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THE “ATTRIBUTES” OF THE SEA AS A “THEME”
IN THE RĀMĀYAṆA AND IN THE RAGHUVAMŚA:
A LEXICAL ANALYSIS

II*

8a. *The ocean of sorrows* - 8b. *A ship at the mercy of waves*
9. *The crossing of the ocean / The reaching of the opposite coast*

In *R* we meet a fascinating *samasta-rūpaka*, the image of “the ocean of sorrows” expressed through the compound *śokasāgara-*, at least twice (1; 2)⁴⁹. In both cases a person is depicted as having drowned in an ocean of sorrows (*magna- śokasāgare*). Analogously the term for the sea is *sāgara-* also when the *upamāna* is a boat at the mercy of the waves, compared with a hero suffering the dangers of war or plunged into the ocean or halted in his advance (3-5). Other terms for the sea are used for the same image of the ship: the comparison is respectively with a sorrowful lady (6 *samudra-*; 7 *mahārṇava-*) or with an army without its commander or more simply defeated (8; 9 *jala-*). There is not a comparable image in the *Ragh.*

* For the first part of this work see *Indologica Taurinensia* 33 (2007), pp. 291-317.

49. These are two passages included in sections which for YARDI, *The Rāmāyaṇa*, *op.cit.*, p. 205, must be considered original, whereas the second one, just as the already mentioned *sarga* 24 must be regarded as a suspicious anticipation compared to the *sarga* 38, according to BROCKINGTON, *The Sanskrit Epics*, *op.cit.*, p. 390.

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
1	R IV, 10, 29	<i>magnaṃ tvāṃ śokasāgare</i>	8a	pain	ocean	
2	R VI, 23, 10	<i>duḥkhād duḥkhaṃ prapannāyā magnāyāḥ śokasāgare</i>	8b	"	"	
3	R IV, 16, 22	<i>pracalītaḥ [...] gurubhārasamākrāntā sāgare naur ivābhavat</i>	8b	the defeated hero	a ship overwhelmed by a heavy load	
4	R V, 1, 63	<i>chāyayā cāvagādhyā / sāgare mārutāviṣṭā naur ivāsīt</i>	8b	hero plunged into the ocean	a ship at the mercy of the wind in the ocean	
5	R V, 1, 169	<i>pratilomena vātena mahānaur iva sāgare</i>	8b	a hero halted in his advance	a ship impeded by a contrary wind	
6	R V, 23, 14	<i>eṣālpapūṇyā kṛpaṇā vinasīsyāmy anārthavat / samudramadhye nauḥ pūrṇā vāyuvegair ivāhatā</i>	8b	a sorrowing woman	a ship overwhelmed by a heavy load and hit by a contrary wind	
7	R V, 26, 8	<i>eṣā vipadyāmy aham alpabhāgyā mahārṇave naur iva mūḍhavātā</i>	8b	"	a ship hit by a contrary wind	
8	R VI, 38, 26	<i>senā bhramati saṅkhyeṣu hatakarṇeva naur jale</i>	8b	an army without its commander	a ship without helm	
9	R VI, 40, 1	<i>kim iyaṃ vyathitā senā mūḍhavāteva naur jale</i>	8b	a defeated army	a ship at the mercy of waves	

Furthermore *sāgara-* is the most employed term in the *R* when it deals with the difficult crossing of the ocean or reaching the opposite shore as a real action performed by the main characters of the poem⁵⁰. The syntagm *sāgarasya laṅghanam* “leaping over the ocean” occurs five times (10-14) and once the *sāgara-* is *laṅghata-* “leapt over” (32). The analogous syntagm *taraṇam sāgarasya* “crossing of the ocean” occurs once (31), but the verbal base *ṭ-* “to cross” (or *utṭ-* “to pass over”) is more often employed, as a past participle (*tīrṇa* 28; 29; 37), as a gerund (*tīrtvā* 35; 38 or *uttīrya* 33; 40) and as an imperative (*tara* 36). The ver-

50. It is to be quite expected that all of these images of *sāgara-* are far more frequent in the *Mahābhārata*, inserted in a more complex picture of the perils of the ocean used as *upamāna* in various similes, but here we find a larger variety of the terms for the sea involved in contexts of this kind. V. PONTILLO - ROSSI, *Sea-images, op.cit.*, pp. 174-177; 208-210.

