

GOVERNMENT OF INDIA
ARCHÆOLOGICAL SURVEY OF INDIA
CENTRAL
ARCHÆOLOGICAL
LIBRARY

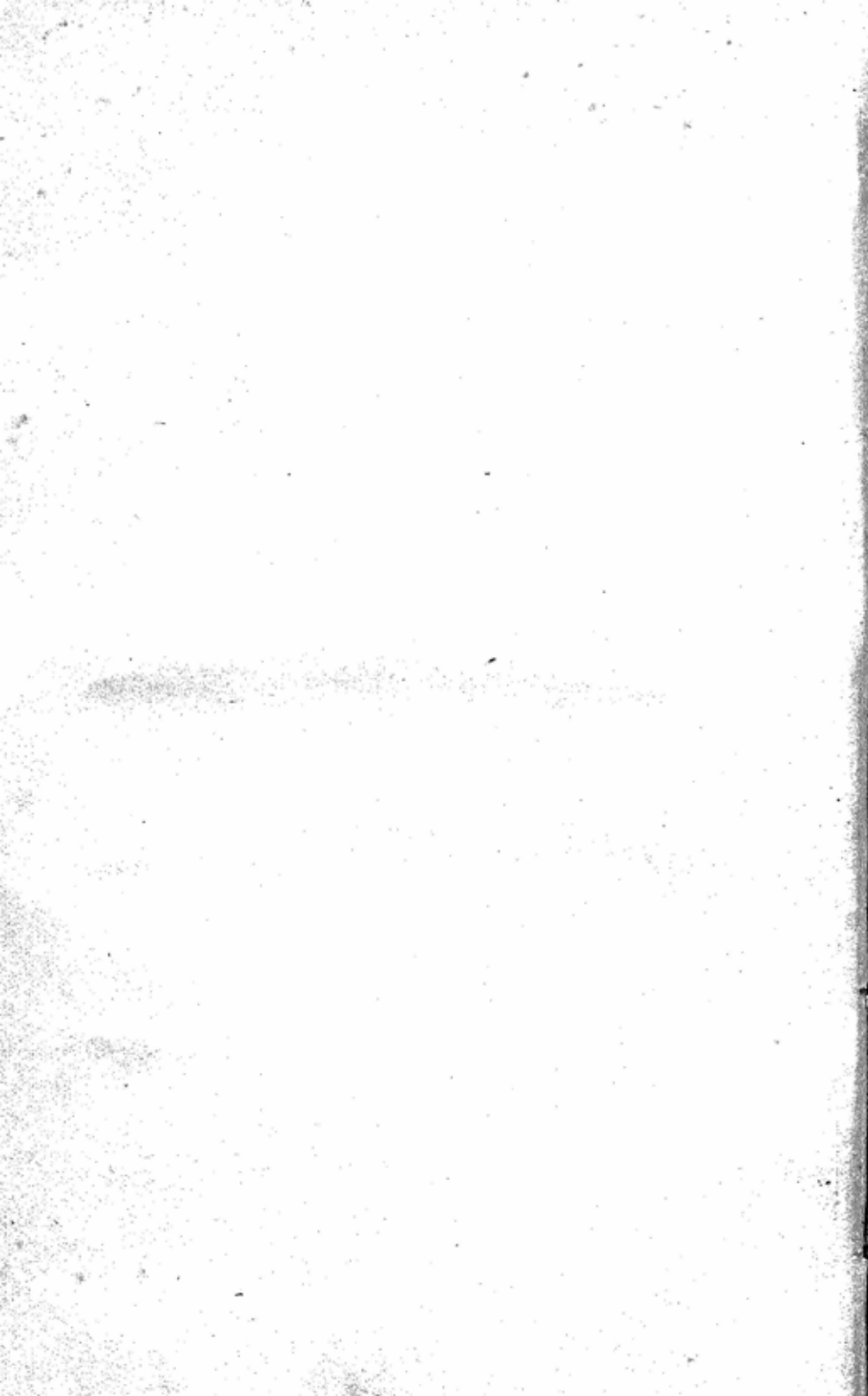
ACCESSION NO. 41987

CALL No. 891.207/Sat

D.G.A. 79.



THE RĀMĀYAṆA—A LINGUISTIC STUDY



THE RĀMĀYANA

— A LINGUISTIC STUDY

SATYA VRAT
M.A., M.O.L., PH.D.,
Śāstrī, Vyākaraṇācārya
Reader in Sanskrit, University of Delhi.



44987

FOREWORD BY
DR. SUNITI KUMAR CHATTERJI

INTRODUCTION BY
DR. SIDDHESHWAR VARMA

891.207

Sat



MUNSHI RAM MANOHAR LAL
ORIENTAL PUBLISHERS AND BOOKSELLERS
NAI SARAK—DELHI-6

FIRST EDITION: NOVEMBER, 1964.

Price: Rs. 25.00

CENTRAL ARCHAEOLOGICAL
LIBRARY, NEW DELHI.

Acc. No. 41987

Date 29.3.1965

Call No. 891, 207/ Sat

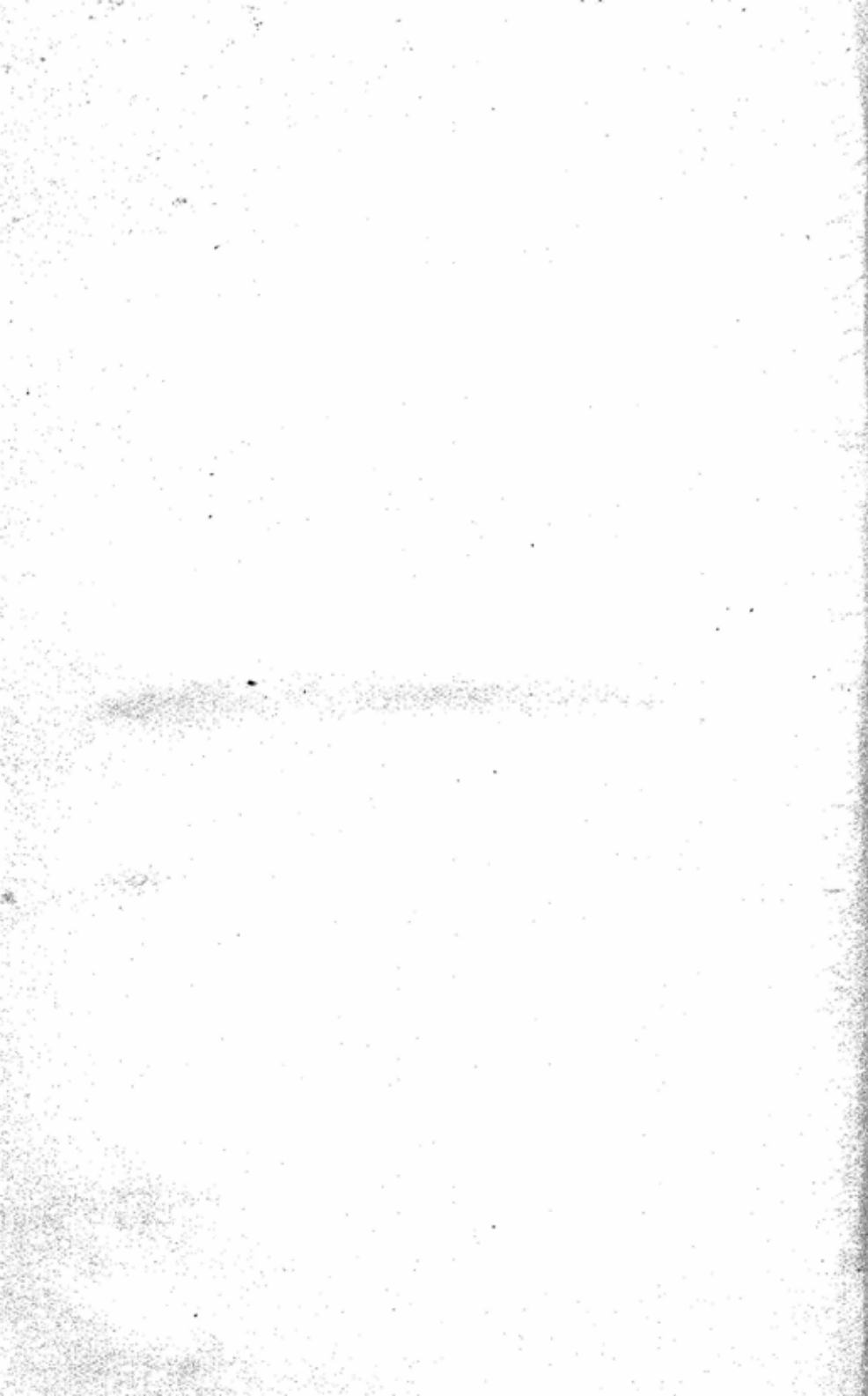
PUBLISHED BY MUNSHI RAM MANOHAR LAL, NAI SARAK, DELHI-6 AND
PRINTED AT THE NATIONAL PRINTING WORKS, 10 DARYAGANJ, DELHI-6

TO

MY FATHER

PANDIT CHARU DEVA SHASTRI

Received by Mr. Pandit Charu Deva Shastri on 11.2.36



CONTENTS

	<i>Pages</i>
Preface	xi
Foreword by <i>Dr. Suniti Kumar Chatterji</i>	xiii
Introduction by <i>Dr. Siddheshwar Varma</i>	xvii
Some Preliminary Observations	
Vālmīki—The Immortal Bard	1
Some Linguistic Peculiarities of the Rāmāyaṇa	3
CHAPTER I	
Rare Words or Words with Unfamiliar Meanings	6
CHAPTER II	
Synonyms	18
CHAPTER III	
Some Phonetic Tendencies	
(i) Anaptyxis	51
(ii) Syncope	52
(iii) Haplology	55
(iv) Metathesis	55
(v) Interchange of <i>ḍ</i> and <i>ḷ</i> and <i>r</i> and <i>l</i>	56
(vi) Phonetic Variants in Proper Names	57
(vii) Metrical Interference with the Quality of a Vowel	
(a) Shortening of Long Vowels	58
(b) Lengthening of Short Vowels	59
CHAPTER IV	
The Onomatopoeic or Descriptive Words	61

CHAPTER V

Ellipsis	64
----------	----

CHAPTER VI

Usage	
The Use of Some Roots in Peculiar Meanings	67
Kāraḥas	77
Repetition or Superfluity	85
Verbs with a Cognate Object	88
Idioms and Proverbs	90
The Use of Words in Secondary Meaning	99
Short Forms for Complete Expressions	100

CHAPTER VII

Prepositional Verbs	103
---------------------	-----

CHAPTER VIII

Etymologies	160
-------------	-----

CHAPTER IX

The Un-Pāṇinian Forms and Other Anomalies	172
Sandhi	
(A) Vowel Sandhi : Internal	181
Vowel Sandhi : External	181
I. Hiatus in Two Pādas	
(i) Absence of Savarṇasandhi	181
(ii) Absence of Guṇasandhi	185
(iii) Absence of Vṛddhisandhi	187
(iv) Absence of Other Vowel Sandhis	188
II. Hiatus in the Same Pāda	
(i) Absence of Savarṇasandhi	192
(ii) Absence of Guṇasandhi	192
(iii) Absence of Yaṇsandhi	193
(B) Consonant Sandhi	196
(C) Double Sandhi	197

Nouns	199
Compounds	201
Numerals	202
Taddhitas	203
Feminine Forms	203
Verbs	
(a) Ātmanepada and Parasmaipada	204
(b) Verb Formations	212
(c) Confusion in Gaṇas	217
(d) <i>Seṭ</i> and <i>aniṭ</i>	219
(e) Omission of Augments <i>aṭ</i> and <i>āṭ</i>	221
(f) Causal Forms	224
Participles	
(i) Present Participles	226
(ii) Past Participles	228
Gerunds	228
Infinitives	231
Other Anomalies	
(a) Gender	231
(b) Interchange of Cases, Voices and Tenses	233
(c) Concord : Gender	237
Concord : Number	239
Omission of Case-affix	241
A Supplement : Synonyms	242
Classified Indexes	253
Bibliography	290

ग्रन्थकर्तुर्निवेदनम्

काव्यं रामायणं नाम कविवाल्मीकिना कृतम् ।
तस्य भाषापरिच्छेदो मयाकारि प्रयत्नतः ॥१॥

जटिलश्च दुरूहश्च विषयोऽयं मतो मम ।
तथाप्यत्र प्रवृत्तौ मे रामो हेतुत्वमृच्छति ॥२॥

भाषाशास्त्रविशेषज्ञास्तत्त्वान्वेषणतत्पराः ।
विद्याविद्योतितस्वान्ता विद्वांसो वीतमत्सराः ॥३॥

ग्रन्थं मे द्रष्टुमर्हन्ति “सदसद्व्यक्तिहेतवः ।
हेम्नः संलक्ष्यते ह्यग्नौ विशुद्धिः श्यामिकाऽपि वा” ॥४॥

यदि किञ्चिदुपादेयं रस्यं वा किञ्चिदस्तिवह ।
फलेग्रहिः प्रयत्नोऽयं मम नूनं भविष्यति ॥५॥

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 Vālmiki'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 Rāmāyaṇa 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 Rāmāyaṇa it would have more than served its purpose.

The present study is based on the Nirṇaya Sagar Press edition of the Rāmāyaṇa 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 Rāmāyaṇa 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

Vijayadasami : 16 Oct., 1964
Department of Sanskrit,
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 *Rāmāyaṇa* 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 Saṃhitā* 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 Sorensen 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 *Rāmāyaṇa*, and his book from its title professes to be particularly an appraisal 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 *Rāmāyaṇa*. In this not very extensive book of some 300 pages we thus see that some salient aspects of the *Rāmāyaṇa* of Vālmīki have been treated.

To my mind, the speech of considerable portions of the *Mahābhārata*, the older *Purāṇas* and the *Rāmāyaṇa*, 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

SUNITI KUMAR CHATTERJI
Emeritus Professor of Comparative
Philology, University of Calcutta,
Chairman, West Bengal Legislative
Council and National Professor
for Research in Humanities, India.

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. Secondly, 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 Pāṇini from a new angle.* The data placed by the author from the Rāmāyaṇa, relating to deviations from Pāṇini, will stimulate a life-like study of Pāṇini 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 Pāṇini's prescription of the *ātmanepada*. But the great Sanskrit-German Dictionary by Böhtlingk-Roth tells us that even the Bhagavad-

gītā uses the *parasmaipada* form in 18.19—: *prakṛtis tvām 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 “*aśiṣṭabhāṣā*”. 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 “*gāngig*” 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 Nirṇaya 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 *viparita* on p. 135? Nevertheless, on page 136 he has ventured to doubt the reading *samākṛṣṭa*, "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 *viśāpin* and *vikṣa*-originally stood in the relationship of *viśeṣaṇa* and *viśeṣya*. This is one of the most important features of semantic development. Historians of Indo-Aryan Linguistics tell us that the Vedic word *prthivī* 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 *saṃjñā*) and later on was taken as noun proper. The author happily quotes from the Rāmāyaṇa an occurrence in which

viṭapī is an attribute of *mahādrumah*, 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 *vaidya*-, 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 *apūrvī* has been determined as "still unmarried" by critical comparisons of several texts.

III.4. *Historically associated words.* On p. 130 a very interesting word *pragraha*, used as an adjective in the sense of "receiving", occurs in the full form *pragrahām sabhām* "reception hall". To this *pragraha*, *Śatapatha-brāhmaṇa* 9.3.2.1 may be compared, in which *devāḥ pragṛhṇan*, "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. *amarṣa-*, *kopa-*, *krodha-*, and *roṣa-* has been made, using texts of the Rāmāyaṇa itself for presenting the distinct features. The Rāmāyaṇa itself defines *roṣa* as "that which arises from losing one's temper": *amarṣa- prabhavo roṣaḥ*, 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 niklā* "turned up". Sanskrit *abhyāgacchat*. 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", R̥gveda 10.66.2; *yajñam prāṇayata* "direct the sacrifice well".

V.2. *Historically interesting idioms.* On p. 105 *nirākṛta* 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": *pitṛn samanujāyante narā mātaram aṅganāḥ*, 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 Rāmayaṇa. 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 *bhagavānn 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*, *śīn* into "thematic" verbs like *bhū* indicate the effect of Middle Indo-Aryan.

VII.4. *Extension of set forms.* Forms like *ānayaṣyāmi*, "I shall bring", instead of *āneṣyāmi* shows a similar extension parallel to the one mentioned under VII.3. above (pp. 219-220).

VII.5. *Māna-participles eliminated by āna-participles.* Forms like *vardhayāna*, instead of *vardhamāna*, "growing", described like 227, show the influence of the majority of -āna participles, *y* being only as a linking sound.

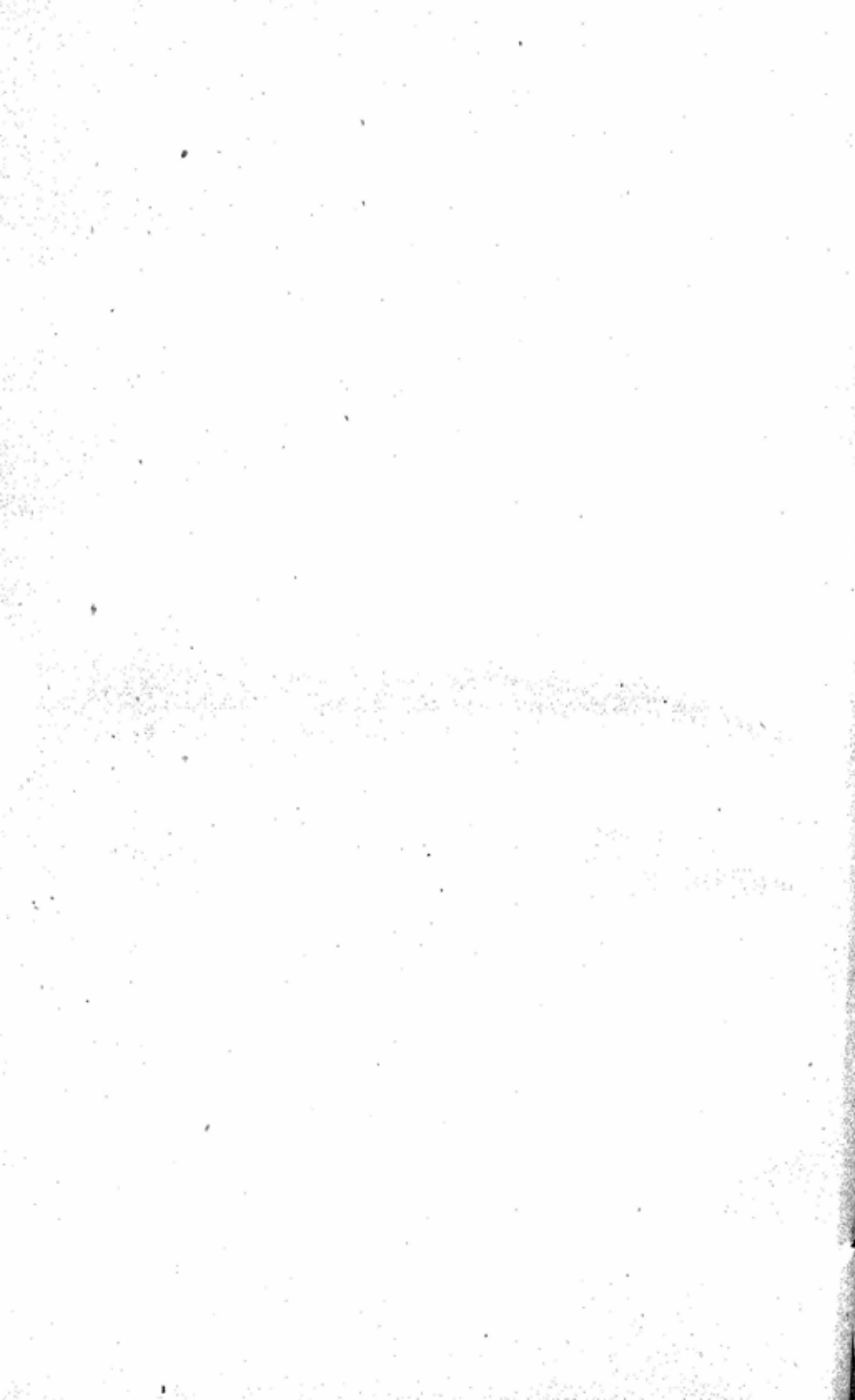
VIII. CONCLUSION

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

SIDDHESHWAR VARMA
Honorary Academic Adviser,
Vishweshwaranand Vedic
Research Institute. Formerly
General Editor, Central Hindi
Directorate, Govt. of India.



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 Rāmāyaṇa 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 Rāmāyaṇa 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,

1. cf., Jawaharlal Nehru, *Discovery of India*, Signet Press, Calcutta, 1946, p. 81.

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.

Vālmiki 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 gnostic 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 Vālmiki, 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 Sītā 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 Vālmiki'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 Kāvya 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 Rāmāyaṇa¹ 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 Kāvya—the work contains sufficient material to invite the attention of scholars to its linguistic aspect too. Vālmiki'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 hall-mark 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) Rāmāyaṇakāṇḍa Samāja and (ii) Rāmāyaṇakāṇḍa Saṃskṛti ; (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. Vālmiki'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

1. This study is based on the Rāmāyaṇa with the commentary Tilaka of Rāma, as published by the Nirṇaya 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 (*raktapucchikā*). This word is found in the following verse of the Rāmāyaṇa :

lobhāt pāpāni kurvāṇaḥ kāmād vā yo na budhyate
hr̥ṣṭaḥ paśyati tasyāntaṃ 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 *karakā*. 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 rapotsāhaṃ muhūrtaṃ prāśniko bhava*).²

The word *syandanikā* found in the Rāmāyaṇa verse: 'yad antaraṃ syandanikāsamudrayoḥ'³, means a *kṣudranadī*, a rivulet.

1. III. 29.5. It is interesting to note that it is still called *bamāni*, evidently a derivative from it, in the Bhojpuri 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 *śarāvāra*. It means an armour (*kavaca*) and occurs at least twice in the Rāmāyaṇa :

(i) tac cāgnisadr̥śaṃ dīptaṃ Rāvaṇasya śarāvaram.¹

(ii) śarāvārau śaraiḥ pūrṇau.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 :
nīlāṃ kuvalayodghāṭair bahuvarṇaṃ kuthāṃ 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 'kṛmirāga⁴paristome svakīye śayane yathā'.⁴ Under this verse the commentator explains *paristoma* as *āstarāṇa*, the bedding, while under another verse 'drumāṇāṃ vividhaiḥ puṣpaiḥ paristomair 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.

4. IV. 23.14.

5. IV. 1.8.

different sense of an ant-hill in a crossing (caityam = catuṣpa-thavartivalmīkam). The word occurs in the following verse :
nāgahetoḥ suparṇena caityam unmathitaṃ yathā.¹

While discussing *paristoma* we quoted the Rāmāyaṇa verse :
kṛmīrāgaparistome svakīye śayane yathā.² Apart from *paristoma* this verse gives us one more unfamiliar and rare word. It is *kṛmīrāga*. There are different interpretations of this word. According to Kataka, quoted by Rāma, the author of the commentary called Tilaka, it means a lac dye. But according to Rāma himself it means the redness of insects like *indragopa*, the *kṛmi* in *kṛmīrāga* 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 prasāryamāṇaṃ pañjaram ucyate*). This word is found in the following verse of the Rāmāyaṇa : *guhāgahana-saṃchannām* (śibikām).³

Another equally rare word found in the Rāmāyaṇa verse 'bhūmigṛhāṇś caityagrāhān gṛhātigṛhakān api' is *gṛhātigṛhaka*. Like the word *kṛmīrāga* 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, *gṛhopari gṛhāḥ* or the various storeys of the houses, according to Tīrtha it means pleasure-houses built away from the busy localities (*gṛhān atītyātidūre svairavīhārārthaṃ nirmitā gṛhāḥ*).

Another rather interesting word found in the Rāmāyaṇa is *vāsītā*. In the verse 'vane vāsītayā sārdaṃ kareṇveva gajā-dhipam', it goes with *kareṇvā*, the instrumental singular

1. IV. 19.24.

2. IV. 23.14.

3. IV. 25.25.

4. V. 12.15.

5. V. 21.18.

of *kareṇu*, a she-elephant. According to the commentator *vāsītā* means desirous of sexual union (*vāsītayā* = *kāmukyā*). Amara reads it as a synonym of *kariṇī* with a variant *vāsītā*. In the *Yogavāsiṣṭha*, too, this word occurs in the sense of a she-elephant as, for example, in '*vāsītā*dantinor yathā.'¹ 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 (*vāsītā*) 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 *kareṇu*, might have in course of time appropriated to itself the sense of *kareṇu* too.

While talking of *vāsītā* it will be pertinent to notice here another unfamiliar word having the same meaning as *vāsītā* occurring in the following verse of the *Rāmāyaṇa*: '*kaccin na gaṇikāśvānāṃ kuṇḍjarāṇāṃ ca tṛpyasi*.'² Here the word *gaṇikā* has been used in its highly unfamiliar sense of a she-elephant. The commentator here seems to refer to an old lexicon which records two meanings of the word *gaṇikā*, viz., prostitute and she-elephant: '*veśyākariṇyor gaṇikā*.'

Among some other very rare words used in the *Rāmāyaṇa* mention here may be made of *siṃharkṣa*. The meaning of it as given by the commentator Rāma on the authority of an earlier lexicon (*siṃharkṣāḥ rākṣasāḥ proktāḥ*) is a demon. The *Rāmāyaṇa* verse in which this word occurs reads: '*siṃharkṣalāṅgulakakudviṣāṇaḥ*.'³

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

1. V. 52.33.

2. II. 100.50.

3. VI. 109.12.

Williams. It is *backbone*. It is in this sense that the Rāmāyaṇa records a use of it in the verse 'tejoviṣṇaḥ kula-vamśavaṃśaḥ'.¹

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: 'ayaṃ niṣṭānako ghorāḥ śokena samabhiplutaḥ'.² *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 yuktaṃ lagnair bāṇair niranṭaram'.³

The word *nyaṅga* which though noticed by Monier Williams is found used in the Rāmāyaṇa verse 'prakhyāṭasyātmavamśasya nyaṅgaṃ ca parimārjātā'⁴ in a sense not noticed by him. It means *kalanika*, a stigma.

Another interesting word occurring in the Rāmāyaṇa verse 'āghūrṇitataraṅgaughāḥ kālīkānilasaṅkulāḥ'⁵ is *kālīkā*. It means a mass of clouds. The commentator seems to refer here to a line from an earlier lexicon which is 'meghajāle tu *kālīkā*'. In the Yogavāsiṣṭha, however, this word has been used in an equally rare sense of ignorance in the verse: 'hatakālīkāḥ', 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.

2. VI. 94.37.

3. VI. 111.45.

4. VI. 115.16.

5. VI. 22.21

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 (*vyutpattiyartha*) rather than the primary sense (*pravṛtṭiyartha*) and serve, of course, a very useful purpose in the tracing of the semantical history of these words. The *vyutpattiyartha* is found to be not so popular. As an example we may mention the word *vaidya*¹ which may be said to be a case of *nirūḍhalakṣaṇā*. Etymologically it means learned : 'vidyām adhīte veda vā'. 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 'udvikṣyodvikṣya nayanair bhayād iva *vilakṣaṇaiḥ*' has been dissolved as 'vigatam lakṣaṇam = śobhā yeṣāṃ taiḥ'. *Lakṣaṇa* is, we concede, used here in the rather unfamiliar and peculiar sense of *śobhā, vilakṣaṇa* meaning *lustreless*.²

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 *vājeṣu* pavanaḥ phale pāvakabhās-karau'.³

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 *añjalika* 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 añjalikair api*.¹ *Añjalika* 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 (*añjalikaiḥ—añjalyākāramukhaiḥ*). 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 *saṅghāṭa*, which may be from *saṅghāta* by cerebralization in the sense of bundles of wood, found in the verse '*śarīrasaṅghāṭavahāḥ prasusrūḥ śonitāpagāḥ*'.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 :

"*Saṅghāṭa*. 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., Ayodhyā., 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.

3. "On Some Words and their Meanings", *Indian Linguistics*, Poona, Vol. 21, 1960, pp. 126-127.

brothers are then said to bring together logs of wood and make a fairly big float :

“tau kṣṣṭhasaṅghāṭam ato cakratus sumahāplavam.¹

āropya Sītāṃ prathamam saṅghāṭam parigrhya tau.²

“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 : śarīrsaṅghāṭavahāḥ prasusruḥ śonitāpagāḥ. 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 *Jānakīharṇa*, XI. 99.

“labheyāham devyāḥ kucakalaśasaṅghāṭam uḍupam

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

“In his Malayalam Dictionary, Gundert derives *Cañṇāṭa* from the Portuguese word *Jaṅgaḍa*. In his Kannada Dictionary Kittel does likewise and refers also to the Marathi form *Sāṅgaḍa*. The Tamil Lexicon reproduces the same information, mentioning the Portuguese *Jaṅgaḍa* as the source. In the Marathi Dictionary, however, Molesworth derives it from Sanskrit *Saṅghāṭa*. 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 downstream¹; float improvised by logs fastened together; dug-boats 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 *Chaṅgādam* going ultimately to Sanskrit *Sanḡhāṭa* (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 *Sanḡhāṭa* 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 *apūrvī* is found in the Rāmāyaṇa verse, *apūrvī bhāryayā 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 *apūrvī*, 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); *apūrvī śrīvaṣṇavarāi vandārku*, and the provision for feeding and the expression *vandārku* (who came), had predisposed the editor to take *apūrvī* as *travellers*. In the same volume, on p. 233, in a Parāntaka I inscription, mentioning (line 4) *apūrvī* versed in Vedas, the editor takes a different interpretation and explains the expression as 'who studied *apūrvā* 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.

2. *Indian Linguistics*, Vol. 21, 1960, pp. 122-23.

"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 *Śurpaṇakhā* makes advances to *Rāma* and *Rāma* is in a playful mood, he asks her to seek *Lakṣmaṇa* as he is an *apūrvī* and would want a wife: *Apūrvī bhāryayā cārthī*.

"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 *apūrvī* 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) *apūrvā-bhāryaḥ* and the Gorresio's text *taruṇo bhāryayā cārthī* 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, 'adharmo grasate dharmam tadā *tiṣyaḥ* pravartate'.¹

We may also mention the word *anukarṣa* in the *Rāmāyaṇa* verse 'sucakrākṣam susamyuktaṁ *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 *rīti* which has been used here in the peculiar and little-known sense of a kind of spring. It occurs in the verse, '*rītīr* nirvartayāmāsa kāñcanāñjanarājatīḥ'.³ It has been explained by the commentator as *srotahprakārān*. Here the derivative retains the primary sense of the root. The *Dhātupāṭha* reads: *rīṇi sraṇe*.

1. VI. 35. 14.

2. VI. 69. 26.

3. V. 1. 15.

One more unfamiliar word occurring in the Rāmāyaṇa is *paristarāṇikā*. It means fat, marrow (*vaṭā*) and is found in the verse, '*paristarāṇikāṃ rājño ghṛtāktāṃ samaveśayan.*'¹

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 Rāmāyaṇa. 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 Rāmāyaṇa mention here may be made of *khagama*, meaning a bird. The etymological meaning of this word is *kheṇa gacchati*, 'one who flies in the sky.' This is precisely the meaning of the words, *vihaṅga*, *vihaṅgama*, *khacara*, etc. too, (*viḥāyasā 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 Rāmāyaṇa in the word *abhijidabhimukha*. Literally it means facing the *nakṣatra* called *Abhijit*. Vālmīki uses this word along with *diśam* 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 '*abhijidabhimukhām diśam Janakasutāparimārgaṇonmukhāḥ*'.¹

In line with the above words is the use of the word *araṇṇisuta* in the sense of fire in the verse '*samiddham araṇṇisutam*'.² Fire is called *araṇṇisuta* for it is produced by rubbing the fire-sticks called *araṇṇis*.

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 *paryāyavacana*. 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 (*paryāyeṇārthaṃ bruvata 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 *patralekhā*, *patraṅguli*, etc. read in Amara (II. 6. 122-3), the Kashmirian scholar and critic Kṣīrasvāmin. rightly observes: "itthaṃ tilakabheda etc, paryāyatvaṃ tv adūraviprakaśāt."

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 (*viśeṣaṇa*) 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 *viṭapin* and *vrkṣa* originally stood in the relationship of *viśeṣaṇa-viśeṣya*. *Viṭapin* was originally an adjective of *vrkṣa*; *viṭapi-vrkṣa* meaning a tree having twigs. In course of time the sense of *vrkṣa* was appropriated (by *viṭapin*) to itself and the use of *vrkṣa* along with it fell off. This is no mere conjecture. In the Mahābhārata, the words *palāśin*, *śākhin* and *viṭapin* are used together and qualify *vrkṣa*.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 *palāśin* (covered with foliage) and grew twigs and branches (*viṭapin*). These words, therefore, are the names indicative of the different stages of development of the tree (*vrkṣa*). Later they came to stand for tree in general.

In the Rāmāyaṇa too we have the word *viṭapin* used with *druma* in the verse: *sa papāta hato bhūmau viṭapīva mahā-drumaḥ*. Here *viṭapin* forms an adjective to *druma*. *Viṭapi mahādrumaḥ* 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

1. Paryāyavacanavivēkaḥ, Proceedings and Transactions of the All India Oriental Conference, 15th Session, Lucknow, Volume II, pp. 239-250.
2. I. Āstika Parva, 43. 10-11.

in the relationship of *viśeṣaṇa* and *viśeṣya*. One of them is found in the following verse:

‘tām vinātha vihaṅgo’sau pakṣī prapaditas 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 vanecarāṅś cānyān khecarāṅś ca vihaṅgamān’.² 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 ‘siphavyāghravārāhāṇām khecarāṇām ca pakṣiṇām’³, *khecarāṇām* qualifies *pakṣiṇām* and means ‘of birds flying in the sky.’

One more instance of this type is found in the Rāmāyaṇa verse, ‘kālakuṭaṃ viṣaṃ pītvā svastimān gantum icchasi’.⁴ *Kālakuṭa*, 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 *viṣa*, if taken in the former sense would make it an adjective of *viṣa*. 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

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 priyadarśanā
virājayantī taṃ deśaṃ vidyut saudāmanī yathā.¹
- ii) rarāja rājaputrī tu vidyut saudāmanī yathā.²
- iii) Arjunasya gadā sā tu pātyamānā hitorasi
kāñcanābhaṃ nabhaś cakre vidyut saudāmanī yathā.³

Now it may be pointed out here that one of these two synonymous words is an adjective to the other. *Saudāmanī* 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 : Sudāmni parvate bhavā saudāmanī). In Pāṇini too we have this restricted sense of *saudāmanī* (vide., Kāśikā on Pāṇ. 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 : 'māhābhāgyād ekā eva devatā bahudhā stūyate. karmapṛthaktvād vā.' Our mythology associates a number of things with a god, depicts him as engaged in many outstanding acts of valour 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 *Vṛtrahan*. 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

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) dṛśyate caiva Vaidehi Śarabhaṅgāśramo mahān
upayātaḥ sahasrākṣo yatra Śakraḥ purandaraḥ.¹
- ii) Brahmā svayambhūr bhagavān devāś caiva tapas-
vinaḥ
siddhim agniś ca vāyuś ca puruhūtaś ca vajrabhṛt.²
- iii) pratiprayāte Kākutsthe Mahendraḥ pākāśāsanaḥ.³
- iv) yasmin harihayaḥ śrīmān Mahendraḥ pākāśāsanaḥ.⁴
- v) ye hayāḥ puruhūtasya purā Śakrasya naḥ śrutāḥ.⁵

Here *sahasrākṣa*, *śakra* and *purandara*; *puruhūta* and *vajrabhṛt*; and *mahendra* and *pākāśāsana* 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 *vajrabhṛt* mean Indra who wields the thunderbolt. In (iii) and (iv), *pākāśāsana* 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., Kṣīrasvāmin's comment: *puru*=*prabhūtaṃ*, *hūtaṃ*=*yajñeṣv āhūtaṃ yasya*).

1. VI. 123. 46-47.

2. V. 13. 63.

3. VI. 120. 1.

4. IV. 42. 35.

5. III. 5. 14.

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 *śṛñ* 'himsāyām'); are *ajihmagas* 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) Rāmaḥ kṣiptair mahāvegair bāṇavadbhir *ajihmagaiḥ* nirbibhedorasi tadā Rāvaṇaṃ niśitaiḥ *śaraiḥ*.¹
- ii) ity uktvā bāṇam ākarnaṃ vikṣya tam *ajihmagam*.²
- iii) sa tair bāṇair mahāvīryaḥ pūrṇamuktair *ajihmagaiḥ* bibheda niśitais tikṣṇair gr̥dhraṃ ghoraiḥ *śilīmukhaiḥ*.³
- iv) *patrināḥ* śitadhārās te *śarā* matkārmukacyutāḥ.⁴

Here *śara* and *ajihmaga* in (i) and *bāṇa* and *ajihmaga* in (ii) & (iii) are juxtaposed. Evidently *ajihmaga* in (i) qualifies *śara*. *Ajihmagaśaras*, therefore, means the arrows flying straight. Similarly in (ii) and (iii) *ajihmaga* qualifies *bāṇa*. In (iii) *bāṇa* is further qualified by *śilīmukha*. The construction would be *śilīmukhaiḥ ajihmagaiḥ 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 *tikṣṇa*, 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 *śara* which have been noticed above. *Nisita* 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 difference in their meaning which must have existed originally. Probably *tikṣṇa* means pointed and *nisita*, sharpened, whetted. We say *tikṣṇo'ṅkuraḥ*, *tikṣṇāgraṃ tṛṇam*, but not *nisito'ṅkuraḥ*, etc.

In the verse 'sarvataś cāpi tiṣṭhadvam *sainyaiḥ* parivṛtā *balaiḥ*', 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 invariably 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, mention here may be made of *aṅsumat* used with *vivasvat* or *aṅsumālika* used with *āditya* both meaning the sun in the Rāmāyaṇa verses '*udyato'ṅsumataḥ kāle kham prabheva vivasvataḥ*?' navoditāditya-

1. VI. 72. 13.

II. 39. 18.

niḥhaḥ *śarāṇsumān* vyarājatāditya *ivāṇsumālikah*.¹ Now, here *anīsumat* or *anīsumālika* (which are otherwise a synonym of *vivasvat* and *āditya*) are used as adjectives of *vivasvat* and *āditya*. *Anīsumataḥ* *vivasvataḥ* or *anīsumālikah* *ādityaḥ* means the sun with its rays.

In the same category may also be placed the use of *sānumat* with *parvata* in the Rāmāyaṇa verse 'āpagāś ca mahānūpāḥ *sānumantaś* ca *parvatāḥ*'.² Here *sānumantaḥ* is evidently an adjective of *parvatāḥ*. *Sānumantaḥ* *parvatāḥ* means the mountains with their peaks (jutting out): *sānūni śikharāṇi santy eṣām*. 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 durhṛdau 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'rilaṣṣaṇam'³ 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 *andhakāra* and *timira* which are juxtaposed in the Rāmāyaṇa verse '*ghanāndhakāre timire śilāvarṣam ivādbhutam*'.⁴ Here *andhakāra* (which is otherwise a synonym of *timira*) is used in the adjectival phrase qualifying *timira*. *Ghanāndhakāre* has to be analysed into 'ghano'-*ndhakāro*'*ndhakāratvaṃ yasmin*'. *Andhakāra* literally means *andhaṃ karoti*, which makes blind. *Andhakāra* must have

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'ndhakāraḥ* 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 parvatāḥ sarve vanāni gahanāni ca.¹
- (ii) teṣāṃ purastād balavān gacchatāṃ gahane vane.²
- (iii) tasyāṃ gatāyāṃ gahanaṃ vrajantau vanam ojasā.³
- (iv) vṛkṣair ātmānam āvṛtya vyatiṣṭhan 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 synonymy 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 *upameyavācīn* words are dropped and *upamānavācīn* 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

1. IV. 47. 11.

2. VI. 126. 12.

3. III. 69. 19.

4. IV. 14. 1.

āpatantaṃ mahākapiṃ,¹ and 'vividhābhraḡhanāpannagocaraḡ' and 'tad balaṃ rākṡasendrāṇāṃ mahābhraḡhananāḡditam³', where *abhra* and *ghana* which are acknowledgedly synonymous words are used together. We may trace the development of their synonymy in this way: The word *ghana* primarily means solid. Pāṇini gives the sense of it as *mūrti* which means *kāḡhina* 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 *ghanaṃ 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 *abhraḡhana*, the dissolution of the compound being *abhraṃ ghana iva* or *abhraṡya ghano mūrtir 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 *śarvarī* have been mentioned as synonyms in the lexicons. One of them, *triyāmā*, must have been originally an adjective to the other, *śarvarī*, is indicated by their juxtaposition in the following Rāmāyaṇa verse:

yatkṛte cintayāṇasya śokārtasya pitur mama, asprṡṡtvā śayanaṃ gātrais triyāmā yāti śarvarī.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 śarvarī* means therefore *the whole night*.

Apart from these cases there are other kinds of synonyms, too, where no such *viśeṡaṇa-viśeṡya* or *upamānopameya* relationship

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 : paryāyatvaṃ tv adūraviprakarṣāt). Among such synonyms mention here may be made of *vallī* and *vīrudh* 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 vṛkṣā nauṣadhyo na *vallyo* nāpi *vīrudhaḥ*.'¹
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* vṛkṣādyāśritāḥ) while the *vīrudhs* are those which spread on the ground (*vīrudho* bhūmyādhārāḥ). Kṣīrasvāmin while commenting on these two words occurring side by side in the Amarakoṣa points out : 'valate veṣṭate *vallī* guḍūcyādir mādha-vyādiś ca'. This very well supports Tilaka. The examples of *guḍūci* and *mādhavi* would leave no doubt that *vallī* is a creeper that hangs on a tree. Similarly, on *vīrudh* Kṣīrasvāmin quotes Kātya, another lexicographer, according to whom *vīrudh* is a creeper with its leaves intertwined with each other and spreading with hundreds of tendrils : *vīrut* svaparṇa-jatilā pratānaśata-gāmini'.

The words *kalā* and *puṣkara* too have been juxtaposed in the Rāmāyaṇa verse : *kalālāny* avamajjantī *puṣkarāṇi* ca bhāmini (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.*¹ Here too *amitra* and *śatru*, the two synonymous words, are used together. Evidently they must mean two different things. In the present case *amitra* and *śatru* are used in construction with *gataṃ gaccheḥ* without the connective *ca*. They do not have the relation of *viśeṣaṇa-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 *śatru*, harmful. 'Na medyati na snihyati na priyaṃ karoti ity amitrah.' 'Śāṭayati hinasti iti śatruḥ.' This use is important inasmuch as it shows how *amitra* and *śatru* 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 saṃrabdha idam abravīt.*'² Here the words *amarṣi* and *kupitaḥ* which have one and the same meaning ordinarily have been juxtaposed. They all qualify Rāma. About *saṃrabdha* it may well be said that it means agitated (*kṣubhita*) but what about *amarṣin* and *kupita*? Both of them mean angry ordinarily. The root *mṛṣ* means to tolerate. *Amarṣi* means, therefore, one who does not tolerate. *Saṃrabdhah*, *amarṣi* and *kupitaḥ* may well have been mentioned by Vālmiki to indicate the stages in the gradual rise in the emotion. First agitation (*saṃrambha*), 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 *śabda-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 *krodha*,

1. IV. 22. 22.

2. III. 27. 11.

amarṣa and *roṣa* which are found used in the following verses :

- (i) Rāvaṇaḥ sa mahābalaḥ
sampradīpto' bhavat *krodhād amarṣāt* pradahann iva.¹
- (ii) *krodhād amarṣād* ativipradharṣād
bhrātur vadho me' numataḥ purastāt.²
- (iii) *roṣāmarṣa*paritātmā bālasūryasamānanaḥ.³

Now analysing the pair *amarṣa* and *krodha* we find that *amarṣa*, 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 (*vikṛtavākkāyavyāpārānumiyamānaḥ*). 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 *amarṣa* and *roṣa* the Rāmāyaṇa itself gives us the clue. According to it *roṣa* results from *amarṣa*: *amarṣaprabhavo roṣaḥ*.⁴ In the sequence of the rise of emotions *amarṣa* comes first, next comes *roṣa*. *Amarṣa* is formed from $\sqrt{mṛṣ}$, to tolerate, with the negative particle *nañ* compounded with it. In the meaning of *amarṣa* which is, as noted above, intolerance, this derivative or primary meaning persists. So does it persist in the word *roṣa* which is formed from $\sqrt{ruṣ}$, to injure, to harm. So while *amarṣa* 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 *amarṣa* and *roṣa* 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 'yauvanārambhabharitadurviṣahāmarṣaroṣa.....'¹ Here the commentator Tripurārī² offers a brilliant comment. According to him *amarṣa* and *roṣa* are intolerance and anger, *akṣamākrodhau* or long persisting anger and temporary anger: *yad vā sthirakrodhatātkālikakopau*. 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 Tripurārī: 'krodhaḥ kṛtāparādheṣu sthīro' marṣatvam aśnute.' That *amarṣa* is *sthirakrodha* while *roṣa* is *tātkālikakopa* further gets an indirect support from the well-known saying 'kṣaṇe ruṣtaḥ kṣaṇe tuṣtaḥ ruṣtaḥ tuṣtaḥ kṣaṇe kṣaṇe.' Here *ruṣtaḥ* is coupled with *kṣaṇe*, for evidently *roṣa* is *kṣaṇikakopa* or as said above, *tātkālikakopa*.

There are two very interesting cases in the *Rāmāyaṇa* 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 pradīpitā'³ and 'nihataḥ patitāḥ kṣiṇāḥ 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 dīptaśūlyamāṇ-savat, *pradīpitā*, *pradiptagrādivat* (like a house aflame). The second is provided by the verses:

kandarāṇi ca śailāṇś ca nirdarāṇi guhās tathā
*śikharāṇi ca mukhyāni darś ca priyadarśanāḥ.*⁵

and

santīha giridurgāṇi nirdarāḥ kandarāṇi ca
guhāś ca vividhā ghorāḥ⁶

1. Nirnaya Sagar Press edition, 1915, p. 89.

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*=mandirākāra-parvatavivarāṇi (house-like mountain cavities), *nirdarāṇi*=śilāvivarāṇi (clefts), *guhāḥ*=devakhātagiribilāni (deep mountain caves made by Nature), *daryaḥ*=gahvarāṇi.

A case where the difference in meaning is particularly difficult to trace is furnished by the Rāmāyaṇa verse 'sasvaje gāḍham āliṅgya'.¹ √*Svañj* and *ā+liṅ* have been juxtaposed here. Ordinarily *āliṅgana* and *pariṣvaṅga* are treated as synonyms. But this juxtaposition of them in the Rāmāyaṇa verse points to some difference in their meaning. Probably *āliṅgana* is hugging to the bosom while *pariṣvaṅga* is embracing, clasping, taking into one's arms, vide., the Rāmāyaṇa verses 'bāhubhyāṃ sampariṣvajya tato vākyam samādade'², he put him in his arms and then spoke, and 'paryaṣvajata dharmātmā niranataram urogatam'³, the righteous one took him into his arms while he was hugging him to the bosom tightly.

Amara reads '*dari tu kandaro vā strī*', thereby pointing that the words *dari* and *kandara* are synonyms. But the Rāmāyaṇa uses them together in the verse 'vicaranti vanānteṣu tāni drakṣyasi Rāghava saritprasravaṇaprasthān darikandara-nirjharān'.⁴ This is how the commentator distinguishes between the meanings of the two words: *dari*=pāṣāṇanirbhedāḥ, *kandaraḥ*=giriguhā, *dari* 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: 'kiṃ kandāḥ kandarebhyāḥ pralayam upagatāḥ'.⁵ He, however, does not seem to differentiate very much the two words, that is why he uses *dari* in the sense of *kandara* in the verse '*ekā nārī sundarī vā dari vā*'.⁶

Usually the words *parivāda* and *apavāda* are treated as

1. VI. 101. 46.

2. VI. 119. 12.

3. VII. 38. 18.

4. II. 36.

5. II. 54. 42.

6. II. 69.

7. III. 120.

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: 'parivādaḥ=akārya-karaṇanimittam samūlam ayaśaḥ, apavādaḥ=asūyākalpitam nirmūlam ayaśaḥ; parivāda is ill-repute arising on account of doing an immoral thing, apavāda is a baseless calumny inspired by jealousy and such other malevolent intentions. The word parivāda is found used in the Manusmṛti too, in the verse 'guror yatra parivādo nindā vāpi pravartate' where it has been explained by Kullūka as 'vidyamānadoṣasyābhidhānam', to spread ill-fame which has some basis, and by Medhātithi as 'parivādaḥ=sambhūtaadoṣānukathānam,' to condemn the evil or wicked things that have taken place. In the Raghuvaṃśa too, this word occurs in the verse 'mā bhūt parivādana-vāyatāraḥ,' 'tām ekabhāryām parivādabhiroh sādhvīm api tyaktavato nṛpasya....³ where too the meaning is the one given of it by Rāma above (akāryakaraṇanimittam samūlam ayaśaḥ). The Rāmāyaṇa, too, at another place uses the word parivāda in the sense as noted above: 'parivādam jananyās tam 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 parivāda the sense of apavāda too cannot be said to be obscure. It is certainly different from parivāda, the difference depending on the baselessness or the otherwise of ill-repute.

According to Amara the words ākriḍa and udyāna mean one and the same thing. Thus says he: 'pumān ākriḍa udyānam'.⁴

1. II. 12. 27.

2. II. 200 ; Manusmṛti, Gujrati 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 'devākriḍaśatākīrṇāṃ devodyānayatūṃ nadīm'¹ 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 *udyāna* means a garden, while *ākriḍa* means a *kriḍāparvata*, a pleasure-hill.

While dealing with *ākriḍa* and *udyāna* it will not be beside the point to mention the related pair of synonyms *ārāma* and *udyāna* which too are seen juxtaposed in the Rāmāyaṇa verse: *ārāmodyānasampannāṃ samājotsavaśālinīm sukhitā vicariṣyanti rājadhānīm pitur mama*.² 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.' *Udyāna* 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 *sthapatayaḥ* puruṣā yantra-kovidāḥ, tathā vardhakayaś caiva'³, it seems to support the difference in meaning as noted by the great Sanskrit lexicographer Amara as 'sthapatiḥ kārubhede'pi,' the comment of Kṣīrasvāmin on this being '*sthapatiḥ*=kāruviśeṣo mukhyataḥ.' Commenting on the Rāmāyaṇa verse the commentator Rāma observes: '*sthapatayaḥ*=rathādikartāraḥ pradhānavardhakayaḥ, *vardhakayaḥ*=takṣaṇaḥ,' viz., *sthapatīs* 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.

Amara mentions the words 'mutprītiḥ pramado harṣaḥ'¹ which according to him are synonyms of *harṣa* and mean happiness, joy. But from the juxtaposition of the verbs *āmodan* and *ahṛṣyan* in the Rāmāyaṇa verse 'na cāhṛṣyan na cāmodan vaṇijo na prasārayan'² 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 mukhavikāsādirūpaḥ, *modaḥ* = āntaro harṣaḥ. But this view is not very sound as would be clear from the comment of Cakrapāṇi on Caraka; 'tatra krodham abhidroheṇa, śokaṃ dainyaena, *harṣam* āmodena, prītiṃ toṣeṇavidyāt'³ which is 'āmodo gītavāditrādyutsavakāraṇam, *toṣo* mukhanayanaprasādādīḥ, *harṣas* tu prītiviśeṣo manaudreka-kāraḥ,' *āmōda* 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 *āmōda*. If *harṣa*, as explained by the Rāmāyaṇa commentator, is the outward manifestation of inner joy (*harṣaḥ* = śārīro mukhavikāsādirūpaḥ) 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

1. I. 4. 24.

2. II. 48. 4.

3. Caraka-saṃhitā with Cakrapāṇidatta's commentary, Nirṇaya Sagara Press, Bombay, 1922, p. 245.

pramodaḥ.¹ The verse where *harṣa* and *pramoda* occur side by side reads as follows: gato Rāma iti śrutvā *hṛṣṭaḥ pramudito* nṛpaḥ (I. 77.5). At another place, however, where *prīti* 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 *prīti*, happiness (*ānanda*). *Harṣa*, therefore, seems to have more of the physical aspect than the psychic which is conveyed by the word *pramoda* and/or *prīti*. The verse under which the commentator offers this comment is: 'yathoktavacanam *prītau harṣayuktau dvijot-tamau*' (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 pramuditāḥ sūto jagāmaśu vilokayan*.¹
- (ii) *hṛṣṭapramuditaiḥ paurair ucchritadhvajamālinīm*.²
- (iii) *mudito Janako rājā praharṣaṃ paramaṃ yayau*.³
- (iv) *prahṛṣṭamudito lokas tuṣṭaḥ puṣṭaḥ sudhārmikaḥ*.⁴
- (v) *Uṣatur muditau vīrau prahṛṣṭenāntarātmanā*.⁵
- (vi) *nairṛtānāṃ sahasrais tu hṛṣṭaiḥ pramuditaiḥ sadā*.⁶
- (vii) *hṛṣṭaiḥ pramuditair devair jagāma tridivaṃ mahat*.⁷
- (viii) *hṛṣṭāḥ pramuditāḥ sarve pūjayanti 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) yathoktavacanam *prītau harṣayuktau dvijottamau*.¹
- (ii) tadā sa nṛpatiḥ *prītyā harṣodgatabalo babhau*.²
- (iii) Jāmbavān sa hariśreṣṭhaḥ *prītisaṃhṛṣṭamānasaḥ*.³
- (iv) sa drṣṭvā vāyunā muktāḥ Kuśanābho mahīpatiḥ
babhūva parama*prīto harṣam* lebhe punaḥ punaḥ.⁴
- (v) varṣamāṇe mayi *mudam* prāpsyase *prītilakṣaṇam*.⁵

To these synonyms we may add yet another pair, *prahrṣṭa* and *pratīta*, words meaning *happy*, found in the verse : 'prahrṣṭas ca pratītas 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 *prahrṣṭacittaḥ* with a happy mind, while *hrṣṭaḥ* he takes in the sense of *hrṣṭaromā*, thrilled (with the hair standing on end). This is unconvincing. As *harṣa* by itself does not signify *lomaharṣa*, similarly *hrṣṭa* or *prahrṣṭa* by itself could not convey the sense of *hrṣṭaloman* 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 durjayo *jetā* vikrāntas ca *jayī* balī'.⁷ Apparently there is no difference in the meaning of the words. The suffix *ṭṛn* is added to *√ji* in the sense of *tācchīlya*, habit. If *jayin*, too, is formed in *tācchīlya* with the

1. II. 3. 22.

2. VII. 23. 40 (Interpolated Canto 3).

3. V. 57. 22.

4. I. 33. 24.

5. VII. 18. 22.

6. VI. 122. 26.

7. VI. 28. 24.

suffix *ini*¹ 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. *Jayī* 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 '*bhartsitām tarjitām vāpi nānumaṇsyati Rāghavaḥ*'² and '*tarjāpayati mām nityam bharts-āpayati cāsakt*'.³ This difference is very well brought out by the Tilaka, the commentary, thus: '*avāciki bhīṣikā tarjanam, vāciki tu sā 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 aṅgulyā tarjayati*'⁴ in the Śākuntala of Kālidāsa where \sqrt{tarj} is used and not \sqrt{bharts} because the threatening is by a finger which is no doubt the *kāyikī bhīṣikā*. Similarly in the Dhātupāṭha the meaning of the root *bhaṣ* is given as *bhartsana* (*bhaṣa 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 *bhartsanaṃ tu*

1. Pāṇ., 3.2. 157.

2. V. 27. 35.

3. VI. 34. 9.

4. Śākuntala, Ed. M.R. Kale, Gopal Narayan & Co. 1920, p. 32.

apakāragiḥ, 'the threatening words'.

