63. 27.
Pari+ni means ‘to marry.’ The Rāmāyaṇa sheds light on how we come to have this meaning. Daśaratha addressing Kaikeyī says: ‘agrhnāṁ yac ca te pāṇim agnim paryāṇayāṁ ca yat’ (II. 42. 8), ‘that I clasped your hand and led you round the (sacred) fire. Hence we come to know that leading the bride round the fire (parinaya) was—and even now is—so important a constituent of the marriage sacrament, that marriage, the whole ceremony, came to be known by the name parinaya. It further shows that of this act of parinaya, the bridegroom was the agent and the bride, the object. Hence we say Rāmaḥ Sītāṁ parinināya and never Sītā Rāmaṁ parinināya. But the Rāmāyaṇa also records the use of pari+ni in the sense of taking round without reference to fire or marriage in the verse ‘parinīto’ smi haribhir balamadhye amarśaṇaiḥ’1 and in the verse ‘lāṅgulena pradīptena sa eṣa parinīyate’.2

√Bandh

√Bandh is found in the Rāmāyaṇa generally with the prepositions anu and ud and between these two its uses with anu are by far the largest as compared with ud with which its uses are few and far between. With ud √bandh is found in the verse ‘viṣam udbhandaṁ vāpi………’3, where it yields the very familiar and well-known sense of ‘death by hanging’. As for its uses with the preposition anu it may be pointed out that it is employed to convey a couple of new meanings, too, apart from its use with meanings which are already familiar. The derivatives from bandh with anu are used in the Rāmāyaṇa at least thrice with rather unfamiliar meanings. The first is that of strength or power which is quite evident from the verse ‘anubandham ajānantaḥ karmāṇāṁ’.4

1. VI. 30. 8.
2. V. 53. 24.
3. V. 13. 34.
The second is that of ‘followed’, ‘pursued’ (anusṛta) as is clear from the verse ‘sarvān anubaddhān iṣeṣubhiḥ’.¹ The third is ‘evil consequences’ as exemplified in the verse ‘kevalaṃ vīryadarpeṇa nānubandho vicāritaḥ’² (anubandho doṣotpādo hānir iti yāvat). Of the other uses in rather well-known meanings, mention here may be made of the two ‘ariś ca Rāmasya sahanubandhaḥ’³ and ‘Rākṣasāṇa samare hṛṣṭān sānubandhān madodhatān’⁴ where anubandha means the retinue, appendages, friends and family members.

√Hṛ

The verse of the Rāmāyaṇa which tells us how Vālmiki was moved to pity at the sight of one of the pair of krauṇca birds being shot dead by an arrow of a hunter while it was stupefied by passion runs as ‘mā niṣāda pratiṣṭhāṃ tvam agamaḥ śāśvatāḥ samāḥ’⁵ This verse was a curse which the sage pronounced upon the hunter. This is followed by the verse ‘so nuryāharanād bhūyāḥ sokaḥ ślokatvam āgatāḥ⁶’ which says (that the pupils of Vālmiki thought) that the great grief of the sage Vālmiki flowed forth in the form of poetry. The word anuvyāharanā used in this verse has been interpreted by Tilaka, in its primary sense of uttering after intense grief (anu=atiṣayāsokotpattiyanantarāṃ vyāharanāt). The commentator seems to forget here that anuvyāharanā has by convention the sense of a curse and, therefore it need not be taken here in its primary sense of paseḍayāharanā. The curse was sympathy for the poor bird and indignation against the offending hunter.

_Ud+ā+ḥṛ_ used in its verbal form in the Rāmāyaṇa verse

1. IV. 19. 7.  
2. VI. 63. 4.  
3. VI. 20. 23.  
4. VII. 6. 18.  
5. I. 2. 15.  
6. I. 2. 40.  
7. The poet uses _anu+vi+ā+ḥṛ_ in this sense in VI. 110. 33.
'vāgbhir agnim udāharaṇa' does not mean 'to say by way of illustration' or 'to call by the name of', the sense it has elsewhere in literature. Instead, it has here the meaning of 'to praise' (udāharaṇa=stuhi). We have this sense in jayodāharaṇam gāpayāmāsa Kinnaran (Raghu., IV. 78).

Ā + hṛ is used in its causal form in the Rāmāyaṇa in the verse 'rośam āhārayat tīvram' where the meaning is 'to exhibit' and in the verse 'nāhārayati santrāsam' where too, the meaning is the same. Basically ā + hṛ means 'to bring this way' or 'bring in.' We have it in this sense in 'Janakāṇāṁ kule kīrtim āhārisyati mē sutā.' The various senses of the primitive root āhṛ or the causative base āhāri such as 'to produce,' 'to eat,' 'to perform' are all modifications of the basic sense, and not independent meanings.

With an additional prati, the sense is to remove, to dispel, as in 'śokam pratyāhārisyāmi śokam utsṛjya mānasam', where prati reverses the sense of ā + hṛ, to bring.

Sam + hṛ is generally used in the sense of withdrawing, as we have it in 'nahi samhārate jyotsnām candraś cāndāla-veśmanah' (Hitopadeśa, Mitralabhā, verse 61), 'abhimukhe mayi samhṛtam iksitam' (Sāk., II. 11). Even the samhāra of the universe is nothing but its withdrawal from existence into which it was projected, thus contrasted in the Vedānta with vikṣepa. But this sense of sam + hṛ has to be traced to the more literal meaning of putting together, holding fast, checking, restraining. This is the sense in 'upasthitam asamhāryair hayaṁ syandanayyāyibhiḥ'. Here the horses are spoken of as asamhārya, difficult to restrain, viz., having a speed hard to check. With an additional prati, the sense of withdrawal persists, as in 'tasyāpi hi bhaved asmin karmāṇī apratisamhṛte', where the commentator interprets

1. I. 62. 19. 5. VI. 5. 19.
2. I. 60. 20. 6. V. 6. 5.
3. II. 60. 20. 7. II. 22. 10.
4. I. 67. 22.
apratisamkhrtə as anivartite. Elsewhere prati±sam±hr is used in a slightly modified sense of contracting, shortening, as we have it in ‘tato haṃ paramodvignaḥ svarūpaṃ pratyasamharam’.¹ Upa±sam±hr is used here in a rather rare sense, viz. ‘to include, to comprehend.’ We have this use in ‘na tu dharmopasamkharam adharmaphalasamhhitam’.² Amara reads abhikāra in the sense of abhigrahaṇa which Kṣirasvāmin explains as abhinukhyena haranam. In the Rāmāyaṇa, it appears abhikāra is used in the concrete sense of things brought to or before (somebody). We have here in ‘sarvaṃ suguṇalakṣmīvat tad abhūd abhikārikam’.³ Abhikārikam here means a collection of things brought hither (abhikāraṇaṃ samāham).

√Grah

The root grah with prati is well known in the sense of accepting a gift (vide., the commentary: ‘paradattasya svākāraḥ pratigrahaḥ’). There is, therefore, nothing peculiar about it. We have pratigrahe used in this sense in the Rāmāyaṇa in the verse ‘dānā-dhyayanaśilas ca saṃyataḥ ca pratigrahe.’⁴ Prati+grah is further used in the sense of resisting or stopping as may be clear from the use of it in the following Rāmāyaṇa verse: ‘gabhistin iva sūryasya pratijagrāha viryavān’.⁵ Further use of prati+grah in this very sense is furnished by the verse ‘tad drumāṇāṃ śilānāṃ ca varṣam... pratijagrāha dharmātmā Rāghavas tīkṣṇasāyakaiḥ’⁶ (pratijagrāha=rurodha). More uncommon, however, is the use of grah with pari in the verse ‘iti devī Mahēśvāsaṃ parigṛhyābhiśasya ca’⁷ where parigṛhya means having chained him down by his words. The commentator’s rendering parivartanād nivartya (turning him away from recanting)

1. V. 58. 64.
2. V. 51. 28.
3. II. 65. 10.
5. VI. 103. 5.
6. III. 26. 3-4.
7. II. 11. 17.
is only the contextual meaning and not the sense of the word parigṛhya. √Parigrah here means to bind.

Parigraha as a noun is used more than once in the Rāmāyaṇa. In one place, ‘mama yo’ sau parigrahaḥ⁴ it means wife, while in another place ‘pramadānāṁ sahasrāṇi tava rājan pari-
grahaḥ⁵ it means harem (antaḥpura). Both of these meanings are quite interesting.

‘To put together, to fold’ is the sense of pra+grah when it is used with reference to the hands in the Rāmāyaṇa verse ‘tāny añjalisahasrāṇi pragṛhitāṁ nāgaraig9’ (pragṛhitāṁ=baddhāni). The other meaning of pra+grah, viz., ‘restraint’ is quite well known and familiar. The following is the Rāmāyaṇa verse which records a use of it: ‘nityam pragrahavāṁ echucih⁶.

‘To throw up’ is another meaning of pra+grah as may be seen from the verse ‘pragṛhitāḥ prakāśante sūryasyeva maṁ-
cayāḥ’⁶ Pragṛhitāḥ is rendered as utkṣiptāḥ by the commentator. Similar is the meaning of pragṛhya found in the verse ‘tataḥ sahasṭābharaṇān pragṛhya vipulān bhujān’.⁷ Pragṛhya here means ‘raising or throwing up’ (udyamya). In another verse however pra+grah means ‘to fasten, to tie, to wear.’ Thus pragṛhitā used with reference to the clothes in ‘pragṛhitā babhau teśāṁ vastrāṇāṁ āvalīḥ śivā’.⁷

We have here a highly interesting use of pragraha as an adjective qualifying sabhā in ‘tāṁ āryagaṇasampūrṇāṁ Bharataḥ pragrahaṁ sabhāṁ, dadarśa buddhisampannaḥ⁸,’ where pragraha sabhā means the reception-hall. The analysis given by the commentator is grammatically hopeless. The correct analysis should be ‘pragṛhyante’ treti pragrāhā.’

Sam+grah usually means ‘to collect, to store, to gather’;

1. III. 55. 17. 2. III. 38. 30. 3. VI. 127. 52. 4. II. 1. 15. 5. VI. 27. 3. 6. VI. 117. 5. 7. VI. 69. 35. 8. II. 81. 1.
in the Rāmāyaṇa verse: ‘saṅgrhaṭamānuṣyaś ca’ we have it in the sense, ‘to win over, to please, to make a person attached to oneself’ (saṅgrhaṭamānuṣyaḥ = anuraṅjitamanuṣyaḥ). Samgraha as a noun is used here in the sense of ‘conciseness, condensation’ so close to the primary sense noted above. We read here: ‘Rāmaḥ snātvā tu nīvato guṇavān japa-kovidaḥ saṅgrahenā- karot sārvān mantraṁ satrāvasānīkān’.2 Samgraha as a noun is again found used in the sense of ‘world’ in the Rāmāyaṇa verse: ‘na so ’sti kaścit triṣu saṃgrahēsu na veda yas’ te’ strabalam baliṃ ca’.3 (Here triṣu samgrahēsu means triṣu lokesu, in the three worlds.) Further use of Samgraha as noun is found in the rather peculiar sense of confession (dṛṣṭe pī dosē svikārah) or confinement, etc. (bandhanādi) in the Rāmāyaṇa verse ‘na kulaṁ na kṛtam vidyā na dattam nāpi saṃgrahāḥ striṇāṁ grhṇāti hṛdayam anityahṛdayā hi tāḥ’.4

A very interesting use of samgraha we have here in the sense of ‘guardian’, ‘keeper’, as in ‘tato nikṣipya Kākutstho Lakṣmaṇaṁ dvāri saṃgrahaṁ’.5 The commentator has missed the meaning altogether. His comment: samyaguktārthagrahaṃvantaṁ (one who has fully grasped what has been said), has little relevancy. We have, it may be noted, saṅgraha used in Manusmṛti (7. 113), in the sense of guarding, keeping, according to Kulluka.

Ni+grah is found used in the sense of ‘to arrest’ as in ‘Ayodhyāyāṁ tvam evādyā bhava rājā nigṛhya māṁ’.6

In line with its popular meaning of ‘restraint’ is the use of ni+grah in the verse ‘nigṛhya roṣam Šokam ca dhairyam ākramya kevalam’.7 Finally, notice here may be taken of the root grah with upa and sam in the rather shastraic sense of paying obeis-
sansc (by falling at the feet). We have this use in the following Rāmāyaṇa verse ‘upasaṅghrya rājānam’.\(^1\) In fact, √grah with upa and sam means to approach and touch in the prescribed manner the feet of the guru or any other person to whom respect is due. Hence sometimes the fuller expression, pādopasamgrahaṇa is used. Upasamgrahaṇa; though properly predicative of the feet is here spoken of the person thus respected. Yāska, however, uses upasamgraha in the sense of including, adding.

√Muc

The √muc when coupled with ava means to take off, to put off. It is used in the Rāmāyaṇa in the context of a necklace in the verse ‘avamucyātmanaḥ kaṇṭhād dhāram’.\(^2\) With an additional vi also muc continues to mean ‘to put off’ or to take off, as will be clear from the verse ‘so’ dhiruhya naravyāghraḥ pāduke vyavamucya ca’.\(^3\)

‘To tie’ is the meaning of prati+muc in which sense it is found in the Rāmāyaṇa verse ‘nārācamālām Rāmasya lalāte pratyamucyata’\(^4\).

√Car

The √car is found in the Rāmāyaṇa with a number of prepositions and barring a few cases is used with surprisingly new meanings. Thus, for example, the word upacāra has been used in the Rāmāyaṇa verse ‘nānupacārayuktā\(^5\) (bhāryābhavat tasya) in the sense of ornament, decoration. Further in the verse ‘mātṛvan māṁ samācara\(^6\)', sam+ā+car means ‘to treat’ or rather ‘to serve’. Car with pra is found used in the Rāmāyaṇa in the verse :

‘aurasim bhaginim vāpi bhāryāṃ vāpy anujasya yaḥ.

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1. II. 40. 1.  
2. VI. 128. 79.  
3. II. 112. 22.  
4. VI. 99. 34.  
5. V. 9. 71.  
6. V. 38. 58.
pracareta narah kāmāt tasya daṇḍo vadhah smṛtah. Here it means to proceed towards, to approach (with a view to satisfying lust, kāmāt).

With vi, √car is used in the Rāmayana in the sense of visiting as in (tatra vaikhānasam sarah) haṅsair vicaritaṃ śubhaiḥ. We have it in the popular sense of roaming about also, as in ‘vane tu vicaray eva rakṣan pratyayam ātmanah’.

Samudācāra is etiquette, recognized social behaviour. This word as a noun derived from √car with sam, ud and āti is well-known to the student of Sanskrit. Classical literature does not furnish us an example of its verbal use. In the Rāmayana verse ‘anyathā khalu Kākutstha tapasvi samudācaran’, we have this use, where anyathā samudācaran means ‘not observing the etiquette’.

With anu the root car has been used at least twice in the Rāmayana in its participial form and in both the cases the meaning is the same. In ‘cakravākānucaritām’ and ‘ayam evāśramah...ṛśisaṅghānučaritāh’ the meaning of anucarita is ‘attended by’, ‘having the presence of’ (sevita). The primary meaning of anu+-car, however, is to follow, to pursue (anu= paścāt, caranam). It is from this primary sense, viz., ‘to follow’, that we have the secondary sense of attending.

With pari, √car has the primary sense of going round (pari=paritah, round). It is used here in the sense of ‘doing service to’ which, according to the context, is consecrating by sprinkling water around the house), in ‘Kausalyā taṁ hayam tatra paricarya samantataḥ’. The use of samantakah by the side of it precludes paricar from being taken in the primary sense, for then samantataḥ would be redundant. Prati+ā+car means

1. IV. 18. 22-23. 5. IV. 1. 98.
2. IV. 43. 34. 6. III. 7. 17.
4. III. 12. 29.
to have revenge, retribution, as will be clear from its use in the verse:

‘kāmam astu hṛtā Sītā pratyācirtam bhaviṣyati’.  

The word pratyācirta has been explained by the commentator as ‘vairanirātanam’ or wreaking vengeance and there is nothing strange about it as prati+a+car is equivalent to prati+kr.

√Stha

With upa the root sthā has been used in the Rāmāyaṇa in the verse ‘anupasthī yamāno mām sa kruddho vyaṭahāra ha’ in the sense of service. Anupasthiyamānāḥ not being seived, not attended to (asevyamānāḥ). The primary meaning of upa+sthā is ‘to stand by’. From this primary sense develops the sense of association, forming friendship, serving, worshipping, etc. And the process of development is too clear to need elucidation.

To stand face to face is the meaning of prati+ava+sthā in the Rāmāyaṇa verse which reads : Śabarī vrddhā Rāmāya pratyavasthitā. Here pratyavasthitā means ‘stood facing’ (Rāma). This explains how pratyavasthā comes to mean ‘to oppose, to resist.’

With vi the root sthā does not undergo a change in sense generally. We have its participial use in ‘yuddhaviṣṭhitāh’ and ‘viṣṭhitāḥ prathihārārtham’. Here viṣṭhita means simply sthita. But it has the sense of virodha, opposition, hostility also. In ‘visrabdhān ativiṣṭhitān’ the word ativiṣṭhitān means ativirodhena sthitān, having intense animosity.

 Generally anu+sthā means ‘to do’. But in the Rāmāyaṇa verse: ‘anuṣṭhāyati Rāmasya Sītā prakṛtam āsanam?’ it means to occupy. Anuṣṭhāyati here is equivalent to adhiṣṭhāyati.

1. V. 13. 47.  
2. III. 4. 18.  
3. III. 74. 10.  
4. VI. 90. 55.  
5. VII. 1. 7.  
6. IV. 18. 38.  
7. II. 37. 23.
Surely it is a very rare use. It seems, as has been already observed, that roots with or without prepositions which mean ‘to do’ come to be used to express specific senses of all roots. Hence anu-sthā also means to think over; for example, in the verse ‘ātmānam anuṣṭhā tvam svabhāvena nararṣabha’ (II. 115. 41).

With ud, √sthā is found in two different meanings of ‘to get up; to be awakened’ and ‘to rise’, in both of which its uses are found in the Rāmāyaṇa. The former is the sense in ‘deva-tābhyo varam prāpya samutthāpya ca vānarāṇ’ and the latter in ‘uttiṣṭhate ca śītānśuh’.

Pra-sthā means to leave, to start to leave. With pra preceded by vi it has the sense of leaving for various destinations, leaving in different directions (vividhaṃ prasthānam).

With sam, √sthā is used in the Rāmāyaṇa in ‘saṃsthita-dorviṣāṇah’ where it is used in a participial form in the sense of well-placed, well-formed, and in ‘kṛtāṃ saṃsthām’ with a nominal suffix where saṃsthā means rule, direction.

/√I (n)/

In quite different meanings is used i (ṇ) with a number of prepositions in the Rāmāyaṇa, as for example, viparīta (vi- pari-+i-ta) does not mean reverse, the otherwise of a thing, it means surrounded, a startlingly new meaning, in which it is found used in the Rāmāyaṇa verse ‘viparīta ivākāse sūryo nakṣatramālaya’. Apart from this use of viparīta in this verse there is one more verse where it is found with quite a different meaning, viz., one who is about to die (mumūrṣu).

1. I. 1. 86.
2. I. 34. 17.
3. III. 31. 46.
4. This sense too is recorded in the Rāmāyaṇa as may be seen in the ‘athaiva rakṣyatām Rāmo yāvat sanjanāv viparītayet’. VI. 46. 38.
5. VI. 14. 10.
That verse is:

'sa ca na pratijagrāha Rāvaṇah kālacoditaḥ
ucyamāṇam hitaṁ vākyam viparīta ivauṣadham'.

The use of the word parīta from pari+i+ta in the verse 'tac ca tasya parītākṣam śubham khaḍgahataṁ śirah' is quite interesting. Parīta means gone round, pari+i+ta. Parītākṣa, therefore, means 'one with the rolling eyes'.

√Kṛṣ

The √ kṛṣ is found in the Rāmāyaṇa with a number of prepositions like ud, vi, apa, and sam+i+ā and with all these it gives newer and newer meanings. The meanings which are popularly associated with this root, when it is coupled with these prepositions, are very often by-passed here and quite unfamiliar meanings are understood. Thus, for example, apakṛṣṭa is found used in the Rāmāyaṇa verse 'cāritreṇa mahābāhur apakṛṣṭah sa Laksmanaḥ' in the sense of restrained, checked. Literally it means 'pulled back.' This is the sense in such expressions in grammar as 'tasya purastad apakarṣah'. Further, utkṛṣṭa which popularly means 'rise, superiority, excellence', is found in the Rāmāyaṇa in the sense of utkṛṣṭa, throwing up, as in 'pracalya caraṇotkarṣair dārayann iva mediniṁ'. Furthermore, we may note the use of the word samakṛṣṭa in the sense of 'denounced (nindita) or, in keeping with the primary meaning of the root, 'destroyed'. Samakṛṣṭa is found in the verse 'iti lokasamakṛṣṭah. It is a very strange sense of √ kṛṣ with sam and ān. I doubt the genuineness of the reading. It may be a corrupt form for samakṛṣṭa.

1. VI. 17. 15.
2. VI. 54. 35.
3. IV. 33. 27.
4. III. 56. 29.
5. II. 99. 17.
Prepositional Verbs

There is still another interesting use of √kṛṣ in the Rāmāyaṇa. √Kṛṣ is used with the prepositions ā(ū) and vi in the verse ‘ākarṣantam vikarṣantam anekān mṛgāyupīhapān’ where ākarṣantam has been used in the well-known sense of attracting and vikarṣantam in the sense of leaving apart. As a matter of fact, vikṛṣ has been used here in the sense of vi+apa+kṛṣ which has the acceptance, ‘to remove,’ ‘to put away.’ When the commentator renders vikarṣantam by muñcantam, he does not mean releasing or something of the sort; he simply means sparing the unwanted monkeys by putting them out of his way.

√Srj

Creation (visarga) is the meaning of √Srj as noticed in the Dhatupātha of Pāṇini. But with prepositions it begins to yield meanings markedly at variance with it. Thus, in ‘nisṛṣṭāḥ sarvakarmasu’ ni+Srj means to grant for use, to permit to be used. The verse in which it is found is ‘vanaṁ nisṛṣṭapūrvam’.

With ati however, the root gives the sense of ‘permission’ which with a slight variation is recorded in Pāṇini.

There it does not mean merely permission, but permission to do one thing or another at will (kāmacarānuññā). Nisṛj also means to entrust, to deliver over. When the commentator says that nisṛṣṭātmā means kṛtaviśvāsah, he is giving merely the tātparya and not the sense of nisṛṭa. We have this use in the verse ‘nisṛṣṭātmā suhṛtsu’.

With anu, √Srj means to give away as may be clear from its use in the verse ‘anusṛṣṭam surair ekaṁ Tryambakāya yuyutsave.’ That this is the sense in the text is clear beyond

1. III. 69. 32. 2. IV. 53. 10. 3. V. 63. 5. 4. V. 62. 5. ‘Praśītasargopraptakāleṣu kṛtyas ca. atisargaḥ-kāmacārāmaññā permission to do as one likes. 5. VI. 17. 36. 6. I. 75. 12.
doubt from the next verse which runs as ‘idam dvitiyam
durdharasam Visnor dattam surottamaih’.

The word upasarga in the sense of calamity is found used
in the Rāmāyaṇa in the following two verses:

1. kinu me yaṃ divaśvapnaś cittamohi' pi va mama
   anubhūtopasargo va manaso va’ py upadravaḥ
2. āpede uparsargas tam tamāḥ suryam ivāsuram.

Upasarga primarily means a calamity. Now it is a different
matter whether that calamity is in the form of suṣupti as in (1)
or grief as in (2).

In another verse where ati+ṣṛj is used, the sense is ‘to
promise’. The verse in which it occurs is ‘atīṣṛja
dadānīti’. Now students of Pāṇini know that √diś is read in the sense of
atīṣrarjana, which is interpreted as dāna, giving. That cannot be
the sense here. It means ‘to promise’ which precedes the act
of giving. According to the commentator, ati+ṣṛj is used in
‘tvaṃ atīṣṛja ripor vadhāya vajram’; in the sense ‘to send’,
‘to hurl’ a sense which is generally expressed elsewhere
by vi+ṣṛj.

√Mrs

As pointed out elsewhere touch is the primary sense of
√mṛś when it is coupled with the preposition parā. All
other meanings of holding (dhāraṇa) as in ‘tāma karābhyām
parāṁśya’, or abduction as in ‘Vaiḍehyāś ca parāmarśaḥ’,
or ‘outraging the modesty’ as in ‘parādāraḥhisemaṇaḥ’ are

1. I. 75. 13. 2. II. 12. 2. 3. II. 63. 2. 4. II. 18. 23. 5. VI. 84. 21.
6. See the chapter on ‘Preposition
   Verbs in the Yogavāsiṣṭha’
7. VI. 100. 43. 8. VI. 100. 49. 9. VI. 103. 13.

in the author’s forthcoming book ‘Studies in the Language
and the Poetry of the Yogavāsiṣṭha’. 

1. The Rāmāyaṇa—A Linguistic Study
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based on it, which sense, no doubt, persists in all these three meanings. In the verse 'mūrdhajēṣu tadā kanyāṁ karāgreṇa parāmrśat', the sense of parā+mrś is to pull after catching hold of. With abhi, mrś is found used in the sense 'to smite,' as in 'girer vajrābhimrśtasya dīryataḥ sadṛśasvanam'.

√ksīp

The root ksīp is found most frequently used with the preposition sam. The following would serve as beautiful illustrations of sam+ksīp.

1. vyoma samksīpann iva vegitah⁵
2. sa lokāṁ samksīpann iva⁶
3. gataḥ sattvasya samksēpah⁵

In (1) samksīp has been used in the sense of shortening, a sense which is very much allied to the nearly primary sense of compressing, condensing as in 'so haṃ bhujābhyaṃ dirghābhyaṃ samksīpyāsmin vanecarān'.⁷ Putting together is really the primary sense of sam+ksīp. The other sense of sankoca or shrinking or shortening is based on this primary sense. When things which hithertofo had been scattered or spread out are put together they become sank śīpta or shrunken as it were, covering as they do smaller space.

The other preposition which is used next in frequency is vi with which √ksīp occurs at least twice in the Rāmāyaṇa. In one place its meaning is 'to spread', while in the other the meaning is 'to go about here and there'. Thus while in 'vikśiptau Rākṣasendrasasya bhujau (V. 10.15), vikśiptau means spread out; in the verse 'udbhraman iva vegena vikśipan Raghunandanah',⁸ vikśipan means 'spreading out (his arms) in different directions'.

1. VII. 17. 26. 5. VI. 109. 6.
2. VI. 106. 8. 6. III. 71. 14.
3. IV. 59. 17. 7. III. 60. 4.
4. VI. 90. 56.
which is usually used in the sense ‘to deposit’ is used here in the sense ‘to place in charge of (with loc.), as in ‘nikṣiṣya nagare ca itau Saumitribharatav ubhau prayat pratīcīṃ haritam’.¹

‘To place near or beside’ is the primary sense of upa+ni+kṣip and it is in this sense that it has been used in the Rāmāyaṇa verse ‘śiras tat priyadarśanam upanikṣiṣya Śītāyāḥ’.²

Avac+kṣip in the verse ‘avakṣipanti srugbhāṇḍāṃ’ means ‘to throw down’ (avakṣipanti=avaskandayanti). It has also been used in the Rāmāyaṇa verse ‘sūkṣmavastram avakṣiṣya’ in a slightly different sense of putting off (avamucya). It is also used here in the secondary sense of ‘decrying, denouncing’ as in ‘anuktvā paruṣaṃ vākyam kṣicid apy avakṣiṣpan’.⁵

Of the other prepositional uses of √kṣip mention here may be made of pari+kṣip in the verse (Śītā) praṇayāc ca-bhimānāc ca pariikṣeṇa Rāghavam’.⁶ Here pariikṣeṇa means twitted (sopahāsavanam uktavati). Elsewhere it is found used in the sense of encircling which seems to be its primary sense, as in ‘hemajālaparikṣiptair dhvajavadbhiḥ patakkibhiḥ’.⁷ With ān, kṣip occurs in ‘vānarāṇāṃ susamrabdhah pārśvam keśānicid ākṣipat⁸ in the sense ‘to cut off.’ Ākṣepa is haraṇa, taking away. With vi and ān, it means ‘to distract,’ as in ‘vyākṣiptahṛdayāh sarve paraṃ vismayam āgataḥ’.⁹

√Kram

The root kram is used in the Rāmāyaṇa with the prepositions abhi, prati, para, pari, abhi+nis, sam+ud and vi+ati. With abhi, kram is used here in the sense of ‘to come to’, ‘to approach’,

1. VII. 75. 9.  6. II. 30. 2.
2. VI. 31. 42.  7. V. 45. 3.
3. II. 116. 17.  8. VI. 98. 4.
4. II. 37. 7.  9. VI. 107. 3.
5. VI. 88. 29.
'to move towards'. We have this sense in the verse ‘abhicakrāma-Kākutsthā darśanam.’ Again we have abhi+kram in the verse ‘tām Atripatnīṃ dharmajñām abhicakrāma Maithili, where abhi+kram means to circumambulate. As a matter of fact, the difference in meaning in the two cases noted above is due to the nature of abhi itself. The preposition has two meanings, one, abhitah, allround, second, abhimukhya, this side, hitherward. It is this difference in the meaning of the preposition abhi which is reflected in the root kram too, when it is preceded by abhi. With sam and abhi, kram means 'to pass on to'. We have this use in 'cittam samabhyaikramat kā na iyam devatādhikā. We very often have sam+kram without abhi in this sense.

Parā+kram means to act valiantly or spiritedly. This is precisely the meaning of it in the verse ‘Rāghavārthe parākrāntaḥ.’

An interesting case of prepositional use is preserved in the verse ‘parākramajño Rāmasya śatho dṛṣṭābhayah puraḥ samulkrāntah’, where sam+ud+kram means 'to escape'. Here samulkrānta is equivalent to palaITYa. Ud has here the sense of 'out of,' 'from' and not that of ārdhvam, upwards.

√Kr

Vi, ava, ā and prati+ā are generally the prepositions with which is found coupled the root kr, of the Sixth Conjugation meaning 'to scatter'. In its uses with the preposition vi this sense of scattering is found intact, as for example in 'śikharair vikirāmaitāṃ Laṅkāṃ muṣṭibhir eva vā', (vikirāma=vikṣipāma). Even

1. VII. 60. 2. 5. III. 39. 13.
2. II. 117. 17. 6. e.g., 'ākīrṇam' gaganaṃ harṣa-
3. VII. 88. 13. samplavaiy'. ākīrṇam=full. I.43.23.
4. VI. 26. 18. 7. VI. 42. 11; VI. 24. 21.
where the meaning is slightly different as in ‘talaprahařena vikīrnamurdhā\textsuperscript{1}, where vikīrṇa means viśīrṇa, broken as in ‘pupluve kapiśardūlo vikirunn iva rodayā\textsuperscript{2} where vikiran means dividing. The original idea of scattering persists. When a head is broken, it falls into pieces and gets scattered. Similarly when the heaven and the earth are spoken of as being divided they are really being scattered for, by division the two things would be thrown apart. A case where the original sense of the root is given up in favour of the other rather unfamiliar one is furnished by the word avakīrṇa in the verse ‘svanavanty avakīrṇāṇi....ābharanajalāni\textsuperscript{3}, where it gives the sense of slightly damaged, kiñcid viśīrṇa.

Avaka+ṛ is generally used either in the sense ‘to scatter, to spread’ or ‘to bestrew, to cover with.’ In the latter sense, the thing (such as dust) that covers takes the Instrumental case and the person or thing covered with it takes the Accusative; but in the Rāmāyaṇa we have a different construction. Here rajas is made to take the Nominative. This is peculiar. We have this construction in the verse ‘mahāvātasamudbhūtam yan mām avakarisyati rajah\textsuperscript{4} where avakarisyati means vyāpsyati, will cover, will envelop. This is the sense with abhi also, as we have it in ‘abhyaṅkṛityata śokena’\textsuperscript{5}.

√Sadh

The root sādh, the causative base of sīdh, is found in the Rāmāyaṇa with the preposition sam a number of times. We have very interesting uses of this root in the following verses: Thus in ‘śrīmān Rāmaḥ samsādhyatām iti\textsuperscript{6} , sam+sād means to send out, in ‘samsādhyatī vegenā yathā kūlaṁ nadṛrayah’\textsuperscript{7} it

\begin{itemize}
\item[1.] VI. 70. 90.
\item[2.] V. 1. 69.
\item[3.] V. 35. 39.
\item[4.] II. 30. 13.
\item[5.] II. 14. 56.
\item[6.] II. 36. 9.
\item[7.] II. 64. 74.
\end{itemize}
means 'to destroy, to corrode', while in *samsādhaya suhṛjjanam*¹ it means 'to take leave of (āmantrana). All these uses of *sam+sādh* call for some elucidation which we attempt here. *Sidh* of the First Conjugation means to go (the sense that we have in *pratīṣedha, viprātīṣedha). That the causative base should mean to send out is nothing surprising. It is rather surprising that in classical literature, the causative base *sādh* is generally in the primitive sense of the root *sidh*, viz., to go. And this is declared in so many words by the rhetoricians—‘prāyeṇa nyantaḥ sādhir gamer arthe prayujyate’. When *samsādhayati* means *nāsayati* it is only a further development of the sense of *gamayati*. Again the sense of *āmantrana*, taking leave of, is only another form of sending off.

√Plu

*Plu* with *sam* is used here in the sense of flowing together, surging. In the verse ‘kṣiptaḥ sāgarasamplave²’, *samplava* means surge or flood. In the verse ‘ākīrṇaṁ gaganam haṁsasamplava-vaiḥ³’, *samplu* is used in the secondary sense of moving together, flying in company. Hence *samplava* is used here in the sense of a swarm.

With *pari plu* means to move to and for (agitatedly). It is in this sense that the Rāmāyaṇa used it in the verse ‘pāriplava-vagatās cāpi⁴’, where *pāriplava-gata* means agitated. Here *pāriplava* is used as an abstract noun, while in classical literature, it is used as an adjective. Amara too notes it as a synonym of *caṇcala*: caṇcalaṁ taralaṁ caiva *pāriplava-pariplavau*. According to other commentators referred to by Rāma, the author of the Tilaka commentary, *pāriplava* means a conveyance such as a palanquin.

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1. IV. 11. 34.
2. I. 30. 18.
3. I. 43. 23.
4. I. 43. 19.
With *upa, plu* means primarily to overflow, to inundate, secondarily to afflict, to distress as we have it in ‘*upaplutam aghaughena nātmānam avabudhyase.*\(^1\)

√Vis

The √*viṣ* is found in the Rāmāyaṇa with a number of prepositions like *ān, ni, upa, prati* and *nir*. With *ā* (*n*) it has the usual sense of being possessed by evil spirits, etc. as may be seen from the following example: *āviṣṭāsi gṛhe śūnye sā tvam para-vasāṃ gata.*\(^2\) *Āviṣṭā* in this verse has been explained by the commentator as ‘bhuṭapretādibhir āviṣṭā.*

*Nī+viṣ* has been used in the verse ‘*nivīṣṭamātre* sainye tu yathoddeśam vinītavat*\(^3\).* *Nī+viṣ* means ‘to exist, to stay (vide., sattve nivīṣate* paiti, etc.). *Nivīṣṭamātre* in the verse above means when it (the army) had just stopped or just camped.

A very interesting and linguistically important case of a prepositional verb is provided by the verses ‘*upopaviṣṭam sacivaiḥ*’ and ‘*upopaviṣṭam rakṣobhiṣ caturbhīr baladar- pitam*’\(^4\) where *upa+viṣ* is used with one more *upa*. *Upa* here means near (*antike*). *Sacivaiḥ upopaviṣṭam* means ‘when the ministers were sitting near him, were in attendance upon him. *Upopaviṣṭa* is equivalent to *upāsina*. Now, the idea of proximity could well have been conveyed here by the use of one *upa* instead of the two as has been done in the above examples. *Upa+viṣ* originally must have meant ‘to sit near’. In course of time the idea of nearness or proximity was lost and it came to be used in the sense of sitting only. Now, when the idea of nearness or proximity had to be expressed one more *upa* was prefixed to it. Thus we see, how tautological tendencies were influencing Sans-

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1. II. 7. 14.
2. II. 12. 18.
3. III. 98. 2.
4. III. 32. 4.
5. V. 49. 12.
krit in the very hoary past. The Rāmāyaṇa upopaviṣṭa has its parallel in Hindi pās baiṭhanā. Baiṭhanā is upaveśana which itself means to sit near (upa = pās). But still pās is used with baiṭhanā.