bal base *plu-* “to swim, to cross in a boat” (once *ava-plu-* “to jump down”) occurs twice as a present *ātmanepada* participle (*plavamāna-* 18-19), once as a gerund (*avaplutya* 24) and once as a verbal noun (*plavana-* 17); *kram-* “to go over” simple or compound, namely *ati-kram-* “to go beyond” or *vi-kram-* “to step beyond” occurs four times, as a gerund (*vikramya* 20 and *atikramya* 21) and as a past participle (*krāntaḥ* 22: 39); the infinitive *vyativartum* “to pass through” (23) occurs once. Moreover the same action of crossing the *sāgara-* is mentioned with the more technical reference to the building of the causeway (*setu-*) employing the verb *kr-* “to make” or *bandh-* “to bind” (26-27; 30; 39; 41; 43)⁵¹. Elsewhere it is always *sāgara-* which is defined *duṣpāra-* “difficult to reach” (16); *dustara-* “difficult to cross” (29); *apāra-* “without the opposite shore” (15; 42); *paramāūra-* “the shore of which is very far” (25).

Still in the *Ragh* it is the *sāgara-* that is “difficult to cross”, which becomes just a symbol of the obstacle which has to be overcome by a poet: *titirṣur dustaraṃ mohād uḍupenāsmi sāgaram* (44)⁵². On the contrary the crossing of the ocean constitutes an *upameya* in a comparison with the emancipation from the *saṃsāra* (45).

The total number of occurrences of *samudra-* in these kind of contexts is thirteen: we find the same above quoted verbs for *sāgara-*, four times both *laṅgh-* (50-51; 53; 56) and *ṭṭ-* (47-48; 55; 58). The opposite shore of the *samudra-* is mentioned three times (33; 49; 52). The building (*kr-*) of the causeway (*setu-*) is registered twice (57; 58). One last interesting sentence is *samudro’yam niyujyatām*, “Let this sea be yoked!” (54). We find the verb *laṅgh-* also linked once to the term *aṇava-* (59), once to *mahodadhi-* (61), once to *mahātoya-* (66), the verb *ṭṭ-* once linked to *aṇava-* (60) and once to *mahodadhi-* (64). This last term is also employed with the past participle *āplutaḥ* (63) and with the expression *baddhvā setum* (65). At last the idea of the difficult to overcome shore of the ocean is hinted at with this same term for the sea in occurrences 62 and 64.

51. For the literary development of the causeway motif, v. G. BOCCALI, “The sea in ancient India’s literary landscape: Pravarasena’s *Setubandha* II, 1-36”, in *Love and Nature in Kāvya Literature*, *Proceedings* ed. by L. Sudyka (Cracow Indological Studies, vol. VII), Krakow 2005, pp. 115-123.

52. Cf. *Ragh* III, 28 *liper yathāvad grahaṇena vāṇmayam nadīmukheneva samudram āviśat*, “as far as possible he entered into what is word-made through writing, as one enters the sea through the mouth of rivers”.

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
10	R I, 3, 19	<i>sāgarasya ca lañghanam</i>	9			S
11	R V, 11, 21	<i>mamedam lañghanam [...] sāgarasya</i>	9			S
12	R V, 37, 25	<i>sāgarasyeha lañghane / śaktiḥ</i>	9			S
13	R V, 66, 9	<i>sāgarasyāsya lañghane / śaktiḥ</i>	9			S
14	R VI, 3, 2	<i>tarasē setubandhena sāgarocchoṣaṇena vā / sarvathā susamartho'smi sāgarasyāsya lañghane</i>	9			S
15	R IV, 52, 14	<i>sāgaram varuṇālayam / apāram</i>	6, 9, 11			S
16	R IV, 63, 8	<i>ākāśam iva duṣpāram sāgaram</i>	9, 13	ocean	sky	
17	R IV, 63, 20	<i>kaścit samartho vaḥ sāgaraplavane</i>	9			S
18	R IV, 66, 19	<i>sāgaram kṣobhayisyāmi plavamānaḥ samāhitaḥ</i>	9, C			S
19	R V, 1, 60	<i>tasya vānaraśiṃhasya plavamānasya sāgaram</i>	9			S
20	R V, 1, 190	<i>sāgaram [...] vikramya [...] nīpatya tīre mahodhes</i>	3, 9, 11 D			S
21	R V, 2, 1	<i>sāgaram anādhṛṣyam atikramya</i>	9			S
22	R V, 14, 12	<i>sāgaraś ca mayā krāntaḥ</i>	1, 9			S
23	R V, 36, 3	<i>samarthaṃ hi sāgaram vyativartitum</i>	9			S
24	R V, 55, 33	<i>avapluyā vistīrṇam sāgaram punar āgataḥ</i>	9			S
25	R VI, 4, 69	<i>ataḥ paramatīro'yaṃ sāgaraḥ saritāṃ patih / na cāyam anupāyena śakyas taritum arṇavaḥ</i>	1, 9, D			S
26	R VI, 15, 17; 22	<i>āśokavṛkṣaiś ca sāgaram samapūrayan [...] nalena kṛtaḥ setuḥ sāgare</i>	9			S
27	R VI, 15, 24	<i>dadrśuḥ sarvabhūtāni sāgare setubandhanam</i>	9			S
28	R VI, 16, 1	<i>sabale sāgare tīrṇe rāme</i>	9			S
29	R VI, 16, 2	<i>samagram sāgaram tīrṇam dustaram vānaram balam</i>	9			S
30	R VI, 16, 3	<i>sāgare setubandhaṃ tu na śruddhadhyāṃ kathaṃcana</i>	9			S
31	R VI, 16, 6	<i>sa ca setur yathā baddhaḥ sāgare salilārṇave</i>	9, D			S
32	R VI, 19, 11	<i>lañghato yena sāgaraḥ</i>	9			S