Keyūra and *aṅgada* have been clearly mentioned as synonyms in the Amarakoṣa. We have it there, '*keyūram aṅgadam tulye*'.¹ 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: '*aṅgadam = bāhumūladhāryam bhūṣaṇam; keyūram = tadadhobhāgastham, 'aṅgada 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 aṅgada are used side by side; 'aṅgadāni ca citrāṇi keyūrāṇi śubhāni ca*'.² The Mahābhārata too juxtaposes these words in the following verse:

aṅgadaiḥ pārihāryaiś ca keyūraiś ca vibhūṣitam.³

Among the other interesting synonyms occurring side by side in the Rāmāyaṇa mention here may be made of *vilāpa* and *paridevana* found in the verse '*vilāpitaparidevanānukūlaṃ vyasanagatam tad abhūt suduḥkhitam*'.⁴ 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 $\sqrt{\text{div}}$ of the tenth conjugation which means *kūjana* (*div kūjane*), to cry. *Vilāpa*, however, is formed from $\sqrt{\text{lap}}$ which means 'articulate speech' (*lap vyaktāyām vāci*). Now this gives us the clue. *Paridevita* is crying in sorrow or distress, while *vilāpa* 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 *keyūraṅgadavaidūrya*, 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 *paridevitākṣaraiḥ*'.¹

Lexicons mention *āśru* 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: '*āśruṇi mumucuḥ sarve bāṣpeṇa pihitānanāḥ*'.² Elsewhere the Rāmāyaṇa describes the obstruction in the throat (*kaṇṭharodha*) caused by the welling up of the tears. The Rāmāyaṇa verse in question reads: '*bāṣpaiḥ pihitakaṇṭhaś 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 *āśru* 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 stambhitabāṣpavṛttikaluṣaḥ*'.⁴ *Bāṣpa* according to him is the first stage of tears: '*āśruṇaḥ pūrvāvasthā 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 *āśrupāta* or *āśrupravāha* and never of *bāṣpapāta* 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

1. Kumārasambhava, IV. 25.

2. II. 48. 3.

3. II. 99. 39.

4. IV. 5.

we explain the use of the word *bāṣpa* in the sense of flowing tears in the Rāmāyaṇa verse: 'Kausalyā vyasṛjad *bāṣpaṃ* praṇālīva navodakam.'¹ Here the original sense of *bāṣpa*, 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 *bāṣpa* and *aśru*. Kausalyā is actually said to have wiped (*vyasṛjat*) tears (*bāṣpaṃ*). In another verse too *bāṣpa* unmistakably gives the sense of tears. It is: '*bāṣpaprasravaṇair mukhaiḥ*'², 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 *bāṣpa* 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: '*aśrupūrṇamukhī dīnā bāṣpagadgadabhāṣiṇī*'.³ It is clear from this that choking (*gadgada*) in the throat is due to *bāṣpa* (moisture) while the tears flowing down the eyes are *aśru*.

Amara reads 'aṭavy aranyaṃ vipinaṃ kānaṇaṃ gahanaṃ vanam' (2.4.1.) all meaning forest. But when juxtaposed they must mean different things. Thus in the Rāmāyaṇa 'duṣpratikam aranye'smin kiṃ tāta vanam āgataḥ'⁴, *aranya* 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: *araṇyam*=gajādyupabhogyam, *vanam*=āmṛādiyutaṃ mānuṣabhogyam; *aranya* 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 *aṭavi* and *kānana*. There, too, the meaning of *kānana*, as given in the Tilaka, is *vrkṣasaṅgha*, a grove of trees. The Rāmāyaṇa verse where these words occur side by side reads: śobhayiṣyanti Kākutstham aṭavyo ramyakānanāḥ.¹ In still another verse the words *kāntāra* and *vana* are used together, as for example, 'bahudoṣaṃ hi kāntāraṃ vanam ity abhidhīyate'.² Here the word *kāntāra* means 'difficult to enter, impenetrable' (*duṣṭpraveśa*). 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 'abravīd vānarān ghorān kāntāra-vana-kovidāḥ³' and 'kāntāra vanadurgāṇām abhijñā ghoradarśanāḥ'.⁴

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 upavananiha Laṅkāyāḥ kānanāni ca*.⁵
- (ii) *trivikrame mayā tāta saśailavanakānanā*.⁶
- (iii) *tatra deśān vicinvanti saśailavanakānanān*.⁷
- (iv) *cacāla ca mahī sarvā saśailavanakānanā*.⁸

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, *vrkṣasaṅgha* not necessarily a grove of fruit trees.

1. II. 48. 10.
2. II. 28. 5.
3. IV. 50. 14.
4. IV. 38. 28.

5. V. 3. 34.
6. IV. 66. 32.
7. IV. 47. 3.
8. IV. 39. 9.

The words *kānti* and *dyuti* are mentioned as synonyms in lexicons. But their synonymity is evidently based on *adūravi-prakarṣa*, too much of proximity in meaning. This becomes apparent from the Rāmāyaṇa verse where these words have been found juxtaposed: '*kāntiśrīdyutibhis tulyam indupadma-divākaraibh.*'¹ Now, we have here the figure of speech called *yathāsaṅkhyā*. *Kānti* is here spoken of as that of *indu*, the moon; *srī* 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*, *spy* 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 kāntiśrīdyutikīrtibhiḥ.*'² 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 '*dīptikāntidyutiguṇaiḥ sūryenduḥśvalanopamaḥ.*'³ Here, too, we have the figure of speech *yathāsaṅkhyā*. *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 candrārkaśau *kāntyā dīptyā* ca Bhārata¹', 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.² 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*, *vīrya* and *śaurya* etc., too, occurring in the Rāmāyaṇa verse 'sattvena vīryeṇa parākrameṇa, dhairyeṇa śauryeṇa ca tejasā ca.'³ Here the commentator Rāma is particularly helpful in bringing out the fine shades of meaning. Says he: *sattvam*=*balam*, *vīryam*=*parākramaṇaśaktiḥ*, *śauryam*=*raṇād aparāṇmukhatvam*, *dhairyam*=*tatkāraṇam sthairyam*, *tejaḥ*=*smṛtyā bhayaṅkaratvam*; *sattva* is strength, *vīrya* is the capacity to launch an attack, *śaurya* is not to turn one's face from the battle-field, *dhairya* is steadfastness which is the cause of *śaurya* (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 *yaśas* which we find juxtaposed in the verse 'tenehāsyātulā *kīrtir yaśas tejaś* ca vardhate.'⁴ Under this verse the comment of the commentator Rāma is '*kīrtiḥ* śauryādijā, *yaśo* dānādijā prasiddhiḥ'; *kīrti* is fame which arises from acts of valour, etc. while *yaśas* is the fame

1. Bhiṣmaparva, 110. 30.

2. usraiḥ sarvaiḥ samagras tvam iva dīpyate saptasaptiḥ—Vikramorvaśīya ; kalā ca sē kāntimatī kalāvataḥ—Kumārasambhava, V. 71.

3. VI. 15. 3.

4. II. 2. 33.

which arises from acts of charity and such like qualities. Under another verse of the Rāmāyaṇa 'na sāmṇā śakyate *kīrtir* na sāmṇā śakyate *yaśaḥ*¹' the comment of the commentator is '*kīrtir* deśāntarakhyātiḥ, *yaśaḥ* svadeśakhyātiḥ; *kīrti* 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: *jīvataḥ khyātirūpaṃ yaśaḥ.....mṛtasya khyātirūpāṃ kīrtim*²; the fame of a living person is *yaśas*, the fame after one's death is *kīrti*. This seems to be right. Emperor Aśoka, too, probably means the same thing when he puts the word *yaśas* before *kīrti* as, for example, in 'devānaṃ piyo piyadasi rājā *yaśo* va *kiti* va na mahāthāvahā mañiate.'³

• Among the other synonyms mention here may be made of *dhvaja* and *patākā* 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 patākāś cābhavaṃs tathā*⁴', he says '*dhvajāḥ sacihnāḥ, patākāś cihnarahitā ity āhuḥ.*' They say *dhvajās* are the flags with some emblem on them while the *patākās* are the ones without it. Under another verse: *pāṇḍurābhiḥ patākābhir dhvajaiś ca*

1. VI. 21. 16.

2. Manu-smṛti, with Kullūka's commentary, Gujrati Printing Press, 1913, p. 432.

3. Rock Edict X. Line 1. Girnar Version.

4. II. 6. 13.

śamalaṅkṛtam¹, the commentator Rāma explains *patākā* as 'patākāḥ sūkṣmadhvajāḥ', *patākās* are small flags or banners thereby indicating that the *dhvajās* 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 *dhvajās* must have been bigger flags with enough space on them for some emblem, while the *patākās* 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 *patākā*, the synonyms of the later times have been used together :

(1) *patākābhir varārhābhir dhvajaiś ca śamalaṅkṛtām*.²

(2) *patākādhvajacitraiś ca bahubhiḥ śamalaṅkṛtām*.³

(3) *śaktyrṣṭicāpahastānām sadhvajānām patākinām*.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 : 'devāsuravimardeṣu *vajrāśanikṛtavraṇam*'.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 *turaṅga* occurring in the Rāmāyaṇa verse 'hayair nāgaiś turaṅgaiś 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.

2. II. 7. 3.

3. VI. 53. 5.

4. VI. 127. 13.

5. III. 32. 7.

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: 'parṇasālōṭajo'striyām'. According to him, therefore, the words *parṇasālā* and *uṭaja* are synonyms. But the Rāmāyaṇa does not accept them as synonyms, for it juxtaposes them in the verse:

bhrātuh *parṇakuṭīm* śrīmān *uṭajam* ca dadarśa 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 *parṇakuṭi* is a hut built primarily with leaves. It stands outside *uṭaja* and serves the purpose of receiving the hermits and other guests. *Uṭaja*, however, is an apartment with walls and doors and is built out of wood (for housing Sītā) : '*parṇakuṭīm*, *parṇaprādhānyena* *nirmitam* *kuṭīm* *śālām* *iyam* *darśanārtham* *āgata-tapasvyādisamvyavahāraprayojanā* *uṭajabahiḥsthā*, *uṭajam* *sabhittikavāṭam* *dārubaddham* *gṛham* *Sītāniveśanārtham* *kṛtam*.'

Suvarṇa, *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) *suvarṇena* *hiraṇyena* *kiṃ* *kariṣyāvahe* *vane*.²
- ii) *hiraṇyānām* *suvarṇānām* *ratnānām* *atha* *vāsasām*.³
- iii) *suvarṇakoṭyo* *bahulā* *hiraṇyasya* *śatottarāḥ*.⁴
- iv) *ihāmṛgasamāyuktaiḥ* *kārtasvarahiraṇmayaiḥ*.⁵

1. IL. 99. 4.

2. VII. 94. 20.

3. VII. 92. 16.

4. VII. 91. 21.

5. V. 9. 13.

Rāma, the commentator, offers different comments on these words under different verses. Thus under (i) 'suvarṇena suvarṇarūpeṇa hiraṇyena dravyeṇetyarthah,' wealth in the form of gold. From this it follows that *suvarṇa* is gold while *hiraṇya* is wealth in general. Amara assigns this sense to *hiraṇya* in 'hiraṇyaṃ draviṇaṃ dyumnā' (2.9.90). Under (iii) Rāma explains *hiraṇya* as *raḍata*, silver which meaning, though rare, is noticed by Amara, vide., his text 2.9.91. Under (iv) while explaining *kārtasvara* and *hiraṇya* he says that they are different varieties of gold (*svaṇpājātivīṣeṣau*). He also quotes another view here according to which these words mean silver and gold respectively: 'rūpyasvarṇe iti kaścit.' Now these interpretations of the commentator are not convincing, they are confused and confusing. We, however, get a welcome hint about *hiraṇya* from Caraka: mālyadāmadīpahiraṇyahemaraḍatamaṇimuktā-vidrumakṣaumaaparidhikuśalājasarṣapākṣatāṇś ca.....¹

It evidently cannot mean silver, the sense assigned to it by the Rāmāyaṇa commentator, for, for silver the word *raḍata* has been used along with *hiraṇya* in the Caraka text quoted above. *Hiraṇya*, therefore, is something different, the exact signification of which we are able to know from Cakrapāṇidatta's comment: 'hiraṇyaśabdenāghaṭitaṃ hema gṛhyate', by *hiraṇya* 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 *hiraṇya* we may say that *suvarṇa* occurring with *hiraṇya* 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 Bhānujīdīkṣita, the commentator of Amara, is particularly helpful. According to him *kārtasvara* is gold obtained from the *kṛtasvara* mine :

kṛtasvare ākaraviṣeṣe bhavam.

1. Caraka-saṃhitā, Nirṇaya Sāgar Press, Bombay, 1922. p. 259.

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: 'jitaṃ tribhuvanāṃ mene *darpotsekāt* sudurmatih'¹ apart from its separate use in the verse: 'sa te vīryaṃ balaṃ *darpaṃ utsekaṃ* ca yathāvidham'.² *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 *darpādhikya* (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 tvāṃ sahāmātyaṃ saputrajñātibāndhavam'³, though Amara clearly mentions them as synonyms—sagotrabāndhavajñātibandhusvasvajanāḥ samāḥ (II. 6. 34).

In another verse of the Rāmāyaṇa are found coupled the words *jñāti* and *bāndhava* — 'sumitrajñātayaḥ sarve bāndhavāḥ sasuhṛjjanāḥ'.⁴

1. VII. 15. 40.

2. III. 56.15.

3. VI. 41. 79.

4. V. 53. 4.

Commenting on this verse Rāma, the commentator, observes : *jñātayaḥ* = *bhrātrādayaḥ*, *bāndhavāḥ* = *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 : *bālavṛddhāturair vaidyair jñātisambandhibāndhavaiḥ*.¹ Under this verse Kullūka, the commentator, offers a valuable comment : *jñātayaḥ* = *pitṛpakṣāḥ*, *sambandhinaḥ* = *jāmātṛśyālākādayaḥ*, *bāndhavāḥ* = *mātṛpakṣāḥ*. It may be noted that Kullūka has only reproduced in his own words what the earliest commentator Medhātithi wrote on these words : *jñātayaḥ* = *pitṛpakṣāḥ*, *sambandhinaḥ* = *vaiivāhyāḥ*, *bāndhavāḥ* = *mātṛpakṣā mātṛṣvastrīyaḥ* *prabhṛtayaḥ*. The Mahābhārata too clearly differentiates between the senses of these two words *sambandhin* and *bāndhava* for it juxtaposes them in the verse : 'ye ca sambandhibāndhavāḥ'.² It may however be noted that Vāmana, the co-author of the Kāśikā, extends the use of *jñāti* to relations on the mother's side as well : *jñātayo mātṛpitṛsambandhino bāndhavāḥ*.³

-
1. IV. 179. Kullūka seems to be nodding when he assigns the sense of *pitṛvyūḍi* to the word *bandhu* which in sense is non-distinct from *bāndhava* occurring in 'vittam bandhur vayah 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 *darśata* are pronounced as *Indara*, *darśata*. It is under the influence of this very tendency that the duplicate form of certain words like *prthvī* 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:

‘avanitalagatais ca bhūtaśaṅghair haruṣasamakulitair nirīkṣamāṇaḥ’.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 *ṣ* 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 hayaśīraṣā*’ tho *sākṣāt sa yajñapurūṣas tapānīyavarṇaḥ*¹, (ii) *tad vijñāya muniḥ prāha patnīm kaṣṭam akāraṣīḥ*.² Here the anaptycal vowel *a* has been inserted between the *r* and *ṣ* of *hayaśīraṣā* and the *r* and *ṣ* of *akāraṣīḥ*. The regular forms are *hayaśīrṣā* and *akārṣīḥ* respectively.

Another interesting example of the tendency of anaptyxis is provided by the verse “*śirasā dhārayiṣyāmi Triyambaka ivaujaśā*”³ where the word *Triyambaka* is found used instead of the regular *Tryambaka*. *I* here is the anaptycal vowel. It may be pointed out here that this form *Triyambaka* is not restricted only to the Rāmāyaṇa. We find Kālidāsa too uses it in his Kumārasambhava, in the verse, ‘*Triyambakaṃ samyaminam dadarśa*.’⁴ This form (*Triyambaka*) of *Tryambaka* reminds us of the Vedic pronunciation of it as it was adopted in the mantras like ‘*Tryambakam yajāmahe sugandhim puṣṭivardhanam*’⁵ 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. *Svarṇa* for *suvarṇa* and *parṣad* for *parīṣad* are commonly cited examples of it. In the Rāmāyaṇa, however, we meet with the following examples of it: ‘*kālas tu kriyatām asya śayane jāgrāṇe tathā*.’⁶ Here instead of the regular form *jāgaraṇa* the irregular *jāgrāṇa* 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. R̥gveda, VII. 59. 12.

6. VI. 61. 26.

following verse: 'parikālyamānas tu tadā Vālinābhidruto hy aham'.¹ Here the proper and regular form should be *parikālayamānaḥ*. The *a* in *la* has been lost.

In 'yasmād eṣa parakyāsu ramate rākṣasādhamah'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 *rāmaṇyaka*³ 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 *ṇ* having been lost. The learned Doctor derives the word *lāvaṇya* 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 *lāvaṇya* 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 *lāvaṇya* grievously suffers in sense if the suggested derivation from *rāmaṇyaka* is accepted. *Lāvaṇya* does not stand for ordinary

1. IV. 46. 16.

2. VII. 24. 20.

3. III. 15. 5.

Rāmāyaṇe (Āraṇya. 25. 5.) dṛśyate—

"vanarāmaṇyakaṃ yatra jalarāmaṇyakaṃ tathā.

sannikṣṭaṃ ca yatra syāt samitpuspakuśodakam."

atra cchando 'nurodhena rāmaṇiyakaśabdena rāmaṇyakarūpaṃ svikṛtam iti bhāti, rāmaṇiyaśabdāc ca 'yopadhād iti' rāmaṇiyakaśabdasya niṣpattiḥ, tataś ca rāmaṇiyasya bhāva iti tasyārtha iti sidhyati, lāvaṇyaśabdasyāpi sa svārthaḥ. prathamam tāvad rāmaṇiyakaṃ rāmaṇyakaṃ sañjātaṃ tato rāmaṇyam tato ralayor abheda iti nyāyena sannihitayor anunāsikayor ekasya viśamīkaraṇaprakriyayā cānanunāsikikaraṇena lāvaṇyam iti niṣpannam iti bhāti.—Mañjuśā, 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).¹

According to G.B. Palsule,² 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

1. By the author, “Studies in Sanskrit Semantics”, The Poona Orientalist, Vol. XXIII, Nos. 3-4 (July-October, 1958), pp. 1-14.
2. A note on the word *Lāvanya*, Annals of the Bhandarkar Oriental Research Institute, Vol. XXXII, 1951, pp. 76-84.

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

We may also mention here *prabhaviṣṇavaḥ*¹ 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 *pralobhyanti*² and *kutsyati*³ which have been used in place of the regular *pralobhayanti* and *kutsayati* respectively. In both the cases the loss of *a* is a case of syncopation. Besides these such other forms as *dadmi*⁴ 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 :

"carantyāś ca tapaḥ tasyāḥ parāṃ sannatim āsthitāḥ
paricaryāṃ svayaṃ Śakraś cakārādhanatatparaḥ."⁵

Here instead of *cakārārādhanatatparaḥ* the word *cakārādhanatatparaḥ* 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: 'kadalyaṭavisarṣasobhaṃ *nālikeropaśobhitam*.'¹ In the Yogavāsiṣṭha, too, this form of the word is very often used, as for example, in 'caturdikkaṃ caturbhiś ca *nālikeramahā-phalaiḥ*.'² Another word in that work, a far more interesting example of the operation of the tendency of metathesis, is *kācakacya* used in place of *cākacakya* in at least four places.³

(V) INTERCHANGE OF *ḍ* AND *l*, AND *r* AND *l*

Interchange of certain sounds is an accepted phonetic phenomenon in Sanskrit. It is called *abhedā* in expressions like 'ḍalayor abhedah'; 'ralayor abhedah' and 'vabayor abhedah' etc., for it does not cause a change (*bhedā*) in the meaning of the word which admits of optional replacement of *ḍ* 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 *ḍ* and *l* and *r* and *l* respectively. The verses where *ḍ* is found used as *l* read: 'bhūyiṣṭhaṃ *lolitā* Laṅkā Rāmasya caratā priyam'⁴ and '*lolitā* vasudhā sarvā.'⁵ Here *lolitā* should actually be *loḍitā*. It means *avagāhitā*, traversed or secondarily searched, ransacked. The verse where *r* is found used for *l* is: 'tagarair

-
1. III. 35. 13. Gujrati Printing Press Edition of the Rāmāyaṇa, 1919.
 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.

nārikeraiś ca.¹ Here the well-known word *nārikela* is used as *nārikerā*.

(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,² Kaikayī³ and Kekayī.⁴ Similarly the demoness Śūrpaṇakhā is variously called Śūrpaṇakhā, Śūrpaṇakhī⁵ and Śūrpanakhī.⁶ We note here some more illustrations of this tendency. The name of Hanumat's mother is in one place given as Añjanā⁷ while in another, Añjanī.⁸ The father of Vālin and Sugrīva at one place is said to be Rkṣarajasa⁹ while in another is called Rkṣarajas.¹⁰ Similarly Paraśurāma is generally said to be Jāmadagnya but in some places is said to be Jāmadagneya.¹¹ Rāma is generally spoken of in the *Rāmāyaṇa* as Dāśarathi but in the *Yuddhakāṇḍa*, in the verses with the refrain 'pradīyatām Dāśarathāya Maithilī' is spoken of as Dāśaratha.¹² The demons in some places in the *Rāmāyaṇa* are said to be Daiteyas¹³ 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.

(vii) METRICAL INTERFERENCE WITH THE QUALITY OF A VOWEL

There is a very famous saying in Sanskrit :

‘*Api māṣaṃ maṣaṃ 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 *mātrā* 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

akṣauhīṇi-śatam : VI. 41.96.

atiśayanīm : II. 107.18.

Amarāvati-saṃkāśām : VII. 33.4.

karuṇam : V. 59.22. for kārūṇam.

karuṇa-vedī : IV. 17.17.

karuṇa-vedinam : III. 64.54.

karuṇa-vedinā : IV. 34.16.

karuṇa-veditvāt : I. 2.14.

kṣama-vatām : VI. 17.27.

grha-grdhnunām : VI. 75.14.

- camum : VI. 67.153.
 jagati-patch : V. 30.44.
 dhanurjyā-tantri-madhuram : VI. 52.24.
 putriyām : I. 16.9.
 aprastave : III. 29.19.
 bahumañjari-dhāriṇaḥ : II. 48.12.
 śatrusañjāta-manyunām : VI. 75.15.
 mahardhinām : V. 8.5.
 pāṇḍu-mṛttika-lepanāḥ : II. 91. 42.
 balāka-paṅktiḥ-IV. 28. 23.
 sabalāka-mālāḥ : IV. 28. 20.
 yathoktakāram : V. 32. 7.
 lakṣmi-varḍhanaḥ : I. 18. 28.
 lakṣmi-sampannaḥ : I. 18. 30.
 vanāpaga-śatam : VII. 19. 17.
 vasvokasāra-pratimām : V. 3. 12.
 vāluka-saṃtatām : III. 75. 17.
 vāluka-setavaḥ : III. 69. 50.
 vistaraḥ : I. 36. 27.
 sapatni-vṛddhau : II. 8. 26.
 samutsahena : V. 47. 21.
 sarvajātiyāḥ : II. 25. 20.
 (muktā) sikata-śobhitām : V. 14. 33.
 svadha-bhojinām : VII. 23. 23.
 hariṇām : IV. 44. 16.
 hahā : II. 91. 16.

LENGTHENING OF SHORT VOWELS

- aśanīpāta° : VII. 16. 16.
 aśanīmiva : I. 26. 25.
 sādhv Iti : V. 58. 34, VII. 32. 65.
 anūcitaḥ : V. 36. 21.
 anūdake : I. 18. 50.

- koṭibhiḥ : V. 56. 16.
 nirūdakaḥ : VI. 5. 11.
 anūpamam : VI. 107. 51.
 oṣadhīm : VI. 101. 43.
 parikālayate : IV. 46. 11.
 pratikālayate : IV. 46. 3.
 tad-gatī-vaśam : VII. 31. 41.
 citra-pattibhiḥ : IV. 25. 23.
 parīṇāhaḥ : VI. 65. 41.
 parīṇāham : VI. 45. 24.
 parīṇāmaḥ : IV. 25. 8.
 parivāraḥ : VI. 4. 33.
 parivārāḥ : IV. 19. 5.
 parivāraiḥ : IV. 39. 11.
 abhiparivṛtaḥ : VII. 58. 22.
 parivṛtau : VI. 31. 28.
 parivṛtām : IV. 25. 48.
 gupti-parihāraiḥ : II. 100. 48.
 prakṛti-janāḥ : I. 42. 1.
 prakṛti-janam : VII. 107. 11.
 pūrṇāhutīm : VI. 116. 31.
 Rāma-pratikāre : V. 61. 6.
 siddhīm : 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)."¹

Modern linguisticians 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 *śabda*, *rava*, *kṛta* and such other derivatives of the root *kṛ* 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.

1. "Onomatopoeia in Pali", Madhusudan Mallik, *Indian Culture* (B.M. Barua Commemoration Volume), Vol. XV, Nos. 1-4, July 1948—June 1949.

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 *kāvya*, the following are some of the rather peculiar words which we find in the Rāmāyaṇa :

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

- 1) roṣeṇa mahatā'viṣṭo dantān kaṭakaṭāyya ca¹
- 2) tataḥ kilakilān cakrur Lakṣmaṇaṃ prekṣya vānarāḥ²
- 3) tataḥ kilakilāśabdaṃ śuśrāvāsannam ambare³
- 4) vinedur muditāḥ kecit kecit kilakilāṃ tathā⁴
- 5) cakruḥ kilakilāṃ anye pratigarjanti cāpare⁵
- 6) drḍhaṃ kilakilāśabdaiḥ sarvaṃ Rāmam anuvratam⁶
- 7) tato halahalāśabdaḥ sarveṣāṃ evam ābabhau⁷
- 8) tato halahalāśabdo Narmadātīrago babhau⁸
- 9) tato halahalāśabdaḥ sarvadigbhyaḥ samutthitah⁹
- 10) tato halahalāśabdo jajñe Rāmasya pṛṣṭhataḥ¹⁰
- 11) tato halahalāśabdaṃ kāñcīnūpuramiśritam¹¹
- 12) tato halahalāśabdas tumulaḥ samajāyata¹²
- 13) tato halahalāśabdo mahān samudapadyata¹³
- 14) jarājharjharitaiḥ patraiḥ śīrṇakesarakarpikaiḥ¹⁴
- 15) rākṣasān huṅkṛtenaiva daha pradahatāṃ vara¹⁵
- 16) huṅkṛtaś ca mahātmanā¹⁶

1. VI. 80. 1.
2. IV. 31. 39.
3. V. 64. 37.
4. V. 57. 34.
5. V. 57. 42.
6. VII. 109. 16.
7. VII. 96. 12.
8. VII. 32. 33.

9. VII. 21. 24.
10. II. 40. 37.
11. V. 58. 63.
12. II. 16. 33.
13. II. 81. 14.
14. III. 16. 26.
15. VII. 6. 27.
16. I. 23. 11.

- 17) huṅkāreṇaiva tān sarvān nirdadāha mahān ṛṣiḥ¹
- 18) tasyā huṅkārato jātāḥ Kāmbojā ravisannibhāḥ²
- 19) huṅkāram akarot tadā³
- 20) tasyā humbhāravotsṛṣṭāḥ Pahlavāḥ śataśo nṛpa⁴
- 20) cīcikūcīti vāśyanto babhūvus tatra sārīkāḥ⁵
- 21) cīcikūcīti vāśantaḥ śārīkāḥ veśmasu sthitāḥ⁶

Among these onomatopoeic or descriptive words the two *kilakila* or *kilakilā* and *cīcikūcī* are rather peculiar and unfamiliar. *Kilakila* or *kilakilā* is not to be met with even in the *Yogavāsiṣṭha* which, as has been said above, records the use of the largest number of onomatopoeic words and, as has been said elsewhere⁷, is a veritable repository of such expressions. *Cīcikūcī* 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 *Yogavāsiṣṭha* verse where *cīcikūcī* is found is '*cīcikūcītivacanā viharanti vihaṅgamāḥ*.'⁸

1. I. 55. 6.

2. I. 55. 2.

3. I. 40. 30.

4. I. 54. 18.

5. III. 23. 15.

6. VI. 35. 32.

7. Discussed in detail in the chapter on Onomatopoeia in the author's forthcoming book "Studies in the Language and the Poetry of the *Yogavāsiṣṭha*."

8. III. 106. 38.

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 *rahite* Rākṣaseśvara'¹ 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 'śṛṇu Maithili madvākyaṃ māsān dvādaśa bhāmini'² 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 *pratīkṣe* 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 *pramuñcanti* sarvabhūtāni dehinaḥ¹', where the need is felt to supply the expression *vaśam* which will go with *pramuñcanti* in the verse, the meaning being that all beings do not fall outside the control of destiny.

In 'rājā devatvam āpanno *Bharatasya* yathā śrutam²', *Bharatasya* remains unconnected unless *mukhāt* is supplied. The complete sense here would be 'from the mouth of Bharata.'

By supplying *bhūmau* in 'Rāvaṇaṃ viratham kṛtvā *sthāpayitvā* ca Maithilīm³' the word *sthāpayitvā* becomes connected. Otherwise the sentence remains *sākāṅkṣa*.

Similarly in 'kṣipraṃ *vinīyatām* Vālī pretakāryaṃ vidhīyatām⁴' the place whereto Vālī 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 Vālī's death at the hands of Rāma. His (Vālī's) dead body is now to be carried to the crematorium. Hence in the light of these facts the word for crematorium, *dahanadeśam*, as suggested by Tilaka, the commentary, is to be supplied here. *Vinīyatām* is to be construed with *dahanadeśam*.

Again we may mention the verse 'Rāmo Daśarathātmajaḥ dharme *nigaditaḥ* caiva⁵' where *nigaditaḥ* remains unconnected unless *pitṛā* is supplied. *Nigaditaḥ* means bidden, directed (by). The question is by whom? The reply would be *pitṛā*, 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 sā kadācin mayā vinā gacchati *paṅkajāni*'.⁶ Here *vicetum* is missing. With its *adhyāhāra* the sense becomes complete.

1. III. 66. 11.

2. III. 66. 4.

3. IV. 57. 10.

4. IV. 25. 27.

5. IV. 5. 3.

6. III. 63. 14.

The construction would then be *pañkajāni vicetum*, to pluck flowers.

In 'yathoktena tataś cakrur vivāhaṃ vidhipūrvakam¹', *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 'sandarśayāmāsa tadā Rāvaṇim Raghunandanam²' the object is missing. According to the commentator it is *svapauruṣam* (*svapauruṣam iti śeṣaḥ*). This supplied, the *sākāṅkṣatā* in the sentence is removed and the sense is complete.

The verse 'bāhubhyāṃ samprayudhyasva yadi me dvandvam āhave³' 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 dvandvaṃ 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 durātmanam⁴' 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.

1. I. 73. 36.

2. VI. 90. 24.

3. VI. 86. 31.

4. V. 34. 39.

CHAPTER SIX

U S A G E

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 vāgṛṣa-bhatvam iṣyāt."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 √*vṛt*. It has been used in the Rāmāyaṇa at a number of places with quite peculiar meanings. Thus in the verse 'vṛttā yātrā narendrāṇām'², *vṛttā* yields the highly unfamiliar sense of

1. I. 1. 100.

2. IV. 28. 53.

nivṛttā, *niruddhā*, obstructed, stopped. In the verses 'tvatkṛte me pitā *vṛttaḥ*¹' and 'tīvraduḥkhābhisantapto *vṛtto* Daśaratho nṛpaḥ²', *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 *guruvarī* ca samprahāreṣv amar-*ṣaṇaḥ*³' √*vṛt* has been used in the sense of *anuvartana*, following. Probably here the preposition *anu* is omitted. *Guruvarī* means obedient to the guru, the teacher. Or *guruvarin* may be understood as 'guruṣu ānukūlyena 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-rāṇi śatāni niyutāni ca *vartayanti* kṛtāśāni'.⁴ 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 śrūṇy avartayat'⁵ and in many other verses.

Among the idiomatic uses of √*kṛ* mention may be made here of the most striking ones, as for example, 'evaṃ tvam putraśokena rājan *kālam kariṣyasi*. Here in the sense of 'will die' the idiom *kālam kariṣyasi* 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 *udakaṃ kartum* in the sense of 'to offer water to the dead' is found in the verses 'ājagmur *udakaṃ kartum* nadīm śubhajalām śivām'⁶ and 'snātvā tau grdhrarājāya *udakaṃ cakratus tadā*'.⁷ The Rāmāyaṇa does not use *anabhyastāstraḥ* in the sense of one who is not an expert in the use of weapons. It uses instead *akṛtāstraḥ*.⁸ The root

1. II. 74. 6.

2. II. 73. 6. See also II. 90. 7.

3. VI. 27. 11.

4. IV. 21. 6.

5. II. 99. 40.

6. IV. 25. 51.

7. III. 68. 36.

8. III. 38. 6.

kṛ has been used here in the sense of *abhi+as*. In another verse 'haviṛ ājyaṃ puroḍaśaḥ kuśā yūpāś ca khādirāḥ naitāni yātayāmāni *kurvanti* punar adhware¹', the root *kṛ* gives the sense of 'to serve the purpose', *vinīyoga*. In another verse 'prabhātāṃ rajanīm dṛṣṭvā *cakre śobhayitum purīm*²', the root *kṛ* means to begin (*ādikarma*). In

kṛtaśāstrānugā buddhir mā bhūt tasya kadācana
*satyasandhaḥ satām śreṣṭho yasyāryo*³ numate gataḥ⁴,

✓*kṛ* means to study.

To shoot is the sense in which ✓*śṛj* is used participially in the verse 'śṛṣṭaś ca hi mayā bāṇo nirastaś ca ripus tava.'⁵ In the verse 'tataḥ Śatrughnavacanān nipuṇāḥ śatruvardhanāḥ⁶', the root *vṛdh* (*vardh*) is used in the sense of cutting, as we have it in Manu : 'prāñ nābhivardhanāt puṃso jātakarma vidhiyate' (II. 29).

The use of *dhṛtāḥ* in the verse 'Sītādhigamane *dhṛtāḥ*⁷', in the sense of *baddhaniścayāḥ*, resolute, is certainly interesting and deserves notice. It is used in place of the longer, rather prosaic, expression *dhṛtamānasāḥ* or *dhṛtamatayaḥ*. Often the Ādi Kavi uses *mano dadhre*⁸, in the sense of 'made up his mind'.

The root *vañc* usually means to deceive. But in the Rāmāyaṇa verse 'sa śarān *vañcayāmāsa* teṣāṃ āsucarāḥ kapiḥ⁹' it has been used in the rather peculiar sense of evading, dodging. It is of particular interest to note that the modern Hindi *bachanā* is derived from this very Sanskrit *vañcana*, 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 *jṛ* we have a very interesting idiomatic use preserved in the verse 'neyaṃ *jarayitum śakyā sāsurair amarair*

1. II. 61. 17.

2. II. 6. 10.

3. II. 75. 21.

4. IV. 8. 44.

5. VI. 128. 13.

6. IV. 47. 4.

7. VI. 56. 12.

8. V. 45. 9.

api'.¹ 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 *ātmasātkaraṇa*, to own.

The root *sañj* too, gives us a cropful of interesting uses in the Rāmāyaṇa. In the verse 'Rāmas tasya tu vijñāya Sītāsaktāṃ priyāṃ kathāṃ', it means relating to (Sītā). In 'nabhi dharmaviruddheṣu bahvapāyeṣu karmasu mūlaghātiṣu sajjante buddhimanto bhavadvidhāḥ', $\sqrt{\text{sañj}}$ means to engage for too long. In the verse 'gatiṃ nopari cāmbare kasyacit sajjate' smākaṃ' $\sqrt{\text{sañj}}$ means *pratirodha*, obstruction.⁵ 'To sink' is the sense of $\sqrt{\text{sañj}}$ in 'sa vācā sajjamānāyā'.⁶

In 'jānāmi kāryasya ca kālasaṅgaṃ',⁷ and 'tad alaṃ kālasaṅgena kriyatāṃ buddhiniścayaḥ',⁸ the derivative *saṅga* means *vilamba*, delay. Addiction is, however, the sense of *prasāṅga* 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 prasāṅginā'.⁹

The word *sanna* from $\sqrt{\text{sad}}$ 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 *śoka*, grief, that *sanna* is found used in the Rāmāyaṇa, as for example, in 'niṣprabhā sā vivarṇā ca sannā śokena samnataḥ',¹⁰ 'tataḥ samikṣya śayane sannā śokena pārthivam',¹¹ etc. *Sanna* means here *khinna*. This is precisely the meaning of it when it is used even without reference to *śoka* or any such thing. In

1. V. 51. 24.

2. III. 67. 21.

3. V. 51. 18.

4. IV. 29. 26.

5. For the same sense see also IV. 50. 19.

6. II. 112. 9.

7. IV. 33. 53.

8. IV. 59. 28.

9. VI. III. 72.

10. II. 65. 17.

11. II. 43. 1.

'pitā hi rājā Kākutsthaḥ śrīmān sannas tadā babhau'¹, *sannaḥ* means *khinnaḥ*, with the troubled mind. Once the word *mati* is also found used with *sanna*, as in 'mama sannā matiḥ Sīte netum tvām Daṇḍakāvanam'.² 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 sūtaṃ sannaharṣaḥ sutaṃ prati'.³

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 *dhvañs*, 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 'nīlavastradhara Nīlaḥ paruṣo dhvastamūrdhajaḥ'⁴ 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 mām rajasā dhvastam abhikṣaṇaṃ parimārjati.⁵
- 2) na bhrājate rajodhvastā tāreva gaganacyutā.⁶
- 3) kāñcanaṃ rajasā dhvastam kṣiṣṭam candram ivāmbudaiḥ.⁷
- 4) rājā tu rajasā sūtaṃ dhvastāṅgaṃ samupasthitam.⁸

A use of the root *dhvañs* which is absolutely rare and consequently more important for the study of usage is furnished by the Rāmāyaṇa verse: 'dhvañsayitvā tu tadvākyam pramādāt paryupasthitam'.⁹ Here *dhvañsayitvā* has been explained by the commentator as 'vyavahārāntareṇānuktaṃ iva kṛtvā' which means evading skilfully 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 sukhaṃ gatvā lambamāne

1. II. 40. 30.

2. II. 30. 39. *sannā* = *viśrīṇā*

3. II. 14. 56.

4. I. 58. 10.

5. II. 72. 31.

6. II. 65. 23.

7. II. 104. 25.

8. II. 58. 4.

9. II. 60. 15.

divākare'.¹ 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 *arpitacetanaḥ* in the sense of *gatacetanaḥ*, having lost one's senses, found in the verse 'sa tena rājā duḥkhena bhr̥ṣam *arpitacetanaḥ*'.² *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.

✓*Spṛś* 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+spṛś* has been used to convey quite a peculiar meaning of indirect touch as may be clear from the following example: 'yadi māṃ samspṛśed Rāmaḥ sakṛd anvārabheta vā'.³

Highly unfamiliar and idiomatic is the use of the word *bhāva*, in the sense of strength, control (*prabhutva*). The Rāmāyaṇa says: 'ye hi sambhinnamaryādā nāstikāś cinnasamśayāḥ te' pi *bhāvāya 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 Kekayīputraṃ Kekayo dhanam *ādiśat*'⁵, Kekaya is said to have given money to Bharata (*ādiśat*=*dattavān*). *Ādeśa* primarily means 'to order'. Here it means to order to give. Because the order pertained to the gift of money, the word *ādeśa* came to mean a gift itself. The expression *dhanam ādiśat* provides a good illustration of the maxim *tādarthyāt tācchabdyam*. A thing comes to be given a name of another thing for which it is meant.

1. II. 54. 8.

2. II. 59. 27.

3. II. 64. 62.

4. II. 67. 32.

5. II. 70. 21. *ādiśat* 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—

niṣṭhyūtodgīrṇavāntādi gaṇavṛttivyapāśrayam
atisundaram anyatra grāmyakakṣāṃ vigāhate

—Kāvyādarśa, I. 95.

the words *niṣṭhyūta*, *udgīrṇa* and *vānta*, etc. when used figuratively impart quite a charm to a composition. Otherwise, these are considered vulgar. The word *mūrchita* or *sammūrchita* means swooned primarily but when used figuratively with reference to breeze as in the Rāmāyaṇa verse 'candanāgurusampṛktadhūpa-sammūrchito' malaḥ (pavanah)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 *bhrātṛgandhin* found in the verse 'gatvā cāhvaya Sugrīva Vālinam *bhrātṛgandhinam*² (*bhrātṛgandhinam* = anarthakabhrātṛvyapadeśam).

A case of very delightful figurative use is provided by the Rāmāyaṇa verse 'sa eṣa Rāghavabhrātā Lakṣmaṇo *vākyasārathiḥ*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 'vikrameṇa ca vākyaiś ca vyaktiṃ vāṃ *nopalakṣaye*⁴. Lesser writers who have not imbibed the true idiom would use some such expression as 'yuvāṃ vyaktyā (or vyaktitah) nopalakṣaye'.

1. II. 71. 28.

2. IV. 12. 13.

3. IV. 31. 47.

4. IV. 12. 31.

Equally interesting and charming is the figurative use of the word *vaktavya* found in the verse: *kāma-vaktavya-hṛdayā bhartṛnāthās caranti yāḥ*.¹ The expression *kāma-vaktavya-hṛdayāḥ* 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, '*kiṃ kariṣyāmy Ayodhyāyāṃ tāte diṣṭāṃ gatiṃ gate*'² which means: 'What have I to do in Ayodhyā when the father is no more'. *Diṣṭāṃ gatiṃ gate* means literally when (the father) had followed the path enjoined (for everybody). Secondly it means dead.

For the sense of separation we meet with the very pleasing expression *vinābhava* in the verse '*dhruvo hy eṣāṃ vinābhavaḥ*'.³ 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, '*pratyakṣaṃ yat tad ātiṣṭha parokṣaṃ prṣṭhataḥ kuru*'.⁴

Among the other interesting uses mention here may be made of *ati* with *āsādyā* in the verse '*so'tyāsādyā tu tadveśma*'.⁵ The meaning of *atyāsādyā* 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 *sampūrṇamānasaḥ* which is found in the verse: '*evaṃ viṣṛjya tān sarvān rājā sampūrṇamānasaḥ*'.⁶ For the more popular *ahamahikā* we have the use of *ahampūrva* in the verse '*ahampūrvāḥ pacanti sma prasannāḥ pānabhojanam*'.⁷ The word *uratādeśa* found in the verse

1. II. 117. 26.

2. II. 103. 8.

3. II. 105. 27.

4. II. 108. 17.

5. II. 15. 20.

6. I. 18. 7.

7. II. 12. 96.

'uddhṛtaṃ me svayaṃ toyaṃ vṛatādeśaṃ kariṣyati'¹ has a peculiar meaning here which is that of the right to decide upon a vow (*vratasaṅkalpādhikāraṃ*). For the idea of 'about various matters' the Rāmāyaṇa uses the expression *vividhāśraya* adverbially in the verse 'anuśiṣṭāsmi mātṛā ca pitṛā ca *vividhāśrayam*'.²

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, 'kṛtakṣaṇā'haṃ bhadraṃ te gamanaṃ prati Rāghava'³, is certainly very rare even in the epics, and not generally met with in later literature.

Samyāna and *saṅkālana* are the two words occurring in the Rāmāyaṇa verses 'prāptakālaṃ narapateḥ kuru *samyānam* uttamam'⁴ and 'na tu *saṅkālanaṃ* rājñāḥ vinā putreṇa'⁵, and meaning 'taking out the dead body'.

In the sense of 'answering' the Rāmāyaṇa records the use of a very interesting expression *uttaraṃ pratipadyate* which is found in the verse 'ucyamāno'pi paruṣaṃ *nottaraṃ pratipadyate*'.⁶

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 *vyālīyatāsane*.⁷

The use of *ākāra* in the sense of expression in the verse 'nālakṣayata Rāmasya kañcid *ākāraṃ* ānane'⁸ is perfectly idiomatic and certainly most happy.

1. II. 22. 28.

2. II. 27. 10.

3. II. 29. 15.

4. II. 76. 2.

5. II. 66. 15.

6. II. 1. 10.

7. II. 20. 7.

8. II. 19. 36.

In the sense of the difference becoming clear the Rāmāyaṇa records the use of the expression 'vyaktā vyaktīr bhaviṣyati'.¹ The word *vyakti* has been used here in the peculiar sense of difference, distinction.

The use of the word *kṛpaṇa* (with *bata*) in the sense of 'how sad it is' found in the Rāmāyaṇa verse '*kṛpaṇam bata Vaidehī śroṣyati dvayam apriyam*', is quite charming.

In '*tvarayasva mahārāja yathā samudite hani*'³ the meaning of *samudite hani* is when the day has dawned. *Samudita* is generally used with the sun. Its use with *ahan* is certainly figurative.

For the crashing or going under or sinking is used the word *upasīdati* by Vālmīki in the verse '*yathāgāraṃ dṛḍha-sthūṇaṃ jīrṇaṃ bhūtvopasīdati*'.⁴

'When I am dead Rāma should perform my death rites' is the sense of the verse '*Rāmaḥ kārayitavyo me mṛtasya salila-kriyāṃ*'.⁵

As a postscript to our present discussion mention may be made of the use of the word *antara* in a number of senses in the Rāmāyaṇa. In '*na mātr̥ṣu mamāntaram*'⁶, the sense of *antara* is that of difference, in '*pitṛvyas tasya Sugrīvaḥ sarvakāryeṣv anantaraḥ*'⁷ the meaning of *anantaraḥ* is at hand or capable of doing all things; in '*prativeditam ājñāya sūtam abhyantaram pituḥ*'⁸, the meaning of *abhyantara* is that of 'knowing all the ins and outs' (of the father); in '*alpāntaragatānām tu śrutvā vacanam aṅganā*'⁹ the meaning of *alpāntara* is a small distance; in '*ānantaryād vidhāsyāmi sampradhārya balābalaṃ*'¹⁰, *ānantaryād* means after proper thought; in '*yena Vaiśravaṇo bhrātā vaimātraḥ kṛaṇāntare.....dvandvam āsāditāḥ*'¹¹ and '*praviṣṭo'smi durādharṣaṃ Vālinaḥ kṛaṇāntare*'¹², the meaning

1. II. 23. 18.

2. II. 12. 72.

3. II. 14. 42.

4. II. 105. 18.

5. II. 14. 16.

6. II. 22. 17.

7. IV. 21. 14.

8. II. 16. 7.

9. IV. 19. 17.

10. IV. 8. 42.

11. III. 48. 4.

12. IV. 10. 28.

of *kāraṇāntare* is 'due to some special reason' (*kāraṇaviśeṣe*) and finally in 'prabhūtayavasān kṛtvā babhūva *pratyānantaraḥ*¹' where the meaning of *pratyānantara* 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 *mantra* rāṣṭraṃ na *paridhāvati*²' which means 'I hope your policy does not run round the state or leak out?'

The use of *vyāpadeśa* in 'mahāvamśaprasūtasya Vasiṣṭhavya-*padeśinaḥ*³' is found in quite an unfamiliar sense here. *Vasiṣṭhavyāpadeśinaḥ* means, as the commentator points out, *Vasiṣṭhamyogavartinaḥ*, one who is under the control of Vasiṣṭha.

KĀRAKAS :

A fundamental principle of Sanskrit grammar is: 'vivakṣātaḥ kārakāṇi bhavanti', the use of *kāraḥ* 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 kālasya* in '*kasyacit tv atha kālasya* Yakṣiṇī kāmārūpiṇī⁴' where the genitive case is used with *kāla*. In the sense of 'after a long time', Vālmīki uses the expression *dīrghasya kālasya* in the verse '*adya dīrghasya kālasya bhaviṣyāmy aham āsitā*⁵' and '*atha dīrghasya kālasya*'.⁶ The peculiarity lies here in the genitive case-endings without some such word as *paścāt*.

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

1. II. 46. 12.
2. II. 100. 18.
3. I. 19. 2.

4. I. 24. 25.
5. V. 1. 174.
6. IV. 9. 17.

the current *vāgvyavahāra*, as for example, *nīpuṇena* in the verse 'diśaṃ caritvā *nīpuṇena* vānarāḥ¹' meaning *nīpuṇam*, carefully, closely; '*āpramattena* te bhāvyam āśramasthena *Sītayā*²', the expression *Sītayā*'*pramattena* meaning *Sītāviśaye āpramattena*, not neglectful of Sītā; '*guṇataḥ saṅgrahaṃ* kuryād doṣataḥ tu visarjayet³' 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. *Guṇataḥ* (*saṅgrahaṃ*) and *doṣataḥ* are here in the verse in place of *guṇaiḥ* and *doṣaiḥ*. Further, we may mention '*ānṛṇyam* tu gataṃ tasya Sugrīvasya *pratiśrave*⁴' where the locative case-affix is really in the sense of 'with regard to' (*viśayasaptamī*). *Pratiśrave ānṛṇyam* means *pratiśravaviśaye ānṛṇyam*. We may also mention '*saṃketād Bharatena* tvam Rāmaṃ 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 *kāraṇas* and the case-endings used for them which at once strike the reader as he goes through the pages of the Rāmāyaṇa:

1. *prāptakālam yathā daṇḍam dhārayeyuḥ suteṣu api*⁶
2. *Sugrīvaḥ saṅkitaś cāśin nityam vīryeṇa Rāghave*⁷
3. *rājā Daśarathaḥ svargaṃ jagāma vilāpan sutam*⁸
4. *apatyam sveṣu dāreṣu notpādayitum arhatha*⁹
5. *tapo'gnihotraśiṣyeṣu kuśalam paryapṛcchata*¹⁰
6. *pratyudgamyā mahīm prahvaḥ śirasā ca mahīm gataḥ*¹¹
7. *mayā ca Sītayā caiva śapto'si Raghunandana*¹²
8. *kaccin na gaṇikāśvānām kuñjarāṇām ca tṛpyasi*¹³

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.
11. I. 10. 30.
12. II. 112. 28.
13. II. 100. 50.

9. *satyenāyudham ālabhe*¹
10. *niśasāda giriprasthe Sītāṃ mānsena chandayan*²
11. *samagras te janaḥ kaccid ātithye śaṁsa me'nagha*³
12. *Bharataṃ Kekayīputram ātithyena nyamantrayat*⁴
13. *na nūnaṃ daivataṃ kiñcit kālēna (=kālāt) balavattaram*⁵
14. *yas tvam jyeṣṭhe nṛpasute pṛthivīm dātum icchasi*⁶
15. *seyam pāpā nṛśaṁsā ca tasyāḥ kuru yathāmatī*⁷
16. *amātyās tvarayanti sma tanayau cāparāḥ kriyāḥ*⁸
17. *yām eva rātriṃ te dūtāḥ praviśanti sma tāṃ purīm*
*Bharatenāpi tāṃ rātriṃ svapno dṛṣṭo'yam apriyāḥ*⁹
18. *Yamo Vaiśravaṇaḥ Śakro Varuṇaś ca Mahābalaḥ*
*viśiṣyante narendreṇa (=narendrāt) vṛttēna mahatā tataḥ*¹⁰
19. *apramattas tvam aśveṣu bhava saumyety uvāca ha*¹¹
20. *nivedayāma te sarvaṃ svake dāśagṛhe vasa*¹²
21. *ebhiś ca sacivaiḥ sārddham śirasā yācito mayā*¹³
22. *na hy ato dharmacaraṇaṃ kiñcid asti mahattaram*
*yatha pītari suśrūṣā tasya vā vacanakriyā*¹⁴
23. *dhig astu yoṣito nāma śaṭhāḥ svārthaparāyaṇāḥ*
*na bravīmi striyaḥ sarvāḥ Bharatasyaiva mātaram*¹⁵

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 imaṃ pālayiṣyāmi Rāghavāgamaṇaṃ *prati*.¹⁶ 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. |
| 6. II. 79. 15. | 14. II. 19. 22. |
| 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* : 'namaḥsvastisvāhāsvaldhālamvaśadyogāc ca'. But we find that in some of the verses of the Rāmāyaṇa the genitive case is used, as for example, in

1. *namas teṣāṃ mahātmanām*¹
2. *api svasti vanaukasām*²
3. *svasti gobrahmaṇānāṃ ca lokānāṃ ceti samsthitāḥ*³
4. *api svasti bhavet tāta sarveṣāṃ api rakṣasām*⁴
5. *api svasti bhavet tasya bhrātus te bhrātṛvatsala*⁵
6. *lokānāṃ svasti caivam syāt*⁶

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. *yuktaṃ Vibhīṣaṇenoktaṃ mohāt tasya na rocate*⁷
2. *abhiyācāma Vaidehīm etad dhi mama rocate*⁸
3. *mama pratipradānaṃ hi Rāvaṇasya na rocate*⁹
4. *na bhedasādhyā baladarpitā janāḥ
parākramas tv eṣa mameha rocate*¹⁰
5. *ihaiva prāṇasamnyāso mamāpi hy adya rocate*¹¹
6. *pramāpaṇaṃ hy asya mamādyā rocate*¹²
7. *sahasā tava niṣkrāmo mama tāvan na rocate*¹³
8. *na rocate tad vacanaṃ hi tasya . . .*¹⁴
9. *prakṛtyā dharmasīlasya Rāmasyāsyāpy arocata*¹⁵

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

1. V. 26. 46.

2. IV. 11. 60.

3. III. 24. 21.

4. III. 37. 4.

5. VII. 46. 16.

6. VII. 67. 24.

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.

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

1. *na cāsya vanavāsasya sphrayiṣyasi bhāmini*¹
2. *vanecarāṇām . . . nūnam sphrayate purā*²

Pāṇini enjoins the use of the dative case with the words standing for persons against whom anger, etc. is directed, when the roots *krudh*, *druh*, *irṣy*, and *asūy* and their synonyms are used, vide., his sūtra 'krudhadruherṣyāsūyārthānām 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 kaḥ kupyed vānarottama*³
2. *cukoṣa bāṇābhihato rākṣasasya mahākapiḥ*⁴
3. *bhrātūr apy atikupyanti so'narthaḥ sūmahān kṛtaḥ*⁵
4. *kaś ca pravrajyamāno vā nāsūyet pitaram sutaḥ*⁶
5. *yadi māṃ dhārmiko Rāmo nāsūyen mātṛghātakam*⁷

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 nārīṇām vānarāṇām mahātmanām*⁸' where the proper expression should have been 'saha nārībhiḥ'.