Sometimes an additional upa with upaviṣ is used merely to meet the requirements of metre in accordance with Pāṇ. ‘Prasamupodaha pādapūraṇe’ (VIII. 1.6). We have this use of upa in ‘vyavasyata prayam anindyavarṇā upopaveṣaṁ bhuvi yatra Vālī’, and elsewhere. We have this use even with upa+i in the verse ‘svabhārāram upopayanti’.²

Ni+viś as pointed out above means ‘to stop, to camp’. Upa means nearby. Naturally, therefore, upa+ni+viś must mean ‘to camp nearby’. This is exactly the sense of upaniviṣṭa in the verse ‘purasyopaniṣṭasya sahasā piḍītasya ha’ where the reference is to the camping of the enemy’s army near the city.

Nir+viś means ‘to enjoy, to suffer, to pay.’ In the Rāma-
yāṇa it has been used in the secondary sense of pratyupakaraṇa ‘to repay a good turn’. The following is the verse where it is found used: ‘bhartṛpiṇḍasya kālo’ yaṁ nirveṣṭum’.⁴

Prati+viś means ‘to enter into’. In the Rāmāyaṇa verse ‘akuṇṭhadhāraṁ niśitais tīkṣṇaiḥ kanakabhūṣaṇaiḥ (bāṇaiḥ) Aṅgadaḥ pratiṣṭāṅgaḥ⁵’, it has been used participially. Prati-
ṣṭāṅgaḥ means abhivyāptāṅgaḥ (with arrows entering the body).

√Vyadh

Of the root vyadh some very interesting prepositional uses have been noticed in the Rāmāyaṇa. Thus with a (ni) it means to connect, to link (lit., to pierce through) as in ‘sa paṇḍur-āviddhamānāminim’⁶ where āviddha = paraspara-samāviddha, connected, interlaced. With this preposition it also means ‘to

1. IV. 20. 26. 4. VI. 96. 5.
2. IV. 28. 39. 5. VI. 76. 48.
3. VI. 57. 5. 6. V. 2. 53.
strike, to lash (against), as in ‘kṣitāv āvidhya lāṅgulaṁ nanāda ca mahādhwaniṁ’ and ‘to pin on’, as in ‘rośābhīhūtaḥ kṣatajārdragātraḥ Sugrīvam āvidhya pipeṣa bhūmau’. With an additional sam also it has the sense, ‘to lash, to strike’, as in ‘samāvidhya ca lāṅgulaṁ’. With sam+ā, it has yet another sense, ‘to toss about, to whirl, to wave,’ as in ‘vāsaṁsi ca prakāṣāni samāvidhyanta vānarāḥ’. In ‘kṣiptān vrksān samāvidhya vipulaś ca tathā śilāḥ’, however, the primary sense of ‘piercing’ persists. With vi+ā it means ‘to throw opposite, to contradict’, as in ‘kva ca śatraṁ kva ca vanāṁ kva ca kṣatraṁ tapaḥ kva ca vyāvidham idam asmābhir desadharmas tu pūjyaṁ’. Here vyāvidham=vyāhatam. With apa, it means ‘to throw away’ as in ‘kēcīt pītvā pāvidhyanti madhūni’; ‘to give up’, as in ‘samakṣam iva kandarpam pāviddhaśarāsanam’; ‘to throw down, to scatter’, as in ‘mṛdītas cāpāvidhaḥ ca dṛṣyante kamalasaṅrah’ and ‘to throw out the contents of’, ‘to spill’, as in ‘kalaśim pāvidhyāya prasupta bhaṭi bhāminī’. With pra it means ‘to drive’, ‘to impel’, as in ‘vāyu-prāviddhaḥ śaradi meghajāla ivāmbare’.

With pari it means ‘to press, to enclose’ as in ‘mṛdaṅgaṁ parīvidhyaṅgaiḥ prasuptaḥ mattalocanaḥ’, where parīvidhya=pariveṣṭya. And finally with vi+pra it means ‘to scatter’, as in ‘viprakīrṇājinakusām viprāviddhabṛṣkataṁ, dṛṣṭvā śunyotajasthānam vilalāpa punaḥ punaḥ’. Viprāviddhabṛṣkataṁ means ‘where the mat of lotus flowers had been spoiled’, flowers having been scattered. Here viprāviddha is equivalent to viprakīrṇa which the poet has avoided for fear of repetition.

1. V. 42. 30.
2. VI. 67. 87.
3. IV. 67. 4.
5. IV. 19. 12.
6. III. 9. 27.
7. V. 62. 10.
8. V. 18. 23.
9. II. 94. 25.
10. V. 10. 46.
12. V. 10. 42.
13. III. 60. 7.
**Prepositional Verbs**

\(\sqrt{\text{Da}}\)

\(\text{Ā}+\text{dā}\) or \(\text{upa}+\text{ā}+\text{dā}\) is so frequently used in literature in the sense ‘to take or to accept’ that no special notice need be taken of it. But the position changes when it is found that the meaning is different. It is immaterial how slight that difference is. Thus in the verse ‘sarvā pūrvam iyaṁ yeṣāṁ āsīt kṛṣṇā vasundharaḥ prajāpatim upādāya......\(^1\)’ upādāya means ‘beginning with’ (upakramya). This sense of \(\sqrt{\text{dā}}\) even with ā only (without \(\text{upa}\)) we find in a quotation preserved in his commentary by Kṣīrasvāmin: ‘ādāya mārgaśīrṣāc ca dvau dvau māśāv ātuḥ smṛtaḥ.’ In Hindi too we say prajāpati se lekar. Upādāya too primarily means this, but secondarily it comes to give the sense of upakrama only.

The word upapradāna has been used in the Rāmāyaṇa in the sense of bribing as is clear from the verse ‘upapradānam sāntvam ca bhedaṁ kāle ca vikramam’.\(^2\) Kṣīrasvāmin while clarifying the sense of upadā read by Amara quotes an old authority which says that upadā, utkoca and upapradāna are all synonyms.

‘To join, to unite’, is the sense of sam+ā+dā which is found used in the following verse of the Rāmāyaṇa ‘jagrāha ca saram tīkṣṇam astreṇāpi samādade’.\(^3\)

\(\sqrt{\text{Nam}}\)

The root nam meaning ‘to be humble, to be inclined’ (prabh-vibhāva) is found used in the Rāmāyaṇa very frequently with prepositions like pra or all alone, when it conveys the sense of bowing or paying obeisance, or bending. These popular uses of the root nam need scarcely be taken note of in this study which primarily concerns itself with noticing remarkable changes in

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1. I.5.1.
2. VI. 63. 11.
3. VI. 71. 82.
meanings when some of the prepositions which may or may not be seen with a root elsewhere in literature are prefixed to it. Of such remarkable prepositional uses of √nam mention here may be made of nir+nam in the verse ‘imāṁ virūpāṁ asatīṁ karālāṁ nirṇatodarīṁ’ in the sense of ‘one with a slim or slender waist’ where nir+nam means ‘to shrink, to contract’; of sam+nam in the verse ‘sannatiś ca prabhāvaś ca’ in the sense of ‘to lean towards, to be favourable to’ (sannatiḥ = svajanaśrāvanyāṁ) and of pari+nam either in the sense of ‘spending or passing’ as in the verse ‘parināmya niśāṁ tatra’ or in the sense of ‘maturing’ as in ‘kādā parinato buddhyā yayasyā cāmaraprabhāḥ’.

√Yuj

With nir the root yuj gives the sense of ‘accomplishment or successful completion of a job’ (nirvāha). It is found in this sense in the Rāmāyaṇa verse ‘tvam asmin kāryanirvoge pramāṇaṁ harisattama’.

Abhi+yuṇ gives the sense of ‘to attack or assail (ākramaṇa). That this is the meaning of it becomes clear from the following verse where it is found used:

’yadi māṁ abhiyuṇīr na devagandharvadānāvah naiva Sītām aham dadyāṁ sarvalokabhāyād api’.

With sam+pra √yuṇ is found used more than once in the Rāmāyaṇa, as for example, in ‘tathā tu tau samyati samprayuktāu’ and ‘gajendra potavī iṣya samprayuktāu’. In both these cases the meaning is that of ‘facing each other for fight, or set against each other’. Samprayuṇ primarily means ‘to be in contact with, to encounter’.

1. III. 17. 26.; III. 18. 11, 13, 15. 5. V. 39. 4.
2. VI. 76. 71. 6. VI. 26. 2.
3. III. 8. 1. 7. VI. 96. 35.
4. II. 43. 16. 8. VI. 40. 19.
**Prepositional Verbs**

\(\sqrt{\text{Dis}}\)

'To proclaim' is the sense of \(vi+\text{apa}+\text{diś}\) in the verse 'kathaṁ tvāṁ puran-ādadyāṁ kulaṁ vyapadiśan mahat'.\(^1\) The use of \(vyapadiś\) with \(kula\) (family) is very significant. \(Vyapadeśa\) itself means a family, 'vyapadiśyate' neti', by which one is named. Cp. Śāk. 'Vyapadeśam āvilayitum janam imaṁ ca pātayitum' (V. 21.). Here the meaning of the root which is 'to speak, to utter' (\(\text{diś} \text{ucārayakriyāḥ}\)) is preserved. So is it preserved in another use of it in the verse 'iyaṁ tu bhavato bhāryā...śāgyā ca \(vyapadesyā ca\)\(^2\)' where \(vyapadesyā\) means 'deserving a special mention' (to be quoted as an example of devotion to the husband). The use of \(vi+\text{apa}+\text{diś}\) in still another verse 'vyapadesakule jatāḥ pūjitāḥ cāpy abhīkṣpaśāh\(^3\)' is quite interesting. \(Vyapadeśa\) here means 'vigato' padeśaḥ kalaṅko yasmāt' or that from which the stigma is gone. It may be observed that this sense (stigma) of \(apadesa\) is not recorded in the lexicons. It is still more interesting to see that with or without \(vi\, apadesa\) means family, designation, as may be clear from the following verse: 'apadeso me Janakāt\(^4\)' (apadesaḥ= \(Vaiḍehityādi\)\(\text{vyavahāraḥ}\)).

\(\sqrt{\text{Yat}}\)

The root \(yat\) with \(prati\) means 'to be cautious, to be alert' as may be clear from the verse 'pratiyattā mahābalāḥ'.\(^5\)

With \(ān\) also, it means the same. In the verse 'Rāgahavah paramāyatattā lalāte patrihthiḥ̄ paramāyatattāḥ means 'perfectly circumspect'.

\(\sqrt{\text{Bhu}}\)

The root \(bhū\) with \(nic\), preceded by \(sam\) means 'to believe,

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1. VI. 115. 20.  
2. III. 13. 7.  
3. IV. 64. 21.  
4. VI. 116. 15.  
5. VI. 76. 17.  
6. VI. 102. 68.
to expect, to bring up, to honour\textsuperscript{1}, etc. We have it in the sense ‘to believe’ in ‘jìvantìm māṁ yathā Rāmaḥ sambhāvayatī kirtimān\textsuperscript{2}’ (sambhāvayati=viśvasiti) and in the sense ‘to bring up’ in ‘taya sambhāvitā cāṃsi snigdhaya maṭṣauḥṛdāt’.\textsuperscript{3}

√Jnā

Ā+jnā without the causal suffix ṇic is extremely rare in classical Sanskrit literature. In the Vedic literature it is a common occurrence. We have ā+jnā used as an Absolutive in the Rāmāyaṇa verse ‘na jagāma tathoktas tu bhrātur ājñāya śāsanam\textsuperscript{4}, where ājñāya means anucintya, ‘keeping in mind or bearing in mind’.

We have a very rare use of ava+jnā here, if the meaning assigned by Tīrtha, an old commentator, be correct. The Text reads: ‘tataḥ Paulastyaśacīvāḥ śrutvā cendrajayo vadham äcaca-kṣur avajñāya Daśagriyāya satvarāḥ’.\textsuperscript{5} Tīrtha interprets avajñāya as abhijñāya, viz., dṛṣṭvā (having seen with their own eyes). Usually ava+jnā means ‘to despise, to treat with contempt’.

Abhi+jnā means ‘to recognise’, sometimes with an additional prati. It is in this sense that the word has been used frequently in literature. In the Rāmāyaṇa too, it has been used in this sense in the verse ‘abhijñānam mayā dattam arcīsmān sa maḥā-maṇīḥ’.\textsuperscript{6} In the sense of knowing or understanding the use of it may be traced in the following verse of the Rāmāyaṇa: ‘abhijñā- tasya māyānām’.\textsuperscript{7} It means ‘one who understands the tricks’.

Jnā with sam+upa means ‘to forgive’ as in ‘saṃvāsāt paruṣāṁ kiṃcid ajñānād api yat kṛtāṁ tan ma samupajānīta’.\textsuperscript{8}

With anu, √jnā means ‘to inherit the characteristics of’

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1. See Gītā: ‘sambhāvitasya cāṃkirtī maraṇād atircyte’. II. 34.
2. V. 39. 10.
3. II. 118. 33.
4. III. 45. 4.
5. VI. 92. 1.
6. VI. 126. 46.
7. VI. 85. 23.
8. II. 39. 38.
as in ‘anujāto hi māṁ sarvair guṇaiḥ śreṣṭho mamātmajah’
and ‘pitṛn samanujāyante naraṁ mātaram aṅganāh’.

√Uḥ

The root uḥ is found in the Rāmāyaṇa with vi, and prati+vi etc. With vi its use is attested by the verse ‘vyāhann iva janaugham tam śanai rājakulaṁ yayau’. Here vi+uḥ means ‘to push apart, to divide’.

With prati+vi the Rāmāyaṇa records at least two uses of it, one in the verse ‘tāṁs tu sarvān prativyūhya yuddhe rājā pravā-sitāḥ’ and the second in the verse ‘tvayā devaḥ prativyūhya nirjitaḥ’. In both these prativyūhya means ‘arraying the army against’. The commentator’s rendering does not bring out the sense of the root with the prepositions. It only seeks to give what is meant.

Miscellaneous roots

There is a large number of roots in the Rāmāyaṇa which are found only with one or two prepositions or which even though found with several prepositions yield a different meaning only with one or two prepositions.

Of such roots mention here may be made of śru with prati in the sense of ‘to promise’ in the verse ‘ānṛnyaṁ tu gataṁ tasya Sugrīvasya pratiśraveśa; √sri with pra meaning ‘to fold’ as in ‘prāśritah praśrīṇjalīḥ’ meaning baddhāṇjalīḥ; and with prati, ‘to resort to, to take refuge in’, as in ‘pratiśrayaṁ prāpya sa-mīkṣya śūnyamḥ’, where pratiśraya means not an āśrama as Monier Williams would have it but the land adjoining the āśrama; √man with abhi meaning ‘to respect, to honour’ as in ‘vṛddhāṁs ca

1. II. 2. 11. 2. II. 35. 28. 3. II. 5. 21. 4. II. 110. 17. 5. VI. 62. 20. 6. IV. 20. 20. 7. III. 61. 30. 8. III. 58. 19.
tāta vaidyāṇīś ca Brāhmaṇāṇīś cābhimanyase\(^1\); _checkout\ (khyā) with _sam_ used in the verse ‘divy an tarikṣe bhumau ca ghoram utpātajaṁ bhayaṁ samcacakṣe’ tha medhāvi\(^2\) in the sense of ‘seeing’, the sense which the root had in the early Vedic literature;  _वर्ज_ with _apa_ in the sense of ‘fulfilment’ as in ‘pratijām apavajjey\(^3\), with _ān_ in the sense of ‘overcoming, humbling’, as in ‘aham āvarjasyāmi yuṣmākaṁ paripanthinaḥ\(^4\), the commentator’s interpretation, nivārayisyāmi being the _tātparaṁṭha_ (the import of the sentence) and not _sabdārtha_ (the word-meaning);  _वाह_ with _nir_ meaning ‘to offer’ as in ‘nīlavaiduryavarṇāṇīś ca mṛdūn yavasasaṅcayān nirvāpārtham paśūnāṁ te daḍrasus tatra sarvasāh\(^5\) (nirvāpārtham=bhakṣānārtham—com._);  _सर्ग_ with _pra_ meaning ‘to move forward’ and _विप्र_ with _pra_ meaning ‘to spread in different directions’ as in ‘yo hi viklavayaḥ buddhyā _prasaraṁ_ satrave diśet\(^6\) and ‘vīprasaranti sarpāḥ’?;  _वद_ with _pra_ meaning ‘to speak out, to declare’, as in ‘ṣatruḥ patriṇāvādena mātreva hitakāmyaḥ āśīviṣa ivāṅgena bāle paridhṛtas tvayā\(^8\) and ‘putrapravādena tu Rāvaṇasya tvam Indrajīnimitramukho’ si ṣatruḥ\(^9\) and with _pari_ and _apa_ meaning ‘to speak ill of, to

1. II. 100. 13.
2. II. 1. 43.
3. I. 44. 7.
4. V. 62. 2.
5. II. 91. 79.

The form _nirvāpa_ is here obviously from _nirvāp_, in the sense of ‘to offer’. The specific sense ‘to offer to the gods or the deceased’ is generalized here.

6. VII. 68. 19. Here _prasara_ means ‘an opportunity to advance’.
7. IV. 30. 44.
8. II. 7. 27.—Here _pravāda_ is rendered as _vyapadeśa_ by the commentator. It would be more reasonable to take it in the sense of _prasiddhi_ which is a more natural development from the primary sense of the root with the preposition. The sense ‘to pass oneself off’, recorded by Monier Williams, has little to do with the primary signification. _Pati-pravādaḥ_ may be analysed into ‘patir iti pravādaḥ prasiddhiḥ tenopalakṣitaḥ’ (ṣatruḥ).

9. VI. 15. 10.
Prepositional Verbs

speak scandalously of, or 'to denounce' as in 'parivādo' pavādo vā Rāghave nopapadyate31 (akāryakaranañimittatiṣ samulam ayásaḥ parivādah, upajīvinām madhye ekenāpi kathito pavādah); √han with vi+ā meaning 'to contradict', as in 'iddaṃ vyāhatam karma na bhavān kartum arhati3' and sam meaning 'to be well-knit', as in 'Sugrīvaḥ samhatagrīvaḥ3' and with abhi and ni meaning 'to strike' and 'to kill' respectively as in 'abhiyaghrur nijaghnus ca samare sarvarāksāsān4'; √rabh with prati+sam meaning 'to be agitated; to be angry', as in 'Lakṣmanaḥ pratisaṃrabdho jagāma bhavanam kapeh5' and with sam alone in the sense 'to grasp, to grapple' (in fighting) as in 'hastābhyaṃ eva samrabhya haniṣyāmi savajrinam6'; √bhāṣ with vi+ā meaning 'to address' as in 'drṣṭyā vyābhāṣitena ca7'; √gam with pari+ā in the sense of 'to elapse' as in 'paryāgata kāle8' and with sam+ā meaning 'to encounter' (in battle) as in 'aham tu manye tava na kṣamaṃ raṇe samāgamam Kosala-rājasūnunā9', with upa and ati meaning 'to approach and cross', as in 'upatiṣagmur vegenā Śaradaṇḍam jālākulam10'; √bhr seen once with pra in the sense of 'to fill' which is evidently the sense of √bhr itself, the preposition not adding in any way to the sense of it as in 'bhayena prabhṛtāḥ11' and then with sam in the sense of 'collecting materials for, to make preparations for', as in 'tasmin sambhrīyamāne tu Rāghavasyābhīṣecane12'; √stambh once with ava meaning 'to hold fast' (ālambana) as in 'susamvītam avastabdham13' and in a slightly

1. II. 12. 27.
2. II. 106. 18.
3. IV. 13. 3. vide., Amara: drṣṭha-
saṃdhis tu saṃhataḥ. III. 1. 75.
4. VI. 86. 12.
5. IV. 31. 10.
6. VI. 63. 46.
7. VI. 125. 15. vide., Amara: syād
abhāṣanām śāpaḥ. I. 6. 15.
8. III. 29. 8.
9. III. 37. 25.
10. II. 68. 15.
11. VI. 94. 33.
12. III. 47. 6.
13. IV. 16. 15. The commentator renders avastabdham as 'drṣṭham bhūnim śkranya sthitam' (who held his ground firmly).
modified sense of ‘to invest, to surround’, as in ‘avaṣṭabdham ca me Rāma nakṣatraṃ dāruṇagrahahiḥ’, where avaṣṭabdha means ākrānta, pari-gata, and then with prati in the sense ‘to lean or press oneself against’ used in the participial form as in ‘atha vā tvam pratisadbho na nivartitum icchasi’², where pratisadbha means ‘proud, conceited’; √yā once with nir in the sense of ‘marching out (of the armies)’ as in ‘niryaṇam sarvasainyāṇāṃ drutam ājñāpayat’⁸, and ‘niryaṇe tasya raudrasya⁴’, and then with sam used in the noun-form meaning ‘carriage’ as in ‘lokasya samyāṇaṃ gacchasva⁴’, √śi with prati meaning ‘to lie without taking food before a deity’ as in ‘āñjalīṁ prāṇmukhaḥ kṛtvā pratiśiṣye mahodadheḥ⁶ and with upa meaning ‘to sleep by the side of’ and thence ‘to keep guard by rotation’ as in ‘Rāvanasya-opasāyinyah’ (paryāyena sayanasthānaraksikāḥ); √ās with prati+sam meaning ‘to stand face to face’ as in ‘sāṃśayastham idāṃ sarvāṃ śatōḥ pratisamāsane⁸ (pratisamkhāvasthāne); √iḥ with prati and sam meaning ‘to check, to restrain’ as in ‘na Rāmasya samare vegāṃ saktāḥ pratisamihitum⁹; √sasj (sajj) with vi primarily meaning ‘to stick’, secondarily ‘to tarry, to take long’ as in ‘tvām ca śrutvā visajjantam na jīveyam api kṣanam¹⁰ (visajjantam=vilambanm kurovantam); √vij with sam (usually it is used with ud) in the sense of ‘fear’ as in ‘na tu samvijate

1. II. 4. 18.
2. VI. 71. 54b. Monier Williams does note this sense which the commentator assigns to pratisadbha. He as well as Apte record the sense, obstructed, checked, which surely does not suit the context. In the verse Atikāya tells Lakṣmana to lay down his bow and retire from the field to save his life. In the present verse, he modifies his statement and says: “you are proud, you don’t want to withdraw, therefore stay, or lose your life and go to the abode of Yama.”
3. VI. 42. 32.
4. VI. 78. 19.
5. VII. 41. 8.
7. V. 6. 29.
8. VI. 64. 16.
9. V. 38. 42.
10. V. 40. 11.
Prepositional Verbs

mṛtyōḥ\(^1\); √arth with sam meaning ‘to hold consultations’ as in ‘samavetāḥ samarthayān\(^2\) (mantram ākurvan); √vid with sam with the causal suffix nīc meaning ‘to urge, to push’, as in ‘saṁhatya saṁvedya ca tau karābhyaṁ\(^3\); √puth with ava meaning ‘to beat, to strike’, as in ‘muṣṭibhiś caraṇair dantaiḥ pādapiś cāvapothitāḥ\(^4\); √sic with ud meaning primarily ‘to sprinkle, to sprinkle over’ as in ‘śonitotsikto giriḥ\(^5\); √nah with sam meaning ‘to prepare’ as in ‘saṁnāho rākṣasendrāṇāṁ tumulaḥ samapadyata\(^6\); √kliś with pari meaning ‘to torment, to cause pain’, used participially in the sense of ‘worn out, soiled?’, as in ‘parikliṣṭaikavyanām\(^7\); √ir with ud with the causal suffix meaning ‘to cause, to produce’ as in ‘mama śokam udīryaṇāḥ (udīryaṇaḥ janayan); √jan with su used as a participle noun meaning ‘well-being, auspiciousness’ as in ‘sujaṭam asya\(^8\); √ruh with sam meaning ‘to heal’ as in ‘vainateyena saṁsprṣṭās tayoḥ samururukur vraṇāḥ\(^9\); √labh with sam+ā meaning ‘to catch hold of’ as in ‘ehi raṃṣyāvahety uktvā saṃmālambata Lakṣmānanam\(^10\);

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1. VI. 26. 32.
2. VI. 37. 3.
3. VI. 40. 19.
4. VI. 52. 17.
5. VI. 67. 89.
6. VI. 75. 40.
7. √kliś with pari or without it means ‘to torment, to trouble.’ The participial form kliṣta sometimes conveys the sense of hurt, injured, in a bad condition, soiled.
8. VI. 81. 10.
9. VI. 101. 3. Elsewhere in literature udīr with nīc means to raise; to utter.
10. V. 9. 72.
11. VI. 50. 39.
12. III. 69. 14.— It seems saṃmālambata is a misprint for saṃmālambata, for not only is the form ungrammatical, but it also yields a sense which rightly belongs to saṃa+λab. Labh with sam and ə has the specific sense of anointing, which is not pertinent. It is in this sense that sam+ə+labh is used in ‘dadarśa kāntaḥ ca saṃmālabhanṭyaḥ (Rām. V. 5. 13.).
\textbf{\textit{The Rāmāyaṇa—A Linguistic Study}}

✓math with \textit{ud} meaning 'to torture' as in 'Sītonmathānām'; ✓svaṁj with \textit{abhi} meaning 'to attach to' as in 'nāsti me tvayy abhiśvangaḥ'; ✓guh with \textit{upa} meaning 'to cover, to wear' as in 'kācic ca vastram anyasyā apahṛtopaghyaya ca'; ✓kāl with \textit{pari} meaning 'to run after' as in 'parikālayate Vālī dhāvantam sacivaiḥ saha'; ✓hā with \textit{pari} meaning 'to be left behind' as in 'Sugrīvaḥ parīhyata'; ✓piḍ with ā (n) in the noun form meaning 'a waterfall' as in 'sāpiḍa iva parvataḥ'; ✓cint with \textit{abhi} meaning 'to care for' as in 'bhrāṭṛbhiś ca surān sarvān nāham atrābhicintaye'; ✓iśu with \textit{abhi} meaning 'to live longer than' as in 'abhijīnet sa sarveṣu lokeṣv api Purandarāt'; ✓mṛd with \textit{ava} meaning 'to defile, to desecrate' as in 'na śakyā yajñama- dhyaṣṭha vediḥ..., caṇḍālenāvamarditum'; ✓śliṣ with \textit{vi} meaning 'to disjoin' as in 'prāptakālam avistīṣṭam uccur vacanam āṅganām' where avistīṣṭa means 'not incoherent'; ✓sad with \textit{vi}+\textit{ava} meaning 'to droop, to sink, to be sad', (ordinarily either of the two prepositions is prefixed to ✓sad to convey the sense of sorrow) as in 'cittām vyavasāsāda'; ✓dh-, 'to go', with \textit{sam}+\textit{ud} used in the participial form meaning 'completely overspread or covered with (dust)' as in 'atha reṇusamuddhvaṣṭam samutthāpya narādhipam'; ✓snā with \textit{apa} used only in the participial form apasnāta meaning 'one who has had a bath on the death of a relation' as in 'ity evaṁ vilapan rājā janaugheṇābhisaṁvṛtaḥ apasnāta ivāriṣṭam pravi- veṣa grhottamam' (apasnātah=mrītasnānasnātah); ✓vas with \textit{vi

1. VI. 124. 11.  
2. VI. 115. 21.  
3. V. 11. 30.  
4. IV. 46. 11.  
5. IV. 16. 27.  
6. IV. 16. 22.  
7. III. 36. 15.  
8. III. 34. 18.
used at least twice with *ktin* meaning in both the cases ‘the result of the fruit of an action’ as in ‘yat tat tasya (karmaḥ) tvayeṣ vyuṣṭih pṛāpteyam Raghunandana’ (vyuṣṭih=paripākāḥ) and ‘ucyamanam na gṛhṇāsi tasyeyam iyuṣṭir āgataṁ’; ✓*yam* with *ud* in the participial form *udyata*, lit. meaning ‘raised’, has here the sense of ‘one whose giving away (in marriage) has been decided upon’ (dātam kṛtaniścayān) as in ‘Lakṣmaṇāgacchha bhadraṁ te Urmilām ṇdyatām mayā pratīccha’ and with *vi* and *āni* in the sense of ‘struggling, striving, fighting’, as in ‘tasya vyāyacchāmānaya Rāmasyārthe sa Rāvaṇah’; ✓*pur* with *pra* in the sense of ‘stretching hard’ (right up to the ears) as in ‘kva gatir mānuṣāṇām ca dhanuṣo sya prapūrane’ (akarṇākarṣane); ✓chād with *pari* used in the form of a noun in the peculiar sense of ‘a covering or a lid for a vessel’ as in ‘rājatāntaparicchadām’; ✓*sprē* with *upa* used in the sense ‘to touch’ (which is the primary meaning of the root without the preposition) as in ‘sa kāmam anavāpyaiva Rāmapāḍāv upasprēṣan’; ✓*dru* with *abhi* meaning ‘to rush towards’ as in ‘abhidudrāva Kākutstham’ and with *vi†pra* meaning ‘to run, to chase’ as in ‘krośanto viprududruvuh’; ✓*rad* with *vi* meaning ‘to scratch, to engrave, to inscribe’, as in ‘tataḥ suptaprabuddhām māṁ Rāghavāṅkāt samutthitāṁ vāyasah sahasāgamya virarāda stanāntarc’; ✓*srū* with *vi* meaning ‘to flow in diverse courses or channels’ as in ‘nādiṁ visrāvītam īva’ (visrāvītam=rodhobhāṅgādinā ‘nyathā prāpitām’); ✓*jap* with *upa* meaning ‘to whisper, to bring over to one’s own party by secretly instigating’ as in ‘nopajaptō smi śatrubhiḥ’ (nopajaptāḥ=bhedāṁ prāpitāḥ); ✓*srō* with *prati†upa* used causally in the sense of

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1. IV. 20. 11. 7. I. 1. 38.
3. I. 73. 30-31. 9. VI. 96. 3.
4. III. 51. 42. 10. V. 38. 22.
5. I. 67. 10. 11. V. 19. 16.
'causing to move through the hinder part' as in 'caturbhīś' caturo dīptān hayān pratyasarpayat\(^1\) (atyaktābhīmukhyānam eva pasārdhena prasarparṣam\(^2\); \(\sqrt{\text{rudh}}\) used with ni in noun form in the sense of 'a covered place' as in 'na vanesu na śailēsu na nirodheṣu vā punah\(^3\) (nirodheṣu=gūhādisamvṛt-prapadeṣeṣu); \(\sqrt{\text{būdh}}\) with sam meaning 'to press together' as in 'yathāsūkham asambādham\(^4\)' where asambādham means 'without being crammed'; \(\sqrt{\text{bhram}}\) with ud or ud and vi in the sense of 'going up or jumping up and going round' as may be seen from its use together in one and the same verse: 'ity ēvaṁ vilapan Rāmaḥ paridhāvan vanād vanām kvacid udbhramate yogāt kvacid vibhramate balāt\(^5\); \(\sqrt{\text{pad}}\) with abhi+ava or with simple abhi meaning 'to protect or to rescue' as in 'saṁke-tād Bharatena tvam Rāmaṁ samanugacchasi kroṣantaṁ hi yathāsūkham nainam abhyavapadyase\(^6\) and 'ripuḥ pracchannacāri tvam madartham anugacchasi Rāghavasyantaram prespus tathainam nābhīpadyase\(^7\); \(\sqrt{\text{ji}}\) with para meaning 'to overcome, overwhelm' as in Janakātmajām...... śokavegaparājitum\(^7\), bhartṛsokaparājitum\(^8\) and 'bhartṛsokaparājitah\(^9\); \(\sqrt{\text{dai}}\) (p) with ava or aṣa meaning 'to purify', as in 'dṛṣṭāpadaṁ vikṛntas tvayā satkṛtya mānītah\(^10\)' where aṇḍāna\(^11\) means a noble or brave deed done in the past (sotkarṣam pariśuddham parnaraṇitam karma); \(\sqrt{\text{as}}\) with sam and ni in the sense of 'to deposit' (as a trust) as in 'bhṛatrā tu mayi saṃnyāso nikṣiptaṁ saḥrād ayam\(^12\); \(\sqrt{\text{brī}}\) or vac with anu, meaning 'to speak incidentally of', as in 'āham te nānuvaṁtavya višeṣeṇa

\(\sqrt{\text{pad}}\) is used with av, in the sense of 'overwhelm'.
kadācana\(^1\); √vah (causal) with prati in the sense of ‘opposing’, as in ‘kim idam kāraṇam yena mamājñā prativāhyate\(^2\); √kruś with apa (a variant of ava) meaning ‘to cry down, to denounce, to condemn’ as in ‘na tu śakyaṁ apakroṣam prthivyāṁ dātum ātmanah\(^3\); √iks with ava meaning ‘to look after, to have regard for’, as in ‘yadi Rāmasya nāvekṣā tvayi syān mātrvat sada’\(^4\).

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2. II. 15. 26.
3. III. 56. 22.
4. II. 73. 18.
CHAPTER EIGHT

ETYMOLOGIES

A peculiarity of the etymologies of the Rāmāyaṇa and, for that matter, the etymologies of the sister epic, the Mahābhārata, and the vast body of the Purānic literature is that they, with certain exceptions, generally concern the proper names. The etymologies offered in this epic are no better or no worse than those which a grammarian or an etymologist would suggest. Yet they are more interesting, more appealing and more convincing, backed as they are invariably by a story which is related by way of justification. The story is very often a mere myth, yet it does help us understand the given etymology and that, too, in an interesting manner.

It is striking that the etymologies of the Rāmāyaṇa are generally to be met with in the first and the seventh Books of the work which are generally considered later interpolations in part or in toto. The words whose etymological derivations are found in the Rāmāyaṇa cover the names of the earth, the deities, the age-old sages, races, kings, the cities and the rivers.

Medinī is one of the names of the earth. Etymologically it means medo'syā asti, medasvatī or medasvinī, full of fat. Let not one think this is a mere fancied meaning having no relation to fact. The Rāmāyaṇa tells us that the earth came to be called medinī because it became everywhere full of the medas, fat, of the demons Madhu and Kaitabha, when they were struck with the disc by Viṣṇu (medasā pāvita sarvāḥ prthivī ca:
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samantataḥ) and redolent of the fat (medogandhā tu dharaṇī medinīty abhisamjñīrā).¹

It may in passing be remarked here that the above derivation and the interpretation of the word medinī accords with the derivations and the interpretations of it found in the Purāṇas² and the Yogavāsiṣṭha.³ Apart from the difference in the minor details in the story which leads to the earth being called medinī there is near unanimity in all the works so far as the fat part of it is concerned. Whether it is the fat of the demons Madhu and Kaitabha slain by Viṣṇu as in the Rāmāyaṇa and in the Purāṇas, or the Giant being done to death by the goddess Kāli as in the Yogavāsiṣṭha it is on account of the fat of the killed ones that flows on the earth that the earth derives its name, medinī.

The story of the coming down of the Gaṅgā on the earth is also useful to us in giving us a number of derivations. One of them is that of jātarūpa which means gold. The question is how it came to mean gold. An answer is given in a story in the Rāmāyaṇa⁴ which goes thus: The gods charged Agni with the duty to see to it that a son is born to Lord Śiva. They asked him to approach the Gaṅgā and deposit in her the divine seed which Agni did. The Gaṅgā assumed the form of a celestial damsel of exquisite charm at which the seed flowed forth from all the limbs of Agni. Gaṅgā then told fire that she was finding it difficult to contain the embryo and that it should be deposited on the one side of the mount Himavat. After Agni had approved of the proposal the Gaṅgā disgorged the embryo which reached the earth where it assumed various forms of gold, silver, copper, lac and lead. The moment the embryo fell on the

1. VII. 59e. 53. 2. Devībhūgavata, 1.9.83-84; 3.13.8; Brahmavaivarta, Prakṛtikhaṇḍa, Adhyāya 7. 3. VI (ii). 135. 6. 11. 4. Bālakāṇḍa, Canto 37.
mountain the entire forest growing on it became golden. Since that time gold glowing like fire came to be known as iñatarūpa which came to have a beauty of its own (jātam rūpam asya). The verses of the Rāmāyaṇa where we meet with the above mythological interpretation and the derivation of the word jātarūpa are:

nikşiptamatre garbhē tu tejobhir abhirajañjitam
sarvaṁ parvatasannaddham sauvarṇam abhavad vanam.

jātarūpaṁ iti khyātam tadāprabhṛti Rāghava
suvarṇam puruṣavyāghra hutāsanasamaprabham.