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
33	R VI, 24, 14	<u>uttīrya</u> sāgaram	9, D			S
34	R VI, 26, 4	<u>tarāṇam</u> sāgarasya	9			S
35	R VI, 38, 15	<u>īrtvā</u> sāgaram akṣobhyaṃ	9, 14			S
36	R VI, 39, 24	<u>tara</u> sāgaram punas tenaiva setunā	9			S
37	R VI, 54, 13	sāgaram yena <u>tīrnāḥ</u> pathā tenaiva dudruvuh	9			S
38	R VI, 77, 11	bāhubhyāṃ <u>sāgaram</u> <u>īrtvā</u> laṅghyatām gospadaṃ laghu	9			S
39	R VI, 88, 49	sāgarah <u>krāntah</u> <u>setur</u> <u>baddhaś</u> ca sāgare	9			S
40	R VI, 111, 9	sāgaram <u>uttīrya</u>	9			S
41	R VI, 111, 10	esa <u>setur</u> mayā <u>baddhaḥ</u> sāgare salilārṇave	9, D			S
42	R VI, 111, 11	sāgaram [...] <u>apāram</u>	9, 11			S
43	R VI, 113, 10	upayānaṃ <u>samudrasya</u> sāgarasya ca darśanam / yathā ca <u>kāritaḥ</u> <u>setu</u>	9, D			S
44	Ragh I, 2	sāgaram [...] <u>dustaram</u>	9	composition of the poem	crossing of the ocean	
45	Ragh XII, 60	<u>mārutiḥ</u> sāgaram <u>tīrnāḥ</u> <u>saṃsāram</u> iva nirmamah	9	crossing of the ocean	the emancipation from the saṃsāra	
46	R III, 33, 36	<u>gatvā</u> <u>paraṃ</u> <u>pāram</u> <u>samudrasya</u> <u>nadīpateḥ</u>	1, 9			S
47	R III, 45, 37	<u>avasajya</u> <u>śilāṃ</u> <u>kaṇṭe</u> <u>samudraṃ</u> <u>tarum</u> <u>icchasi</u>	9	to seduce a hero's wife	to cross the ocean with a stone hanging round his neck	
48	R V, 1, 27	<u>tīrṣatiḥ</u> mahāvegaṃ <u>samudraṃ</u> <u>makarālayam</u>	9			S
49	R V, 1, 28	<u>samudrasya</u> <u>paraṃ</u> <u>pāram</u> <u>duṣprāpaṃ</u> <u>prāptum</u> <u>icchati</u>	9			S
50	R V, 49, 14	<u>tūrṇaṃ</u> <u>atayojanam</u> <u>āyatam</u> / <u>samudraṃ</u> <u>laṅghayitvaiva</u>	9, 12			S
51	R V, 63, 8	<u>samudram</u> <u>laṅghayitvāham</u> <u>atayojanam</u> <u>āyatam</u>	9, 12			S
52	R VI, 1, 15	<u>samudrapāragamaṇe</u> <u>hariṇām</u> <u>kim</u> <u>ivottaram</u>	9			S
53	R VI, 2, 5	<u>samudraṃ</u> <u>laṅghayitvā</u> <u>tu</u> <u>mahā-</u> <u>nakrasamākulam</u>	9, 11			S
54	R VI, 13, 22	<u>samudro</u> 'yaṃ <u>niyujyatām</u>	9			S