Pāṇini reads 'karmaṇā yam abhipraiti sa sampradānam' (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.

2. V. 14. 48.

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. *teṣāṃ bahuvidhaṃ dattvā*¹
2. *Saumitre yo'ham ambāyā dadmi śokam anantakam*²
3. *yas tvam jyeṣṭhe nṛpasute pṛthivīm dātum icchasi*³
4. *pradāya pṛthivīm tava*⁴
5. *dātum ca tāvad icchāmi svargatasya mahāpateḥ*⁵
6. *pradeyāṁś ca dadau rājā sūtamāgadhabandinām*⁶
7. *tato deśasya supṛito varam prādād anuttamam*⁷
8. *daṇḍacakram mahad divyaṃ tava dāsyāmi Rāghava*⁸
9. *yadi no dāsyate tava*⁹
10. *salilaṃ nārhaṣe prājña dātum eṣāṃ hi laukikam*¹⁰
11. *varo varṣasahasrānte mama dattaḥ sutam prati*¹¹
12. *rājan na dāsyē śabalāṃ tava*¹²
13. *sahasram ekaṃ daśa ca dadāmi tava suvrata*
....*śabalā dīyatāṃ mama*¹³
14. *dīyatāṃ asya yan manah*¹⁴
15. *prītiyuktas tu sarveṣāṃ dadau teṣāṃ mahātmanām*¹⁵
16. *sutām ayonijāṃ Sītāṃ dadyāṃ Dāśarathē aham*¹⁶
17. *idaṃ dvitīyaṃ durdharṣaṃ Viṣṇor dattaṃ surottamaiḥ*¹⁷
18. *pitur mama dadau divyaṃ Jamadagner mahātmanah*¹⁸
19. *dīyatām asya Maithilī*¹⁹
20. *hitam tathyaṃ tv ahaṃ brūmi dīyatām asya Maithilī*²⁰
21. *tato gatvā vayaṃ yuddham dāsyāmas tasya yatnataḥ*²¹

1. II. 36. 4.
2. II. 53. 21.
3. II. 79. 15.
4. II. 82. 5.
5. II. 83. 24.
6. I. 18. 20.
7. I. 24. 22.
8. I. 27. 4.
9. I. 33. 3.
10. I. 41. 18.
11. I. 46. 15.

12. I. 53. 16.
13. I. 53. 20.
14. I. 65. 18.
15. I. 66. 12.
16. I. 66. 26.
17. I. 75. 13.
18. I. 75. 23.
19. VI. 9. 16.
20. VI. 9. 20.
21. VI. 64. 23.

22. *bhṛtyānāṃ tvam arindama*
bhogāṅś ca parivārāṅś ca kāmān vasu ca dāpaya¹
23. *lokāpavādabhitasya pratyayam tava dāsyati*²
24. *aham asya pradāsyāmi paramam varam adbhutam*³
25. *tadāsyā śāstram dāsyāmi yena vāgmī bhaviṣyati*⁴
26. *yuddhārthī Rāvaṇaḥ prāptas tasya yuddham pradīyatām*⁵
27. *sa tu dattvā Daśagrīvo balaṃ ghoram Kharasya tat*⁶
28. *kṛtakṛtyā vayam tāta dattvā tasya varadvayam*⁷
29. *kanyās tāḥ pradadau....trayāṇāṃ rākṣasendrāṇām*⁸
30. *daivatair mama sā dattā Paulomīva Śatakratoḥ*⁹
31. *evam Indro varam prādān Mayūrasya sureśvaraḥ*¹⁰
32. *tasmāt tavāpi pāpiṣṭha pradāsyāmi pratikriyām*¹¹
33. *sāmiṣam bhojanam mama dīyatām iti Śighram*¹²

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 bibhyati*¹⁴
3. *bhetavyam tasya satatam Rāmasya ca mahātmanaḥ*¹⁵
4. *yasya bhītāḥ pravepanto nādān muñcanti vānarāḥ*¹⁶

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

1. VI. 64. 28.
2. VII. 96. 22.
3. VII. 36. 12.
4. VII. 36. 14.
5. VII. 23. 27.
6. VII. 25. 1.
7. VII. 3. 20.
8. VII. 5. 32.

9. VII. 12. 7.
10. VII. 18. 22.
11. VII. 65. 16.
12. VII. 65. 21.
13. IV. 55. 6.
14. II. 29. 4.
15. IV. 49. 9.
16. IV. 31. 46.

things which is other than *kāraka*. Pāṇini reads 'śaṣṭhī śeṣe' (II. 3. 50). The *śeṣa* 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 *śaṣṭhī* 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 *kāraṅkas* the fundamental position remains that their use is essentially a matter for the speaker. To opt for any one or the other of the *kāraṅkas* 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, *sambandhamātra*, subsisting between the verb and the noun in the sentence by the use of the *śaṣṭhī*. Since this undefined *sambandha* 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 *śaṣṭhī* 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 *kāraṅkas* 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 'śaṣṭhī cānādare' (II. 3. 38) which enjoins the genitive case in *bhāvalakṣaṇa* when disregard of the agent of the *bhāva* is also implied. In the Rāmāyaṇa, however, we have the genitive case in the sense of *bhāvalakṣaṇa* in the verse 'evaṃ sambhāṣamāṇasya Guhasya Bharataṃ tadā', 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
Rāmābhiṣekārthakṛtā janānām
Narendrasūnor abhimaṅgalārthāḥ
sarvasya lokasya girāḥ prahr̥ṣṭāḥ¹

Now, what difference is there between *prahr̥ṣṭāḥ* 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 :—

darpeṇa mahatā yukto darpaḥpūrṇo bhavat tadā²

where *darpeṇa mahatā yukto* and *darpaḥpūrṇo* 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* taṃ śailaṃ bahukandāram³' 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 *vīkṣamāṇāḥ samantataḥ* in the fourth quadrant. Evidently there are too many words. Thus we see that if both *dṛṣṭigatam* and *dṛṣṭvā* were deleted and only the phrase *vīkṣamāṇāḥ samantataḥ* retained, the construction would be faultless and would gain in clarity.

The verse '*nāmnā Sudarśanaṃ nāma Rājahaṁsaiḥ samākulam*'¹ 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, *nāma* is an indeclinable in the sense of *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 *nāmnā Sudarśanam* or *Sudarśanaṃ nāma* simply.

In '*Rāvaṇas tu mahābāhuḥ sacivaiḥ parivāritaḥ ājagāma mahātejā jayāya vijayam prati*'², the two expressions *jayāya* and *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 *kīcaka*, Amara, the Sanskrit lexicographer, says '*veṇavaḥ kīcakās te syur ye svananty aniloddhataḥ*'³, *kīcakas* 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 *veṇu* with the word *kīcaka* for the *kīcakas* are admittedly *veṇus*, nor is it necessary to qualify the word *kīcaka* by the expression *mārutoddhūta*, for *kīcakas* 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 *veṇu* has been used with *kīcaka*; '*ubhayos tīrayos tasyāḥ kīcakā nāma veṇavaḥ*'⁴ while in another the expression *mārutoddhūta* has been used with it in addition to

1. IV. 40. 46.

2. VI. 95. 38.

3. II. 4. 162.

4. IV. 43. 37.

veṇu, as in 'veṇubhir mārutoddhūtaiḥ kūjantam iva kīcakaiḥ'.¹ 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 *kīcaka* by the expression *māruta-pūrṇa-randhra* which was unnecessary, the sense of it being inherent in the word *kīcaka* itself, vide., 'sa kīcakair māruta-pūrṇarandhraiḥ kūjadbhir āpāditavaṃśakṛtyam'.²

In 'Lakṣmaṇaḥ prītimān prīto bahumānād avaiḥṣata'³ 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.⁴ It is, therefore, unnecessary on the face of it to qualify it by the expression *aśirogrīva* as has been done in the Rāmāyaṇa in the following verse:

āsedaṭṭṣ ca tad rakṣas tāv ubhau pramukhe sthitam
vivṛddham aśirogrīvaṃ Kabandham udare mukham.⁵

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 *sāyāhna-samaya* in 'tataḥ sāyāhna-samaye dvitīye'hani sārathiḥ'⁶ where *samaya* is unnecessary for *sāyāhna* is nothing but a division of time; *sarītām patiḥ* in 'nāhi kṣubhyati durdharṣaḥ samudraḥ sarītām patiḥ', where of *samudra* and *sarītām patiḥ* only one would do; and *samudra-yādobhir* in 'samantataḥ sasvanam ākulaṃ babhau samudrayādobhir ivārṇavodakam'⁷ where *yādobhir 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.

4. Apte's Sanskrit-English Dictionary.

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 *daṃṣita* means mailed, furnished with an armour. The Amarakoṣa mentions it as a synonym of *varmita*: 'saṃnad-dho varmitaḥ sajjo daṃṣito vyūḍhakaṅkataḥ'.¹ *Daṃṣita* then is a person who has put on a *daṃṣa* or *varman*. It is manifestly unnecessary to use the word *varman* along with *daṃṣita* 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 daṃṣitāḥ*'², *varmasu* is used with *daṃṣitāḥ* which is clearly unnecessary on account of the sense of *varman* being already contained in the word *daṃṣita* itself.

In the verse 'yady adharmo na balavān syād *ayam Rākṣasasvaraḥ syād ayam suralokasya saśakrasyāpi rakṣitā*'³, the expression *ayam* is unnecessarily repeated. It is clearly superfluous.

We have some more instances of redundancy in the following verses: *Guhāḥ santāpasantaṭṭo Rāghavaṃ vākyam abravit*⁴; *bhaktaṃ bhṛtyaṃ sthitaṃ sthityā*⁵; *śighraṃ vai yaja yajñaṃ tvam*⁶; where only *santaṭṭaḥ*, *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 *vajrasaṃyogasamuktaiḥ*² and *bahuvīdhāṃ cintāṃ 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 *punaruktidoṣa* will have to be accepted. The following may be quoted as an example of it:

krodhān nādaṃ 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 *amantrayāt* in the verse: 'harivṛddhaiḥ samāgamya punar mantram amantrayāt'.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,

1. Vyaktiviveka, pp. 306-307.

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, 'cintām cintayāmāsa' simply means 'cintām akarot', 'cintām 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 sārdham kriyām eva cakāra saḥ¹', 'sambhārāḥ sambhriyantām te turagaś ca vimucyātām²' and 'vidhānaṁ ca vidhīyatām³' such expressions as *kriyām cakāra*, *sambhārāḥ sambhriyantām* and *vidhānaṁ vidhīyatām* do not suffer from the *punaruktidoṣa*, 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 Kaikeyī enquires from Dhātṛī, 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 harṣeṇa dhātrī tu parayā mudā*.¹ Now this idiomatic expression (*harṣeṇa vidīryamāṇā*) has its parallel in English too. We have translated this expression above as bursting with happiness.

Another idiom which draws upon straw, *tṛṇa*, is found in the verse: 'jāne pāpasamācāraṃ *tṛṇaiḥ* kūpam ivāvṛtam', '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 Rāvaṇa is a great sinner, a perfect debauch, though a Brāhmaṇa. It seems while uttering these words, Sītā had in mind Rāvaṇa's earlier treacherous behaviour in entering her hut under the guise of a Parivrājaka which made her mistake him for a ṛṣi. Rāvaṇa'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 Duṣyanta: 'ko'nyo dharmakāṇḍikapraveśinaḥ *tṛṇacchannakūṇḍopamasya* tavānukārī bhaviṣyati'.²

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 ivoddhṛtau'; 'the boat without a pilot' in 'paribhramati rājaśrīr naur ivākarnikā jale'; 'piercing a wound with a needle' in 'vivyathe Bharatas tīvravraṇe tudyeva sūcinā'; 'putting salt on a wound' in 'duḥkhe me duḥkham akaror vraṇe kṣāraṃ ivādadāḥ'; and 'passing out of the vital airs' as it were in 'udgatānīva sattvāni babhūvur amanasvinām'.³

1. II. 7. 10.

2. IV. 17. 22.

3. Abhijñāna-Śākuntala, Act V, ed.
Vani Vilasa Press, Srirangam.
p. 216.

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: 'atīśneha-pariṣv-aṅgād vartir ādrāpi dahyate¹', '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 Sītā had conversed earlier after she was convinced that he was a messenger sent by her husband. Sītā 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 saṁśayaḥ²', '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 Yogavāsīṣṭha too preserve the above idiom in much the same form, as for example, in 'ahir eva hy aheḥ pādān vijānāti na saṁśayaḥ³' and 'ye tu vijñātavijñeyās tādrśāḥ pāvanāśayāḥ jñanti tāns tathaivāntar 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

1. IV. 1. 116.

2. V. 42. 9.

3. Śāntiparva, 203. 13 (Mahābhārata, Nirṇaya Sagar Press Edition).

4. Yogavāsīṣṭha, VI (ii) 102. 26.

5. IV. 36. 11.

'satyaṃ batedaṃ pravādanti loke nākālamṛtyur bhavatīti santaḥ'.¹

The idea is repeated in another verse too: 'dhruvaṃ hy akāle maraṇaṃ na vidyate'.²

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

āmrāṃ chittvā kuṭhāreṇa nimbaṃ paricaret tu kaḥ
yaś cainaṃ payasā siñcen naivā'sya 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 mīṭho hoyā siñcoṇ uda ara ghīya seṇ
jisakā paḍyā subhāva ka jāsi jīva saiṇ.⁴

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

kaścid āmravaṇaṃ chittvā palāśāṇś ca niṣiñcati
puṣpaṃ dṛṣṭvā phale gṛdhnuḥ sa śocati phalāgame.⁵

The idea of this proverb is the same as that of the Hindi proverb: siñce peḍ babula kā āma kahāṇ 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 mātṛkaṃ dvipadā iti, khyāto lokapravādo' yaṃ Bharatenānyathā kṛtaḥ', 'the bipeds, the

1. V. 28. 3.

2. II. 20. 51.

3. II. 35. 16.

4. See Sanskrit Vāṇmaya aur Kahā-
vateḥ, Kanhaiya Lal Sahal,

Nāgarī Pracārīṇī Patrikā, Year
59, Nos. 3-4, Sampvat 2011, pp.
266-290.

5. II. 63. 8.

6. III. 16. 34.

human beings, inherit the characteristics of their mothers and not fathers.' It is said in the Rāmāyaṇa 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 :

satyāś cātra pravādo'yaṃ laukikaḥ pratibhāti mā
pitṛṇ samanujāyante narā mātaram aṅganāḥ¹,

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 'khānā taśī māṭī va jāṭī taśī potī' expresses the same age-old truth so beautifully expressed by the author of the Rāmāyaṇa. A Rājasthānī proverb too gives us the same idea, though not in as direct a manner as the Rāmāyaṇa 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 : 'māṇ gaila ḍikarī ghaḍā gaila ṭhikarī', 'a daughter inherits the characteristics of her mother just as a potsherd that of a pot'.

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

'antakāle hi bhūtāni muhyantīti purā śrutiḥ rājñaiṣaṃ kurvatā loke pratyakṣā sā 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 prajāś tam anuvartate¹
- (2) yadvṛttāḥ santi rājānaḥ tadvṛttāḥ santi hi prajāḥ²
- (3) gatodake setubandho na kalyāṇi vidhīyate³
- (4) yaḥ paraḥ para eva saḥ⁴
- (5) nāgnir agnau pravartate⁵
- (6) dṛśyamāṇe bhavet prītiḥ sauhṛdam nāsty adṛśyataḥ⁶
- (7) svabhāvo duratikramah⁷
- (8) dhig astu paravaśyatām⁸
- (9) maraṇāntāni vairāṇi⁹
- (10) mṛdur hi paribhūyate¹⁰
- (11) śokaś ca kila kālena gacchatā hy apagacchati¹¹
- (12) patanāntāḥ samucchrayāḥ¹²
- (13) anirvedaḥ śriyo mūlam¹³
- (14) sāgaraḥ samayaṃ kṛtvā na velām ativartate¹⁴

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

1. VII. 43. 19.

2. II. 109. 9.

3. II. 9. 54; For the same idea see also II. 18.23.

4. VI. 87. 15.

5. V. 55. 22.

6. V. 26. 39.

7. VI. 36. 11.

8. V. 25. 20.

9. VI. 111. 100.

10. II. 21. 11.

11. VI. 5. 4.

12. II. 105. 16; VII. 52. 11.

13. V. 12. 10.

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 'nirūḍhalakṣaṇā'. 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. prāsāḍair vividhākārair vṛtām *vaidyajanākulām*
kaccit samuditām sphītām Ayodhyāṃ parirakṣase¹
2. tataḥ prakṛtimān *vaidyaḥ* pitur eṣām purohitaḥ² (Vasiṣṭhaḥ)
3. pradhānaṃ sādhaḥ *vaidyam*³

The words *pariṇaya* and *pariṇīta* 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) *pariṇīto* smi haribhir balamadhye amarṣaṇaiḥ⁴
- (2) *pariṇīya* ca sarvatra nīto haṃ Rāmasaṃsadi⁵

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*+*nī*, as for example, in 'agrḥṇām yaç ca te

1. II. 100. 42.
2. II. 77. 21.
3. VI. 16. 4.
4. VI. 30. 9.
5. VI. 30. 9.

pāṇim 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 *saptapadī* 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-kṛpāviṣayī-kriyate*, 'one who is pitied'. Conventionally it means a miser.¹ Sanskrit literature records many uses of the word in its primary sense of pitiable too, as for example, in '*kṛpaṇāḥ phalahetavaḥ*,'² '*duhitā kṛpaṇam param*'³, etc. The *Rāmāyaṇa* too records the use of it in this very sense in its verse :

'so' vatīrya drumāt tasmād vidrumapratimānanaḥ vinīta-veśaḥ *kṛpaṇaḥ* praṇipatyopasṛtya ca'.⁴

In literature we generally meet with the verbal and the derivative forms of *puras+kr* 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 : '*śaṅkhaundubhinir-hṛdaiḥ puraskṛtvā dvijaśabham*'⁵ '*laghuneva manuṣyeṇa strītvam eva puraskṛtam*'⁶, and '*mama vṛttam ca vṛttajña bahu te na puraskṛtam*'.⁷

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 Sītām rākṣasapuṅgava'.⁸

(2) *pativratānām nākasmāt* patanty aśrūṇi bhūtale.⁹

- | | |
|---|-----------------|
| 1. See the author's paper "Studies in Sanskrit Semantics". The Poona Orientalist, Vol. XXIII, Nos. 3 & 4, 1958, p. 3. | 4. V. 33.1. |
| 2. Gītā, II. 49. | 5. I. 12. 27. |
| 3. Manuśmṛti, I. 185. | 6. VI. 116. 14. |
| | 7. VI. 116. 15. |
| | 8. VI. III. 19. |
| | 9. VI. III. 67. |

The word *pariṣvaṅga* means embrace. Etymologically however, it means 'contact from all sides', *pari*=*paritaḥ*, all sides; *svaṅga*=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 'atisneha¹*pariṣvaṅgād vartir ādrāpi dahyatet*', *pariṣvaṅga* 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 *pariṣvaṅga*. 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*, *khecara* in the derivative sense of 'one flying in the sky'. The derivative meaning of *vihaṅga*, and *vihaṅgama* is *viḥāyasā gacchati*, of *khaga* is *khe gacchati* and of *khecara* 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 Kharaiḥ . . . yajñasatrur vihaṅgamaḥ.*²
- (2) *śyenagāmī pṛthugrīvo yajñasatrur vihaṅgamaḥ.*³
- (3) *āruhyatām ayaṃ śīghraṃ khago ratnavibhūṣitaḥ mayā saha ratho yuktaḥ piśācavadanaiḥ kharaiḥ.*⁴
- (4) *cacāra sarvatra mahān mahāmatiḥ khagaṃ puraṃ prāpya Purandaro yathā.*⁵
- (5) *manojavaṃ kāmagamaṃ kāmarūpaṃ vihaṅgamam.*⁶
(*Puṣpakam vimānam*)
- (6) *vihaṅga iva sārāṅgaḥ salilaṃ tridaśeśvarāt.*⁷

The word *sapatna* means an enemy. The etymological

1. IV. 2. 116.

2. III. 26. 26.

3. III. 23. 31.

4. III. 42. 7.

5. VII. 4. 32.

6. VII. 15. 37.

7. IV. 30. 13.

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 citraṃ *sapatneṣu* pāpaṃ Lakṣmaṇa 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 'bhrātā Vaiśravaṇasyāhaṃ *sāpatno* 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 √*vrj*ī, 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 *āvarjayiṣyāmi* yuṣmākaṃ paripanthinaḥ³

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

1. III. 45. 23.

2. III. 48. 2.

3. V. 62. 2.

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 *kausala*, which primarily means skill or skilfulness, as already observed. The Rāmāyaṇa, records its use in the following verses :

- (1) praviśya nagarīm Laṅkāṃ *kausalam* brūhi Maithilīm¹
- (2) anuśocasi Kākutsthāṃ sa tvāṃ *kausalam* abravīt²

The word *nibhṛta* primarily means 'full,³ brimful, filled with', as in *cintayā nibhṛtaḥ*⁴. 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) *nibhṛtaḥ* saṃvṛtākāro guptamantraḥ sahāyavān⁵
- (2) sa śaro Rāvaṇaṃ hatvā rudhirārdrakṛtacchaviḥ kṛtakarmā
nibhṛtavat sa tūṇīm punar āviśat.⁶

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 '*nibhṛtaḥ* prañataḥ prahvaḥ so 'bhigamyābhivādyā ca.'⁷

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 *vīryotseka*).⁸ Here we propose to take up more of such instances

1. VI. 112. 23.

2. VI. 125. 37.

3. *nibhṛtāś* ca bhṛtyāḥ VI. 109-22.

4. A quotation from the Bhāgavata as noted in Apte's Sanskrit-English Dictionary, Gopal Narayan & Co., 1924, p. 550.

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 *vīryotseka* 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 *darpoṣikta* or *vīryoṣikta*:

- (1) *darpoṣiktatayā kasyacit sa mahāmuneḥ*.¹
- (2) *vīryoṣiktasya śūrasya saṅgrāmeṣv anivartinaḥ*.²
- (3) *dānavendro mahābāho vīryoṣikto durāsadaḥ*.³

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

- (1) *niśamyāhaṃ tataḥ śeṣaṃ vākyaṃ uttaram abruvam*.⁴
- (2) *niśamya Hanumāñ śeṣaṃ vākyaṃ uttaram abravīt*.⁵
- (3) *bhūyaḥ samupacakrāma vacanaṃ vaktum uttaram*.⁶

Uttara literally means subsequent. The complete expression *uttaravākya* 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 *viśadigdhaśara*. *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 *viśadigdha*,

could the compound *vīryoṣikta* 1. VI. (ii). 136. 11.
 which is manifestly the complete 2. V. 23. 11.
 expression for the short one *utsikta* 3. VI. 7. 8.
 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 (*viṣadigdhasara*). *Digdha* is used in this very sense in the Rāmāyaṇa verses :

- (1) tadā śete sma sā bhūmau *digdhaviddheva* Kinnarī.¹
- (2) kareṇum iva *digdhena* viddhām mṛgayuṇā vane.²

Amara too notices this sense when he says : *nirastaḥ prahite bāṇe viṣākte digdhaliptakau*.³ This is a case *par excellence* of progressive abbreviation.

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 dyotakāḥ*) or denote a meaning of their own (*upasargā vācakāḥ*) 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 :

prakāśitāyodhanasausthavo' tha,
Māyāsuero' nyatra vipakṣalokaṃ
viruddha eko' dhiraṇaṃ babāḍhe,
prasahya dhātvartham ivopasargaḥ.

—Caṇḍīstotra, 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 *ān* (*ā*) the root *kr* yields here the unusual sense of carrying along as in 'śilām *ākuriatim*¹', carrying along the rocks (by the force of the current). When the preposition *upa* is further prefixed to *ā+kr* this sense altogether changes. *Upa+ā+kr* means to give (as a gift) as may be clear from the following verse where it is found used; 'vyañ-janārthaṃ ca Saumitre gosahasram *upākuru*'.²

With *upa* the root *kr* yields many senses. One of them is *vaiḥṣṭa* or *vikāra* or 'change for the worse'. The augment *suṭ* is contributory to this sense. The example of *upa+skṛ* in this sense which is generally cited in Sanskrit grammatical works is 'upaskṛtaṃ bhuñkte', he eats spoiled food. In the

1. II. 71. 3.

2. II. 32. 21.

Rāmāyaṇa, too, the word *upakṣṛta* is found used in the verse 'satyo' yaṁ pratitarko me pareṇa tvam *upakṣṛtaḥ*'.¹ According to the commentary *upakṣṛtaḥ* means 'utkocena vikāraṁ prāpitah,' spoiled by means of a bribe (viz., bought off).

In the word *upakāryā*, however, where too the root *kr* is preceded by the preposition *upa* the meaning is entirely different. *Upakāryā* is a technical term used for royal palaces. The verse of the Rāmāyaṇa where it occurs is '*upakāryāḥ kriyantāṁ ca rājño bahugunānvitāḥ*'.²

The use of the word *viprakṣṛta* in the Rāmāyaṇa verse 'nāsmi *viprakṣṛtā* deva kenacin nāvamānitā'³ and in 'tvayā *viprakṣṛtābhiḥ* ca tadā śaptas tad āgatam'⁴, is quite interesting. *Viprakṣṛta* means *vinikṣṛta*, roughly handled, molested, harassed.

The word *nirākāra* occurring in the verse 'Ayodhyā *nirākārā*'⁵ has been interpreted by the Commentator as 'niralaṁkāra', 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 *vikṣṛta* used in the Rāmāyaṇa verse 'pāduke hema-*vikṣṛte*'⁶, meaning the gold embroidered shoes. In the verse 'maṇisopānavikṣṛtām'⁷, the sense of *vikṣṛta* is *viśeṣeṇa kṛta*, beautifully built. Apart from this sense *vi+kr* 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 'nikṣṛtaḥ syād viprakṣṛtaḥ' and 'nikāro viprakāraḥ syāt'. Kṣīrasvāmin explains *nikāra* as *khalāikāra*.

5. II. 113. 24.

6. II. 113. 13.

7. V. 9. 22.

Rāmāyaṇa verse: 'anārya iti mām āryā vikariṣyanti rathyāsu surāpaṃ Brāhmaṇaṃ yathā'.¹ 'To throw' is still another sense of *vi+kṛ* in which sense it is found used in the verse 'ghorau bhujau vikurvāṇam'.²

A peculiar prepositional use which must catch the eye of the reader is found in the verse 'bāṇair vinikṛtām patitām jyām ivāyudhāt'.³ 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 Rāmāyaṇa and can be found elsewhere too may be seen from the Yogavāsīṣṭha verse⁴ where instead of the regular *parāvṛtti* the form *parāvṛti* is found used.

The root *kṛ* with the preposition *vi+ni* means to insult. The word *vinikṛta* has been used by Vālmīki in the sense of insulted or slighted in the verse 'vīro vinikṛto bhrātrā'.⁵ With *ni* alone, the sense is nearly the same, as in 'evaṃ tvām pāpa-karmāṇaṃ vakṣyanti nikṛtā janāḥ'⁶ where the commentator interprets *vikṛtāḥ* by *kleśitāḥ*.

Vi+ā when prefixed to the root *kṛ* 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*). Vālmīki, too, derives the same sense from *vi+ā+kṛ* as is clear from the use of it in the following verse; 'tad bhavān vyākarotu naḥ', 'you please explain it to us'.

Prati+kṛ gives the sense of *upakāra*. *Pratikṛta* in the Rāmāyaṇa verse 'pūrvam pratikṛtaḥ', etc. means one who has

1. II. 12. 78.
2. III. 69. 31.
3. II. 114. 16.
4. IV. 27. 31.

5. IV. 3. 20.
6. V. 21. 14.
7. V. 58. 6.
8. IV. 29. 25.

done an act of obligation (*kṛtopakāraḥ*). *Prati+kr* also means 'to remedy' as in 'tasya cet *pratikāro*' sti¹ and 'to retaliate against,' 'to take revenge on', as in 'na śekur Atikāyasya *pratikartuṃ* 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.

√Vrt

Another root whose prepositional uses are found in the Rāmāyaṇa in a large number is *vrt*. With the preposition *saṃ* 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 *ñic* to complete or to finish is the sense of *saṃ+vrt* as may be seen in: '*saṃvartayitvā* tat karma'.⁴ In another verse where *saṃ+vrt* is used the sense is that of sending back. Actually *saṃ+vrt* gives here the sense of *ni+vrt*. *saṃvartayitum* in the verse 'śvaḥ prabhāte narendra tvap *saṃvartayitum* arhasi⁵' means returning (*nivartitum*) only. In the expression '*kopasaṃvartitekṣaṇaḥ*'⁶, *saṃ+vrt* means 'to roll', the same as *vi+vrt*.

The preposition *pari* gives the sense of round, circular movement, etc. *Pari+vrt*, therefore, means to go round and round. This is precisely the sense of the word *parivartate* used in the Rāmāyaṇa verse '*asvastahṛdayaś cāśīd duḥkḥāc ca parivartate*'⁷ which means 'he had a disturbed mind and was moving about on account of the pangs (of separation)'.

1. IV. 43.6.
2. VI. 71.42.
3. VI. 103.28.
4. I. 16.24.

5. I. 69.12.
6. V. 42.22.
7. I. 10.23.

Now reverting to *saṃ+vṛt* we find that it also means to spend or to pass as in 'māsāṅś caturō mayā saha *saṃvartayan*'.¹ To clench (the fist) is still another meaning of *saṃ+vṛt* as will be clear from its use in the verse 'muṣṭim *saṃvartayāmāsa*',² and in 'tataḥ *saṃvartayāmāsa vāmahastasya so* 'ṅgulīḥ'.³ *Sam+vṛt* has also been found used in a rather remarkable sense. It is 'to die'. In 'na *saṃvṛttaḥ pitā mama*', *saṃvṛtta* means dead. Ordinarily *saṃvṛtta* has quite the opposite sense, viz, 'born.' This is not all. In the verse 'citāṃ *saṃvartayāmāsuḥ*',⁴ *saṃ+vṛt* gives the sense of arranging (the funeral pyre). Last but not the least, comes the most unusual meaning of *saṃ+vṛt* used participially in the verse '*saṃvṛttā yadi vṛttā sā*'.⁵ Here *saṃvṛttā* means *sadvṛttā*, of good conduct, a very rare meaning indeed.

The preposition *saṃ* coming before *pari* gives the sense of thoroughness to the sense of circular movement yielded by *pari+vṛt*. *Sam+pari+vṛt*, 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 Rāmāyaṇa verse 'buddhir mama *saṃparivartate*' means 'my mind is reeling, swimming.'

In the sense of going round or rolling physically is used the expression *saṃparivartya* in the verse 'śrāntān hayān *saṃparivartya śighram*'⁶ 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 *vṛt* may be mentioned *apavartāmahe* found in '*apavartāmahe bhūmau*',⁷ which according to the Tilaka commentary means: we sleep somehow on the ground. *Apa+vṛt* means to roll. The meaning

1. IV. 27. 48.

2. VI. 76. 25.

3. III. 15. 29.

4. V. 3. 40.

5. VI. III. 113.

6. III. 58. 9.

7. IV. 1. 51.

8. II. 45. 33.

9. II. 53. 4.

given by the commentator is merely contextual. Another use of *apa+vrt* is found in the verse 'mukuteṇāpavṛttena¹' and 'mukuteṇāpavṛttena bhāskarā-kāravarcasā'.² Here *apavṛtta* means 'got off, slipped down'. The preposition *apa* has here the sense of 'away'.

Nirvṛtta in the verse 'nirvṛttamātre divase³' 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 *vrt* with the preposition *ān* (*ā*). In 'iyam śayyā mama bhrātur idam āvartitaṃ śubham⁴', the sense is that of rolling, turning round, which naturally pertains to *ā+vrt* and in 'pitṛpaitāmahaṃ rājyaṃ kasya nāvartayan manaḥ⁵' the sense is that of drawing or turning towards oneself (*ākaraṇa*). *Āvartayet* is here an equivalent of *āvarjayet*.

The preposition *ān* means hither or this side, towards. *Āvartana*, therefore, means turning this side or towards, and thence attracting. *Ā+vrt* has also the sense of 'repeating', as in 'vidyām āvartanīm puṇyām āvartayati sa dvijaḥ⁶' and in the sense of revolving in the mind (reflecting upon) as in 'tataḥ sukṣmāmbaṛadharo Brahmam āvartayan param'.⁷

'To return' is the meaning in which *upa+vrt* is used in the following verse of the Rāmāyaṇa: 'munayaḥ sahitāḥ.... upavartante salilāplutavalkalāḥ'.⁸ *Upa+vrt* primarily means to be near, to approach.

Pari+vrt gives the sense of going round (which is of course its primary sense) in the verse 'bile ca parivartatām'.⁹

Passage (of time) is the sense of the term *vyativartana* used by Vālmīki in the verse 'dhruvaṃ prāyam upāśiṣye

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 vyativartane.¹ *Vyativartana* means *atikrama*. *Kālasya vyativartane* 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 cābhyavartata'.² With an additional *sam*, the sense undergoes little change. We have *sam+abhi+vṛt* in the same sense in 'vṛtaḥ koṭisahasrābhyāṃ dvābhyāṃ samabhiavartata'.³

√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 beings⁴, the Gandharvas⁵, at other times it is used with reference to the volleys of arrows which fall stopping all traffic (*asampātam*)⁶ and still at other times it is used with reference to the vehicles which do not ply on the paths damaged by the rains.⁷ 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. (naraḥ) *sampātadbhir* Ayodhyāyāṃ nābhībhānti mahāpāthāḥ. II. 114.27.

5. *sampatāḥ* cātra santaptā Gandharvāḥ, VI. 89. 38.

6. '*asampātaṃ* kariṣyanti patantaḥ kaṅkavāsasaḥ, V. 21. 26. Here *sampāta* stands for *jana-sampāta* which means movement of people, traffic, the same as *jana-samcāra*. 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, (*sampātaty asmin jana itī sampātāḥ*), *asampāta* cannot express the sense assigned to it by the Commentator. But usage does not seem to support that sense of *sampāta*.

7. yānāni mārgaṣu na *sampātanti*, IV. 28. 16.

they are engaged in a close neck-to-neck fight¹ or the reptiles and the cobras jumping together into the fray.² 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 śiṣyāḥ pravṛtṭyā-khyāḥ purīm itaḥ*'³, and in '*patākinyas tu tā nāvaḥ.....tadā sampetur āsugāḥ*'.⁴ 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. *Manasampāta*, therefore, means 'the speed of the mind'. The Rāmāyaṇa records at least two uses of the word *sampāta* with *manah*.⁵

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 cā-sīc charayor ghorarūpiṇoḥ*'⁶, 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*'.⁷

'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*'⁸ which is rendered by the commentator as '*mama śarīrasyābhipāto na jāyate*'. This means that *abhipāta* is used here in the sense of *pāta* only, which stands for *śarīra-pāta*, falling off of the mortal coil.

1. yuddhe sampatantas tatas tataḥ, VI. 90. 3.
2. tān drṣṭvā pannagān Rāmaḥ samāpatata āhave, VI. 102. 24.
3. VI. 124. 16.
4. II. 89. 16.

5. manasampātavikramaḥ, V. 1. 186; manasasaṅkalpasampātā nideśe harayaḥ sthitāḥ, V. 39. 35.
6. VI. 90. 52.
7. VI. 90. 51.
8. III. 63. 8.

With *ān* the root *pat* means to rush in or upon as will be clear from its use in the Rāmāyaṇa verse '*āpāpātāt̥ha saṃkruddhaḥ*'.¹ With an additional *pari*, *ā+pat*, means to return, to come back as in '*sa tu paryāpatat punaḥ*'.

'To fly upon' or 'to jump up' is the meaning of *saṃ+ud+pat* as is evidenced by its use in the Rāmāyaṇa verse: '*aṅkāḍ iva samutpatya priyasya*'.² Here *saṃ* has little to signify.

In the Rāmāyaṇa verse '*vinīṣpatadbhiḥ śataśaś citraiḥ puṣpāvataṅsakaiḥ*', *vi+nis+pat* means 'to emerge, to fly out.' Here too *vi* does not modify the sense that *nis+pat* has.

'To fly into, to enter into' is the sense of *abhi+pat* used in the Rāmāyaṇa verse '*abhipatyāṣu tad vaktram*'.³ It is noteworthy that *abhi* has not here the usual sense of *ābhimukhya*, but the very unusual sense of *antar* (in, into). In the verse '*Indrāśanisamasparśaṃ sa muṣṭim vinyapātayat*'⁴ the meaning of *vi+ni+pat* with *ṇic* is that of *vinyāsa* or striking. Cp. Hindi 'mukkā marnā.'

From the above prepositional uses of the root *pat* 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 *dhā* is found in the Rāmāyaṇa with a number of prepositions and in a large variety of senses which are not unoften striking. Thus *vi+dhā* which ordinarily means to do, to make, to prescribe, to dispense, gives the rather unfamiliar

1. VI. 80. 19.

2. IV. 25. 21.

3. V. 14. 29.

4. V. 15. 7.

5. V. 58. 32.

6. VI. 98. 21.

sense of thinking in the Rāmāyaṇa where it occurs in the verse 'deśo vidhīyatām brahman yatra vatsyāmahe vayam'.¹ The commentator explains *vidhīyatām* 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 suvihitāḥ'.² The meaning of *suvihitāḥ* 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 vidhīyate'.³ It seems *vidhīyate* has been used here in the sense of *pratividhīyate*.

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: 'paurajanāśrubhiḥ patitair abhyavahitaṃ praṇanāśa mahīrajaḥ'.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 kūpe' *vahitaṃ* etat sūktaṃ pratibabhu'.⁵

Pra+ni+dhā is very commonly used in the sense of fixing the mind on. The word *praṇihita* in the verse 'viddhi praṇihitaṃ dharme'⁶ 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.

3. VII. 59^b. 26.

4. II. 40. 33.

5. Nirukta, 4. 6.

6. II. 50. 44.

manah'.¹ 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 mind², (*sam*= together), to fix it on, to concentrate. It is equivalent to *prañidhāna*. 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 *samādhatte* as 'manasā 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 *samādhānaṃ* tvam hi kāryaviśāradah'.³ The primary sense seems to be levelling up of the uneven (*viśamasya samikaraṇam*).

There is a peculiar use of *sam + dhā* here. Generally we speak of *śarasamdhāna*, fixing of an arrow to a bow, but in the Rāmāyaṇa we have *dhanuḥsandhāna*, uniting a bow with an arrow. Thus we read: '*samdadhe* paravīraghno dhanur ādāya vīryavān'.⁴

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 *upadā* which certainly means *upapradāna* (*utkoca*). The Rāmāyaṇa records the use of the

1. II. 54. 30.

2. It is in this sense that we have the use of the word in the verse (VII. 37.7) '*samādhiṃ 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 $\sqrt{dhā}$ 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 acceptance 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*. *Arthopahitayā* 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 'vyavahāreṇa 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., 'dhanuṣy amoghaṃ *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 *prakarṣa*.

1. II. 100. 26.

2. II. 111. 29.

3. III. 35. 40.

4. VI. 63. 18.

5. III. 59. 26.

6. Raghuvamśa, III. 53.

(excess or excellence). We have the use of *pra+ni+dhā* in this sense in 'anyonyam abhisamkruddhau jaye *praṇihitā*āvubhau¹, where *praṇihitau* is elliptical for *praṇihitamanaskau*, with their minds set on (victory). The primary meaning of *pra+ni+dhā* is to get together and it is precisely in this sense that we have its use in the verse 'tataḥ *praṇihitāḥ* sarvā vānaryo' sya vaśānugāḥ'.² *Praṇihitāḥ* 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 Hitopadeśa : 'yadi maṇis trapuṇi *praṇidhīyate*'.³ So it is present in the Rāmāyaṇa verse 'saumyatā rājan samyak *praṇihitā* vibho'⁴ where the punishment (*daṇḍa*) is said to be fixed or thoughtfully laid down (*praṇihita*) and the goodness (*saumyatā*) is said to be established, settled or ingrained (*praṇihitā*) in the nature.

A peculiar prepositional use is furnished by the word *samāhita* found in the Rāmāyaṇa verse 'hitam ca pathyam ca nayaprasaktam sasāmadharmārthasamāhitam ca'⁵, where it has been used in the sense of *saṃhita*. *Samāhitam* has been explained by the commentator as *saṃgatam* or combined with, united with. *Arthasamāhitam*, 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 *samāhita* has been used by Vālmīki mention here may be made first of 'well-trained' as would be clear from the following verse 'mahāhayān *samāhitān* bhārasahān vivartane'.⁶ As a

1. VI. 97. 30.

2. IV. 25. 34.

3. Nirṇaya Sagar Press edition, p. 56.

4. VII. 59. 15.

5. IV. 30. 19.

6. V. 47. 31.

matter of fact, 'to train' cannot be the primary sense of *sam+ā+dhā*. It is from one of its primary senses, to set right, to put in order, that this sense develops. *Samāhita* in the verse 'surā-surādhr̥ṣyam asaṅgacāriṇaṃ taditprabhaṃ vyomacaram *samāhitam*¹', means 'ready' according to the commentator. Again in 'ayaṃ mahātmā ca mahāṃś ca vīryataḥ *samāhitaś* cātisahaś ca saṃyuge²', it means attentive (*avahita*) as rendered by the commentator. *Samāhita* has been used here in the popular sense also, viz., 'composed,' 'concentrated,' as in '*samāhitātmā* Hanumantam āhave'.³ We have a similar sense in the word *samādheya*, used in the verse 'kāmaṃ na tvaṃ *samādheyaḥ* Purandararathocitaḥ⁴' and 'na tvaṃ kāmaṃ *samādheya* bhartṛśūśrūṣaṇaṃ prati⁵', where *samādheya* means 'to be instructed'. To win over is the other sense of it. In the Rāmāyaṇa verse 'hitāś ca śūrāś ca *samāhitāś* ca⁶', the meaning of *samāhitāḥ* is 'won over' (*dānādibhir vaśikṛtāḥ*). Here too *sam+ā+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 *sam+ā+dhā* is used in the Rāmāyaṇa, the meaning is entirely different. In the verse 'rathaṃ kharaśreṣṭhasamādhiyuktam⁷' the word *samādhi*, according to the commentator, stands for the arms and the weapons like bows and swords (*dhanuḥkhaḍgādayaḥ*). In fact, *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 *prati+sam+dhā* used with the word *muṣṭi* (fist) in the Rāmāyaṇa verse: 'na muṣṭipratisandhānam'.⁸ With *prati* followed by *vi* the root *dhā* means to

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 pratividhīyatām', '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 'cāraḥprāṇihitaṃ yuktam', where *prāṇihita*=*prāṇidhāna*, 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 ārebhe Hanūmān Aṅgadaṃ tataḥ*'.¹ *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 saṃgrahītum* 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 phalaṃ tubhyaṃ bhaved ghorābhisamhitam'² and 'pāpam Idṛśaṃ ghorasamhitam'.³

Upa+ni+dhā with the gerund suffix *lyap* is used by Vālmiki in the verse 'bāhū upanidhāya'⁴ which means treating the arms as pillows, resting the head on the arms. In fact, *upa* has here the contrary sense of 'under'; whether *upa* 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 bhujaṃ tasya*'⁵ having placed his arm under (the head).

1. VI. 17. 43.

2. VI. 17. 55.

3. IV. 54. 5.

4. VII. 80. 11.

5. VII. 81. 6.

6. V. 9. 59.

7. V. 21. 16.

That *upa* has here the sense of *under* is clear from the fact that we never say *śira upadhāya*. *Upadhāna* and *upadhāniya* 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 *yatnam vidhāsyati*. *Anu+vi+dhā* means to do as another does or wishes; hence to serve, as in 'jitaḥ svargas tava bhrātrā Bharatena mahātmanā vanastham api tāpasye yas tvām *anuvīdhīyate*'.² The form *anuvīdhīyate*, would, however, be justified in grammar only if it were derived from *dhīn* of the *Divādi* class. But the usage seems to support the view that it is *anu+vi+dhā* that is used in this sense, vide., the text II.22. 26, where the *lyabanta* form *anuvīdhāya* is used.

We conclude the treatment of *√dhā* with a note on the two well-known words, *dhātṛ* and *vidhātṛ*. 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.

¹ 1. III. 53. 13-14.

2. III. 16. 33,

3. III. 12. 19.

✓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 used most frequently with *prati* with which it occurs at least five times. In 'vaco mithyāpraṇītātina . . . tvaṃ vā na *pratipadyase*¹', *prati+pad* is used in the sense 'to accept', 'to approve of', 'to agree to'. And in 'ucyamāno pi paruṣaṃ nottaraṃ *pratipadyate*²' it is used in the sense 'to give'. *Pratipad* also means to make gifts, as we have it in 'satpātre *pratipattiḥ*.' Sometimes *prati+pad* simply means to effect, to accomplish, to make (up) as in 'cakāra bhartāraṃ atitvareṇa raṇāya viraḥ *pratipannabuddhiḥ*³, where *pratipanna-buddhiḥ* = *kṛtaniścayaḥ*. With *nic*, *prati+pad* has been used in the verse 'syandanam ca balaṃ caiva samīpaṃ *pratyapādayat*⁴' in the sense 'to lead to, to take to.' The primitive root *pratipad* here means simply to go, to reach. *Pratipad* with *nic* is found in the sense of treating (*ācarāṇa*) or acceptance (*aṅgikarāṇa*) as in the verse 'taṃ cāpi bhagavān Atriḥ putravat *pratyapadyata*⁵, and in the sense of establishing (*pratiṣṭhāpana* of a king) as in 'Sugrīvaṃ eva tadrājye Rāghavaḥ *pratyapādayat*'.⁶

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 'Dhūmrāśvatanayaś cāpi Sṛṅjayāḥ *samapadyata*'.⁷ Now *sam+pad* does mean 'to become', 'to change into' as in 'Brahma *sampadyate* tadā, bhaktir jñānāya *sampadyate*' 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 . . . 'suvarṇaśṛṅgyaḥ *sampannāḥ*'.⁸ Here *sampanna* means rich,

1. V. 21. 10.

2. II. 1. 10.

3. V. 48. 15.

4. VI. 78. 7.

5. II. 117. 5.

6. I. 1. 70.

7. I. 47. 14.

8. I. 72. 23.

evidently rich in milk. One of the accepted meanings of *sam+pad* is to be united with, as in 'sati *sampadya* na viduḥ sati *sampadyāmaha* iti.¹ *Sāmpanna* primarily, therefore, means 'united with, possessed of.' When *sāmpanna* is used with reference to a country or its inhabitants, it means *samṛddha*, standing for *artha-sāmpanna*; when it is said of the cows, it means rich in milk, and stands for *payaḥ-sāmpanna*.

With the preposition *abhi* the root *pad* is found used in the Rāmāyaṇa several times. In 'daivābhiṣannā²' and in 'Sītā vitatrāsa yathā vanānte siṃhābhiṣannā gajarājakanyā³, *abhiṣanna* means *abhiḡrasta*, seized, overpowered, according to Amara. This is the sense of *abhi+pad* in the R̥gveda, 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 (*abhi+pad*) as will be clear from the Rāmāyaṇa verse 'nābhiṣannam idānīm yad vyarthā tasya punaḥ kathā'.⁴ In this sense, *abhiṣanna* is equivalent to *pratipanna*. *Abhiṣanna* is also used here in the sense of done, performed (*anuṣṭhita*) in the verse: 'utsekenābhiṣannasya garhitasya' hitasya ca'.⁵ It qualifies *karmanāḥ* understood. ✓*Abhiṣad* in the verse 'Rāghavaś ca mahāvīryaḥ kṣipraṃ tvām *abhiṣadyate*' simply means 'to approach'. *Abhi+pad* has also been used by Vālmīki in the sense of 'to go', 'to reach' (for providing succour, etc.). It occurs in the following verse: 'yas tvam asyām avasthāyām bhrātaraṃ nābhiṣadyase'.⁷ We think it is a shorter form for *abhyavapadyase*. 'To roll about' is the sense of *abhi+ava+pad* when it is used in the Rāmāyaṇa in the verse 'kṣitāv *abhyavapadyata*'.⁸

The root *pad* with *abhi+upa* has been found in the Rāmāyaṇa in the sense of 'to come to somebody's help or to

1. Chāndogya Upaniṣad, 6.9.2.

2. II. 22. 30.

3. V. 28. 1.

4. VI. 63. 24.

5. VI. 103. 16.

6. V. 35.78.

7. III. 45. 6.

8. VI. 77. 20.

come to somebody's rescue'. The following is the verse where it is found in this sense: 'dīnam *abhyupapadyate*'.¹ The sense of *abhi+upa+pad* is also expressed by *abhi+ava+pad*, as would be clear from the following example: 'mām tadā' *bhyavapadyatā*² (*anugṛhṇānena*), 'coming to my help or rescue'. We have this use of *abhi+ava+pad* in Bhāsa's Svapna-vasavadattam: 'tām *abhyavapattukāmo* Yaugandharāyaṇaḥ'.³

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 Daśaratho yathā'.⁴ As a matter of fact, *āpadyate* should mean 'comes to'; in the sense noted above, it is elliptical for *kṛccchram āpadyate*.

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

'kāmakāro mahāprājña gurūṇām sarvadānagha
upapanneṣu dāreṣu putreṣu ca vidhīyate'.⁵

This sense has not been recorded by Monier Williams. It appears that *upapanna* is used here for the fuller expression *vinayopapanna*. The commentator's rendering is *sammateṣu*.

Upa+pad in the verbal form is used in the Rāmāyaṇa in the verse 'yat tu phalgu balaṃ kiñcit tad atraivopapadyatām'⁶ and 'manaḥ samādhāya jayopapattau'⁷ in the sense of 'remaining' and 'achieving' respectively.

In the verse 'tvayi kiñcit *samāpanne* kiṃ kāryaṃ Sītayā mama'⁸, *√pad* has been used with the two prepositions *sam*

1. VI. 63. 27.

2. V. 26. 17.

3. Bhāsanāṭṭakacakra, p. 9

4. II. 53. 13.

5. II. 101. 18.

6. VI. 4. 13.

7. IV. 3. 39.

8. VI. 41. 4.

and *ā* 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 dīrgham adhvānam*'.¹ This meaning of *pra+pad* is quite well-known and familiar. $\sqrt{\text{pad}}$ 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 '*pranaṣṭakūlāḥ pravahanti śiḡhraṃ nadyo jalam vipratipannamārgāḥ*'² 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'.³ And this is the sense in the *Gītā* verse '*śrutivipratipannā te yadā sthāsyati niścālā*' (II. 53). The *Rāmāyaṇa* too records it in '*buddhyā vipratipannayā*'.⁴

$\sqrt{\text{Ni}}$

$\sqrt{\text{Ni}}$ 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 praṇītā*'⁵, where *pra+nī* means 'to lead out'. According to the commentator, *praṇītā* means trained (*śikṣitā*), which is doubtful. We have it again in '*Rāvaṇena praṇītam hi tam avehi Vibhīṣaṇam*'.⁶ Here the commentator renders *praṇītam* by *preṣitam*. This sense is doubtless very rare.

1. VI. 111. 59.

2. IV. 28. 45.

3. vide., Śatapatha Brāhmaṇa, 14.9.1.2.

4. II. 109.1.

5. II. 97. 31.

6. VI. 17. 27.

With the preposition *vi*, \sqrt{ni} is made to yield absolutely new and unfamiliar meanings, in the two places in which it is used by Vālmīki. In the verse 'śaṣpabṛṣyām *vinītāyām* icchāmy aham upāsitum¹', the meaning of *vinītāyām* is 'spread out' (*prasāritāyām*). The other verse where *vi+nī* is used by Vālmīki is: 'kṣipraṃ *vinīyatām* Vālī²', where *vinīyatām* means 'be removed, be carried (to the cremation-ground)'. Here *vi+nī* is used in the sense of *apa+nī* which is nothing uncommon. (Cp. *gaṇḍam vinayati*, turns away the cheek; *śramaṃ vinayate*, *kaṇḍam vinayate*, *krodhaṃ vinayate*; removes fatigue, itching, anger.) The body of Vālin is removed on a palanquin (*śibikā*). The use of \sqrt{ni} with *vi* here is significant; for it implies not mere removal, but carriage on a vehicle. *Vinītaka*(n.) means a vehicle.

In '*vinītatavinayasyāpi prakṛtir na vidhīyate*³' *vinīta* has been used in the sense of *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. *Vinītavinaya* means *kṛtavinaya* only, one who has had one's instruction, etc.

Abhinīta is read in the Amarakoṣa in the sense of *yukta* (just, reasonable) and this seems to be the sense in which it is used in the Rāmāyaṇa in the verse 'etāvad *abhinītārtham* uktvā sa jananiṃ vacaḥ'.⁴ The commentator, however, assigns the meaning *nirṇīta* (decided, determined, settled). In another verse '*mitrārtham abhinītārtham yathāvat kartum arhasi*⁵', he interprets *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.

Nī with *pra* is usually used in literature in the sense 'to compose, to compile' (a literary work) and the participial form

1. HI. 43. 20.
2. IV. 25. 27.
3. VII. 59^b. 12.
4. II. 39. 36.
5. IV. 29. 12.

praṇīta would, therefore, mean composed, compiled as we have it in the verse 'Uttaraṃ Rāmacaritaṃ tat-*praṇītaṃ* 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 jvalantīm virarāja sarvato niṣā *praṇīteva* hi śītaraśminā'² from the fact that the army protected by Rāma and Lakṣmaṇa (*Lakṣmaṇa-Rāma pālita*) 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 praṇītayā nītyā* (VII. 59^b. 26.) where *praṇītayā 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 Vaidehīm Rāghaveṇa mahātmanā'.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 *apanītaṃ* te Sītayā yat pracoditaḥ

krodhasya vaśam āgamyā nākaroh śāsanam 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* sāhāyyāyopakalpate'.⁵

1. Uttaraṃ Rāmacaritaṃ, I. 2.

2. VI. 120. 24.

3. V. 1. 160.

4. III. 59. 24.

5. VI. 63. 27.

Pari+ñi means 'to marry.' The Rāmāyaṇa sheds light on how we come to have this meaning. Daśaratha addressing Kaikeyī says: 'agr̥hṇām yac ca te pāṇim agniṃ *pariṇayaṇ* 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 (*pariṇaya*) 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 *pariṇaya*. It further shows that of this act of *pariṇaya*, the bridegroom was the agent and the bride, the object. Hence we say *Rāmaḥ* *Sītāṃ pariṇināya* and never *Sītā Rāmaṃ pariṇināya*. But the Rāmāyaṇa also records the use of *pari+ñi* in the sense of taking round without reference to fire or marriage in the verse '*pariṇīto*' *smi haribhir balamadye amarṣaṇaiḥ*¹ and in the verse '*lāṅgūlena pradīptena sa eṣa pariṇīyate*'.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 udbandhanaṃ 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 karmaṇām*'.⁴

1. VI. 30. 8.

2. V. 53. 24.

3. V. 13. 34.

4. III. 51. 26.

The second is that of 'followed', 'pursued' (*anusṛta*) as is clear from the verse 'sarvān anubaddhān iveṣubhiḥ'.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 'arīś ca Rāmasya sahānubandhaḥ'³ and 'Rākṣasān samare hr̥ṣṭān sānubandhān madod-dhatān'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 *krauñca* birds being shot dead by an arrow of a hunter while it was stupefied by passion runs as 'mā niṣāda pratiṣṭhāṃ tvam agamaḥ śāśvatīḥ samāḥ'.⁵ This verse was a curse which the sage pronounced upon the hunter. This is followed by the verse 'so nuvyāharaṇād bhūyaḥ śokaḥ ślokatvam āgataḥ'⁶ 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 *anuvyāharaṇa* used in this verse has been interpreted by Tilaka, the commentary, in its primary sense of uttering after⁷ intense grief (*anu=atīśayaśokotpattyānantaraṃ vyāharaṇāt*). The commentator seems to forget here that *anuvyāharaṇa* has by convention the sense of a curse and, therefore it need not be taken here in its primary sense of *paścādevyāharaṇa*. The curse was sympathy for the poor bird and indignation against the offending hunter.