This very story of the birth of Skanda or Kārṇīkeya is carried a little further in the Rāmāyaṇa to give us a few more interesting and mythologically-patterned etymologies. It is said there that when Kumāra was born the gods asked Kṛttikās to take upon themselves the duty of feeding the child. They agreed and after deciding among themselves about the timings fed him on their milk. The gods then said that the child would be known the worlds over as Kārṇīkeya, the son of Kṛttikās. He would further be known as Skanda for he was found fallen in the watery discharge accompanying delivery. ‘Skanda ity abruvan devah skannamām garbhaparisrave’ (=garbhodake).

It is further mentioned that the child sucked the foster-mothers by assuming six mouths: saṇṇām saḍānano bhūtvā jagrāha stanajam payah. Skanda came to be known by another name of Saḍānana or Saṇmukha on account of this fact of sucking the milk with his six mouths.

In the context of the name of the Aṅga country is given the story of Anaṅga or Cupid which pronouncedly varies from its prevalent version. It is said in the Rāmāyaṇa that Kandarpa who is called by the wise as Kāma one day insulted and challen-
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ged Lord Śiva when he was leaving with Maruts after his marriage. The Lord gave an angry sound of _hum_ and fixed his gaze on him with the result that all limbs fell off from his body which was consequently burnt to ashes. Kāma since then remained without any body and came to be known as _Anānga_.

tatra gatram hatam tasya nirdagdhasya mahātmanaḥ asārīraḥ kṛtaḥ kāmaḥ krodhad deveśvareṇa ha
_Anānga_ iti vikhyātas tadāprabhṛti Rāghava.

In this very context it is said in the _Rāmāyaṇa_ that the country where the body (_aṅga_) of Cupid fell off came to be known as Aṅga: _sa cāṅgaviśayā śrīmān yatrāṅgaṁ sa mumoca ha_.

Now this is quite a fanciful interpretation. To find a justification for the name Aṅga a connection is sought to be established by the author of the _Rāmāyaṇa_ with the age-old Purāṇic story which has been presented here with the necessary modifications.

Among the generic names Yakṣa and Rākṣasa are the ones whose derivations are found given in the _Rāmāyaṇa_. The context is that of the birth of the demons, Rākṣasas. After his coronation Rāma is engaged in a leisurely conversation with Agastya who narrates to him many interesting myths and legends. In the course of the talks Agastya says that the Rākṣasas were living in Lankā earlier too (_pūrvam apy esā Lankā-sit piśitāsīnām_). Rāma is at a loss to grasp the real significance of the remark. He says, “We have heard about the Rākṣasas having originated from the Pulastya family. How can they be said to have originated otherwise?” Agastya then proceeds to give him an age-old account of the birth of the Rākṣasas and along with this offers a few words about the origin of the Yakṣas too. He says, “Prajāpati having first created waters brought forth beings for their protection. These

beings then stood before Prajāpati in all humility enquiring from him as to what they could do for him even as they were tormented by hunger, thirst and fear. Prajāpati said: “O men, ye protect these waters with great effort.” Among them who were hungry said, “Yes, we will do so”, while the others who were feeling thirsty said, “We will respect them”. Then the creator said to them: “Those of you who had said ‘we will protect (rakṣāmaḥ)’ would become Rakṣasas while those of you who had said ‘we will respect (yakṣāmaḥ)’ would become Yakṣas”:

rakṣāma iti tatrāṇyair yakṣāma iti cāparaiḥ
bhūṃkṣitābhūṃkṣitair uktas tatas tān āha bhūtakṛt.
rakṣāma iti yair uktam Rakṣasās te bhavantu vah
yakṣāma iti yair uktam Yakṣā eva bhavantu vah.¹

Of the derivations of the proper names given in the Rāmāyaṇa mention here may be made first of that of Ahalyā. The derivation is found in the following verse:
tato mayā rūpāguṇair Ahalyā strī vinirmiṣaḥ
halaṁ nāmeha vairūpyaṁ halyaṁ tatprabhavaṁ bhavet
yasya na vidyate halyaṁ tenaḥhalyeti viśrutā.²

The process of derivation, as given in the above verse, is: Hala in the word Ahalyā means deformity; halya with the secondary suffix yat added to hala means (ugliness, contemptibility) arising from deformity. Halya with the negative particle naiḥ is ahalya or in the feminine ahalya means one who does not have any ugliness occasioned by some deformity. Needless to say, this derivation is laboured and seems to have been offered for no other purpose than showing that the name Ahalyā was quite appropriate for a lady who had flawless beauty. That Ahalyā was an anvarthasamjñā led the poet to discover in the word hala the rather unusual and by no means well-known

¹. VII. 4. 12-13.
². VII. 30. 22.
meaning of deformity, vairūpya, which very well fits in here.

That the names Sugrīva and Vālin too are significant ones which came to attach to particular beings due to an important event happening in their lives is illustrated by means of a story in the Rāmāyaṇa which is found in an interpolated canto in Book Seven. It is said there that a monkey was born from the tears that fell from the eyes of the Creator as He was practising Yoga on the central peak of the mount Meru which housed His charming divine assembly. As soon as the monkey was born it was consoled by the Lord with sweet words. The Lord showed it (the monkey) the vast expanse of the mountain and asked it to live by His side helping itself to its heart’s content with the many fruits and herbs growing on it (the mountain). The monkey skipped forth in the mountain forests, collected fruits, flowers and honey and offered them at the feet of the Creator in the evening. After some time had passed in this way, the monkey happened to go to the northern peak of the mount Meru and there saw a lake with its transparent waters wherein it saw its own reflection as it stood on the bank. It took the reflection for another monkey and out of anger at its supposed indifference to it jumped into the water wherefrom it emerged a minute later as a beautiful lady with consummate charm. Just at that time Indra and Sūrya happened to pass that way. Both of them saw the beauty-queen, became passionate and discharged. The semen of Indra fell on the hair and that of Sūrya on the neck of the lady. Thereupon the lady gave birth to two sons Vālin and Sugrīva, both of them deriving their names from the place of the fall of the semen of the two deities. vāleṣu patitaṁ bījam Vālī nāma babhuva sāḥ.¹

griṃvāyāṁ patitaṁ bījam Sugrīvaḥ samajāyata.²

In justification of the name Hanumat given to the

1. VII. 37a. 37.
2. VII. 37a. 39.
principal ally of Rāma the Rāmāyana gives a very interesting story beginning with the monkey’s birth. It says: The monkey was the mental offspring of Wind who embraced Aṣṭānā, a lady of exquisite charm. She was the wife of Kesarin and daughter of Kuṇjara. The Wind who could not resist the charm of the lady became highly passionate and united himself mentally with her. Aṣṭānā then gave birth to a son in a cave. The infant, when born, saw the Sun and mistaking it for a fruit in the forest wanted to catch it. He flew into the sky, went up and up till he had covered three hundred yojanas (approximately nine hundred miles) in space. The solar heat could have no effect on him. When Indra saw that he (the monkey) had come to the mid-region he sent forth his thunderbolt to crush him. The edge of this bolt struck the left chin of the infant monkey. Since that time this monkey, the son of Aṣṭānā, came to be called Hanumat, literally meaning one with a defective, broken chin (kutsītā hanur asya):

\[
\text{tadā śailāgraśikhare vāmo hanur abhajyata}
\]
\[
tato’ bhināmadheyam te Ḥanumāṇ iti kṛtītām.¹
\]

About the background of the name Rāvana attaching to Daśagrīva too we have an interesting anecdote in the Rāmāyana which again is found in the Seventh Book. This anecdote is very well known and is found in the various Purāṇas too. The story is related to the terrific noise produced by the demon when his arms came to be crushed by the mountain as it was pressed gently with the big toe of the foot by Lord Śaṅkara at the time the wicked demon was trying by means of his arms to lift it (the mountain) up. The demon kept on bewailing his lot for a thousand years and then under the advice of his ministers recited verses in praise of Lord Śaṅkara who became pleased with him and freed his crushed arms and said that the deities, Yakṣas and the human beings would remember him (Daśagrīva)

¹. IV. 66.24.
in future by the name of Rāvana for he had sent out a terrible
cry terrifying the three worlds, when his arms were crushed by
the mountain:

yasmaṁ lokatrayaṁ caitad rāvitas bhayam ṛgatam
tasmāt tvam Rāvanam nāma nāmnā rājan bhavisyasi.\(^1\)

That the word Rāvana owes its origin to the terrific cry sent
forth by the demon is also shown obliquely by the use of the
alliterative word lokarāvana\(^2\) used with Rāvana with rather
unusual frequency in the work. It helps support the etymologi-
cal derivation of the word from the root \(ru\), to make noise,
and the story that has been given in support of it.

The names Rāma and Lakṣmana are indicated in the
Rāmayana to be the anvartha ones. They can be justified on
the basis of the maxim: \(yathā nāma tathā guṇah\). Thus for
example, Rāma, when derived from \(\sqrt{r}am\), means one who
pleases: \(ramayatīti\). That Rāma was one who could really
please is pointed out by the expression: \(ramayatāṁ varah\)\(^3\) used
with Rāma which very well helps to bring out the etymology
of the word and its derivative meaning which according to
the poet lies at its back. Similarly the word Lakṣmana is
derived from the word Lakṣmī with the secondary suffix \(na\) by
Paṇini \(lomādipāmādipchādibhyah \(\text{sane}lacak\)\)\(^4\) in the sense of
one who possesses profusely (\(bhūmārthe\)). Lakṣmana then
etymologically means \(prabhūtā lakṣmīr yasya\), one who has ample
grace about him. Or in the words of the Rāmayana itself
\(ṣubha-lakṣanah\)\(^5\) and \(lakṣmivardhanaḥ\).\(^6\) Now these expressions as
\(ramayatāṁ varah\), \(ṣubhalakṣanah\) and \(lakṣmivardhanaḥ\) are primarily
put down in the Rāmayana for the alliterative effect but they
do help, though indirectly, to give us the etymology and the
derivative meaning of the words Rāma and Lakṣmana. Though

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1. VII. 16.37.
2. VII. 16.38.
3. VII. 59.23.
4. V. 2.100.
5. VII. 59a.5.
6. VII. 59a.6.
Rāma and Lakṣmaṇa have been used as proper names still it is pointed out obliquely in the Rāmāyaṇa that they have justification to be attached to the characters who bear them.

The same fondness for the alliterative effect probably is at the back of the word Śatrughna also used in the company of the compound expression devaśatrughna. The word Śatrughna literally means one who destroys the enemies.

More precise and clear however is the justification given in the Rāmāyaṇa for the names Kuśa and Lava, the two sons of Rāma. It is said there that the elder of the twins, when born, was to be sprinkled with water to ward off evil (rakṣārtē) by means of the forepart of the blades of the kuśa grass (kuśamūṣṭi) to the accompaniment of the chanting of the sacred hymns while the younger one was likewise to be sprinkled with the lower part (lava) by the elderly ladies of the hermitage under the express instructions of the sage Vālmīki. It is this fact of the warding off of the evil by means of kuśa and lava that would give them their names, by which they would be known. The sage says:

yas tayoḥ pūrvajo jātaḥ sa kuśair mantrasatkṛtaḥ
nirmārjanīyāṁ tu tadā kuśa ityasya nāma tat
yas cāvaro' bhavat tābhyāṁ lavena susamāhitāḥ
nirmārjanīyo vṛddhābhāḥ laveti ca sa nāmataḥ
evaṁ Kuśalavau nāmnā tāv ubhau yamajātakau
matkṛtābhyāṁ ca nāmabhyāṁ khyātiyuktau
bhaviṣyataḥ.

The word dharma is derived from śdhiṁ, to support, to sustain. It is the old well-known derivation of dharma that the Rāmāyaṇa notes in an interpolated canto. Says it: dhāraṇād dharmaṁ ity āhuḥ. It proceeds to explain the word dhāraṇā. If dhāraṇā means, as has been said above, to support,
to sustain, it may well be said that this meaning would very well fit in with the word \textit{dharma} for it is this (\textit{dharma}) which sustains the three worlds with its animate and inanimate beings. \textit{Dhāraṇa} may also mean to contain. Now this meaning too would agree with \textit{dharma} for it is by containing the enemies that the kings could please their subjects. It is this \textit{dhāraṇa}, therefore, whether it is supporting or sustaining or whether it is containing of the enemies that forms the background to the sense of the word \textit{dharma}.

Among some of the other well-known derivations which are found in much the same form elsewhere too mention here may be made of \textit{puttra} which is dissolved as \textit{put+tra}, one who protects men from the hell called \textit{Put}. The \textit{Rāmāyaṇa} says: \textit{Punnāmno narakād yasmāt pitaraṁ trāyate sutaḥ tasmāt puttra iti proktāḥ pitṛn yaḥ pāti sarvataḥ}.\textsuperscript{1} It may be seen from this that we have here the accepted derivation of the word and the conception (the protection from the hell called \textit{Put}) behind this etymology is the same as admitted elsewhere.

A variant for \textit{ Kuśa-lavau} found in the \textit{Rāmāyaṇa} is \textit{Kuśilavau} which means the professional singers or actors. Could it be that the original word \textit{Kuśilava} has been ingeniously split up here into \textit{Kuśa} and \textit{Lava} while a justification has been sought for these names by putting forward the theory of their \textit{nirmārjana} with \textit{kuśa} and \textit{lava}?

The etymological justification for the various names of Janaka is provided by the following verse of the \textit{Rāmāyaṇa} where it is said that Janaka is called Mithi for he was born as a result of the rubbing (\textit{mathanāt}) of the fire-sticks in the form of the body of Nimi, his father. He is called Janaka for he came into being this way:

\begin{quote}
\textit{mathanān Mithir ityāhur jananāj Janako' bhavāt.}\textsuperscript{2}
\end{quote}

\textsuperscript{1} II. 107.12.
\textsuperscript{2} VII. 57.19-20.
Janaka is known as Vaideha for he was born to Nimi who became videha, i.e., lost his life on account of Vasiṣṭha's curse: yasmat Videhat sambhuto Vaidehas tu tataḥ smṛtah.¹

The names of the cities too are sought in the Rāmāyaṇa to be connected with the names of certain persons who had established them. Thus Kuṣñatī is a name given to the capital of Kuṣa by his father (Rāma) who also announced Śrāvasṭī as the capital of Lava. In the text the word śrāvītā (=prāsidhimeprāpiṭā, made known) is found used with Śrāvasṭī. The effort of the writer though prompted by a desire for the alliterative effect to connect Śrāvasṭī with the causal form of the ītrū (śrāvi), to announce, cannot be lost upon the reader. The author here appears to be seeking justification for the name Śrāvasṭī which unlike Kuṣñatī could not be connected with the name of Lava. Hence śrāvāṇa was accepted as the basis for the name of this city. Here is therefore a case of sound etymology par excellence. The Rāmāyaṇa says: 'Kuṣasya nagarī ramyā Vindhyaparvatarodhasi Kuṣñatīti nāmnā sā kṛtā Rāmeṇa dhīmatā. Śrāvasṭīti purī ramyā śrāvītā ca Lavasya ha'.²

At another place too the Rāmāyaṇa connects the name of a city with the name of the king who ruled it. Thus Takṣaśilā derives its name from the king Takṣa and Puṣkalavata from the name of the king Puṣkala. Rāma is said to have set up Takṣa in Takṣaśilā and Puṣkala in Puṣkalavata: 'Taksam Takṣaśilayāṁ tu Puṣkalam Puṣkalavate'.³

Similarly is the name Viśāla connected with a king Viśāla in the Rāmāyaṇa who is said to have set up a city which came to be called after him: 'Alambuṣayām utpanno Viśāla iti viṣrutah tena cāsīd iha sthāne Viśāleti purī kṛtā'.⁴

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1. ibid.
2. VII. 108.4-5.
3. VII. 101.
4. I. 47.12.
The Rāmāyaṇa connects the name of the forest Daṇḍaka with a king Daṇḍa, the son of Ikṣvāku, who was given that name by his father because he was sure in his mind that he would meet with punishment (daṇḍa) on account of his wicked deeds:

namā tasya ca Daṇḍetī pitā cakrel' patejasaḥ avaśyaṁ daṇḍapatanam śarīre' sya bhāviṣyatī.¹

One day the king Daṇḍa went to the hermitage of Brhaspati in the charming month of Caitra. There he happened to see Arajā, the exquisitely beautiful daughter of Brhaspati and raped her in spite of her protests while her father was away. When the father returned he noticed the weeping girl not far from his hermitage. Already tormented by acute hunger he flew into rage when he came to know of Daṇḍa’s crime. He cursed him that within seven days his entire kingdom lying between the mounts Vindhya and Śaivāla would be reduced to ashes. Since that time the region is known as Daṇḍakāraṇya: ‘tataḥ prabhṛti Kākutṣṭha Daṇḍaka- kāraṇyam ucyeate’.²

How the river Gaṅgā came to be known as Jāhnavī is pointed out in the Rāmāyaṇa in Book One. It is said there that as the king Jahnu was engaged in the performance of a sacrifice the river Gaṅgā washed away his sacrificial enclosure (yajñavaṭa). Noticing the conceit of the Gaṅgā the enraged king (Jahnu) drank up its entire water which he subsequently released through the ears when he was pleased with the words of praise uttered by the deities and sages who were surprised at this unusual act. It is on account of this that the Gaṅgā came to have the names, Jahnu-sūtā and Jāhnavī: ‘tasmāj Jahnu- sūtā Gaṅgā prceyate Jāhnāvīti ca’.³

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1. VII. 79.15.
2. VII. 81.19.
3. I. 43. 18.
As to why the celestial nymphs came to be called *apsaras* the Rāmāyaṇa furnishes an interesting explanation which, like many other cases noted above, seems more to be guided by the similarity of sound than anything else. Says it, ‘the nymphs came to be known by the name of *apsaras* because they were born in the waters (*apsu*) after these had been churned by the gods and the demons: ‘*apsu* nirmathanād eva rasāt tasmād varastriyah utpetur manujaśreṣṭha tasmād apsaraso’ bhavan’.

In this very context of the churning of the ocean the Rāmāyaṇa offers the reason for the names *sura* and *asura* attaching to the gods and demons respectively. According to it the demons came to be known as *asuras* because they did not take possession of the *surā*, wine, which along with many other things, came out of the milk-ocean. The gods, instead, took hold of this wine (*surā*) and so came to be called *suras*. The Rāmāyaṇa verse in question reads:

Diteḥ putrā na tāṁ Rāma jaghrur varuṇatmajām  
Adītes tu suta viṁa jaghrus tāṁ aninditām  
Asurās tena daiteyāḥ Surās tena Diteḥ sutāḥ.

Here we have a case of sound etymology *par excellence* which seems ridiculous in view of the accent on the last syllable of *asura* which showed that the initial *a* was not a negative particle. *Asura* is formed from the word *asu* with the addition of the suffix *ra* and means ‘one full of (ra) spiritual life (*asu*) or *asu* with *ram*+the suffix *da*. By a curious process of semantical change *asura* came to mean a demon, and to signify the gods a new word *sura* had to be coined.

1. I.45.33.  
CHAPTER NINE

UN-PĀṆINIAN FORMS AND OTHER ANOMALIES

VALMIKI, the author of the Rāmāyaṇa, shows his knowledge of grammar by using many complex grammatical constructions in his work. In the light of this it should be quite interesting to note the ungrammatical formations that occur in his work. The commentators explain these away by saying that these are ārṣa uses. The sages and seers are not bound, as ordinary people are, to observe strictly and with meticulous care the rules of grammar (niyogaparyanuyogānarḥā mahārsaṣayō vāci svatantrāḥ). There are a number of such forms in the Rāmāyaṇa as are not sanctioned by Pāṇini’s grammar. Are these to be considered as correct? This is a big question that poses itself to all connoisseurs of old literature. All along the tradition it has been believed that a word may be correct if it has been used by master writers or authorities on language even though it may not be sanctioned by grammar. Vyavahāra or usage by eminent writers has been assigned a place even above grammar. This view, however, runs counter to the theory of those who solely rely on Pāṇini to decide about the correctness or otherwise of a word. Patañjali is said to be one among them. This, of course, appears so on the basis of a statement made by him in his Mahābhāṣya to the effect that if anybody says something which goes against the sūtras of Pāṇini, he may not be taken seriously: ‘yo hy utsūtraṃ kathayen nādo grhyeta’, but this he says probably more out of his reverence for the master-
grammarians Pāṇini than out of any feeling of conviction. Otherwise, how could he attach a decisive importance to śīṣṭaprayoga by saying ‘śīṣṭaprayogat siddham’. We propose to list all such forms as are un-Pāṇinian, (termed ārṣa or chāndasa by the commentator) though some of them may be genuine coin accepted by pre-Pāṇinian grammar and sanctioned by usage.

It will be perfectly germane to the subject to see if there is any difference in the sense of the terms ārṣa and chāndasa.

Dr. Michelson is not very right when he says: “I have had to check him (the native commentator) constantly, because, in spite of his general excellence, he is too much inclined to call anything that is contrary to the rules of native grammarians Vedic. He thus usually fails (but not always: for be it said to his credit, he never says of kurmi, ity ārṣam: although he does say ity ārṣam when touching on dadmi at I.27.15) to distinguish what is Vedic, what is peculiar to Epic Sanskrit, and what is Prakritic. He has hopelessly confused the first two headings, and rarely keeps the third heading distinct from the other two. For example, he is justified in explaining augmentless tenses used non-modally by chāndaso ādahāvah, ādabhāvat chāndasaḥ, ādabhāva ārṣaḥ or ārsa' ādahāvah; but he is wholly unwarranted in saying chāndaso visargalopah when touching on kariṣyāma at I.40.9; or saṃdhī ārṣaḥ by way of explanation of the irregular saṃdhi of śas in so' tama. Furthermore, he explains some forms which are not archaisms at all but downright textual corruptions, as Vedic. A noteworthy case of this is brāyāḥ, II.52.38, which he explains thus: brāya brāyam: chāndasam etat.”¹ The way the two words ārṣa and chāndasa are used in the commentary would evidently lead to the inference that to the commentator of the Rāmāyaṇa there is no difference practically between the

senses of these words. Neither of the terms as used by him means the Veda, or Vedic. Even chāndasa which does yield this sense elsewhere is employed by the commentator here in the simple and the generalised sense of un-Pāṇinian. The terms ārṣa and chāndasa seem to mean in the commentary only those forms of which there is no authority of Pāṇini or the classical Sanskrit grammar. They do never mean ungrammatical forms or linguistic aberrations. That they are from the pen of a ṛṣi is enough justification for their occurrence in the Rāmāyaṇa.

Dr. Michelson has used the term archaism for these linguistic aberrations. Professor Keith, however, differs from him. He points out in his most brilliant comment on Dr. Michelson’s article that the use of the word archaism to designate such forms is not proper. Says he: “In discussing this list there is a certain difficulty in understanding precisely what Dr. Michelson means by a true Vedic archaism, but presumably by that phrase it is intended to denote that the use in question is an inheritance from the Vedic period and stands in contrast with the normal usage of the Epic as old and obsolescent. This description—and the phrase has on any other theory of its significance very little, if any, meaning—will hardly suit, we think, any of the classes of facts to which it is applied by Dr. Michelson”.

Now this brings us to the problem as to whether it would be appropriate to call these ārṣa forms un-Pāṇinian. For one thing, they are not limited to the Rāmāyaṇa. They would be found in sizable numbers even in the sister-epic, the Mahābhārata and the vast body of the Purānic literature and may, therefore, be the peculiarity of the language of the age in which this literature came into being and, for the other, they may be the

archaisms, the remnants of the Vedic Sanskrit and therefore not strictly amenable to the rules of Pāṇini. But before any thing definite is said on this, we shall have to decide the one fundamental question, viz., is the Rāmāyaṇa later than Pāṇini or vice versa? If the first alternative is accepted then we would be faced with the difficulty of accounting for the fact as to how Vālmīki could have ignored the rules of Pāṇini if they governed the usage in his time. If the second alternative be accepted, there would arise the difficulty of explaining the fact as to how the grammarian Pāṇini could have ignored the linguistic peculiarities of such an important work as the Rāmāyaṇa while setting the norm for forms, verbal and nominal, if it had existed before him, though he shows his familiarity with the proper names in the Rāmāyaṇa story. If Pāṇini had known the epic in much the same form in which we find it today he would have surely noticed the forms which we now choose to call linguistic deviations. In the light of this it would be more reasonable to assume the epic language to be post-Pāṇinian. Now if it was so, how are we to account for the numerous deviations in it from Pāṇini’s rules? This question has been posed by the great Indologist Herman Jacobi and sought to be answered. He says that apart from the language of the śīśas referred to by Patañjali there existed several other varieties of Sanskrit too which were of lesser purity and excellence according to the education of the speaker. He divides Sanskrit into two, the grammatical Sanskrit (or the Sanskrit of the śīśas) and the vulgar Sanskrit and finds basis for this kind of distinction from the Rāmāyaṇa itself. According to him it is this inferior language that we have in the epic. And this inferior language can by no means be always conditioned by the rules of Pāṇini which set the norm for the language of only the śīśas.1 Hence

the use of such a large number of un-Pañinian forms in the Rāmāyaṇa. This explanation, though reasonable on the face of it, leaves much to be desired. It is an important question to consider whether it is appropriate to call the language of the Rāmāyaṇa 'inferior' and 'of lesser purity' or 'bad' simply because a number of un-Pañinian forms occur in it. Can the occurrence of these forms be taken as sufficient ground for dubbing the language of the entire work bad? Any one who has read through the Rāmāyaṇa should be chary of such a comment. The work is written in an ornate classical style—it is a kāvyā—and at places contains fine poetry clothed in flawless expression. The exigency of metre too cannot be put forward as a plea for the occurrence of these forms, for it is unbelievable that the learned author of this work would find it difficult to express himself correctly in verse and that too in Anuṣṭubh which does not make an exacting demand on a poet. Even a far lesser poet can compose in this metre without being forced to turn and twist the language. What could then be the reason for the occurrence of these forms in the Rāmāyaṇa, not only in the Rāmāyaṇa, but also in the sister epic, the Mahābhārata? The problem is not so easy as it appears. It is so complicated that it does not and cannot admit of any easy, cut-and-dried solution. Only a conjecture can be offered which may or may not have any appeal. This much at least can be said here that on his part Vālmiki was only too conscious of the purity of his work. That is why he could say: paṭhan dvijo vāgrśabhatvam ṭyūt. Again his reference to Vyākaraṇa or the science of grammar in connection with the speech of Hanumat is important and is to be viewed in the context of the occurrence of the un-Pañinian forms or the examples of the so-called bad Sanskrit, as Keith would call them, in the Rāmāyaṇa. How could a poet whose professed aim was to inculcate in his readers the mastery over the language and who looked upon Vyākaraṇa
as a means for the purity of the language permit himself such lapses? The theory of interpolation readily suggests itself but is far from convincing. To suppose every other verse where an un-Pañinian form occurs as an interpolation would lead to impossible results, more so, when the critical edition of the complete work is not yet available. That these were dialectical variations may have sounded reasonable and probable but not convincing for it is impossible to believe in the existence of a dialect where the forms in use, even if there were some, would be mixed up as in the present work where one and the same verse may have karomi of one dialect and kurmi of another. It would however be more reasonable and probable to presume that the language in the time of the Rāmāyana and, for that matter, of the Mahābhārata, had not developed that rigidity and fixity which became its characteristic hall-mark in later times. In the time of the epics and the Purāṇas it was flexible enough to still preserve in it a wealth of alternative forms which in the process of standardisation were lost. With the passage of time the grip of Pāṇini's grammar grew tighter and tighter on Sanskrit while the earlier multiplicity of forms died out with a few select survivals which conformed to the Pāṇinian norm.

Whatever the explanation for the un-Pañinian forms or justification for them, there is no gainsaying the fact that they are very much in evidence in the work and due note of them, therefore, needs to be taken here.¹

¹ For this chapter I am indebted to the earlier pioneers like Hopkins, Michelson, Keith, Roussel and Nilmadhab Sen. This work does not merely duplicate the work already done on the un-Pañinian forms or the linguistic archaisms of the Rāmāyana as some of the leading luminaries noted above are prone to call them. It makes a distinct advance on the work already done. As a matter of fact we have proceeded independently and prepared our own charts and tables. Later on we compared them with the ones made by earlier writers. In this way some new ground too was covered. The treatment of the forms is nevertheless completely original.
SANDHI

Sāndhi sometimes is not done where according to grammatical use it should take place. There is arbitrary hiatus in a number of places. We may divide this hiatus into two parts—the internal and the external. The internal is the one which takes place within a word while the external is between two words. The examples of the internal hiatus are, however, not many in the Rāmāyana. And they have grammatical sanction. This is probably due to the nature of the language where sāndhi within one word was considered to be compulsory, there being no option. From the earliest Vedic writings down to the 18th century productions option even in external sāndhi has seldom, if at all, been exercised. A modern interpreter of Sanskrit grammar has very lucidly brought out the inner significance of this option with a clear analysis of its background.  

1. sāndhir nāma saṃskṛtaśaṅgām eva na bhavati, marmasthānam api, yadvīnāse tatvarūpaprāṇāḥ...ata eva vaidikē laukike ca vāṃmaye vākye padānāṃ sāndher abhāvo virālatamo mahāti yatnenaśvesyo bhavati...na kevalāṃ vākye’ ntaḥ padānāṃ sāndhim ichchanti purāṇa pūrve kin tarhi nīrepeśayor vākṣayayor api śadantayoḥ padayos taṁ sprhayanti. tathā ca tiṣṭhatu dadhy aśāna vamaḥ sākeneti vākṣyadvayam api saṃhitayā smoccaśāyanti. adyaṭve punar viparītaṁ ca pravartante. vākye vaikalpikaḥ sāndhiḥ puruṣavivaksānapekṣa iti joghusyante, sarvaḥsāriḥ nityaḥ kvacic śāhityeta kvacinc netī caitīḥante, kārikāṃ cemāṁ pramanam udāharante-śaṃhitaiκapade nityā nityā dhūtpasargayoh, nityā samāse vākya tu sa vivaksām apekṣate. satyam iyaṃ kāriṣaḥ vākye sāndhiḥvivaksāniyamat āhā... tathāpi ko’ bhisandhir asyāḥ praṇetuh? kim esa’tra viṣaye kāmacāram anujñāti? yady evam, kim iti pūrītane sāhitye kvacic api taṁ kāmacāram na saṃśāriyire kavayaḥ? ahaṁ tu manye vyavasthita-vibhāse-yaṃ tenaśya viṣayasaṃkoco’ nukto’ pi gamyate. kā nāma saṃhitā? varetanām śāntaryeṃoccāraṇam. āha ca sūtrākāraḥ-paraḥ sannikarṣaḥ saṃhiteti. yac ca śāstrenā sāndhikāryam upadiṣṭaṁ sarvaṁ tat saṃhitāyāṁ satyāṃ eva bhavati nāsaṃhitāyāṁ......

—Charudeva Shastri, Presidential Address, Annual Session, Panjab Branch of the All India Sanskrit Sāhitya Sammelan, Amritsar, pages 5-6.
According to him, this option is limited, vyavasthita. There is difference between sandhi and samhitā. Samhitā has been defined by Pāṇini himself as ‘parah sannikarṣah’, the closest proximity of letters (sounds). When the letters are thus in closest proximity (samhitā), sandhi (euphonic combination) takes place. Now, it is left to the discretion of the speaker to give the pause, where necessary. He may not resort to sandhi if he intends a pause. The desire of the speaker, therefore, would mean the desire of the speaker to give the pause. If the speaker does not pause, sandhi must take place. The option for sandhi is thus reduced to the minimum, for in one sentence where words are in construction with each other, there is no scope for pause and consequently there is no option for sandhi. This option in the matter of sandhi in a sentence, as enunciated in the Kārikā is very much misunderstood these days. It was seldom exercised in olden times. Not only was sandhi always resorted to in one sentence-unit, it took place even between words of two different sentence-units; as for example in tiṣṭhatu dadhy aṣāna tvam śakena, where dadhi and aṣāna belong to two different sentences. Yet this does not stand in the way of the yavan sandhi taking place between the final and the preceding vowels of the two words respectively. Sandhi in a sentence, therefore, in effect, becomes more or less compulsory and the absence of it is neither favoured by grammarians nor supported by usage. The absence of sandhi, therefore, in some of the examples of the Rāmāyaṇa is against the genius of Sanskrit. The usage does not permit it although it is not at all an isolated phenomenon. The Mahābhārata and the Purāṇas have many instances of it. But they are never accepted as regular. Their irregularity is, however, sought to be covered up by pronouncing them as ārsā, the sublime sages being above the ordinary rules of language. An irregularity ceases to be an irregularity if it is committed by
the seers. That has been the attitude of reverence that Indians had developed for these pure souls for whom there is no impurity. But a modern critic, no less reverential than the ancients, cannot but note all these irregularities and put them down as such.