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
55	R VI, 50, 13	<i>samudraṃ sabalas tūrtvā</i>	9			S
56	R VI, 103, 7	<i>laṅghanam ca samudrasya</i>	9			S
57	R VI, 113, 10	<i>upayānam samudrasya sāgarasya ca darśanam / yathā ca kāritāḥ setū</i>	9			S
58	R VI, 114, 41	<i>tataḥ samudram āśādyā nalam setum akārayat / atarat kapivirāṇām vāhini tena setunā</i>	9			S
59	R V, 1, 10	<i>saṃllilāṅghayiṣur arṇavam</i>	9			S
60	R VI, 4, 69	<i>ataḥ paramaṅgīro'yaṃ sāgarah saritāṃ paṭh / na cāyam anupāyena śakyas taritum arṇavaḥ</i>	1, 9, D			S
61	R V, 2, 5	<i>laṅghayivā mahodadhim</i>	9			S
62	R V, 35, 43	<i>prākṛto'nyah katham āgantum arhati udadher aprameyasya pāram</i>	9			S
63	R V, 56, 7	<i>āplutaḥ / udadher dakṣiṇam pāram kākṣamāṇaḥ samāhitaḥ</i>	9			S
64	R V, 66, 8	<i>katham nu khalu duṣpāram turīṣyanti mahodadhim</i>	9			S
65	R VI, 101, 9	<i>baddhvā setum mahodadhau</i>	9			S
66	R VI, 113, 9	<i>laṅghayivā mahātoyam</i>	1, 9			S

Of course the motives gathered under categories 8 and 9 are recurrent in R, where the crossing of the ocean is the pivot around which the whole main plot turns: therefore a number of pertaining passages constitute(s) a “situation”. The predominant term is *sāgara-*. Only in *Ragh* does “attribute” 9 occur as an “image”, more exactly with the term of the model and two vivid comparisons derive from this, where the crossing of the ocean is once an *upamāna* and another time an *upameya*.

10. The embodiment of the sea - 11. Treasures, animals, monsters and Varuṇa in the depths of the ocean - 12. The hundred yojanas of the sea

In R there are also seventeen passages in which the sea is personified and interacts with the main characters. In passages 2 and 4 e.g. the *samudra-* is explicitly a divine interlocutor who reveals himself to Rāma and the Asura Vālin respectively; in 3 the sea is judged just as if it were a poor man guilty of some offence. Nine out of these passages are occurrences of

samudra- (1-9) and six are *sāgara-* (10-15). The two pertaining occurrences of the *Ragh* (16-17) do not contain either of these. The Vedic identification of *samudra-* with the god Varuṇa⁵³ agrees with this prevalence of the term *samudra-* in the context of the embodiment of the sea.

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
1	R I, 1, 64	<i>gatvā tīraṃ mahodadheḥ / samudraṃ kṣobhayām āsa śarair</i>	10, D			S
2	R I, 1, 65	<i>samudraḥ saritām patiḥ / [...] samudravacanāc</i>	1, 10			S
3	R II, 18, 24	<i>ivādharmāt samudraḥ saritām patiḥ</i>	1, 10	prince	sea	
4	R IV, 11, 8	<i>jaḡāma [...] samudraṃ sariitām patim</i>	1, 10			S
5	R IV, 11, 10	<i>samudro dharmāmā samutthāya mahābalaḥ / abravīd vacanaṃ</i>	10			S
6	R IV, 11, 14	<i>taṃ bhūtam iti vijñāya samudram</i>	10			S
7	R V, 1, 79	<i>iti kṛtvā matim sādhvīm samudraś channam ambhasi / [...] mainākam uvāca</i>	10			S
8	R VI, 13, 13	<i>samudraṃ rāghavo rājā śaraṇaṃ gantum arhati</i>	10			S
9	R VI, 14, 3	<i>samudrasya tataḥ kruddho rāmo</i>	10			S
10	R IV, 11, 9	<i>ūrminantam atikramya sāgaraṃ ratnasamcayam / [...] tam uvāca mahārṇavam</i>	10, 11, 13			S
11	R V, 1, 75	<i>asmān plavagaśārdūle plavamāne hanūmati / ikṣvākukulamānārthi cintayām āsa sāgaraḥ</i>	10			S
12	R V, 1, 114	<i>sāgarasya mamaiva ca / prītiṃ prītamanāḥ kartum tvam arhasi</i>	10			S
13	R VI, 15, 1	<i>tato madhyāt samudrasya sāgaraḥ svayam uthitah / udayan hi mahāśailān meror iva divākaraḥ</i>	10, D			S
14	R VI, 15, 3	<i>sāgaraḥ samabhikramya pūrvam āmantrya vīryavān / abravīt</i>	10			S
15	R VI, 90, 28	<i>sāgaraḥ / utpapāta tadā kruddhaḥ spṛṣann iva divākaram</i>	10			S
16	Ragh IV, 58	<i>avakāṣaṃ kilodanvān dadau</i>	10			S