Ud+ā+hr 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+hr* in this sense in VI. 110. 33.

'vāgbhir agnim udāhara'¹ 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' (*udāhara*=*stuti*). We have this sense in *jayodāharaṇaṃ gāpayāmāsa Kinnarān* (Raghu., IV. 78).

Ā+hr is used in its causal form in the Rāmāyaṇa in the verse '*roṣaṃ āhārayat tīvram*'² where the meaning is 'to exhibit' and in the verse '*nāhārayati santrāsam*'³ where too, the meaning is the same. Basically *ā+hr* means 'to bring this way' or 'bring in.' We have it in this sense in '*Janakānāṃ kule kīrtim āhariṣyati me sutā*'.⁴ The various senses of the primitive root *āhr* 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 pratyāhariṣyāmi śokam utsṛjya mānasam*'⁵, where *prati* reverses the sense of *ā+hr*, to bring.⁵

Sam+hr is generally used in the sense of withdrawing, as we have it in '*nahi saṃharate jyotsnāṃ candraś cāṇḍāla-veśmanah*' (Hitopadeśa, Mitralābha, verse 61), '*abhimukhe mayi saṃhṛtam īkṣitam*' (Sāk., II. 11). Even the *saṃhāra* 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 *saṃ+hr* has to be traced to the more literal meaning of putting together, holding fast, checking, restraining. This is the sense in '*upasthitam asaṃhāryair hayaiḥ syandanayāyibhiḥ*'.⁶ Here the horses are spoken of as *asaṃhārya*, 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 karmaṇy apratisaṃhṛte*', where the commentator interprets

1. I. 62. 19.

2. I. 60. 20.

3. II. 60. 20.

4. I. 67. 22.

5. VI. 5. 19.

6. V. 6. 5.

7. II. 22. 10.

apratisaṃhṛte as *anivartite*. Elsewhere *prati+saṃ+hr* is used in a slightly modified sense of contracting, shortening, as we have it in 'tato haṃ paramodvignaḥ svarūpaṃ *pratyasaṃharam*'.¹ *Upa+saṃ+hr* is used here in a rather rare sense, viz. 'to include, to comprehend.' We have this use in 'na tu dharmopasaṃhāram adharmaphalasaṃhitam'.² Amara reads *abhihāra* in the sense of *abhigrahaṇa* which Kṣīrasvāmin explains as *ābhimukhyena haraṇam*. In the Rāmāyaṇa, it appears *abhihāra* is used in the concrete sense of things brought to or before (somebody). We have here in 'sarvaṃ suguṇalakṣmīvat tad abhūd *ābhihārikam*'.³ *Ābhihārikam* here means a collection of things brought hither (*abhihārāṇāṃ saṃūham*).

✓Grah

The root *grah* with *prati* is well known in the sense of accepting a gift (vide., the commentary: 'paradattasya svīkāraḥ *pratigrahaḥ*'). There is, therefore, nothing peculiar about it. We have *pratigrahe* used in this sense in the Rāmāyaṇa in the verse 'dānādhyayanaśīlāś ca saṃyatāś 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: 'gabhastin iva sūryasya *pratijagrāha* vīryavān'.⁵ Further use of *prati+grah* in this very sense is furnished by the verse 'tad drumāṇāṃ śīlānāṃ ca varṣam... *pratijagrāha* dharmātmā Rāghavaḥ tikṣṇasāyakaḥ'.⁶ (*pratijagrāha*=*rurodha*). More uncommon, however, is the use of *grah* with *pari* in the verse 'iti devī Maheśvāsaṃ *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.
4. I. 6. 13.

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 *parigrahaḥ*¹ it means wife, while in another place 'pramadānām sahasrāṇi tava rājan *parigrahe*²' 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 pragṛhitāni nāgaraiḥ³' (*pragṛhitāni* = *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 *pragrahavān* cchuciḥ'.⁴

'To throw up' is another meaning of *pra+grah* as may be seen from the verse '*pragṛhitāḥ prakāśante sūryasyeva marīcayah*'.⁵ *Pragṛhitāḥ* is rendered as *utkṣiptāḥ* by the commentator. Similar is the meaning of *pragṛhya* found in the verse 'tataḥ sahasṭābharaṇān *pragṛhya* vipulān bhujān'.⁶ *Pragṛhya* here means 'raising or throwing up' (*udyamya*). In another verse however *pra+grah* means 'to fasten, to tie, to wear.' Thus *pragṛhita* used with reference to the clothes in '*pragṛhitā* babhau teṣām vastrāṇām āvaliḥ śivā'.⁷

We have here a highly interesting use of *pragraha* as an adjective qualifying *sabhā* in 'tām āryagaṇasampūrṇām Bharataḥ *pragrahām* sabhām, dadarśa buddhisampannaḥ',⁸ where *pragrahā* *sabhā* means the reception-hall. The analysis given by the commentator is grammatically hopeless. The correct analysis should be '*pragṛhyante* tretī *pragrahā*.'

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: 'saṅgrhītamanoṣyaś ca'¹ we have it in the sense, 'to win over, to please, to make a person attached to oneself' (saṅgrhītamanoṣyaś=anurañjītamanoṣyaś). Saṅgraha 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 niyato guṇavān japa-kovidāḥ saṅgrahēṇa-karot sārvaṇ mantrān satrāvasānikān'.² Saṅgraha as a noun is again found used in the sense of 'world' in the Rāmāyaṇa verse: 'na so 'sti kaścit triṣu saṅgrahēṣu na veda yas' te' strabalaṃ balaṃ ca'.³ (Here triṣu saṅgrahēṣu means triṣu lokaṣu³, in the three worlds.) Further use of Saṅgraha as noun is found in the rather peculiar sense of confession (dṛṣṭe' pi doṣe svikārah) or confinement, etc. (bandhanādi) in the Rāmāyaṇa verse 'na kulaṃ na kṛtaṃ vidyā na dattaṃ nāpi saṅgrahaḥ strīṇāṃ grhṇāti hṛdayam anityahṛdayā hi tāḥ'.⁴

A very interesting use of saṅgraha we have here in the sense of 'guardian', 'keeper', as in 'tato nikṣipya Kākutstho Lakṣmaṇaṃ dvāri saṅgraham'.⁵ The commentator has missed the meaning altogether. His comment: samyaguktārthagrahaṇavantaṃ (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 Kullūka.

Ni+grah is found used in the sense of 'to arrest' as in 'Ayodhyāyāṃ tvam evādya bhava rājā nigṛhya mām'.⁶

In line with its popular meaning of 'restraint' is the use of ni+grah in the verse 'nigṛhya roṣaṃ śokaṃ 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-

1. II. 9. 35.
2. II. 56. 29.
3. V. 48. 5.
4. II. 39. 23.

5. VII. 103. 15.
6. II. 34. 26.
7. II. 22. 3.

sance (by falling at the feet). We have this use in the following Rāmāyaṇa verse 'upasaṅgrhya rājānam'.¹ In fact, √*grah* with *upa* and *saṃ* 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, *pādopasaṃgrahaṇa* is used. *Upasaṃgrahaṇa*, though properly predicable of the feet is here spoken of the person thus respected. Yāska, however, uses *upasaṃgraha* 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 'avamucyātmanas kṛṇṭhād 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' dhiruhyā naravyāghraḥ pādūke vyavamucya ca'.³

'To tie' is the meaning of *prati+ muc* in which sense it is found in the Rāmāyaṇa verse 'nārācamālāṃ Rāmasya lalāṭe pratyamuṣcata'.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 'mātṛvaṇ māṃ samācarat'⁶, *saṃ+ā+car* means 'to treat' or rather 'to serve'. *Car* with *pra* is found used in the Rāmāyaṇa in the verse :

'aurasīm bhaginīm vāpi bhāryāṃ vāpy anujasya yaḥ.

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 naraḥ kāmāt tasya daṇḍo vadhaḥ smṛtaḥ¹. Here it means to proceed towards, to approach (with a view to satisfying lust, *kāmāt*).

With *vi*, $\sqrt{\text{car}}$ is used in the Rāmāyaṇa in the sense of visiting as in (tatra vaikhāṇasaṃ saraḥ) haṃsair *vicaritaṃ śubhaiḥ*². We have it in the popular sense of roaming about also, as in 'vane tu *vicaraty* eva rakṣaṇ pratyayam ātmanah'³.

Samudācāra is etiquette, recognized social behaviour. This word as a noun derived from $\sqrt{\text{car}}$ with *sam*, *ud* and *ān* is well-known to the student of Sanskrit. Classical literature does not furnish us an example of its verbal use. In the Rāmāyaṇa verse 'anyathā khalu Kākutstha tapasvī *samudācaran*⁴, 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 Rāmāyaṇa in its participial form and in both the cases the meaning is the same. In 'cakravāḥkānucaritām⁵' and 'ayam evāśramaḥ...ṛṣisaṅghānucaritaḥ⁶' 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, carāṇam*). It is from this primary sense, viz., 'to follow', that we have the secondary sense of attending.

With *pari*, $\sqrt{\text{car}}$ has the primary sense of going round (*pari=paritaḥ, 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 taṃ hayaṃ tatra *paricarya* samantataḥ⁷. The use of *samantataḥ* 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.
2. IV. 43. 34.
3. III. 9. 19.
4. III. 12. 29.

5. IV. 1. 98.
6. III. 7. 17.
7. I. 14. 33.

to have revenge, retribution, as will be clear from its use in the verse :

‘kāmaṁ astu hṛtā Sītā *pratyācīrṇaṁ* bhaviṣyati’.¹

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

✓Stha

With *upa* the root *sthā* has been used in the Rāmāyaṇa in the verse ‘*anupasthīyamāno māṁ sa kruddho vyājahāra ha*’² in the sense of service. *Anupasthīyamānaḥ* not being served, not attended to (*asevyamānaḥ*). 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*.³ 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 ‘*yuddhaviṣṭhitāḥ*’⁴ and ‘*viṣṭhitāḥ pratihārārtham*’.⁵ Here *viṣṭhita* means simply *sthita*. But it has the sense of *virodha*, opposition, hostility also. In ‘*visrabdhān ativiṣṭhitān*’⁶ the word *ativiṣṭhitān* means *ativirodhena sthitān*, having intense animosity.

Generally *anu+sthā* means ‘to do’. But in the Rāmāyaṇa verse : ‘*anuṣṭhāsyati Rāmasya Sītā prakṛtam āsanam*’⁷ it means to occupy. *Anuṣṭhāsyati* here is equivalent to *adhiṣṭhāsyati*.

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 anutiṣṭha tvam svabhāvena naraṣabha' (II. 115. 41).

With *uḍ*, $\sqrt{\text{sthā}}$ 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 'devatābhyo yaram prāpya samutthāpya ca vānarān' and the latter in 'uttiṣṭhate ca śītāṅśuḥ'.²

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*, $\sqrt{\text{sthā}}$ is used in the Rāmāyaṇa in 'saṁsthita-dorviṣāṇaḥ'³ where it is used in a participial form in the sense of well-placed, well-formed, and in 'kṛtām saṁsthām' with a nominal suffix where *saṁsthā* means rule, direction.

$\sqrt{\text{I}}$ (n)

In quite different meanings is used *i* (n) 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 ivākāśe sūryo nakṣatramālayā*'.⁵ 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 'athavā rakṣyatām Rāmo yāvat sanjñāviparyayaḥ'. VI. 46. 38.

5. VI. 14. 10.

That verse is :

‘sa ca na pratijagrāha Rāvaṇaḥ kālacoditaḥ
ucyamāṇaṁ hitaṁ vākyam viparīta iva uṣadham’.¹

The use of the word *parīta* from *pari+i+ta* in the verse ‘tac ca tasya *parītākṣaṁ* śubhaṁ khadgahataṁ śiraḥ’² is quite interesting. *Parīta* means gone round, *pari+i+ta*. *Parītākṣa*, therefore, means ‘one with the rolling eyes’.

✓Krs

The ✓ *kṛṣ* is found in the Rāmāyaṇa with a number of prepositions like *ud*, *vi*, *apa*, and *sam+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 *apakṛṣṭaḥ* sa Lakṣmaṇaḥ’³ in the sense of restrained, checked. Literally it means ‘pulled back.’ This is the sense in such expressions in grammar as ‘tasya purastād *apakarṣaḥ*’. Further, *utkarṣa* which popularly means ‘rise, superiority, excellence’, is found in the Rāmāyaṇa in the sense of *utkṣepa*, throwing up, as in ‘pracalya caraṇotkarṣair dārayann iva medinīm’.⁴ Furthermore, we may note the use of the word *samākṛṣṭa* in the sense of ‘denounced (*nindita*) or, in keeping with the primary meaning of the root, ‘destroyed’. *Samākṛṣṭa* is found in the verse ‘iti lokasamākṛṣṭaḥ’.⁵ 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 *samākruṣṭa*.

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

There is still another interesting use of $\sqrt{kṛṣ}$ in the Rāmāyaṇa. $\sqrt{kṛṣ}$ is used with the prepositions $\bar{a}(ni)$ and vi in the verse 'ākaraṣantam vikaraṣantam anekān mṛgayūṭhapān¹' where *ākaraṣantam* has been used in the well-known sense of attracting and *vikaraṣantam* 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 acceptation, 'to remove,' 'to put away.' When the commentator renders *vikaraṣantam* 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.

\sqrt{srj}

Creation (*visarga*) is the meaning of \sqrt{srj} as noticed in the Dhātupāṭha of Pāṇini. But with prepositions it begins to yield meanings markedly at variance with it. Thus, in '*nir-ṣṭāḥ sarvakarmasu*²' $ni + srj$ means to grant for use, to permit to be used. The verse in which it is found is '*vanam nirṣṣṭapūrvam*'.³ With *ati* however, the root gives the sense of 'permission' which with a slight variation is recorded in Pāṇini.⁴ There it does not mean merely permission, but permission to do one thing or another at will (*kāmacārānujñā*). *Nirṣṣṭ* also means to entrust, to deliver over. When the commentator says that *nirṣṣṭātmā* means *kṛtaviśvāsaḥ*, he is giving merely the *tātparya* and not the sense of *nirṣṣṭa*. We have this use in the verse '*nirṣṣṭātmā suhṛtsu*'.⁵

With *anu*, \sqrt{srj} means to give away as may be clear from its use in the verse '*anusṣṣṭam surair ekam Tryambakāya yuyutsave*'.⁶ 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. 'Praiṣṭisargopaprāptakāleṣu kṛtyāś ca'. *atisargaḥ-kāmacārānujñā* permission to do as one likes.
5. VI. 17. 36.
6. I. 75. 12.

doubt from the next verse which runs as 'idaṃ dvitīyaṃ durdharṣaṃ Viṣṇor dattaṃ surottamaiḥ'.¹

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

1. kin nu me' yaṃ divāsvapnaś cittamoho' pi vā mama anubhūtopasargo vā manaso vā' py upadravaḥ²
2. āpede uparsargas taṃ tamaḥ sūryam ivāsuram.³

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 '*atiṣṛjya dadānīti*'.⁴ Now students of Pāṇini know that \sqrt{dis} is read in the sense of *atisarjana*, 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 'tvam *atiṣṛja* ripor vadhāya vajram'⁵, in the sense 'to send', 'to hurl' a sense which is generally expressed elsewhere by *vi+ṣṛj*.

√Mrs

As pointed out elsewhere⁶ touch is the primary sense of $\sqrt{mṛś}$ when it is coupled with the preposition *parā*. All other meanings of holding (*dhāraṇa*) as in '*tāṃ karābhyāṃ parāmṛśya*',⁷ or abduction as in '*Vaidehyāś ca parāmarśaḥ*',⁸ or 'outraging the modesty' as in '*paradārābhimarśanam*'⁹ 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 'Prepositional Verbs in the Yogavāsīṣṭha'

in the author's forthcoming book 'Studies in the Language and the Poetry of the Yogavāsīṣṭha'.

7. VI. 100. 43.

8. VI. 100. 49.

9. VI. 103. 13.

based on it, which sense, no doubt, persists in all these three meanings. In the verse 'mūrdhajeṣu tadā kanyāṃ karāgreṇa parāṃśat¹,' 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 'gīrer vajrābhīmṛśtasya dīryataḥ sadṛśasvanam'.²

√Kṣip

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

1. vyoma *saṃkṣipann* iva vegitaḥ³
2. sa lokaṃ *saṃkṣipann* iva⁴
3. gataḥ sattvasya *saṃkṣepaḥ*⁵

In (1) *saṃkṣip* 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 bhujābhyāṃ dīrghābhyāṃ *saṃkṣipyāsmi* vanecarān'.⁶ Putting together is really the primary sense of *sam+kṣip*. The other sense of *saṃkoca* or shrinking or shortening is based on this primary sense. When things which hitherto had been scattered or spread out are put together they become *saṃkṣipta* or shrunken as it were, covering as they do smaller space.

The other preposition which is used next in frequency is *vi* with which √*kṣip* 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 '*vikṣiptau* Rākṣasendrasya bhujau (V. 10.15), *vikṣiptau* means spread out; in the verse 'udbhramann iva vegena *vikṣipan* Raghunandanah',⁷ *vikṣipan* means 'spreading out (his arms) in different directions'.

1. VII. 17. 26.
2. VI. 106. 8.
3. IV. 59. 17.
4. VI. 90. 56.

5. VI. 109. 6.
6. III. 71. 14.
7. III. 60. 4.

Ni+kṣip which is usually used in the sense 'to deposit' is used here in the sense 'to place in charge of (with loc.)', as in 'nikṣipyā nagare caitau Saumitribharatāv ubhau prāyāt pratīcīm 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 upanikṣipyā Sitāyāh'.²

Ava+kṣip in the verse 'avakṣipanti srugbhāṇḍān'³ means 'to throw down' (*avakṣipanti=avaskandayanti*). It has also been used in the Rāmāyaṇa verse 'sūkṣmavastram avakṣipyā'⁴ 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 vākyaṃ kiñcid apy anavakṣipān'.⁵

Of the other prepositional uses of *√kṣip* mention here may be made of *pari+kṣip* in the verse (Sitā) praṇayāc cābhimānāc ca paricikṣepa Rāghavam'.⁶ Here *paricikṣepa* means twitted (*sopahāsavacanam uktavatī*). Elsewhere it is found used in the sense of encircling which seems to be its primary sense, as in 'hemajālaparikṣiptair dhvajavadbhiḥ patakibhiḥ'.⁷ With *ān*, *kṣip* occurs in 'vānarāṇāṃ susamrabdhāḥ pārśvaṃ keṣāñcid ākṣipat'⁸ in the sense 'to cut off.' *Ākṣepa* is *haraṇa*, taking away. With *vi* and *ān*, it means 'to distract,' as in 'vyākṣiptahṛdayāḥ sarve paraṃ vismayam āgatāḥ'.⁹

√Kram

The root *kram* is used in the Rāmāyaṇa with the prepositions *abhi*, *prati*, *parā*, *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.

2. VI. 31. 42.

3. II. 116. 17.

4. II. 37. 7.

5. VI. 88. 29.

6. II. 30. 2.

7. V. 45. 3.

8. VI. 98. 4.

9. VI. 107. 3.

'to move towards'. We have this sense in the verse '*abhicakrāma Kākutstho darśanam*'.¹ Again we have *abhi+kram* in the verse '*tām Atripatnīm dharmajñām abhicakrāma Maithilī*',² 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, *ābhimukhya*, 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 samabhyatikrāmat kā nv iyaṃ devatādhikā*'.³ 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 parākṛāntah*'.⁴

An interesting case of prepositional use is preserved in the verse '*parākramajño Rāmasya śaṭho dṛṣṭābhayaḥ purā samutkrāntah*',⁵ where *sam+ud+kram* means 'to escape'. Here *samutkrānta* is equivalent to *palāyita*. *Ud* has here the sense of 'out of,' 'from' and not that of *urdhvam*, 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 vikīrāmatām Laṅkāṃ muṣṭibhir eva vā*', (*vikīrāma=vikṣīpāma*). Even

1. VII. 60. 2.
2. II. 117. 17.
3. VII. 88. 13.
4. VI. 26. 18.

5. III. 39. 13.

6. e.g., '*ākīrṇaṃ gaganam haṃsa-samplavaiḥ*'. *ākīrṇam*=full. I.43.23.
7. VI. 42. 11; VI. 24. 21.

where the meaning is slightly different as in 'talaprahāreṇa *vikīrṇamūrdhā*¹, where *vikīrṇa* means *viśīrṇa*, broken as in 'pupluve kapiśārdūlo *vikirann* iva rodasī'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 *avakīrṇāni* . . . ābharanajālāni'³, where it gives the sense of slightly damaged, *kiñcid viśīrṇa*.

Ava+kṛ 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 'mahāvātasamudbhūtaṃ yan mām *avakariṣyati* rajah'⁴ where *avakariṣyati* means *vyāpsyati*, will cover, will envelop. This is the sense with *abhi* also, as we have it in '*abhyakīryata śokena*'.⁵

✓Sadh

The root *sādh*, the causative base of *sidh*, 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 *samsādhya*tām iti'⁶, *sam+sādh* means to send out, in '*samsādhayati* vegena yathā kulam nadīrayaḥ'⁷ it

1. VI. 70. 90.

2. V. 1. 69.

3. V. 35. 39.

4. II. 30. 13.

5. II. 14. 56.

6. II. 36. 9.

7. II. 64. 74.

means 'to destroy, to corrode', while in *saṃsādhaya suhṛjjanam*¹ it means 'to take leave of (*āmantraṇa*). All these uses of *saṃ+sādh* call for some elucidation which we attempt here. *Sidh* of the First Conjugation means to go (the sense that we have in *pratiśedha*, *vipratiśedha*. 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 nyan-takaḥ sādhir gamer arthe prayujyate'. When *saṃsādhayati* means *nāśayati* it is only a further development of the sense of *gamayati*. Again the sense of *āmantraṇa*, taking leave of, is only an another form of sending off.

✓Plu

Plu with *saṃ* is used here in the sense of flowing together, surging. In the verse 'kṣiptaḥ sāgarasaṃplave², *saṃplava* means surge or flood. In the verse 'ākīrṇaṃ gaganam haṃsasaṃplava³, *saṃplu* is used in the secondary sense of moving together, flying in company. Hence *saṃplava* 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-vagatāś 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 *cañcala*: -cañcalaṃ taralaṃ 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.

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 'upaḥlutam aghaughena nātmānam avabudhyase'.¹

√Vis

The √*viś* is found in the Rāmāyaṇa with a number of prepositions like *ān*, *ni*, *upa*, *prati* and *nir*. With *ā* (*ni*) it has the usual sense of being possessed by evil spirits, etc. as may be seen from the following example: *āviṣṭāsi gr̥he śūnye sā tvam para-vaśam gatā*.² *Āviṣṭā* in this verse has been explained by the commentator as 'bhūtapretādibhir āviṣṭā.'

Ni+viś has been used in the verse '*niviṣṭamātre sainye tu yathoddeśam vinītavat*'. *Ni+viś* means 'to exist, to stay (vide., sattve *nivīśate*' paiti, etc.). *Niviṣṭamātre* 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*'⁴ and '*upopaviṣṭam rakṣobhiḥ caturbhir baladar-pitam*'⁵ where *upa+viś* 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 *upāsīna*. 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+viś* 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-

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. 'Prasamupodaḥ pādapūraṇe' (VIII. 1.6). We have this use of *upa* in 'vyavasyata prāyam anindyavarṇā upopaveṣṭum bhuvi yatra Vālī¹', and elsewhere. We have this use even with *upa+i* in the verse 'svabhartāram upopayanti'.²

Ni+viṣ as pointed out above means 'to stop, to camp'. *Upa* means nearby. Naturally, therefore, *upa+ni+viṣ* must mean 'to camp nearby.' This is exactly the sense of *upaniviṣṭa* in the verse 'purasyopaniviṣṭasya sahasā pīḍitasya ha³' where the reference is to the camping of the enemy's army near the city.

Nir+viṣ means 'to enjoy, to suffer, to pay.' In the Rāmāyaṇa 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' yaṃ nirveṣṭum'.⁴

Prati+viṣ means 'to enter into'. In the Rāmāyaṇa verse 'akuṇṭhadhārair niṣitais tīkṣṇaiḥ kanakabhūṣanaiḥ (bāṇaiḥ) Aṅgadaḥ prativīṣṭāṅgaḥ⁵', it has been used participially. *Prativīṣṭāṅgaḥ* means *abhiyāptāṅgaḥ* (with arrows entering the body).

√Vyadh

Of the root *vyadh* some very interesting prepositional uses have been noticed in the Rāmāyaṇa. Thus with *ā (n)* it means to connect, to link (*lit.*, to pierce through) as in 'sa pāṇḍur-āviddhavimānamālinīm⁶' where *āviddha=paraspara-saṃviddha*, connected, interlaced. With this preposition it also means 'to

1. IV. 20. 26.
2. IV. 28. 39.
3. VI. 57. 5.

4. VI. 96. 5.
5. VI. 76. 48.
6. V. 2. 53.

strike, to lash (against)', as in 'kṣitāv *avidhya* lāṅgūlaṃ nanāda ca mahādhvanim'¹ and 'to pin on', as in 'roṣābhībhitāḥ kṣatajār-dragātraḥ Sugrīvaṃ *avidhya* pipeṣa bhūmau'.² With an additional *sa*m also it has the sense, 'to lash, to strike', as in '*samāvidhya* ca lāṅgūlaṃ'.³ With *sa*m+*ā*, it has yet another sense, 'to toss about, to whirl, to wave,' as in 'vāsāṃsi ca prakāśāni *samāvidhyanta* vānarāḥ'.⁴ In 'kṣiptān vṛkṣān *samāvidhya* vipulāś ca tathā śilāḥ'⁵, however, the primary sense of 'piercing' persists. With *vi*+*ā* it means 'to throw opposite, to contradict', as in 'kva ca śastraṃ kva ca vanaṃ kva ca kṣatraṃ tapaḥ kva ca *vyāviddham* idam asmābhir deśadharmaṃ tu pūjyatām'.⁶ Here *vyāviddham*=*vyāhatam*. With *apa*, it means 'to throw away' as in 'kēcit pītva' *pavidhyanti* madhūni'; 'to give up', as in 'samakṣam iva kandarpam *apaviddha*śārāsanam'⁸; 'to throw down, to scatter', as in 'mṛditāś *cāpaviddhāś* ca dṛśyante kamalasrajaḥ'⁹ and 'to throw out the contents of', 'to spill', as in 'kalaśīm *apavidhyānyā* prasuptā bhāti bhāmini'.¹⁰ With *pra* it means 'to drive', 'to impel', as in 'vāyupraviddhāḥ śaradi meghajālā ivāmbare'.¹¹

With *pari* it means 'to press, to enclose' as in 'mṛdaṅgaṃ *parividhyāṅgaiḥ* prasuptā mattalocanā'¹², where *parividhya*=*pariveṣṭya*. And finally with *vi*+*pra* it means 'to scatter', as in 'viprakīrṇājīnakuśaṃ *vipraviddhabṛśikaṭam*, dṛṣṭvā śūnyo-tajasthānaṃ vilalāpa punaḥ punaḥ'.¹³ *Vipraviddhabṛśikaṭam* means 'where the mat of lotus flowers had been spoiled', flowers having been scattered. Here *vipraviddha* 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.
4. V. 57. 26.
5. IV. 19. 12.
6. III. 9. 27.
7. V. 62. 10.

8. V. 18. 23.
9. II. 94. 25.
10. V. 10. 46.
11. II. 93. 12.
12. V. 10. 42.
13. III. 60. 7.

√Da

$\bar{A}+d\bar{a}$ or $upa+\bar{a}+d\bar{a}$ 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 iyaṃ yeṣāṃ āsit kṛtsnā vasundharā prajāpatim upādāya.....'¹ *upādāya* means 'beginning with' (*upakramya*). This sense of √*dā* even with *ān* only (without *upa*) we find in a quotation preserved in his commentary by Kṣīrasvāmin: 'ādāya mārgaśīrṣāc ca dvau dvau māsāv ṛtuḥ 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 '*upapradānaṃ sāntvaṃ ca bhedaṃ 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 $saṃ+\bar{a}+d\bar{a}$ which is found used in the following verse of the Rāmāyaṇa '*jagrāha ca śaraṃ tikṣṇam astreṇāpi samādade*'.³

√Nam

The root *nam* meaning 'to be humble, to be inclined' (*prah-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

1. 1.5.1.

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 $\sqrt{\text{nam}}$ mention here may be made of *nir+nam* in the verse 'imāṃ virūpām asatīm karālāṃ nirṇatodarīm¹' 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 ca²' in the sense of 'to lean towards, to be favourable to' (*sannatiḥ=svajanapṛāvanyam*) and of *pari+nam* either in the sense of 'spending or passing' as in the verse 'pariṇāmya niśāṃ tatra³' or in the sense of 'maturing' as in 'kadā pariṇato buddhyā vayasā cāmaraprabhaḥ'.⁴

√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 kāryaniryoge pramāṇam harisattama'.⁵

Abhi+yuj means 'to attack or assail (*ākramaṇa*)'. That this is the meaning of it becomes clear from the following verse where it is found used :

'yadi mām abhiyujjīran devagandharvadānavāḥ
naiva Sītām ahaṃ dadyāṃ sarvalokabhayād api'.⁶

With *sam+pra* $\sqrt{\text{yuj}}$ is found used more than once in the Rāmāyaṇa, as for example, in 'tathā tu tau saṃyati samprayuktau⁷' and 'gajendrapotāv iva samprayuktau'.⁸ In both these cases the meaning is that of 'facing each other for fight, or set against each other'. *Samprayuj* primarily means 'to be in contact with, to encounter'.

1. III. 17. 26.; III. 18. 11, 13, 15.

2. VI. 76. 71.

3. III. 8. 1.

4. II. 43. 16.

5. V. 39. 4.

6. VI. 26. 2.

7. VI. 96. 35.

8. VI. 40. 19.

√Dis

'To proclaim' is the sense of *vi+apa+dis* in the verse 'katham tvām punar ādadyām kulam vyapadiśan mahat'.¹ The use of *vyapadiś* with *kula* (family) is very significant. *Vyapadeśa* itself means a family, 'vyapadiśyate' neneti', by which one is named. Cp. Śāk. 'Vyapadeśam āvilayitum janam imaṃ ca pātayitum' (V. 21.). Here the meaning of the root which is 'to speak, to utter' (*disir uccāraṇakriyaḥ*) is preserved. So is it preserved in another use of it in the verse 'iyam tu bhavato bhāryā....ślāghyā ca vyapadeśyā ca'² where *vyapadeśyā* means 'deserving a special mention' (to be quoted as an example of devotion to the husband). The use of *vi+apa+dis* in still another verse '*vyapadeśakule jātāḥ pūjitāś cāpy abhikṣaṇaśaḥ*'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 *apadeśa* is not recorded in the lexicons. It is still more interesting to see that with or without *vi*, *apadeśa* means family, designation, as may be clear from the following verse: '*apadeśo me Janakāt*'⁴ (*apadeśaḥ = Vaidehītyādivyavahāraḥ*).

√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 'Rāghavaḥ paramāyatto lalāṭe pattribhis tribhiḥ'⁶ *paramāyattaḥ* means 'perfectly circumspect'.

√Bhu

The root *bhū* with *ñic*, preceded by *sam* means 'to believe,

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 honour¹, etc.. We have it in the sense 'to believe' in 'jīvantīm māṃ yathā Rāmaḥ sambhāveyati kīrtimān²' (*sambhāveyati*=*viśvasiti*) and in the sense 'to bring up' in 'tayā sambhāvitā cāsmi snigdhayā mātṛsauhrdāt'.³

√Jna

Ā+jñā without the causal suffix *ṇic* is extremely rare in classical Sanskrit literature. In the Vedic literature it is a common occurrence. We have ā+jñā used as an Absolutive in the Rāmāyaṇa verse 'na jagāma tathoktas tu bhrātur ājñāya śāsanam⁴', where ājñāya means *anucintya*, 'keeping in mind or bearing in mind'.

We have a very rare use of *ava+jñā* here, if the meaning assigned by Tīrtha, an old commentator, be correct. The Text reads: 'tataḥ Paulastyasacivāḥ śrutvā cendrajito vadham ācaka-kṣur avajñāya Daśagrīvāya satvarāḥ'.⁵ Tīrtha interprets *avajñāya* as *abhijñāya*, viz., *dr̥ṣṭvā* (having seen with their own eyes). Usually *ava+jñā* means 'to despise, to treat with contempt'.

Abhi+jñā 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 arcīṣmān sa mahā-maṇiḥ*'.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*'.⁷ It means 'one who understands the tricks'.

Jñā with *sam+upa* means 'to forgive' as in '*saṃvāsāt paruṣaṃ kiñcid ajñānād api yat kṛtaṃ tan me samupajānīta*'.⁸

With *anu*, √*jñā* means 'to inherit the characteristics of'

1. See Gītā: '*sambhāvitasya cakīrtir maraṇād atiricyate*'. 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 'anuṣṭāto hi mām sarvair guṇaiḥ śreṣṭho mamātmajāḥ¹' and 'pitṛṇ samanuṣṭāyante narā mātaram aṅganāḥ'.²

√Uḥ

The root *uḥ* is found in the Rāmāyaṇa with *vi*, and *prati+* *vi* etc. With *vi* its use is attested by the verse 'vyūḥann iva janaugham taṃ śanai rājakulam yayau'.³ 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 'tāms tu sarvān prativyūhya yuddhe rājā pravā-sitaḥ⁴' and the second in the verse 'tvayā devāḥ prativyūhya nirjitāḥ'.⁵ 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 'ānṛṇyaṃ tu gataṃ tasya Sugrīvasya pratiśrave⁶'; √*śri* with *pra* meaning 'to fold' as in 'praśritaḥ praśritāñjaliḥ⁷' meaning *baddhāñjaliḥ*; and with *prati*, 'to resort to, to take refuge in', as in 'pratiśrayaṃ prāpya samīkṣya śūnyam⁸', 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 'vṛddhāñś 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 vaidyāṅś ca Brāhmaṇāṅś cābhimanyase¹; √cakṣ (khyā) with sam used in the verse 'divy antarikṣe bhūmau ca ghoram utpātajam bhayaṃ samcacakṣe' tha medhāvī² in the sense of 'seeing', the sense which the root had in the early Vedic literature; √vrj with apā in the sense of 'fulfilment' as in 'pratijñām apavarjaya'³, with ān in the sense of 'overcoming, humbling', as in 'aham āvarjayiṣyāmi yuṣmākaṃ paripanthinaḥ'⁴, the commentator's interpretation, nivārayiṣyāmi being the tātparyārtha (the import of the sentence) and not śabdārtha (the word-meaning); √vā with nir meaning 'to offer' as in 'nīlavaidūryavarṇāṅś ca mṛdūn yavasasañcayān nirvāpārtham paśunām te dadṛśus tatra sarvaśaḥ'⁵ (nirvāpārtham = bhakṣaṇārtham—com.); √sṛ with pra meaning 'to move forward' and vi+pra meaning 'to spread in different directions' as in 'yo hi viklavayā buddhyā prasaram śatrave diśet'⁶ and 'viprasaranti sarpāḥ'⁷; √vad with pra meaning 'to speak out, to declare', as in 'śatruḥ patipravādena mātrevā hitakāmyayā āśviṣa ivāṅgena bāle paridhṛtas tvayā'⁸ and 'putrapravādena tu Rāvaṇasya tvam Indrajinmitramukho' si śatruḥ'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. Patipravādaḥ may be analysed into 'patir iti pravādaḥ prasiddhiḥ tenopalakṣitaḥ.' (śatruḥ).

9. VI. 15. 10.

speak scandalously of, or 'to denounce' as in 'parivādo pavādo vā Rāghave nopapadyate¹' (*akāryakaraṇanimittam samulam ayaśaḥ parivādaḥ, upajīvinām madhye ekenāpi kathito pavādaḥ*); √han with vi+ā meaning 'to contradict', as in 'Idrśam vyāhatam karma na bhavān kartum arhati²' 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 'abhijaghnur nijaghnus ca samare sarvarākṣasān⁴'; √rabh with prati+sam meaning 'to be agitated; to be angry', as in 'Lakṣmaṇaḥ pratisamrabdho jagāma bhavanam kapeḥ⁵' and with sam alone in the sense 'to grasp, to grapple' (in fighting) as in 'hastābhyām eva samrabhya haniṣyāmi savajriṇam⁶'; √bhāṣ with vi+ā meaning 'to address' as in 'dṛṣṭyā vyābhāṣitena ca⁷'; √gam with pari+ā in the sense of 'to elapse' as in 'paryāgate kāle⁸' and with sam+ā meaning 'to encounter' (in battle) as in 'ahaṃ tu manye tava na kṣamaṃ raṇe samāgamaṃ Kosalarājasūnuna⁹', with upa and ati meaning 'to approach and cross', as in 'upātijagmur vegena Śaradaṇḍām jalākulam¹⁰'; √bhṛ seen once with pra in the sense of 'to fill' which is evidently the sense of √bhṛ 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 sambhriyamāṇe tu Rāghavasy-ābhiṣecane¹²'; √stambh once with ava meaning 'to hold fast' (ālambana) as in 'susamvītam avaṣṭabdam¹³' and in a slightly

1. II. 12. 27.

2. II. 106. 18.

3. IV. 13. 3. vide., Amara: dṛḍha-samdhis tu samhataḥ. III. 1. 75.

4. VI. 86. 12.

5. IV. 31. 10.

6. VI. 63. 46.

7. VI. 125. 15. vide., Amara: syād ābhāṣaṇam ālāpaḥ. 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 *avaṣṭabdam* as 'dṛḍham bhūmim ākramya sthitam' (who held his ground firmly).

modified sense of 'to invest, to surround', as in 'avaṣṭabdhām ca me Rāma nakṣatraṃ dāruṇagrahaiḥ¹', where *avaṣṭabdhā* means *ākṛānta*, *pari-gata*, and then with *prati* in the sense 'to lean or press oneself against' used in the participial form as in 'athavā tvam *pratistabdho* na nivartitum icchasi²', where *pratistabdha* means 'proud, conceited'; √*yā* once with *nir* in the sense of 'marching out (of the armies)' as in '*niryāṇam sarvasainyānām drutam ājñāpayat*³', and '*niryāṇe tasya raudrasya*⁴', and then with *sam* used in the noun-form meaning 'carriage' as in '*lokasya samyānam gacchasva*⁵', √*śī* with *prati* meaning 'to lie without taking food before a deity' as in '*añjaliṃ prāṇmukhaḥ kṛtvā pratisīṣye mahodadheḥ*⁶' and with *upa* meaning 'to sleep by the side of' and thence 'to keep guard by rotation' as in '*Rāvaṇasy- oṣaṣṭāyinyah*⁷' (*paryāyeṇa śayanasthānarakṣikāḥ*); √*ās* with *prati*+*sam* meaning 'to stand face to face' as in '*saṃśayastham idaṃ sarvaṃ śatroḥ pratisamāsane*⁸' (*pratimukhāvasthāne*); √*ih* with *prati* and *sam* meaning 'to check, to restrain' as in '*na Rāmasya samare vegam śaktāḥ pratisamīhitum*⁹'; √*saḥj* (*sajj*) with *vi* primarily meaning 'to stick', secondarily 'to tarry, to take long' as in '*tvām ca śrutvā viṣajjantam na jīveyam api kṣaṇam*¹⁰' (*viṣajjantam=vilambam kurvantam*); √*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. 54^b. Monier Williams does note this sense which the commentator assigns to *pratistabdha*. He as well as Apte record the sense, obstructed, checked, which surely does not suit the context. In the verse Atikāya tells Lakṣmaṇa 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.

7. V. 6. 29.

4. VI. 78. 19.

8. VI. 64. 16.

5. VII. 41. 8.

9. V. 38. 42.

6. VI. 21. 1.

10. V. 40. 11.

mṛtyoḥ¹; √*arth* with *sam* meaning 'to hold consultations' as in 'samavetāḥ samarthayan²' (*mantram akurvan*); √*vid* with *sam* with the causal suffix *ñic* meaning 'to urge, to push', as in 'saṃhatya saṃvedya ca tau karābhyām³'; √*pu* with *ava* meaning 'to beat, to strike', as in 'muṣṭibhiś caraṇair dantaiḥ pādapaiś cāvāpothitāḥ⁴'; √*sic* with *ud* meaning primarily 'to sprinkle, to sprinkle over' as in 'śoṇitotsikto giriḥ⁵'; √*nah* with *sam* meaning 'to prepare' as in 'saṃnāho rākṣasen-drāṇaṃ tumulaḥ samapadyata⁶'; √*kliś* with *pari* meaning 'to torment, to cause pain', used participially in the sense of 'worn out, soiled', as in 'parikliṣṭaikaḥkavasanām⁷'; √*ir* with *ud* with the causal suffix meaning 'to cause, to produce' as in 'mama śokam udīrayan⁸' (*udīrayan*=*janayan*); √*jan* with *su* used as a participle noun meaning 'well-being, auspiciousness' as in 'sujātam asya¹⁰'; √*ruh* with *sam* meaning 'to heal' as in 'vainateyena saṃsprṣṭās tayoḥ saṃrurūhur vraṇāḥ¹¹'; √*labh* with *sam*+*ā* meaning 'to catch hold of' as in 'ehi raṃsyāvahety uktvā samālabhata Lakṣmaṇam¹²';

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 *kliṣṭa* 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 *ñic* means to raise; to utter.
10. V. 9. 72.
11. VI. 50. 39.
12. III. 69. 14.— It seems *samālabhata* is a misprint for *samālabhata*, for not only is the form ungrammatical, but it also yields a sense which rightly belongs to *samā*+*labh*. *Labh* with *sam* and *ā* has the specific sense of anointing, which is not pertinent. It is in this sense that *sam*+*ā*+*labh* is used in 'dadarśa kēntās ca samālabhantyaḥ' (Rām. V. 5. 13.).

✓*math* with *ud* meaning 'to torture' as in 'Sītonmathānam¹'; ✓*svaṅj* with *abhi* meaning 'to attach to' as in 'nāsti me tvayy abhiṣvaṅgaḥ²'; ✓*guh* with *upa* meaning 'to cover, to wear' as in 'kācic ca vastram anyasyā apahr̥topaguhya ca³'; ✓*kāl* with *pari* meaning 'to run after' as in 'parikālayate Vālī dhāvantam sacivaiḥ saha⁴'; ✓*hā* with *pari* meaning 'to be left behind' as in 'Sugrīvaḥ parihiyata⁵'; ✓*piḍ* with *ā* (*n*) in the noun form meaning 'a waterfall' as in 'sāpiḍa iva parvataḥ⁶'; ✓*cint* with *abhi* meaning 'to care for' as in 'bhrātr̥bhiḥ ca surān sarvān nāham atrābhicintaye⁷'; ✓*iṅ* with *abhi* meaning 'to live longer than' as in 'abhiḥiṅvet sa sarveṣu lokeṣv api Purandarāt⁸'; ✓*mṛd* with *ava* meaning 'to defile, to desecrate' as in 'na śakyā yajñāmadhyasthā vedih.... cāṇḍālenāvamarditum⁹'; ✓*śliṣ* with *vi* meaning 'to disjoin' as in 'prāptakālam aviśliṣtam ūcur vacanam aṅganām¹⁰' where *aviśliṣta* means 'not incoherent'; ✓*sad* with *vi+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 'cittam vyavasasāda¹¹'; ✓*dh-* *vaṅs*, 'to go', with *sam+ud* used in the participial form meaning 'completely overspread or covered with (dust)' as in 'atha reṇusamuddhvastam samutthāpya narādhipam¹²'; ✓*snā* with *apa* used only in the participial form *apasnāta* meaning 'one who has had a bath on the death of a relation' as in 'ity evam vilapan rājā janaughenābhisamvṛtaḥ apasnāta ivāriṣtam pravi-veśa gṛhottamam¹³' (*apasnātaḥ* = *mṛtasnānasnātaḥ*); ✓*vas* with *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.

9. III. 56. 18.

10. IV. 19. 10.

11. IV. 2. 3.

12. II. 42. 10. *Dhvasta* has this sense even without a preposition. vide., Rām. II. 50. 21.

13. II. 42. 22.

used at least twice with *ktin* meaning in both the cases 'the result of the fruit of an action' as in 'yat tat tasya (karmanah) tvayā vyuṣṭiḥ prāpteyam Raghunandana¹' (*vyuṣṭiḥ*=*paripākaḥ*) and 'ucyamānam na grhṇāsi tasyeyam vyuṣṭir āgatā²'; √*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' (*dātum kṛtaniścayām*) as in 'Lakṣmaṇāgaccha bhadram te Ūrmilām udyatām mayā pratīccha³' and with *vi* and *ān* in the sense of 'struggling, striving, fighting', as in 'tasya vyāyacchamānasya Rāmasyārthe sa Rāvaṇaḥ⁴'; √*pūr* with *pra* in the sense of 'stretching hard' (right up to the ears) as in 'kva gatiḥ mānuṣāṇām ca dhanuṣo' sya prapūraṇe⁵' (*akarnākaraṇe*); √*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 'rājatāntapariṣchādām⁶'; √*spṛś* with *upa* used in the sense 'to touch' (which is the primary meaning of the root without the preposition) as in 'sa kāmam anavāpyaiva Rāmapādāv upasprīṣan⁷'; √*dru* with *abhi* meaning 'to rush towards' as in 'abhidudrāva Kākutstham⁸' and with *vi*+*pra* meaning 'to run, to chase' as in 'krośanto vipradudruvuh⁹'; √*rad* with *vi* meaning 'to scratch, to engrave, to inscribe', as in 'tataḥ suptaprabuddhām mām Rāghavāṅkāt samutthitām vāyasaḥ sahasāgamya virarāda stanāntare¹⁰'; √*sru* with *vi* meaning 'to flow in diverse courses or channels' as in 'nadīm visrāvitām iva¹¹' (*visrāvitām*=*rodho-bhaṅgādinā* 'nyathā prāpitām'); √*jap* with *upa* meaning 'to whisper, to bring over to one's own party by secretly instigating' as in 'nopajapto' smi śatrubhiḥ¹²' (*upajaptaḥ*=*bhedam prāpitaḥ*); √*srj* with *prati*+*apa* used causally in the sense of

1. IV. 20. 11.
2. VI. 111. 19.
3. I. 73. 30-31.
4. III. 51. 42.
5. I. 67. 10.
6. I. 16. 14.

7. I. 1. 38.
8. I. 26. 25.
9. VI. 96. 3.
10. V. 38. 22.
11. V. 19. 16.
12. VI. 104. 11.

'causing to move through the hinder part' as in 'caturbhiś' caturō dīptān hayān *pratyapasarpayat*¹ (*atyaktābhīmukhyānām eva paścārdhena prasarpayam*); √*rudh* used with *ni* in noun form in the sense of 'a covered place' as in 'na vaneṣu na śaileṣu na nirodheṣu vā punaḥ²' (nirodheṣu=guhādisampvṛtapradeṣeṣu); √*bādḥ* with *sam* meaning 'to press together' as in 'yathāsukham *asambādham*³' where *asambādham* means 'without being crammed'; √*bhram* with *ud* or *ud* and *ā* 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 evaṃ vilapan Rāmaḥ paridhāvan vanād vanam kvacid *udbhramate* yogāt kvacid *vibhramate* balāt⁴'; √*pad* with *abhi*+*ava* or with simple *abhi* meaning 'to protect or to rescue' as in 'saṃke-tād Bharatena tvam Rāmaṃ samanugacchasi krośantaṃ hi yathātyartham nainam *abhyavapadyase*⁵' and 'ripuḥ pracchannacārī tvam madartham anugacchasi Rāghavasy-āntaram prepsus tathainaṃ *nābhipadyase*⁶'; √*ji* with *parā* meaning 'to overcome, overwhelm' as in Janakātmajām..... śokavega*parājitām*⁷, *bhartṛśoka^{parā}jitām*⁸ and 'bhartṛ-śoka^{parā}jitāḥ⁹'; √*dai* (*p*) with *ava* or *apa* meaning 'to purify', as in 'dṛṣṭā^{padānā} vikrāntās tvayā satkṛtya mānitāḥ¹⁰' where *apadāna*¹¹ means a noble or brave deed done in the past (*soṭkarṣaṃ paṛisuddhaṃ pūrvavṛttaṃ karma*); √*as* with *sam* and *ni* in the sense of 'to deposit' (as a trust) as in 'bhrātrā tu mayi *saṃnyāso* nikṣiptaḥ sauhṛdād ayam¹²'; √*brū* or *vac* with *anu*, mean- ing 'to speak incidentally of', as in 'ahaṃ te *nānuvaktavyo* viśeṣeṇa

1. VI. 107. 37.

2. V. 13. 32.

3. VI. 122. 27.

4. III. 60. 36.

5. III. 59. 18.

6. III. 59. 19.

7. IV. 59. 20.

8. VI. 47. 13.

9. VI. 110. 5.

10. II. 100. 31.

11. Amara's text reads *avadāna* only.
The association of *dai* with
ava is established by usage.

12. II. 115. 17.

kadācana¹; √*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 śakyam *apakrośam* pṛthivyām dātum ātmanaḥ³'; √*ikṣ* with *ava* meaning 'to look after, to have regard for', as in 'yadi Rāmasya *nāvekṣā* tvayi syān mātṛvat sadā'.⁴

1. II. 26. 26.

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 Purāṇic 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 Kaiṭabha, when they were struck with the disc by Viṣṇu (*medasā plāvītā sarvā pṛthivī ca*:

samantataḥ) and redolent of the fat (*medogandhā tu dharaṇī medinīty abhisamjñitā*).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 *Purāṇas*² and the *Yogavāsīṣṭha*.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 Kaiṭabha slain by Viṣṇu as in the *Rāmāyaṇa* and in the *Purāṇas*, or the Giant being done to death by the goddess Kālī as in the *Yogavāsīṣṭha* 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 *Rāmāyaṇa*⁴ 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. 59^c. 53.

3. VI (ii). 135. 6. 11.

2. *Devībhāgavata*, 1.9.83-84; 3.13.8;
Brahmavaivarta, *Prakṛtikhaṇḍa*,
Adhyāya 7.

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 *jātarūpa* which came to have a beauty of its own (*jātaṃ rūpam aśya*). The verses of the Rāmāyaṇa where we meet with the above mythological interpretation and the derivation of the word *jātarūpa* are:

nikṣiptamātre garbhe tu tejobhir abhirañjitaṃ
sarvaṃ parvatasannaddhaṃ sauvarṇam abhavad vanam.
jātarūpaṃ iti khyātaṃ tadāprabhṛti Rāghava
suvarṇaṃ puruṣavyāghra hutāśanasamaprabham.

This very story of the birth of Skanda or Kārttikeya 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 Kārttikeya, 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 devāḥ skannaṃ garbhaparirave' (=garbhodake).²

It is further mentioned that the child sucked the foster-mothers by assuming six mouths: *ṣaṇṇāṃ ṣaḍānāno bhūtvā jagrāha stanajaṃ payaḥ*.³ Skanda came to be known by another name of *Ṣaḍānana* or *Ṣaṇmukha* 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-

1. I. 37. 21-22.

2. I. 37. 27.

3. I. 37. 28.

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 *Anaṅga*.

tatra gātram hatam tasya nirdagdhasya mahātmanaḥ
aśarīraḥ kṛtaḥ kāmaḥ krodhād deveśvareṇa ha
Anaṅga iti vikhyātaḥ 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 cāṅgaviṣayaḥ śrīmān yatrāṅgaḥ sa mumoca ha*.¹

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 *Laṅkā* earlier too (*pūrvam apy eṣā Laṅkā-sīt piśitāsinām*). 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

1. VII. 4.12-13.

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 Rākṣasas while those of you who had said 'we will respect (*yakṣāmaḥ*)' would become Yakṣas":

rakṣāma iti tatrānyair yakṣāma iti cāparaiḥ
 bhuṅkṣitābhuṅkṣitair uktas tatas tān āha bhūtakṛt.
 rakṣāma iti yair uktaṃ Rākṣasās te bhavantu vaḥ
 yakṣāma iti yair uktaṃ Yakṣā eva bhavantu vaḥ. 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 rūpaṅaṇair Ahalyā strī vinirmitā
 halaṃ nāmecha vairūpyaṃ halyaṃ tatprabhavaṃ bhavet
 yasya na vidyate halyaṃ tenāhalyeti 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 *na* is *ahalya* or in the feminine *ahalyā* 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 patitaṃ bījaṃ Vālī nāma babhūva saḥ.¹

grīvāyāṃ patitaṃ bījaṃ 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 Rāmāyaṇa gives a very interesting story beginning with the monkey's birth. It says : The monkey was the mental offspring of Wind who embraced Añjanā, a lady of exquisite charm. She was the wife of Kesarin and daughter of Kuñjara. The Wind who could not resist the charm of the lady became highly passionate and united himself mentally with her. Añjanā 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 Añjanā, came to be called Hanumat, literally meaning one with a defective, broken chin (*kutsitā hanur asya*) :

tadā śailāgraśikhare vāmo hanur abhajyata
tato' bhināmadheyam te Hanumān iti kīrtitam.¹

About the background of the name Rāvaṇa attaching to Daśagrīva too we have an interesting anecdote in the Rāmāyaṇa 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 Śaṃkara 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 Śaṃkara 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 Rāvaṇa for he had sent out a terrible cry terrifying the three worlds, when his arms were crushed by the mountain :

yasmāl lokatrayaṃ caitad rāvitaṃ bhayaṃ āgataṃ
tasmāt tvaṃ Rāvaṇo nāma nāmnā rājan bhaviṣyasi.¹

That the word Rāvaṇa owes its origin to the terrific cry sent forth by the demon is also shown obliquely by the use of the alliterative word *lokarāvaṇa*² used with Rāvaṇa with rather unusual frequency in the work. It helps support the etymological 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 Lakṣmaṇa are indicated in the Rāmāyaṇa to be the *anvārtha* ones. They can be justified on the basis of the maxim : *yathā nāma tathā guṇaḥ*. Thus for example, Rāma, when derived from √*ram*, means one who pleases : *ramayatīti*. That Rāma was one who could really please is pointed out by the expression : *ramayatām varaḥ*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 Lakṣmaṇa is derived from the word *Lakṣmī* with the secondary suffix *na* by Pāṇini *lomādīpāmādīpicchādibhyaḥ śanelacaḥ*⁴ in the sense of one who possesses profusely (*bhūmārthe*). Lakṣmaṇa then etymologically means *prabhūtā lakṣmīr yasya*, one who has ample grace about him. Or in the words of the Rāmāyaṇa itself *śubha-lakṣaṇaḥ*⁵ and *lakṣmivardhanaḥ*⁶. Now these expressions as *ramayatām varaḥ*, *śubhalakṣaṇaḥ* and *lakṣmivardhanaḥ* are primarily put down in the Rāmāyaṇa for the alliterative effect but they do help, though indirectly, to give us the etymology and the derivative meaning of the words Rāma and Lakṣmaṇa. Though

1. VII. 16.37.

2. VII. 16.38.

3. VII. 59.23.

4. V. 2.100.

5. VII. 59*.5.

6. VII. 59*.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*.¹ 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 (*rakṣārthe*) by means of the forepart of the blades of the *kuśa* grass (*kuśamuṣṭi*) 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 tayoh pūrvajo jātaḥ sa kuśair mantrasatkṛtaiḥ
nirmārjanīyaṃ tu tadā kuśa ityasya nāma tat
yaś cāvaro' bhavat tābhyāṃ lavena susamāhitaḥ
nirmārjanīyo vṛddhābhir laveti ca sa nāmataḥ
evaṃ Kuśalavau nāmnā tāv ubhau yamajātakau
matkṛtābhyāṃ ca nāmaabhyāṃ khyātiyuktau

bhaviṣyataḥ.²

The word *dharma* is derived from $\sqrt{dhṛ}$, to support, to sustain. It is the old well-known derivation of *dharma* that the Rāmāyaṇa notes in an interpolated canto. Says it: *dhāraṇād dharmam ity āhuḥ*. It proceeds to explain the word *dhāraṇa*. If *dhāraṇa* means, as has been said above, to support,

1. VII. 69.3.

2. VII. 66.8-9.

to sustain, it may well be said that this meaning would very well fit in with the word *dharma* for it is this (*dharma*) which sustains the three worlds with its animate and inanimate beings. *Dhāraṇa* may also mean to contain. Now this meaning too would agree with *dharma* for it is by containing the enemies that the kings could please their subjects. It is this *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 *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 *putra* which is dissolved as *put+tra*, one who protects men from the hell called *Put*. The *Rāmāyaṇa* says: *Punnāmno narakād yasmāt pitaraṃ trāyate sutaḥ tasmāt putra itī proktaḥ pitṛṇ yaḥ pāti sarvataḥ*.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 *Put*) behind this etymology is the same as admitted elsewhere.