**Vowel Sandhi : Internal**

As has been said above, there are only a few cases of internal hiatus (in the *samāsas*) in the Rāmāyaṇa. This is in keeping with the genius of the language which does not have many examples of it. In the Vedic language there are three well-known examples of internal hiatus: *tilau, prauga* and *sutūti*. The examples of internal hiatus in the Rāmāyaṇa are the following:

1. paraṁraṣṭih
2. sadevagandharvarṣiyakṣarāṅkṣasaiḥ
3. rākṣasarṣavānārāh
4. paraṁraṣṭinā virā

**Vowel Sandhi : External**

The external hiatus can again be divided into two parts, one where we have the hiatus between the same *pāda* and the other where the hiatus is found between two *pādas*. The examples of the latter are the following:

**HIATUS IN TWO PĀDAS**

*ABSENCE OF SAVARṆASANDHI*

(i) between a and a:

1. Sutikṣṇaṁ cāpy Agastyam ca Agastyabhrātaraṁ tathā
2. Anasūyāsamāsyāṁ ca aṅgarāgasya cārpaṇam

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1. I. 18. 59.
2. VII. 35. 65.
3. VII. 40. 31.
4. VII. 98. 22.
5. I. 1. 42.
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(3) ehy āśramapadaṁ saumya asmākam iti cābruvaṁ
(4) Sunde tu nihate Rāma Agastyam rṣisattamam
(5) Kuśāmbaṁ Kuśanābhaṁ ca Asūrtarajasam Vasum
(6) tasya putro' ṅsumān nāma Asamaṁjasya vīravān
(7) atha Dhanvantarir nāma apsarāś ca suvarcasah
(8) vāyavyaṁ mathanam caiva astraṁ hayaśiras tathā
(9) darsayaitan mahābhāga anayo rājaprayoh
(10) atyadbhuṭam acintyaṁ ca atarkitam idam mayaṁ
(11) Sudarṣanāḥ Śaṅkhaṁsya Agnivarnāḥ Sudarṣanāt
(12) dhruvam adya purī Rāma Ayodhyā yudhināṁ varaṁ
(13) Kausalyā putrahīneva Ayodhyā pratibhāti me
(14) Śatrughnasya ca vīrasya arogā cāpi madhyamā
tasas te sahitās tatra Aṅgadaṁ sthāpya cāgraṁ
(17) padmakaḥ saralaiś caiva aśokaiś caiva śobhitāṁ
tadraṁ pratikurvita aṁśenāpi nṛpātmajā
(19) tvayā nāthavati nātha anāthā . . . . . . . . . . .
(20) tapasā satyavyākyena ananyatvāc ca bharati
(21) badhagodhāṅgulitraṁ ca avadhyakavaco yudhi
(22) amoghaḥ kriyatāṁ Rāma ayam tatra sārottamaṁ
(23) tasmād tadbhaṅapātena api kukṣivaṁ aśoṣayat
(24) Hanūmantam tvam āroha Aṅgadaṁ tv atha Lakṣmaṇaṁ
(25) tena darsanakāmena aham prasthāpitaḥ prabho

3. I. 32. 3. 15. IV. 27. 17.
5. I. 45. 32. 17. V. 38. 38
6. I. 56. 10. 18. V. 55. 28.
9. I. 70. 40. 21. VI. 22. 36.
10. II. 53. 29. 22. VI. 22. 78.
11. II. 59. 16. 23. VI. 32. 36.
12. II. 70. 9.
(26) हिनाम् मान् manyase kena ahīnaṃ sarvavikramaih
(27) svabalasya ca ghātena Aṅgadasya balena ca
(28) nimeśantaramātrena Aṅgadaḥ kapikuñjaraḥ
(29) Ikṣvākukulajātena Anaranyena yat pura
(30) Prajaṅgho Vāliputraṇa abhidudrāva vegitaḥ
(31) adṛṣtrapratikāreṇa avyaktena satā satā
g
t
t
t
(32) athavā putraśokena ahatvā Rāma-Lakṣmaṇāu
(33) etasminn antare tasya amātyah śilavān...
(34) Dvividāś caiva Maindaś ca Aṅgada Gandhamādanah
(35) amoghāṃ darśanam Rāma amoghas tava samstavaḥ
g
t
g
t
(36) kumudair utpalaiś caiva anyais caiva sugandhibhiḥ
(37) tatas te prayabhijñāya Arjunāya nyavedayan
(38) adya me kuśalam deva adya me kuśalam vratam
g
t
t
(39) adya me saphalam janma adya me saphalam tapah
(40) matto mahāyudhānāṃ ca avadhyo' yam bhaviṣyati
(41) Sūrīvena samāṃ tv asya advaiddham chidravarjitaṃ
(42) ahaṃ tyaktā ca te vīra ayaśobhīruṇā jane
(43) vṛto' haṃ pūrvam Indrenā antaraṃ pratipālaya
(44) evam uktaś tu devena abhivādyam pradakṣiṇam
(45) pūrvam samabhavat tatra Agastyo bhagavāṃ rṣīḥ
(46) duḥkhāni ca bahūṁha anubhūṭāni paṁthiva
(47) adharmam vidma Kākutstha asminn arthe nāresvara
(48) matprasādāc ca rājendra atītaṃ na smarisyasi

1. VI. 36. 5.
2. VI. 54. 1.
3. VI. 54. 33.
4. VI. 60. 8.
5. VI. 76. 22.
6. VI. 83. 24.
7. VI. 92. 50.
8. VI. 92. 58.
9. VI. 99. 5.
10. VI. 117. 30.
11. VII. 11. 42.
12. VII. 33. 5.
13-14. VII. 33. 11.
15. VII. 36. 18.
16. VII. 36. 39.
17. VII. 48. 13.
18. VII. 55. 10.
19. VII. 56. 11.
20. VII. 57. 5.
22. VII. 63. 2.
23. VII. 65. 36.
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(49) सुलस्या tu balaṃ saumya aprameyam anuttamam
(50) काले काले tu māṃ vīra Ayodhyām avalokitum
(51) ity evam uktāḥ sa narādhipena avākchirā Dāsarathāya
tasmai
(52) tato bhīvādayāmāsa Agastyaṃ ṛṣisattamam
(53) yadā tu tad vanaṃ Śveta Agastyaḥ sa mahān ṛṣih

ABSENCE OF SAVARṇASAANDHI

(ii) between a and ā

(1) atha varṣasahasreṇa Āyurvedamayaḥ pumān
(2) Mithilopavane tatra āśramaṃ draśyā Rāghavaḥ
(3) Viśvāmitraṃ puraskṛtya āśramaṃ praviveśa ha
(4) citramālyāṅgarāgaś ca āyasābharanō bhavat
(5) ājīyā tu narendrasya ājagāma Kuśadvajah
(6) kuśalapraśnam uktvā ca āsyatām iti so 'bravīt
(7) tam deśam samatikramya āśramaṃ siddhasavitam
(8) tataḥ kṣatajavegenā āpūtpare tādā bilam
(9) tāni sarvāṇi Rāmāya āṇīya hariyūthapah
(10) kim agnau nipatāmy adya āhosvid vaḍavā-mukhe
(11) hrṣṭāḥ pādapaśakhaś ca ānīnyur vānārśabahāḥ
(12) balān nivārayantaś ca āsedur harayo hariṇ
(13) guḥābhyaḥ śikharebhyaś ca āśu puplāvire tādā
tapaṃ ca kṣamā caiva ārjavāṃ priyavāditaḥ
(15) yo hi satrum avajñāya ātmānam nābhiraṅkaṣati
(16) aham tu ratham āsthāya āgamiṣyāmi saṃyuge

1. VII. 67. 22. 12. IV. 43. 31.
2. VII. 72. 15. 13. IV. 46. 6.
4. VII. 76. 23. 15. V. 55. 13.
5. VII. 78. 18. 16. V. 57. 34.
7. I. 48. 11. 18. VI. 4. 22.
9. I. 58. 11. 20. VI. 63. 20.
10. I. 70. 8. 21. VI. 90. 6.
(17) Rāvanas tu samāsādya Ādityāṁś ca Vasūms tadā
(18) drśtas tvam sa tadā tena āśrame paramarśiṇa
(19) nītāḥ sannihitaś caiva āryakeṇa mahodadhau
(20) nṛparākṣasayas tatra ārabdham romaharṣanam
(21) gamyatāṁ iti covāca āgaccha tvam smare yadā
(22) abhiḍekeṇa sampūjya āśramam praviveśa ha
(23) sambhārān abhisekasya ānayadhvaṁ samāhitāh
(24) kṛtodakā naravyāghra Ādityāṁ paryupāsate

**ABSENCE OF GUṆASANDHĪ**

(i) between a and i or a and I:

(1) mūrdhni Rāmam upāgrāya idam vacanam abravit
(2) yatasva munīśardūla ity uktvā tridivam gatah
(3) dhanur darśaya Rāmāya iti hovaça pārthivam
(4) vatsa Rāma dhanuḥ paśya iti Rāghavam abravit
(5) viditaṁ te mahārāja Ikṣvākukuladaivatam
(6) yathaisā ramate Rāma iha Sītā tathā kuru
(7) nāgendra iva niḥśvasya idam vacanam abravit
(8) pṛākṛtaś cālpasattvaś ca itaraḥ kaḥ sahiṣyatā
d(9) bāhubhyāṁ sampariśvajya idam vacanam abravit
(10) Kaikeyya varadānena idam ca viṅktam kṛtām
(11) esā kālātayyas tāta iti vākyavidāṁ varah
(12) kas tvam kena ca kārṣyena iha prāpto vanālaya
(13) ayam eko mahārāja Indrajit kṣapayiṣyatī
t

| 2. VII. 30. 30. | 13. I. 70. 16. |
| 4. VII. 32. 50. | 15. III. 31. 12. |
| 5. VII. 41. 14. | 16. III. 66. 5. |
| 6. VII. 59. 17. | 17. IV. 40. 10. |
| 7. VII. 63. 10. | 18. IV. 56. 16. |
| 8. VII. 81. 22. | 19. IV. 59. 21. |
| 10. I. 63. 22. | 21. VI. 7. 18. |
(14) dharmapradhānasya mahārathasya Ikṣvākuvaṁśapurabhavasya rājñāḥ
(15) śālān udāmya Šailāṁś ca idāṁ vacanam abruvan
(16) Saumitriṁ samparīśvajya idāṁ vacanam abravit
(17) stunuṇāno harṣamāṇaś ca idāṁ vacanam abravit
(18) tasya rākṣasarājasya Ikṣvākukulananandanaḥ
(19) prayatnavantau tat karma ihatur baladarpitau
(20) yadi tāvac chisor asya ṅdrdo gativikramah
(21) putras tasyāmāresena Indrēṇādyā nipātitah
(22) samrddhaiḥ caśvamedhaiḥ ca iṣṭāḥ paramadurjayaḥ
(23) āśid rāja Nimir namā Ikṣvākūṇām mahātmānām
(24) tataḥ pitarām āmantra Ikṣvākum hi Manoh sutam
(25) Somaś ca Rājasyēna iṣṭāḥ dharmena dharmavīt
(26) Budhhasya samavarṇam ca IIputrām mahābalaṃ
dsāmāh.

(ii) between a and u or a and u :
(1) Yakṣiṇyā ghornayā Rāma utsāditam asahyayā
(2) siddhe karmanī devisā uttisṭha bhagavann itah
(3) Rudrāyāpratirūpāya Ummām lokanamaskṛtām
(4) trir agnim te parikramya dhūr bhārīya mahaujasah
(5) vīcēṣṭamānām ādiya utpapātātha Rāvanāḥ
(6) snātvā tau grdhrarājāya udakam cakratus tadā
(7) nyarbudam rākṣasām atra uttaradvāram āṣritam
(8) nānādhātuvicitraś ca udānair upaśobhitām

1. VI. 14. 12.
2. VI. 17. 8.
3. VI. 23. 1.
4. VI. 90. 4.
5. VII. 19. 20.
6. VII. 34. 19.
7. VII. 35. 27.
8. VII. 35. 59.
9. VII. 51. 21.
10. VII. 55. 4.
11. VII. 55. 8.
12. VII. 83. 7.
13. VII. 89. 24.
14. I. 24. 32.
15. I. 29. 18.
16. I. 35. 20.
17. I. 73. 39.
18. III. 49. 22.
19. III. 68. 36.
20. VI. 3. 27.
(12) taṁ Lakṣmaṇaḥ prāñjalir abhyupetya uvāca Rāmaṁ paramārthayuktam

(13) sa vrksam kṛttam ślokyā uttapāta tadāṅgadaḥ

(14) kṣamasvādya Daśagrīva uṣyatāṁ rajani tvayā

(15) śiśukaṁ taṁ samādāya uttasthau Dhātur agrataḥ

(c) ABSENCE OF VRDDHISANDHI:
The cases of the absence of vṛddhīsandhi are many in the Rāmāyana.

(a) between a and e:
(1) rātrau Laṅkāpravesāṁ ca ekasāpi vicintanam
(2) Ikṣvākūnāṁ kule deva eṣa me' stu varah paraḥ
(3) bhūmidasyāhitāgnes ca ekapatnśvratasya ca
(4) balaś cākṛtabuddhiś ca ekaputraś ca me priyāḥ
(5) idāṁ mā krthā virā evamvidham arindama
(6) nirjitāḥ smeti vā brūta eṣa me hi suniscayāḥ
(7) etc Hanumatā tatra ekena vinipattītāḥ

(b) between a and ai:
(1) astraṁ Brahmaśiraś caiva Aiśikam api Rāghavā
(2) Vāruṇāṁ caiva Raudraṁ ca Aindram Pāśupatam tathā
(3) vicēṣṭāmānam utprekṣya Aiśkākam idam abravīt
(4) svadhītaṁ dattam iṣṭaṁ ca aiśvaryaṁ paripālitam

1. VI. 59. 45.
2. VI. 70. 7.
3. VII. 32. 30.
4. VII. 36. 1.
5. I. 3. 29.
6. I. 42. 20.
7. II. 64. 43.
8. IV. 18. 52.
9. VI. 41. 4.
10. VII. 19. 3.
11. VII. 35. 6.
12. I. 27. 6.
13. I. 56. 6.
15. VII. 6. 40.
ABSENCE OF OTHER VOWEL SANDHI:

The *yan sandhi*, too, is missing many times. The simple rule of Pāṇini is that when *i*, *u*, *r*, and *l* are followed by a different vowel *y*, *v*, *ar* and *al* result in place of them. The violations of this rule are many in the Rāmāyaṇa, as for example:*

(a) When *i* or *i* is followed by *a* or *ā* it is not replaced by *y*. As an illustration the following cases may be pointed out:

(1) śaṣṭiṁ putrasahasrāṇi aparā janayiṣyatī
(2) apetamālyasobhāṇi asammarṣṭā jirāṇi ca
(3) tvayi vrā vipanne hi ajjānē lāghavān mayā
diṣṭyā jīvati Sīteti abruvan māṁ mahārṣayaḥ
(5) vānaprastho bhaviṣyāmi adṛṣṭvā Janakātmaḥ
dātvratā ca suśrūṇi avastābdhā ca Janakī
tataḥ paramatejasvi Āṅgadaḥ plavagarṣabhaḥ
dhyānaṁ viveśa tac cāpi apasyad rśikarmajam
(9) Bharadvājaḥ ca tejasvī Agniputraḥ ca suprabhaḥ
tasyāham phalam āśnāmi apāpā Maithilī yad
sarve pāpāḥ praṇaśyanti āyuh kīrītiḥ ca vardhate
aham hi śoṣayiṣyāmi ātmānaṁ vijitendriyaḥ
imāny āsanamukhyāni āsyatāṁ munipuṅgavau
śakaṭān dārurūpāṇi agnīn vai yājakaṁs tathā
darṣanāṁ asaranyāni ūśramāṇi kṛtāni nāḥ
paścimaṁ sāgarāṃ Vālī ājagāma sarvāṇāḥ

1. I. 38. 8.  
2. II. 71. 39.  
3. IV. 12. 34.  
4. IV. 59. 18.  
5. V. 13. 38.  
6. V. 59. 23.  
7. VI. 54. 29.  
8. VII. 2. 23.  
9. VII. 96. 4.  
10. VII. 96. 20.  
11. I. 44. 23.  
12. I. 64. 18.  
13. I. 72. 15.  
14. VI. 111. 104.  
15. VII. 6. 5.  
16. VII. 34. 28.
(17) tredhābhūtam kariṣyāmi ātmānam surasattamāḥ
(18) autsukyaṃ paramaṃ cāpi adhṛtiś ca paraṃ mama

(b) Similarly when i or ñ is followed by other different vowels the required sandhi does not take place. The following are the examples:

(1) kariṣyeti uktam vākyam akurvataḥ
(2) mama caivānujā sādhvī Urmilā śubhadarśanaṁ
(3) Rāmam ādipayisyāmi ukābhīr iva kuñjaram
(4) śarair ādipayisyāmi ukābhīr iva kuñjaram
(5) sa saṃcukopātibalo manasvī svāca vākyam ca tato brhayechṛīḥ

(6) vyomanāthas tamobhedi Rg-Yajuḥ-Samapāragaḥ
(7) svāni rājyāni mukhyāni rddhāni muditāni ca
(8) Gaṅgātire mayā devi rṣīnām aśramān śubhān
t(9) Śatrughno vai puradvāṛi rṣibhiḥ samprapūjitah
(10) tāni cānyāni rakṣāṃsi evam cānyad gireḥ śirah
t(11) daśa cāśvasaharsāni ēkaikasya dhanaṃ dadau

c Just as i or ñ when followed by a different vowel does not change here to y sometimes, similarly u when followed by different vowels does not change to v as may be seen from the following examples:

(1) Sagarasyāsamañjas tu Asamañjād athāṃsūman
(2) patram mūlam phalam yat tu alpaṃ vā yadi vā bahu
(3) saṃskāryo hariraṇjas tu Aṅgadaś cābhīṣicyatām
(4) triyojanasaharṣam tu adhvānam avatīrya hī
t(5) anyathā kriyamanē tu avadhyāḥ sa bhaviṣyati

1. VII. 46. 15.
2. VII. 46. 15.
4. II. 118. 53.
5. VI. 13. 19.
6. VI. 24. 38.
7. VI. 71. 57.
8. VI. 105. 13.
9. VII. 39. 7.
10. VII. 46. 8.
11. VII. 69. 16.
12. VI. 67. 11.
13. VII. 107. 18.
14. I. 70. 38.
15. II. 30. 15.
16. IV. 21. 11.
17. VI. 28. 12.
18. VII. 63. 30.
(6) jātāni parvatāgreṣu āsvādyāsvādyā gāyatām
(7) aprāptāny eva tāny āśu asambhrāntas tadārjunaḥ
ds
(8) annapāṇāni vastrāṇi anugāṇāṁ mahātmānaṁ
(9) Yakṣapannagakanyāśu rākṣavidyādharisu ca
(10) tato yajña samāpte tu ṛtūnāṁ śaṭ samatyayuh

Pāṇini lays down the assimilation of a to the preceding padānta e and o: ‘eṇaḥ padāntād ati’ (VI. 1.109). The following are the exceptions to it:

(1) na ca pāśyāmahe’ śvaṁ te āsvahartāram eva ca
(2) ekatām agamaṁ sarve āsurā rākṣasaṁ saha
(3) tat sarvaṁ kāmadhug divye abhivarṣa kṛte mama
(4) mama Kauśika bhadrāṁ te Ayodhyaṁ tvaritā rathaiḥ
(5) upaklptāṁ yad etan me abhiṣekārtham uttamam
(6) iti tena vayaṁ sarve anūnītā mahātmānaṁ
(7) rākṣasendro janasthaṁ avadhyaḥ suradānavaiḥ
(8) tvarate kāryakālo me ahaś cāpy ativartate
(9) aranye munihir juṣte avanēyā...
(10) hṛdayāṁ caiva Saumitṛa āsvastham iva lakṣaye
(11) bhrātaram Surathaṁ rājye abhiṣicya mahīpatim
(12) sārdham āgaccha bhadrāṁ te anubhoktuṁ mahotsavam
(13) putre sthite durādharme Ayodhyaṁ punar āgamat
(14) sarvāṇi Rāmagamanē anujagmur hi tāny api

E and ai when followed by a vowel are substituted by āy and āy respectively according to the Pāṇinian rule ‘ecoyavāyavah’ (V. 1.78). The following are the exceptions

1. VII. 93. 7.
2. VII. 32. 70.
3. VII. 91. 27.
4. I. 17. 5.
5. I. 18. 8.
6. I. 40. 9.
7. I. 45. 41.
8. I. 52. 22.
10. II. 22. 4.
11. II. 87. 17.
12. IV. 62. 6.
13. V. 1. 124.
14. VII. 46. 9.
15. VII. 46. 15.
16. VII. 78. 9.
17. VII. 91. 10.
18. VII. 102. 13.
to this rule as found in the Rāmāyaṇa:
(1) sa kadācic cīrāl loke āsasāda mahāmunim
(2) hṛtāpi te' haṁ na jarāṁ gamiṣye ājyaṁ yathā maksi-
    kayāvagīṛṇam
(3) praharṣam atulam lebhe āscaryam iti cābravīt
(4) madāndho na kṛpāṁ cakre āryako 'yaṁ mameti saḥ
(5) Sītā śrutvābhiyānam me āśām esyati jīvite
(6) yathārham upaviṣṭas te āsaneśv rṣisattamaḥ
(7) ete dvijārṣabhāḥ sarve āsaneśūpaveśitāḥ
(8) ihaiva vasa durmedhe āśrame susamāhitāḥ
(9) niveśya te puravare ātmajau sanniveśya ca
(10) aho truptāḥ sma bhadraṁ te iti suśrava Raṅghavaḥ
(11) evam bhavatu bhadraṁ te Ikṣvākuvalavardhana
(12) vyaktam Rāmābhīṣekārthe ihāयāsyati dharmāṛt
(13) Sukeśaṁ rākṣasam jāne Īśanavaradarpitam
(14) disantu varam etan me Ṛṣitaṁ paramaṁ mama
(15) Somadā nāma bhadram te Urmilātanayā tadā
tadā
(16) Sītāṁ Rāmāya bhadram te Urmilāṁ Lakṣmanāya vai
(17) Lakṣmanāgačcha bhadraṁ te Urmilāṁ udyatām mayā
tadā
(18) trividhāḥ puruṣā loke uttamādhamamadhyāmāḥ
(19) atha naṣṭe Sahasrākṣe udvignam abhavaj jagat
(20) te tu tasmin mahāvṛkṣe uṣitvā rajanīṁ subhāṁ
(21) evam uktvā gatāḥ sarve rṣayas te yathāgatam

1. III. 43. 42.
2. III. 47. 48.
3. III. 74. 30.
5. VI. 4. 4.
6. VII. 1. 15.
7. VII. 74. 5.
8. VII. 81. 13.
9. VII. 100. 18.
11. I. 42. 22.
12. II. 14. 65.
13. VII. 6. 20.
14. VII. 76. 10.
15. I. 33. 12.
17. I. 73. 30.
18. VI. 6. 6.
19. VII. 86. 4.
20. II. 54. 1.
21. VII. 36. 59.
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(22) ekavimśatīyupās te ekavimśatyaratnayah
(23) tvam vayasya 'si hṛdyo me ekam duḥkham sukham ca nau
(24) sa naṣṭam gām kṣudhārto vai anvisyaṁ tatra tatra ha
(25) dātum icchati Kaikeyyai upasthitam idam tava
(26) vasa vā vira bhadrām te evam āha Pitāmahaṁ
(27) āgačchāgačcha śīghram vai āryaputra sahaṇuṇa

HIATUS IN THE SAME PĀDA

ABSENCE OF SAVAṆASANDHI

between a and ā :
(1) Rāvaṇas tatra āgataḥ

between ā and a :
(1) hatvā aśvān apātaya
(2) ekā dīnā anāthavat

ABSENCE OF GUṆASANDHI

between a and i or a and ī :
(1) citrakarma ivābhāti
(2) Indra Indreti
(3) sa vihāya imaṁ lokam
(4) Kardamasya Ilaṁ sutah
(5) uvāca Ilasannidhau
(6) vatsa Rāma imaḥ paśya
(7) sarvāṇ no naya īśvara

between a and u :
(1) kāmarūpeṇa unmatte

(2) param karma upāsitum ¹
(3) prānipatya Umāṃ devīṁ²
    between a and i:
(1) dharmātmā iti Rāghavah³
(2) anāthā iva drṣyate⁴
(3) Sītā khalu sā iḥāḥṛta⁵
(4) hatā Indrajitā Sītā⁶
(5) Gaṅgā iva mahāgajaiḥ⁷
(6) tejasā iva bhāskaraḥ⁸
(7) Māndhātā iti vikhyātaḥ⁹
(8) dadarṣa sā Ṡlā tasmin¹⁰
    between a and u:
(1) apāyam vā upāyam vā¹¹

ABSENCE OF SANDHI BETWEEN a AND e
(1) Urvasyā evam uktas tu¹²
(2) eṣā eva tanaḥ pūrvā¹³

ABSENCE OF YAŃSANDHI
    between i and a:
(1) tvayi ātmagatān guṇān¹⁴
    between i and a:
(1) ekaveṇi adhaḥsavyā¹⁵
    between i and u:
(1) śikhī chati upānahi¹⁶
    between e and a:
(1) balamadhye amarṣaṇāiḥ¹⁷

1. IV. 25. 3.
2. VII. 87. 22.
4. V. 38. 38.
5. VI. 12. 28.
6. VI. 84. 7.
7. VII. 31. 36.
8. VII. 36. 36.
9. VII. 67. 5.
10. VII. 88. 9.
11. III. 40. 8.
12. VII. 56. 21.
13. VII. 69. 28.
14. IV. 8. 5.
15. V. 20. 8.
16. III. 46. 3.
17. VI. 30. 8.
between e and i:
(1) jajñe Ikṣvākudaivaṭam
(2) tasmin reme Ilā tada
(3) Pratiśṭhāne Ilo rājā

between e and u:
(1) apede upasargas tam
(2) ratho me upaniyatam

We may point out here a very interesting characteristic of the Rāmāyaṇa sandhi. The examples of the hiatus as pointed out above should be considered to be an exception rather than the rule. The hiatus occurs here predominantly between the final of a preceding pāda and the initial of a succeeding pāda. This may be due to the fact that the author considered the pādānta yati (a pause at the end of a pāda) as a sufficient reason for the non-observance of sandhi. In this work of 24,000 verses it was nothing strange that one came across a few scores of examples of the absence of sandhi, and that too between one pāda and another. But the author seems to have accepted sandhi as an integral part of the Sanskrit speech. We may say that he was very particular about it.

Nilmadhab Sen, however, holds a different view. According to him very many times Vālmīki made a conscious and deliberate effort to avoid sandhi by interposing a particle like hi or tu between two words ending in, and beginning with, a vowel respectively. The following are the examples which he quotes to testify to the correctness of his statement:
(1) na hi kaścid imaṁ deśam śakto hy āgantum Idṛsam
(2) Ikṣvākubhyo 'pi sarvebhyya hy atirikto viśāmpate

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1. VII. 57. 7. 5. VII. 22. 2.
2. VII. 88. 7. 6. I. 24. 31.
3. VII. 20. 23. 7. II. 2. 28.
4. II. 63. 2.
(3) anarthatā 'siddhārthā hy abhītā bhayadarśini¹
(4) sahasotpataḥ sarve hy āsanebhayaḥ sasambhramāḥ³
(5) stūryasyāpi bhavet stūryo hy agner agniḥ prabhoh prabhuh⁶
(6) diṣṭyā tvām Guha paśyāmi hy arogam saha bāndhavaiḥ⁴
(7) vanaukasas te' bhisamīksya sarve tv aśrīṇy amuṇicān
pravīhāya harṣam⁵
(8) prākrtasya narasyeva hy āryabuddhes tapasvinaḥ⁸
(9) kṣātraṁ dharmam ahaṁ tyakṣye hy adharmaṁ dharma-
samhitam⁹
(10) sā tv evam uktā Vaidehi tv anusūṣānasūyaya⁸⁰
(11) sā nūnam āryā mama rākṣasena hy abhyāhṛtā khāṁ
samupetya bhīruḥ⁹
(12) asampātaṁ karisyāmi hy adya trailokyacāriṇām¹⁰
(13) lokam hy atijitaṁ kṛtvā hy āvāṁ hantum ihecchati¹¹
(14) nalinair api samchannā hy atyarthasubhadasanā¹²
(15) kasya na syād bhayaṁ dṛṣṭvā hy etau surasutopamaul¹³
(16) tasmin dravati santraste hy āvāṁ drutataram gatau¹⁴
(17) vrksair ātmānam āvṛtya hy atiśthan gahane vane¹⁵
(18) niyuiktair mantribhir vācyo hy avaśyam pārthivo hitam¹⁶
(19) nihatyā Rāvaṇam yuddhe hy ānayiśyanti Maithilīm¹⁷
(20) Mataṅgena tadā sapto hy asminn āśramamaṇḍale¹⁸
(21) tatas tasya nagasyāgre hy ākāśasthasya dantinaḥ¹⁹
(22) dikuṣ sarvāsū mārgante hy adhaś copari cāmbarē²⁰
(23) naitad Dāsarathir veda hy āsādayati tena mām²¹

1. II. 13. 2.  
2. II. 16. 4.  
3. II. 44. 15.  
4. II. 50. 42.  
5. II. 99. 42.  
6. II. 108. 2.  
7. II. 109. 20.  
8. II. 118. 1.  
9. III. 63. 7.  
10. III. 64. 59.  
11. III. 70. 5.  
12. IV. 1. 7.  
13. IV. 2. 20.  
16. IV. 32. 18.  
17. IV. 38. 33.  
18. IV. 46. 22.  
20. V. 51. 13.  
21. VI. 13. 16.  

¹: anarthatā 'siddhārthā hy abhītā bhayadarśini
³: sahasotpataḥ sarve hy āsanebhayaḥ sasambhramāḥ
⁵: prākrtasya narasyeva hy āryabuddhes tapasvinaḥ
⁷: kṣātraṁ dharmam ahaṁ tyakṣye hy adharmaṁ dharma-
samhitam
⁹: sā tv evam uktā Vaidehi tv anusūṣānasūyaya
¹¹: lokam hy atijitaṁ kṛtvā hy āvāṁ hantum ihecchati
¹³: kasya na syād bhayaṁ dṛṣṭvā hy etau surasutopamaul
¹⁵: vrksair ātmānam āvṛtya hy atiśthan gahane vane
¹⁷: nihatyā Rāvaṇam yuddhe hy ānayiśyanti Maithilīm
¹⁹: tatas tasya nagasyāgre hy ākāśasthasya dantinaḥ
²¹: naitad Dāsarathir veda hy āsādayati tena mām
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(24) yas tu doşas tvayā prokto hy ādānes' ribalasya ca
(25) ākhyātāni ca tattvena hy avagacchāmi tāny aham
(26) sūtraṇy anye pragrhrnantī hy āyatam śatayojanam
(27) tam acintyaṃ asahyam ca hy adbhutaṃ lomaharsaṇam
(28) adharma rakṣasāṃ pakṣo hy asurāṇāṃ ca rākṣasa
(29) avekṣya vinivṛttā sā cānyāṃ gatim apaṣyati
(30) rākṣasān hantum utpanno hy ajayyaḥ prabhur avyayaḥ
(31) sukham āpur muhūrtam te hy atarkitam acintitam
(32) pitā jyeṣṭho jananyā no hy āsmākaṃ cāryako' bhavaṭ
(33) savyetarakarahugulyā hy āsabdāsyo Daśānanaḥ
(34) dadarśa phalalobhac ca hy utpapāta raviṃ prati
(35) śrutvā pariṣado madhye hy apaṇḍatam sudāruṇam
(36) āryena hi purā śūnya tv Ayodhya paripālita
(37) evaṃ suvihito yajña hy Āsvamedho hy avartata
(38) evaṃ bahuvidhā vāco hy antarikṣagataḥ surāḥ
(39) anurañjanti rājāno hy ahany ahani Rāghavam
(40) tam yāntam anugacchanti hy antahpuracarāḥ striyāḥ

But to us it appears to be a mistaken view. The interposition is obviously intended to maintain the length of the metre, and not to avoid sandhi, for sandhi is there all the same. But for the interposition of the expletive, there would have been a loss of a syllable or a shortening of it.

Consonant Sandhi:

We may now take note of a few cases of the irregularity of the consonant sandhi in the Rámāyaṇa. All these cases

1. VI. 18. 12. 10. VII. 32. 11.
2. VI. 19. 18. 11. VII. 35. 23.
3. VI. 22. 58. 12. VII. 47. 11.
4. VI. 22. 73. 13. VII. 62. 12.
6. VI. 47. 10. 15. VII. 97. 22.
9. VII. 25. 23.
relate to the absence of the augment namuṭ which the padānta
s, n and n take, when they are preceded by a short vowel,
and followed by any vowel, or its insertion where it is not
wanted. These cases are the following:
(1) yadi me bhagavān āha
(2) grantham mahad dhārayan aprameyah

Double Sandhi:
The following may be listed as some of the examples
of the irregular double sandhi in disregard of Pāṇ. ‘purvatrasid-
dham’ (VIII. 2.1).
(1) tapomūrtiṃ tapātmakam
(2) Madhucchandādayaḥ sūtāḥ
(3) Lāṅkāyām Viśravātmajaḥ
(4) gacchāvety abravid dīnāḥ
(5) Rāmēti prathito loke
(6) sādhyv atra praviśāmeti
(7) prabhaviṣṇvo bhavāmeti
(8) eṣe va cānye ca mahākapīndrāḥ
(9) Laveti ca sa nāmataḥ
(10) nāma tasya ca Daṇḍetī
t
(11) āṣakyam iti sovāca
(12) sanirghatā divolkāḥ ca
(13) Lakṣmaṇas tu tatovāca
(14) saṃvadantopatiśṭhante

2. VII. 36. 44. 11. VII. 66. 8.
5. VII. 3. 33; VII. 11. 29. 14. II. 4. 17.
6. III. 42. 1. 15. II. 51. 8.
7. III. 47. 11. 16. II. 67. 26.
8. IV. 52. 13.
(15) bahuṣopahṛtam mayā¹
(16) tvam eva bahuṣoktavān²
(17) yaksaraksoragesu ca³
(18) raksopasamhārakaraḥ prakopah⁴
(19) punaḥ sa muditotpataḥ⁵
(20) Lakṣmanovāca mandārtham⁶
(21) tatovāca prahasyaītan⁷
(22) sadyopalabdhir garbhaya⁸
(23) vyādhayapekṣitā iva⁹
(24) bahuṣoktaḥ sudurmatih¹⁰
(25) Dhanadocchvāsitas tais tu¹¹
(26) Pulastyovāca rājānam¹²
(27) śrutv endrovāca maḥ bhaisīhi¹³
(28) apsaroragasamghaḥ ca¹⁴
(29) kāṇcanālamkṛtābhavan¹⁵
(30) yasyāham (yasyāḥ + aham)¹⁶
(31) aprajāśmiṁi santāpah¹⁷
(32) Tamasāyāvidūrataḥ¹⁸
(33) darpam aṣyāpanesyaṁyantu¹⁹
(34) daryās tasyāvidūrataḥ²⁰
(35) yasminn ugratapabhavat²¹
(36) disāḥ sarvābhidhāvantaṁ²²
(37) kṛtāstraśravidāṁ sreṣṭhah²³

1. II. 87. 15.
2. III. 66. 17.
3. V. 51. 40.
4. V. 54. 36.
5. VI. 62. 9.
6. VI. 84. 6.
7. VI. 95. 9.
8. VII. 4. 31.
9. VII. 5. 8.
10. VII. 11. 37.
11. VII. 15. 34.
12. VII. 33. 13.
13. VII. 35. 43.
14. VII. 42. 21.
16. I. 20. 3.
17. II. 20. 37.
18. II. 46. 17.
19. III. 56. 27.
20. III. 59. 11.
21. IV. 60. 8.
23. V. 45. 2.
(38) "nudita vānarābhavan
(39) tuṇāsyaratham āsthitaḥ
(40) Vaidehyārocyad vadham
(41) te tu hṛṣṭābhinardantaḥ
(42) vimaddāh kunijarābhavan
(43) labdhavaraṇsasān
(44) tāḥ prajā muditābhavan
(45) te sarve strijanābhavan
(46) Kausalyāyātmāsambhavam (Kausalyāyāḥ atmāsambhavam)
(47) prtanarkṣavanauskām (prtanāḥ + rkaṣa)
(48) eṣaivāsamsate Laṅkām (eṣaḥ + eva)
(49) eṣaivāsamsate yuddhe (eṣaḥ + eva)
(50) jītvā Laṅkāṃ sarakṣaukāṃ (sarakṣaḥ + oghām)
(51) tatas tu hṛtatejaujaḥ. (tejaḥ + ojaḥ)
(52) tatottthaya

NOUNS

Among the noun forms a tendency which is of particular interest is the transformation of some of the consonant-ending words into vowel-ending ones by either putting the vowel a after the final consonant or by dropping the final consonant itself. Now this tendency more appropriately belongs to the Pali and the Prakrit period when all consonant-ending words were made vowel-ending ones and came to be declined.

1. V. 57. 41.
2. VI. 71. 20.
3. VI. 92. 19.
4. VI. 95. 40.
5. VII. 7. 12.
6. VII. 23. 6.
7. VII. 36. 6.
8. VII. 87. 13.
9. II. 74. 13.
10. VI. 41. 51.
11. VI. 26. 23; VI. 26. 28;
   VI. 27. 24.; VI. 27. 45.
12. VI. 28. 25.
13. V. 60. 10.
14. VII. 36. 35.
like any other originally vowel-ending word. Although the Rāmāyaṇa could not be assigned to the Pali and the Prakrit period yet we cannot exclude the possibility of the tendency noted above having had its beginnings even in such hoary antiquity. In support of what has been stated above we give below the following illustrations:

(1) nirbhartsyaṁāṇā iva sārasaughahī prayānti dīnā vimāṇā mayūrāḥ

(2) Pratīṣṭhāne Pururavam Budhasyātmajam aurasam

(3) medārdgaśtra rudhirāvasiktaḥ

(4) vasāno viraje vastre

(5) Gandharvāpsarasāṅkuḷe

(6) saṣṭih kotyo' bhavaṁ tāsāṁ aṣarāṇāṁ suvarcasām

(7) avaṣṭābdhadhanum Rāmam

(8) khaḍginau ṛṇdhadhanvānau tigatejau mahābhujau

(9) tad vimānam anuttamaṁ

haṁsayuktaṁ mahānādam utpapāta vihaṇasam

(10) tam ādīdevam Ādityam uccaiḥśravasavāhanam

(11) abhisiṅktaḥ puraṁ Skandaḥ sendrāj iva divaṅkasaiḥ

(12) dvandve vimathitās tatra dāityā iva divaṅkasaiḥ

(13) Narmadāṁ rodhavan ruddhvā krīḍāpayati yoṣitaḥ

1. "The Pali like Sanskrit is yet rich both in declension and conjugation. However, the peculiar tendency of the Pali shared also by the Prakrits is to either drop end-consonants or add an a to them has resulted in almost driving out consonantal declension from Pali.

As remarked above the consonantal class has disappeared from the Prakrits, as they, like Pali, suffer no consonant at the end of a vowel."—P. D. Gane, An Introduction to Comparative Philology, pp. 208, 254.

2. IV. 30. 40.


4. VI. 67. 18.

5. VI. 50. 44.

6. VII. 110. 7.

7. I. 45. 34.

8. III. 25. 1.

9. III. 69. 36.

10. VI. 123. 1.

11. VII. 23b. 5.

12. VII. 63. 15.

13. VI. 43. 42.

14. VII. 32. 18.
(14) menāte rakṣasam pakṣim bruvaṇau ko bhavaṁ iti
(15) mumokṣayiṣavavo Vālim ravaṇā abhidrutāḥ

From the above examples it is clear how some of the s-ending words like apsar, pururavas, tejas, rajas, vimanas, medas and rodhas and n-ending words like pakṣin and Vālin have been made vowel-ending ones by dropping irregularly their final s and n. It also becomes clear how some of the s-ending words like vikāyas, uccaḥśravas and divaukas are made a-ending ones by adding an a to their final s.