53. For this identification, v. LÜDERS, *Varuṇa, op.cit.*, pp. 9-56.

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
17	<i>Ragh X, 35</i>	<i>bhayam apralayodvelād ā(cakhyur)(caksur) nairrodadheh</i>	10			S

The majority of occurrences catalogued under category 11 mention some specific, sometimes horrible animals of the sea as *matsya-*, *mīna-*, *bhujaga-*, *uras-*, *pannaga-*, *timi-*, *nakra-*, *makara-*, *yadas-*, *grāha-* in sentences including the term *samudra-* (5X: 29; 31-34), *sāgara-* (5X: 21-23; 25-26), *arṇava-* (4X: 35-38). A multitude of creatures such as the *Dānava* are named three times (20; 24; 48). Moreover we find six occurrences of the compound *Varuṇālaya* as an epithet of *sāgara-* (19; 27; 28) or *samudra-* (30) or a synonym for the sea (46; 48). *Varuṇa* is also named in a simile (27) according to which the gate guarded by *Rāvaṇa* is compared with the ocean ruled by *Varuṇa*. The treasures hinted at in the depths of the ocean seem to be neglected in *R*, which only once defines the *sāgara-* as *ratmasamcaya-* “collection of jewels” (18). In the *Ragh* on the contrary there are eight passages which enhance the ocean as a mine of jewels or pearls, in all but one case inserted in a comparison. This is called *arṇava-* (40-42) or *udadhi-* (43-45) or directly *ratnākara-* “jewel-mine” (50; 52), using a term already occurring in the *Mahābhārata* as a term for the sea (e.g. III, 99, 21).

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
18	<i>R IV, 11, 9</i>	<i>sāgaram ratmasamcayam</i>	10, 11, 13			S
19	<i>R IV, 52, 14</i>	<i>ghoram sāgaram varuṇālayam / apāram abhigarjantaṃ ghorair ūrmibhir ākulam</i>	3, 9, 11			S
20	<i>R IV, 58, 14</i>	<i>sattvasahaśrāṇām sāgarāntaracārīnām / panthānam [...] samnirodhdhum</i>	11			S
21	<i>R IV, 65, 5</i>	<i>sāgare sa mahābalaḥ / bhujagān uddharan pakṣi mahāvego mahāyaśā</i>	11			S
22	<i>R V, 1, 65</i>	<i>sāgarasyormijālānām urasā abhighnaṃ tu</i>	11			S
23	<i>R V, 1, 68</i>	<i>plavamānam samīkṣyātha bhujāṅgāḥ sāgarālayāḥ</i>	9, 11			S
24	<i>R V, 1, 190</i>	<i>sa sāgaram dānavapannaḡayutam</i>	3, 9, 11, D			S