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

The etymological justification for the various names of Janaka is provided by the following verse of the *Rāmāyaṇa* where it is said that Janaka is called *Mithi* for he was born as a result of the rubbing (*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:

*mathanān Mithir ityāhur janajā Janako' bhavat.*²

1. II. 107.12.

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: *yasmāt Videhāt sambhūto Vaidehas tu tataḥ smṛtaḥ*.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 Kuśāvati is a name given to the capital of Kuśa by his father (Rāma) who also announced Śrāvastī as the capital of Lava. In the text the word *śrāvītā* (= *prasiddhiṃ-prāpitā*, made known) is found used with Śrāvastī. The effort of the writer though prompted by a desire for the alliterative effect to connect Śrāvastī with the causal form of the $\sqrt{\text{śru}}$ (*śrāvi*), to announce, cannot be lost upon the reader. The author here appears to be seeking justification for the name Śrāvastī which unlike Kuśāvati 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: 'Kuśasya nagarī ramyā Vindhya-parvatarodhasi Kuśāvati nāmnā sā kṛtā Rāmeṇa dhīmatā. Śrāvastī 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 Puṣkalāvata from the name of the king Puṣkala. Rāma is said to have set up Takṣa in Takṣaśilā and Puṣkala in Puṣkalāvata: 'Takṣaṃ Takṣaśilāyaṃ tu Puṣkalaṃ Puṣkalāvate'.³

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

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 :

nāma tasya ca Daṇḍeti pitā cakrel' patejasah
avaśyam daṇḍapatanam śarīre' sya bhaviṣyati.¹

One day the king Daṇḍa went to the hermitage of Bṛhaspati in the charming month of Caitra. There he happened to see Arajā, the exquisitely beautiful daughter of Bṛhaspati 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 Kākutsṭha Daṇḍakāraṇyam ucyate*'.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 (*yajñavāṭa*). 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-sutā* and *Jāhnavī*: '*tasmā Jāhnu-sutā Gaṅgā procyate Jāhnavīti ca*'.³

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 varastriyaḥ utpetur manujaśreṣṭha tasmād apsaraso' bhavan*'.¹

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 tāṃ Rāma jagrhur varuṇātmajāṃ
Adites tu sutā vīra jagrhus tāṃ aninditām
Asurās tena daiteyāḥ Surās tena Diteḥ sutāḥ.²

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*) spritual life (*asu*) or *asu* with \sqrt{ram} +the suffix *ḍa*. 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.³

1. I.45.33.

2. I.45.37-8.

3. For a detailed note on Asura and Sura see M.R. Kale's comments on Raghuvamśa, Cantos 1-8. Gopal Narayan and Company, 1922, Notes, p. 51 and the author's Essays on Indology, Meharchand Lachhmandass, Delhi, pp. 29-30.

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 (*niyogaparyanuyogānarhā maharṣayo 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-

grammarian Pāṇini than out of any feeling of conviction. Otherwise, how could he attach a decisive importance to *śiṣṭaprayoga* by saying 'śiṣṭaprayogāt siddham'. We propose to list all such forms as are un-Pāṇinian, (termed *ārṣa* or *chāṇḍasa* 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 *chāṇḍasa*.

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 he it said to his credit, he never says of *kurmi*, *ity āṛṣam*: although he does say *ity āṛṣam* 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 *chāṇḍaso* 'ḍabhāvaḥ, aḍabhāvaḥ *chāṇḍasaḥ*, aḍabhāva *ārṣaḥ* or *ārṣo* 'ḍabhāvaḥ; but he is wholly unwarranted in saying *chāṇḍaso visargalopaḥ* when touching on *kariṣyāma* at I.40.9; or *saṃdhir āṛṣaḥ* by way of explanation of the irregular *saṃdhi* of *śas* in *so* 'śrama. Furthermore, he explains some forms which are not archaisms at all but downright textual corruptions, as Vedic. A noteworthy case of this is *brūyāḥ*, II.52.38, which he explains thus: *brūyā brūyām: chāṇḍasam etat.*"¹ The way the two words *ārṣa* and *chāṇḍasa* 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

1. Linguistic Archaisms of the Rāmāyaṇa, Journal of the American Oriental Society, Vol. XXV, first half, pp. 90-91.

senses of these words. Neither of the terms as used by him means the *Veda*, or *Vedic*. Even *chāṇḍasa* 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 *chāṇḍasa* 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 *archaisms* 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".¹

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 *Purāṇic* 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

1. *Archaisms in the Rāmāyaṇa*, Journal of the Royal Asiatic Society of Great Britain and Ireland, Vol. 1910, p. 1322.

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 *śiṣṭas* 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 *śiṣṭas*) 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 *śiṣṭas*.¹ Hence

1. Das Rāmāyaṇa, pp. 112-119, translated by R. D. Vadekar, 'A Bibliography of the Rāmāyaṇa,' p. 69

the use of such a large number of un-Pāṇinian 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-Pāṇinian 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 *kāvya*—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 dviḥ vāgrīṣabhatvam iṣyāt*. 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-Pāṇinian 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-Pāṇinian 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 Rāmāyaṇa 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-Pāṇinian 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-Pāṇinian forms or the linguistic archaisms of the Rāmāyaṇa 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

Sandhi 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 Rāmāyaṇa. And they have grammatical sanction. This is probably due to the nature of the language where *sandhi* 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 *sandhi* 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

1. sandhir nāma saṃskṛtasyāṅgam eva na bhavati, marmasthānam api, yadvināśe tatsvarūpaprapaṇāśaḥ...ata eva vaidike laukike ca vāṇmaye vākye padānām sandher abhāvo viralatamo mahatā yatnenānveśyo bhavati..na kevalam vākye' ntaḥ padānām sandhim icchanti purā pūrve kin tarhi nirapekṣayor vākyayor apy ādyantayor padayor taṃ sprhayanti. tathā ca tiṣṭhatu dadhy aśāna tvam śākeneti vākyadvayam api saṃhitayā smocchārayanti. adyatve punar viparītaṃ paśyanti viparītaṃ ca pravartante. vākye vaikalpikāḥ sandhiḥ puruṣavivakṣāpekṣa iti joghuṣyante, sarvathā' nityaḥ kvacid āsthiyeta kvacin neti cātiṣṭhante, kārīkām cemām pramāṇam udāharante-'saṃhitaikapade nityā nityā dhātupasargayoḥ, nityā samāse vākye tu sā vivakṣām apekṣate. satyam iyam kārīkā vākye sandhim vivakṣāniyatam āha.... tathāpi ko' bhisandhir asyāḥ prapetaḥ ? kim eṣā' tra viśaye kāmaccāram anujānāti ? yady evam, kim iti purātane sāhitye kvacid api taṃ kāmaccāram na saṃśīśriyire kavayaḥ ? ahaṃ tu manye vyavasthita-vibhāṣe-yam tenāsyā viśayasamkoco' nukto' pi gamyate. kā nāma saṃhitā ? varṇānām ānantaryapocchāraṇam. āha ca sūtrakārah-'paraḥ sannikarṣaḥ saṃhiteti. yac ca śāstreṇa sandhikāryam upadiṣṭaṃ sarvaṃ tat saṃhitāyām satyam eva bhavati nāsaṃhitāyām.....

—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 *saṃhitā*. *Samhitā* has been defined by Pāṇini himself as 'paraḥ sannikarṣaḥ', the closest proximity of letters (sounds). When the letters are thus in closest proximity (*saṃhitā*), *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 aśāna tvam śakena*, where *dadhi* and *aśāna* belong to two different sentences. Yet this does not stand in the way of the *yaṇ 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 *ārṣa*, 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: *titau*, *prauga* and *suṃti*. The examples of internal hiatus in the Rāmāyaṇa are the following:

- (1) paramaṛṣiḥ¹
- (2) sadevagandharvaṛṣiyakṣarākṣasaiḥ²
- (3) rākṣasaṛkṣavānarāḥ³
- (4) paramaṛṣiṇā vīra⁴

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) Sutikṣṇaṃ cāpy Agastyam ca Agastyabhrātaram tathā⁵
- (2) Anasūyāsamāsyām ca aṅgarāgasya cārpaṇam⁶

1. I. 18. 59.

2. VII. 35. 65.

3. VII. 40. 31.

4. VII. 98. 22.

5. I. 1. 42.

6. I. 3. 18.

- (3) chy āsramapadaṃ saumya asmākaṃ iti cābruvan¹
- (4) Sunde tu nihate Rāma Agastyam ṛsisattamaṃ²
- (5) Kuśāmbaṃ Kuśanābhaṃ ca Asūtarajasaṃ Vasuṃ³
- (6) tasya putro' nśumān nāma Asamañjasya vīryavān⁴
- (7) atha Dhanvantarir nāma apsarās ca suvarcasaḥ⁵
- (8) vāyavyaṃ mathanaṃ caiva astraṃ hayaśīrasaḥ tathā⁶
- (9) darśayaitan mahābhāga anayo rājaputrayoḥ⁷
- (10) atyadbhutaṃ acintyaṃ ca atarkitaṃ idaṃ mayā⁸
- (11) Sudarśanaḥ Śaṅkhaṇḍasya Agnivarṇaḥ Sudarśanaḥ⁹
- (12) dhruvam adya purī Rāma Ayodhyā yudhināṃ vara¹⁰
- (13) Kausalyā putrahīneva Ayodhyā pratibhāti me¹¹
- (14) Śatrughnasya ca vīrasya arogā cāpi madhyamā¹²
- (15) ye tv agnayo narendrasya agnyāgārād bahiḥkṛtāḥ¹³
- (16) tatas te sahitās tatra Aṅgadaṃ sthāpya cāgrataḥ¹⁴
- (17) padmakaiḥ saralaiś caiva aśokaiś caiva śobhitāṃ¹⁵
- (18) tādiśaṃ pratikurvīta aśēnāpi nrpātmaja¹⁶
- (19) tvayā nāthavatī nātha anāthā.....¹⁷
- (20) tapasā satyavākyaena ananyatvāc ca bhartari¹⁸
- (21) baddhagodhāṅgulitraś ca avadhyakavaco yudhi¹⁹
- (22) amoghaḥ kriyatāṃ Rāma ayaṃ tatra śarottamaḥ²⁰
- (23) tasmād tadbhāṇapātena apaḥ kuḥṣiṣv aśoṣayat²¹
- (24) Hanūmantam tvam āroha Aṅgadaṃ tv aha Lakṣmaṇaḥ²²
- (25) tena darśanakāmena ahaṃ prasthāpitaḥ prabho²³

1. I. 10. 26.
2. I. 25. 10.
3. I. 32. 3.
4. I. 38. 22.
5. I. 45. 32.
6. I. 56. 10.
7. I. 67. 11.
8. I. 67. 21.
9. I. 70. 40.
10. II. 53. 29.
11. II. 59. 16.
12. II. 70. 9.

13. II. 76. 13.
14. IV. 25. 52.
15. IV. 27. 17.
16. IV. 36. 6.
17. V. 38. 38.
18. V. 55. 28.
19. VI. 19. 12.
20. VI. 22. 31.
21. VI. 22. 36.
22. VI. 22. 78.
23. VI. 32. 36.

- (26) hīnaṃ māṃ manyase kena ahīnaṃ sarvavikramaiḥ¹
 (27) svabalasya ca ghātena Aṅgadasya balena ca²
 (28) nimeṣāntaramātreṇa Aṅgadaḥ kapikuñjarah³
 (29) Ikṣvākukulajātena Anaraṇyena yat purā⁴
 (30) Prajaṅgho Vāliputrāya abhidudrāva vegitah⁵
 (31) adṛṣṭapratikāreṇa avyaktenāsatā satā⁶
 (32) athavā putrasokena ahatvā Rāma-Lakṣmaṇau⁷
 (33) etasminn antare tasya amātyaḥ śilavān⁸....
 (34) Dvidiś caiva Maindiś ca Aṅgado Gandhamādanaḥ⁹
 (35) amoghaṃ darśanaṃ Rāma amoghas tava samstavaḥ¹⁰
 (36) kumudair utpalaiś caiva anyaiś caiva sugandhibhiḥ¹¹
 (37) tatas te pratyabhijñāya Arjunāya nyavedayan¹²
 (38) adya me kuśalaṃ deva adya me kuśalaṃ vratam¹³
 (39) adya me saphalaṃ janma adya me saphalaṃ tapaḥ¹⁴
 (40) matto mahāyudhānāṃ ca avadhyo' yaṃ bhaviṣyati¹⁵
 (41) Sugrīveṇa samaṃ tv asya advaidhaṃ chidravarjitam¹⁶
 (42) ahaṃ tyaktā ca te vīra ayaśobhīruṇā jane¹⁷
 (43) vṛto' haṃ pūrvam Indreṇa antaraṃ pratipālaya¹⁸
 (44) evam uktas tu devena abhivādyā pradakṣiṇam¹⁹
 (45) pūrvam samabhavat tatra Agastyo bhagavān ṛṣiḥ²⁰
 (46) duḥkhāni ca bahūnīha anubhūtāni pārthiva²¹
 (47) adharmam vidma Kākutstha asminn arthe nareśvara²²
 (48) matprasādāc ca rājendra atītam na smariṣyasi²³

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.
 21. VII. 62. 13.
 22. VII. 63. 2.
 23. VII. 65. 36.

- (49) śulasya tu balaṃ saumya aprameyam anuttamam¹
 (50) kāle kāle tu māṃ vīra Ayodhyāṃ avalokitum²
 (51) ity evaṃ uktaḥ sa narādhipena avākchirā Dāśarathāya
 tasmai³
 (52) tato' bhivādayāmāsa Agastyam ṛṣisattamam⁴
 (53) yadā tu tad vanaṃ Śveta Agastyah sa mahān ṛṣiḥ⁵

ABSENCE OF SAVARṆASANDHI

(ii) between a and ā

- (1) atha varṣasahasreṇa Āyurvedamayah pumān⁶
 (2) Mithilopavane tatra āśramaṃ dṛśya Rāghavaḥ⁷
 (3) Viśvāmitraṃ puraskṛtya āśramaṃ praviveśa ha⁸
 (4) citramālyāṅgarāgaś ca āyasābharāṇo' bhavat⁹
 (5) ājñayā tu narendrasya ājagāma Kuśadhvajah¹⁰
 (6) kuśalapraśnam uktvā ca āsyatām iti so 'bravīt¹¹
 (7) taṃ deśaṃ samatikramya āśramaṃ siddhasevitam¹²
 (8) tataḥ kṣatajavegena āpupūre tadā bilam¹³
 (9) tāni sarvāṇi Rāmāya ānīya hariyūthapaḥ¹⁴
 (10) kim agnau nipatāmy adya āhosvid vaḍavā-mukhe¹⁵
 (11) hr̥ṣṭāḥ pādapaśākhāś ca āninyur vānararāṣabhāḥ¹⁶
 (12) balān nivārayantaś ca āsedur harayo harīn¹⁷
 (13) guhābhyah śikharebhyah ca āśu puplūvire tadā¹⁸
 (14) praśamaś ca kṣamā caiva ārjavam priyavāditā¹⁹
 (15) yo hi śatrum avajñāya ātmānam nābhiraḥṣati²⁰
 (16) ahaṃ tu ratham āsthāya āgamiṣyāmi samyuge²¹

1. VII. 67. 22.
 2. VII. 72. 15.
 3. VII. 75. 19.
 4. VII. 76. 23.
 5. VII. 78. 18.
 6. I. 45. 31.
 7. I. 48. 11.
 8. I. 49. 12.
 9. I. 58. 11.
 10. I. 70. 8.
 11. III. 12. 26.

12. IV. 43. 31.
 13. IV. 46. 6.
 14. V. 35. 37.
 15. V. 55. 13.
 16. V. 57. 34.
 17. V. 62. 23.
 18. VI. 4. 22.
 19. VI. 21. 14.
 20. VI. 63. 20.
 21. VI. 90. 6.

- (17) Rāvaṇas tu samāsādyā Ādityāṃś ca Vasuṃs tadā¹
 (18) dṛṣṭas tvam sa tadā tena āśrame paramarṣiṇa²
 (19) nītaḥ sannihitaś caiva āryakeṇa mahodadhau³
 (20) nṛparākṣasayos tatra ārabdham romaharṣaṇam⁴
 (21) gamyatām iti covāca āgaccha tvam smare yadā⁵
 (22) abhiṣekena sampūjya āśramam praviveśa ha⁶
 (23) sambhārān abhiṣekasya ānayadhvam samāhitāḥ⁷
 (24) kṛtodakā naravyāghra Ādityam paryupāsate⁸

ABSENCE OF GUṆASANDHI

(i) between a and i or a and ī:

- (1) mūrdhni Rāmam upāghrāya idam vacanam abravīt⁹
 (2) yatasva muniśārdūla ity uktvā tridivam gataḥ¹⁰
 (3) dhanur darśaya Rāmāya iti hovāca pārthivam¹¹
 (4) vatsa Rāma dhanuḥ paśya iti Rāghavam abravīt¹²
 (5) viditam te mahārāja Ikṣvākukuladaivatam¹³
 (6) yathaiśā ramate Rāma iha Sitā tathā kuru¹⁴
 (7) nāgendra iva niḥśvasya idam vacanam abravīt¹⁵
 (8) prākṛtaś cālpasattvaś ca itaraḥ kaḥ sahiṣyati¹⁶
 (9) bāhubhyāṃ sampariṣvajya idam vacanam abravīt¹⁷
 (10) Kaikeyyā varadānena idam ca vikṛtam kṛtam¹⁸
 (11) eṣa kālātyayas tāta iti vākyavidām varah¹⁹
 (12) kas tvam kena ca kāryeṇa iha prāpto vanālaya²⁰
 (13) ayam eko mahārāja Indrajit kṣapayīṣyati²¹

1. VII. 29. 31.
 2. VII. 30. 30.
 3. VII. 30. 49.
 4. VII. 32. 50.
 5. VII. 41. 14.
 6. VII. 59. 17.
 7. VII. 63. 10.
 8. VII. 81. 22.
 9. I. 26. 33.
 10. I. 63. 22.
 11. I. 67. 1.

12. I. 67. 12.
 13. I. 70. 16.
 14. III. 13. 4.
 15. III. 31. 12.
 16. III. 66. 5.
 17. IV. 40. 10.
 18. IV. 56. 16.
 19. IV. 59. 21.
 20. V. 3. 23.
 21. VI. 7. 18.

- (14) dharmapradhānasya mahārathasya Ikṣvākuvaṃśaprabhavyasya rājñāḥ¹
 (15) śālān udyamya śailāṃś ca idaṃ vacanam abruvan²
 (16) Saumitriṃ sampariṣvajya idaṃ vacanam abravīt³
 (17) stunvāno harṣamāṇaś ca idaṃ vacanam abravīt⁴
 (18) tasya rākṣasarājasya Ikṣvākukulanandanāḥ⁵
 (19) prayatnavantau tat karma ihatur bāladarpitau⁶
 (20) yadi tāvac chiśor asya idṛśo gativikramāḥ⁷
 (21) putras tasyāmareśena Indreṇādya nipātitaḥ⁸
 (22) samṛdhaiś cāśvamedhaiś ca iṣtvā paramadurjayāḥ⁹
 (23) āsīd rājā Nimir nāma Ikṣvākūṇāṃ mahātmanām¹⁰
 (24) tataḥ pitaram āmantrya Ikṣvākum hi Manoh sutam¹¹
 (25) Somaś ca Rājasūyena iṣtvā dharmeṇa dharmavit¹²
 (26) Budhasya samavarṇaṃ ca Ilāputraṃ mahābalaṃ¹³

(ii) between a and u or ā and ū:

- (1) Yakṣiṇyā ghorayā Rāma utsāditam asahyayā¹⁴
 (2) siddhe karmaṇi deveśa uttiṣṭha bhagavann itaḥ¹⁵
 (3) Rudrāyāpratirūpāya Umāṃ lokanamaskṛtām¹⁶
 (4) trir agniṃ te parikramya ūhūr bhāryā mahaujasāḥ¹⁷
 (8) viceṣṭamānām ādāya utpapātātha Rāvaṇaḥ¹⁸
 (9) snātvā tau gṛdhrarājāya udakaṃ cakratus tadā¹⁹
 (10) nyarbudaṃ rakṣasām atra uttaradvāram āśritam²⁰
 (11) nānādhātuvicitraiś ca udyānair upaśobhitām²¹

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.
 21. VI. 39. 24.

- (12) taṃ Lakṣmaṇaḥ prāñjalir abhyupetya uvāca Rāmaṃ
paramārthayuktam¹
(13) sa vṛkṣaṃ kṛttam ālokya utpapāta tadāṅgadaḥ²
(14) kṣamasvādya Daśagrīva uṣyatāṃ rajanī tvayā³
(15) śīśukaṃ taṃ samādāya uttasthau Dhātur agrataḥ⁴

(c) *ABSENCE OF VRDDHISANDHI:*

The cases of the absence of *vrddhisandhi* are many in the Rāmāyaṇa.

(a) *between a and e:*

- (1) rātrau Laṅkāpraveśaṃ ca ekasyāpi vicintanam⁵
(2) Ikṣvākūṇāṃ kule deva eṣa me' stu varaḥ paraḥ⁶
(3) bhūmidasyāhitāgneś ca ekapatnīvratasya ca⁷
(4) bālaś cākṛtabuddhiś ca ekaputraś ca me priyaḥ⁸
(5) idānīm mā kṛthā vīra evaṃvidham arindama⁹
(6) nirjitāḥ smeti vā brūta eṣa me hi suniścayaḥ¹⁰
(7) ete Hanumatā tatra ekena vinipātītāḥ¹¹

(b) *between ā and ai:*

- (1) astram Brahmaśiraś caiva Aiśikam api Rāghava¹²
(2) Vāruṇaṃ caiva Raudraṃ ca Aindraṃ Pāśupataṃ
tathā¹³
(3) viceṣṭamānam utprekṣya Aikṣvākam idam abravīt¹⁴
(4) svadhītaṃ dattam iṣṭaṃ ca aiśvaryaṃ paripālitaṃ¹⁵

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.
14. II. 14. 1.
15. VII. 6. 40.

ABSENCE OF OTHER VOWEL SANDHI:

The *yaṇ 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*, *a* and *a* result in place of them. The violations of this rule are many in the Rāmāyaṇa, as for example :⁹

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

- (1) *ṣaṣṭim putrasahasrāṇi aparā janayiṣyati*¹
- (2) *apetamālyaśobhāni asammṛṣṭājirāṇi ca*²
- (3) *tvayi vīra vipanne hi ajñānāl lāghavān mayā*³
- (4) *diṣṭyā jīvati Sīteti abruvan māṃ maharṣayaḥ*⁴
- (5) *vānaprastho bhaviṣyāmi adṛṣtvā Janakātmajam*⁵
- (6) *pativrata ca suśroṇi avaṣṭabdhā ca Jānakī*⁶
- (7) *tataḥ paramatejasvi Aṅgadaḥ plavagarṣabhaḥ*⁷
- (8) *dhyānaṃ viveśa tac cāpi apaśyad ṛṣikarmajam*⁸
- (9) *Bharadvājaś ca tejasvi Agniputraś ca suprabhaḥ*⁹
- (10) *tasyāhaṃ phalam aśnāmi apāpā Maithilī yadi*¹⁰
- (11) *sarve pāpāḥ praṇaśyanti āyuh kīrtiś ca vardhate*¹¹
- (12) *ahaṃ hi śoṣayiṣyāmi ātmānaṃ vijitendriyaḥ*¹²
- (13) *imāny āsanamukhyāni āsyatām munipuṅgavau*¹³
- (14) *śakataṇ dārurūpāṇi agnīn vai yājakāns tathā*¹⁴
- (15) *śaraṇāny aśaraṇyāni āśramāṇi kṛtāni naḥ*¹⁵
- (16) *paścimaṃ sāgaraṃ Vālī ājagāma sarāvaṇaḥ*¹⁶

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) tredhābhūtaṃ kariṣyāmi ātmānaṃ surasattamāḥ¹

(18) autsukyaṃ paramaṃ cāpi adhr̥tiś ca parā mama²

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

- (1) kariṣyeti uktaṃ vākyaṃ akurvataḥ³
- (2) mama caivānujā sādhvī Ūrmilā śubhadarśanā⁴
- (3) Rāmam ādīpayiṣyāmi ulkābhir iva kuñjaram⁵
- (4) śarair ādīpayiṣyāmi ulkābhir iva kuñjaram⁶
- (5) sa saṃcukopātibalō manasvī uvāca vākyaṃ ca tato bṛhacchrīḥ⁷

(6) vyomanāthas tamobhedi R̥g-Yajuḥ-Sāmapāragah⁸

(7) svāni rājyāni mukhyāni yddhāni muditāni ca⁹

(8) Gaṅgātīre mayā devi ṛṣīṇām āśramān śubhān¹⁰

(9) Śatrughno vai puradvāri ṛṣibhiḥ samprapūjitah¹¹

(10) tāni cānyāni rakṣāṃsi evaṃ cānyad gireḥ śīraḥ¹²

(11) daśa cāśvaśahasrāṇi ekaikasya dhanam dadau¹³

(c) Just as *i* or *ī* 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) Sagarasyāsamāñjas tu Asamāñjad athāṃśumān¹⁴
- (2) patraṃ mūlaṃ phalaṃ yat tu alpaṃ vā yadi vā bahu¹⁵
- (3) saṅskāryo harirājas tu Aṅgadaś cābhiṣicyatām¹⁶
- (4) triyojanasahasraṃ tu adhvānam avatīrya hi¹⁷
- (5) anyathā kriyamāṇe tu avadhyah sa bhaviṣyati¹⁸

1. VII. 46. 15.

2. VII. 46. 15.

3. I. 21. 8.

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 gāyatām¹
- (7) aprāptāny eva tāny āśu asambhrāntas tadārjunah²
- (8) annapānāni vastrāṇi anugānām mahātmanām³
- (9) Yakṣapannagakanyāsu ṛkṣavidyādharīṣu ca⁴
- (10) tato yajñe samāpte tu ṛtūnām ṣaṭ samatyayuh⁵

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 paśyāmahe' śvaṃ te āsvahartāram eva ca⁶
- (2) ekatām agaman sarve asurā rākṣasaiḥ saha⁷
- (3) tat sarvaṃ kāmadhug divye abhivaṛṣa kṛte mama⁸
- (4) mama Kauśika bhadraṃ te Ayodhyāṃ tvaritā rathaiḥ⁹
- (5) upakṛptaṃ yad etan me abhiṣekārtham uttamam¹⁰
- (6) iti tena vayaṃ sarve anunītā mahātmanā¹¹
- (7) rākṣasendro janasthāne avadhyah suradānavaiḥ¹²
- (8) tvarate kāryakālo me ahaś cāpy ativartate¹³
- (9) aranye munibhir juṣṭe avaneyā¹⁴.....
- (10) hrdayaṃ caiva Saumitre asvastham iva lakṣaye¹⁵
- (11) bhrātaraṃ Surathaṃ rājye abhiṣicya mahīpatim¹⁶
- (12) sārddham āgaccha bhadraṃ te anubhoktum mahotsavam¹⁷
- (13) putre sthite durādharṣe Ayodhyāṃ punar āgamat¹⁸
- (14) sarvāṇi Rāmagamaṇe anujagmur hi tāny api¹⁹

E and *ai* when followed by a vowel are substituted by *ay* and *āy* respectively according to the Pāṇinian rule 'ecoyavāyāvaḥ' (V. 1.78). The following are the exceptions

- | | |
|-----------------|-------------------|
| 1. VII. 93. 7. | 11. II. 87. 17. |
| 2. VII. 32. 70. | 12. IV. 62. 6. |
| 3. VII. 91. 27. | 13. V. 1. 124. |
| 4. I. 17. 5. | 14. VII. 46. 9. |
| 5. I. 18. 8. | 15. VII. 46. 15. |
| 6. I. 40. 9. | 16. VII. 78. 9. |
| 7. I. 45. 41. | 17. VII. 91. 10. |
| 8. I. 52. 22. | 18. VII. 102. 13. |
| 9. I. 67. 24. | 19. VII. 109. 21. |
| 10. II. 22. 4. | |

to this rule as found in the Rāmāyaṇa :

- (1) sa kadācic cirāl loka āśasāda mahāmuniṃ¹
- (2) hṛtāpi te' haṃ na jarāṃ gamiṣye ājyaṃ yathā makṣi-
kayāvagīṇam²
- (3) prahaṣam atulaṃ lebhya āścaryam iti cābravīt³
- (4) madāndho na kṛpāṃ cakre āryako 'yaṃ mameti sah⁴
- (5) Sītā śrutvābhīyānaṃ me āśāṃ eṣyati jīvite⁵
- (6) yathārham upaviṣṭās te āsaneṣv ṛṣisattamāḥ⁶
- (7) etc dvijarṣabhāḥ sarve āsaneṣūpaveśitāḥ⁷
- (8) ihaiva vasa durmedhya āśrame susamāhita⁸
- (9) niveśya te puravare ātmajau sanniveśya ca⁹
- (10) aho tṛptāḥ sma bhadraṃ te iti śuśrāva Rāghavaḥ¹⁰
- (11) evaṃ bhavatu bhadraṃ te Ikṣvākukulavardhana¹¹
- (12) vyaktaṃ Rāmābhiṣekārthe ihāyāsyati dharmarāt¹²
- (13) Sukeśaṃ rākṣasaṃ jāne Īśānavaradarpitam¹³
- (14) diśantu varam etan me īpsitaṃ paramaṃ mama¹⁴
- (15) Somadā nāma bhadraṃ te Ūrmilātanayā tadā¹⁵
- (16) Sītāṃ Rāmāya bhadraṃ te Ūrmilāṃ Lakṣmaṇāya vai¹⁶
- (17) Lakṣmaṇāgaccha bhadraṃ te Ūrmilāṃ udyatāṃ mayā¹⁷
- (18) trividhāḥ puruṣā loka uttamādhamamadhyamāḥ¹⁸
- (19) atha naṣṭe Sahasrākṣe udvignam abhavaj jagat¹⁹
- (20) te tu tasmin mahāvṛkṣe uṣitvā rajanīm śubhām²⁰
- (21) evam ukṭvā gatāḥ sarve ṛṣayas te yathāgatam²¹

1. III. 43. 42.

2. III. 47. 48.

3. III. 74. 30.

4. V. 62. 26.

5. VI. 4. 4.

6. VII. 1. 15.

7. VII. 74. 5.

8. VII. 81. 13.

9. VII. 100. 18.

10. I. 14. 17.

11. I. 42. 22.

12. II. 14. 65.

13. VII. 6. 20.

14. VII. 76. 10.

15. I. 33. 12.

16. I. 71. 21.

17. I. 73. 30.

18. VI. 6. 6.

19. VII. 86. 4.

20. II. 54. 1.

21. VII. 36. 59.

- (22) ekaviṃśatiyūpās te ekaviṃśatyaratnayah¹
 (23) tvam vayasyo 'si hṛdyo me ekam duḥkham sukham ca nau²
 (24) sa naṣṭam gām kṣudhārto vai anviṣyams tatra tatra ha³
 (25) dātum icchati Kaikeyyai upasthitam idam tava⁴
 (26) vasa vā vīra bhadram te evam āha Pitāmahaḥ⁵
 (27) āgacchāgaccha śīghram vai āryaputra sahānuja⁶

HIATUS IN THE SAME PĀDA

ABSENCE OF SAVARṆASANDHI

between a and ā :

- (1) Rāvaṇas tatra āgataḥ⁷

between ā and a :

- (1) hatvā aśvān apātayat⁸

- (2) ekā dīnā anāthavat⁹

ABSENCE OF GUṆASANDHI

between a and i or a and ī :

- (1) citrakarma ivābhāti¹⁰

- (2) Indra Indreti¹¹

- (3) sa vihāya imam lokam¹²

- (4) Kardamasya Ilaḥ sutaḥ¹³

- (5) uvāca Ilaśannidhau¹⁴

- (6) vatsa Rāma imāḥ paśya¹⁵

- (7) sarvān no naya īśvara¹⁶

between a and u :

- (1) kāmarūpeṇa unmatte¹⁷

1 I. 14. 25.

2. IV. 5. 17.

3. VII. 53. 10.

4. II. 21. 14.

5. VII. 104. 14.

6. III. 43. 3.

7. VII. 31. 10.

8. VI. 79. 30.

9. VII. 49. 50.

10. VII. 28. 41.

11. VII. 35. 42.

12. VII. 61. 19.

13. VII. 90. 7.

14. VII. 90. 17.

15. VII. 107. 10.

16. VII. 107. 14.

17. III. 49. 4.

- (2) param karma upāsītum¹
 (3) praṇipatya Umām devīm²
between ā and i:

- (1) dharmātmā iti Rāghavaḥ³
 (2) anāthā iva dṛśyate⁴
 (3) Sītā khalu sā ihāhṛtā⁵
 (4) hatā Indrajitā Sītā⁶
 (5) Gaṅgā iva mahāgajaiḥ⁷
 (6) tejasā iva bhāskaraḥ⁸
 (7) Māndhātā iti vikhyātāḥ⁹
 (8) dadarśa sā Ilā tasmin¹⁰

between ā and u:

- (1) apāyam vā upāyam vā¹¹
ABSENCE OF SANDHI BETWEEN ā AND e

- (1) Urvaśyā evam uktas tu¹²
 (2) eṣā eva tanuḥ pūrvā¹³

ABSENCE OF TAN SANDHI

between i and a:

- (1) tvayi ātmagatān guṇān¹⁴

between ī and a:

- (1) ekaveṇī adhaśāyā¹⁵

between ī and u:

- (1) śikhī chatrī upānahī¹⁶

between e and a:

- (1) balamadhye amarṣanaiḥ¹⁷

1. IV. 25. 3.

2. VII. 87. 22.

3. I. 21. 7.

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 Ikṣvākudaivatam¹
- (2) tasmin reme Ilā tadā²
- (3) Pratiṣṭhāne Ilō rājā³

between e and u :

- (1) āpede upasargas tam⁴
- (2) ratho me upanīyatām⁵

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 imaṃ deśaṃ śakto hy āgantum Idṛśam⁶
- (2) Ikṣvākubhyo 'pi sarvebhyo hy atirikto viśāmpate⁷

1. VII. 57. 7.
2. VII. 88. 7.
3. VII. 20. 23.
4. II. 63. 2.

5. VII. 22. 2.
6. I. 24. 31.
7. II. 2. 28.

- (3) anartharūpā 'siddhārthā hy abhītā bhayadarśinī¹
 (4) sahasotpatitāḥ sarve hy āsanebhyāḥ sasambhramāḥ²
 (5) sūryasyāpi bhavet sūryo hy agner agniḥ prabhoḥ prabhuh³
 (6) diṣṭyā tvām Guha paśyāmi hy arogaṃ saha bāndhavaiḥ⁴
 (7) vanaukasas te' bhisamīkṣya sarve tv aśrūṇy amuñcan
 pravihāya harṣam⁵
 (8) prākṛtasya narasyeva hy āryabuddhes tapasvinaḥ⁶
 (9) kṣātram dharmam ahaṃ tyakṣye hy adharmaṃ dharma-
 samhitam⁷
 (10) sā tv evam uktā Vaidehī tv anasūyānasūyayā⁸
 (11) sā nūnam āryā mama rākṣasena hy abhyāhṛtā khaṃ
 samupetya bhīruḥ⁹
 (12) asampātāṃ kariṣyāmi hy adya trailokyacāriṇām¹⁰
 (13) lokaṃ hy atijitāṃ kṛtvā hy āvāṃ hantum ihecchati¹¹
 (14) nalinair api samchannā hy atyarthaśubhadarśanā¹²
 (15) kasya na syād bhayaṃ dṛṣṭvā hy etau surasutopamau¹³
 (16) tasmin dravati santraste hy āvāṃ drutataraṃ gatau¹⁴
 (17) vṛkṣair ātmānam āvṛtya hy atiṣṭhan gahane vane¹⁵
 (18) niyuktair mantribhir vācyo hy avaśyaṃ pāṛthivo hitam¹⁶
 (19) nihatya Rāvaṇaṃ yuddhe hy ānayaṣyanti Maithilīm¹⁷
 (20) Mataṅgena tadā śapto hy asminn āśramamaṇḍale¹⁸
 (21) tatas tasya nagasyāgre hy ākāśasthasya dantinaḥ¹⁹
 (22) dikṣu sarvāsu mārṅante hy adhaś copari cāmbare²⁰
 (23) naitad Dāśarathir 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.
 14. IV. 9. 10.
 15. IV. 12. 14.
 16. IV. 32. 18.
 17. IV. 38. 33.
 18. IV. 46. 22.
 19. V. 27. 14.
 20. V. 51. 13.
 21. VI. 13. 16.

- (24) yas tu doṣas tvayā prokto *hy* ādāne' ribalasya ca¹
 (25) ākhyātāni ca tattvena *hy* avagacchāmi tāny aham²
 (26) sūtrāṇy anye pragr̥hṇanti *hy* āyatam śatayojanam³
 (27) tam acintyam asahyam ca *hy* adbhutam lomaharṣaṇam⁴
 (28) adharmo rakṣasām pakṣo *hy* asurāṇām ca rākṣasa⁵
 (29) avekṣya vinivṛttā sā cānyām gatim apaśyati⁶
 (30) rākṣasān hantum utpanno *hy* ajayyaḥ prabhur avyayaḥ⁷
 (31) sukham āpur muhūrtam te *hy* atarkitam acintitam⁸
 (32) pitā jyeṣṭho jananyā no *hy* asmākaṁ cāryako' bhavat⁹
 (33) savyetarakarāṅgulyā *hy* aśabdāsyo Daśānanah¹⁰
 (34) dadarśa phalalobhāc ca *hy* utpapāta raviṁ prati¹¹
 (35) śrutvā pariśado madhye *hy* apavādam sudāruṇam¹²
 (36) āryeṇa hi purā śūnyā *tv* Ayodhyā paripālita¹³
 (37) evaṁ suvihito yajño *hy* Aśvamedho *hy* avartata¹⁴
 (38) evaṁ bahuvidhā vāco *hy* antarikṣagataḥ surāḥ¹⁵
 (39) anurañjanti rājāno *hy* ahany ahani Rāghavam¹⁶
 (40) tam yāntam anugacchanti *hy* antaḥpuracarāḥ striyaḥ¹⁷

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 Rāmāyaṇa. 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. |
| 5. VI. 35. 13. | 14. VII. 92. 9. |
| 6. VI. 47. 10. | 15. VII. 97. 22. |
| 7. VII. 8. 26. | 16. VII. 99. 11. |
| 8. VII. 21. 23. | 17. VII. 109. 10. |
| 9. VII. 25. 23. | |

relate to the absence of the augment *namuṣ* which the *padānta* *ṣ*, *ṣ* 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*¹
- (2) *granthaṃ mahad dhārayan aprameyaḥ*²

Double Sandhi:

The following may be listed as some of the examples of the irregular *double sandhi* in disregard of Pāṇ. 'pūrvatrāsiddham' (VIII. 2.1).

- (1) *tapomūrtiṃ tapātmakam*³
- (2) *Madhucchandādayaḥ sutāḥ*⁴
- (3) *Lankāyāṃ Viśravātmajaḥ*⁵
- (4) *gacchāvety abravīd dīnaḥ*⁶
- (5) *Rāmeti prathito loka*⁷
- (6) *sādhv atra praviśāmeti*⁸
- (7) *prabhaviṣṇvo bhavāmeti*⁹
- (8) *eṣeva cānye ca mahākapīndrāḥ*¹⁰
- (9) *Laveti ca sa nāmataḥ*¹¹
- (10) *nāma tasya ca Daṇḍeti*¹²
- (11) *aśakyam iti sovāca*¹³
- (12) *sanirghātā divolkāś ca*¹⁴
- (13) *Lakṣmaṇas tu tatovāca*¹⁵
- (14) *saṃvadanatopatiṣṭhante*¹⁶

1. I. 63. 21.
2. VII. 36. 44.
3. I. 29. 12.
4. I. 62. 13.
5. VII. 3. 33; VII. 11. 29.
6. III. 42. 1.
7. III. 47. 11.
8. IV. 52. 13.

9. VII. 5. 14.
10. VII. 36. 47.
11. VII. 66. 8.
12. VII. 79. 15.
13. I. 58. 4.
14. II. 4. 17.
15. II. 51. 8.
16. II. 67. 26.

- (15) bahuśopahṛtaṃ mayā¹
 (16) tvam eva bahuśoktavān²
 (17) yakṣarakṣorageṣu ca³
 (18) rakṣopasaṃhāra karaḥ prakopaḥ⁴
 (19) punaḥ sa muditotpadya⁵
 (20) Lakṣmaṇovāca mandārtham⁶
 (21) tatovāca prahasyaitān⁷
 (22) sadyopalabdhir garbhasya⁸
 (23) vyādhayopekṣitā iva⁹
 (24) bahuśoktaḥ sudurmatih¹⁰
 (25) Dhanadocchvāsitas tais tu¹¹
 (26) Pulastyovāca rājānam¹²
 (27) śrutv endrovāca mā bhaiṣiḥ¹³
 (28) apsaraṃragasaṃghāś ca¹⁴
 (29) kāñcanaḷaṃkṛtābhavan¹⁵
 (30) yasyāham (yasyāḥ + aham)¹⁶
 (31) aprajāsmṛti santāpaḥ¹⁷
 (32) Tamaśyāvidūrataḥ¹⁸
 (33) darpam asyāpaneṣyantu¹⁹
 (34) daryās tasyāvidūrataḥ²⁰
 (35) yasminn ugratapābhavat²¹
 (36) diśaḥ sarvābhidhāvantam²²
 (37) kṛtāstrāstravidāṃ śreṣṭhaḥ²³

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.
 15. I. 14. 24.
 16. I. 20. 3.
 17. II. 20. 37.
 18. II. 46. 17.
 19. III. 56. 27.
 20. III. 59. 11.
 21. IV. 60. 8.
 22. V. 14. 12.
 23. V. 45. 2.

- (38) *muditā vānarābhavan*¹
 (39) *tūṇasya ratham āsthitāḥ*²
 (40) *Vaidehyārocayad vadham*³
 (41) *te tu hr̥ṣṭābhinarāntaḥ*⁴
 (42) *vimadāḥ kuñjarābhavan*⁵
 (43) *labdhavarāvasan*⁶
 (44) *tāḥ prajā muditābhavan*⁷
 (45) *te sarve strījanābhavan*⁸
 (46) *Kausalyāyātmasambhavam* (*Kausalyāyāḥ ātma-*
sambhavam)⁹
 (47) *prtanarkṣavanaukasām* (*prtanāḥ + rkṣa*)¹⁰
 (48) *çaivāśamsate Laṅkāṃ* (*çaḥ + eva*)¹¹
 (49) *çaivāśamsate yuddhe* (*çaḥ + eva*)¹²
 (50) *jivā Laṅkāṃ sarakṣaughām* (*sarakṣaḥ + oghām*)¹³
 (51) *tatas tu hr̥tatejaujāḥ*. (*tejaḥ + ojaḥ*)¹⁴
 (52) *tatotthāya*¹⁵

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.
15. I. 19. 21.

like any other originally vowel-ending word.¹ 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) nirbhartsyamānā iva sārasaughaiḥ prayānti dinā vimanā mayūrāḥ²
- (2) Pratiṣṭhāne Puruṣaṇ Budhasyātmajam aurasam³
- (3) medārdragātṛ rudhirāvasiktaḥ⁴
- (4) vasāno viraje vastre⁵
- (5) Gandharvāpsarasaṅkule⁶
- (6) ṣaṣṭiḥ koṭyo' bhavaṇs tāsām apsarāṇām suvarcasām⁷
- (7) avaṣṭabdhadhanuṃ Rāmam⁸
- (8) khaḍginau dṛḍhadhanvānau tigmatejau mahābhujau⁹
- (9) tad vimānam anuttamaṃ
haṇsayuktaṃ mahānādam utpapāta viḥāyaṣam¹⁰
- (10) tam ādidevam Ādityam uccaiḥśravasavāhanam¹¹
- (11) abhiṣiktaḥ purā Skandaḥ sendrair iva divaukaṣaiḥ¹²
- (12) dvandve vimathitās tatra daityā iva divaukaṣaiḥ¹³
- (13) Narmadāṃ rodhavat ruddhvā krīḍāpayati yoṣitaḥ¹⁴

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. Gune, *A* Introduction to Comparative Philology*, pp. 208, 254.

2. IV. 30. 40.
3. VII. 56. 26.
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. 23^b. 5.
12. VII. 63. 15.
13. VI. 43. 42.
14. VII. 32. 18.

- (14) *menāte rākṣasaṃ pakṣiṃ bruvāṇau ko bhavān iti*¹
 (15) *mumokṣayiṣavo Vāliṃ ravamāṇā abhidrutāḥ*²

From the above examples it is clear how some of the *s*-ending words like *apsaras*, *pururavas*, *tejas*, *rajas*, *vīmanas*, *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 *vihāyas*, *uccaiḥśravas* 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 *tatpuruṣa* compound the Rāmāyaṇa sometimes omits the suffix *ṭac* (*a*) which is added to it when it ends in *rājan ahan* and *sakhi* by Pāp. 'rājāhaṣsakhibhyaṣ ṭac' (V. 4. 91). On account of this *saṃāsānta* suffix³ *ṭac* we can have the form *mahārāja* only and not *mahārājā* which we find used in the Rāmāyaṇa verse 'Janakas tvāṃ mahārājā prcchate sapuraḥsaram'.⁴ Similarly, we cannot have the form *yuvarājānam* found in the verses 'atas tvāṃ yuvarājānam abhiṣekṣyāmi putraka'⁵ and 'sa Rāmaṃ yuvarājānam abhiṣiñcasva pārthivam'.⁶ The form correct in Pāṇini would be *yuvarājam*. Equally indefensible are the forms *rākṣasarājānam*, *hastirājānam* and *gṛdhrarājānam* found in the verses:

- (1) *baddhvā rākṣasarājānam ānayiṣyāmi Rāvaṇam*⁷

1. III. 14. 2.

2. VII. 34. 23.

3. The *Samāsānta* 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. I. 68. 5.

5. II. 4. 16.

6. II. 2. 21.

7. V. 1. 40.

(2) phalantam hastirājānam abhidudrāva mārutiḥ¹

(3) bhūtalāt sahasotthāya gṛdhrarājānam abravīt²

The forms *kapirājñā* and *devarājñā* in the instrumental singular occurring in the Rāmāyaṇa verses '*kapirājñā yathākhyātam*³' and '*tvam ihāsurasāṅghānām devarājñā mahātmanā*⁴', too, cannot be grammatically defended. They should be *kapirājena* and *devarājena* respectively. With the addition of the *samāsānta* suffix *taç* *kapirājan* and *devarājan* 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 *triṅsatim* in the Accusative singular occurring in the company of the regular *viṅsatim* in the verse '*viṅsatim triṅsatim śaṣṭim śataśo*' *tha sahasraśaḥ*'.⁵ The proper form should have been *triṅsatam*, for the *prātipadika* here is *triṅsat* and not *triṅsati*. In *viṅsatim* the basic word is *viṅsati* from which *viṅsatim* in the Accusative singular would be perfectly regular. Probably *triṅsatim* has been used here on the analogy of the immediately preceding *viṅsatim*.

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

(1) putro *dvādaśamo* vīrye dharme ca pariniṣṭhitaḥ⁶

(2) tato *dvādaśame* varṣe Śatrugṇho Rāmapālitaḥ
Ayodhyāṃ cakame gantum....⁷

(3) tataḥ *śoḍaśame* varṣe Golabho vinipātitaḥ⁸

Here in the formation of the ordinal from *dvādaśan* and

1. VII. 35. 44.

2. IV. 59. 2.

3. V. 1. 179.

4. V. 1. 90.

5. VI. 107. 42.

6. VII. 55. 4.

7. VII. 71. 1.

8. IV. 22. 29.

śoḍaśan, *maṭ* (augment) has been inserted before the ordinal suffix *ḍaṭ* 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 asaṅkhyāder maṭ' (V. 2. 49). The regular Pāṇinian ordinals, therefore, would be *dvādaśa* and *śoḍaśa*, for here the *n*-ending base taking the suffix *ḍaṭ* is preceded by another numeral, *dvi* and *ṣaṣ*.

TADDHITAS

The Rāmāyaṇa records many irregularities in respect of the *taddhitas*.¹ Some of these irregular *taddhita* forms are *jāmada-gneya*², *dāśaratha*³, *kekayī* and *kaikayī*.⁴ The proper forms would be *jāmadagnya*, *dāśarathi* and *kaikayī* by adding the suffix *yañ* to *jamadagni* by Pāṇ 'gargādibhyo yañ' (IV. 1. 105), by adding the suffix *iñ* to an *a*-ending word *dāśaratha* by Pāṇ. 'ata iñ' (IV. 1. 95) and by adding the suffix *añ* to *kekaya* by 'janapadaśabdāt kṣatriyād añ' (IV. 1. 168) respectively and changing the base *kekaya* to *kekaya* by Pāṇ. 'kekayamitrayupralayānām yāder iyah' (VII. 3.2.).

FEMININE FORMS

The forms *śūrpanakhī* and *śūrpanakhī* occur in the Rāmāyaṇa along with the regular *Śūrpanakhā*. Now Pāṇini clearly prohibits the feminine suffix *nīṣ* to a word ending in *nakha* and *mukha* if it is a proper name by the *sūtra* 'nakha-mukhāt sañjñāyām' (IV. 1. 58). *Śūrpanakhī*, therefore, would be clearly inadmissible. *Śūrpanakhī* is still more irregular for there should be the cerebral *ṇ* here as required by Pāṇ. 'pūrvapadāt samjñāyām agah' (VIII. 4. 3).

1. The omission of *Samāsānta-Taddhita* suffixes has been already noticed.
2. Bhārgavaṇ *Jāmadagneyam*, I. 74. 17.
3. *pradiyatām Dāśarathāya* Maithilī, *aham Dāśarathenoḍhā*, 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 rākṣasādhamah'.¹ Here the correct Pāṇinian form would be *parakīyāsu*. The *i* has been dropped here evidently on account of the phonetic tendency of syncope.

The word *svaṣṭ* has the form *svasāram* in the Accusative singular. But in the Rāmāyaṇa the highly irregular form of it, *svasām*, has been used as may be seen from the following verse: *svasām Śūrpaṇakhām nāma Vidyujjihvāya rākṣasaḥ*¹. Here the *ākārānta* form of this word is adopted in preference to the *īkārānta* one recognized by Pāṇini.

VERBS

Ātmanepada and Parasmaipada

The general rules by which the *ātmanepada* terminations are added to a root are 'anudāttaṇita ātmanepadam' (I. 3. 12) and 'svaritaṇitaḥ kartrabhiprāye kriyāphale' (I. 3. 72). Accordingly if a root happens to be *anudāttet* or *ñit* it takes the *ātmanepada* or if it is *svaritet* or *ñit*, provided the fruit of the action accrues to the doer (agent). There are scores of cases in the Rāmāyaṇa where these rules have not been observed. Many roots which happen to be *anudāttet* and *ñit* do not have the *ātmanepada* suffixes which they should have. So do some of the *svaritet* and *ñit* 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 *ātmanepada* suffixes, for they clearly say 'anudāttetvalakṣaṇam ātmanepadam anityam', which conclusion they arrive at on account of the ancillary sound *ñ* which is added to *√cakṣiṇ* which is already *anudāttet* and would have the

1. VII. 12. 2.

ātmanepada even if no *n* were there. This suggests, they say, that Pāṇini himself held that mere *anudāttetva* was not enough for purposes of *ātmanepada* terminations. He strengthened the case for the *ātmanepada* by adding *n* too to the root. But here it may be pointed out that the absence of compulsion about the *ātmanepada* due to *anudāttetva* 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 *anudāttetva* or the *nittva* 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: *yudh*¹, *sah*², *vṛdh*³, *tvar*⁴, *labh*⁵, *ceṣṭ*⁶, *ikṣ*⁷,

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.

vṛt¹, plu², rabh³, bhās⁴, pad⁵, kṣam⁶, tarj⁷, mṛg⁸, jṛmbh⁹, (adhi) iñ¹⁰, div¹¹, dhvañs¹², kās¹³, ay¹⁴, mud¹⁵, kam¹⁶, sev¹⁷, garh¹⁸, (pari) svañj¹⁹, veṣṭ²⁰, yat²¹, (ud) vij²².