**COMPOUNDS**

The irregularities in compound forms in the Rāmāyaṇa are not many.

In the tatpurusa compound the Rāmāyaṇa sometimes omits the suffix ūc (a) which is added to it when it ends in rājan ahan and sakhi by Pāṇ. ‘rājāhaḥśakhibhyaḥ ūc’ (V. 4. 91). On account of this samāsanta suffix3 ūc we can have the form mahārāja only and not mahārājā which we find used in the Rāmāyaṇa verse ‘Janakas tvāṁ mahārāja pṛchchate sapuḥsaram’.4 Similarly, we cannot have the form yuvārājānam found in the verses ‘atas tvāṁ yuvārājānam abhiśekṣyāmi putraka5 and ‘sa Rāmaṁ yuvārājānam abhiśiṇicasva pārthi- vam’.6 The form correct in Pāṇini would be yuvārājaṁ. Equally indefensible are the forms rūkṣasarājānam, hastirājānam and grhrarājānam found in the verses:

(1) baddhva rūkṣasarājānam ānayiṣyāmi Ravaṇam7

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1. III. 14. 2. 4. I. 68. 5.
2. VII. 34. 23. 5. II. 4. 16.
3. The Samāsanta suffixes are properly taddhita suffixes. Yet they are a part and parcel of compounds after which they are ordained. Hence, our treatment of them here.
4. II. 2. 21.
5. V. 1. 40.
(2) phalantam hastirajnam abhidrava mārutiḥ
(3) bhūtalat sahasothāya gṛdhrarajnam abravit

The forms kapirajna and devaraiṇa in the instrumental singular occurring in the Rāmāyaṇa verses ‘kapirajṇa yathākhyātam’ and ‘tvam ihāsurasanghānāṁ devarajṇa mahātmanā’, too, cannot be grammatically defended. They should be kapirajena and devarajena respectively. With the addition of the samāśānta suffix tac kapirajan and devarajan will become a-ending words and in the Accusative, Instrumental and other cases will have the forms like any other a-ending noun.

NUMERALS

Among the numerals the un-Pāṇinian form which is of special interest is trinśatim in the Accusative singular occurring in the company of the regular viṇśatim in the verse ‘viṇśatiṁ trinśatim śaṣṭim śataśo’ tha sahasraśaḥ’. The proper form should have been trinśatam, for the pratiṣṭhita here is trinśat and not trinśati. In viṇśatim the basic word is viṇśati from which viṇśatim in the Accusative singular would be perfectly regular. Probably trinśatim has been used here on the analogy of the immediately preceding viṇśatim.

Of the irregular ordinal forms mention here may be made of śoḍāsama and dvādaśama found in the verses:

(1) putro dvādaśamo vīrye dharme ca pariniśṭhitaḥ
(2) tato dvādaśame varṣe Śatrughno Rāmapālītām
Ayodhyāṁ cakame gantum….
(3) tataḥ śoḍāsame varṣe Golabho vinipātitaḥ

Here in the formation of the ordinal from dvādaśan and
śodāsan, maṭ (augment) has been inserted before the ordinal suffix dat though it is permitted in the case of only those cardinals which, while ending in n, do not begin with a numeral. vide., Pāṇini, ‘nāntād saṅkhyaḍer maṭ’ (V. 2. 49). The regular Pāṇinian ordinals, therefore, would be dvāḍaśa and sōḍaśa, for here the n-ending base taking the suffix dat is preceded by another numeral, dvi and saś.

TADDHITAS

The Rāmāyaṇa records many irregularities in respect of the taddhitas. Some of these irregular taddhita forms are jāmadagnya, dāsaratha, kekāiyi and kaikāyi. The proper forms would be jāmadagnya, dāsarathi and kaikeyi by adding the suffix yañ to jāmadagni by Pāṇ ‘gargādibhyo yañ’ (IV. I. 105), by adding the suffix in to an a-ending word dāsaratha by Pāṇ. ‘ata in’ (IV. 1. 95) and by adding the suffix añ to kekāya by ‘janapadasabdāt kṣatriyād añ (IV. 1. 168) respectively and changing the base kekāya to kekāya by Pāṇ. ‘kekayamitrpayupralayānām yāder iyaḥ’ (VII. 3. 2.).

FEMININE FORMS

The forms tūrpanakhi and tūrpanakhi occur in the Rāmāyaṇa along with the regular Śurpanakhā. Now Pāṇini clearly prohibits the feminine suffix ini to a word ending in nakha and mukha if it is a proper name by the stūtra ‘nakhamukhāt saṁjñāyām’ (IV. 1. 58). Śurpanakhī, therefore, would be clearly inadmissible. Śurpanakhī is still more irregular for there should be the cerebral ṇ here as required by Pāṇ. ‘pūrvapadāt saṁjñāyām agaḥ’ (VIII. 4. 3.).

1. The omission of Samāsaṅta-Taddhita suffixes has been already noticed.
2. Bhārgavaṃ Jāmadagnyam, I. 74. 17.
3. pradīpyatām Dādarathīya Maithili, ahaṃ Dādarathenoḍhā, VI. 9. 21-22; VI. 32. 29., VI. 14. 3-4.
4. VI. 119. 25; VI. 121. 6; VI. 124. 7.
Of the other irregular forms mention here may be made of *parakyāsu* found in the verse ‘yasmād eṣa *parakyāsu* ramate rākṣasādhamahā’\textsuperscript{1}. Here the correct Pāṇinian form would be *parakiyāsu*. The \( \ddot{i} \) has been dropped here evidently on account of the phonetic tendency of syncope.

The word *svaṣy* has the form *svaṣāram* in the Accusative singular. But in the Rāmāyaṇa the highly irregular form of it, *svaṣāṃ*, has been used as may be seen from the following verse: *svaṣāṃ Śūrpaṇakhām nāma Vidyujjihvāya rākṣasaḥ\textsuperscript{1}*. Here the *ākārānta* form of this word is adopted in preference to the *ṭkārānta* one recognized by Pāṇini.

**VERBS**

**Āṭmanepada and Parasmaipada**

The general rules by which the āṭmanepada terminations are added to a root are ‘anudāttānita āṭmanepadam’ (I. 3. 12) and ‘svaritaṇītaḥ kartrabhimpāye kriyāphale’ (I. 3. 72). Accordingly if a root happens to be *anudāttet* or *niit* it takes the āṭmanepada or if it is *svaritē* or *niit*, provided the fruit of the action accrues to the door (agent). There are scores of cases in the Rāmāyaṇa where these rules have not been observed. Many roots which happen to be *anudāttet* and *niit* do not have the āṭmanepada suffixes which they should have. So do some of the *svaritē* and *niit* roots even if the fruit of the action goes to the agent. Of course, about the *anudāttet* roots it may be urged that their *anudāttetva* is not considered by the Sanskrit grammarians as a compulsory element for their having the āṭmanepada suffixes, for they clearly say ‘anudāttettvalakṣaṇam āṭmanepadam anityam’, which conclusion they arrive at on account of the ancillary sound \( \ddot{i} \) which is added to \( \sqrt{vakraṣ}kṣiṇi \) which is already *anudāttet* and would have the

\textsuperscript{1} VII. 12. 2.
ātmanepada even if no ni were there. This suggests, they say, that Pāṇini himself held that mere anudīttetvā was not enough for purposes of ātmanepada terminations. He strengthened the case for the ātmanepada by adding ni too to the root. But here it may be pointed out that the absence of compulsion about the ātmanepada due to anudīttetvā may only explain a few exceptional cases. It cannot evidently be interpreted as a perfect license. Otherwise, it will violate entirely the spirit of the Pāṇini sūtra. Moreover, the anityatā of the ātmanepada and on this basis the justification for the parasmaipada instead of the regular ātmanepada is based on inference. It therefore can have no such force as the clear statement of Pāṇini in the Aṣṭādhyāyī.

There are many cases where in spite of the anudīttetvā or the nītva of a root the parasmaipada only is used in the Rāmāyaṇa. The following are some of the roots which have been used in the Rāmāyaṇa with parasmaipada suffixes: yuddh, sah, vṛdh, tvar, labh, ācēś, Ĩks, Ĩkṣ.

1. II. 70. 29; III. 27. 3 & III. 27. 6; III. 28. 9; IV. 6. 30; IV. 17. 25; IV. 40. 18 & VI. 24. 34; VI. 37. 21; VI. 44. 11; VI. 51. 21; VI. 55. 25; VI. 66. 18; VI. 67. 106; VI. 90. 7; VI. 81. 23; VI. 99. 27; VII. 19. 24; VII. 22. 18; VII. 27. 17; VII. 30. 14; VII. 32. 59; VII. 39. 5.
2. I. 36. 8; II. 8. 3; II. 12. 81; II. 61. 3; III. 66. 5; IV. 54. 9; IV. 62. 13; IV. 67. 17; V. 1. 153; VI. 22. 31; VI. 34. 29; VI. 63. 46; VI. 73. 29; VII. 72. 2.
3. I. 25. 8; II. 25. 42; V. 2. 28; VII. 12. 27; VII. 32. 9.
4. I. 48. 23 & I. 52. 23; II. 5. 6; III. 55. 2; VI. 67. 95; VI. 76. 29; VI. 88. 40; VI. 90. 18; VI. 91. 12; VI. 105. 31; VI. 123. 32; VII. 108. 7.
5. III. 54. 24; III. 54. 25; V. 1. 135; V. 5. 13; V. 20. 10; V. 20. 30; VI. 90. 94; VII. 59. 115.
6. I. 32. 26; III. 54. 11; V. 26. 2; VI. 82. 20; VII. 28. 38; VII. 48. 25.
7. I. 2. 16; II. 3. 15; II. 26. 4; II. 50. 29; II. 52. 36; II. 69. 1; III. 46. 7; III. 50. 1; III. 74. 2; III. 74. 5; IV. 5. 17; IV. 10. 18 & IV. 22. 17; IV. 40. 39; IV. 59. 141; IV. 64. 17; V. 9. 67; V. 22. 18; V. 38. 45; V. 67. 23; VI. 35. 5; VI. 83. 8; VI. 106. 27; VI. 110. 10; VII. 14. 19; VII. 84. 14; VII. 103. 12.
vṛt, plu, rabh, bhās, pad, kṣam, tarj, mṛg, jṛmbh (adhi) in, div, dhvaṅs, kāṣ, ay, mud, kam, sev, garh, (pari) svanji, veṣṭ, yat, (ud) vij.

Just as some of the ātmanepaḍi roots are used in the Rāmāyaṇa with parasmaiḍa suffixes so conversely some parasmaiḍa roots too are used with ātmanepaḍa suffixes.

The following are the parasmaiḍa roots used as ātmanepadīs: vṛṣ, vad, arh, kāhks, pat, svas.
svap¹, gai², (gā), at³, ligi⁴, (liṅg), hrṣ⁵, skhal⁶, kruṣ⁷, krīḍ⁸, mrṣ⁹, rud¹⁰, sprṣ¹¹, jīv¹², śaṅs¹³, nrī¹⁴, jālp¹⁵, pṛcch¹⁶, vadh¹⁷, tṛ¹⁸, smr¹⁹, nard²⁰, ru²¹, jāgr²², dhyai²³, gau²⁴, drṣ²⁵ (paṣy), vas²⁶, lap²⁷, ıṣ²⁸ (icch), rakṣ²⁹, bhū³⁰, viς³¹.

1. II. 24. 35.
2. I. 62. 20.
3. II. 96. 9.
4. II. 64. 31.
5. VI. 69. 65; VI. 90. 74; VI. 105. 31.
6. IV. 28. 49; VII. 24. 31; VII. 27. 51; VII. 35. 43.
7. V. 10. 23.
8. IV. 25. 46.
9. II. 62. 8.
10. VI. 111. 11.
11. III. 10. 17; III. 45. 37; V. 40. 10; V. 66. 14; VII. 22. 34.
12. I. 75. 9; II. 64. 25; III. 50. 26.
13. III. 60. 13; III. 63. 16.
15. V. 37. 19; VI. 92. 41.
16. I. 52. 4; I. 68. 5; V. 3. 25; VII. 35. 1.
17. VI. 50. 22.
18. I. 35. 4.
19. VI. 49. 19.
20. I. 17. 29; III. 23. 16; VI. 56. 14; VI. 73. 27.
21. VII. 34. 23.
22. II. 86. 4.
23. II. 4. 33.
24. I. 23. 17; I. 29. 24; I. 42. 25; I. 62. 22; I. 68. 17; II. 20. 28; II. 49. 27; III. 5. 3; III. 64. 22; IV. 17. 37; V. 1. 147; V. 1. 158; V. 58. 26; VI. 64. 9; VI. 113. 46; VII. 6. 11; VII. 36. 51; VII. 95. 3; VII. 108. 34.
25. I. 40. 9; II. 3. 37; II. 47. 4; III. 11. 2; III. 60. 35; IV. 42. 55; V. 27. 34; VI. 4. 37; VI. 108; VI. 26. 6; VI. 88. 6; VI. 94. 38; VII. 32. 8; VII. 69. 28; VII. 75. 11; VII. 97. 16; VII. 99. 4.
26. I. 23. 17; I. 50. 4; I. 76. 14; II. 44. 12; II. 50. 27; II. 56. 15; III. 36. 6; IV. 1. 95; IV. 20. 17.
27. II. 75. 19; II. 76. 10; V. 111. 1; VI. 50. 20; VI. 94. 25.
28. I. 10. 12; I. 58. 10; II. 112. 6; III. 8. 9; III. 37. 14; IV. 62. 15; V. 1. 140; VI. 123. 25.
29. IV. 42. 23; V. 63. 31; VII. 4. 11.
30. I. 27. 27; VI. 92. 46.
31. II. 51. 25; II. 86. 22.
khāḍī, yā², vraj³.

Not only are the parasmaiṣa and the utmaṇeṣa based on the anudātteta, nītta, svārīteta and nītta alone, they also depend on many other considerations. There are a number of sūtras in the Aṣṭādhyāyī which enjoin the use of utmaṇeṣa or parasmaiṣa with various roots with certain specified prepositions and in certain given meanings. In the Rāmāyaṇa such instances are not wanting where such injunctions are not observed though the roots fulfil all the conditions for the parasmaiṣa or the utmaṇeṣa, as the case be. We may first take note of those cases where the utmaṇeṣa should have been used instead of the parasmaiṣa.

The root hveṇ when preceded by the preposition āni and giving the sense of challenge is to have utmaṇeṣa by Pāṇ. ‘spardhāyam āṇah’ (I. 3. 31). The Rāmāyaṇa, however, uses it in the parasmaiṣa as may be seen from the following examples:

(1) tatas tu ninadāṁ ghorāṁ kṛtvā yuddhāya cāhwayat⁴
(2) yadā tu yuddham ākāṅkṣan yadi kaścit samāhvayet⁵
(3) rākṣasas tān samāgamya yuddhāya samupāhvayat⁶
(4) gatvāhvayati yuddhāya Vālinaṁ hemamālinam⁷
(5) tvāṁ aḥhvayati yuddhāya Krathano nāma vānarah⁸

By the vārtika: ‘upād devapūjāsaṅgaṅitikaraṇamitrakaraṇapathiṣv iti vācyam’ the utmaṇeṣa is enjoined after āṣṭhā in the senses of ‘to worship, to contact, to make friends (with) and to lead to’ (said of a way). In the Rāmāyaṇa verse ‘ādiṣyam upatiṣṭhanti taiś ca sūryo’ bhiptujitaḥ⁹ the parasmaiṣa form upatiṣṭhanti has been used though the sense here is clearly that of devapūjā, the worship of the god sun.

1. VI. 67. 127; VII. 62. 5.  5. VII. 63. 27.
2. I. 31. 61; VII. 8. 16; VII. 30. 48.  6. VII. 23. 6.
3. III. 6. 1; III. 74. 44; IV. 12. 27;  7. VII. 34. 3.
   V. 41. 9.  8. VI. 26. 42.
4. VI. 14. 3.  9. IV. 42. 42.
In the verses:
(1) tataḥ prākramad iṣṭīṁ tāṁ putriyāṁ putrakāraṇāṁ
d(2) āroḍhuma upacakrāma vimāṇavaram uttamam
d(3) vyāhārtum upacakrāma Bhārgavo Nahuṣātmaṁ
d(4) gamanāyopacakrāma disaṁ Varuṇapaśītam
(5) evam astv iti taṁ procya prayātum upacakramuḥ

√kram with upa is found used in the parasmaipada although it should have ātmanepada by Pāṇ. ‘propābhyaṁ samarthā-bhyāṁ’. (I. 3. 42). The ātmanepada is enjoined after √prech when it is preceded by the preposition ā(n) by the vārtika ‘āni nupracchoḥ’. Hence the parasmaipada form āprechāmāḥ occurring in the Rāmāyaṇa verse ‘āprechāmo gamiṣyāmo hṛdistho naḥ sadā bhavān’ is not right. It should have been āprechāmahe.

With vi and parā √ ji has ātmanepada by Pāṇ. ‘viparābhyaṁ jeḥ’ (I. 3. 19). In the Rāmāyaṇa, however, we meet with the parasmaipada forms, as for example in:
(1) tvāṁ vijesyaṁ upāyena viśādaṁ vā gamiṣyaṁ
d(2) paścād api mahābhaḥo satrūṇ yudhi vijesyaṁ
d(3) jāto vā jāyamāno vā saṃyuge yaḥ parājayaṁ
d
The Vārtikakāra enjoins ātmanepada after the root yuj when it is preceded by a preposition beginning with a vowel or ending with it: ‘svarādyantopasaṁgaḥ iti vācyam’. This vārtika occurs under the stūra ‘propābhyaṁ yujer ayajnāpātresu’ (I. 3. 64) which enjoins ātmanepada after √yuj when it is preceded by pra and upa provided it does not refer to the vessels of a sacrifice (yajñapātra). With ni which is a vowel-ending preposition √yuj should have ātmanepada. The Rāmāyaṇa,

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1. I. 15. 3.  
2. VII. 77. 17.  
3. VII. 58. 22.  
4. I. 36. 25.  
5. VII. 36. 59.  
6. VII. 38. 30.  
7. V. 1. 140.  
8. VI. 60. 82.  
9. III. 59. 15.
however, does not have it. It records the uses of $\sqrt{yuj}$ in parasmaipada even when it is preceded by ni and pra, as for example in:

(1) cäturvarṇyaṁ ca loke' smin sve sve dharme niyogṣyati
(2) viniyogṣyamy aham bānān nrījagajamarmasu
(3) cintayāmāsa ko ṃv etat prayūṇi jīyād iti prabhuḥ

By Pāṇ. 'jñāśrusmṛdṛśāṁ sanah' (I. 3. 57) the atmanepada is enjoined after the roots jñā, śru, smṛ and dṛ when they have the desiderative suffix san. The parasmaipada forms of three of these, jñā, śru, and dṛ occurring in the Rāmacayāṇa in the verses quoted below are therefore in clear violation of this rule:

(1) añāśaṁ patitau dūraj jijñāsantau parākramam
(2) hāsaṁ te nṛpate saumya jijñāsāmiti cāravit
(3) dhanuṣas tasya viṃyaṁ hi jijñāsanto mahikṣitaḥ
(4) adya yajñāsamāptau ca tvāṁ didkṣan sthito hy aham
(5) na suśrūṣati pūrvajān
(6) Rāmaṁ suśrūsa bhadram te Sumitrāṇandavardhana
(7) evaṁ suśrūṣatā vyagram
(8) suśrūṣa mām ihasthas tvam
(9) Bharataḥ pālayed rājyaṁ suśrūṣec ca pitur yathā

In the midst of all these anomalies the correct use of the Intensive (and Frequentative) form in the parasmaipada in the Epic, if not accidental, is a pointer to the established usage in respect of such forms. Cankramantau occurring in the verse 'cankramantau varāṁ śailāṁ śailāc chailaṁ vanād vanām' is an instance in point.
If a root takes the ātmanepada for some reason it must have it for the same reason even after the desiderative suffix san has been added to it. This is precisely the meaning of Pāṇ. ‘pūrvavat sanah’ (I. 3. 62). We find that the root yudh is ātmanepadi. It should have ātmanepada even when the suffix san has been added to it. But in the Rāmāyaṇa it is otherwise as may be clear from the following examples:

1. kim cirēṇa yuyutsataḥ
2. tam ācakṣva pradyāṇ me yo hi yuddham yuyutsataḥ
3. yuyutsata tena samāptakarmanā

The Rāmāyaṇa records many instances where the ātmanepada suffixes which should appear after √sthā by Pāṇ. ‘samavaprāvibhyaḥ sthāḥ’ (I. 3. 22) do not, even though the prepositions sam, ava, pra, and vi precede it as may be seen from the following examples:

1. kas te na santisthati vānideṣe
2. tapa ugrāṃ samātisthati tāpayan sarvadevataḥ
3. vṛkṣair ātmānam āvṛtya vyatiṣṭhan gahane vane

The uses of ātmanepadi roots having parasmaipada suffixes are far more numerous than the parasmaipadi roots which have been irregularly used in the ātmanepada in the Rāmāyaṇa. The ratio stands somewhere between four and one. From this the conclusion would be irresistible that the parasmaipada was getting more popular while the ātmanepada though not extinct was definitely losing much of its force and appeal. This may probably be due to the influence of the Pali and the Prakrits which had fairly early begun to take shape and affect Sanskrit.

1. VI. 51. 21. 4. IV. 33. 41.
2. IV. 11. 19. 5. VII. 84. 10.
3. VI. 84. 22. 6. IV. 14. 1.
7. Although according to Pali grammarians like Kaccāyana there are two voices, the parassapeda and attanepada, the Pali literature favours the former. The Prakrits go a step further and drop the ātmanepada altogether.—P.D. Gute, An Introduction to Comparative Philology, p. 213.
Verb-Formations

There are a number of verbal forms in the Rāmāyaṇa which are manifestly irregular and are grammatically indefensible. The irregularity lies in the structure and takes many forms.

In the verse ‘yajñabhūmau sa vidhivat pāvākaṁ juha-vendrajit’, the form juhava is clearly un-Pāṇinian. In the sentence as it is, juhava is to go with saḥ. Juhava, therefore, is here in the third person, which is wrong. It should be juhāva. In the third person vrddhi is compulsory, and not optional.

The form vijahiṣyati in place of the regular vihāyati occurring in the verse ‘kumāro’ py Aṅgadas tasmād vijahiṣyati jīvitam’ is un-Pāṇinian. The re-duplication of ṣhā is out of place here.

Instead of the form jahi, the imperative second person singular of ṣhan, is used the irregular form jahiṭi in the Rāmāyaṇa verse ‘yenaiva bāṇena hataḥ priyo me tenaiva bāṇena hi māṁ jahiṭi’. Now in Pāṇ. jahiṭi would be a perfectly regular form from ṣhā but not from ṣhan. But here the sense is not of ṣhā but of ṣhan. As already remarked, it appears likely that the author of the Epic held jah as an independent root in the sense ‘to kill’. The i in the form jahiṭi would then be anaptycal. If from ṣhan, jahiṭi would be utterly indefensible.

A clearly un-Pāṇinian form found in the Rāmāyaṇa verse ‘bhartāraṁ lokabhartāram asaddharmam upādadha’ is upādadha. The correct form is upādhehi. It seems that instead of dhā, dadh has been accepted to be the root here while the radical suffix sap (a) of the First Conjugation has been added to it in the imperative singular.

1. VI. 80. 5.
2. V. 13. 29.
3. IV. 24. 33.
4. II. 35. 30.
The forms ṛpaṇyāmaḥ and ṛpaṇyāmahe with pra and ava are found in the following verses of the Rāmāyaṇa:

(1) api Lakṣmaṇa Sītāyāḥ sāmagryam praṇyāmahe
(2) praṇyāmo Brahmaloṇaṃ dvipaṇpāṃ ca kuyohibhiḥ
(3) avaṇyāmaḥ kirtiṃ vā nihatva śatrum āhave

The proper forms that should have been used here are avaṇnumah, praṇnumah and avaṇnumahe (with the aitmanepada irregular). The irregularity in these forms lies in the use of two radical suffixes, the śnu (nu) and śyan to the root ṛṇ which should have had only one of these, viz. śnu on account of its inclusion in the ‘svādīgaṇa’ (Fifth Conjugation).

Kurmi, dadmi and braumi are some of the irregular forms used in the Rāmāyaṇa for the correct Pāṇiniāna karomi, dadāmi and bravimi. The frequency with which they are used is really surprising. The short forms kurmi etc. for karomi cannot be explained away on the plea of the metrical requirements alone, which one would be only too tempted to advance. One thing that is to be noted about these is that these are not confined to the Rāmāyaṇa alone. They are to be met with, with as much frequency in other old works like the Mahābhārata and the Purāṇas. They are an enigma in themselves. Maybe these forms were current in older Sanskrit and have survived in the epics and the Purāṇas. We quote below the verses from the Rāmāyaṇa embodying these forms:

(1) prasvāpanaṃ praśamanam dadmi saumyaṃ ca Rāghava
(2) aham apy atra te dadmi varaṃ śastrabhṛṭāṃ vara
(3) Saumitre yo’ham ambāyā dadmi śokam anantakam
(4) śaṇīram iha sattvānāṃ dadmi sāgaravāsinām
(5) añjaliṃ kurmi Kaikeyi

1. III. 57. 20.
2. VI. 66. 24.
3. VI. 66. 25.
4. I. 27. 15.
5. II. 53. 21.
6. VI. 55. 13.
7. VI. 124. 17.
8. II. 12. 36.
(6) na tvāṃ kurmi Daśagrīva bhasma bhasmārhatėjasā¹
(7) āhāraṃ garhitam kurmi svaśarīram dvijottama²
(8) ataś ca tvāṃ aham brūmi gaccha Paścavatīṃ iti³
(9) hitaṃ vayasyabhāvena brūmi nopadiśāmi te⁴

The form śraddhasva occurring in the following two verses
is probably a scribal error for śraddhasva:
(1) viśaṅkā tyajatām eṣā śraddhasva vadato īmaṃ⁵
(2) etac ca buddhāv āgādito yathā tvam
śraddhasva Śītāṃ kuṣalāṃ samagrām⁶

The form anuśyate found in ‘nahy aniṣṭo’ nuśayate⁷
is irregular. By Pāṇ. ‘śāsa id anhaloh’ (VI. 4. 34.) and
‘śāivasighasīnāṛ ca’ (VIII. 3. 60) the correct form should have
been anuśyate.

In the form bibhyase found in ‘ṛkṣās tarakśavah kaṅkāḥ
kathāṃ tebhyo na bibhyase⁸’ is highly irregular. Here the radical
suffix śyan of the Fourth Conjugation has been added to
√bhī of the Third Conjugation while the reduplication which
is regular in the Third Conjugation is retained. The ātmane-
pada too is not in order.

√Dṛś becomes paśy when followed by sārvadhatuka suffixes
in the active voice by Pāṇ. ‘pāgrāṣṭhamnādandrśyarti’ etc.,
But in the Rāmāyaṇa a two-fold irregularity is found
with regard to it. At one place dṛś is not replaced by paśy,
and also the future suffix śya is added in the optative, as
for example in ‘haṁśi sā tṛṇamadhyastham kathaṃ drakṣyeta
madgukam⁹,’ while at another place the paśy form of it appears
although there is no Pāṇinian sanction for it, the form being
in the passive voice, as for example in ‘naipunyam paśyatāṁ

1. V. 22. 20.
2. VII. 78. 20.
3. III. 13. 17.
5. V. 34. 40.
6. V. 67. 44.
7. III. 10. 21.
8. III. 46. 30.
9. III. 56. 20.
bhṛśam'. The correct form here would be drṣṭmatāṁ just as the correct form in place of draksyeta in the verse above would be paśyet.

That these forms with sya in the imperative and the optative were not peculiar to the language of the epics or an inheritance of the Vedic language is proved by the discovery of the future optative form draksyena in the verse 'draksyena bhūyo guḍamodakāni kadā kumārāṇy api śarkarāyāḥ', in as late a work as the Yogavāsiṣṭha. The imperatives with the future suffix here are: apanes yantu² and draksyantu.³ Hopkins is right in holding that the forms with syadhvam too are future imperatives. Examples of these are; bhavisyadhvam⁴ and draksyadhvam⁵.

Michelson⁶ could discover only one form in future imperative ma. It was gamisyāma⁷. But there is one more. It is vatsyāma which is found in the verse:

idam puṇyam idam ramyam idam bahumṛgadvijam
iha vatsyāma Saumitre sārdham etena pakṣinā⁸

"Perhaps raṁsyaṇa too belongs under the rubric of future imperative".

In the perfect forms there are irregularities of various kinds. But before we proceed to take note of them we must record here the highly anomalous form cikṣepa which the commentator declares as āṛṣa. It is found in the Rāmāyaṇa verse:

sa tvam pradīptam cikṣepa darbham taṁ vāyasam prati
tatas tu vāyasam dīptaḥ sa darbho' nujagāma ha.⁹

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1. VI (ii). 134. 52. For a detailed discussion of this form see the author's forthcoming book "Studies in the Language and the Poetry of the Yoga-

vāsiṣṭha"

2. III. 56. 27.
3. VI. 73. 7.
4. I. 27. 27.
5. IV. 67. 21.
7. VII. 35. 63.
8. III. 15. 19.
Now here cikṣēpa in the first hemistich is to go with tvam, qualified by sa. Cikṣēpa is a Perfect form in the third person singular while the second person singular cikṣēpitha is what is required. It appears the verb has been made to agree with the qualifying sa, instead of with the qualified tvam. The confusion is obviously caused by the presence of sa. The commentator notes this form and points it out as āṛṣā: āṛṣah prayogah. Hopkins suggests here the Pali parallel babhūva, pappace—babhūvas and pappace respectively. According to Keith 'this is probable but more probable perhaps it is that for once sa exercises its third person effect and takes a third person, just as inversely bhavant now and then has a second person.'

Among other peculiar Perfect forms mention may first be made here of those wherein the necessary reduplication is missing. They are: praviṣuh¹, samsuh², prapājire³, samśivān.⁴ It may incidentally be pointed out here that it is not at all necessary to see in these forms the Vedic influence at work. These are merely due to the 'epic carelessness of diction, all the more natural in that the most common Perfect of ādi had no reduplication.'

The appearance of the guṇa or the vṛddhi in these Perfect forms where it is clearly forbidden by Pāṇini 'kāti ca' (I. 1.5) is quite common, though at least one such instance jahava, in the Perfect third person singular is found where the vṛddhi which should have taken place is avoided. The examples where this irregular guṇa or vṛddhi takes place are: dadarśatuḥ⁵, sasārjatuḥ⁶, pasparśatuḥ⁷, cakartatuḥ⁸, pramārjuḥ⁹, vavartuḥ¹⁰, munocatuḥ.¹¹

1. II. 19. 35.
2. V. 22. 45.
3. V. 53. 23.
5. VII. 69. 39.
6. III. 72. 1.
7. VI. 80. 24.
8. VI. 80. 31.
9. II. 104. 19.
10. VI. 57. 37; VII. 23. 33.
11. VII. 23. 49.
Un-Pāṇinian Forms

Ababhramat\(^1\) is a form of the pluperfect according to Michelson. Professor Keith’s comment on this is: “The absurdity is removed by abibhramat of Petersons’ edition I. 44. 12. and no sane criticism can cling to ababhramat in the face of this fact. But even if we do cling to it, the explanation is not a unique pluperfect, but a piece of bad Sanskrit and the Sanskrit of the Rāmāyaṇa is unhappily at times pretty bad (e.g. kurmi, bibhyasi, ahanat, dadmi etc)\(^2\).

Among the further verbal irregularities mention here may be made of the form agrahītām\(^2\) found in the aorist in place of the regular agrahīṭām. The imperatives grhitā and grhitva too exhibit the same irregularity.

Confusion in Ganas
While dealing with un-Pāṇinian verbal forms it will be quite pertinent to take note of a particular phenomenon, the confusion in gaṇas. The Rāmāyaṇa records many instances of this, the roots not having the particular radical suffixes (the vikaraṇas) of their respective gaṇas in which they are found. Barring a few exceptions there is a tendency to use the roots of other gaṇas with the radical suffix sap (a) of the First Conjugation and thus to make the forms of the roots of the other gaṇas approximate to those of the roots of the First Conjugation. Now this is a tendency which was quite pronounced and marked in the period of the Prakrits, especially the Apabhramṣa. It may not be a very bold and rash statement that the growing Prakrit-and-Apabhramṣa influence is at the back of this change. We can have only this explanation for this tendency. In proof of what we have said above we may give the following instances where the roots ās, śiṅ, mrj, han, and tās which belong to the Second Conjugation,

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1. I. 43. 9.
2. I. 4. 4.
dhā, which belongs to the Third Conjugation, hiṃs and rudh which belong to the Seventh Conjugation and mrd, bandh and stambh which belong to the Ninth Conjugation, have been used like those of the First Conjugation in that the radical suffix a of the First Conjugation has been added to them.