Just as some of the *ātmanepadī* roots are used in the Rāmāyaṇa with *paraśmaipada* suffixes so conversely some *paraśmaipadī* roots too are used with *ātmanepada* suffixes.

The following are the *paraśmaipadī* roots used as *ātmanepadīs*: vṛṣ²³, vad²⁴, arh²⁵, kāñks²⁶, pat²⁷, śvas²⁸,

1. IV. 6. 6.; IV. 13. 21; IV. 18. 18; IV. 20. 27; V. 1. 149; VI. 8. 8; VI. 13. 32; VI. 53. 25; VI. 104. 25; VII. 71. 20.
2. V. 62. 16; VI. 21. 18; VII. 35. 28.
3. I. 13. 40; VII. 70. 8;
4. III. 36. 1; III. 68. 15; IV. 3. 19; IV. 7. 24.
5. V. 28. 8; VII. 6. 30.
6. IV. 18. 66; IV. 53. 14; VI. 16. 19.
7. V. 24. 28.
8. IV. 43. 10.
9. III. 24. 29.
10. VII. 2. 31.
11. IV. 24. 44.
12. VII. 30. 36.
13. II. 119. 7.
14. II. 106. 29.
15. VI. 33. 34.
16. II. 45. 11.
17. II. 44. 9.
18. IV. 14. 13.
19. II. 42. 32.
20. VI. 110. 2.
21. IV. 26. 17; VI. 86. 3.
22. II. 66. 9; VI. 27. 13; VII. 34. 3.
23. III. 25. 11; IV. 39. 2; VII. 7. 2; VII. 18. 22.
24. IV. 1. 23; VII. 36. 9; VII. 22. 7; IV. 49. 40; V. 12. 7; VII. 76. 3.
25. VI. 111. 95; II. 62. 9; I. 42. 18; VI. 26. 28; VII. 11. 13; VII. 17. 21.
26. I. 73. 11; III. 69. 26; IV. 3. 26; IV. 4. 21; V. 2. 46; V. 37. 26. V. 58. 48; VI. 4. 105; VI. 60. 89; VII. 67. 17; VII. 95. 13.
27. II. 63. 18; III. 25. 41; III. 26. 13; IV. 1. 13; V. 38. 34 VI. 61. 17; VI. 67. 125; VI. 80. 42; VII. 22. 34.
28. I. 65. 8; IV. 34. 2; VI. 84. 1; VII. 26. 45.

svap¹, gai², (gā), at³, ligi⁴ (liṅg), hr̥ṣ⁵, skhal⁶, kruś⁷, krīḍ⁸, mṛṣ⁹, rud¹⁰, spr̥ṣ¹¹, jīv¹², śaṅs¹³, nṛt¹⁴, jalp¹⁵, pṛcch¹⁶, vadh¹⁷, tṛ¹⁸, smṛ¹⁹, nard²⁰, ru²¹, jāgr²², dhyai²³, gaṇ²⁴, dṛṣ²⁵ (paśy), vas²⁶, lap²⁷, iṣ²⁸ (icch), rakṣ²⁹, bhū³⁰, viś³¹,

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.
14. I. 32. 13; VI. 39. 9.
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. 4. 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. 38. 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.

khād¹, yā², vraj³.

Not only are the *parasmaipada* and the *ātmanepada* based on the *anudāttetva*, *nittva*, *svaritetva* and *ñittva* alone, they also depend on many other considerations. There are a number of *sūtras* in the *Aṣṭādhyāyī* which enjoin the use of *ātmanepada* or *parasmaipada* 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 *parasmaipada* or the *ātmanepada*, as the case be. We may first take note of those cases where the *ātmanepada* should have been used instead of the *parasmaipada*.

The root *hueñ* when preceded by the preposition *āñ* and giving the sense of challenge is to have *ātmanepada* by Pāṇ. 'spardhāyām āñah' (I. 3. 31). The *Rāmāyaṇa*, however, uses it in the *parasmaipada* as may be seen from the following examples:

- (1) tatas tu ninadam ghoram kṛtvā yuddhāya cāhvayat⁴
- (2) yadā tu yuddham ākāṅkṣan yadi kaścit samāhvayet⁵
- (3) rākṣasas tām samāgamyā yuddhāya samupāhvayat⁶
- (4) gatvāhvayati yuddhāya Vālinam hemamālinam⁷
- (5) tvām āhvayati yuddhāya Krathano nāma vānarah⁸

By the *vārtika*: 'upād devapūjāsaṅgatikaraṇamitrakaraṇa-pathiṣv iti vācyam' the *ātmanepada* is enjoined after *√sthā* in the senses of 'to worship, to contact, to make friends (with) and to lead to' (said of a way). In the *Rāmāyaṇa* verse 'ādityam upatiṣṭhanti taiś ca sūryo' bhipūjitaḥ⁹ the *parasmaipada* 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; VI. 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* iṣṭim tām putrīyām putrakāraṇāt¹
- (2) āroḍhum *upacakrāma* vimānavaram uttamam²
- (3) vyāhartum *upacakrāma* Bhārgavo Nahuṣātmanjam³
- (4) gamanāyopacakrāma diṣaṃ Varuṇapālitaṃ⁴
- (5) evam astv iti taṃ procya prayātum *upacakramuḥ*⁵

✓*kram* with *upa* is found used in the *parasmaipada* although it should have *ātmanepada* by Pāṇ. 'propābhyām samarthābhyām'. (I. 3. 42). The *ātmanepada* is enjoined after ✓*prcch* when it is preceded by the preposition *ā(ni)* by the *vārtika* 'āni nupracchyoh'. Hence the *parasmaipada* form *āprcchāmaḥ* occurring in the Rāmāyaṇa verse 'āprcchāmo gamiṣyāmo hṛdistho naḥ sadā bhavān⁶' is not right. It should have been *āprcchāmahe*.

With *vi* and *parā* ✓*ji* has *ātmanepada* by Pāṇ. 'viparābhyām jeh' (I. 3. 19). In the Rāmāyaṇa, however, we meet with the *parasmaipada* forms, as for example in :

- (1) tvām *vijeṣyaty* upāyena viṣādaṃ vā gamiṣyati⁷
- (2) paścād api mahābāho śatrūn yudhi *vijeṣyasi*⁸
- (3) jāto vā jāyamāno vā saṃyuge yaḥ *parājayet*⁹

The Vārtikakāra enjoins *ātmanepada* after the root *yuj* when it is preceded by a preposition beginning with a vowel or ending with it: 'svarādyantopasargād iti vācyam'. This *vārtika* occurs under the *sūtra* 'propābhyām yujer ayajñapātreṣu' (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,

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) cāturvarṇyaṃ ca loke' smin sve sve dharme niyokṣyati¹
- (2) viniyokṣyāmy ahaṃ bāṇān nṛvājigajamarmasu²
- (3) cintayāmāsa ko nv etat prayuñjīyād iti prabhuḥ³

By Pāṇ. 'jñāśrusmṛdṛśāṃ sanah' (I. 3. 57) the *ātmanepada* is enjoined after the roots *jñā*, *śru*, *smṛ* and *dṛś* when they have the desiderative suffix *san*. The *parasmaipada* forms of three of these, *jñā*, *śru*, and *dṛś* occurring in the Rāmāyaṇa in the verses quoted below are therefore in clear violation of this rule :

- (1) ākāśaṃ patitau dūrā jijñāśantau parākramam⁴
- (2) hāsaṃ te nṛpate saumya jijñāśāmiti cāravīt⁵
- (3) dhanuṣas tasya vīryaṃ hi jijñāśanto mahīkṣitah⁶
- (4) adya yajñasamāptau ca tvāṃ didṛkṣan sthito hy aham⁷
- (5) na śuśrūṣati pūrvajān⁸
- (6) Rāmaṃ śuśrūṣa bhadraṃ te Sumitrānandavardhana⁹
- (7) evaṃ śuśrūṣatā vyagram¹⁰
- (8) śuśrūṣa mām ihasthas tvam¹¹
- (9) Bharataḥ pālaye rājyaṃ śuśrūṣe ca pitur yathā¹²

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. *Caṅkramantau* occurring in the verse '*caṅkramantau varāñ śailāñ śailāc chailaṃ vanād vanam*'¹³ is an instance in point.

1. I. 1. 96.

2. II. 23. 36.

3. I. 4. 3.

4. IV. 61. 3.

5. II. 35. 21.

6. I. 31. 10.

7. VII. 25. 13.

8. VII. 79. 14.

9. VI. 119. 28.

10. VI. 119. 31.

11. II. 21. 23.

12. II. 19. 26.

13. III. 73. 10.

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 *ātmanepadī*. 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) kiṃ cireṇa yuyutsataḥ¹
- (2) tam ācakṣva pradadyān me yo hi yuddham yuyutsataḥ²
- (3) yuyutsatā tena samāptakarmaṇā³

The Rāmāyaṇa records many instances where the *ātmanepada* suffixes which should appear after $\sqrt{sthā}$ by Pāṇ. 'samavaprabhībhyah sthah' (I. 3. 22) do not, even though the prepositions *sa-*, *ava-*, *pra-*, and *vi-* precede it as may be seen from the following examples :

- (1) kas te na santiṣṭhati vāñnideśe⁴
- (2) tapa ugraṃ samātiṣṭhat tāpayan sarvadevatāḥ⁵
- (3) vṛkṣair ātmānam āvṛtya vyatiṣṭhan gahane vane⁶

The uses of *ātmanepadī* roots having *parasmaipada* suffixes are far more numerous than the *parasmaipadī* 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.⁷ 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.

2. IV. 11. 19.

3. VI. 84. 22.

4. IV. 33. 41.

5. VII. 84. 10.

6. IV. 14. 1.

7. Although according to Pali grammarians like Kaccāyana there are two voices, the *parassapada* and *attanopada*, the Pali literature favours the former. The Prakrits go a step further and drop the *ātmanepada* altogether.—P.D. Gure, 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 pāvakaṃ juhavendrajit¹', 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 *viḥasyati* occurring in the verse 'kumāro' py Aṅgadas tasmād *vijahiṣyati jīvitam*² is un-Pāṇinian. The re-duplication of $\sqrt{hā}$ is out of place here.

Instead of the form *jahi*, the imperative second person singular of \sqrt{han} , is used the irregular form *jahihi* in the Rāmāyaṇa verse 'yenaiva bāṇena hataḥ priyo me tenaiva bāṇena hi mām *jahihi*'.³ Now in Pāṇ. *jahihi* would be a perfectly regular form from $\sqrt{hā}$ but not from \sqrt{han} . But here the sense is not of $\sqrt{hā}$ but of \sqrt{han} . 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 *jahihi* would then be anaptycal. If from \sqrt{han} , *jahihi* would be utterly indefensible.

A clearly un-Pāṇinian form found in the Rāmāyaṇa verse 'bhartāraṃ lokabhartāraṃ asaddharmam upādadhā⁴' is *upādadhā*. The correct form is *upādhehi*. It seems that instead of *dhā*, *dadh* has been accepted to be the root here while the radical suffix *śap* (*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 *āpnuyāmaḥ* and *āpnuyāmahe* with *pra* and *ava* are found in the following verses of the Rāmāyaṇa :

- (1) *api Lakṣmaṇa Sītāyāḥ sāmāgryaṃ prāpnuyāmahe*¹
- (2) *prāpnuyāmo Brahmālokaṃ duṣprāpaṃ ca kuyodhibhiḥ*²
- (3) *avāpnuyāmaḥ kīrtiṃ vā nihatvā śatrum āhave*³

The proper forms that should have been used here are *avāpnumaḥ*, *prāpnumaḥ* and *avāpnumahe* (with the *ātmanepada* irregular). The irregularity in these forms lies in the use of two radical suffixes, the *śnu* (*nu*) and *śyan* to the root *āp* which should have had only one of these, viz. *śnu* on account of its inclusion in the 'svādigaṇa' (Fifth Conjugation).

Kurmi, *dadmi* and *brūmi* are some of the irregular forms used in the Rāmāyaṇa for the correct Pāṇinian *karomi*, *dadāmi* and *bravīmi*. 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 praśamanaṃ dadmi saumyaṃ ca Rāghava*⁴
- (2) *aham apy atra te dadmi varaṃ śastrabhṛtāṃ vara*⁵
- (3) *Saumitre yo'ham ambāyā dadmi śokaṃ anantakam*⁶
- (4) *śarīram iha sattvānāṃ dadmi sāgaravāsīnām*⁷
- (5) *añjaliṃ kurmi Kaikeyi*⁸

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 tvām kurmi Daśagrīva bhasma bhasmārhatējasā¹
 (7) āhāraṃ garhitam kurmi svaśarīraṃ dvijottama²
 (8) ataś ca tvām ahaṃ brūmi gaccha Pañcavaṭīm iti³
 (9) hitam vayasyabhāvena brūmi nopadiśāmi te⁴

The form *śraddhasva* occurring in the following two verses is probably a scribal error for *śraddhatsva*:

- (1) viśaṅkā tyajyatām eṣā śraddhasva vadato inama⁵
 (2) etac ca buddhvā gadito yathā tvam
 śraddhasva Sītām kuśalām samagrām⁶

The form *anuśāsyate* found in 'nahy aniṣṭo' *nuśāsyate*⁷ is irregular. By Pāṇ. 'śāsa id aṇhaloḥ' (VI. 4. 34.) and 'śāsivasighasīnāū ca' (VIII. 3. 60) the correct form should have been *anuśiṣyate*.

In the form *bibhyase* found in 'ṛkṣās tarakṣavaḥ kaṅkāḥ katham tebhyo na *bibhyase*⁸' is highly irregular. Here the radical suffix *śyan* of the Fourth Conjugation has been added to √*bhi* of the Third Conjugation while the reduplication which is regular in the Third Conjugation is retained. The *ātmanepada* too is not in order.

√*Drś* becomes *paśy* when followed by *sārvadhātuka* suffixes in the active voice by Pāṇ. 'pāghrāsthāmnādāndrīyarti' etc., But in the Rāmāyaṇa a two-fold irregularity is found with regard to it. At one place *drś* is not replaced by *paśy*, and also the future suffix *syā* is added in the optative, as for example in 'haṇsī sā tṛṇamadyastham katham *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 'naipunyaṃ *paśyatām*

1. V. 22. 20.

2. VII. 78. 20.

3. III. 13. 17.

4. IV. 7. 14.

5. V. 34. 40.

6. V. 67. 44.

7. III. 10. 21.

8. III. 46. 30.

9. III. 56. 20.

bhṛśam'.¹ The correct form here would be *dṛśyatām* just as the correct form in place of *drakṣyeta* 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 *drakṣyema* in the verse '*drakṣyema bhūyo guḍamodakāni kadā kumārāṇy api śarkarāyāḥ*', in as late a work as the *Yogavāsiṣṭha*. The imperatives with the future suffix here are: *apaneṣyantu*² and *drakṣyantu*.³ Hopkins is right in holding that the forms with *syadhvam* too are future imperatives. Examples of these are; *bhaviṣyadhvam*⁴ and *drakṣyadhvam*⁵.

Michelson⁶ could discover only one form in future imperative *ma*. It was *gamiṣyāma*⁷. But there is one more. It is *vatsyāma* which is found in the verse :

idaṃ puṇyam idaṃ ramyam idaṃ bahumṛgadviḥjam
iha vatsyāma Saumitre sārḍham etena pakṣiṇā⁸

"Perhaps *raṁsyāva* 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 *ārṣa*. It is found in the *Rāmāyaṇa* verse :

sa tvaṃ pradīptaṃ cikṣepa darbhaṃ taṃ vāyasam prati
tatas tu vāyasam dīptaṃ sa darbho' nujagāma ha.⁹

- | | |
|--|--|
| 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 <i>Yogavāsiṣṭha</i> " | 6. J. A. O. S., Vol. XXV, p. 136. |
| 2. III. 56. 27. | 7. VII. 35. 63. |
| 3. VI. 73. 7. | 8. III. 15. 19. |
| 4. I. 27. 27. | 9. VI. 27. 25. J.A.O.S., Vol. XXV, p. 136. |
| 5. IV. 67. 21. | |

Now here *cikṣepa* in the first hemistich is to go with *tvam*, qualified by *sa*. *Cikṣepa* is a Perfect form in the third person singular while the second person singular *cikṣepitha* 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 *ārṣa: āṛṣaḥ prayogaḥ*. Hopkins suggests here the Pali parallel *babbūva*, *papace*—*babbūvas* and *papace* 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: *praviśuḥ*¹, *śamsuḥ*², *prapūjire*³, *śamsivān*.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 *vid* had no reduplication.'

The appearance of the *guṇa* or the *vṛddhi* in these Perfect forms where it is clearly forbidden by Pāṇini 'kñiti 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: *dadarśatuḥ*⁵, *sasarjatuḥ*⁶, *paśparśatuḥ*⁷, *cakartatuḥ*⁸, *pramamārjuḥ*⁹, *vavarṣuḥ*¹⁰, *mumocatuḥ*.¹¹

1. II. 19. 35.

2. V. 22. 45.

3. V. 53. 23.

4. V. 67. 13.

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.

*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)".

Among the further verbal irregularities mention here may be made of the form *agrahitām*² found in the aorist in place of the regular *agrahiṣṭām*. The imperatives *gṛhīta* and *gṛhīṣva* too exhibit the same irregularity.

Confusion in Gaṇas

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 *vikarṇas*) 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 *śap* (*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 Apabhraṃśa. It may not be a very bold and rash statement that the growing Prakrit-and-Apabhraṃśa 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*, *śin*, *mṛj*, *han*, and *śās* which belong to the Second Conjugation,

1. I. 43. 9.

2. I. 4. 4.

dhā, which belongs to the Third Conjugation, *hims* and *rudh* which belong to the Seventh Conjugation and *mṛd*, *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) Vibhīṣaṇāś ca rakṣobhīś caturbhiḥ parivāritaḥ
upāsate mahātmānam Dhaneśam iva Guhyakaḥ²
- (3) śirasā vandyā rājānam *upāsante* vicakṣaṇāḥ³
- (4) sa daivam *paryupāsate*⁴
- (5) Rāmaḥ sandhyām *upāsata*⁵
- (6) kṛtvā vasumatīm Rāma vatsaram *samupāsata*⁶
- (7) tapasyantam ṛṣim tatra Gandharvī *paryupāsate*⁷
- (8) *upāsante* ca tān anye sumṛṣṭamanikuṇḍalāḥ⁸
- (9) tatropaviṣṭam rājānam *upāsante* vicakṣaṇāḥ⁹
- (10) *sayāmahe* vā nihatāḥ¹⁰
- (11) so' haṁ tava bhayaṁ ghoṛam.....Rāmasyādya
*pramāṛjāmi*¹¹
- (12) kalaśāñś ca *pramardanti* havane samupasthite¹²
- (13) idaṁ śarīram niḥsamjñam *bandha* vā ghātayasva vā¹³
- (14) punar *vyapahanac* chrīmān pakṣirājo mahābalaḥ¹⁴
- (15) śāstrair nānāvidhākārair *hanadhvaṁ* sarvarākṣasāḥ¹⁵
- (16) tadādīpyanta me pucchaṁ *hanantaḥ* kṣāṣṭhamuṣṭibhiḥ¹⁶
- (17) vasantau Daṇḍakāraṇye kimartham *upahiṁsatha*¹⁷
- (18) na tvām *hiṁsāmi* suśroṇi mā bhūt te manaso bhayam¹⁸

1. VII. 37. 19.
2. VII. 37. 20.
3. VII. 37. 21.
4. VII. 50. 5.
5. VI. 5. 23.
6. I. 43. 1.
7. I. 33. 12.
8. I. 14. 18.
9. VII. 43. 1.

10. VI. 66. 24.
11. VI. 65. 2.
12. II. 116. 17.
13. III. 56. 21.
14. III. 51. 18.
15. III. 26. 25.
16. V. 58. 153.
17. III. 20. 8.
18. IV. 66. 17.

- (19) śarapravegaṃ vyahanat pravṛddhaś cacāra mārgē¹
 (20) harīn abhyahanat kruddhaḥ paraṃ lāghavam āsthitaḥ²
 (21) dhruvaṃ no hiṃsate rājā sarvān pratigatān itaḥ³
 (22) samstambha Rāma bhadraṃ te mā śucaḥ puruṣottama⁴
 (23) kiṃ māṃ tvam anuśāsi⁵
 (24) na yāce pitaraṃ rājyaṃ nānuśāmi mātaram⁶
 (25) punas tridivam ākrāmad anvaśāsa ca devarāt⁷
 (26) pādūke te puraskṛtya praśāntaṃ vasundharām⁸
 (27) dvijo' yam uparodhati⁹

Set and Anit

There are many *anit* roots which in the Rāmāyaṇa come to have the augment *iṭ* irregularly. We give some of the instances below:

- (1) mṛtyur akṣamaṇīyaṃ māṃ nayiṣyati Yamakṣayam¹⁰
 (2) tatas tvāṃ māmako muṣṭir nayiṣyati Yamakṣayam¹¹
 (3) nahi me jīvamānasya nayiṣyasi śubhām imām¹²
 (4) caturo lokapālāns tām nayiṣyāmi Yamakṣayam¹³
 (5) atha māṃ evam avyagrām vanam naiva nayiṣyase¹⁴
 (6) saprākārām sabhavanām ānayaṣyanti Rāghava¹⁵

-
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.
 12. III. 50. 26.
 13. VII. 13. 39.
 14. II. 30. 19.
 15. VI. 3. 32.

- (7) nihatya Rāvaṇaṃ yuddhe hy *ānayaṣyanti* Maithilīm¹
 (8) baddhvā Rākṣasarājānam *ānayaṣyanti* Rāvaṇaṃ²
 (9) *ānayaṣyāmi* vā Laṅkāṃ³
 * (10) ahaṃ tām *ānayaṣyāmi* naṣṭāṃ devaśrutīm iva⁴
 (11) *ānayaṣyāmy* ahaṃ tāni⁵
 (12) tām śūnye prasabhaṃ Sītām *ānayaṣyāmi* Maithilīm⁶
 (13) *ānayaṣyāmy* ahaṃ jyeṣṭhaṃ bhrātaraṃ Rāghavaṃ vanāt⁷
 (14) *ānayaṣyāmi* vai Rāmaṃ havyavāham ivādhvarāt⁸
 (15) Maithilīm *ānayaṣyāmi* Śakro naṣṭāṃ iva śriyam⁹
 (16) tāny auśadhāny *ānayitum* Kṣīrodaṃ yāntu sāgaram¹⁰
 (17) *ānayaṣyāmi* te cetasa tuṣṭo' smi tava pārthiva¹¹
 (18) *ānayaṣyāmahe* Sītāṃ haniṣyāmaś ca Rāvaṇaṃ¹²
 (19) tat te *vyapaṇayaṣyāmi*¹³
 (20) yas te yudhi vijityārīṇ śokaṃ *vyapaṇayaṣyati*¹⁴
 (21) yas te yudhi vinirjitya śokaṃ *vyapaṇayaṣyati*¹⁵
 (22) Sutaḥ punar upāyayau . . . Rāmam *ānayitum* punaḥ¹⁶
 (23) api Godāvarīm Sītā padmāny *ānayitum* gatā¹⁷
 (24) yāvad gacchāmi Saumitre mṛgam *ānayitum* drutam¹⁸
 (25) acirāt tvām ito devi Rāghavo *nayitā* dhruvam¹⁹
 (26) āyāsaṃ *vinayaṣyantaḥ* sabhāyāṃ cakrire kathāḥ²⁰
 (27) yair amitṛān prasahyājau vaśīkṛtya *jayiṣyasi*²¹
 (28) rakṣasā Rāghavaṃ dhvastaḥ katham eko *jayiṣyasi*²²
 (29) katham Indraṃ *jayiṣyāmi* Kumbhakarṇa hate 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.

13. II. 10. 39.
 14. V. 39. 14.
 15. V. 56. 21.
 16. II. 4. 4.
 17. III. 64. 2.
 18. III. 43. 48.
 19. V. 35. 82.
 20. II. 69. 3.
 21. I. 27. 3.
 22. VI. 64. 12.
 23. VI. 68. 20.

- (30) trailokyam vijitam yena tam katham vijaiṣyate¹
 (31) nirdahiṣyāmi bāṇaughair vanaṃ dīptair ivāgnibhiḥ²
 (32) vasiṣyāmi na sandehaḥ³
 (33) vasiṣye darpaghātini⁴

From the above examples one thing that becomes clear is that the use of the roots without the augment *iṭ* is not very frequent in the Rāmāyaṇa. \sqrt{N} i has at least twenty six times been used with *iṭ*. The consistency with which \sqrt{n} i has been used with *iṭ* is really surprising. It cannot be said to be just an aberration. In the times of the Rāmāyaṇa the root *nī* might have been considered as *aniṭ* and *seṭ* both, two-fold forms of it, the ones with the augment *iṭ* and the others without *iṭ*, occurring side by side with as much frequency. As for the other roots *jī*, *dah* and *vas* we cannot say anything. Their forms with *iṭ* 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 *aṭ* and *āt*

The Rāmāyaṇa abounds in instances where in the imperfect or the aorist the augment *a(t)* and *ā(t)*, 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, pramārjayat⁶, 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.

piḍayan¹, vicaṣṭa², jānanta³, avatārayat⁴, saṅkrāmayat⁵,
 praśaṅsanta⁶, abhiṣecayat⁷, paśyāma⁸, abhivedayat⁹,
 abhyupagamat¹⁰, upakrāmata¹¹, tāḍayat¹², pramocayan¹³,
 apaharat¹⁴, pratinardanta¹⁵, abhyucchrayan¹⁶, viṣādayan¹⁷, pari-
 hīyata¹⁸, roccayat¹⁹, viprakīryanta²⁰, pūrayan²¹, abhivardhata²²,
 upaniveśayat²³, dhārayan²⁴, samprasravat²⁵, vaman²⁶, prabudhya-
 ta²⁷, śaṅkata²⁸, uddharam²⁹, apasarpata³⁰, visphurat³¹, janayan³²,
 jāyata³³, samabhijāyata³⁴, avatiṣṭhanta³⁵, vyavatiṣṭhanta³⁶,
 samadhitiṣṭhata³⁷, bruvan³⁸, samabhidravat³⁹, samabhidravan⁴⁰,
 smarātām⁴¹, anusmarat⁴², abhivādayam⁴³, abhivādayan⁴⁴,
 samprapadyata⁴⁵, pratipadyatām⁴⁶, vicinvan⁴⁷, pāyayan⁴⁸,
 prasārayan⁴⁹, avarudhyata⁵⁰, ardayan⁵¹, pratyardayat⁵²,

- | | |
|------------------|---|
| 1. I. 66. 22. | 28. II. 116. 4. |
| 2. II. 34. 60. | 29. II. 63. 52. |
| 3. VII. 36. 31. | 30. VII. 19. 32. |
| 4. VII. 74. 22. | 31. VI. 55. 10. |
| 5. VII. 59. 8. | 32. III. 14. 29; VI. 99. 38. |
| 6. IV. 55. 18. | 33. I. 70. 27. |
| 7. IV. 57. 13. | 34. I. 38. 23. |
| 8. IV. 50. 15. | 35. VII. 21. 38. |
| 9. II. 5. 23. | 36. IV. 50. 39. |
| 10. II. 4. 21. | 37. I. 60. 8. |
| 11. II. 103. 6. | 38. I. 37. 25. |
| 12. VI. 46. 17. | 39. III. 51. 9; III. 51. 23; V. 1. 182; |
| 13. I. 24. 20. | V. 47. 22; VI. 59. 112; VI. 59. |
| 14. IV. 66. 12. | 121; VI. 69. 99; VII. 29. 21. |
| 15. VI. 69. 43. | 40. VI. 71. 39. |
| 16. VI. 128. 42. | 41. II. 1. 3. |
| 17. VI. 106. 24. | 42. V. 38. 61. |
| 18. IV. 16. 27. | 43. IV. 9. 25. |
| 19. VI. 92. 19. | 44. II. 56. 16. |
| 20. VI. 67. 120. | 45. V. 48. 16. |
| 21. VI. 53. 17. | 46. VI. 88. 78. |
| 22. VII. 21. 39. | 47. IV. 48. 23. |
| 23. VII. 25. 52. | 48. II. 41. 9. |
| 24. VI. 27. 23. | 49. II. 48. 4. |
| 25. VI. 67. 96. | 50. VII. 14. 12. |
| 26. VI. 58. 16. | 51. VI. 61. 38. |
| 27. VI. 60. 49. | 52. VI. 107. 44. |

avadhūṇayat¹, samīhata², prāduṣkarot³, dahata⁴, prati-saṃharam⁵, anumāṇayat⁶, praśobhayata⁷, upaśobhayata⁸, pratigarjata⁹, pravilokayat¹⁰, darśayata¹¹, paripālayam¹², paripālayaḥ¹³, upahārayat¹⁴, upahārayan¹⁵, utsrjat¹⁶, anuvrajat¹⁷, niṣkrāmat¹⁸, niṣkrāman¹⁹, avaśīryata²⁰, vyavaśīryanta²¹, udīrayat²², udīrayan²³, pradhāvan²⁴, paṛidhāvata²⁵, patat²⁶, viniṣpatan²⁷, pātayat²⁸, abhiniṣpatat²⁹, abhyutpataḥ³⁰, samabhidraṇan³¹, viyujyata³², viprayujyata³³, yojayat³⁴, saṃvartayat³⁵, abhivartata³⁶, samabhivartata³⁷, pravartata³⁸, nivartata³⁹.

Pāṇini clearly prohibits the use of *mā* with an augmented tense. His injunction is 'na māṇyoge' (VI. 4.74.), with *mān* the thematic *a* is to be avoided. But there are several forms in the Rāmāyaṇa where this thematic *a* (*aṭ*) is added, even when the preterite is preceded by *mān*. 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. |
| 6. V. 39. 19. | 26. I. 18. 17. |
| 7. III. 52. 30. | 27. VII. 68. 9. |
| 8. IV. 33. 80. | 28. VI. 82. 8; VI. 96. 81; VII. 24. |
| 9. V. 22. 39. | 15; VII. 74. 34. |
| 10. III. 75. 30. | 29. III. 12. 21. |
| 11. III. 5. 12. | 30. IV. 66. 21. |
| 12. II. 87. 24. | 31. VII. 21. 24. |
| 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. |
| 20. I. 37. 13. | 39. I. 40. 11. |

(1) *mā* Niṣāda pratiṣṭhāṃ tvam agamaḥ śāśvatīḥ samāḥ.¹

(2) samaye tiṣṭha Sugrīva mā Vālipatham anvagāḥ.²

While talking of *mān* 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 too 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-Pāṇinian 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 Bhaṭṭojidīkṣita 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 *vikaraṇa*). 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*, *ādīpyanta* and *kutsyati*. These are found in the verses:

(1) katham ratham tvayā hīnam pravāhyanti hayottamāḥ³

(2) tadā' dīpyanta me puccham hanantaḥ kāṣṭhamuṣṭibhiḥ⁴

1. I. 2. 15.

2. III. 62. 14.

3. II. 52. 47.

4. V. 58. 153.

- (3) *Laṅkāṃ api purā nītāṃ Aśokavanikāṃ gatāṃ
rakṣasāṃ vaśāṃ āpannāṃ kathāṃ Rāmo na kutsyati*¹

Here the forms *pravāhyanti*, *ādīpyanta*, and *kutsyati* are for the regular *pravāhayanti*, *ādīpayanta* and *kutsayati* respectively.

Nilmadhab Sen² mentions a couple of instances where he thinks the causal suffix is unnecessary. These are: *dārayiṣyāmi*, *dārayiṣye*, *bandhayiṣyati*, *mocayiṣyāmi* and *yodhayiṣyāmi*. Out of these about *bandhayiṣyati* and *yodhayiṣyāmi* 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) *bandhayiṣyati vā pāśair athavā* smān vadhiṣyati
- (2) *tān ahaṃ yodhayiṣyāmi* Kuberavaruṇāv api
- (3) *tān ahaṃ yodhayiṣyāmi* 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 *kārayiṣyasi* in 'sā nūnaṃ vidhavā rājyaṃ saputrā *kārayiṣyasi*³', where it gives the sense of *kariṣyasi* only; *udikṣaya* in 'sukhī bhava mahābāho kañcit kālam *udikṣaya*⁴' where it (*udikṣaya*) gives the sense of *udikṣasva* and *icchayāmi* in 'anājñaptas tu Saumitre praveṣṭuṃ *necchayāmy aham*⁵' where it (*icchayāmi*) gives the sense of *icchāmi* only.

1. VII. 43. 18.
2. The Future System of the Rāmāyaṇa, Indian Linguistics, Vol. XII, pts. 1-2, 1951, p. 11.
3. II. 12. 75.
4. VII. 37. 2.
5. VII. 59. 25.

In the Aṣṭādhyāyī the suffix *āpuk* 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*, *khānāpayati*, *lekhāpayati* 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 Bhaṭṭojī-dīkṣita quoting Śākaṭāyana, an early grammarian, who accepts such forms as *kathāpayati* and *gaṇāpayati* from the roots *kath* and *gaṇ* etc. of the Tenth Conjugation as perfectly regular: Śākaṭāyanas tu kathādīnām sarveṣāṃ pukam āha, tanmate *kathāpayati*, *gaṇāpayatītyādi*.¹ In this case the forms with the augment *āpuk* or *puk* may not be supposed to be due to the Prakrit or the Apabhraṃśa influence. The most striking forms with this *āpuk* or *puk* occurring in the Rāmāyaṇa are *tarjāpayati*, *bhartsāpayati*, *kṛīḍāpayati*, and the past participial form *jivāpita*. These we have in the following verses:

- (1) *tarjāpayati māṃ nityaṃ bhartsāpayati cāsakṛt*²
- (2) *Narmadāṃ rodhavat ruddhvā kṛīḍāpayati yoṣitaḥ*³
- (3) *Brāhmaṇasya tu dharmeṇa tvayā jivāpitaḥ sutaḥ*⁴

PARTICIPLES

PRESENT PARTICIPLES

Of the irregular participle forms mention may be made of *stunvānaḥ* in the verse 'stunvāno harṣamāṇaś ca idaṃ vacanam abravīt'.⁵ Here the radical suffix *ṣnu* of the Fifth Conjugation is used though the root *stu* belongs to the Second Conjugation.

1. Siddhānta-kaumudī, ed. Chandra Sekhara Sastrigal, 1911. P. 308.

2. VI. 34. 9.

3. VII. 32. 18.

4. VII. 76. 27.

5. VI. 90. 4.

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 *śnu* too. This gets obvious support from the well-known verse :

‘yaṃ Brahmāvaruṇendrurudramarutaḥ *stunvanti* divyairḥ stavairḥ’ where *stunvanti* (with the radical suffix *śnu*) 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 *śānac* (*āna*) by Pāṇ. ‘āne muk’ (VII. 3. 82.) is avoided. For example we have *cintayāna*¹, *bhrāmayāna*², *vardhayāna*³, *vedayāna*⁴, *vismayāna*⁵, *kāmayāna*⁶, *śobhayāna*⁷, *trāsayāna*⁸, *cetayāna*⁹, *udīrayāna*¹⁰, *lobhayāna*¹¹, *visphārayāna*¹², *āhvayāna*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 : *parigarjatīm*¹⁵, *asahatī*¹⁶, *gacchatī*¹⁷, *anudhāvatīm*¹⁸, *janayatīm*¹⁹, *abhi-gacchatī*²⁰, *jīvatīm*²¹, *anusoatīm*²², *apaśyati*²³, *śocatīm*²⁴, *pralāpatīm*²⁵,

-
- | | |
|----------------------------------|-----------------------------|
| 1. I. 8. 2; I. 45. 4; II. 55. 2; | 13. VI. 95. 49. |
| II. 64. 58; VII. 52. 4; VII. | 14. VI. 94. 13. |
| 72. 1; VII. 77. 9; VII. 85. 15. | 15. I. 26. 18. |
| 2. VII. 32. 46. | 16. II. 12. 89. |
| 3. VII. 99. 19. | 17. II. 32. 8. |
| 4. VI. 67. 26. | 18. II. 40. 44. |
| 5. VI. 59. 95. | 19. II. 95. 16. |
| 6. V. 22. 48; VI. 5. 10. | 20. III. 13. 4. |
| 7. I. 22. 7. | 21. III. 18. 19; V. 26. 35. |
| 8. II. 110. 25. | 22. III. 46. 9. |
| 9. II. 109. 7. | 23. III. 52. 44. |
| 10. III. 75. 29; V. 27. 46. | 24. III. 72. 26. |
| 11. III. 44. 5. | 25. IV. 20. 22. |
| 12. IV. 36. 9; V. 44. 3. | |

*tarjati*¹, *parisarpati*², *śocati*³, The examples of the latter are: *bruvantī*⁴, *rudantī*⁵, *bruvantīm*⁶, *upahiṃsanti*⁷, *jānanti*⁸, *pratigrhṇantīm*⁹, *bruvantī*¹⁰, *rudantīm*¹¹, *mṛdnanti*¹², *rudantī*¹³, *prajānanti*¹⁴, *bruvantī*¹⁵, *apacinvantī*¹⁶.

PAST PARTICIPLES

Of the irregular past participle forms *pranaṣṭa* 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 $\sqrt{naṣ}$ by 'naṣeḥ śāntasya' (VIII. 4. 36.), if the root has been changed to *naṣ*. The Pāṇinian form should, therefore be *pranaṣṭa*. But in a number of verses the author of the Rāmāyaṇa opts for the un-Pāṇinian form *pranaṣṭa*.

GERUNDS

Pāṇini enjoins the substitution of *lyap* for the suffix *ktvā* when a root is preceded by an indeclinable such as a preposition but not by a negative particle by his *sūtra* 'samāse' nañpūrve ktvo lyap' (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. | 10. II. 10. 35; II. 44. 6; V. 35. 6. |
| 2. V. 25. 9. | 11. II. 12. 48. |
| 3. V. 26. 2. | 12. II. 12. 57. |
| 4. VI. 126. 42. | 13. II. 12. 75; II. 40. 44; IV. 24. 25. |
| 5. I. 33. 4. | 14. II. 27. 7. |
| 6. I. 54. 7; II. 9. 23. | 15. II. 65. 29; II. 76. 22. |
| 7. II. 8. 13. | 16. II. 72. 14. |
| 8. II. 9. 4; II. 9. 10. | 17. III. 42. 32. |
| 9. II. 8. 39; V. 15. 48; V. 15. 50; V. 40. 5. | |

the Siddhānta-kaumudī¹ considered such forms as perfectly Pāṇinian: He quotes the verse, 'sandhyāvadhūṃ gr̥hya kareṇa bhānuḥ' from the Jāmbavatī-vijaya-kāvya (ascribed to Pāṇini) which embodies the form *gr̥hya*. To find justification for this form which he believes is from the pen of Pāṇini, the great grammarian himself, he relies on the *Vārtika* 'vināpi pratyayaṃ pūrvottarapadayor vā lopo vācyaḥ' and thinks that the preposition which had formed the first member of the compound has been dropped. On this basis, he proceeds to criticize Namisādhū 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 *gr̥hya* as guaranteeing the use of all such forms everywhere in literature. We humbly submit that the *Vārtika* 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 *gr̥hya* 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: *gr̥hya*,²

-
1. p. 659, Foot note, Khem Raj Shrikrishna Dass publication, Bombay, 1909.
 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;

sthāpya¹, uṣya², tyajya³, vandyā⁴, dṛśya⁵, ruṣya⁶, yojya⁷, pūjya⁸, lakṣya⁹, mucya¹⁰, chādya¹¹, cañcūrya¹², acintya.¹³

The following are the forms where the *ktivā* is not replaced by *lyap* even though the root is preceded by a preposition :

samarcayitvā¹⁴, santyaktvā¹⁵, visarjayitvā¹⁶, upāsitvā¹⁷, prajvalayitvā¹⁸, prāpayitvā¹⁹, samvartayitvā²⁰, nihatvā²¹, pratapitvā²², nivedayitvā²³, utthāpayitvā²⁴, samyojayitvā²⁵, upāśrayitvā²⁶, vicārayitvā²⁷, āśvāsayitvā²⁸, niveśayitvā²⁹, āprṣṭvā³⁰, āropayitvā³¹, nivartayitvā³², ānayitvā³³, sañcodayitvā³⁴,

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. 19; 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;

IV. 121. 29.

24. II. 72. 23.

25. II. 115. 18.

26. VII. 17. 35.

27. VII. 46. 21.

28. II. 89. 22.

29. II. 89. 22; IV. 39. 44.

30. I. 72. 30; I. 74. 1; I. 74. 2.

31. I. 67. 17.

32. II. 73. 27.

33. VI. 111. 22.

34. IV. 37. 33.

prasādayitvā¹, nipādayitvā², viśādayitvā³, nidarśayitvā⁴, pradarśayitvā⁵, samkṣodayitvā⁶, vimuktivā⁷, vimocayitvā⁸, viṣṭambhayitvā⁹, apavāhayitvā¹⁰, paritoṣayitvā¹¹, nipīdayitvā¹², pralobhayitvā¹³, utsmayitvā¹⁴, visarpitvā¹⁵, paricintayitvā¹⁶.

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 *i*. 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 *pratikuḷitum*, *avataritum*, *dhāritum*, *pūritum*, *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 (*liṅgavyatyāsa*) which are clearly indefensible. Words like *praharaṇa*, *kūla*, *bhāṇḍa*, *abhra*, *sainya*, *astra*, *śāstra* which are neuter have been used in the masculine gender while words like *āśrama*, *santāpa*, *abhyavahāra*, *paśu*, *prasava*, *sarīṣpa*, *grāma*, *bhoga*, *adharmā*, *samūha*,

1. IV. 31. 44.

2. VI. 73. 64.

3. VI. 73. 69.

4. VI. 87. 30.

5. III. 32. 25.

6. VI. 101. 43.

7. VI. 111. 124.

8. V. 58. 156.

9. V. 36. 35.

10. IV. 28. 39.

11. IV. 30. 57.

12. IV. 31. 57.

13. III. 40. 18; III. 42. 8.

14. III. 43. 43.

15. IV. 63. 2.

16. V. 48. 42.

17. Un-Pāṇinian Infinitive forms in the Rāmāyaṇa, Indian Linguistics, Vol. XII, No. 3-4, pp. 21-24, 1951.

paraśvadha, *doṣa*, *prayatna*, *sāgara*, *bhāga*, *varṇa* and *aṇava* which are masculine have been used in the neuter gender. Similarly *viṇā*, *vedanā* and *tvarā* which are feminine are used in the masculine gender. The examples are :

- (1) tena spr̥ṣṭo balavatā mahāpraharaṇo' sphurat¹
- (2) tyaktvā praharaṇān sarve paṭṭiśāsiparaśvadhān²
- (3) tato nānāpraharaṇān chitadhārān sahasraśaḥ³
- (4) sīdanti ca tadā Yakṣā kulā iva jalena ha⁴
- (5) rathabhāṇḍānś ca samskr̥tān⁵
- (6) rājadārās tathā' mātyāḥ sainyāḥ senāṅganāgaṇāḥ⁶
- (7) gr̥hītvā vividhān astrān prāsān khaḍgān paraśvadhān⁷
- (8) cikṣipur vividhān śastrān samareṣv anivartinaḥ⁸
- (9) nilotpalābhāḥ pracakāśire' bhṛāḥ⁹
- (10) āśramāṇi ca puṇyāni mārgamāṇo mahīpatiḥ¹⁰
- (11) tasmin saraḥsamīpe tu mahad adbhutam āśramam¹¹
- (12) santāpayasi mām bhūyaḥ santāpam tan na śobhanam¹²
- (13) Rumām mām cāṅgadaṃ rājyaṃ dhanadhānyapaśūni ca¹³
- (14) bhinnāñjanacayākāram ambhodharam ivoditam¹⁴
- (15) śucīny abhyavahārāṇi mūlāni ca phalāni ca¹⁵
- (16) vipakvaśālīprasavāni bhuktvā praharṣitā sārāsacārupaṅk-
tiḥ¹⁶
- (17) sarīrāṇi dṛśyante havyeṣu ca pipīlikāḥ¹⁷
- (18) paśyan yatto yayau śīghraṃ grāmāṇi nagarāṇi ca¹⁸
- (19) mahābhogāni matsyānām¹⁹
- (20) bhoginām paśya bhogāni mayā bhinnāni Lakṣmaṇa²⁰

1. VII. 22. 35.
2. VI. 19. 78.
3. VII. 28. 13.
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.
14. IV. 27. 14.
15. IV. 50. 5.
16. IV. 30. 47.
17. VI. 10. 16.
18. II. 57. 4.
19. VI. 21. 19.
20. VI. 21. 18.

- (21) *adharmam* tu susūkṣmeṇa vidhinā prāpyate mahān¹
 (22) muktānām ca *samūhāni* śuṣyamāṇāni tīrataḥ²
 (23) sa śulanistriṅśa~~paraś~~*vadhāni*³
 (24) naivāsti nūnam mama *doṣam* atra⁴
 (25) *prayatnam* mahad āsthāya⁵
 (26) *sāgaram* cāmbaraprakhyam⁶
 (27) vicitrāṇi bhūmibhāgāni sarvaśaḥ⁷
 (28) anūnam tad *varṇam*⁸
 (29) bhīmaghoṣam ivārṇavam⁹
 (30) *parikhān* pūrayantaḥ¹⁰
 (31) alam *vriḍena* Vaidehi¹¹
 (32) muktas tayā śubhaḥ kiṭo dhunvantyā hastavedanāt¹²

It may be noted that though some of the words listed here are included in the *ardharcādigāṇa*, 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 Vṛttikāra who quotes the Śruti: tāni *dharmaṇi* prathamāny 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 *vyatyāsa*. The Rāmāyaṇa furnishes many illustrations of this

- | | |
|-----------------|------------------|
| 1. II. 9. 2. | 7. III. 55. 11. |
| 2. III. 35. 23. | 8. V. 15. 47. |
| 3. VI. 73. 55. | 9. VI. 4. 40. |
| 4. V. 28. 5. | 10. VI. 42. 16. |
| 5. V. 46. 15. | 11. III. 55. 34. |
| 6. VI. 107. 51. | 12. VII. 37. 37. |

vyatyāsa. We first take up the one of cases :

Gāvaḥ for *gāḥ* in the accusative plural is found in 'Rohiṇy ajanayad *gāvaḥ*'.¹ 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 *gāvaḥ*, as for example, in 'vilapanti sma duḥkhārtā hṛtavatsā ivāgryagāḥ'.² The commentator notes the form and says that it is *ārṣa* : *gā ity ārṣam*.

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 dīrghabahulā vepantyaḥ *Sītayā* tadā'³, *bhāminiḥ* for *bhāminyaḥ* in the nominative plural found in 'Śakraṃ yās copatiṣṭhanti Brahmāṇaṃ yās ca *bhāminiḥ*'⁴; *puṣkarīṇyaḥ* for *puṣkarīṇiḥ* in the accusative plural found in 'dīrghikā-*puṣkarīṇyaḥ* ca....Rāvaṇo darśayāmāsa *Sītām*'⁵; *samālabhantyaḥ*, *svapantyaḥ*, *hasantyaḥ* and *vinīḥśvasantyaḥ* for *samālabhantiḥ*, *svapantiḥ*, *hasantiḥ*, and *vinīḥśvasantiḥ* respectively for the accusative plural found in 'dadarśa kāntās ca *samālabhantyaḥ* tathā' parās tatra punaḥ *svapantyaḥ* surūpavaktrās ca tathā *hasantyaḥ* kruddhāḥ parās cāpi *vinīḥśvasantyaḥ*'⁶; *mātā* for *mātāḥ* in the vocative singular found in 'Rāmamāteti cāpare'⁷; *mātaraḥ* for *mātṛiḥ* in the accusative plural found in 'trayaḥ śataśatārdhā hi dadarśāvekṣya *mātaraḥ*'⁸; *āpaḥ* for *āpaḥ* in the accusative plural found in 'samyag *āpaḥ* pravekṣyāmi na cet paśyāmi Jānakīm'⁹; *durvacaḥ* for *durvacāḥ* in the nominative singular found in 'dṛḍhabhaktiḥ sthiraprajñō nāsadgrāhi na *durvacaḥ*'¹⁰; *mahātmanah*, *puṇyakarmaṇah* and *sannataparvaṇah* in place of the regular *mahātmānah*, *puṇyakarmāṇah* and *sannataparvāṇah* found in 'paścimāyāṃ viśālāyāṃ Puṣkareṣu

1. III. 14. 28.

2. II. 47. 12.

3. V. 25. 9.

4. II. 91. 18.

5. III. 55. 12.

6. V. 5. 13.

7. II. 40. 38.

8. II. 39. 36.

9. V. 13. 41.

10. II. 1. 24.

*mahātmanah*¹; 'ṛṣayaś ca mahātmāno loke brahmarṣisattamāḥ sametya cocuḥ sahitās te'nyonyam *puṇyakarmaṇaḥ*², 'te bāṇāḥ ...ājagmuḥ sahitāḥ sarve trayāḥ sannataḥparvaṇaḥ³; *mahātmānaḥ* and *kṛtakarmāṇaḥ yūyam* in place of the accusative plural *mahātmanaḥ* and *kṛtakarmaṇaḥ yuṣmān* found in 'abravīt sa mahātmānaḥ sarvān eva kṛtāñjaliḥ⁴, and 'ayuktaṁ kṛtakarmāṇo yūyam dharṣayitum balāt⁵; *vadataḥ* for *vadantaḥ* in the accusative plural found in 'tatas tad amṛtāsvādaṁ ḡdhrarājena bhāṣitaṁ niśamya vadato hr̥ṣṭās te vacaḥ plavagarṣabhāḥ⁶; *viduṣaḥ* for *vidvāṁsaḥ* in the nominative plural found in 'Vedavedāṅgaviduṣo nānāśāstraviśāradaḥ⁷; *oṣadhayaḥ* for *oṣadhīḥ* in 'drakṣyasy oṣadhayo dīptāḥ⁸ and *prakṛtayaḥ* for *prakṛtīḥ* in 'sāntvayitvā prakṛtayaḥ tato Rāmam upāgamat'.⁹

The interchange of Voices is not in very much evidence in the Rāmāyaṇa. We read: 'adharmam tu susūkṣmeṇa vidhinā *prāpyate mahān*¹⁰ (*prāpyate*=*prāpnoti*).

Roussel¹¹ gives another instance: 'bahuvarṣasahasrāṇi *tapyatām* paramam tapaḥ¹²' where he says that the passive *tapyatām* is irregular for the active *tapatām*. But he is mistaken. The use of *tapyatām* is in perfect accord with the Sanskrit idiom, while *tapatām* would go against the established usage. The irregularity lies only in the *parasmaipada*. The regular form would be *tapyamānānām*, sanctioned by Pāṇini: 'tapas tapaḥ-karmakasyaiva' (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*.¹³ Now this form is restricted to the

1. I. 61. 3.

2. III. 24. 20.

3. III. 39. 12.

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.

11. Archaisms du Rāmāyaṇa, Journal Asiatique, Tome XV, 1910.

12. I. 23. 6.

13. I. 21. 8; II. 75. 42.

sense of benediction (*āśis*) only. In the sense of *vidhi*, etc. it is *bhavet* which is normally used. In the verses where *bhūyāt* is used the sense of benediction is absent. Hence *bhūyāt* is out of place. Similarly irregular is the use of *iyāt*¹ four times together in a verse and *vasatāt*² in a half *śloka*, a variant of *Kataka*, 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*, *prayuñjīyāt*, *vakṣyante*, *karomi*, *pālaye* and *vidma* have been used for *ahan*, *prayokṣyate*, *bruvanti*, *karavāṇi*, *pālayeya* and *vedmi* respectively:

- (1) yat tādṛśaṃ cāruravaṃ krauñcaṃ hanyād akāraṇāt³
- (2) cintayāmāsa ko nv etat prayuñjīyād iti prabhuḥ⁴
- (3) śvaḥ puṣyayogaṃ niyataṃ vakṣyante daivacintakāḥ⁵
- (4) kiṃ karomiti mayā vyāhṛtaṃ divijasannidhau⁶
- (5) taṃ taṃ dharmam ca pālaye⁷
- (6) adharmam vidma Kākutstha asminn arthe nareśvara⁸

There is at least one instance in the Rāmāyaṇa where *lṛṇ* or the conditional is found used in place of the more appropriate aorist:

kirīṭena tataḥ paścād Vasiṣṭhena mahātmanā
ṛtvigbhir bhūṣaṇaiś caiva samayokṣyata Rāghavaḥ⁹

Here *samayokṣyata* is used for *samayoji*.

In the future sense is found used the irregular form *samabhivartata*¹⁰ found in 'tasyaivam vartamānasya kālaḥ *samabhivartata*' 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

1. I. 1. 100.
2. III. 62. 14.
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.
10. I. 9. 6.

active imperative. Thus we have *gacchatha*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 *syāmaḥ*², *prāpnuyāmaḥ*³ and *avāpnuyāmaḥ*.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 cases⁵, 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, *drakṣyāma*¹⁰, *pravakṣyāma*¹¹, *śakṣyāma*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

1. I. 39. 13-14.

2. I. 45. 16.

3. VI. 66. 24.

4. VI. 66. 25.

5. I. 17; 47; I. 28. 13; I. 33. 3, 4; I. 65. 19; II. 6. 22; II. 17. 9; II. 48. 28; II. 54. 37; II. 55. 11; II. 57. 12; II. 61. 26; II. 66. 33; II. 92. 6; II. 93. 7; II. 99. 9; II. 111. 21; III. 8. 5; III. 10. 11; III. 11. 92.

Sma occurs with so much of frequency in the Rāmāyaṇa

that any number of instances could be collected of it from this work.

6. II. 17. 10; II. 51. 24.

7. I. 40. 9.

8. I. 45. 17.

9. II. 17. 9.

10. II. 40. 22; II. 47. 11.

11. II. 54. 16.

12. II. 56. 7.

13. II. 91. 59.

14. III. 15. 19; IV. 27. 7.

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 'tasyābhyāṣe tu mithunaṃ carantam anapāyinam¹' where the adjectives *carantam* and *anapāyinam* in the masculine are found used with the neuter *mithunam*, 'tāni koṭisahasrāṇi badhnantaḥ sāgare setum²' where *badhnantaḥ* (m.) is used with *sahasrāṇi* (n.); 'tasyāḥ kathaṃ nu kharavādinam....vadanam....draṣṭum³' where *kharavādinam* (m.) is used with *vadanam* (n.), 'śūlam....tad āpatantam⁴' and 'āpatantaṃ mahāvīryaṃ tad anikaṃ vanaukasāṃ⁵' where *āpatantam* (m.) is used with *śūlam* (n.) and *anikaṃ* (n.) respectively.

As an illustration of the second, we may mention the verse 'yas tayohpūrvajo jātaḥ sa kuśair mantrasatkṛtaiḥ nirmārjanīyaṃ tu tadā⁶' where *nirmārjanīyam* (n.) is used with *saḥ* (m.); 'te bhittvā bāṇarūpāṇi pañcaśīrṣā ivoragāḥ⁷' where *te* (m.) is used with *bāṇarūpāṇi* (n.).

As illustrations of the third we have the Rāmāyaṇa verses 'phālgunyām uttare rājaṅs tasmin vaivāhikaṃ kuru⁸', where *uttare* (m.) is used with *phālgunyām* (f.), 'vāśyanto babhūvus tatra sārīkāḥ⁹' where *vāśyantaḥ* (m.) is used with *sārīkāḥ* (f.); 'lajāpūrṇaiś ca pātribhiḥ¹⁰' where *lajāpūrṇaiḥ* (m.) is used with *pātribhiḥ*

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.) ; 'kṣīrīṇaḥ tiryagvāhāḥ¹' where *kṣīrīṇaḥ* (m.) is used with *tiryagvāhāḥ* (f.) ; 'apaśyanto bhayasyāntam anāthā vilapāmahe²' where *apaśyantaḥ* (m.) is found used with *anāthāḥ* (f.) ; 'mahāvegaiḥśaravṛṣṭibhiḥ³' where *mahāvegaiḥ* (m.) is used with *śaravṛṣṭibhiḥ* (f.) (qualifying *nadyaḥ*).

The fourth category could be illustrated by the verse 'sarvato yojanās tisro gacchatām abhavaṁs tadā⁴', 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 caraṇābhyāṃ ca marditā⁵', 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

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 *lāṅgūla*). The commentator justly remarks that the absence of the singular number in *lāṅgūlahastaiḥ* is *ārṣa*: *lāṅgūlahastair ityatraikatvābhāva ārṣaḥ*.

As an illustration of (2), we may give the verse '*etaiḥ cānyaiḥ ca bahubhī rājaputrain mahābalaiḥ*¹', where *etaiḥ* contextually refers to *two* princes. Naturally the dual number should have been used here, vide, the commentator's remark, *yad vā ārṣam bahutvam*. 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 Dhvajagrīvasya sādinaḥ Vidyujjihvadvijihvānām tathā Hastimukhasya ca*²
- (2) *tac chrutvā harṣam āpede Rāghavo bhrātṛbhiḥ saha vākyam cādbhutasamkāśam bhrātṛn provāca Rāghavaḥ*³

Here in verse (1) *Vidyujjihva* and *Dvijihva* 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 *bhrātṛ*, vide, the commentator: *bhrātṛbhir iti bahuvacanam dvitve ārṣam*.

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 Rāmāyaṇa verses '*yasmād bhāgārthino bhāgān nākalpayata me surāḥ*⁴', where the

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 gaṇyate'¹, where the singular *gaṇyate* is used with the plural *varṣāṇi*; 'vānarāḥ prañeduḥ sumahānādān diśaḥ śabdena pūrayan'², where the singular *pūrayan* is used with the plural *vānarāḥ*.

As an illustration of (2) we have the Rāmāyaṇa verse 'kākṣāntarasthitam dvāḥsthām Rāmo 'bravīd vacaḥ mamāga-manam ākhyāya śabdāpayata mā ciram'³ where *śabdāpayata* is used for the *dvāḥstha* (door-keeper) who is one.

As illustrations of (3) we have the Rāmāyaṇa verse 'rodasī sampaphāleva'⁴, where the singular *sampaphāla* is used with the dual *rodasī*; 'Rāghavau pratyapadyata'⁵, where the singular *pratyapadyata* is used with the dual *Rāghavau*.

As an illustration of (4) we have the Rāmāyaṇa verses 'niśās tisro' bhijagmatuḥ'⁶, and 'haripuṅgavāḥ . . . utpetatuḥ'⁷, where the dual *abhijagmatuḥ* and *utpetatuḥ* have been used with the plural *niśāḥ* and *haripuṅgavāḥ* respectively.

As an illustration of (5) we have the Rāmāyaṇa verse 'imau sma muniśārdūla kiṅkarau samupāgatau'⁸, 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 'nalaś ca sabrahmarudrendra sa eva cāpah'.⁹ The use of *sabrahmarudrendra* here is in clear violation of the rule: *apadam na prayujīta*.

1. III. 47. 11.
2. VI. 53. 17.
3. VII. 82. 20.
4. VI. 22. 6.
5. VI. 48. 16.

6. VI. 21. 10.
7. VI. 22. 50.
8. I. 31. 4.
9. VII. 37^e 8.

APPENDIX

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 '*sragdāmamuktāpuṣpaiś ca suvarṇaiḥ pañcavarṇakaiḥ*'.¹ The commentator is particularly helpful here in bringing out the fine shade of difference in the sense of these words. Says he: *viralapuṣpabandhāḥ srajāḥ, nibīdapuṣpabandhaṃ 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 tasyāstām ṛṣisattamau Vasiṣṭho Vāmadevaś ca mantriṇaś ca tathā 'pare'*'.² Says he, *amātyā³ deśādikāryanirvāhakaḥ, mantriṇaḥ vyavahārādīdraṣṭarāḥ; amātyas* are those who carry on the government while *mantrins* are those who look into matters judicial.

Under '*mantriṇaś ca yathāmukhyā niścītārtheṣu paṇḍitāḥ, amātyāś ca guṇopetāḥ sarvajñā buddhidarśanāḥ*'⁴, 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.

This leads the commentator to distinguish between the two words (*amātya* and *mantrin*).

4. VI. 11. 25.

counsellor¹, and *amātya* as *karmasahāya*, administrator. The author of the *Rāmāyaṇa* seems to have in his mind this very sense of *mantrin* when he uses it in connection with the counsel that Rāvaṇa had (*mantrayāmāsa*) with his ministers (*mantrins*):

tasya tac chāsanam śrutvā *mantriṇo* 'bhyāgaman drutam
tataś ca *mantrayāmāsa* rākṣasaiḥ sacivaiḥ saha.²

This is as it should be. The etymology of the word suggests the predominance of the element of counsel in it (*mantrayate iti mantri*). On the word *amātya* the comment of the late T. Gaṇapati Sastri³ is in accord with the one given by Śrīdhara above: *amātyāḥ*=*karmasacivāḥ*.

The pair *suhṛd* and *mitra* have already been dealt with earlier. Here we are dealing with another related pair *suhṛd* and *vayasya* and also saying incidentally a few words about *mitra*.

Suhṛd and *vayasya* have all along been recognized as synonyms. Their juxtaposition in the verse 'yat tu śakyam *vayasyena suhṛdā* vā param mama⁴' would, however, preclude them from being such. The etymology of the words would suggest the following difference in their meaning: *vayasya* is one who is of the same age while *suhṛd* has no such limitations and just signifies a person who is good at heart. (*su*=good, *hṛd*=heart). The commentator, however, seems to differentiate between the two words on the basis of their usage. Of *vayasya* he says that he is just a friend (without any selfish motive): *vayasyaḥ kevalasakhā*. Of *suhṛd* he says that he is one whose

1. After studying the uses of the words *mantrin*, *amātya* and *saciva* in different contexts P.C. Dharma has rightly come to the conclusion that this group of ministers (*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 *amātyas* but were sent for when wanted. They were only *mantrins* or counsellors. —*Rāmāyaṇa*, a Polity, Madras, 1941, pp. 47-48.
2. VI. 31. 4.
3. Kauṭilya, *Arthaśāstra*, I. 8.
4. VI. 49. 28.

friendship is based on a past favour, *suhṛd upakriyāmūlasakhā*. 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: *atyāgasahano bandhuḥ sadaivānugataḥ suhṛt ekakriyam bhaven mitram samaprāṇaḥ sakhā mataḥ*. Nīlakaṇṭha, 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 cāpi saśatrur mitravān api*. Nīlakaṇṭha's comment on *suhṛd* is that he is a person who does good (to others) without expecting anything in return: *suhṛt pratyupakāram anapekṣyopakārakartā*. Śrīdhara, the commentator of the Bhāgavata, too explains *suhṛd* in almost identical words: *suhṛttamaṁ pratyupakārān anapekṣyopakārakam*. 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 Nīlakaṇṭha *mitra* is one who does good expecting a return: *mitram pratyupakāram apekṣyopakārakartāram*. According to Śrīdhara, however, *mitra* is one who gives joy: *mitram prītikartāram* which seems to be a popular acceptance of it for we find him explaining *maitrīm*, the secondary form from *mitra* as *upakāritām*¹ and *upakāratvam*² suggesting thereby that *mitra* is one who is *upakāraka*, one who does good. This comment goes nearer Nīlakaṇṭha's but still is not as precise as that.

The words *śaurya*, *vīrya*, *satva* 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 lokābhirāmo' yaṃ śauryavīrya¹parākramaiḥ¹
- (2) tejāḥ sattvaṃ tathā vīryam āviveśa sa vīryavān²
- (3) samaye saumya tiṣṭhanti sattvavanto mahābalāḥ³
- (4) sattvena vīryeṇa parākrameṇa dhairyeṇa śauryeṇa ca tejasā ca⁴
- (5) parākrameṇa vīryeṇa tejasā sattvagauravāt⁵
- (6) tejo vīryaṃ balaṃ caujāḥ utsāhaś ca mahāguṇaḥ⁶
- (7) jānāmi vīryaṃ tava rākṣasendra balaṃ pratāpaṃ ca parākramaṃ ca⁷
- (8) parākramotsāhamatipratāpasauśīlyamādhuryanayānayaś ca⁸

First we take up *vīrya* of which the commentator offers four interpretations at four different places. Under verse (4), he defines it as *parākramaṇaśaktiḥ*, the capacity to launch an attack; under verse (6), he just equates it with *parākrama*; under verse (2) he defines it as *āntaraṃ balaṃ*, inner strength; under verse (1) he explains it as *svasyāvikāra eva parasya vikāraḥpādanam*, 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 *mahatsv api yuddhakāryeṣṭsāhaḥ*, the courage to fight even

1. II. 2. 44.

2. V. 1. 34.

3. V. 3. 44.

4. VI. 15. 3.

5. VI. 37. 22.

6. VI. 50. 40.

7. VI. 59. 96.

8. VII. 36. 43.

mighty battles; under verse (1), he explains it as *yuddhe laghu-sañcārah*, swift movement in battle.

On *bala* the commentator (under verse 2) says that it is *śārīraṃ balam*, physical strength.

Of *śaurya* he gives two explanations. Under verse (1), he says that it means *yuddhe nirbhaya-praveśa-sāmarthyam*, the strength to enter the battlefield undaunted, while under verse (4), he explains it as *raṇād aṇānāmukhatvam*, 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 bhayaṅkaratvam*, the majesty the very memory of which is awe-inspiring; under verses (2) and (6) the same meaning, viz., *parābhibhavasāmarthyam*, 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 *śārīraṃ balam*, where strength (*bala*) is qualified by and limited to the physique only (*śārīraṃ*). Under verse (5), however, *sattva* is explained as *dhairya*, 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 *śaurya* we find that under verse (I), Govindarāja explains it as *marāṇānirbhayatva*, fearlessness in death, while under verse (IV) he explains it as *sāhasikya*, daring. About *vīrya* 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 *mahatsv apī yuddhakārye utsāhaḥ* of Rāma. It is only under verse (V) that he gives a different interpretation, viz., *parābhibhavasāmarthyam*, 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 *śaurya*. Of *tejas* his interpretation differs under verses (IV) and (V) only where he explains it as *garva*, pride and *pratāpa*, majesty respectively. *Ojas* he explains as *akānti*, lustre. Mahāśvaratīrtha'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 apratimasattvojobalavīryasamanvitam'.

Nilakaṇṭha explains each one of these and also *parākrama* which is not found in the above verse: *sattvam*=*dhairyaṃ*, *mahaty api duḥkhakāraṇe vaikalyarāhityam*, fortitude, absence of perturbation even in the face of great adversities; *ojo mānaśaṃ balam*, *ojas* is mental strength; *balam śarīra-dārḍhyam*, *bala* is the firmness of the limbs; *vīryam utsāhādihetuḥ*, *vīrya* is the cause of courage, etc.; *parākramaḥ parābhibhavasāmarthyam*, *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: *parābhibhavasāmarthyam*, the capacity to overcome the enemy, is the meaning that the Rāmāyaṇa commentator assigns to *tejas* while the Mahābhārata commentator assigns it to *parākrama*; *mānaśaṃ balam* or a slight variant of it *āntaraṃ 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 *śarīraṃ balam*, while the Mahābhārata commentator explains it as *śarīradārḍhyam*. 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 *vīrya*. While one of the explanations of it as offered by the Rāmāyaṇa commentator is *āntaraṃ balam*, inner strength, the Mahābhārata commentator says that it means *utsāhādihetuḥ*, the cause of courage, etc.

The word *hema*n has been noticed earlier in connection

words agrees generally with the interpretation of them as given by Rāma and Govindarāja.

with *hiraṇya* 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, *ghaṭitaṃ suvarṇam*, while *hiraṇya* is just the reverse of it. In the following verse we have this very *heman* coupled with *jāmbūnada*; 'sa *hemajāmbūnadacakravālam mahārhamuktāmaṇibhūṣitāntam*'.¹ Here the commentator explains *heman* as burnished gold, *taṭṭa-varṇam suvarṇam*, while *jāmbūnada* is the gold of the measure of sixteen grains, *ṣoḍaśavarṇa-suvarṇam*. 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 *nadī* 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 *nadīsambandhinadam*, a *nada* belonging to a *nadī*, a river. He takes *nada* in the sense of a drain or a rivulet, *nārā* as he calls it: *nārā iti lokaprasiddham*. An earlier commentator gives an altogether different meaning of it. *Nadas*, according to him, are the rivers which flow to the west: *pāścimāpravāhā nadā iti Katakah*. The *nadī*s 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, pratyaksrotaso nadā Narmadāṃ vinety 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 nadīnadāḥ sarve sūgare yānti samsthitam* (Manusmṛti VI. 90); *nadī nada-sarastadāga.....* (Sūtrasaṃhitā, 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 *ṣṣṭividhāyakaḥ*, the creator.

The distinction between *śānu* and *śikhara* is too well-known to need any comment. The distinction between *śṛṅga* and *śikhara*, however, is not very clear. Under the verse 'udyamya girīśṛṅgāni mahānti śikharaṇi ca²', the commentator explains *śṛṅgāni* as *sūkṣmāni*, pointed. He purports to say that the peaks which are more pointed are called *śṛṅgas* while others are *śikharas*.

The words *kīrti* and *yaśas* have been noticed earlier.⁸ 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 Maheś-varatīrtha which are at variance with those given by Rāma. Thus we find Govindarāja distinguishing between *kīrti* and *yaśas* in these words: *kīrtir audāryādi-guṇanimittā prathā, yaśaḥ parākramādinibandhanā prathā*, *kīrti* is the fame arising from such merits as generosity, etc. while *yaśas* is the fame arising from valour, etc. As an alternative to this he mentions the following difference in their senses: *yad vā kīrtiḥ prathā, yaśas talkāraṇabalādā-nādikam* or *kīrti* is fame while *yaśas* 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 yaśaḥ, parākramakṛtā kīrtiḥ*. The fame arising from strength is *yaśas*

1. II. 25. 8.

2. VI. 42. 12.

3. pp. 44-45.

while the fame arising from acts of valour is *kīrti*. The same kind of indecision is found in the precise signification of these words in the interpretations of Maheṣvaratīrtha, too. At one place he explains *kīrti* and *yaśas* as *kīrtiḥ śauryādinibandhanā*, *yaśaḥ parākramādivyāpārajanitaprasiddhir iti vivekaḥ*, *kīrti* 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: *kīrtiḥ guṇavattāprathā*, *yaśaḥ dānajanitā khyātiḥ*, *kīrti* 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: 'sujātamūlā subhagā *kīrtimālā yaśasvini*'.² Here the commentator says *mṛtasya khyātir yaśaḥ*, *yaśas* is the fame after death; *jīvataḥ sū kīrtiḥ*, *kīrti* is the fame of the living person. Apte's revised Dictionary quotes an earlier verse which differentiates *kīrti* and *yaśas* thus: *khadgādiprabhavā kīrtir vidyādiprabhavaṃ yaśaḥ*, *kīrti* 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 Nīlakaṇṭha while commenting on the Mahā-bhārata verse

yāvad dhi prathate loka puruṣasya *yaśo* bhuvi

tāvat tasyākṣayā *kīrtir* bhavatīti viniścita³

offers an altogether new interpretation of *kīrti* and *yaśas*. Says

1. The interpretation of Kullūka has been assailed by the author of the Vācaspatya and rightly so. He gives copious extracts from older works, including one from the Manusmṛti itself ('iha kīrtim avāpnoti pretya cānuttamaṃ sukham', where *iha* refers to *kīrti* in this life and not after death) which prove quite convincingly that *kīrti* cannot be the fame after death.
2. V. 13. 42.
3. Śāntiparva, 54. 32.

he, *yaśaḥ paracittacamatkṛtījanako guṇaughah, kīrtiḥ sādhatayānyaiḥ kathanam*, *yaśas* is a number of qualities which strike the minds of others while *kīrti* 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 Upaniṣad¹) in the verses (1) *evā me varaṇo maṇiḥ kīrtim bhūtim niyacchatu tejasā mā samukṣatu yaśasā samanaktu mā*² (2) *yaśasā kīrtiṃ saha*³ (3) *ainam kīrtir gacchaty ā yaśo gacchati*.⁴ Sāyana 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.⁵ 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 vāstuvidyāviśāradaḥ

1. *yaśo brahmavarcasam kīrtis tvā jūṣatām*, 2. 15.

2. X. 3. 17.

3. X. 6. 27.

4. XV. 2. 8.

5. p. 34. It was due to inadvertence that on this page in line 1 of the third paragraph the word *lakṣan* 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 abravīt sūtradhāraḥ sūtaḥ pauraṇikas tadā.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 Matsyapurāṇa, too, in almost identical words :

vāstuvidyāvidhānajño laghuhasto jitaśramaḥ
dīrghadarśī ca śūraś ca *sthapatiḥ* parikīrtitaḥ.²

Sthapati is said to be one who is far-sighted, brave, indefatigable, skilled and expert in the science of architecture. All this clearly goes to support the Rāmāyaṇa commentator.

The words *ārāma*, *udyāna* and *ākriḍa* 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 *ākriḍa* he is more precise and says that it means a *kriḍāparvata*, a pleasure-hill. About the precise significance of *udyāna*, *ārāma* and *upavana* (which has been given as the meaning of *udyāna* by the Rāmāyaṇa commentator), we have to depend on an outside source, the comment of Śrīdhara⁴, which distinguishes between the three words thus : *udyānaṃ phalapradhānam*; *upavanaṃ puṣpapradhānam*, *ārāmaḥ kriḍārthaṃ vanam*; *udyāna* is a garden with more of fruits; *upavana* with more of flowers while *ārāma* is meant for sport.

1. Ādiparva, XV. 15.

2. 215. 39.

3. pp. 33-34.

4. '*udyānopavanārāmair vṛtapadmākaraśriyam*', Bhāgavata-Purāṇa, I. 11. 12.

CLASSIFIED INDEXES.

Note—The references here pertain to the text of the Rāmāyaṇa as printed in Nirṇaya 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.*
- Apūrvī—one who has not had the pleasure of a wife, III. 18. 4. *p. 16.*
- Abhijidabhimukha—facing the nakṣatra called abhijit, the southern quarter IV. 63. 15. *pp. 16-17.*
- Araṇisuta—fire, V. 13. 39. *p. 17.*
- Udghāṭa—a heap, a pile, III. 75. 20. *p. 7*
- Karaka—poison, III. 29. 5. *p. 6.*
- Kālikā—a mass of clouds (*meghajāla*), VI. 22. 21. *p. 10.*
- Kuthā—elephant's housings, III. 75. 20. *p. 7*
- Kṛmīrāga—lac dye, the redness of insects like *indragopa*, IV. 23. 14. *p. 8.*
- Khagama—a bird, IV. 63. 14. *p. 16.*
- Gaṇikā—she-elephant, II. 100.50. *p. 9.*
- Guhāgahana—covering spread over a palanquin, IV. 25. 25. *p. 8.*
- Gṛhātigrha—houses over houses, pleasure-houses built away from the busy localities (Tirtha), V. 12. 15. *p. 8.*
- Caitya—an anthill in a crossing, IV. 19. 24. *pp. 7-8.*
- Tiṣya—the Kali age, VI. 35. 14. *p. 15.*
- Niṣṭānaka—destruction, VI. 94. 37. *p. 10.*
- Nyaṅga—bad name, notriety, VI. 115. 16. *p. 10.*
- Paristarāṇikā—fat, marrow, VI. 111. 118. *p. 16.*
- Paristoma—bedding, bed-sheet, IV. 23. 14. *p. 7.*
- 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. 15.*
- Vāja—a wing, VI. 108. 6. *p. 11.*
- Varpśa—the back-bone, VI. 109. 10. *pp. 9-10.*

- Vāsita—a she-elephant, V. 21. 18. *pp.* 8-9.
 Vilakṣaṇa—lustreless. *p.* 11.
 Śarāvara—an armour, III. 51. 14; III. 64. 49. *p.* 7.
 Saṅghāṭa—a heap of wooden sleepers, VI. 43. 17. *pp.* 12-14.
 Sipharkṣa—a demon, VI. 109. 12. *p.* 9.
 Syandanikā—a rivulet, III. 47. 45. *p.* 6.

II

Synonyms

- Andhakāra-timira VI. 80. 27. *pp.* 25-26.
 Abhra-ghana V. 57. 28; V. 57. 9; VII. 6. 61. *pp.* 26-27
 Amarṣa-kopa-roṣa-krodha III. 27. 11; IV. 24. 6; V. 53. 9; V. 62. 33; VI. 107. 13-14. *pp.* 29-31.
 Amātya-mantrin III. 10. 12; VI. 11. 25. *pp.* 242-243.
 Amitra-śatru IV. 22. 22. *p.* 29.
 Aranya-kāntāra-vana-gahana-kānana II. 100. 5; IV. 69. 19; IV. 14. 1; IV. 38. 28; IV. 39. 9; IV. 47. 3; IV. 47. 11; V. 3. 34; VI. 126. 12. *pp.* 26; 41-42.
 Aśru-bhāṣa II. 48. 3; V. 67. 33. *pp.* 40-41.
 Ākrīḍa-udyāna II. 50. 15. *pp.* 33-34.
 Āditya-vivasvat-aṅśumālīka-aṅśumālīn V. 47. 15. *pp.* 24-25.
 Ārāma-udyāna II. 50. 15; II. 51. 23. *pp.* 34; 252.
 Āliṅgana-pariṣvaṅga VI. 101. 46. *p.* 32.
 Kamala-puṣkara II. 95. 14. *p.* 28.
 Kāndara-nirdara-guhā III. 67. 5-6; IV. 13. 6. *pp.* 31-32.
 Kānti-dyuti VI. 111. 35; VII. 26. 17. *pp.* 43-44.
 Kālakūṭa-viṣa III. 47. 40. *p.* 20.
 Kīrti-yāśas II. 2. 33; VI. 21. 16. *pp.* 44-45; 249-251.
 Keyūra-aṅgada II. 32. 8; V. 13. 42; VI. 111. 43. *p.* 39.
 Khecara-vihaṅgama IV. 13. 12. *p.* 20.
 Chinna-bhinna-prabhinna-vidārīta III. 25. 42; V. 26. 10. *p.* 31.
 Jāṭi-bāṇdhava V. 53. 4. *pp.* 49-50.
 Jetr-jayin VI. 28. 24. *pp.* 37-38.
 Tarjana-bhartsana V. 27. 35; VI. 34. 9. *pp.* 38-39.
 Triyāmā-śarvarī VI. 46. 14. *p.* 27.
 Darī-kandara II. 54. 42. *p.* 32.
 Darpa-utseka III. 56. 15; VII. 15. 40. *p.* 49.
 Dhvaja-patākā II. 6. 13; II. 7. 3; VI. 53. 5; VI. 121. 25; VI. 127. 13. *pp.* 45-46.
 Nadi-nada III. 60. 11; VI. 9. 11; VI. 22. 16. *p.* 248.

- Nīśita-tikṣṇa III. 51. 8. pp. 23-24.
 Parivāda-apavāda II. 12. 27. pp. 32-33.
 Parnakuṭi-uṭaja II. 99. 4. p. 47.
 Bāṇa-śara-śilimukha-ajihmaga III. 51. 8; VI. 88. 22; VI. 102. 67-68.
 p. 23.
 Vajra-aśani III. 32. 7. p. 46.
 Vayasya-suhṛd VI. 49. 28. pp. 243-244.
 Valli-virudh IV. 48. 10. p. 28.
 Viṭapin-druma III. 26. 22. p. 19.
 Vilapita-paridevana II. 39. 41. pp. 39-40.
 Vihaṅga-pakṣin IV. 1. 55. p. 20.
 Vidyut-saudāmanī III. 52. 14; III. 74. 34; VII. 32. 56.
 pp. 20-21.
 Śṛṅga-śikhara VI. 42. 12. p. 249.
 Sattva-vīrya-śaurya-bala-parākra-
 ma-ojas-tejas II. 2. 44; V. 1. 34; V. 3. 44; VI. 15. 3;
 VI. 36. 46; VI. 37. 22; VI. 50. 40;
 VI. 59. 96. pp. 44; 244-247.
 Sahasrākṣa-śakra-purandara-puru-
 hūta-vajrabhṛt IV. 42. 35; V. 13. 63; VI. 123. 46-47;
 VI. 120. 11. pp. 21-22.
 Sānumat-parvata II. 48. 10. p. 25.
 Sainya-bala VI. 72. 13. p. 24.
 Suhṛd-mitra V. 4. 150. pp. 25; 244.
 Suvarṇa-hiranya-kārtasvara-
 jāmbūnada V. 9. 13; VII. 91. 21; VII. 92. 16;
 VII. 94. 20. pp. 47-48; 247-248.
 Sthapati-varadhaki II. 80. 2. pp. 34; 251-252.
 Haya-turaṅga V. 46. 40. pp. 46-47.
 Harṣa-āmoda II. 48. 4. p. 35.
 Harṣa-pramoda I. 1. 90; I. 31. 1; I. 69. 8; I. 77. 3;
 II. 7. 6; II. 15. 29; VII. 3. 32;
 VII. 106. 18; VII. 110. 28.
 pp. 35-36.
 Harṣa-prīti I. 33. 24; II. 32. 4; II. 3. 22;
 V. 57. 22; VII. 23. 40. p. 37.
 Harṣa-pratīti VI. 122. 26. p. 37.

III

Some Phonetic Tendencies

(i) ANAPTYXIS

Triyambaka
 Haruṣa

VII. 46. 21. p. 52.
 VI. 97. 37. p. 51.

- (ii) **SYNCOPE**
 Kutsyati VII. 43. 18. *p. 55.*
 Jāgrāṇa VI. 61. 26. *p. 52.*
 Dadmi I. 27. 15; II. 53. 21. *p. 55.*
 Parakṣu VII. 24. 20. *p. 53.*
 Parikṣyamāṇaḥ IV. 46. 16. *p. 53.*
 Prabhaviṣṇvaḥ VII. 5. 14. *p. 55.*
 Pralobhyantī IV. 62. 7. *p. 55.*
 Rāmaṇyaka III. 15. 5. *p. 53.*
- (iii) **METATHESIS**
 Nālikera III. 35. 13 (Gujrati printing press edition). *p. 56*
- (iv) **HAPPOLOGY**
 Cakṣurāḥanatatparāḥ I. 46. 9. *p. 55.*
- (v) **INTERCHANGE OF *r* AND *l* AND *ḍ* AND *l***
 Nārikera VII. 26. 6. *p. 57.*
 Lolita V. 13. 3-5. *p. 56.*
- (vi) **PHONETIC VARIANTS IN PROPER NAMES**
 Añjanī (for Añjana) VII. 36. 31. *p. 57.*
 Rkṣarajasa (for Rkṣarajas) VII. 36. 36. *p. 57.*
 Kekayī (for Kaikeyī) VI. 119. 25; VI. 127. 42; VII. 101. 10. *p. 57.*
 Kaikayī (for Kaikeyī) VI. 121. 6; VI. 124. 7. *p. 57.*
 Jāmadagnya (for Jāmadagnya) I. 74. 17. *p. 57.*
 Dāśaratha (for Dāśarathi) VI. 14. 3-4; VI. 21. 22; VI. 32. 29. *p. 57.*
 Daiteya (for daitya) VII. 84. 4. *p. 57.*
 Śurpanakhī (for Śurpanakhā) III. 18. 8; VII. 23. 18. *p. 57.*
 Śurpanakhī (for Śurpanakhā) III. 17. 14; III. 22. 1. *p. 57.*
- (vii) **SHORTENING OF LONG VOWELS**
 Alphabetically arranged list given on *pp. 58-59.*
- (viii) **LENGTHENING OF SHORT VOWELS**
 Alphabetically arranged list given on *pp. 59-60.*

IV

Onomatopoeic or Descriptive Words

- Kaṭakaṣa VI. 80. 1. *p. 62.*
 Kilakila or kilakilā IV. 31. 39; V. 57. 34; V. 57. 42; V. 64. 37;
 VII. 109. 16. *p. 62.*

Cīciktūci
Jharjhara
Halahala

Huñkṛa
Huñkṛta
Humbhā

III. 23. 15; VI. 35. 32. *p.* 63.
III. 16. 26. *p.* 62.
II. 16. 33; II. 40. 37; II. 81. 14; V. 58. 63.
VII. 21. 24; VII. 32. 33; VII. 96. 12. *p.* 62.
I. 40. 30; I. 55. 2; I. 55. 6. *p.* 63.
I. 23. 11; VII. 6. 27. *p.* 62.
I. 54. 18. *p.* 63.

V

Usage

(i) THE USE OF SOME ROOTS IN PECULIAR MEANINGS

- Kṛ (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.
- Jṛ (causal) to own, V. 51. 24. *pp.* 69. 70.
- Dhṛ resolve, IV. 47. 4; to make up (the mind), VI. 56. 12. *p.* 69.
- Dhvañs (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.
- Vañc (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.
- Sañj 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.
- Sṛj (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 <i>abhi</i>) knowing all ins and outs, II. 16. 7; (with <i>alpa</i>) small distance, IV. 19. 17; (with <i>kāraṇa</i>) due to some special reason, III. 48. 4, IV. 10. 28; (with <i>prati</i> and <i>nañ</i>) near, II. 46. 12; (taddhita form from <i>anantara</i>) 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 vyālyate	sinks in the chair, II. 20. 7. p. 75.
Uttaraṃ pratipadyate	replies, II. 1. 10, p. 75.
Upasīdati	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.
Paridhāvaṭi	leaks out, II. 100. 18. p. 77.
Bhāva	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.
Vratādeśa	the right to decide upon a vow, II. 22. 28. p. 75.
Saṅkālana	to take out the dead body, II. 66. 15. p. 75.
Sampūrṇamānasa	with the mind full, I. 18. 7. p. 74.
Saṃyāna	to take out the dead body, II. 76. 2. p. 75.
Saṃsprṣā	to touch indirectly, II. 64. 62. p. 72.

(iii) THE USE OF SOME WORDS IN ETYMOLOGICAL 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+ni	to lead round, II. 42. 8; VI. 30. 8-9. pp. 96-97.

Parivaṅga	contact from all sides, IV. 2. 116. <i>p.</i> 98.
Puras+kr	to place in front, to keep before, I. 12. 27; VI. 116. 14-15. <i>p.</i> 97.
Vaidya	a learned man, II. 77. 21; II. 100. 42; VI. 16. 4. <i>p.</i> 96.
Sapatna	one born of a co-wife, III. 45. 23; III. 48. 2. <i>p.</i> 99.

(iv) THE USE OF SOME WORDS IN SECONDARY MEANING

Kauśala	health, well-being (<i>anāmaya</i>), VI. 112 23; VI. 125. 37. <i>pp.</i> 99-100.
Nibhṛta	silent, quiet, motionless, II. 1. 23; VI. 108. 20; VI. 113. 4. <i>p.</i> 100.

(v) SHORT FORMS FOR COMPLETE EXPRESSIONS

Uttara (for <i>uttaravākya</i> or <i>uttaravacana</i>)	V. 39. 32; V. 59. 1; V. 68. 16. <i>p.</i> 101.
Utseka (for <i>vīryotseka</i>)	V. 23. 11; VI. 7. 8. <i>pp.</i> 100-101.
Digdha (for <i>viśadigdhaśara</i>)	II. 10. 1; II. 10. 26; II. 30. 23. <i>pp.</i> 101-102.

VI

Prepositional Verbs

(i) SOME PARTICULAR ROOTS

I(n)

Vi+pari+i	(past part.) surrounded, VI. 14. 10; one who is about to die, VI. 17. 15. <i>p.</i> 135.
Pari+i	(past part.) gone round, rolled, VII. 54. 35 <i>p.</i> 136.
*Vi+	(noun) harm, III. 30. 40.
*Dur+anu+	(noun) not easy to be divined, III. 66. 18.
*Pari+i	to go about, IV. 43. 35.

Uh

Vi+uh	to push apart, to drive, II. 5. 21. <i>p.</i> 151.
Prati+vi+uh	to array the army against, II. 110. 17 VI. 62. 20. <i>p.</i> 151.

Kr

Ā (ān) kr	to carry along, II. 71. 3. <i>p.</i> 104.
Upa+kr	to give as a gift, II. 32. 21. <i>p.</i> 104.
(<i>upakāryā</i>)	a technical term used for royal palaces. I. 13. 9. <i>p.</i> 105.

- Upa+skṛ change for the worse (spoiled by means of a bribe), VI. 104. 7. *pp. 104-105.*
- Vi+pra+kṛ (*viprakṛta*) roughly handled, molested, harassed, II. 11. 2. *p. 105.*
- Nir+ā+kṛ (*nirākāra*) without decorations, II. 113. 24. *p. 105.*
- Vi+kṛ (*vikṛta*) old embroidered (shoes), II. 113. 13; condemning, denouncing, II. 12. 78; to throw, III. 69. 31. *pp. 105-106.*
- Vi+ni+kṛ (*vinikṛta*) cut, II. 114. 16; to insult, IV. 3. 20. *p. 106.*
- Vi+ā+kṛ (noun) explanation, exposition, V. 58. 6. *p. 106.*
- Prati+kṛ 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*
- Kṛ**
- Vi+kṛ to scatter, VI. 24. 21, VI. 42. 11; broken, V. 1. 69. *p. 141.*
- Ava+kṛ slightly damaged, V. 35. 39; to cover, to envelop, II. 30. 13. *p. 142.*
- Kram**
- Abhi+kram to come to, VII. 60. 2; to circumambulate, II. 117. 17. *pp. 140-141.*
- Parā+kram to act valiantly or spiritedly, VI. 26. 18. *p. 141.*
- Sam+ud+kram to escape, III. 39. 13. *p. 141.*
- Kṛs**
- ..
- Apa+kṛs (past part.) restrained, IV. 33. 27. *p. 136.*
- Ud+kṛs to throw up, III. 56. 29. *p. 136.*
- Sam+ā+kṛs (past part.) denounced, II. 99. 17. *p. 136.*
- Ā+kṛs to attract, III. 69. 32. *p. 137.*
- Vi+kṛs to leave apart, III. 69. 32. *p. 137.*
- Kṣip**
- Ā+kṣip to cut off, VI. 98. 4. *p. 140.*
- Ni+kṣip to place in charge of, VII. 75. 9. *p. 140.*
- Sam+kṣip to shorten, IV. 59. 17, VI. 90. 56, VI. 109. 6; to compress or condense, III. 71. 14. *p. 139.*

Vi+kṣip
 *Vi+ṣ+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+ṣ+car
 Pra+car

Vi+car
 Sam+ud+ṣ+car

Anu+car

Pari+car
 Prati+ṣ+car

Jna

Ā+jñā

to spread, III. 60. 4, V. 10. 15. *p. 130.*
 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) res-
 traint, II. 1. 15; to throw up, VI. 27. 3;
 (past part.) to fasten, to tie, to wear,
 VI. 69. 35; (noun—*pragrahā sabhā*) recep-
 tion-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 con-
 fess, 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+jñā	to recognize, VI. 126. 46; to know, to understand, VI. 85. 23. <i>p. 150.</i>
Ava+jñā	to see with one's own eyes, VI. 92. 1. <i>p. 150.</i>
Sam+upa+jñā	to forgive, II. 39. 38. <i>p. 150.</i>
Da	
Upa+ā+dā	to begin with, I. 5. 1. <i>p. 147.</i>
Upa+pra+dā	to bribe, VI. 63. 11. <i>p. 147.</i>
Sam+ā+dā	to join, to unite, VI. 71. 82. <i>p. 147.</i>
Dis	
Vi+apa+diś	to deserve special mention, VI. 115. 20, III. 13. 7; something from which the stigma is gone, IV. 64. 21. <i>p. 149.</i>
Apa+diś	family, designation, VI. 116. 15. <i>p. 149.</i>
Dha	
Vi+dhā	to think of, I. 50. 4; well-guarded, I. 69. 2. <i>p. 113.</i>
Abhi+ava+dhā	allay, to lay (as dust), II. 40. 33. <i>p. 113.</i>
Pra+ni+dhā	to be fully attentive, II. 50. 44; to get together, IV. 25. 34; to send out, to employ, VI. 17. 55. <i>pp. 113; 115-116; 118.</i>
Sam+ā+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. 13, VI. 119. 35; to win over, V. 52. 23; arms and weapons like swords and bows, VI. 73.8. <i>pp. 113-114; 116-117.</i>
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. <i>pp. 115; 118.</i>
Upa+ā+dhā (<i>upādhi</i>)	proxy, substitute, II. 111. 29. <i>p. 115.</i>
Pari+dhā	to put, to place (arrows on the bow), III. 59. 26. <i>p. 115.</i>
Prati+sam+dhā	to clench (the fist), VI. 89. 30. <i>p. 117.</i>
Prati+vi+dhā	to send, to despatch, VI. 17. 43. <i>pp. 117-118.</i>
Abhi+sam+dhā	to win over somebody by creating a rift, IV. 54. 5. <i>p. 118,</i>

Upa+ni+dhā

to treat (the arms) as pillow, to rest one's head on, V. 9. 59. *p. 118.***Nam**

Nir+nam (nirṇata)

one with a slim or slender (waist), III. 17. 26, III. 18. 11-15. *p. 148.*

Sam+nam

to lean towards, to be favourable to, VI. 76. 71. *p. 148.*

Pari+nam

to spend, to pass, III. 8. 1. *p. 148.***Ni**

Pra+nī

to lead out, II. 97. 31; (past part.) to protect, VI. 120. 24; well directed, VII. 59^b. 26; sent, VI. 17. 27. *pp. 123; 125.*

Vi+nī

to spread out, III. 43. 20; to remove, to carry, IV. 25. 27. *p. 124.*

Abhi + ni

just, reasonable, II. 39. 36. *p. 124.*

Apa+nī

(noun—*apanīta*), improper conduct, III. 59. 24. *p. 125.*

Sam+ā+nī

to bring together, to unite, V. 1. 160. *p. 125.*

Pari+nī

to marry, II. 42. 8. *p. 126.***Pat**

Sam+pat

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.*

Sam+ni+pat

clash, VI. 90. 52. *p. 111.*

Abhi+pat

the falling off of the mortal coil, III. 63. 8; to fly into, to enter into, V. 58. 32. *pp. 111-112.*

Ā+pat

to rush in or upon, VI. 80. 19. *p. 112.*

Pari+ā+pat

to return, to come back, IV. 25. 21. *p. 112.*

Sam+ud+pat

to fly upon, to jump up, V. 14. 29. *p. 112.*

Vi+ni+pat

(causal) to strike, VI. 98. 21. *p. 112.***Pad**

Prati+pad

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	to ² be born, I. 47. 14; (past part.) rich (in milk), I. 72. 23. <i>p. 120.</i>
Abhi+pad	(past part.) seized, overpowered., II. 22. 30; to agree, VI. 63. 24; to go, to reach, III. 45. 6. <i>p. 121.</i>
Abhi+ava+pad	to roll about, VI. 77. 20. <i>p. 121.</i>
Abhi+upa+pad	to come to help, rescue, to protect, V. 26. 17, VI. 63. 27. <i>pp. 121-122.</i>
Ā+pad	to get into trouble, to fall into misfortune, II. 53. 13. <i>p. 122.</i>
Upa+pad (gerundive)	obedient, submissive, II. 101. 18; to remain, VI. 4. 13; to achieve, IV. 3. 39. <i>p. 122.</i>
Sam+ā+pad	(past part.) to happen, VI. 41. 4. <i>pp. 122-123.</i>
Pra+pad	(past part.) to set out (for a long journey), VI. 111. 59. <i>p. 123.</i>
Vi+prati+pad	(past part.) to block (the public roads), IV. 28. 45. <i>p. 123.</i>
Plu	
Sam+plu	to flow together, to surge, I. 43. 23. <i>p. 143.</i>
Pari+plu	to be agitated, I. 43. 19. <i>p. 143.</i>
Bandh	
Ud+bandh	death by hanging, V. 13. 34. <i>p. 126.</i>
Ann+bandh	strength, power, III. 51. 26; (past part.) followed, pursued, IV. 19. 7; evil consequences, VI. 63. 4; (noun) retinue, appendages, friends and family members, VI. 20. 23, VII. 6. 18. <i>p. 127.</i>
Bhu	
Sam+bhū (causal)	to believe, V. 39. 10; to bring up, II. 118. 33. <i>pp. 149-150.</i>
Muc	
Ava+muc	to take off, to put off, VI. 128. 79. <i>p. 132.</i>
Vi+ava+muc	to put off, II. 112. 22. <i>p. 132.</i>
Prati+muc	to tie, VI. 99. 34. <i>p. 132.</i>
Mrs	
Parā+mrś	to hold (<i>dhāraṇa</i>), VI. 100. 43; abduction, VI. 100. 49; to pull after catching hold of, VII. 17. 26; to outrage the modesty, VI. 103. 13. <i>pp. 138-139.</i>

Abhi+mrś

to smite, VI. 106. 8. p. 139.

Yat

Prati+yat

to be cautious, VI. 76. 17. p. 149.

Ā+yat

meaning as above, VI. 102. 68. p. 149.

Yuj

Nir+yuj

accomplishment, successful completion of a job, V. 39. 4. p. 148.

Abhi+yuj

to attack, to assail, VI. 26. 2. p. 148.

Sam+pra+yuj

to face each other for fight, VI. 40. 19, VI. 96. 35. p. 148.

Vis

Ā+vis

(pas.) to be possessed by evil spirits etc., II. 12. 18. p. 144.

Ni+vis

to exist, to stay, to stop, III. 98. 2. p. 144.

Upa+upa+vis

to sit near, III. 32. 4, V. 49. 12. p. 144.

Upa+ni+vis

to camp nearby, VI. 57. 5. p. 145.

Nir+vis

to repay a good turn, VI. 96. 5. p. 145.

Prati+vis (past part.)

entered into, VI. 76. 48. p. 145.

Vrt

Sam+vrt

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. 83. 32; *to do, VI. 111. 13; *to die, III. 15. 29; *the doom (*samvartaka*) III. 65. 1. pp. 107-108.

Pari+vrt

to go round and round, I. 10. 23. p. 107.

Sam+pari+vrt

confusion, giddiness, IV. 1. 51; (causal)

to go round or roll, II. 45. 33. p. 108.

Apa+vrt

to roll or to sleep somehow on the ground, II. 53. 4; (past part.) to get off, to slip down, V. 10. 25, VI. 109. 3. pp. 108-109.

Nir+vrt

(past part.) gone, II. 54. 4. p. 109.

Ā+vrt

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.

Upa+vrt

to return, II. 119. 5. p. 109.

Pari+vrt

to go round, II. 64. 76; IV. 52. 22. p. 109.

Vi+ati+vṛt (noun)	passage of time, V. 12. 8. <i>pp.</i> 109-110.
Abhi+vṛt	to approach, II. 13. 15. <i>p.</i> 110.
Sam+abhi+vṛt	to approach, IV. 39. 20. <i>p.</i> 110.
Vyadh	
Sam+ā+vyadh	to lash, to stroke, to whirl, to wave about, V. 57. 26. <i>p.</i> 146.
Apa+vyadh	to throw away, V. 62. 10; to give up, V. 18. 23. <i>p.</i> 146.
Vi+ā+vyadh	to throw, to oppose, to contradict, III. 9. 27. <i>p.</i> 146.
Ā+vyadh	to connect, to link, V. 2. 53; to strike, V. 42. 30; to pin on VI. 67. 87. <i>pp.</i> 145-146.
Pra+vyadh	to drive, to impel, II. 93. 12. <i>p.</i> 146.
Vi+pra+vyadh	to scatter, III. 60. 7. <i>p.</i> 146.
Pari+vyadh	to press, to enclose, V. 10. 42. <i>p.</i> 146.
Sadh	
Sam+sādh	to send out, II. 36. 9; to destroy, II. 64. 74; to take leave of, IV. 11. 34. <i>pp.</i> 142-143.
Srj	
Ni+srj	to grant for use, to permit the use, IV. 53. 10. <i>p.</i> 137.
Ati+srj	to promise, II. 18. 23; to send, VI. 84. 21. <i>p.</i> 138.
Anu+srj	to give away, I. 75. 12. <i>pp.</i> 137-138.
Upa+srj	calamity, II. 12. 2, II. 63. 2. <i>p.</i> 138.
Stha	
Upa+sthā	service, III. 4. 18. <i>p.</i> 134.
Prati+ava+sthā	to stand facing, III. 74. 10. <i>p.</i> 134.
Vi+sthā	(past part.) stood, VII. 1. 7; having intense enmity, IV. 18. 38. <i>p.</i> 134.
Anu+sthā	to occupy, II. 37. 23; to think over, II. 115. 41. <i>pp.</i> 134-135.
Ud+sthā	to get up, to be awakened, I. 1. 86; to rise, I. 34. 17. <i>p.</i> 135.
Vi+pra+sthā	to leave for different directions, I. 63. 22. <i>p.</i> 135.
Sam+sthā	(past part.) well-placed, well-formed, III. 31. 46; (noun) rule, direction, VI. 46. 38. <i>p.</i> 135.

Hr

Anu+vi+ā+hr̥

Ud+ā+hr̥

Ā+hr̥

Prati+ā+hr̥

Sam+hr̥

Prati+sam+hr̥

Upa+sam+hr̥

Abhi+hr̥ (noun)

*Nir+hr̥

*Upa+nir+hr̥

*Pari+hr̥

(ii) MISCELLANEOUS ROOTS

Sam+arth

Prati+sam+ās

Ud+ir̥

Prati+sam+ih̥

Pari+kāl

Pari+kliś

Sam+ā+gam

Upa+ati+gam

Pari+ā+gam

Upa+guh

Sam+cakṣ

Abhi+cint

Pari+chad (noun)

Su+jan

Upa+jap

Parā+jī

Abhi+jīv

Abhi+dru

to curse, I. 2. 40. *p.* 127.to praise, I. 62. 19. *p.* 128.(causal) to exhibit, I. 60. 20, II. 60. 20. *p.* 128.to remove, VI. 5. 19. *p.* 128.to hold fast, to check, to restrain, V. 6. 5. *p.* 128.to withdraw, II. 22. 10; to contract, to shorten, V. 58. 64. *pp.* 128-129.to include, to comprehend, V. 51. 28. *p.* 129.a collection of things (brought hither), II. 65. 10. *p.* 129.

to carry to the cremation ground, IV. 25. 18.

(noun) to give protection (to the city), to give battle, VI. 75. 2.

(noun) bracelet, V. 9. 59; (verb)

to turn, III. 31. 23.

to hold consultations, VI. 37. 3. *p.* 155.to stand face to face, VI. 64. 16. *p.* 154.to cause, to produce, VI. 101. 3. *p.* 155.to check, to restrain, V. 38. 42. *p.* 154.to run after, IV. 46. 11. *p.* 156.(past part.) spoiled, VI. 81. 10. *p.* 155.to encounter, III. 37. 25. *p.* 153.to approach, to cross, II. 68. 15. *p.* 153.to elapse, III. 29. 8. *p.* 153.to cover, to wear, V. 11. 30. *p.* 156.to see, II. 1. 43. *p.* 152.to care for, III. 36. 15. *p.* 156.covering or a lid for a vessel, I. 16. 14. *p.* 157.well-being, V. 9. 72. *p.* 155.to whisper to bring over to one's party, VI. 104. 11. *p.* 157.to overcome, to overwhelm, IV. 59. 20, VI. 47. 13, VI. 110. 5. *p.* 158.to live longer, III. 34. 18. *p.* 156.to rush towards, I. 26. 25. *p.* 157.

Vi+pra+dru	to chase, VI. 96. 3. <i>p. 157.</i>
Sam+ud+dhvaṇs (past part.)	overspread or covered with, II. 42. 10. <i>p. 156.</i>
Sam+nah	preparations, VI. 75. 40. <i>p. 155.</i>
Abhi+ava+pad	to protect, to rescue, III. 59. 18. <i>p. 158.</i>
Ā+pīḍ	a waterfall, IV. 16. 22. <i>p. 156.</i>
Ava+puṭh	to beat, VI. 52. 17. <i>p. 155.</i>
Pra+pūr	to stretch hard, I. 67. 10. <i>p. 157.</i>
Sam+bādh	to press together, VI. 122. 27. <i>p. 158.</i>
Ud+bhram	to go up, to jump, to go round, III. 60. 36. <i>p. 158.</i>
Vi+ā+bhāṣ	to address, VI. 125. 15. <i>p. 153.</i>
Pra+bhṛ	full, VI. 94. 33. <i>p. 153.</i>
Sam+bhṛ	collect materials for, III. 47. 6. <i>p. 153.</i>
Ud+math	to torture, VI. 124. 11. <i>p. 156.</i>
Abhi+man	to respect, to honour, II. 100. 13. <i>pp. 151-152.</i>
Ava+mṛd	to defile, to desecrate, III. 56. 18. <i>p. 156.</i>
Ud+yam (past part.)	one whose giving away in marriage has been decided upon, I. 73. 30-31. <i>p. 157.</i>
Vi+ā+yam	to struggle, to strive to fight, III. 51. 42. <i>p. 157.</i>
Nir+yā	marching of armies, VI. 42. 32, VI. 78. 19. <i>p. 154.</i>
Sam+yā	carriage, VII. 41. 8. <i>p. 154.</i>
Vi+rad	to scratch, to engrave, V. 38. 22. <i>p. 157.</i>
Sam+rabh	to struggle, to grapple, VI. 63. 46. <i>p. 153.</i>
Prati+sam+rabh (past part.)	agitated, angry, IV. 31. 10. <i>p. 153.</i>
Ni+rudh	a covered place, V. 13. 32. <i>p. 158.</i>
Sam+ruḥ	to heal, VI. 50. 39. <i>p. 155.</i>
Sam+ā+labh	to catch hold of, III. 69. 14. <i>p. 155.</i>
Pra+vad	to speak out, II. 7. 27. <i>p. 152.</i>
Pari+vad	to speak ill of, II. 12. 27. <i>p. 152.</i>
Apa+vad	to speak ill of, II. 12. 27. <i>p. 152.</i>
Vi+vas (noun)	the result or the fruit of an action, IV. 20. 11, VI. 111. 19. <i>pp. 156-157.</i>
Nir+vā	to refresh, II. 91. 79. <i>p. 152.</i>
Sam+vij	to fear, VI. 26. 32. <i>pp. 154-155.</i>
Sam+vid	to urge, to push, VI. 40. 19. <i>p. 155.</i>
Apa+vṛj	to fulfil, I. 44. 7. <i>p. 152.</i>
Ā+vṛj	to overcome, to humble, V. 62. 2. <i>p. 152.</i>
Upa+śi	to keep guard by rotation, V. 6. 29. <i>p. 154</i>
Pra+śri	to fold, III. 61. 30. <i>p. 157.</i>

Prati+śri	to resort to, to take refuge in, III. 58. 19; *to promise, IV. 20. 20. <i>p. 157.</i>
Prati+śi	to lie before a deity without taking food, VI. 21. 1. <i>p. 154.</i>
Vi+śliṣ	to disjoin, IV. 19. 10. <i>p. 156.</i>
Vi+ava+sad	to droop, to sink, IV. 2. 3. <i>p. 156.</i>
Vi+sañj	to tarry, to take long, V. 40. 11. <i>p. 154.</i>
Ud+sic	to sprinkle, VI. 67. 89. <i>p. 155.</i>
Pra+sṛ	to move forward, VII. 68. 19. <i>p. 152.</i>
Vi+pra+sṛ	to move forward, IV. 30. 44. <i>p. 152.</i>
Prati+apa+sṛp (causal)	to cause to move through the hinder part, VI. 107. 37. <i>pp. 157-158.</i>
Prati+stambh (past part.)	proud, haughty, VI. 71. 54 ^b . <i>p. 154.</i>
Ava+stambh	to hold fast, IV. 16. 15; to invest, to surround, II. 4. 18. <i>pp. 153-154.</i>
Apa+snā (noun)	one who has had a bath on the death of a relation, II. 42. 22. <i>p. 156.</i>
Upa+spṛś	to touch, I. 1. 38. <i>p. 157.</i>
Vi+sru (causal)	to flow in diverse courses, V. 19. 16. <i>p. 157.</i>
Abhi+svañj (noun)	attachment, VI. 115. 21. <i>p. 156.</i>
Sam+han	well-knit, IV. 13. 3. <i>p. 153.</i>
Vi+ā+han (past part.)	evil, wicked, II. 106. 18. <i>p. 153.</i>
Abhi+han	to strike, to deal a blow, to kill, VI. 86. 12. <i>p. 153.</i>
Ni+han	to strike, to deal a blow, to kill, VI. 86. 12. <i>p. 153.</i>
Pari+hā	(pas.) to be left behind, IV. 16. 27. <i>p. 156.</i>

(iii) PREPOSITIONS

Ati

Upa+ati+gam	to approach, to cross, II. 63. 15. <i>p. 153.</i>
Vi+ati+vṛt	to pass time, V. 12. 8. <i>pp. 109-110.</i>
Ati+sṛj	to promise, II. 18. 23; to send, VI. 84. 21. <i>p. 138.</i>

Anu

*Dur+anu+i	not easy to be divined, III. 66. 18.
Anu+car (past part.)	attended by, III. 7. 17, IV. 1. 98. <i>p. 133.</i>
Anu+jan	to inherit the characteristics, II. 2. 11, II 35. 28. <i>pp. 151-152.</i>
Anu+bandh	strength, power, III. 51. 26; (past part.) followed, IV. 19. 7; (noun) evil consequen- ces, VI. 63. 4; retinue, appendages, friends

- and family members, VI. 20. 23, VII. 6. 12. pp. 137-138.
 Anu+srj to give away, I. 75. 12. pp. 137-138.
 Anu+sthā to occupy, II. 37. 23; to think over, II 115. 41. pp. 134-135.
 Anu+vi+ā+hr (noun) to curse, I. 2. 40. p. 127.
- Apa**
- Apa+kṛṣ (past part.) restrained, IV. 33. 27. p. 136.
 Apa+diś family, designation, VI. 116. 15. p. 149.
 Vi+apa+diś family, VI. 115. 20; to deserve special mention, II. 13. 7; one from which the stigma is gone, IV. 64. 21. p. 149.
 Apa+nī (noun) improper conduct, III. 59. 24. p. 125.
 Apa+vṛj fulfil, I. 44. 7. p. 152.
 Apa+vṛt to roll, II. 53. 4; to go off, to slip down, V. 10. 25, VI. 109. 3. pp. 108-109.
 Apa+vyadh to throw away, V. 62. 10, V. 10. 46; give up V. 18. 23. p. 146.
 Apa+snā (noun) one who has had a bath on the death of a relation, II. 42. 22. p. 156.
- Abhi**
- Abhi+kram to come to, VII. 60. 2; to circumambulate, II. 117. 17. pp. 140-141.
 Abhi+cint to care for, III. 36. 15. p. 156.
 Abhi+jīv to live longer, III. 34. 18. p. 156.
 Abhi+jñā to recognize, VI. 126. 46; to know, to understand, VI. 85. 23. p. 150.
 Abhi+dru to rush towards, I. 26. 25. p. 157.
 Abhi+ava+dhā to allay, to lay (as dust), II. 40. 33. p. 113.
 Abhi+sam+dhā to win over somebody by creating a rift, IV. 54. 5. p. 118.
 Abhi+man to respect, to honour, II. 100. 13. pp. 151-152.
 Abhi+mṛś to smite, VI. 106. 8; to outrage the modesty, VI. 103. 13. p. 139.
 Abhi+yuj to attack, to assail, VI. 26. 2. p. 148.
 Abhi+pat (noun) the falling off of the mortal coil, III. 63. 8; to fly into, to enter into, V. 58. 32. pp. 111-112.
 Abhi+pad (past part.) seized, overpowered, II. 22. 30; to agree, VI. 63. 24; to go, to reach, III. 45. 6. p. 121.