(1) Sugrīvapramukhā Rāmam upāsante mahaujasah¹
(2) Vibhīṣaṇaś ca rakṣobhiś caturbhīḥ parivārītaḥ
   upāsate mahātmānaṃ Dhaneśam iva Guhyakaḥ²
(3) śīrasā vandyā rājānam upāsante vicakṣanāh³
(4) sa daivaṃ paryupāsate⁴
(5) Rāmaḥ sandhyām upāsata⁵
(6) kṛtvā vasumatīṃ Rāma vatsaram samupāsata⁶
(7) tapasyantam rśim tatra Gandharvī paryupāsate⁷
(8) upāsante ca tān anye sumṛṣṭamanikundalāḥ⁸
(9) tatropaviṣṭaṃ rājānam upāsante vicakṣanāh⁹
(10) satyamahe vā nihatāḥ¹⁰
(11) so’ haṃ tava bhayam ghoraṃ...........Rāmasyādyā
   pramarjāmi¹¹
(12) kalaśāṅś ca pramardanti havane samupasthite¹²
(13) idaṃ sariraṃ niḥsamjñam bandhaśa vā ghātayasya vā¹³
(14) punar vyāpahanac chrīmān pakṣirājo mahābalaḥ¹⁴
(15) sastrair nānāvidhākārair hanadhvaṃ sarvarākṣasāḥ¹⁵
(16) tadādīpyanta me pucchaṃ hanantaḥ kāṣṭhamuṣṭibhiḥ¹⁶
(17) vasantau Daṇḍakāraṇye kimartham upahīṃsatha¹⁷
(18) na tvāṃ hiṃsāmi susroṇi mā bhūt te manaso bhayam¹⁸

¹  Vī. 37. 19.  ¹⁰  VI. 66. 24.
²  VII. 37. 20.  ¹¹  VI. 65. 2.
³  VII. 37. 21.  ¹²  II. 116. 17.
⁴  VII. 50. 5.  ¹³  III. 56. 21.
⁵  VI. 5. 23.  ¹⁴  III. 51. 18.
⁶  I. 43. 1.  ¹⁵  III. 26. 25.
⁹  VII. 43. 1.  ¹⁸  IV. 66. 17.
Un-Pāṇinian Forms

(19) śarapravegam vyahanat pravṛddhaś cačāra mārge
t(20) harin abhyahanat kruddhah paramā lāghavam āsthitaḥ
(21) dhruvaṃ no hiṃsate rāja sarvān pratigatān itaḥ
(22) saṃstambha Rāma bhadram te mā sucaḥ puruṣottama
(23) kim māṃ tvam anuśāsasi
(24) na yāce pitaram rājyaṃ nānuśāsāmi mātaram
(25) punas tridivam ākrāmad anuśāsac ca devarāt
(26) pāduke te puraskṛtya praśāsantām vasundharām
(27) dvijo' yam uparodhati

Set and Aniṭ

There are many anīṭ roots which in the Rāmāyaṇa come to have the augment īṭ irreguarly. We give some of the instances below:

(1) mṛtyur aksamaṇīyaṃ māṃ naiṣyati Yamakṣayam
(2) tatas tvāṃ māmako muṣṭir naiṣyati Yamakṣayam
(3) nahi me jīvamānasya naiṣyasi śubhām imāṃ
(4) caturo lokapālāṇāṃ tāṃ naiṣṭyāmi Yamakṣayam
(5) atha māṃ evam avyagrāṃ vanamāṃ naiva naiṣyase
(6) saprākārāṃ sabhavanāṃ ānaiṣyanti Rāghava

1. V. 48. 27.
2. VI. 90. 16.
3. IV. 53. 16.
4. IV. 1. 115.
5. VI. 63. 23.
6. II. 111. 25.
7. VII. 30. 50.
8. VI. 125. 32.
9. VII. 74. 7.
10. II. 12. 87.
11. VI. 59. 65.
14. II. 30. 19.
15. VI. 3. 32.
(7) nihatya Rāvanaḥ yuddhe hy ānayisyaṃti Maithilim¹
(8) baddhva Rāksasarajānam ānayisyaṃti Rāvanaḥ²
(9) ānayisyāmi va Laṅkām³
(10) aham tām ānayis yāmi naṣṭāṃ devaṇaṭīm iva⁴
(11) ānayis yāmy aham tāni⁵
(12) tām śunye prasabham Sītām ānayis yāmi Maithilim⁶
(13) ānayis yāmy aham jyeṣṭhaṃ bhrātaram Rāghavam vanat⁷
(14) ānayis yāmi vai Rāmam havyavāham ivādhvarāt⁸
(15) Maithilim ānayis yāmi Śakro naṣṭāṃ iva śriyam⁹
(16) tāny auśadhāny ānayitum Kṣūrodāṃ yāntu sāgaram¹⁰
(17) ānayis yāmi te cetas tuṣto' smi tava pārthiva¹¹
(18) ānayis yāmahe Sītām haniṣyāmas ca Rāvanaḥ¹²
(19) tat te vyapanaśayīyāmi¹³
(20) yas te yudhi vijityārīṃ śokaṃ vyapanaśayīyat¹⁴
(21) yas te yudhi vinirjitya śokaṃ vyapanaśayīyat¹⁵
(22) Sūtāḥ punar upāyayau....Rāmam ānayitum punah¹⁶
(23) api Godāvarīṃ Sītā padmāny ānayitum gaṭā¹⁷
(24) yāvad gacchāmi Saumitre mṛgaṃ ānayitum drutam¹⁸
(25) acirāt tvām ito devi Rāghavo nayitā dhruvam¹⁹
(26) āyasaṃ vinayis yantaḥ sabhāyāṃ cakrike kathāḥ²⁰
(27) yair amitrān prasahyājau vaśikṛtya jayisyasi²¹
(28) rakṣasā Rāghavam dhvastaḥ katham eko jayisyasi²²
(29) katham Indram jayisyāmi Kumbhakarna hāte tvayi²³

1. IV. 38. 33.
2. V. 1. 40.
3. V. 1. 41.
4. IV. 6. 5.
5. IV. 6. 12.
6. III. 42. 8.
7. II. 79. 9.
8. II. 79. 11.
9. VI. 50. 25.
10. VI. 50. 29.
11. VII. 57. 12.
12. IV. 45. 11.
(30) trailokyam vijitam yena tam katham vijayisyate
(31) nirdahisyami banaughair vanam dipair ivagnibhih
(32) vasisyami na sandehah
(33) vasisye darpaghatin

From the above examples one thing that becomes clear is that the use of the roots without the augment īṭ is not very frequent in the Rāmāyaṇa. √Ni has at least twenty six times been used with īṭ. The consistency with which √ni has been used with īṭ is really surprising. It cannot be said to be just an aberration. In the times of the Rāmāyaṇa the root ni might have been considered as anīṭ and set both, two-fold forms of it, the ones with the augment īṭ and the others without īṭ, occurring side by side with as much frequency. As for the other roots ji, dah and vas we cannot say anything. Their forms with īṭ may be said to be casual aberrations which would not be uncommon to any older work of the same class as the Rāmāyaṇa.

Omission of the augments at and āt

The Rāmāyaṇa abounds in instances where in the imperfect or the aorist the augment a(ṭ) and ā(ṭ), the thematic vowels, are not prefixed to a root. There is quite a pronounced tendency to do away with them in certain forms as may be seen from the following examples:

pradahyata⁵, pramarjayat⁶, avarohata⁷, sāntvayat⁸, samarthayan⁹, upalakṣayatām¹⁰, mantrayan¹¹, abhipūjayan¹²,

1. VII. 20. 31.
2. VI. 59. 6.
3. VII. 86. 14.
4. VII. 86. 15.
5. IV. 61. 15.
6. IV. 7. 15.
7. II. 7. 12.
8. II. 29. 24.
9. VI. 37. 3.
10. VI. 103. 9.
11. VI. 128. 24.
12. I. 26. 27.
pīdāyan\textsuperscript{1}, vicaṣṭa\textsuperscript{2}, jānanta\textsuperscript{3}, avatārayat\textsuperscript{4}, saṅkrāmaya\textsuperscript{5}, praśaṅsanta\textsuperscript{6}, abhiśecayat\textsuperscript{7}, paśyāma\textsuperscript{8}, abhivedayat\textsuperscript{9}, abhyupagamat\textsuperscript{10}, upākrāmata\textsuperscript{11}, tādayat\textsuperscript{12}, pramoćayan\textsuperscript{13}, apaharat\textsuperscript{14}, pratinardanta\textsuperscript{15}, abhyucchrayan\textsuperscript{16}, viśādayan\textsuperscript{17}, parihiyata\textsuperscript{18}, rocayat\textsuperscript{19}, viprakīryanta\textsuperscript{20}, pūrayan\textsuperscript{21}, abhivardhata\textsuperscript{22}, upanivesayat\textsuperscript{23}, dhārayan\textsuperscript{24}, samprasravat\textsuperscript{25}, vaman\textsuperscript{26}, prabudhyata\textsuperscript{27}, saṅkata\textsuperscript{28}, uddharam\textsuperscript{29}, apasarpata\textsuperscript{30}, visphurat\textsuperscript{31}, janayan\textsuperscript{32}, jāyata\textsuperscript{33}, samabhijāyata\textsuperscript{34}, avatiśṭhanta\textsuperscript{35}, vyavatiśṭhanta\textsuperscript{36}, samadhiśṭhata\textsuperscript{37}, bruvan\textsuperscript{38}, samabhidravat\textsuperscript{39}, samabhidravan\textsuperscript{40}, smaratām\textsuperscript{41}, anusmarat\textsuperscript{42}, abhivādayam\textsuperscript{43}, abhivādayan\textsuperscript{44}, samprapadyata\textsuperscript{45}, pratipadyatām\textsuperscript{46}, vicinvan\textsuperscript{47}, pāyayan\textsuperscript{48}, prasārayan\textsuperscript{49}, avarudhyata\textsuperscript{50}, ardayan\textsuperscript{51}, pratyardayat\textsuperscript{52},

\textsuperscript{1} I. 66. 22.  \textsuperscript{2} II. 34. 60.  \textsuperscript{3} VII. 36. 31.  \textsuperscript{4} VII. 74. 22.  \textsuperscript{5} VII. 59. 8.  \textsuperscript{6} IV. 55. 18.  \textsuperscript{7} IV. 57. 19.  \textsuperscript{8} IV. 50. 15.  \textsuperscript{9} II. 5. 23.  \textsuperscript{10} II. 4. 21.  \textsuperscript{11} I. 103. 6.  \textsuperscript{12} I. 38. 23.  \textsuperscript{13} VII. 21. 38.  \textsuperscript{14} III. 14. 29; VI. 99. 38.  \textsuperscript{15} I. 70. 27.  \textsuperscript{16} I. 60. 8.  \textsuperscript{17} I. 37. 25.  \textsuperscript{18} III. 51. 9; III. 51. 23; V. 1. 182; V. 47. 22; VI. 59. 112; VI. 59. 121; VI. 69. 99; VII. 29. 21.  \textsuperscript{19} VI. 69. 43.  \textsuperscript{20} VI. 128. 42.  \textsuperscript{21} VI. 106. 24.  \textsuperscript{22} VI. 16. 27.  \textsuperscript{23} VI. 92. 19.  \textsuperscript{24} VI. 67. 120.  \textsuperscript{25} VI. 53. 17.  \textsuperscript{26} VII. 21. 39.  \textsuperscript{27} VII. 25. 52.  \textsuperscript{28} VI. 27. 23.  \textsuperscript{29} VI. 67. 96.  \textsuperscript{30} VI. 58. 16.  \textsuperscript{31} VI. 60. 49.  \textsuperscript{32} II. 116. 4.  \textsuperscript{33} II. 63. 52.  \textsuperscript{34} VII. 19. 32.  \textsuperscript{35} VI. 55. 10.  \textsuperscript{36} I. 70. 27.  \textsuperscript{37} I. 38. 23.  \textsuperscript{38} VII. 21. 38.  \textsuperscript{39} IV. 50. 39.  \textsuperscript{40} I. 60. 8.  \textsuperscript{41} I. 37. 25.  \textsuperscript{42} III. 51. 9; III. 51. 23; V. 1. 182; V. 47. 22; VI. 59. 112; VI. 59. 121; VI. 69. 99; VII. 29. 21.  \textsuperscript{43} VI. 71. 39.  \textsuperscript{44} II. 1. 3.  \textsuperscript{45} V. 38. 61.  \textsuperscript{46} IV. 9. 25.  \textsuperscript{47} II. 56. 16.  \textsuperscript{48} V. 48. 16.  \textsuperscript{49} VI. 88. 78.  \textsuperscript{50} IV. 48. 23.  \textsuperscript{51} II. 41. 9.  \textsuperscript{52} II. 48. 4.  \textsuperscript{53} VII. 14. 12.  \textsuperscript{54} VI. 61. 38.  \textsuperscript{55} VI. 107. 44.
avadhūnayat, samihata, prāduṣkarot, dañhata, pratī- 
saṃharam, anumānayat, praśobhayata, upaśobhayata, 
pratigajyata, pravilokayata, darṣayata, paripālayaḥ, 
paripālayaḥ, upaḥārayata, upaḥārayaṃ, utṣṛjaṭ, anu-
vaṣjaṭ, niṣkrāmat, niṣkrāman, avaśīryata, vyavaśīrya, 
udāraya, udāraya, pradhāvan, paridhāvata, patat, 
viniṣpatan, pātayata, abhiniṣpatat, abhyutpataḥ, samabhi-
dravan, viyujyata, viprayujyata, yojaya, samvartaya, 
abhivartata, samabhivartata, pravartata, nivartata.

Pāṇini clearly prohibits the use of mā with an augmented 
tense. His injunction is ‘na mānyoge’ (VI. 4.74.), with mā 
the thematic a is to be avoided. But there are several forms 
in the Rāmāyaṇa where this thematic a (at) is added, even when 
the preterite is preceded by mā. This is in clear disregard of 
Pāṇini’s rule as quoted above. As instances thereof we may 
quote the following two verses which in point of popularity 
easily surpass any other verse of this great Epic:

1. VI. 106. 16. 21. III. 52. 32; V. 1. 50.
2. VI. 74. 44. 22. VI. 106. 6.
3. VI. 81. 4. 23. II. 67. 4; II. 91. 60.
4. III. 72. 3. 24. VI. 79. 40.
5. V. 58. 64. 25. VII. 28. 18.
7. III. 52. 30. 27. VII. 68. 9.
8. IV. 33. 80. 28. VI. 82. 8; VI. 96. 31; VII. 24.
9. V. 22. 39. 15; VII. 74. 34.
10. III. 75. 30. 29. III. 12. 21.
13. V. 67. 16. 32. VI. 59. 89.
14. VI. 71. 80. 33. II. 53. 20.
15. I. 18. 44; VI. 60. 92. 34. V. 38. 29.
16. VI. 71. 80; VI. 71. 89. 35. VI. 98. 20.
17. I. 43. 15; V. 18. 10. 36. VI. 41. 93.
18. VII. 19. 11. 37. IV. 39. 8; IV. 39. 20; V. 48. 31.
19. VII. 23. 28. 38. VI. 92. 9.
(1) mā Niṣāda pratiṣṭhāṃ tvam agamaḥ sāsvatih samāh.¹
(2) samaye tiṣṭha Sugriva mā Vālipatham anvagāḥ.²
While talking of mā it may not be out of point to mention a peculiarity of the forms in construction with it which consists in their being found in other tenses and moods though they have been restricted by Pāṇini to the aorist only or when followed by the additional sma to the imperfect as well. There is however nothing basically wrong with such forms though they have been listed by such eminent authorities as Michelson as archaisms, for these archaisms or the un-Pāṇini forms, by whatever name we may call them, are by no means rare, rather, they are quite frequent so much so that they have to be treated as something which is part of speech and not an anomaly or an incongruity. Even Bhaṭṭoṣidikṣita permits them, though from the strictly Pāṇinian standpoint they will have to be pronounced to be nothing more than pure linguistic aberrations.

Causal Forms
The Rāmāyaṇa records many instances of the irregular formation of the causal forms, which consists in omitting guṇa before the radical suffix (the vikarana). Probably metrical exigencies were at the back of this, for from an analysis of some of those forms which are being reproduced below we find that if guṇa had taken place, it would have interfered with the metre. The forms are pravāhyanti, adīpyanta and kutsyati These are found in the verses:
(1) kathāṃ rathāṃ tvayā hīnam pravāhyanti hayottamāh³
(2) tada' dīpyanta me pucchaṃ hanantaḥ kāṣṭhamuṣṭibhiḥ⁴

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¹ 1. 2. 15.
³ 3. II. 52. 47.
⁴ 4. V. 58. 153.
(3) Laṅkāṃ api purā nītām Aśokavanikāṃ gatām
rakṣasāṃ vaśam āpannāṃ kathāṃ Rāmo na kutsyati¹

Here the forms pravāhyanti, ādīpyanta, and kutsyati are for the regular pravāhyanti, ādīpyanta and kutsayati respectively.

Nilmadhab Sen² mentions a couple of instances where he thinks the causal suffix is unnecessary. These are: dārayisyāmi, dārayīṣye, bandhayisyati, mocayisyāmi and yodhayisyāmi. Out of these about bandhayisyati and yodhayisyāmi it may be pointed out that the sense of the verse wherein they occur is perfectly in accord with the sense of causation. We reproduce below for a clearer perspective the verses wherein these forms have been found to occur:

(1) bandhayisyati vā pāṣair athava’ smān vadhiṣyati
(2) tān aham yodhayisyāmi Kuberavarunāv api
(3) tān aham yodhayisyāmi svabalena pramāthinā.

Now even a cursory glance at these would show that the causal suffix is necessary and useful here. In (1) the king is to order the bandhana and not do it himself. Similarly in (2) and (3) the causal suffix is necessary to transform an intransitive verb into a transitive one.

Of such cases where the causal suffix is unnecessary and serves no useful purpose mention may be made of kārayisyasi in ‘sā nūnaṃ vidhava rājyaṃ saputra kārayisyasi³’, where it gives the sense of karisyaṇy only; udikṣaya in ‘sukhi bhava mahābāho kaṅcit kālam udikṣaya⁴’ where it (udikṣaya) gives the sense of udikṣasva and ichhayāmi in ‘anājñaptaṇ tu Saumitre praveṣṭum necchayāmy aham⁵’ where it (icchayāmi) gives the sense of icchāmi only.

1. VII. 43. 18.
3. II. 12. 75.
4. VII. 37. 2.
5. VII. 59. 25.
In the Asādhvayi the suffix āṇuk or simply puk is limited to a few specified roots only. Its indiscriminate use in the Rāmāyaṇa, therefore, calls for some investigation. It could not evidently be accidental. It was probably due to the influence of Pali and Prakrit where it was very common. Even as early as the inscriptions of Aśoka we meet with forms like ropāpayati, khanāpayati, lekāpayati etc. which point to a growing tendency in Pali to opt for such forms. It is also likely that in earlier Sanskrit such forms were permissible for we have Bhaṭṭoḍikṣa quoting Śākaṭāyana, an early grammarian, who accepts such forms as kathāpayati and ganaṭpayati from the roots kath and gaṇ etc. of the Tenth Conjugation as perfectly regular: Śākaṭāyanas tu kathādināṃ sarvesāṃ pukam āha, tanmata kathāpayati, gaṇāpayatīyādi.¹ In this case the forms with the augment āṇuk or puk may not be supposed to be due to the Prakrit or the Apabhṛṃṣa influence. The most striking forms with this āṇuk or puk occurring in the Rāmāyaṇa are tarjāpayati, bhartsāpayati, krīḍāpayati, and the past participial form jivāpita. These we have in the following verses:

(1) tarjāpayati māṃ nityaṃ bhartsāpayati cāsakṛt²
(2) Narmadāṃ rodhavat ruddhā kṛīḍāpayati yoṣitaḥ³
(3) Brāhmaṇasya tu dharmeṇa tvaye jivāpitaḥ sutah⁴

PARTICIPLES

PRESENT PARTICIPLES

Of the irregular participle forms mention may be made of stūvānah in the verse ‘stuvāno harṣamāṇaś ca idam vacanam abravit’.⁵ Here the radical suffix stu of the Fifth Conjugation is used though the root stu belongs to the Second Conjugation.

². VI. 34. 9.
³. VII. 32. 18.
⁴. VII. 76. 27.
⁵. VI. 90. 4.
Un-Pāñinian Forms

It is likely that in some period in the history of Sanskrit language the root *stu* like many other roots such as *kṛ* must have been used with the radical suffix of the Fifth Conjugation *snu* too. This gets obvious support from the well-known verse:

‘yaṃ Brahmāvaruṇendrarudramarutah sunuantī divyaiḥ stavaḥ’ where *sunvantī* (with the radical suffix *snu*) is found used. One other peculiarity of the present participle forms found in the Rāmāyaṇa is that sometimes the augment *muk* (*m*) which is enjoined after the *a*-ending bases followed by *sānac* (*āna*) by Pāṇ. ‘āne muk’ (VII. 3. 82.) is avoided. For example we have *cintayāna*¹, *bhṛmayaṇa*², *vardhayāna*³, *vedayāna*⁴, *vismayāna*⁵, *kāmayāna*⁶, *ṣobhayāna*⁷, *tṛṣayāna*⁸, *cetayāna*⁹, *udṛrayāna*¹⁰, *lobhayāna*¹¹, *visphārayāna*¹², *āhavyāna*¹³ and *prārthayāna*¹⁴.

It is in the present participles that the irregularity in the use of the augment *num* is found most markedly. In some of them in the feminine forms the nasal is missing; in others it is there though not called for. The examples of the former are: *parigarjatim*¹⁵, *asahātī*¹⁶, *gacchati¹⁷, anudhāvatim¹⁸, janayatim¹⁹, abhi-gacchati²⁰, *jivatim*²¹, *anusocatim*²², *apaśvatī*²³, *socatim*²⁴, *pralapatīm*²⁵,

1. I. 8. 2; I. 45. 4; II. 55. 2; 72. 1; VII. 77. 9; VII. 85. 15. 16. VI. 95. 49. 13. VI. 94. 13. 14. I. 26. 18. 15. II. 12. 89. 16. II. 32. 8. 17. II. 40. 44. 18. II. 95. 16. 19. III. 13. 4. 20. III. 18. 19; V. 26. 35. 21. III. 46. 9. 22. III. 52. 44. 23. III. 72. 26. 24. IV. 20. 22. 25.
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tarjati¹, parisarpati², socati³, The examples of the latter are: bruwanyās⁴, rudanti⁵, bruwantim⁶, uptoolsanti⁷, jānanti⁸, pratigṛhṇantim⁹, bruwanti¹⁰, rudantim¹¹, mydnanti¹², rudanyās¹³, praśānti¹⁴, bruwantyām¹⁵, apacinvantit¹⁶.

Past Participles

Of the irregular past participle forms pranaśṭa deserves special notice. It is found at least half a dozen times in the Rāmāyaṇa. The consistency with which it is found¹⁷ is indeed surprising. From the strictly Pāṇinian stand-point the form is indefensible for Pāṇini prohibits the cerebralization of the n of Ṉnasit by 'nasch śāntasya' (VIII. 4. 36.), if the root has been changed to nas. The Pāṇinian form should, therefore be pranaśṭa. But in a number of verses the author of the Rāmāyaṇa opts for the un-Pāṇinian form pranaśṭa.

Gerunds

Pāṇini enjoins the substitution of īyaḥ for the suffix ktvā when a root is preceded by an indeclinable such as a preposition but not by a negative particle by his sutra 'samāse' naśpūrve ktvō īyaḥ' (VII. 1. 37.). But the Rāmāyaṇa abounds in cases where this is not done. Herein occur forms like grhya, which is repeated as many as fifty two times in the work. Whether such forms are un-Pāṇinian or not is a matter of controversy. Mahāmahopādhyāya Pt. Shivadatta Shastri in his edition of

1. V. 24. 28.
2. V. 25. 9.
3. V. 26. 2.
4. VI. 126. 42.
5. I. 33. 4.
6. I. 54. 7; II. 9. 23.
7. II. 8. 13.
8. II. 9. 4; II. 9. 10.
9. II. 8. 39; V. 15. 48; V. 15. 50; V. 40. 5.
10. II. 10. 35; II. 44. 6; V. 35. 6.
11. II. 12. 48.
12. II. 12. 57.
13. II. 12. 75; II. 40. 44; IV. 24. 25.
14. II. 27. 7.
15. II. 65. 29; II. 76. 22.
17. III. 42. 32.
the Siddhānta-kaumudi considered such forms as perfectly Pāṇinian: He quotes the verse, ‘sandhyāvadhūṃ grhya kareṇa bhānuḥ’ from the Jāmbavatī-vijaya-kāvya (ascribed to Pāṇini) which embodies the form grhya. To find justification for this form which he believes is from the pen of Pāṇini, the great grammarian himself, he relies on the Vārttika ‘vināpi pratyayam pūrvottarapadayor vā lopo vācyāḥ’ and thinks that the preposition which had formed the first member of the compound has been dropped. On this basis, he proceeds to criticize Namisādhu too who had pronounced such forms in his commentary on the Rudraṭālaṅkāra as ungrammatical and incorrect. It may, however, be pointed out here that there is little evidence to show that Pāṇini was the author of the Jāmbavatī-vijaya-kāvya. It is, therefore, worthwhile to consider whether in the absence of positive evidence about the authorship of this work it would be reasonable to take an isolated form like grhya as guaranteeing the use of all such forms everywhere in literature. We humbly submit that the Vārttika in question quoted approvingly by the learned Mahāmahopādhyāya could not be applied here. It has a restricted application. It sanctions the elision of the first member or the last even in the absence of taddhita suffixes like ka, ghan, ilac, etc. The sanction could not be extended to cases, all and sundry. Forms like grhya must therefore be pronounced as un-Pāṇinian. We cannot, therefore, exclude all such forms as mentioned below from the category of the Un-Pāṇinian forms: grhya,

2. I. 29. 25; I. 49. 6; I. 75. 2; II. 84. 10; III. 3. 34; III. 51. 21; III. 51. 27; III. 54. 6; III. 68. 13; III. 69. 32; III. 74. 1; IV. 44. 15; IV. 51. 15; V. 10. 40; V. 18. 12; V. 27. 33; V. 37. 64; V. 38. 49; V. 40. 19; V. 47. 35; V. 53. 39; V. 57. 26; V. 58. 157; V. 62. 11; V. 67. 12; VI. 16. 15; VI. 22. 62; VI. 34. 13; VI. 43. 38; VI. 50. 24;
The following are the forms where the $ktvā$ is not replaced by $lyap$ even though the root is preceded by a preposition:

| Samarcaritvā | Santyaktvā | Visarjavitvā | Upāsitvā | Prajavalaśrāvī | Prāpasytivā | Sansvartayitvā | Nihatvā | Pratapasytivā | Nivedayitvā | Uthāpayitvā | Samyojayitvā | Upāśrayitvā | Vicārayitvā | Āsvasayitvā | Nivesayitvā | Āprṣṭva | Āropayitvā | Nivartayitvā | Anayitvā | Sañcodayitvā |
|--------------|------------|-------------|---------|----------------|-------------|----------------|--------|---------------|------------|-------------|-------------|-------------|------------|-------------|-------------|-------------|--------|-------------|-------------|---------|-------------|
| VI. 43. 38; VI. 67. 43; VI. 69. 47; VI. 74. 13; VI. 74. 24; VI. 74. 34; VI. 98. 6; VI. 111. 110; VI. 112. 14; VI. 123. 32; VI. 126. 8; VII. 9. 2 | VII. 18. 14; VII. 32. 53; VII. 32. 72; VII. 34. 21; VII. 34. 32; VII. 34. 37; VII. 73. 7; VII. 69. 9 | 1. VI. 81. 5; VI. 111. 112; VII. 9. 11; VII. 12. 12; VII. 20. 19; VII. 31. 43; VII. 36. 55; VII. 64. 12; VII. 108. 11; VII. 110. 28 | 2. I. 27. 1; I. 48. 9; II. 15. 1; II. 52. 84; VII. 25. 51; VII. 28. 4; VII. 46. 30; VII. 52. 19; VII. 65. 2; VII. 72. 19; VII. 102. 14 | 3. I. 58. 11; III. 59. 3; III. 59. 26 | 4. V. 39. 6; VI. 19. 22; VII. 4. 13; VII. 37. 21; VII. 44. 11; VII. 46. 18; VII. 48. 10; VII. 48. 20 | 5. I. 39. 1; I. 48. 11; I. 76. 22; II. 48. 11; VI. 83. 11; VII. 23. 33; VII. 35. 69 | 6. II. 97. 12 | 7. VI. 74. 34 | 8. VI. 59. 50 | 9. VII. 15. 1 | 10. VII. 40. 25 | 11. V. 19. 3 | 12. VI. 30. 14 | 13. VI. 43. 40 | 14. VII. 31. 44 | 15. VII. 88. 7 | 16. I. 8. 21; I. 8. 23; II. 10. 34; IV. 38. 2; VI. 39. 35; VII. 82. 19 | 17. I. 1. 97; VII. 34. 29; VII. 51. 21 | 18. VII. 34. 42 | 19. IV. 58. 35 | 20. I. 16. 24 | 21. V. 53. 40; VI. 66. 25; VI. 100. 50 | 22. VI. 68. 3 | 23. I. 1. 74; III. 1. 18; IV. 39. 43 | 24. IV. 121. 29 | 25. II. 72. 23 | 26. II. 115. 18 | 27. VII. 17. 35 | 28. VII. 46. 21 | 29. II. 89. 22 | 30. II. 89. 22 | 31. I. 67. 17 | 32. I. 73. 27 | 33. VI. 111. 22 | 34. IV. 37. 33 |
prasadayitva¹, nipatatitva², visadayitva³, nidarsayitva⁴, pradar-
shitva⁵, samksodayitva⁶, vimuktva⁷, vimocayitva⁸, vištam-
bhayitva⁹, apavanayitva¹⁰, paritoṣayitva¹¹, nipidayitva¹²,
pralobhayitva¹³, utsmayitva¹⁴, visarpitva¹⁵, paricintayitva¹⁶

INFINITIVES

Nilmadhab Sen has given a number of examples of the
irregular infinitive forms.¹⁷ With a few exceptions like
sandhayitum the irregularity in them lies in the omission or the
insertion of the augment it. The other anomaly according
to Nilmadhab Sen lies in the confusion between the simplex
and the causative. Among the infinitive forms of the roots of
the Tenth Conjugation showing metrical loss of a syllable he
mentions pratikulitum, avataritum, dhāritum, paritum, avamānitum,
lobhitum and niveditum.

OTHER ANOMALIES

Gender

The aberrations in respect of gender are not a few in
the Rāmāyaṇa. Hereunder we take note of some of the most
glaring examples of the violation of gender (liṅgavyatyaśa)
which are clearly indefensible. Words like praharayaṇa, kāla,
bhaṇḍa, abhra, sainya, astra, śastra which are neuter have been
used in the masculine gender while words like āśrama, santāpa,
abhyavahāra, paśu, prasava, sarisṛpa, grāma, bhoga, adharma, samūha,

1. IV. 31. 44. 9. V. 36. 35.
2. VI. 73. 64. 10. IV. 28. 39.
3. VI. 73. 69. 11. IV. 30. 57.
5. III. 32. 25. 13. III. 40. 18; III. 42. 8.
6. VI. 101. 43. 14. III. 43. 43.
7. VI. 111. 124. 15. IV. 63. 2.
8. V. 58. 156. 16. V. 48. 42.
17. Un-Pāñinian Infinitive forms in the Rāmāyaṇa, Indian Linguistics,
    Vol. XII, No. 3-4, pp. 21-24, 1951.
paraśvadha, doṣa,prayatna, sägara, bhāga, varṇa and arṇava which are masculine have been used in the neuter gender. Similarly urḍa, vedanā and tvāra which are feminine are used in the masculine gender. The examples are:

1. tena spṛṣṭo balavatā mahāpraḥaraṇo' sphuratā
d2. tyaktvā praharaṇān sarve paṭṭisāispāraśvadhān
t3. tato nānāpraḥaraṇān chitadhārān sahasrasaḥ
t4. śidanti ca tadā Yakṣā kūlā ivā jalaṇa ha
t5. rathabhāḍāṁś ca sanskritān
r6. rājadeśas tathā maṭyāḥ sainyāḥ senaṅganāgaṇaḥ
g7. grhitvā vividhān astrān prāśān khaḍgān paraśvadhān
c8. cikṣipur vividhān śastrān samareṣv anivartinaḥ
t9. nilotpalabhāḥ pracakṣāsire' bhṛṅ
t10. āśramāṇi ca puṇyāṇi mārgaṁno mahīpatiḥ
t11. tasmin sarahṣampi te mahad adbhutam āśramam
t12. santāpayasi māṁ bhūyāḥ santāpām tan na śobhanam
t13. Rūmāṁ māṁ cāṅgadaṁ rājyaṁ dhanadhānyapāśāni ca
t14. bhinnāṁjanacayākāram ambhodharam ivoditam
t15. śucīny abhyavahāṛāṇi mūlāṇi ca phalāṇi ca
16. vipakvāśaliprasuvāṇi bhuvātvā praḥarṣītā sārasacarupsanāk-
t17. sarṣīpāṇi drṣyaṁte havyeṣu ca pipālikāḥ
t18. paśyant yattra yayaṁ śighrāṁ grāmāṇi nagarāṇi ca
19. mahābhogāṇi matsyāṇāṁ
t20. bhogināṁ paśya bhogāṇi mayā bhinnāṇi Lākṣmana

1. VII. 22. 35.
2. VI. 19. 78.
4. VII. 14. 18.
5. VI. 75. 10.
6. VI. 127. 4.
7. V. 43. 13.
8. VI. 53. 20.
9. V. 54. 34.
10. I. 61. 10.
11. VII. 77. 6.
12. V. 34. 16.
13. IV. 35. 13.
15. IV. 50. 5.
16. IV. 30. 47.
17. VI. 10. 16.
18. II. 57. 4.
20. VI. 21. 18.
(21) adharmam tu susūkṣmeṇa vidhinaḥ prāpyate mahān¹
(22) muktānāṁ ca samuhāni suṣyamanāṇi tirataḥ³
(23) sa śūlanistriṅsāparāsvadhaṇi⁵
(24) naivāsti nūṇāṁ mama doṣam atra⁴
(25) ādayatnāṁ mahad āsthāya⁵
(26) sāgaram cāmbaraprakhyam⁶
(27) vicitraṇi bhūmihāgāni sarvāsāh⁷
(28) anūnāṁ tad varṇam⁸
(29) bhūmaghoṣam īvārṇavam⁹
(30) parīkhān pūrayantah¹⁰
(31) alāṁ vṛīdena Vaidehi¹¹
(32) muktas tayā śubhāḥ kiṭo dhunvantīyā hastavedanāt¹²

It may be noted that though some of the words listed here are included in the ardharccādīgaṇa, their use in the masculine is not supported by usage. Dharma is one such word. It is neuter only in the sense of dharma-sādhana, means or material for dharma (sacrifice) according to the Viṣṭikāra who quotes the Śruti: tāṇi dharmāṇi prathamānān āsan (RV, X. 90. 16).

**Interchange of Cases, Voices and Tenses**

Uptil now we have been dealing with some kind of formative irregularity or other. Now we propose to deal with a kind of irregularity that has nothing to do with form. It concerns itself with the interchange of cases, the use of the Active voice for the Passive and vice versa, and the substitution of one tense-form or tense-suffix for another. This is not something uncommon, being already known to Sanskrit grammarians who refer to it as vyatīśa. The Rāmāyaṇa furnishes many illustrations of this

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1. II. 9. 2.
2. III. 35. 23.
3. VI. 73. 55.
4. V. 28. 5.
5. V. 46. 15.
6. VI. 107. 51.
7. III. 55. 11.
8. V. 15. 47.
9. VI. 4. 40.
10. VI. 42. 16.
11. III. 55. 34.
12. VII. 37. 37.
vyatyāṣa. We first take up the one of cases:

Gavah for gāḥ in the accusative plural is found in 'Rohiniy ajanayad gavah'. The commentator says that the sense is here that of gāḥ: gā ity arthaḥ.

The reverse of it too is found in the use of gāḥ where the sense is that of gavah, as for example, in 'vilapanti sma duḥkhārtā hṛtavatsa ivāgryagāḥ'. The commentator notes the form and says that it is āṛṣa: gā ity āṛṣam.

Of the other examples of the use of one case while the sense intended is that of another, mention may be made of Sītayā for Sītāyāḥ in the genitive singular found in 'tasyāḥ sā dīrghahahulā vepantyāḥ Sītāyā taddā'; bhāminiḥ for bhāminyāḥ in the nominative plural found in 'Śakram yās copatiṣṭhanti Brahmadeam yās ca bhāminyāḥ'; puskaryāḥ for puskaryinīḥ in the accusative plural found in 'dīrghikā-puskaryināḥ ca....Rāvano darśayāmāsa Sītām'; samālabhantyāḥ, svapantyāḥ, hasantyāḥ and vinihitvasantyāḥ for samālabhantīḥ, svapantiḥ, hasantiḥ, and vinihitvasantiḥ respectively for the accusative plural found in 'dadarsa kāntās ca samālabhanyas tathā' paraṣ tatra punah svapantyāḥ surūpavaktrās ca tathā hasantyāḥ kruddhāḥ paraś cāpi vinihitvasantiḥ'; mātā for māṭaḥ in the vocative singular found in 'Ramamāteti cāpara'; mātaraḥ for māṭiḥ in the accusative plural found in 'trayaḥ sataṣatardhaḥ hi dadarsavakeṣya mātaraḥ'; aṇah for apaḥ in the accusative plural found in 'samyag aṇah praveksyāni na ceta paśyāmi Jānakīṃ'; durvacaḥ for durvacah in the nominative singular found in 'drḍhahabhaktiḥ sthiraprajno naṣadgrāhī na durvacaḥ'; mahātmānaḥ, puny yakarmaṇaḥ and sannataparvanyāḥ in place of the regular mahātmānaḥ, puny yakarmaṇaḥ and sannataparvanyāḥ found in 'paścimāyām viśālāyām Puṣkareṣu

2. II. 47. 12. 7. II. 40. 38.
3. V. 25. 9. 8. II. 39. 36.
4. II. 91. 18. 9. V. 13. 41.
mahātmānaḥ; ‘ṛṣayaś ca mahātmāno loke brāhmaṇiśisattmam sa metya cocoḥ sahitās te’nyonyam puṇyakarmāṇah, ‘te bāṇah . . . ajagmuḥ sahitāḥ sarve trayah sannataparvaṇah; mahātmānaḥ and kṛtakarmāṇaḥ yūyam in place of the accusative plural mahātmāṇah and kṛtakarmāṇaḥ yuṣmān found in ‘abravit sa mahātmānaḥ sarvān eva kṛtaṇjaliḥ’, and ‘ayuktam kṛtakarmāṇo yūyam dharsayitum balāt’; vadataḥ for vadantaḥ in the accusative plural found in ‘tatas tad amṛtaśvādaṁ grhrarājena bhāṣitam niśamya vadato hṛṣṭas te vacah plavagarśabhaḥ’; viduṣaḥ for vidvāṇaḥ in the nominative plural found in ‘Vedavedāṅgavidūso nānāsāstraviśaradāḥ’; osadhayaḥ for osadhitḥ in ‘draksyasya osadhayo dīptah’ and prakṛtayah for prakṛtiḥ in ‘sāntvayitvā prakṛtayah tato Rāman upāgamat’.9

The interchange of Voices is not in yet very much evidence in the Rāmāyaṇa. We read: ‘adhammaḥ tu susūkṣmena vidhinā prāpyate mahān10 (prāpyate=prāpnoti).

Roussel11 gives another instance: ‘bahuvarṣasahasrāṇi tapyatāṁ paramāṁ taphāṁ12’ where he says that the passive tapyatāṁ is irregular for the active tapatāṁ. But he is mistaken. The use of tapyatāṁ is in perfect accord with the Sanskrit idiom, while tapatāṁ would go against the established usage. The irregularity lies only in the parasmaipada. The regular form would be tapyamāṇānāṁ, sanctioned by Pāṇini: ‘tapas tapaḥ-karmakaśayaiva’ (III. 1. 88) which allows the passive construction in the active sense of ‘acquiring’.

Among the substitutions of one tense-form for another we first take note of bhūyāt.15 Now this form is restricted to the

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1. I. 61. 3.  
2. III. 24. 20.  
4. I. 57. 16, 17.  
5. V. 64. 17.  
6. IV. 59. 1.  
7. VIII. 1. 8.  
8. VI. 74. 32.  
9. VI. 112. 19.  
10. III. 9. 2.  
13. I. 21. 8; II. 75. 42.
sense of benediction (āsis) only. In the sense of vidhi, etc. it is bhavet which is normally used. In the verses where bhūyat is used the sense of benediction is absent. Hence bhūyat is out of place. Similarly irregular is the use of iyāt¹ four times together in a verse and vasatāt² in a half śloka, a variant of Kātaka, cited by Rāma where more properly iyāt and vasatu should have been used. The same irregularity is found in the following verses too, where hanyāt, prayuṭjīyāt, vakṣyante, karomi, pālaye and vidma have been used for ahan, prayokṣyate, bruvanti, karavāṇi, pālayeya and vedmi respectively:

1. yat taḍṛśaṁ cāruravaṁ krauñcaṁ hanyād akāraṇāt³
2. cintayāmāsa ko n ev etat prayuṭjīyād iti prabhuh⁴
3. śvah puṣyoyogam niyataṁ vakṣyante daivacintakāḥ⁵
4. kim karomiti mayā vyāḥṛtaṁ dvijasannidhau⁶
5. taṁ taṁ dharmam ca pālaya⁷
6. adharmmaṁ vidma Kākutstha asminn arthe nareśvara⁸

There is at least one instance in the Rāmāyaṇa where lṛṇa or the conditional is found used in place of the more appropriate aorist:

kṛṣṇena tataḥ paścād Vasiśṭhenā mahātmanā
ṛtvigbhīṛ bhūṣaṇais caiva samayokṣyata Rāghavah⁹

Here samayokṣyata is used for samayoji.

In the future sense is found used the irregular form samabhīvatata¹⁰ found in ‘tasyaivam vartamānasya kālāḥ sama-bhīvatata’ where it appears from the context that we have the subjunctive here.

Finally we take note of those cases in the Rāmāyaṇa where tha is substituted for ta in the second person plural, present

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¹. I. 1. 100.  
³. I. 2. 29.  
⁴. I. 4. 3.  
⁵. II. 4. 21.  
⁶. III. 10. 9.  
⁷. VII. 10. 32.  
⁸. VII. 63. 2.  
⁹. VI. 128. 67.  
active imperative. Thus we have *gacchathā*\(^1\) in place of *gacchata*. Further we have the use of the ending *mas* for *ma* in the first person plural active optative as in *ṣyāmaḥ*\(^2\), *prāṇyāmaḥ*\(^3\) and *avāṇyāmaḥ*.\(^4\) More numerous are, however, the cases where the secondary ending is substituted for the primary one, though these cases are restricted to the substitution of *ma* for *mas*. Examples of this (the substitution of *ma* for *mas* in the present) are *sma* which is found in a large number of cases\(^5\), and *paśyāma*\(^6\) which is found at least thrice in the Rāmāyaṇa. The examples in the future which may well be considered as future imperative or future optative forms are: *kariṣyāma*\(^7\), *prāpsyāma*\(^8\), *vetsyāma*\(^9\), *draksyāma*\(^10\), *praveksyāma*\(^11\), *saksyāma*\(^12\), *gamiṣyāma*\(^13\) and *vatsyāma*\(^14\).

**Concord: Gender**

There is no dearth of such cases in the Rāmāyaṇa where an adjective does not follow the gender of the word it qualifies. In ordinary Sanskrit such uses would be simply inexcusable. But the Rāmāyaṇa is different. It furnishes quite a cropful of such instances where we come across some very glaring syntactical irregularities of gender. These irregularities may be divided into four categories:

1. Where the noun is in the neuter while the word

\[\text{that any number of instances could be collected of it from this work.}\]

3. I. 45. 16.
5. VI. 66. 25.
6. II. 17. 10; II. 51. 24.
7. I. 17; 47; I. 28. 13; I. 33. 3, 4;
8. I. 45. 17.
9. I. 45. 17.
10. II. 48. 28; II. 54. 37; II. 55. 11;
11. II. 57. 12; II. 61. 26; II. 66. 33;
12. II. 92. 6; II. 93. 7; II. 99. 9;
13. II. 111. 21; III. 8. 5; III. 10. 11;

*Sma* occurs with so much of frequency in the Rāmāyaṇa
qualifying it is in the masculine;

(2) Where the noun is in the masculine while the word qualifying it is in the neuter;

(3) Where the noun is in the feminine while the word qualifying it is in the masculine;

(4) Where the noun is in the masculine while the word qualifying it is in the feminine.

We deal with each of these one by one.

As illustrations of the first we may mention the verses ‘tasyābhyaśe tu mithunan carantam anapāyinam’ where the adjectives carantam and anapāyinam in the masculine are found used with the neuter mithunan, ‘tāni koṭisahasraṇī badhantāḥ sāgare setum’ where badhantāḥ (m.) is used with sahasraṇī (n.); ‘tasyāḥ kathāṃ nu kharavādinam...vadanam...dṛṣṭum’ where kharavādinam (m.) is used with vadanam (n.), ‘stūlam...tad āpatantam’ and ‘āpatantam mahāvīryaṃ tad anikāṃ vanaukasāṃ’ where āpatantam (m.) is used with stūlam (n.) and anikāṃ (n.) respectively.

As an illustration of the second, we may mention the verse ‘yas tayoḥ pūrvajā jātāḥ sa kuṣair mantrasatṛtaḥ nirmārjanīyam tu tadā’ where nirmārjanīyam (n.) is used with saḥ (m.); ‘te bhittvā bāṇarāṇaṇī paścāṣṭāḥ ivoragāḥ’ where te (m.) is used with bāṇarāṇaṇī (n.).

As illustrations of the third we have the Rāmāyaṇa verses ‘phālgunyāṃ uttare rājaḥs tasmin vaivāhikaṃ kuruḥ’, where uttare (m.) is used with phālgunyāṃ (f.), ‘vāsyaṃto babhuvaḥ tatra sārikaḥ’ where vāṣyaṃtaḥ (m.) is used with sārikaḥ (f.); ‘lājapārṇaist ca pātrībhīḥ’ where lājapārṇaiḥ (m.) is used with pātrībhīḥ.

1. I. 2. 9. 2. VI. 22. 74-75. 3. II. 20. 44. 4. VI. 67. 46. 5. VI. 81. 24. 6. VII. 66. 7. 7. VII. 99. 40. 8. I. 71. 24. 9. III. 23. 15. 10. I. 73. 23.
(f.) ; ‘kṣirināḥ tiryagvāhāḥ’ where kṣirināḥ (m.) is used with tiryagvāhāḥ (f.) ; ‘apaśyanto bhayasyāntam anātha vilapāmahe’ where apaśyantaḥ (m.) is found used with anāthaḥ (f.) ; ‘mahāvegaiḥ .......saravṛṣṭibhiḥ’ where mahāvegaiḥ (m.) is used with saravṛṣṭibhiḥ (f.) (qualifying nadyaḥ).

The fourth category could be illustrated by the verse ‘sarvato yojanās tisro gacchatām abhavaṁ tadā’, where tisraḥ (f.) is used with yojanāḥ (m.).

**Concord : Number**

Like gender there are found in the Rāmāyaṇa syntactical irregularities of the number, too. The general rule is that an adjective follows the number of the noun it qualifies. Similarly the verb is to go with the number of the noun with which it is connected. This simple rule has not been observed in the Rāmāyaṇa many a time.

Broadly speaking the irregularity in number is of two kinds: (a) between the nouns and the adjectives and (b) between the nouns and the verbs. The former may be further divided into: (1) where the noun is in the plural while the sense intended is that of the singular, (2) where the noun is in the dual while the adjective is in the plural and (3) where the noun is in the singular while the sense intended is that of the plural.

As an illustration of (1), we may mention the verse ‘tathā lāṅgūlahastais tu caraṇābhyaṁ ca marditaḥ’, which says that Hanumat destroyed Aśoka-vanikā with his feet and the tail. The author speaks of Hanumat’s tail metaphorically and presents it as his hand, induced apparently by his own reference to the monkey-hero’s feet. Since the tail is one, the singular number

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1. II. 15. 6.  
2. VI. 94. 25.  
3. VI. 99. 29.  
4. VI. 124. 22.  
5. V. 14. 19.
should have been used with *hasta* (which is superimposed upon *läṅgūla*). The commentator justly remarks that the absence of the singular number in *läṅgūlahastaiḥ* is *ārṣa*: *läṅgūlahastair ityaatraikatvābhāva ārṣaḥ.

As an illustration of (2), we may give the verse 'etaiś cānyaiś ca bahubhī rajaputraī mahābalaiḥ', where *etaiḥ* contextually refers to two princes. Naturally the dual number should have been used here, vide, the commentator's remark, *yad vā āṛṣaṁ bahutoam*. If, however, *etaiḥ* is taken here to mean *etādṛśaiḥ*, like these, which meaning it would not yield ordinarily, the plural number would be justified.

As illustrations of (3), we give below the following verses:

1. yuddhonmattasya mattasya Dhvaṣaṅgirvāya sādinaḥ Viḍyūṣjihvadviṣjihvāṇīṃ tathā Hastimukhassyā ca²
2. tac chrutvaḥ harṣam āpede Rāghavo *bhṛatṛbhīḥ* saha vākyam caḥbhutasāmkāṣaṃ bhṛatīn provāca Rāghavah³

Here in verse (1) Viḍyūṣjihva and Dvijaḥva being two the dual number should have been used. Similarly in verse (2) the reference being to two brothers the dual number should have been used with *bhṛatṛ*, vide, the commentator: *bhṛatṛbhīr iti bahuvacanāṃ dvitve ārṣaṃ.

The latter (b) can be subdivided into five: (1) when the noun is in the plural while the verb is in the singular; (2) when the noun is in the singular while the verb is in the plural; (3) when the noun is in the dual while the verb is in the singular; (4) when the noun is in the plural while the verb is in the dual; (5) when the noun is in the dual while the verb is in the plural.

As an illustration of (1) we have the Rāmāyana verses 'yasmād bhāgarthino bhāgaṇ nākaldvayata me surāḥ⁴', where the

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1. I. 25. 22.  
2. V. 6. 25.  
3. VII. 102. 1.  
4. I. 66. 10.
singular *akalpayata* is used with the plural *surāḥ*; ‘aṣṭādaśa hi *varṣāṇi* mama janmani *ganāyate*”, where the singular *ganāyate* is used with the plural *varṣāṇi*; ‘vānarāḥ praṇeduh sumahānādān disāḥ sabdena *pūrayan*”, where the singular *pūrayan* is used with the plural *vānarāḥ*.

As an illustration of (2) we have the *Rāmāyana* verse ‘kākṣāntarasthitam *dvāḥstham* Rāmo ’bravid vacaḥ mamāgamāmanam ākhyāya *sabdāpayata* mā ciram” where *sabdāpayata* is used for the *dvāḥstha* (door-keeper) who is one.

As illustrations of (3) we have the *Rāmāyana* verse ‘rodasī sampaphāleva”, where the singular *sampaphāla* is used with the dual *rodasi*; ‘Rāghavau *pratyapadyata*”, where the singular *pratyapadyata* is used with the dual *Rāghavau*.

As an illustration of (4) we have the *Rāmāyana* verses ‘nisās tisro’ *bhijagmatuh*”, and ‘haripuṅgavāḥ....utpetatuḥ?”, where the dual abhijagmatuh and utpetatuḥ have been used with the plural nisāḥ and haripuṅgavāḥ respectively.

As an illustration of (5) we have the *Rāmāyana* verse ‘imau *sma* munīśārdūla kiṅkarau samupāgatau”, where the plural *sma* for the regular *smaḥ* is used with the dual *imau*.

**Omission of Case-affix**

Lastly we may mention an irregularity which consists in the omission of the case-affix after a word which then is difficult to construe as in ‘sa eva kālo hy anilo ’nalaḥ ca sabrahamarudrendra sa eva cāpah’. The use of *sabrahamarudrendra* here is in clear violation of the rule: *apadam na prayujīta*.

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1. III. 47. 11. 6. VI. 21. 10.
2. VI. 53. 17. 7. VI. 22. 50.
3. VII. 82. 20. 8. I. 31. 4.
4. VI. 22. 6. 9. VII. 37a 8.
5. VI. 48. 16.
SYNONYMS—A SUPPLEMENT

The words sraj and dāman are recorded in Sanskrit lexicons as synonyms having the sense of a garland. But that they were not originally is proved by their juxtaposition in the Rāmāyaṇa verse ‘sragdānamuktāpuspais ca suvarṇaih pañca- varṇakaśiḥ’. The commentator is particularly helpful here in bringing out the fine shade of difference in the sense of these words. Says he: viralapuspabandhāḥ srajāḥ, nībijapuspabandham dāma; sraj is a garland with flowers sparingly strung, while dāman is a garland with flowers closely strung.

That the words amātya and mantrin too have a subtle shade of difference is made clear by the commentator while offering his comment on the verse ‘ṛtvijau dvāv abhimatau tasyāstāṃ ṛṣisattamau Vasiṣṭho Vāmadevaḥ ca mantriṇaṣ ca tathā ’pare’. Says he, amātya3 desādikārāvavahakāḥ, mantriṇaḥ svavahāradidrastāraḥ; amātyaś are those who carry on the government while mantrins are those who look into matters judicial.

Under ‘mantriṇaṣ ca yathāmukhya niścitārtheṣu paṇḍitāḥ, amātyaś ca guṇopetāḥ sarvajña buddhidarśanāḥ’, the commentator assigns the meaning upamantrin to amātya. This however does not go against what he has already said on amātya for when he is giving the meaning upamantrin he is only defining the status of amātya and not defining his function. He means that amātya is junior to a mantrin in rank. The Bhāgavata commentator Śrīdhara, however, explains mantrin as mantrasahāya,

1. VI. 127. 9.
2. I. 7. 4.
3. Amātya occurs in the preceding two verses, I. 7. 1. & I. 7. 2.
4. VI. 11. 25. This leads the commentator to distinguish between the two words (amātya and mantrin).
counsellor\textsuperscript{1}, and \textit{amātya} as \textit{karmasahāya}, administrator. The author of the \textit{Rāmāyaṇa} seems to have in his mind this very sense of \textit{mantrin} when he uses it in connection with the counsel that Rāvaṇa had (\textit{mantrayāmāsa}) with his ministers (\textit{mantrins}):

\begin{quote}
\begin{description}
\item[tasya tasc chāsanam śrutvā] \textit{mantrino} \textit{bhyāgaman drutam tataḥ ca mantrayāmāsa rākṣasaiḥ sacivaiḥ saha.}\textsuperscript{2}
\end{description}
\end{quote}

This is as it should be. The etymology of the word suggests the predominance of the element of counsel in it (\textit{mantrayate iti mantri}). On the word \textit{amātya} the comment of the late T. Gaṇapati Sastri\textsuperscript{3} is in accord with the one given by Śrīdhara above: \textit{amātyāḥ=karmasacidvāḥ}.

The pair \textit{suhṛd} and \textit{mitra} have already been dealt with earlier. Here we are dealing with another related pair \textit{suhṛd} and \textit{vayasya} and also saying incidentally a few words about \textit{mitra}.

\textit{Suhṛd} and \textit{vayasya} have all along been recognized as synonyms. Their juxtaposition in the verse \textit{\text{yat tu} śakyam vayasyena suhṛdā vā param mama}\textsuperscript{4} would, however, preclude them from being such. The etymology of the words would suggest the following difference in their meaning: \textit{vayasya} is one who is of the same age while \textit{suhṛd} has no such limitations and just signifies a person who is good at heart. (\textit{su=good, hrḍ=heart}). The commentator, however, seems to differentiate between the two words on the basis of their usage. Of \textit{vayasya} he says that he is just a friend (without any selfish motive): \textit{vayasyaḥ kevalasakhaḥ}. Of \textit{suhṛd} he says that he is one whose

\begin{footnotes}
\item[1.] After studying the uses of the words \textit{mantrin}, \textit{amātya} and \textit{acāvya} in different contexts P.C. Dharma has rightly come to the conclusion that this group of ministers (\textit{mantrins}) was invariably consulted when the king was in doubt or difficulties. They were not always by the side of the king like the cabinet ministers or \textit{amātyas} but were sent for when wanted. They were only \textit{mantrins} or counsellors. —\textit{Rāmāyaṇa} Polity, Madras, 1941, pp. 47-48.
\item[2.] VI. 31. 4.
\item[3.] Kauṭiliya, \textit{Arthaśāstra}, I. 8.
\item[4.] VI. 49. 28.
\end{footnotes}
friendship is based on a past favour, suhṛd upakriyāmānasakha. There is, however, an old verse which gives quite a different meaning of suhṛd. According to it suhṛd is one who is always favourably disposed: atyāgasahana bandhuḥ sadaivānugataḥ suhṛt ekakriyam bhaven mitram samaprāṇah sakha mataḥ. Nilakanṭha, the commentator of Mahābhārata, offers a still different interpretation of the word while contrasting its meaning with that of mitra both of which are found juxtaposed in the verse asuhṛt sasuhṛc āpi saṣatpur mitraṛṇ api. Nilakanṭha’s comment on suhṛd is that he is a person who does good (to others) without expecting anything in return: suhṛt pratyupakāram anapeksyopakārakā. Śrīdhara, the commentator of the Bhāgavata, too explains suhṛd in almost identical words: suhṛtānāṃ pratyuṭpākārān anapeksyopakārakam. It may incidentally be pointed out here that the kind of uncertainty surrounding the exact connotation of suhṛd is also found with regard to the word mitra. Thus according to the popular verse referred to above mitra is one who remains constant in behaviour, ekakriyam bhaven mitram which agrees well with Bhartṛhari’s comment tan mitram āpadi sukhe ca samakriyam yat, ‘mitra is one who in his behaviour remains constant in both weal and woe’ (towards another). According to Nilakanṭha mitra is one who does good expecting a return: mitram pratyuṭpākāram anapeksyopakārakātaram. According to Śrīdhara, however, mitra is one who gives joy: mitram pritikartāram which seems to be a popular acceptance of it for we find him explaining maitrī, the secondary form from mitra as upakāritām¹ and upakārakatvam² suggesting thereby that mitra is one who is upakāra, one who does good. This comment goes nearer Nilakanṭha’s but still is not as precise as that.

The words sāurya, virya, satīta and ojas have been briefly touched upon on p. 44. Here we propose to take them

1. I. 15. 4.
2. X. 81. 36.
up once again and say a few words about the related expressions bala, parākrama, ojas and utsāha bringing out more clearly the fine shades of difference in their sense and to pinpoint the varied, occasionally even contradictory, comments that these have evoked from the commentator Rāma thus bringing in an element of confusion. It is in the following verses (including the one noticed earlier) that these words have been found used:

(1) Rāmo lokābhīrāmo yaṁ sauryavīryaparākramaih
(2) tejah sattvaṁ tathā vīryaṁ āviveṣa sa vīryavan
(3) samaye saumya tiṣṭhanti sattvaavanto mahābalaih
(4) sattvena vīryena parākramena dhairyaṇa sauryena ca tejasā ca
(5) parākramena vīryena tejasā sattvagauravat
(6) tejo vīryaṁ balai caujah utsaḥa ca mahāguṇaḥ
(7) jānaiṁ vīryaṁ tava rākṣasendra balaiṇ pratāpam ca parākramaiṁ ca
(8) parākramotsāhamatipratāpasaūṣīlyamādhuryanayaṇayaśi ca

First we take up vīrya of which the commentator offers four interpretations at four different places. Under verse (4), he defines it as parākramanāṣaktiḥ, the capacity to launch an attack; under verse (6), he just equates it with parākrama; under verse (2) he defines it as āntarāṁ balam, inner strength; under verse (1) he explains it as svasyāvikāra eva parasya vikārāpādanam, to cause harm to the other person while remaining unharmed himself.

Next we take up parākrama. Of this too the commentator offers three explanations at three different places. Under verse (4), after he has given the meaning of vīrya, he explains it as tatkāryam, an act effected by vīrya; under verse (8), he explains it as mahatsva api yuddhakāryeṣu utsāhaḥ, the courage to fight even

1. II. 2. 44. 5. VI. 37. 22.
2. V. 1. 34. 6. VI. 50. 40.
3. V. 3. 44. 7. VI. 59. 96.
4. VI. 15, 3. 8. VII. 36. 43.
mighty battles; under verse (1), he explains it as *yuddhe laghussaṅcarah*, swift movement in battle.

On *bala* the commentator (under verse 2) says that it is *śārīram balaṃ*, physical strength.

Of *saurya* he gives two explanations. Under verse (1), he says that it means *yuddhe nirbhayapraveṣa-sāmartyam*, the strength to enter the battlefield undaunted, while under verse (4), he explains it as *raṇād aparāṁmukhatvaṃ*, not to turn one's back on the battlefield. In the three places where *tejas* is found used it is only in one that a different meaning is found. Under verse (4), it is defined as *smṛtyā bhayānkaratvaṃ*, the majesty the very memory of which is awe-inspiring; under verses (2) and (6) the same meaning, viz., *parābbhavasāmartyam*, the capacity to overpower the enemy, is found given. Under verse (4), *sattva* is explained in a general way as *bala*, strength, while under verse (2), it is more precisely stated to be *śārīram balaṃ*, where strength (*bala*) is qualified by and limited to the physique only (*śārīram*). Under verse (5), however, *sattva* is explained as *dhaitya*, fortitude, where too the general meaning is present for it implies mental strength.1

1. It will be quite pertinent to the subject if we note here the fact that the same kind of variety of interpretation is found in the comments of other commentators too. Thus with reference to *saurya* we find that under verse (1), Govindarāja explains it as *maranānirbhayata*, fearlessness in death, while under verse (IV) he explains it as *sāhasīkya*, daring. About *sīrya* he offers no different comment except the one under verse (IV) which is *prabhāva*, effect. About *parākrama* he says under verses (I) and (IV) that it means *utsāha* and *udyoga* which is more or less the same as *mahatva api yuddhakārya-utsāhaḥ* of Rāma. It is only under verse (V) that he gives a different interpretation, viz., *parābbhavasāmartya*, the capacity to overpower the enemy which is given by Rāma and even by Govindarāja himself, as the meaning of *tejas* under verse (VI). Under verse (VII) he equates *parākrama* with *saurya*. Of *tejas* his interpretation differs under verses (IV) and (V) only where he explains it as *garva*, pride and *pratīpa*, majesty respectively. *Ojas* he explains as *kōnti*, lustre. Maheśvararāthra's interpretation of these
It is interesting to note that most of the words dealt with above are found in a number of verses in the Mahābhārata, too. One of them is 'tam apratimasattvobalavṛtyasamanvitam'.

Nīlakanṭha explains each one of these and also parākrama which is not found in the above verse: sattvam—dhairyam, mahaty api duḥkhakāraṇe vaikalyarāhityam, fortitude, absence of perturbation even in the face of great adversities; ojo mānasam balam, ojas is mental strength; balaṃ saṅra-dāṛḍhyam, bala is the firmness of the limbs; viryam uṣṭhādīhetuḥ, virya is the cause of courage, etc.; parākramaḥ parābhīhavasāmarthyam, parākrama is the capacity to overcome the enemy.

While comparing the meanings of some of the words with the ones given by the Rāmāyaṇa commentator we find the following differences: parābhīhavasāmarthyam, the capacity to overcome the enemy, is the meaning that the Rāmāyaṇa commentator assigns to tejas while the Mahābhārata commentator assigns it to parākrama; mānasam balam or a slight variant of it āntaram balam, internal or mental strength, is the meaning that the Rāmāyaṇa commentator assigns to parākrama while the Mahābhārata commentator assigns it to ojas. On bala there is not much of a difference between the interpretations given by the two commentators. The Rāmāyaṇa commentator explains it as saṅrā balaṃ, while the Mahābhārata commentator explains it as saṅradāṛḍhyam. Evidently the same meaning is given by the two commentators in different words. There is however some difference between the commentators with regard to the interpretation of the word virya. While one of the explanations of it as offered by the Rāmāyaṇa commentator is āntaram balam, inner strength, the Mahābhārata commentator says that it means uṣṭhādīhetuḥ, the cause of courage, etc.

The word heman has been noticed earlier in connection
with hiranya with which it was found juxtaposed. The distinction between the meanings of the two words was pointed out there thus; heman is gold which has been given any shape, ghajitam suvarnam, while hiranya is just the reverse of it. In the following verse we have this very heman coupled with jaṁbūnada; ‘sa hemajāṁbūnadayacakravālam mahārhamuktāmaṇibhusitāntam’. Here the commentator explains heman as burnished gold, taptavarnam suvarnam, while jāṁbūnada is the gold of the measure of sixteen grains, śoḍaśavarṇa-suvarnam. This explanation of heman, it may be remarked in passing, may well agree with the interpretation of it given earlier. Heman may be an unfashioned gold and may yet be burnished.

About the words nadi and nada it is generally assumed that they have no precise distinction in meaning and differ only in gender. Their juxtaposition in a number of Rāmāyaṇa verses², however, precludes any such assumption. The commentator dissolves the compound nadinadam as nadiśambandhinadam, a nada belonging to a nadi, a river. He takes nada in the sense of a drain or a rivulet, nārā as he calls it: nārā iti lokaprasiddhān. An earlier commentator gives an altogether different meaning of it. Nadas, according to him, are the rivers which flow to the west: pascimapravahā nada iti Katakah. The nadiś would by implication mean the rivers which flow in directions other than the west. This view is supported by Mallinātha who while commenting on Śiśupālavadha³ reproduces the age-old accepted view in these words: prāksrotaso nadyaḥ, pratyaśrotasod nadyā Narmadarśa vinēty āhuḥ.

Next we may mention the words dhātṛ and vidhātṛ already

1. V. 4. 30.
2. III. 60. 11; VI. 9. 11; VI. 22. 16. Elsewhere in literature too it is not uncommon to see these words coupled together, e.g., yathā nadinadāh sarvē sāgare yānti samśhitim (Manusmṛti VI. 90); nadiś nada-sarastadāga. . . . . (Suśrutasaṃhitā, 45. 3).
3. IV. 68.
noted in connection with the prepositional verbs in the senses of creator and the divine architect, Viśvakarman. In the verse 'svasti dhātā vidhātā ca, svasti pūṣā bhago' ryamā¹ a different meaning of the words is found. Dhātṛ here has been explained as Virāj and vidhātṛ as sṛṣṭividdhāyakaḥ, the creator.

The distinction between sānu and sikhara is too well-known to need any comment. The distinction between sṛṅga and sikhara, however, is not very clear. Under the verse 'udyamya girisṛṅgāṇi mahānti sikharaṇī ca², the commentator explains sṛṅgāṇī as stūkṣmāṇī, pointed. He purports to say that the peaks which are more pointed are called sṛṅgas while others are sikharas.

The words kīrti and yasāṣ have been noticed earlier.³ After quoting the two verses where these words are found juxtaposed it had been pointed out that according to Rāma these mean either fame arising from acts of valour, etc. and the fame arising from acts of charity, etc. or the fame in one’s own country and the fame in other countries respectively. Under these very two verses (under which we have picked up these comments of Rāma) we meet with the comments of Govindarāja and Maheśvaratīrtha which are at variance with those given by Rāma. Thus we find Govindarāja distinguishing between kīrti and yasāṣ in these words: kīrti audāryādi-guṇanimittā prathā, yasāṣ parākramādīnibandhanā prathā, kīrti is the fame arising from such merits as generosity, etc. while yasāṣ is the fame arising from valour, etc. As an alternative to this he mentions the following difference in their senses: yad va kīrtih prathā, yasāṣ taikāraṇabalaḍānantikam or kīrti is fame while yasāṣ is the cause of it such as strength, etc. The third explanation that he offers at another place differs from both these. Says he: balakṛtā prathā yasāṣ, parākramakṛtā kīrtih. The fame arising from strength is yasāṣ

1. II. 25. 8.
2. VI. 42. 12.
while the fame arising from acts of valour is *kṛiti*. The same kind of indecision is found in the precise signification of these words in the interpretations of Maheśvaratīrtha, too. At one place he explains *kṛiti* and *yaśas* as *kṛitiḥ sauryādinibandhanā, yaśah parākramādīvāpārajanitaprasiddhir iti vivekāḥ, kṛiti is the fame arising from courage, etc. while *yaśas* is the fame arising from the acts of valour, etc. At another place the same commentator offers the following comment: *kṛitiḥ guṇavattāpratha, yaśah dānajanītā khyāṭīḥ, kṛiti is the fame arising from one’s reputation of being virtuous while *yaśas* is the fame arising from acts of charity. Further, we had quoted Kullūka’s view according to which these mean the fame in one’s life time and the fame after death.¹ A verse has recently come to our notice where the commentator Rāma offers the explanation which is just the reverse of the one given by Kullūka. This verse is: ‘sujātamūla subhagā kṛtimalā yaśasvini’.² Here the commentator says mṛtyasya khyāṭir yaśah, *yaśas* is the fame after death; jīvataḥ sā *kṛitiḥ*, *kṛiti* is the fame of the living person. Apte’s revised Dictionary quotes an earlier verse which differentiates *kṛiti* and *yaśas* thus: khadgādiprabhavaḥ *kṛitiḥ* vidyādiprabhavam yaśah, *kṛiti* is the fame arising out of (the play of the) sword (acts of valour), etc. while *yaśas* is the fame arising out of knowledge, etc. The commentator Nīlakanṭha while commenting on the Mahā-śūraṣṭra verse

yāyad dhi prathate loke puruṣasya yaśo bhuvi
tāvat tasyākṣayā kṛtir bhavatīti vinīścitā³

offers an altogether new interpretation of *kṛiti* and *yaśas*. Says

1. The interpretation of Kullūka has been assailed by the author of the Vīcārasya and rightly so. He gives copious extracts from older works, including one from the Manusmṛti itself (‘iha kṛtim avāpnoti pretya cānumattamaṃ sukham’, where *iha* refers to *kṛiti* in this life and not after death) which prove quite convincingly that *kṛiti* cannot be the fame after death.
2. V. 13. 42.
3. Śāntiparva, 54. 32.
he, yasaḥ paracittacamakrtijanako guṇaughah, kirtiḥ sādhutayanyaiḥ kathanam, yasas is a number of qualities which strike the minds of others while kirti is admiration by others. Now with about a dozen different interpretations of the words available it is not possible to arrive at any definite conclusion with regard to their precise signification. It seems the old commentators themselves had no clear conception of their distinctive meanings. They seem to be drawing on their own imagination. Hence a lot of inconsistency and confusion in their interpretations. But this much at least is true that these words have never meant one and the same thing for they have been found to occur side by side in as early a work as the Atharvaveda (and the Kauṣītaki Brāhmaṇa Upaniṣad) in the verses (1) eva me varanō maṇiḥ kirtiṁ bhūtiṁ niyacchatu tejasā mā samukṣatua yasasā samanaktu maṁ (2) yasasā kirtya saha (3) ainaṁ kirtir gagchaty a yaso gagchati. Śaṅkara has not commented on these words. We are not in a position to say as to what distinctive meanings of these the ancient sage had in mind when he coupled them together in the above verses.

The words sthapati and vardhaki have been noted earlier. On sthapati the comment of the commentator Rāma is that it means a head carpenter, pradhānavardhaki. Further studies have yielded more information about sthapati. The Mahābhārata records the very definition of it:

sthapatir buddhisampanno vāstuvidyāvisāradaḥ

1. yado brahmavarcasāṁ kirtiś tvā juṣatām, 2. 15.  
2. X. 3. 17.  
3. X. 6. 27.  
4. XV. 2. 8.  
5. p. 34. It was due to inadverntence that on this page in line 1 of the third paragraph the word takṣan was printed in place of vardhaki. This very mistake was repeated in the last but one line of this paragraph too, which should be read as- ‘while vardhakis are the ordinary carpenters’. 
ity abravit sūtradhāraḥ sūtaḥ paurāṇikas tadb. 1

"Thereupon the sūta, expert in ancient lore, said, sthapati
is a skilled architect, possessed of superior intellect." The same
definition is found in the Matsyarūnaṇa, too, in almost identical
words:

vāstuvidyāvidhānajño laghuḥasto jitaśramaḥ
dīrghadarśī ca śūraḥ ca sthapatiḥ parikṛtitaḥ. 2

Sthapati is said to be one who is far-sighted, brave, indefatig-
able, skilled and expert in the science of architecture. All this
clearly goes to support the Rāmāyaṇa commentator.

The words ārāma, udyāna and ākṛīḍa have been noticed
earlier. 3 The Rāmāyaṇa commentator Rāma is not of much
help with regard to ārāma and udyāna. He does not say
anything about ārāma while about udyāna his comment is that it
means an upavana, a garden. About ākṛīḍa he is more precise
and says that it means a kṛīḍāparvata, a pleasure-hill. About
the precise significance of udyāna, ārāma and upavana (which has
been given as the meaning of udyāna by the Rāmāyaṇa commen-
tator), we have to depend on an outside source, the comment of
Śrīdhara4, which distinguishes between the three words thus:
udyānam phalaprādhanam; upavanam puspaprādhanam, ārāmāḥ
kṛīḍārthanam vanam; udyāna is a garden with more of fruits; upavana
with more of flowers while ārāma is meant for sport.

1. Adiparva, XV. 15.
2. 215. 39.
3. pp. 33-34.
4. 'udyānapavanārāmaṁ vṛttrapadmaṅ-
karasāriyam', Bhāgavata-Purāṇa,
I. 11. 12.
CLASSIFIED INDEXES.

Note—The references here pertain to the text of the Rāmāyaṇa as printed in Nirmaya Sagar Press, Bombay while the page numbers refer to the pages of this book. The asterisk-marked words or meanings are new additions.

I

Rare or Unfamiliar Words

Añjalika—a kind of weapon with its form like the folded hands, VI. 45. 23. *p. 12.
Anukarṣa—the bottom or the axle-tree of a carriage, VI. 69. 26. *p. 15.
Apūrvi—one who has not had the pleasure of a wife, III. 18. 4. *p. 15.
Abhijidadhimukha—facing the nakṣatra called abhijit, the southern quarter IV. 63. 15. *pp. 16-17.
Udghāta—a heap, a pile, III. 75. 20. *p. 7
Karaka—poison, III. 29. 5. *p. 6.
Kuthē—elephant’s housings, III. 75. 20. *p. 7
Ganikā—the-elephant, II. 100.50. *p. 9.
Gṛhastīgha—houses over houses, pleasure-houses built away from the busy localities (Tirtha), V. 12. 15. *p. 8.
Tiṣya—the Kali age, VI. 35. 14. *p. 15.
Nyaṅga—bad name, notriety, VI. 115. 16. *p. 10.
Paristaranikā—fat, marrow, VI. 111. 118. *p. 16.
Prāśnika—witness, spectator, III. 27. 4. *p. 6.
Brāhmaṇī—a lizard with a red tail, III. 29. 5. *p. 6.
Riti—a kind of spring, V. 1. 15. *p. 16.
The Rāmāyana—A Linguistic Study

Vilakṣaṇa—lustreless. p. 11.
Śarvāvara—an armour, III. 51. 14; III. 64. 49. p. 7.
Śyandaniikā—a rivulet, III. 47. 45. p. 6.