Abhi+ava+pad

to roll about, VI. 77. 20; to come to help, to rescue, to protect, III. 59. 18, V. 26. 17. *p. 121.*

Abhi+svañj (noun)

attachment, VI. 115. 21. *p. 156.*

Abhi+han

to strike, to deal a blow to, VI. 86. 12. *p. 153.*

Ava

Ava+kṛ

slightly damaged, V. 35. 39; to cover, to envelop, II. 30. 13. *p. 142.*

Ava+kṣip

to throw down, II. 116. 17; to put off, II. 37. 7; to decry, to denounce, VI. 88. 29. *p. 140.*

Abhi+ava+pad

to roll about, VI. 77. 20; to come to help or rescue, to protect, III. 59. 18, V. 26. 17. *p. 121.*

Ava+puṭh

to beat, VI. 52. 17. *p. 155.*

Ava+muc

to take off, to put off, VI. 128. 79. *p. 132.*

Vi+ava+muc

to put off, II. 112. 22. *p. 132.*

Ava+mṛd

to defile, to desecrate, III. 56. 18. *p. 156.*

Vi+ava+sad

to droop, to sink, IV. 2. 3. *p. 156.*

Ava+stambh

to hold fast, IV. 16. 15; to invest, to surround, II. 4. 18. *pp. 153-154.*

Prati+ava+sthā

to stand facing, III. 74. 10. *p. 134.*

A (n)

Ā+kṛ

to carry along, II. 71. 3. *p. 104.*

Nir+ā+kṛ (adj.)

without decorations, II. 113. 24. *p. 105.*

Vi+ā+kṛ (past part.)

explanation, exposition, V. 58. 6. *p. 106.*

Ā+kṛs

to attract, III. 69. 32. *p. 137.*

Sam+ā+kṛs (past part.)

denounced, II. 99. 17. *p. 136.*

Ā+kṣip

to cut off, VI. 98. 4. *p. 140.*

*Vi+ā+kṣip

to distract, VI. 107. 3.

Pari+ā+gam

to elapse, III. 29. 8. *p. 153.*

Sam+ā+gam

to encounter, III. 37. 25. *p. 153.*

Prati+ā+car

to have revenge, retribution, V. 13. 47. *p. 134.*

Sam+ā+car

to treat, to serve, V. 38. 58. *p. 132.*

Sam+ud+ā+car

to behave according to etiquette, III. 12. 29. *p. 133.*

*Ā+jñā

to keep in mind, to bear in mind, III. 45. 4.

Upa+ā+dā

to begin with, I. 5. 1. *p. 150.*

Sam+ā+dā

to join, to unite, VI. 71. 81. *p. 147.*

Upa+ā+dhā (*upādhi*)

Sam+ā+dhā

Ā+pat

Pari+ā+pat

Ā+pad

Vi+ā+yam

Ā+vrj

Sam+ā+pad (past part.)

Ā+piḍ (noun)

Vi+ā+bhāṣ

Ā+yat

Sam+ā+labh

Ā+viś (past part.)

Ā+vrt

Ā+vyadh

Vi+ā+vyadh

Sam+ā+vyadh

Vi+ā+han (past part.)

Ā+hṛ (causal)

Anu+vi+ā+hṛ

Ud+ā+hṛ.

Prati+ā hṛ (past part.)

Ud

Ud+ir

Ud+kṛṣ

Sam+ud+kram

Sam+ud+ā+car

proxy, substitute, II. 111. 29. *p. 115.*to resolve upon, to devote oneself entirely to, IV. 3. 39; accomplished, II. 54. 30; to unite with, to combine with, IV. 30. 19; to train well, V. 47. 31; to instruct, VI. 106. 13, VI. 119. 35; to win over, V. 52. 23; arms and weapons like swords, and bows, VI. 73. 8. *pp. 113-114; 116-117.*to rush in or upon, VI. 80. 19. *p. 112.*to return, to come back, IV. 25. 21. *p. 112.*to get into trouble, to fall into misfortune, II. 53. 13. *p. 122.*to struggle, to strive to fight, III. 51. 42. *p. 157.*to overcome, to humble, V. 62. 2. *p. 152.*to happen, VI. 1. 4. *pp. 122-123.*a waterfall, IV. 16. 22. *p. 156.*to address, VI. 125. 15. *p. 153.*to be cautious, VI. 102. 68. *p. 149.*to catch hold of, III. 69. 14. *p. 155.*(pas.) to be possessed by evil spirits, II. 12. 18. *p. 144.*to roll, to turn round, II. 88. 13; to draw, to turn towards, VI. 125. 16; to repeat VII. 88. 20; to revolve in the mind, VII. 109. 4. *p. 109.*to connect, to link, V. 2. 53; to strike, V. 42. 30; to pin on VI. 67. 87. *pp. 145-146.*to throw, to oppose, to contradict, III. 9. 27. *p. 146.*to whirl, to wave about, V. 57. 25. *p. 146.*evil, wicked, II. 106. 18. *p. 153.*to exhibit, I. 60. 20, II. 60. 20. *p. 128.*to curse, I. 2. 40. *p. 127.*to praise, I. 62. 19. *p. 128.*to remove, VI. 5. 19. *p. 12.*to cause, to produce, VI. 101. 3. *p. 155.*to throw up, III. 56. 29. *p. 136.*to escape, III. 39. 13. *p. 141.*to behave according to etiquette, III. 12. 29. *p. 133.*

- Sam+ud+dhvams (past part,) overspread, covered with, II. 42. 10. *p. 156.*
 Sam+ud+pat to fly upon, to jump up, V. 14. 29. *p. 112.*
 Ud+bandh death by hanging, V. 13. 34. *p. 126.*
 Ud+bhram to go up, to jump, III. 60. 36. *p. 158.*
 Ud+math to torture, VI. 124. 11. *p. 156.*
 Ud+yam one whose giving away in marriage has been decided upon, I. 73. 30. *p. 157.*
 Ud+sic to sprinkle, VI. 67. 89. *p. 155.*
 Ud+sthā to get up, to be awakened, I. 1. 86; to rise, I. 34. 17. *p. 135.*
 Ud+ā+hr to praise, I. 62. 19. *p. 128.*
- Upa**
- Upa+kr to give as a gift, II. 32. 21; to bribe, VI. 104. 7; (noun) royal palaces, I. 13. 9. *p. 104.*
 Upa+ni+ksip to place near, VI. 31. 42. *p. 140.*
 Upa+ati+gam to approach, to cross, II. 68. 15. *p. 153.*
 Upa+guh to cover, to wear, V. 11. 30. *p. 156.*
 Upa+sam+grah to pay obeisance (by falling at the feet) II. 40. 1. *pp. 131-132*
 Upa+car (noun) ornament, decoration, V. 9. 71. *p. 132.*
 Upa+jap to whisper to bring over to one's own party, VI. 104. 11. *p. 157.*
 Sam+upa+jñā to forgive, II. 39. 38. *p. 150.*
 Upa+ā+dā to begin with, I. 5. 1. *p. 147.*
 Upa+pra+dā to bribe, VI. 63. 11. *p. 147.*
 Upa+dhā to treat (the arms) as pillows, to rest one's head on, V. 21. 16; fraud, II. 100. 26; connected with, meaningful, purposeful, III. 35. 40. *pp. 115; 118.*
 Upa+ā+dhā (*upādhi*) proxy, substitute, II. 111. 29. *p. 115.*
 Upa+ni+dhā to treat (the arms) as pillows, to rest one's head on, V. 9. 59. *p. 118.*
 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+ni+viś to camp nearby, V. 49. 12. *p. 145.*
 Upa+vṛt to return, II. 119. 5. *p. 109.*
 *Upa+śi to keep guard by rotation, V. 6. 29.
 Upa+sṛj calamity, II. 12. 2, II. 63. 2. *p. 138.*
 Upa+sthā service, III. 4. 18. *p. 134.*
 Upa+spṛś to touch, I. 1. 38. *p. 157.*

*Upa+ṣ+hr̥ (past part.)

said, III. 59. 27.

*Upa+nir+hr̥ (noun)

to give protection (to the city), to give battle, VI. 75. 2.

Dur

*Dur+anu+i (noun)

not easy to be divined, III. 66. 18.

NI

Ni+kṣip

to place in charge of, VII. 75. 9. *p. 140.*

Upa+ni+kṣip

to place near, VI. 31. 42. *p. 140.*

Vi+ni+kṣ (past part.)

cut, II. 114. 16; to insult, IV. 3. 20. *p. 106.*

Ni+grah

to restrain, II. 22. 3; to arrest, II. 34. 26. *p. 131.*

Upa+ni+dhṛ

to treat (the arms) as pillows, to rest one's head on, V. 9. 59. *p. 118.*

Pra+ni+dhṛ

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.*

Vi+ni+pat (causal)

to strike, VI. 98. 21. *p. 112.*

Sam+ni+pat

clash, VI. 90. 52. *p. 111.*

Ni+rudh (noun)

a covered place, V. 13. 32. *p. 158.*

Ni+viś

to exist, II. 98. 2;

to stay, to stop, III. 98. 2. *p. 144.*

Upa+ni+viś

to camp nearby, VI. 57. 5. *p. 145.*

Ni+sr̥j

to grant for use, to permit the use, IV. 53. 10. *p. 137.*

Ni+han

to kill, VI. 86. 12. *p. 153*

Nir

Nir+ṣ+kr̥ (noun)

without decorations, II. 113. 24. *p. 105.*

Nir+nam (*nirṇata*)

one with a slim or slender (waist),

III. 17. 26, III. 18. 11-15. *p. 148.*

Nir+yā

march of the armies, VI. 78. 19, VI. 41. 8. *p. 154.*

Nir+yuj

accomplishment, successful completion of a job, V. 39. 4. *p. 148.*

Nir+vṣ

to refresh, II. 91. 79. *p. 152.*

Nir+viś

to repay a good turn, VI. 97. 5. *p. 145.*

Nir+vṛt

(past part.) gone, passed, II. 54. 4. *p. 109.*

*Nir+hr̥

to carry to the cremation-ground, IV. 25. 18.

*Upa+nir+hr̥ (noun)

to give protection (to the city), to give battle, VI. 75. 2.

ParaParā+*kram*Parā+*ji*Parā+*mṛś*

to act valiantly, spiritedly, VI. 26. 18. *p. 141.*
 to overcome, to overwhelm, IV. 59. 20,
 VI. 47. 13, VI. 110. 5. *p. 158.*
 to hold (*dhāraṇa*), VI. 100. 43; abduction,
 VI. 100. 49; to pull after catching
 hold of, VII. 17. 26. *pp. 138-139.*

Pari*Pari+*i* (past part.)Vi+*pari+i* (past part.)Pari+*kāl*Pari+*kliś* (past part.)Pari+*kṣip*Pari+*ā+gam*Pari+*grah*Pari+*car*Pari+*chad* (noun)Pari+*dhā*Pari+*nam*Pari+*ā+pat*Pari+*plu* (noun)Pari+*vad*Pari+*vṛt*Sam+*pari+vṛt*Pari+*hā**Pari+*hṛ*Vi+*pra+kṛ*

gone round, rolled, VII. 54. 35;
 to go about, IV. 43. 35. *p. 136.*
 surrounded, VI. 14. 10; one who is about
 to die, VI. 17. 15. *p. 135.*
 to run after, IV. 46. 11. *p. 156.*
 worn out, spoiled, VI. 81. 10. *p. 155.*
 to twit, II. 30. 2; to encircle, V. 45. 3. *p. 140.*
 to elapse, III. 29. 8. *p. 140.*
 to chain down, II. 11. 17; (noun) wife, III.
 55. 17; harem, III. 38. 30. *pp. 129-130*
 to do service to, I. 14. 33. *p. 133.*
 covering or a lid for a vessel, I. 16. 14.
p. 157.
 to put, to place (arrows on the bow), III.
 59. 26. *p. 115.*
 to spend, to pass, III. 8. 1. *p. 148.*
 to return, to come back, IV. 25. 21. *p. 112.*
 agitated, palanquin (*Kataka*), I. 43. 19.
p. 143.
 to speak ill of, II. 12. 27. *p. 152.*
 to go round, IV. 52. 22, III. 64. 76. *p. 107.*
 confusion, giddiness, IV. 1. 51; to go round,
 to roll, II. 45. 33. *p. 108.*
 (pas.) to be left behind, IV. 16. 27. *p. 156.*
 to turn, III. 31. 23; (noun)
 bracelet, V. 9. 59.
 roughly handled, molested, harassed, II.
 11. 2. *p. 105.*

PraPra+*grah*

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 sabhā*) reception-hall,
 II. 81. 1. *p. 130.*

Pra+car	to proceed towards, to approach, IV. 18. 22-23; to attack, V. 13. 34. <i>p. 133.</i>
Upa+pra+dā	to bribe, VI. 63. 11. <i>p. 147.</i>
Vi+pra+dru	to chase, VI. 96. 3. <i>p. 157.</i>
Pra+ni+dhā	to send out, to employ, VI. 17. 55; to get together, IV. 25. 34; to be fully attentive, II. 50. 44. <i>pp. 113; 115-116; 118.</i>
Pra+nī	to lead out. II. 97. 31; (past part.) to protect VI. 120. 24; well-directed VII. 59 ^b . 26; sent, VI. 17. 27. <i>pp. 123; 125.</i>
Pra+pad (past part.)	to set out (for a long journey), VI. 111. 59. <i>p. 123.</i>
Pra+pūr	to stretch hard, I. 67. 10. <i>p. 157.</i>
Pra+bhṛ	full, VI. 94. 33. <i>p. 153.</i>
Sam+pra+yuj	to face each other for fight, VI. 96. 35, VI. 40. 19. <i>p. 148.</i>
Pra+vad	to speak out, II. 7. 27. <i>p. 152.</i>
Vi+pra+vyadh	to scatter, III. 60. 7. <i>p. 146.</i>
Pra+sr	to move forward, VII. 68. 19. <i>p. 152.</i>
Vi+pra+sr	to move forward, IV. 30. 44. <i>p. 152.</i>
Prati	
Prati+sam+ās	to stand face to face, VI. 64. 16. <i>p. 154.</i>
Prati+sam+ih	to check, to restrain, V. 38. 42. <i>p. 154.</i>
Prati+vi+ūh	to array the army against, II. 110. 17, VI. 62. 20. <i>p. 157.</i>
Prati+kr	an act of obligation, V. 1. 106; to remedy, IV. 43. 6; to retaliate VI. 71. 42; to act against VI. 103. 28. <i>pp. 106-107.</i>
Prati+grah	to accept a gift, I. 6. 13; to resist, to stop, III. 26. 3-4, VI. 103. 5. <i>p. 129.</i>
Prati+ā+car	to have revenge, retribution, V. 13. 47. <i>p. 134.</i>
Prati+vi+dhā	to send, to despatch, VI. 17. 43. <i>pp. 117-118.</i>
Prati+sam+dhā	to clench (the fist), VI. 89. 30. <i>p. 117.</i>
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. <i>p. 120.</i>

- Vi+prati+pad (past part.) to block (the public roads), IV. 28. 45. *p. 123.*
- Prati+muc to tie, VI. 99. 34. *p. 132.*
- Prati+yat (past part.) to be cautious, VI. 76. 17. *p. 149.*
- Prati+sam+rabh agitated, angry, IV. 31. 10. *p. 153.*
- Prati+viś to enter into, VI. 76. 48. *p. 145.*
- Prati+śī to lie without taking food before a deity, VI. 21. 1. *p. 154.*
- Prati+apa+sṛp to cause to move through the hinder part, VI. 107. 37. *pp. 157-158.*
- Prati+stambh proud, haughty, VI. 7. 54^b. *p. 154.*
- Prati+ava+sthā to stand facing, III. 74. 10. *p. 134.*
- Prati+śri to resort, to take refuge in, III. 58. 19; to promise, IV. 20. 20. *p. 151.*
- Vi**
- *Vi+i (noun) harm, III. 30. 40.
- Vi+pari+i (past part.) surrounded, VI. 14. 10; one who is about to die, VI. 17. 15. *p. 135.*
- Vi+ūh to push apart, to drive, II. 5. 21. *p. 151.*
- Vi+kṛ (past part.) to scatter, VI. 24. 21; broken, V. 1. 69. *p. 141.*
- Vi+kṛ embroidered, II. 113. 13; to condemn, to denounce, II. 12. 78; to throw, III. 69. 31. *pp. 105-106.*
- Vi+ā+kṛ (past part.) explained, V. 58. 6. *p. 106.*
- Vi+ni+kṛ (past part.) cut, II. 114. 16; to insult, IV. 3. 20. *p. 106.*
- Vi+kṛṣ to leave apart, III. 69. 32. *p. 137.*
- Vi+kṣip to spread, III. 60. 4. *p. 139.*
- *Vi+ā+kṣip to distract, VI. 107. 3.
- Vi+car (past part.) visited, IV. 43. 34. *p. 133.*
- Vi+apa+diś (noun) to deserve special mention, II. 13. 7; one from which the stigma is gone, IV. 64. 21. *p. 149.*
- Vi+pra+dru to chase, VI. 96. 3. *p. 157.*
- Vi+dhā to think of, I. 50. 4; well-guarded, I. 69. 20. *p. 113.*
- Prati+vi+dhā to send, to despatch, VI. 17. 43. *pp. 117-118.*
- Vi+ni+pat (causal) to strike, VI. 98. 21. *p. 112.*
- Vi+nī to spread out, III. 43. 20; to remove, to carry, IV. 25. 27, VI. 63. 54. *p. 124.*

Vi+prati+pad (past part.)	to block (the public roads), IV. 28. 45. <i>p. 123.</i>
Vi+ā+bhṛṣ	to address, VI. 125. 15. <i>p. 153.</i>
Vi+ava+muc	to put off, II. 112. 22. <i>p. 132.</i>
Vi+ē+yam	to struggle, to strive to fight, III. 51. 42. <i>p. 157.</i>
Vi+rad	to scratch, to engrave, V. 38. 22. <i>p. 157.</i>
Vi+vas (noun)	the result or the fruit of an action, IV. 20. 11, VI. 111. 19. <i>pp. 156-157.</i>
Vi+ati+vṛt	to pass time, V. 12. 8. <i>pp. 109-110.</i>
Vi+ā+vyādh	to throw; to oppose, to contradict, III. 9. 27. <i>p. 146.</i>
Vi+pra+vyādh	to scatter, III. 60. 7. <i>p. 146.</i>
Vi+sañj	to tarry, to take long, V. 40. 11. <i>p. 154.</i>
Vi+sthā (past part.)	stood, VII. 1. 7; having intense animosity, IV. 18. 38. <i>p. 134.</i>
Vi+ava+sad	to droop, to sink, IV. 2. 3. <i>p. 156.</i>
Vi+pra+sthā	to leave for different directions, I. 63. 22. <i>p. 135.</i>
Vi+sru	to flow in diverse courses, V. 19. 16. <i>p. 157.</i>
Vi+śliṣ	to disjoin, IV. 19. 10. <i>p. 156.</i>
Vi+ā+han	evil, wicked, II. 106. 18. <i>p. 153.</i>
Anu+vi+ā+hṛ	to pronounce a curse, I. 2. 40. <i>p. 127.</i>
Sam	
Sam+arth	to hold consultations. VI. 37. 3. <i>p. 155.</i>
Prati+sam+āṣ	to stand face to face, VI. 64. 16. <i>p. 154.</i>
Prati+sam+ih	to check, to restrain, V. 38. 42. <i>p. 154.</i>
Sam+ā+kṛṣ	denounced, II. 99. 17. <i>p. 136.</i>
Sam+ud+kram	to escape, III. 39. 13. <i>p. 141.</i>
Sam+kṣip	to shorten, IV. 59. 17, VI. 90. 56, VI. 109. 6; to compress, to condense, III. 71. 14. <i>p. 139.</i>
Sam+ā+gam	to encounter, III. 37. 25. <i>p. 153.</i>
Sam+grah	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. <i>pp. 130-131.</i>
Upa+sam+grah	to pay obeisance (by falling at the feet), II. 40. 1. <i>pp. 131-132.</i>
Sam+cakṣ	to see, II. 1. 43. <i>p. 152.</i>
Sam+ā+car	to treat, to serve, V. 38. 58. <i>p. 132.</i>

- Sam* + ud + ā + car
Sam + upa + jñā
Sam + ā + dā
Abhi + sam + dhā

Prati + sam + dhā
Sam + ā + dhā

Sam + ud + dhvañs

Sam + nam

Sam + ā + nī
Sam + pat

Sam + ud + pa
Sam + ni + pat
Sam + pad

**Sam* + ā + pad (past part.)
Sam + plu
Sam + bādh
Sam + bhṛ
Sam + yā
Sam + pra + yuj

Prati + sam + rabh (past part.)
Sam + ā + labh (past part.)
Sam + vij
Sam + vid
- behaving according to etiquette, III. 12. 29. *p.* 133.
 to forgive, II. 39. 38. *p.* 150.
 to join, to unite, VI. 71. 82. *p.* 147.
 to win over somebody by creating a rift, IV. 54. 5. *p.* 118.
 to clench the fist, VI. 89. 30. *p.* 117.
 to resolve upon, to devote oneself entirely to, IV. 3. 39; accomplished, II. 54. 30; to unite with, to combine with, IV. 30. 19; to train well, V. 47. 31; to instruct, VI. 106. 13, VI. 119. 35; to win over, V. 52. 23; arms and weapons like swords and bows, VI. 73. 8. *pp.* 113-114; 116-117.
 overspread or covered with, II. 42. 10. *p.* 156.
 to lean towards, to be favourable to, VI. 76. 71. *p.* 148.
 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; (noun) speed, V. 1. 186, V. 39. 35. *pp.* 110-111.
 to fly upon, to jump up, V. 14. 29. *p.* 112.
 clash, VI. 90. 52. *p.* 111.
 to be born, I. 47. 14; (past part.) rich (in milk), I. 72. 23. *p.* 120.
 to happen, VI. 41. 4.
 to flow together, to surge, I. 43. 23. *p.* 143.
 to press together, VI. 122. 27. *p.* 158.
 collect materials for, III. 47. 6. *p.* 153.
 carriage, VII. 41. 8. *p.* 154.
 to face each other for fight, VI. 96. 35, VI. 40. 19. *p.* 148.
 agitated, angry, IV. 31. 10. *p.* 153.
 caught hold of, III. 69. 14. *p.* 155.
 to fear, VI. 26. 32. *pp.* 154-155.
 to urge, to push, VI. 40. 19. *p.* 155.

Sam+vr̥t	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. 13; good conduct, III. 58. 9; *to bring from different places, VI. 83. 32; *to do, VI. 111. 13; to die, III. 15. 29; *the doom (noun), III. 65. 1. <i>fp. 107-108.</i>
Sam+pari+vr̥t	confusion, giddiness, IV. 1. 51; to go round, to roll, II. 45. 33. <i>p. 108.</i>
Sam+ā+vyadh	to whirl, to wave about, V. 57. 26. <i>p. 146.</i>
Sam+sādh	to send out, II. 36. 9; to destroy, II. 64. 74; to take leave of, IV. 11. 34. <i>pp. 142-143.</i>
Sam+sthā (past part.)	well-placed, well-formed, III. 31. 46; (noun) rule, direction, <i>pp. 142-143.</i>
Sam+han	well-knit, IV. 13. 3. <i>p. 153.</i>
Su+jan	well-being, V. 9. 72. <i>p. 155.</i>

VII

The words whose etymologies have been suggested or actually given in the work:

Aṅga	VII. 4. 12-13. <i>p. 163.</i>
Anaṅga	VII. 4. 12-13. <i>p. 163.</i>
Apsaras	I. 45. 33. <i>p. 172.</i>
Asura	I. 45. 38. <i>p. 172.</i>
Ahalyā	VII. 30. 22. <i>p. 164.</i>
Kārttikeya	I. 37. 27. <i>p. 162.</i>
Kuśa	VII. 66. 8. <i>p. 168.</i>
Kuśāvati	VII. 108. 4-6. <i>p. 170.</i>
Janaka	VII. 57. 19-20. <i>p. 169.</i>
Jātarūpa	I. 37. 21-22. <i>pp. 161-162.</i>
Jāhnavī	I. 43. 18. <i>p. 171.</i>
Takṣaśilā	VII. 101. 11. <i>p. 170.</i>
Daṇḍaka (<i>araṇya</i>)	VII. 81. 19. <i>p. 171.</i>
Dharma	VII. 59. 7 ^b . <i>pp. 168-169.</i>
Putra	II. 107. 12. <i>p. 169.</i>
Puṣkalāvata	VII. 101. 11. <i>p. 170.</i>
Mithi	VII. 57. 19. <i>p. 169.</i>
Medinī	VII. 59 ^c . 53. <i>pp. 160-161.</i>
Yakṣa	VII. 4. 13. <i>pp. 163-164.</i>
Rākṣasa	VII. 4. 13. <i>pp. 163-164.</i>

Rāma	VII. 59 ^a . 23. pp. 167-168.
Rāvaṇa	VII. 16. 37; VII. 16. 38. pp. 166-167.
Lava	VII. 66. 9. p. 168.
Lakṣmaṇa	VII. 59 ^b . 5-6. pp. 167-168.
Vālin	VII. 37 ^b . 37. p. 165.
Viśvā	I. 47. 12. p. 170.
Vaidēha	VII. 57. 19-20. p. 170.
Śatrughna	VII. 69. 3. p. 168.
Śrāvastī	VII. 108. 4. p. 170.
Ṣaḍānana	I. 37. 28. p. 162.
Sugrīva	VII. 37 ^b . 39. p. 165.
Sura	I. 45. 38. p. 172.
Skanda	I. 37. 27. p. 162.
Hanumat	IV. 66. 24. pp. 165-166.

VIII

Un-Pāṇinian Forms

Agrahitām	I. 4. 4. p. 217
Acintya	VI. 43. 40. p. 230
Adharmam	II. 9. 2. p. 233
Anudhēvatim	II. 40. 44. p. 227
Anumānayat	V. 39. 19. p. 223
Anuvraja	I. 43. 15; V. 18. 10. p. 223
Anvāśāsāt	VII. 30. 50 p. 219
Anuśāsasi	VI. 63. 23. p. 219
Anuśāsāmi	II. 111. 25. p. 219
Anuśāsyate	III. 10. 21. p. 214
Anuśocatim	III. 46. 9. p. 227
Anusmarat	V. 38. 61. p. 222
Apancṣyantu	III. 56. 27. p. 215
Apavāhayitvā	IV. 28. 39. p. 231
Apāsyati	III. 52. 44. p. 227
Apasarpata	VII. 19. 32. p. 222
Apaharat	IV. 66. 12. p. 222
Ababhramat	I. 43. 9. p. 217
Abhigacchatī	III. 13. 4. p. 227
Abhiniṣpatat	III. 12. 21. p. 223
Abhipūjayan	I. 26. 27. p. 221
Abhivartata	VI. 41. 93. p. 223
Abhivardhata	VII. 21. 39. p. 222

Abhivādayan	II. 56. 16. <i>p.</i> 222
Abhivādayam	IV. 9. 25. <i>p.</i> 222
Abhivedayat	II. 5.23. <i>p.</i> 222
Abhiṣecayat	IV. 57. 13. <i>p.</i> 222
Abhyavahārāṇi	IV. 50. 5. <i>p.</i> 232
Abhyahanat	VI. 90. 16. <i>p.</i> 219
Abhyucchrayan	VI. 128. 42. <i>p.</i> 222
Abhyutpataḥ	IV. 66. 21. <i>p.</i> 223
Abhyupagamat	II. 4. 21. <i>p.</i> 222
Abhrāḥ	V. 54. 34. <i>p.</i> 232
Ambhodharam	IV. 27. 14. <i>p.</i> 232
Arṇavam	VI. 4. 40. <i>p.</i> 233
Ardayan	VI. 61. 38. <i>p.</i> 222
Avatārayat	VII. 74. 22. <i>p.</i> 222
Avatiṣṭhanta	VII. 21. 38. <i>p.</i> 222
Avadhūnayāt	VI. 106. 16. <i>p.</i> 223
Avarudhyata	VII. 14. 12. <i>p.</i> 222
Avarohata	II. 7. 12. <i>p.</i> 221
Avaśiryata	I. 37. 13. <i>p.</i> 223
Avāpnuyāmaḥ	VI. 66. 25. <i>p.</i> 213
Asahati	II. 12. 89. <i>p.</i> 227
Astrān	V. 43. 13. <i>p.</i> 232
Ādīpyanta	V. 58. 153. <i>p.</i> 224
Ānayitum	II. 4. 4; III. 43. 48; III. 64. 2; VI. 50. 29. <i>p.</i> 220
Ānayitvā	VI. 111. 22. <i>p.</i> 230
Ānayiṣyanti	IV. 38. 33; V. 1. 40; VI. 3. 32. <i>p.</i> 219-20.
Ānayiṣyāmi	II. 79. 9; II. 79. 11; III. 42. 8; IV. 6. 5; IV 6. 12; VI. 50. 25; VII. 57. 12. <i>p.</i> 220
Ānayiṣyāmahe	IV. 45. 11. <i>p.</i> 220
Āpṛcchāmaḥ	VII. 38. 30. <i>p.</i> 209
Āpṛṣṭvā	I. 72. 30; I. 74. 1-2. <i>p.</i> 230
Āropayitvā	I. 67. 17. <i>p.</i> 230
Āśramāṇi	I. 61. 10. <i>p.</i> 232
Āśvāsayitvā	II. 69. 22. <i>p.</i> 230
Āhvayat	VI. 14. 3. <i>p.</i> 208
Āhvayati	VI. 26. 42; VII. 34. 3. <i>p.</i> 208
Āhvayāna	VI. 95. 49. <i>p.</i> 227
Īcchayāmi	VII. 59 ^a . 25. <i>p.</i> 225
Utthāpayitvā	II. 72. 23. <i>p.</i> 230
Utsmayitvā	III. 43. 43. <i>p.</i> 231
Udikṣaya	VII. 37 ^c . 2. <i>p.</i> 225
Udirayat	VI. 106. 6. <i>p.</i> 223

- Udirayan II. 67. 4; II. 91. 70. *p.* 223
 Udirayāṇa III. 75. 29; V. 27. 46. *p.* 227
 Uddharam II. 63. 52. *p.* 222
 Upakrāmata II. 103. 6. *p.* 222
 Upacakramuḥ VII. 36. 59. *p.* 209
 Upacakrāma I. 36. 25; VII. 58. 22; VII. 77. 17. *p.* 209
 Upatiṣṭhanti IV. 42. 42. *p.* 208
 Upaniveśayat VII. 25. 52. *p.* 222
 Uparodhati VII. 74. 7. *p.* 219
 Upalakṣayatām VI. 103. 9. *p.* 221
 Upasobhayata IV. 33. 80. *p.* 223
 Upahārayat VI. 71. 80. *p.* 223
 Upahārayan I. 18. 44; VI. 60. 92. *p.* 223
 Upahiṁsatha III. 20. 8. *p.* 218
 Upahiṁsanti II. 9. 4; II. 9. 10. *p.* 228
 Upādadhā II. 35. 30. *p.* 212
 Upāśrayitvā VII. 17. 35. *p.* 230
 Upāsata VI. 5. 23. *p.* 218
 Upāsante I. 14. 18; VII. 37. 19; VII. 37. 21;
 VII. 43. 1. *p.* 218
 Upāśitvā I. 1. 97; VII. 34. 29; VII. 51. 21. *p.* 230
 Uṣya 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. *p.* 230
 V. 22. 48; VI. 5. 10. *p.* 227
 Kāmayāna II. 12. 75. *p.* 225
 Kārayiṣyasi VII. 43. 18. *p.* 225
 Kutsyati II. 12. 36; V. 22. 20; VII. 78. 20. *p.* 213-14
 Kurmi VII. 14. 18. *p.* 232
 Kulāḥ VII. 32. 18. *p.* 226
 Kriḍāpayati II. 32. 8. *p.* 227
 Gacchati VII. 35. 63. *p.* 215
 Gamiṣyāma 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. 23; V. 37. 64;
 V. 38. 49; V. 40. 19; V. 47. 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. 13. 38; VI. 50. 24; 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. <i>pp. 229-30.</i>
Grāmāṇi	II. 57. 4. <i>p. 232</i>
Cakartatuh	VI. 80. 31. <i>p. 216</i>
Caṅkramantau	III. 73. 10. <i>p. 210</i>
Cañcūrya	VI. 30. 14. <i>p. 320</i>
Cikṣepa	VI. 27. 25. <i>p. 215</i>
Cintayāna	I. 8. 2; I. 45. 4; II. 55. 2; II. 64. 58; VII. 52. 4; VII. 72. 1; VII. 77. 9; VII. 85. 15. <i>p. 227</i>
Cetayāna	II. 109. 7. <i>p. 227</i>
Chādyā	V. 19. 3. <i>p. 230</i>
Janayatim	II. 95. 16. <i>p. 227</i>
Janayan	III. 14. 29; VI. 99. 38. <i>p. 222</i>
Jaiṣyasi	I. 27. 3; VI. 64. 12. <i>p. 220</i>
Jaiṣyāmi	VI. 68. 20. <i>p. 220</i>
Jahihi	IV. 24. 33. <i>p. 212</i>
Jānanta	VII. 36. 31. <i>p. 222</i>
Jānanti	II. 10. 35; II. 44. 6; V. 35. 6. <i>p. 228</i>
Jāyata	I. 70. 27. <i>p. 222</i>
Jijñāśantaḥ	I. 31. 10. <i>p. 210</i>
Jijñāśantau	IV. 61. 3. <i>p. 210</i>
Jijñāśāmi	II. 35. 21. <i>p. 210</i>
Jivatim	III. 18. 19; V. 26. 35. <i>p. 227</i>
Jivāpitaḥ	VII. 76. 27. <i>p. 226</i>
Juhava	VI. 80. 5. <i>p. 212</i>
Tarjati	V. 24. 28. <i>p. 228</i>
Tūḍayat	VI. 46. 17. <i>p. 222</i>
Trāsayāna	II. 110. 25. <i>p. 227</i>
Tyajya	I. 58. 11; III. 59. 3; III. 59. 26. <i>p. 230</i>
Dadarśatuḥ	VII. 69. 39. <i>p. 216</i>
Dadmi	I. 27. 15; II. 53. 21; VI. 55. 13; VI. 124. 17. <i>p. 213</i>
Darśayata	III. 5. 12. <i>p. 223</i>
Dahata	VII. 72. 3. <i>p. 223</i>
Didṛkṣan	VII. 25. 13. <i>p. 210</i>
Dṛśya	I. 39. 19; I. 48. 11; I. 76. 22; II. 48. 11; VI. 83. 11; VII. 23. 33; VII. 35. 69. <i>p. 230</i>

- Doṣam V. 28. 5. p. 233
 Drakṣyadhvam IV. 67. 21. p. 215
 Drakṣyantu VI. 73. 7. p. 215
 Drakṣyeta III. 56. 20. pp. 214-215
 Dhārayan VI. 27. 23. p. 222
 Nayitā V. 35. 82. p. 220
 Nayiṣyati II. 12. 87; II. 59. 65. p. 219
 Nayiṣyasi III. 50. 26. p. 219
 Nayiṣyasc II. 30. 19. p. 219
 Nayiṣyāmi VII. 13. 39. p. 219
 Nidarṣayitvā VI. 87. 30. p. 231
 Nipātayitvā VI. 73. 64. p. 231
 Nipīḍayitvā IV. 31. 57. p. 231
 Niyokṣyati I. 1. 96. p. 210
 Nivartata I. 40. 11. p. 223
 Nivartayitvā II. 73. 27. p. 230
 Nivedayitvā I. 1. 74; III. 1. 18; IV. 39. 43; IV. 121. 29. p. 230
 Niveṣayitvā II. 89. 22; IV. 39. 44. p. 230
 Nirdahīṣyāmi VI. 59. 6. p. 221
 Niṣkrāmat VII. 19. 11. p. 223
 Niṣkrāman VII. 23. 28. p. 223
 Nihatvā V. 53. 40; VI. 66. 25; VI. 110. 50. p. 230
 Patat I. 18. 17. p. 223
 Paraśvadhāni VI. 73. 55. p. 233
 Parājayet III. 59. 15. p. 209
 Parikhān VI. 42. 16. p. 233
 Parigarjatīm I. 26. 18. p. 227
 Paricintayitvā V. 48. 42. p. 231
 Paritoṣayitvā IV. 30. 57. p. 231
 Paripālayaḥ V. 67. 16. p. 223
 Paripālayam II. 87. 24. p. 223
 Parisarpatī V. 25. 9. p. 228
 Parihiyata IV. 16. 27. p. 222
 Paryupāṣate I. 33. 12; VII. 50. 5. p. 218
 Paśūni IV. 35. 13. p. 232
 Paśyāma IV. 50. 15. p. 222
 Pasparsātuh VI. 80. 24. p. 216
 Pātayat VI. 82. 8; VI. 96. 81; VII. 24. 15; VII. 74. 34. p. 223
 Pāyayan II. 41. 9. p. 222
 Pīḍayan I. 66. 22. p. 222
 Pūjya VI. 59. 50. p. 230

Purayan	VI. 53. 17. p. 222
Prajñānti	II. 72. 14. p. 228
Prajvalayitvā	VII. 34. 42. p. 230
Pratapitvā	VI. 68. 3. p. 230
Pradarśayitvā	III. 32. 15. p. 231
Pradahyata	IV. 61. 16. p. 221
Pradhūvan	VI. 79. 40. p. 223
Prapaṣṭa	II. 8. 39; V. 15. 48; V. 15. 50. p. 222
Prapūjire	V. 53. 23. p. 216
Prabudhyata	VI. 60. 49. p. 222
Pramamārjuḥ	II. 104. 19. p. 216
Pramardanti	II. 116. 17. p. 218
Pramārjayat	IV. 7. 15. p. 221
Pramocayan	I. 24. 20. p. 222
Prayatnam	V. 46. 15. p. 233
Prayujjīyēd	I. 4. 3. p. 210
Pralapatim	IV. 20. 22. p. 227
Pralobhayitvā	III. 40. 18; III. 42. 8. p. 231
Pravartata	VI. 92. 9. p. 223
Pravāhyanti	II. 52. 47. p. 224
Pravilokayat	III. 75. 30. p. 223
Praviśuḥ	II. 19. 35. p. 216
Prasāṁsanta	IV. 55. 18. p. 222
Prasāṁsantam	VI. 125. 32. p. 219
Prasobhayata	III. 52. 30. p. 223
Prasavāni	IV. 30. 47. p. 232
Prasādayitvā	IV. 31. 44. p. 232
Prasārayan	II. 48. 4. p. 222
Praharanāḥ	VII. 22. 35. p. 232
Praharanān	VI. 19. 78; VII. 28. 13. p. 232
Pratigatjata	V. 22. 39. p. 223
Pratigṛhṇantim	VI. 12. 48. p. 228
Pratinardanta	VI. 69. 43. p. 222
Pratipadyatām	VI. 88. 73. p. 222
Pratiśamṭharam	V. 53. 64. p. 223
Pratyardlayat	VI. 107. 44. p. 222
Prākramad	I. 15. 3. p. 209
Prāduṣkarot	VI. 81. 4. p. 223
Prāpayitvā	IV. 58. 35. p. 230
Prāpnuyāmaḥ	VI. 66. 24. p. 213
Prāpnuyāmahe	III. 57. 20. p. 213
Prārthayāna	VI. 94. 13. p. 227
Bandha	III. 56. 21. p. 218

- Bibhysac III. 46. 30. *p.* 214
 Bruvan I. 37. 25. *p.* 222
 Bruvantī II. 12. 57. *p.* 228
 Bruvantīm II. 8. 13. *p.* 228
 Bruvantyāma II. 104. 27. *p.* 228
 Bruvantyās V. 24. 22. *p.* 228
 Brūmi III. 13. 17; IV. 7. 14. *p.* 214
 Bhāgāni III. 55. 11. *p.* 233
 Bhāṇḍāni VI. 75. 10. *p.* 232
 Bhogāni VI. 21. 18; VI. 21. 19. *p.* 232
 Bhartsāpayati VI. 34. 9. *p.* 226
 Bhaviṣyadhavam I. 27. 27. *p.* 216
 Bhrāmayāna VII. 32. 46. *p.* 227
 Mantrayan VI. 128. 24. *p.* 221
 Mā agamaḥ I. 2. 15. *p.* 234
 Mā anvagāḥ III. 62. 14. *p.* 224
 Mucya VII. 40. 25. *p.* 230
 Mumocatulā VII. 23. 49. *p.* 216
 Mṛdnanti II. 27. 7. *p.* 228
 Yuyutsatā IV. 11. 19; VI. 51. 21. *p.* 211
 Yuyutsā VI. 84. 22. *p.* 211
 Yojayat V. 38. 29. *p.* 223
 Yojya VI. 74. 34. *p.* 230
 Rudanti I. 54. 7; II. 9. 23. *p.* 228
 Rudantīm IV. 24. 25. *p.* 228
 Rudantyās II. 65. 29; II. 76. 22. *p.* 228
 Ruṣya II. 97. 12. *p.* 230
 Rocayat VI. 92. 19. *p.* 222
 Lakṣya VII. 15. 1. *p.* 230
 Lobhayāna III. 44. 5. *p.* 227
 Vatsyāma III. 15. 19. *p.* 216
 Vandya V. 39. 6; VI. 19. 22; VII. 4. 13; VII. 37. 21;
 VII. 44. 11; VII. 46. 18; VII. 48. 10;
 VII. 48. 20. *p.* 230
 Vaman VI. 58. 16. *p.* 222
 Varṇam VI. 15. 47. *p.* 233
 Vardhayāna VII. 99. 19. *p.* 227
 Vavarāṇa VI. 57. 37; VII. 23. 33. *p.* 216
 Vasatīm VI. 126. 42. *p.* 228
 Vasiṣyāmi VII. 86. 14. *p.* 221
 Vasiṣyc VII. 86. 15. *p.* 221
 Vicārayitvā VII. 46. 21. *p.* 230
 Vicaṣṭa II. 34. 60. *p.* 222

Vicinvan	IV. 48. 23. <i>p.</i> 222
Vijayisyate	VII. 20. 31. <i>p.</i> 221
Vijahisyati	V. 13. 29. <i>p.</i> 212
Vijeṣyati	V. 1. 140. <i>p.</i> 209
Vijeṣyasi	VI. 60. 82. <i>p.</i> 209
Vinayisyantaḥ	II. 69. 3. <i>p.</i> 220
Viniyoksyāmi	II. 23. 36. <i>p.</i> 210
Viniṣpatan	VII. 68. 9. <i>p.</i> 223
Viprakīryanta	VI. 67. 120. <i>p.</i> 222
Viprayujyata	II. 53. 20. <i>p.</i> 223
Vimuktva	VI. 111. 124. <i>p.</i> 231
Vimocayitvā	V. 58. 156. <i>p.</i> 231
Viyujyata	VI. 59. 89. <i>p.</i> 223
Viśādayan	VI. 106. 24. <i>p.</i> 222
Viśādayitvā	VI. 73. 69. <i>p.</i> 231
Viṣṭambhayitvā	V. 36. 35. <i>p.</i> 231
Viṣphurat	VI. 55. 10. <i>p.</i> 223
Visarjayitvā	I. 8. 21; I. 8. 23; II. 10. 34; IV. 38. 2; VI. 39. 35; VII. 82. 19. <i>p.</i> 230
Visarpitvā	IV. 63. 2. <i>p.</i> 231
Viṣphārayāṇa	IV. 36. 9; V. 44. 3. <i>p.</i> 227
Vismayāna	VI. 59. 95. <i>p.</i> 227
Vedanāt	VII. 37 ^e . 37. <i>p.</i> 233
Vedayāna	VI. 67. 26. <i>p.</i> 227
Vyatiṣṭhan	IV. 14. 1. <i>p.</i> 211
Vyapanayisyati	V. 39. 14; V. 56. 21. <i>p.</i> 220
Vyapanayisyāmi	II. 10. 39. <i>p.</i> 220
Vyapahanat	III. 51. 18. <i>p.</i> 218
Vyavatiṣṭhanta	IV. 50. 39. <i>p.</i> 222
Vyavaśīryanta	III. 52. 32; V. 1. 50. <i>p.</i> 223
Vyahanat	V. 48. 27. <i>p.</i> 219
Vriḍena	III. 55. 34. <i>p.</i> 233
Śaṅkata	II. 116. 4. <i>p.</i> 222
Śarṣivān	V. 67. 13. <i>p.</i> 216
Śarṣuḥ	V. 22. 45. <i>p.</i> 216
Śayāmahe	VI. 66. 24. <i>p.</i> 213
Śastrān	VI. 53. 20. <i>p.</i> 232
Śuśrīṣa	II. 21. 23; VI. 119. 28. <i>p.</i> 210
Śuśrūṣatī	VI. 119. 31. <i>p.</i> 210
Śuśrūṣati	VII. 79. 14. <i>p.</i> 210
Śuśrūṣet	II. 19. 26. <i>p.</i> 210
Śocati	V. 26. 2. <i>p.</i> 228
Śocatim	III. 72. 26. <i>p.</i> 227

- Śobbayāna I. 22. 7. p. 227
 Śraddhasva V. 34. 40; V. 67. 44. p. 214
 Saṅkrāmayat VII. 59. 8. p. 222
 Saṅcodayitvā IV. 37. 33. p. 230
 Santāpam V. 34. 16. p. 232
 Santīṣṭhati IV. 33. 41. p. 211
 Santyaktvā VII. 88. 7. p. 230
 Saṃkṣodayitvā VI. 101. 43. p. 231
 Saṃpyojayitvā II. 115. 18. p. 230
 Saṃvartayat VI. 98. 20. p. 223
 Saṃvartayitvā I. 16. 24. p. 230
 Saṃstambha IV. 1. 115. p. 219
 Saṃtiṣṭhat VII. 84. 10. p. 211
 Saṃadhiṣṭhata I. 60. 8. p. 222
 Saṃabhijāyata I. 38. 23. p. 222
 Saṃabhidravat III. 51. 9; III. 51. 23; V. 1. 182; V. 47. 22;
 VI. 59. 112; VI. 59. 121; VI. 69. 99;
 VII. 29. 21. p. 222
 Saṃabhidravan VI. 71. 39. p. 223
 Saṃabhivartata IV. 39. 8; IV. 39. 20; V. 48. 31. p. 223
 Saṃarcayitvā VII. 31. 44. p. 230
 Saṃarthayan VI. 37. 3. p. 221
 Saṃihata VI. 74. 44. p. 223
 Saṃupāsata I. 43. 1. p. 218
 Saṃupāhvayat VII. 23. 6. p. 208
 Saṃāhvayet VII. 63. 27. p. 208
 Saṃtūhāni III. 35. 23. p. 233
 Saṃsṛpāni VI. 10. 16. p. 232
 Saṃprasravat VI. 67. 96. p. 222
 Saṃprapadyata V. 48. 16. p. 222
 Saṃarjatuḥ III. 72. 1. p. 216
 Sāgaram VI. 107. 51. p. 233
 Sāntvayat II. 29. 24. p. 221
 Sainyāḥ VI. 127. 4. p. 232
 Stunvānaḥ VI. 90. 4. p. 226
 Sthāpya 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. p. 230.
 Smaratām II. 1. 3. p. 222
 Hanadhvam III. 26. 25. p. 218
 Hanantaḥ V. 58. 153. p. 218
 Hīṃsate IV. 53. 16. p. 219
 Hīṃsāmi IV. 66. 17. p. 218

BIBLIOGRAPHY

Books

- Amarakoṣa* with Kṣīrasvāmin's commentary, Poona, 1913.
- Apte's Sanskrit-English Dictionary*, Gopal Narayan and Co., Bombay, 1924, and Prasad Prakashan, Poona, 1957.
- Bhāgavatapurāṇa*, Gita Press, Gorakhpur, Saṃvat 1997, also with Śrīdhara's commentary, Pandit Pustakalaya, Kashi, Saṃvat 2019.
- Bhaṭṭa Mahima, *Vyaktiviveka*, Kashi (Chowkhamba) Sanskrit Series 121, Banaras, 1936.
- Bhāsanāṭakacakra*, ed. C.R. Devadhar, Poona Oriental Series No. 54, Poona Oriental Book Agency, Poona, 1937.
- Bhavabhūti, *Mālatīmādhava*, Nirṇaya Sagar Press, Bombay, 1915.
- Uttararāmacarita*, ed. Haridāsa Siddhāntavāgīśa, Calcutta, Saka 1858.
- Brahmavaiṇṭyapurāṇa*, Anandāśrama Sanskrit Series No. 102, Poona, 1935.
- Caraka-saṃhitā* (with Cakrapāṇidatta's commentary), Nirṇaya Sagar Press, Bombay, 1922.
- Cāṇdogya Upaniṣad*, Gita Press, Gorakhpur, Saṃvat 1994.
- Devībhāgavatapurāṇa*, Pandit Pustakalaya, Kashi, 1956.
- Dharma, P.C., *Rāmāyaṇa Polity*, Madras, 1941.
- Gunc, P.D., *Introduction to Comparative Philology*, Poona Oriental Book House, Poona, 1958.
- Kālidāsa, *Abhijñāna-śākuntala*, ed. M.R. Kale, Gopal Narayan and Co., Bombay, 1920.
- Kuṇḍarasambhava*, Nirṇaya Sagar Press, Bombay, 1916.
- Raghuvamśa*, ed. M.R. Kale, Gopal Narayan and Co., Bombay, 1922.
- Kauṭilya, *Arthasāstra*, ed. T. Ganapati Sastri, Trivandrum Sanskrit Series No. LXXIX, Trivandrum, 1921.
- Lourain, *Rāmāyaṇa Etude Philology*, 1912.
- Manuṣṛti* (with Kullīkabhāṭṭa's commentary), Gujrati Printing Press, Bombay, 1913.
- Nārāyaṇa, *Hitopadeśa*, Nirṇaya Sagar Press, Bombay, 1958.
- Nehru, Jawaharlal, *Discovery of India*, Signet Press, Calcutta, 1946.
- R̥gvedasaṃhitā*, ed. Satvlekar, Aundh, 1940.
- Śatapatha Brāhmaṇa*, Achyuta Granthamala Series No. 11, Banaras, Saṃvat 1994.
- Satya Vrat, *Essays on Indology*, Mehar Chand Lacchman Dass, Delhi, 1963.

- Vālmiki, *Yogavāsistha* (2 vols), Nirnaya Sagar Press, Bombay, 1937.
 Vedavyāsa, *Mahābhārata*, Chitrasala Press, Bombay, 1929.
 Vyas, S.N., *Rāmāyaṇakālīna Samāja; Rāmāyaṇakālīna Saṃskṛti*, Satsahitya Prakashan, Delhi, 1958.

Papers

- Chatterji, K.C., 'Lāvaṇya', Mañjuṣā, Calcutta, 1956.
 Keith, A.B., 'Archaisms in the Rāmāyaṇa', Journal of the Royal Asiatic Society of Great Britain and Ireland, Vol. 1910.
 Mallik, Madhusudan, 'Onomatopoeia in Pali', Indian Culture (B.M. Barua Commemoration Volume) Vol. XV, Nos. 1-4, July 1948—June 1949.
 Michelson, Truman, 'Linguistic Archaisms of the Rāmāyaṇa', Journal of the American Oriental Society, Vol. XXV, 1904. 'Some Irregular Uses of me and te in Epic Sanskrit and Some Related Problems', Journal of the Royal Asiatic Society of Great Britain and Ireland, Vol. 1911.
 Palsule, G.B., 'A Note on the Word Lāvaṇya', Annals of the Bhandarkar Oriental Research Institute, Vol. XXXII, 1951.
 Raghavan, V., 'On Some Words and Their Meanings', Indian Linguistics, Poona, Vol. 21, 1960.
 Roussel, M.A., 'Les Anomalies du Rāmāyaṇa', Journal Asiatique, Janvier-Fevrier, 1910, Dizieme Serie, Tome XV, Paris, MD CCCX.
 Sahal, Kanhaiya Lal, 'Sanskrit Vālmaya aur Kāhāvateh', Nāgarī Pracārīṇī Patrikā, 1959, Nos. 3-4, Sarpvat 2011.
 Satya Vrat, 'Studies in Sanskrit Semantics', The Poona Orientalist, Poona, Vol. XXIII, Nos. 3-4, 1958. 'On the Words lāvaṇya, kāhala and kirāṭa', Transactions of the Linguistic Circle of Delhi, 1963.
 Sen, Nilmadhav, 'Some Phonetic Characteristics of the Rāmāyaṇa', Journal of the Asiatic Society of Bengal, Vol. XVIII, Nos. 1-3, 1951.
 'Un-Pāṇinian Sandhi in the Rāmāyaṇa', Indian Linguistics, Vol. XII, Pts. 1-2, 1951.
 'Un-Pāṇinian Infinitive forms in the Rāmāyaṇa', Indian Linguistics, Vol. XII, Pts. 3-4, 1952.
 'Syntax of Tenses in the Rāmāyaṇa', Journal of Oriental Institute, Baroda, Vol. I, 1951-52.
 'The Secondary Conjugation in the Rāmāyaṇa', The Poona Orientalist, Vol. XIV, Nos. 1-4, 1951.
 'Un-Pāṇinian Perfect Forms in the Rāmāyaṇa', Vāk, No. 1, 1959.
 'The Aorist System of the Rāmāyaṇa', ibid.
 Shastri, Charudeva, 'Paryāyavacanavivekaḥ', Proceedings of the All India Oriental Conference, Lucknow, Vol. II, 1955.
 'Presidential Address', Annual Session, Panjab Branch of the All India Sanskrit Sahitya Sammelan, Amritsar, 1958.



CATALOGUED.

"A book that is shut is but a block"

CENTRAL ARCHAEOLOGICAL LIBRARY

GOVT. OF INDIA
Department of Archaeology
NEW DELHI.

Please help us to keep the book
clean and moving.

S. N. 148. N. DELHI.