II

Synonyms

Andhakāra-timira
Abhra-ghan
Amarśa-kopa-roṣa-krodha
Amātya-māntrī
Amitra-śatru
Aranyā-kāntāra-vana-gahana-kāṇana
Aśru-bāspa
Ākṛiṇa-udyaṇa
Āditya-vivasvat-aṇāsūmālikā-aṇāsūmālin
Ārāma-udyaṇa
Aḷiṅgana-pariśvaṅga
Kamala-puṣkara
Kandara-nirdara-guhā
Kānti-dyuti
Kalakṣaṭa-viṣa
Kirti-yaśas
Kṣetra-aṅgada
Khecara-vihaṅgama
Chinna-bhinna-prabhinna-vidārita
Jāñati-bāndhava
Jetṛ-jayin
Tarjana-bhartsana
Triyāmā-sarvari
Dari-kandara
Darpa-uteka
Dhvaṭa-patākā
Nadi-nada

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V. 57. 28; V. 57. 9; VII. 6. 61. pp. 26-27
III. 27. 11; IV. 24.6; V. 53. 9; V. 62. 33; VI. 107. 13-14. pp. 29-31.
IV. 22. 22. p. 29.
II. 100. 5; III. 69. 19; IV. 14. 1;
IV. 38. 28; IV. 39. 9; IV. 47. 3;
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Some Phonetic Tendencies

(i) Anaptyxis

Triyambaka

Harusa

III

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(ii) **SYNCOPE**

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(v) **INTERCHANGE OF r AND l AND d AND l**

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(vii) **SHORTENING OF LONG VOWELS**

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(viii) **LENGTHENING OF SHORT VOWELS**

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IV

**Onomatopoetic or Descriptive Words**

Kaṭakaṭa | VI. 80. 1. p. 62.
Kilakila or kilakilī | IV. 31. 39; V. 57. 34; V. 57. 42; V. 64. 37; VII. 109. 16. p. 62.
Cicikuci
Jharjhar
Halalahal
Huṅkara
Huṅkṛta
Humbha

Usage

(i) The use of some roots in peculiar meanings

Kr
(used with Kṛla) to die, II. 64. 54; (used with (udaka) to offer to the dead, III. 68. 36, IV. 25. 51; to serve the purpose II. 61. 17; to begin, II. 6. 10; (past participle) to practise, III. 38. 6; to study, II. 75. 21. pp. 68-69.

Jr
(causal) to own, V. 51. 24. pp. 69. 70.

Dhf
resolve, IV. 47. 4; to make up (the mind), VI. 56. 12. p. 69.

Dhvaṁs
(past participle) dishevelled, disarranged, I. 58. 10; soiled, II. 58. 4, II. 65. 23, II. 72. 31, II. 104. 25; (causal gerund) to evade skilfully, II. 60. 15. p. 71.

Vāṅc
(causal) to evade, to dodge, V. 45. 9. p. 69.

Vṛt
(past participle) obstructed, stopped, IV. 28. 53; dead, II. 73. 6, II. 74. 6, II. 90. 7; (with taddhita suffix ini) to follow, VI. 27. 11; (causal) to subsist, IV. 21. 6; to shed (tears), II. 99. 40. pp. 67-68.

Vṛdh
(causal) to cut, VI. 128. 13. p. 69.

Sad
(past participle) troubled, II. 40. 30, II. 43. 1, II. 65. 17; removed, II. 30. 39; destroyed, II. 14. 56. pp. 70-71.

Saṅj
to engage for too long, V. 51. 18; to obstruct, IV. 29. 26, IV. 50. 19; (past participle) related to, III. 67. 21; (noun) delay, IV. 33. 53, IV. 59. 28. p. 70.

Srj
(past participle) to shoot, IV. 8. 44. p. 69.
(ii) IDIOMATIC USE OF SOME WORDS

Antara
difference, II. 22. 17; (with the negative particle) near at hand, capable of doing all things, IV. 21. 14; (with abhī) knowing all ins and outs, II. 16. 7; (with alpa) small distance, IV. 19. 17; (with kāraṇa) due to some special reason, III. 48. 4, IV. 10. 28; (with prati and nāṇ) near, II. 46. 12; (taddhita form from anantara) proper thought, IV. 8. 42. pp. 76-77.

Arpita
lost, II. 59. 27. p. 72.

Ahampūrva
II. 12. 96. p. 74.

Ākāra
expression, II. 19. 36. p. 76.

Āsane vyāliyate
sinks in the chair, II. 20. 7. p. 75.

Uttaraṃ pratipadyate
replies, II. I. 10, p. 75.

Upaśidati
goes under or sinks, II. 105. 18. p. 76.

Kṛtakṣaṇā
one who has obtained permission, II. 29. 15. p. 75.

Kṛpaṇam
how sad, II. 12. 72. p. 76.

Paridhāvatī
leaks out, II. 100. 18. p. 77.

Bhūva
domination, II. 67. 32. p. 72.

Vaktavya (figurative use)
under the influence of, II. 117. 26. p. 74.

Vinābhava
separation, II. 105. 27. p. 74.

Vyakti
difference, distinction, II. 23. 18. p. 76.

Vyapadeśa
control, I. 19. 2. p. 77.

Vratādesa
the right to decide upon a vow, II. 22. 28. p. 75.

Saṅkaśana
to take out the dead body, II. 66. 15. p. 75.

Sampūrṇamānasa
with the mind full, I. 18. 7. p. 74.

Saṃpyāna
to take out the dead body, II. 76. 2. p. 75.

Saṃsprā
to touch indirectly, II. 64. 62. p. 72.

(iii) THE USE OF SOME WORDS IN ETYMLOGICAL MEANING

Akasmāt
without any reason, VI. 111. 19; VI. 111. 67. p. 97.

Āvarjana
to bend this way, V. 62. 2. p. 99.

Kṛpaṇa
one who is pitied, V. 33. 1. p. 97.

Khaga, khecara, vihaṅga, vihaṅgama
flying in the sky,
III. 23. 31; III. 26. 26; III. 42. 7.
IV. 30. 13; VII. 4. 32; VII. 15. 37. p. 98.

Nibhṛta
brimful. p. 100.

Pari-j-nī
to lead round, II. 42. 8; VI. 30. 8-9. pp. 96-97.
Pariśvaṅga
Puras-+kṛ
to place in front, to keep before,
Vaidya
a learned man, II. 77. 21; II. 100. 42;
VI. 16. 4. p. 96.
Sapatna
one born of a co-wife, III. 45. 23;

(iii) The use of some words in secondary meaning
Kauśala
health, well-being (anāmaya), VI. 112
Nibhṛta
silent, quiet, motionless, II. 1. 23;
VI. 108. 20; VI. 113. 4. p. 100.

(ii) Short forms for complete expressions
Uttara (for uttaravākyā or uttaravacana) V. 39. 32; V. 59. 1; V. 68. 16. p. 101.
Digdha (for viṣadigdhaśara) II. 10. 1; II. 10. 26; II. 30. 23. pp. 101-102.

VI

Prepositional Verbs

(i) Some particular roots

I

Vi+pāri+i
(past part.) surrounded, VI. 14. 10; one
who is about to die, VI. 17. 15. p. 135.

Pari+i
(past part.) gone round, rolled, VII. 54. 35
p.136.

*Vi+
(noun) harm, III. 30. 40.

*Dūr+anu+`
(noun) not easy to be divined, III. 66. 18.

to go about, IV. 43. 35.

Uh

Vi+uh
to push apart, to drive, II. 5. 21. p. 151.

Prati+vi+uh
to array the army against, II. 110. 17
VI. 62. 20. p. 151.

Kr

Ā (ānā) kr

to carry along, II. 71. 3. p. 104.

Upa+kr

to give as a gift, II. 32. 21. p. 104.

(upakārā)
a technical term used for royal palaces.
change for the worse (spoiled by means of a bribe), VI. 104. 7.  pp. 104–105.
roughly handled, molested, harassed, II. 11. 2.  p. 105.
without decorations, II. 113. 24.  p. 105.
old embroidered (shoes), II. 113. 13; con-
cerning, denouncing, II. 12. 78; to throw, III. 69. 31.  pp. 105–106.
cut, II. 114. 16; to insult, IV. 3. 20.  p. 106.
(noun) explanation, exposition, V. 58. 6.
p. 106.
an act of obligation, (upakāra) V. 1. 106; one who has done an act of obligation, IV. 29. 25; to remedy, IV. 43. 6; to retaliate, VI. 71. 42; to act against VI. 103. 28.  pp. 106–107

to scatter, VI. 24. 21, VI. 42. 11; broken, V. 1. 69.  p. 141.
slightly damaged, V. 35. 39; to cover, to envelop, II. 30. 13.  p. 142.
to come to, VII. 60. 2; to circumambu-
late, II. 117. 17.  pp. 140–141.
to act valiantly or spiritedly, VI. 26. 18.
p. 141.
to escape, III. 39 13.  p. 141.
restrained, IV. 33. 27.  p. 136.
to throw up, III. 56. 29.  p. 136.
to attract, III. 69. 32.  p. 137.
to leave apart, III. 69. 32.  p. 137.
to cut off, VI. 98. 4.  p. 140.
to place in charge of, VII. 75. 9.  p. 140.
to shorten, IV. 59. 17, VI. 90. 56, VI. 109. 6; to compress or condense, III. 71. 14.
p. 139.
Vi+kṣip

*Vi+n+kṣip

Upa+ni+kṣip

Ava+kṣip

Pari+kṣip

**Grah**

Prati+grah

Pari+grah

Pra+grah

Ni+grah

Sam+grah

Upa+sam+grah

**Car**

Upa+car

Sam+a+car

Pra+car

Vi+car

Sam+ud+a+car

Anu+car

Pari+car

Prati+a+car

**Jna**

A+jñā

to spread, III. 60. 4, V. 10. 15. p.139.
to distract, VI. 107. 3.
to place near, VI. 31. 42. p. 140.
to throw down, II. 116. 17; to put off, II. 37. 7; to decry, to denounce, VI. 88. 29. p. 140.
to twit, II. 30. 2; to encircle, V. 45. 3. p. 140.

(noun) to accept a gift, I. 6. 13; to resist, to stop, III. 26. 3-4, VI. 103. 5. p. 129.
to chain down, II. 11. 17; (noun) wife, III. 55. 17; harem, III. 38. 30. pp. 129-130.
to put, to place, VI. 127. 52; (noun) restraint, II. 1. 15; to throw up, VI. 27. 3;
(past part.) to fasten, to tie, to wear, VI. 69. 35; (noun—pragrahā sakhā) reception-hall, II. 81. 1. p. 130.
to restrain, II. 22. 3; to arrest, II. 34. 26. p.131.
to win over, to please, II. 9. 35; conciseness, condensation, II. 56. 29; world, V. 48. 5;
guardian, keeper, VII. 103. 15; to confess, II. 39. 23. pp. 130-131.
to pay obeisance (by falling at the feet), II. 40. 1. pp. 131-132.

(noun) ornament, decoration, V. 9. 71. p. 132.
to treat, to serve, V. 38. 58. p. 132.
to proceed towards, to approach, IV. 18. 22-23. p. 133.
(past part.) visited, IV. 43. 34. p. 133.
to behave according to etiquette, III. 12. 29. p. 133.
(past part.) attended by, III. 7. 17, IV. 1. 98. p. 133.
to do service to, I. 14. 33. p. 133.
to have revenge, retribution, V. 13. 47. p. 134.

to keep in mind, to bear in mind, III. 4”. 4. p. 150.
Abhi+jōň to recognize, VI. 126. 46; to know, to understand, VI. 85. 23. p. 150.
Ava+jōň to see with one’s own eyes, VI. 92. 1. p. 150.
Sam+upa+jōň to forgive, II. 39. 38. p. 150.

Da
Upa+ã+da to begin with, I. 5. 1. p. 147.
Upa+pra+da to bribe, VI. 63. 11. p. 147.
Sam+ã+da to join, to unite, VI. 71. 82. p. 147.

Dis
Vi+apa+diš to deserve special mention, VI. 115. 20, III. 13. 7; something from which the stigma is gone, IV. 64. 21. p. 149.
Apa+diš family, designation, VI. 116. 15. p. 149.

Dha
Vi+dhā to think of, I. 50. 4; well-guarded, I. 69. 2. p. 113.
Abhi+ava+dhā allay, to lay (as dust), II. 40. 33. p. 113.
Pra+ni+dhā to be fully attentive, II. 50. 44; to get together, IV. 25. 34; to send out, to employ, VI. 17. 55. pp. 113; 115–116; 118.
Sam+ã+dhā to resolve upon, to devote oneself entirely to, accomplished, II. 54. 30; to unite with, to combine with, IV. 30. 19; to train well, V. 47. 31; to instruct, VI. 106. 15, VI. 119. 35; to win over, V. 52. 23; arms and weapons like swords and bows, VI. 73. 8. pp. 113–114; 116–117.

Upa+dhā fraud, II. 100. 26; connected with, meaningful, purposeful, III. 35. 40; to treat (the arms) as pillows, to rest one’s head on, V. 21. 16. pp. 115; 118.
Upa+ã+dhā (upâdhi) proxy, substitute, II. 111. 29. p. 115.
Pari+dhā to put, to place (arrows on the bow), III. 59. 26. p. 115.
Prati+sam+dhā to clench (the fist), VI. 89. 30. p. 117.
Prati+vi+dhā to send, to despatch, VI. 17. 43. pp. 117–118.
Abhi+sam+dhā to win over somebody by creating a rift, IV. 54. 5. p. 118,
Upani+dha
Nam
Nir+-nam (nirṇāta)
Sam+nam
Pari+nam
Ni
Pra+-nī
Vi+nī
Abhi+nī
Apa+nī
Sam+a+nī
Pari+nī
Pat
Sam+pat
Sam+nī+pat
Abhi+pat
A+pat
Pari+a+pat
Sam+ud+pat
Vi+nī+pat
Pad
Prati+pad

to treat (the arms) as pillow, to rest one's head on, V. 9. 59. p. 118.
to lead out, II. 97. 31; (past part.) to- protect, VI. 120. 24; well directed, VII. 59b. 26; sent, VI. 17. 27. pp. 123; 125.
to spread out, III. 43. 20; to remove, to carry, IV. 25. 27. p. 124.
just, reasonable, II. 39. 36. p. 124.
(noun— apanita), improper conduct, III. 59. 24. p. 125.
to bring together, to unite, V. 1. 160. p. 125.
to get together, II. 114. 27, VI. 89. 38; to stop (traffic), V. 21. 26; to ply, IV. 28. 16; to bump into each other, VI. 90. 3; to jump together, VI. 102. 24; speed, V. 1. 186, V. 39. 35. pp. 110–111.
clash, VI. 90. 52. p. 117.
the falling off of the mortal coil, III. 63. 8;
to fly into, to enter into, V. 58. 32. pp. 111–112.
to rush in or upon, VI. 80. 19. p. 112.
to return, to come back, IV. 25. 21. p. 112.
to fly upon, to jump up, V. 14. 29. p. 112.
(causal) to strike, VI. 98. 21. p. 112.
to accept, to approve of, to agree to, V. 21. 10; to give, II. 1. 10; to lead to, to take to, VI. 78. 7; (causal) to treat, to accept, II. 117. 5; to establish, I. 1. 70. p. 120.
Sam+pad
Abhi+pad
Abhi+ava+pad
Abhi+upa+pad
A+pad
Upa+pad (gerundive)
Sam+a+pad
Pra+pad
Vi+prati+pad
Plu
Sam+plu
Pari+plu
Bandh
Ud+bandh
Anu+bandh
Bhu
Sam+bhū (causal)
Muc
Ava+muc
Vi+ava+muc
Prati+muc
Mrs
Parā+mṛś
Abhi+maś to smite, VI. 106. 8. p. 139.

Yat to be cautious, VI. 75. 17. p. 149.

Prati+yat meaning as above, VI. 102. 68. p. 149.

Ā+yat


Nir+yuj to attack, to assail, VI. 26. 2. p. 148.

Abhi+yuj to face each other for fight, VI. 40. 19, VI. 96. 35. p. 148.

Sam+pra+yuj (pas.) to be possessed by evil spirits etc., II. 12. 18. p. 148.

Vis to exist, to stay, to stop, III. 98. 2. p. 144.

Ā+viś to sit near, III. 32. 4. V. 49. 12. p. 144.

Ni+viś to camp nearby, VI. 37. 5. p. 145.

Upa+upa+viś to repay a good turn, VI. 96. 5. p. 145.

Upa+ni+viś entered into, VI. 76. 48. p. 145.

Nir+viś

Prati+viś (past part.)

Vṛt to complete, to finish, I. 16. 24; to return, I. 69. 12; to roll, V. 42. 22; to spend, to pass, IV. 27. 48; to clench, (the fist), VI. 76. 25; to arrange (the funeral pyre), VI. 111. 113; good conduct, III. 58. 9; *to bring from different places, VI. 63. 32; *to do, VI. 111. 13; *to die, III. 15. 29; *the doom (saquarta-ka) III. 65. 1. pp. 107-108.

to go round and round, I. 10. 23. p. 107.

Pari+vṛt confusion, gidyness, IV. 1. 51; (causal) to go round or roll, II. 45. 33. p. 108.

Sam+pari+vṛt to roll or to sleep somewhere on the ground, II. 53. 4; (past part.) to get off, to slip down, V. 10. 25, VI. 109. 3. pp. 108-109.

Apa+vṛt (past part.) gone, II. 54. 4. p. 109.

Nir+vṛt to roll or to turn round, II. 88. 13; to draw or to turn towards oneself, VI. 125. 16; to repeat, VII. 83. 20; to revolve in the mind, VII. 109. 4. p. 109.

A+vṛt to return, II. 119. 5. p. 109.

Upa+vṛt to go round, III. 64. 76; IV. 52. 22. p. 109.

Pari+vṛt
Abhi-vṛt to approach, II. 13. 15. p. 110.
Sam-abhi-vṛt to approach, IV. 39. 20. p. 110.

Vyadh
Sam+ā+vyadh to lash, to stroke, to whirl, to wave about, V. 57. 26. p. 146.
Apa+vyadh to throw away, V. 62. 10; to give up, V. 18. 23. p. 146.
Vi+ā+vyadh to throw, to oppose, to contradict, III. 9. 27. p. 146.
A+vyadh to connect, to link, V. 2. 53; to strike, V. 42. 30; to pin on VI. 67. 87. pp. 145-146.
Pra+vyadh to drive, to impel, II. 93. 12. p. 146.
Vi+pra+vyadh to scatter, III. 60. 7. p. 146.
Pari+vyadh to press, to enclose, V. 10. 42. p. 146.

Sadh
Sam+śādh to send out, II. 36. 9; to destroy, II. 64. 74; to take leave of, IV. 11. 34. pp. 142-143.

Srj
Ni+srj to grant for use, to permit the use, IV. 53. 10. p. 137.
Ati+srj to promise, II. 18. 23; to send, VI. 84. 21. p. 138.
Upa+srj calamity, II. 12. 2, II. 63. 2. p. 138.

Stha
Prati+ava+sthā to stand facing, III. 74. 10. p. 134.
Vi+sthā (past part.) stood, VII. 1. 7; having intense enmity, IV. 18. 38. p. 134.
Anu+sthā to occupy, II. 37. 23; to think over, II. 115. 41. pp. 134-135.
Ud+sthā to get up, to be awakened, 1. 1. 86; to rise, I 34. 17. p. 135.
Vi+pra+sthā to leave for different directions, I. 63. 22. p. 135.
Sam+sthā (past part.) well-placed, well-formed, III. 31. 46; (noun) rule, direction, VI. 46. 38. p. 135.
Hṛ
to curse, I. 2. 40. p. 127.

Anu+vi+ā+hṛ

Ud+ā+hṛ
to exhibit, I.60. 20, II. 60. 20.

(cause) to exhibit, I. 60. 20, II. 60. 20. p. 128.

Ā+hṛ
to remove, VI. 5. 19. p. 128.

Prati+ā+hṛ
to hold fast, to check, to restrain, V. 6. 5.

Sam+hṛ
p. 128.

Prati+sam+hṛ
to withdraw, II. 22. 10; to contract, to

Upa+sam+hṛ
shorten, V. 58. 64. pp. 128-129.

Abhi+hṛ (noun)
to include, to comprehend, V. 51. 28.

a collection of things (brought hither),
p. 129.

*Nir+hṛ
to carry to the cremation ground, IV. 25.

*nir+hṛ
18.

*Upa+hṛ
(noun) to give protection (to the city), to

to give battle, VI. 75. 2.

*Pari+hṛ
(noun) bracelet, V. 9. 59; (verb)
to turn, III. 31. 23.

(ii) Miscellaneous Roots

Sam+arth
to hold consultations, VI. 37. 3. p. 155.

Prati+sam+ās
to stand face to face, VI. 64. 16. p. 154.

Ud+ir
to cause, to produce, VI. 101. 3. p. 155.

Prati+sam+īh
to check, to restrain, V. 38. 42. p. 154.

Pari+kāl
to run after, IV. 46. 11. p. 156.

Pari+klīś
(past part.) spoiled, VI. 81. 10. p. 155.

Sam+ā+gam
to encounter, III. 37. 25. p. 153.

Upa+ati+gam
to approach, to cross, II. 68. 15. p. 153.

Pari+ā+gam

Upa+guh
to cover, to wear, V. 11. 30. p. 156.

Sam+cakṣ
to see, II. 1. 43. p. 152.

Abhi+cint
to care for, III. 36. 15. p. 156.

Pari+chad (noun)
covering or a lid for a vessel, I. 16. 14.

p. 157.

Su+jan

Upa+jap
to whisper to bring over to one's party, VI.

Parā+ji
104. 11. p. 157.

Abhi+jīv
to overcome, to overwhelm, IV. 59. 20,

Abhi+dru
VI. 47. 13, VI. 110. 5. p. 158.
to live longer, III. 34. 18. p. 156.
VI + pra + dru
Sam + ud + dhvañs (past part.)
Sam + nah
Abhi + ava + pad
Ą + pįd
Ava + puth
Pra + pūr
Sam + bādh
Ud + bhrām

VI + k + bhās
Pra + bhr
Sam + bhr
Ud + makth
Abhi + man

Ava + mrd
Ud + yam (past part.)

VI + k + yam

Nir + yā

Sam + yā
Vi + rad
Sam + rah
Prat + sam + rah (past part.)
Ni + rudh
Sam + ruh
Sam + ḫ + labh
Pra + vad
Pari + vad
Apa + vad
Vi + vas (noun)

Nir + vā
Sam + vij
Sam + vid
Apa + vṛj
Ą + vṛj
Upa + śi
Pra + śri

to chase, VI. 96. 3. p. 157.
overspread or covered with, II. 42. 10. p. 156.
preparations, VI. 75. 40. p. 155.
to protect, to rescue, III. 59. 18. p. 158.
a waterfall, IV. 16. 22. p. 156.
to beat, VI. 52. 17. p. 155.
to press together, VI. 122. 27. p. 158.
to go up, to jump, to go round, III. 60. 36. p. 158.
to address, VI. 125. 15. p. 153.
full, VI. 94. 33. p. 158.
to torture, VI. 124. 11. p. 156.
to respect, to honour, II. 100. 13. pp. 161-162.
to defile, to desecrate, III. 56. 18. p. 156.
one whose giving away in marriage has been decided upon, I. 73. 30-31. p. 157.
to struggle, to strive to fight, III. 51. 42. p. 157.
marching of armies, VI. 42. 32, VI. 78. 19. p. 154.
carriage, VII. 41. 8. p. 154.
to scratch, to engrave, V. 38. 22. p. 157.
to struggle, to grapple, VI. 63. 46. p. 153.
a covered place, V. 13. 32. p. 158.
to heal, VI. 50. 39. p. 155.
to speak out, II. 7. 27. p. 152.
to speak ill of, II. 12. 27. p. 152.
to speak ill of, II. 12. 27. p. 152.
the result or the fruit of an action, IV. 20. 11, VI. 111. 19. pp. 160-167.
to refresh, II. 91. 79. p. 152.
to fear, VI. 26. 32. pp. 154-155.
to urge, to push, VI. 40. 19. p. 155.
to fulfil, I. 44. 7. p. 159.
to overcome, to humble, V. 62. 2. p. 152.
to keep guard by rotation, V. 6. 29. p. 154.
to resort to, to take refuge in, III. 58. 19; *to promise, IV. 20. 20. p. 157.
to lie before a deity without taking food, VI. 21. 1. p. 154.
to disjoin, IV. 19. 10. p. 156.
to droop, to sink, IV. 2. 3. p. 156.
to tarry, to take long, V. 40. 11. p. 154.
to sprinkle, VI. 67. 89. p. 155.
to move forward, VII. 68. 19. p. 152.
to move forward, IV. 30. 44. p. 152.
to cause to move through the hinder part, VI. 107. 37. pp. 157-158.
proud, haughty, VI. 71. 54b. p. 154.
one who has had a bath on the death of a relation, II. 42. 22. p. 156.
to touch, I. 1. 38. p. 157.
attribution, VI. 115. 21. p. 156.
to strike, to deal a blow, to kill, VI. 86. 12. p. 153.
to strike, to deal a blow, to kill, VI. 86. 12. p. 153.
(pas.) to be left behind, IV. 16. 27. p. 156.

**Prepositions**

**Ati**

Upa + ati + gam
to approach, to cross, II. 63. 15. p. 153.
Vi + ati + vṛt
Ati + sṛj
to promise, II. 18. 23; to send, VI. 84. 21. p. 138.

**Anu**

not easy to be divined, III 66. 18.

*Dur + anu + i
attended by, III. 7. 17, IV. 1. 98. p. 133.

Anu + car (past part.)
to inherit the characteristics, II. 2. 11, II 35. 28. pp. 151-152.

Anu + jan

strength, power, III. 51. 26; (past part.) followed, IV. 19. 7; (noun) evil consequences, VI. 63. 4; retinue, appendages, friends
Anu+sṛj
Anu+sthā
Anu+vi+s+hṛ (noun)

Apa+kṛṣ
Apa+diś
Vi+apa+diś
Apa+ni (noun)
Apa+vrj
Apa+vr̥t
Apa+vyadh
Apa+smb (noun)

Abhi+kram
Abhi+cint
Abhi+jiv
Abhi+jāṅ
Abhi+dru
Abhi+ava+dhan
Abhi+sam+dhan
Abhi+man
Abhi+mṛṣ
Abhi+yuj
Abhi+pat (noun)
Abhi+pad

and family members, VI. 20. 23, VII. 6.12.


to occupy, II. 37. 23; to think over, II
to curse, I. 2. 40. p. 127.

(past part.) restrained, IV. 33. 27. p. 136.

family, designation, VI. 116. 15. p. 149.

family, VI. 115. 20; to deserve special
mention, II. 13. 7; one from which the
stigma is gone, IV. 64. 21. p. 149.

improper conduct, III. 59. 24. p. 125.

fulfil, I. 44. 7. p. 162.
to roll, II. 53. 4; to go off, to slip down, V.
to throw away, V. 62. 10, V. 10. 46; give up
V. 18. 23. p. 146.
one who has had a bath on the death of
a relation, II. 42. 22. p. 166.

to come to, VII. 60. 2; to circumambulate.

II. 117. 17. pp. 140-141.
to care for, III. 36. 15. p. 166.
to live longer, III. 34. 18. p. 156.
to recognize, VI. 126. 46; to know, to
understand, VI. 85. 23. p. 160.
to allay, to lay (as dust), II. 40. 33. p. 113.
to win over somebody by creating a rift,
IV. 54. 5. p. 118.
to respect, to honour, II. 100. 13. pp. 151-152.
to sm tc, VI. 106. 8; to outrage the modesty,
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Upa+ati+gām to approach, to cross, II. 68. 15. p. 153.
Upa+guh to cover, to wear, V. 11. 30. p. 156.
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Upa+pad obedient, submissive, II. 101. 18; to remain, VI. 4. 3; to achieve, IV. 3. 39. p. 122.
Upa+upa+viś to sit near, III. 32. 4, V. 49. 12. p. 144.
Upa+nī+viś to camp nearby, V. 49. 12. p. 144.
Upa+vṛt to return, II. 119. 5. p. 109.
*Upa+sī to keep guard by rotation, V. 6. 29.
Upa+sṛj calamity, II. 12. 2, II. 63. 2. p. 138.
Upa+spṛś to touch, I. 1. 38. p. 157.
said, III. 59. 27.

to give protection (to the city), to give battle, VI 75. 2.

not easy to be divined, III. 66. 18.

NI

Ni+ksip
Upa+ni+ksip
Vi+ni+kr (past part.)
Ni+grah
Upa+ni+dhā
Pra+ni+dhā
Vi+ni+pat (causal)
Sam+ni+pat
Ni+rudh (noun)
Ni+viś
Upa+ni+viś
Ni+sṛj
Ni+han

NIr

Nir+ā+kr (noun)
Nir+nam (nirṣata)
Nir+yā
Nir+yuj
Nir+viś
Nir+viś
Nir+vrīt
*Nir+hṛ

*Upa+nir+hṛ (noun)

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clash, VI. 90. 52. p. 111.
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to stay, to stop, III. 98. 2. p. 144.
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to repay a good turn, VI. 97. 5. p. 145.
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to give protection (to the city), to give battle, VI. 75. 2.
Para
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Parā+ji
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VI. 47. 13, VI. 110. 5. p. 158.
Parā+mṛś
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hold of, VII. 17. 26. pp. 138-139.

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*Pari+i (past part.)
gone round, rolled, VII. 54. 35;
Vi+pari+i (past part.)
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Parī+kāl
surrounded, VI. 14. 10; one who is about
to die, VI. 17. 15. p. 135.
Parī+kliś (past part.)
to run after, IV. 46. 11. p. 156.
Parī+kṣip
worn out, spoiled, VI. 81. 10. p. 155.
Parī+ṛ+gam
to twit, II. 30. 2; to encircle, V. 45. 3. p. 140.
Parī+grah
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Parī+car
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55. 17; harem, III. 38. 30. pp. 129-130
to do service to, I. 14. 33. p. 133.
Parī+chad (noun)
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p. 157.
Parī+dhā
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Parī+nam
to spend, to pass, III. 8. 1. p. 148.
Parī+a+pat
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Parī+plu (noun)
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Parī+vad
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Parī+vṛt
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Sam+pari+vṛt
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*Parī+ḥṛ
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Vi+pṛa+kṛ
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11. 2. p. 105.

Pra
Pra+grah
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part.) to fasten, to tie, to wear, VI. 69. 35;
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to proceed towards, to approach, IV. 18. 22-23; to attack, V. 13. 34. p. 133.

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Vi-pra-dru

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Pra-ni-dhā

to send out, to employ, VI. 17. 55; to get together, IV. 25. 34; to be fully attentive, II. 50. 44. pp. 113; 115-116; 118.

Pra-nī
to lead out, II. 97. 31; (past part.) to protect VI. 120. 24; well-directed VII. 59b. 26; sent, VI. 17. 27. pp. 123; 125.

Pra-pad (past part.)
to set out (for a long journey), VI. 111. 59. p. 123.

Pra-pūr


Pra-bhr


Sam-pra-yuj

to face each other for fight, VI. 96. 35, VI. 40. 19. p. 148.

Pra-vad

to speak out, II. 7. 27. p. 152.

Vi-pra-vyadh

to scatter, III. 60. 7. p. 146.

Pra-sṛ

to move forward, VII. 68. 19. p. 152.

Vi-pra-sṛ
to move forward, IV. 30. 44. p. 152.

Prati

Prati+sam+ās
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Prati+sam+ih
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Prati+vi+uḥ
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Prati+kr

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Prati+grah
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Prati+ā+car
to have revenge, retribution, V. 13. 47. p. 134.

Prati+vi+dhā
to send, to despatch, VI. 17. 43. pp. 117-118.

Prati+sam+dhā
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Prati+pad
to accept, to approve of, to agree to, V. 21. 10; to give, II. 1. 10; to lead, to take to, VI. 78. 7; (causal) to treat, to accept, II. 117. 5; to establish, I 1. 70. p. 120.
to block (the public roads), IV. 28. 45. p. 123.
to tie, VI. 99. 34. p. 132.
to be cautious, VI. 76. 17. p. 149.
agitated, angry, IV. 31. 10. p. 163.
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to lie without taking food before a deity,
to cause to move through the hinder part,
proud, haughty, VI. 7. 54b. p. 154.
to stand facing, III. 74. 10. p. 134.
to resort, to take refuge in, III. 58. 19; to

Vi

*Vi+i (noun)
Vi+pari+i (past part.)

Vi+nh
Vi+kṛ (past part.)

Vi+kṛ

Vi+r+kṛ (past part.)
Vi+n+kr (past part.)
Vi+krś
Vi+kśip

Vi+ra+kśip
Vi+car (past part.)
Vi+apa+diś (noun)

Vi+pra+dru
Vi+dhā

Prati+vi+dhā

Vi+ni+pat
Vi+ni

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surrounded, VI. 14. 10; one who is about to
die, VI. 17. 15. p. 135.
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denounce, II. 12. 78; to throw, III. 69. 31.
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from which the stigma is gone, IV.
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Vi+sā+bhāṣ to address, VI. 125. 15. p. 153.
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Vi+ā+yam to struggle, to strive to fight, III. 51. 42. p. 157.
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Vi+vas (noun) the result or the fruit of an action, IV. 20. 11, VI. 111. 19. pp. 156-157.
Vi+ā+vyādhy to throw; to oppose, to contradict, III. 9. 27. p. 146
Vi+pra+vyādhy to scatter, III. 60. 7. p. 146.
Vi+sañj to tarry, to take long, V. 40. 11. p. 154.
Vi+sthā (past part.) stood, VII. 1. 7; having intense animosity, IV. 18. 38. p. 134.
Vi+ava+sad to droop, to sink, IV. 2. 3. p. 156.
Vi+pra+sthā to leave for different directions, I. 63. 22. p. 135.
Vi+ēlis to disjoin, IV. 19. 10. p. 156.
Vi+ā+han evil, wicked, II. 106. 18. p. 153.
Anu+vi+ā+hṛ to pronounce a curse, I. 2. 40. p. 127.

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Sam+arth to hold consultations. VI. 37. 3. p. 155.
Prati+sam+ā to stand face to face, VI. 64. 16. p. 154.
Prati+sam+ih to check, to restrain, V. 38. 42. p. 154.
Sam+ud+kram to escape, III. 39. 13. p. 141.
Sam+kṣip to shorten, IV. 59. 17, VI. 90. 56, VI. 109. 6; to compress, to condense, III. 71. 14. p. 139.
Sam+ā+gam to encounter, III. 37. 25. p. 153.
Sam+grah to win over, to please, II. 9. 33; conciseness, condensation, II. 56. 29; world, V. 48. 5; guardian, keeper, VII. 103. 15; to confess, II. 39. 23. pp. 130-131.
Upa+sam+grah to pay obeisance (by falling at the feet), II. 40. 1. pp. 131-132.
Sam+cākṣ to see, II. 1. 43. p. 152.
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to fly upon, to jump up, V. 14. 29. p. 112.
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Sam+pari+vr̥t confusion, giddiness, IV. 1. 51; to go round, to roll, II. 45. 33. p. 108.

Sam+pā+vyadh to whirl, to wave about, V. 57. 26. p. 146.

Sam+sādh to send out, II. 36. 9; to destroy, II. 64. 74; to take leave of, IV. 11. 34. pp. 142-143.

Sam+sāth (past part.) well-placed, well-formed, III. 31. 46; (noun) rule, direction, pp. 142-143.


VII

The words whose etymologies have been suggested or actually given in the work:


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Rāma
Rāvaṇa
Lava
Lakṣmaṇa
Vālin
Viśālaka
Vaiśāha
Sa śtraghna
Śrāvastī
ta
Sa ṣaṇānā
Sugrīva
Sura
Skanda
Hanumāt

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VIII

Un-Pāṇinian Forms

Agrahitam
Acintya
Adharmam
Anudhāvatim
Anumāṇayat
Anuvrajat
Anvaśāsat
Anuśāsasi
Anuśāsāmi
Anuśāasyate
Anuśocatim
Anumarat
Apanesayantu
Apavāhayitvā
Apaśyati
Apasarpata
Apaharat
Ababhramat
Abhigacchati
Abhinipatata
Abhipuṣjayan
Abhivartata
Abhivardhata

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Abhivādayan
Abhivādayam
Abhivedayat
Abhiseccayat
Abhyavahārāṇi
Abhyahanat
Abhyucchrayan
Abhyutpataḥ
Abhyupagamat
Abbrāḥ
Ambhodharam
Arṇavam
Ardayan
Avatārayat
Avatīṣṭhanta
Avadhāntayat
Avarudhyata
Avarohata
Avāśīraya
Avāṃplyāṃśaḥ
Asaḥati
Astraṇ
Ādipyanta
Ānayitum
Ānayitvak
Ānayisyantiki
Ānayisyāmi
Ānayisyacmahe
Āpṛchāmaḥ
Āprātvak
Āropayitvā
Āśaramīti
Āśvāśayitā
Āhvayat
Āhvayati
Āhvayat
Āhvayita
Āhvayita
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