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
25	R V, 34, 7	<i>sāgaro makarālayaḥ</i>	11, 12	the ocean to be crossed	the footprint of a cow	
26	R VI, 15, 22	<i>sāgare makarālaye</i>	9, 11			S
27	R VI, 31, 26	<i>rāvaṇādhiṣṭhinaṃ bhīmaṃ varuṇeneva sāgaram</i>	11	the gate guarded by Rāvaṇa	the ocean ruled by Varuṇa	
28	R VI, 111, 11	<i>sāgaram akṣobhyam... varuṇālayam / apāram abhigarjantam śaṅkhaśuktiniṣevitam</i>	9, 11			S
29	R IV, 41, 8	<i>āsādyā samudraṃ draṣṭum arhatha / timinakrāyutajalam akṣobhyam</i>	2, 11			S
30	R IV, 57, 32	<i>samudraṃ netum icchāmi bhavadbhir varuṇālayam</i>	11			S
31	R IV, 66, 10	<i>bhaviṣyati samutthitah / saṃmūrchitamahāgrāhaḥ samudro varuṇālayaḥ</i>	11			S
32	R V, 1, 27	<i>tītṛṣati mahāvegaṃ samudraṃ makarālayam</i>	9, 11			S
33	R VI, 2, 5	<i>samudraṃ laṅghayitvā tu mahānakrasamākulam</i>	9, 11			S
34	R VI, 14, 10	<i>saśaṅkhaśuktikājalam samīnamakaram [...] samudraṃ</i>	11			S
35	Ragh XIII, 11	<i>mātaṅganakraiḥ sahasotpatadbhir bhinnān dvidhā paśya samudraphenān / kapolasamсар-pitayā ya eṣāṃ vrajanti karm(a)(e)kṣaṇacāmaratvam</i>	11, B			I = DS
36	R II, 6, 28	<i>samantataḥ sasvanamākulam babhau samudrayādobhir ivāṇavodakam</i>	6a, 11	a crowded city	the sea water full of monsters	
37	R VI, 40, 35	<i>śiḅhraṃ sarvāṇi yādāmsi jagmuś ca lavaṇārṇavam</i>	5, 11			S
38	R VI, 57, 60	<i>vānararājasainyaṃ mahārṇavaṃ minā ivāviveśa</i>	11	a hero who enters the enemy's ranks	a fish which enters the wavy sea	
39	R VI, 62, 20	<i>hastyadyakṣair gajair muktaiś ca turagair api / babhūva laṅkā lokānte bhrāntagrāha ivāṇavaḥ</i>	11	Laṅkā stormed	the wavy sea at the end of the world	
40	Ragh VI, 63	<i>mahīva gurvī ratnānuviddhārṇavamekhalāyā</i>	11	the Earth	wife	
41	Ragh X, 3	<i>prān manthād anabhivyaktaratnotattir ivāṇavaḥ</i>	11, A	a king before the birth of his children	the sea before the churning which revealed its treasures	

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
42	Ragh X, 86	<i>guṇair ārādhayām āsus te guruṃ guruvatsalāḥ / tam eva caturanteṣaṃ ratnair iva mahārṇavāḥ</i>	2, 11	a king / virtues of his four sons	the divine lord of the earth / the treasures of the four seas	
43	Ragh IV, 50	<i>muktāsāraṃ mahodadeḥ</i>	11, B	glory	a heap of pearls	
44	Ragh X, 31	<i>udadher iva (ratnāni) (toyāni) [...] vyatiricyante dūr(ēṇa)(āni) caritāni te</i>	11	king's deeds	treasures of the sea	
45	Ragh XIII, 17	<i>saikatabhinnaśuktiparyastamuktā paṭalam payodeheḥ [...] kūlaṃ</i>	11, B			S
46	R VI, 41, 4	<i>vipulair nādaiś cuṣṣubhe varuṇālayaḥ</i>	11, C			I
47	R IV, 41, 13	<i>timimatsyagaḥajāṃścana niḍānyā-ropayanti</i>	11			I = DS
48	R IV, 41, 24	<i>parvataḥ / suvarṇaśṛṅgaḥ suśrīmān agādhe varuṇālaye</i>	11, 14			I = DS
49	R IV, 63, 4-7	<i>satvair mahadbhir vikṛtāiḥ kṛṣṇadbhir vividhair jale / vyātāsyaiḥ śumhākāyair [...] saṃkulam dānavendraiś ca pātālatalavāsibhiḥ</i>	2, 11			S
50	Ragh XIII, 1	<i>Ø + ratnākara-</i>	11			S
51	Ragh XIII, 10	<i>śasatvām ādāya nadīmukhāmbhaḥ saṃmīlayanto vivṛtānanatv(āt)(am) / amī śīrobhis timayaḥ sarandhrair ūrdhvaṃ vitanvanti jalapravāhān</i>	11, B			I = DS
52	Ragh XV, 1	<i>ratnākaramekhalām [...] pṛthivīm</i>	11	the Earth	wife	
53	Ragh XVII, 81	<i>yādonātha- (= Varuṇa)</i>	11			S

Another recurring compound in R (7X) is *śatayojana-* ‘of which the measure is hundred *yojanas*’, employed respectively four times as a *samudra-* adjective (56-59) and three times as a *sāgara-*adjective (53-55) as the size of the sea to be crossed. On the other hand occurrence 57 defines *śatayojana-* the *samudra-* where a splendid mountain rises, which is the same *samudra-* in which the island of *Lankā* lies. So this expression could correspond to an arm of the sea, probably the arm of sea between the continent and *Lankā*. But a fourth occurrence of this compound linked to the term *samudra-* simply indicates the distance from the dry land at which a hero has been thrown into the sea by his adversary (56).

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
54	R V, 2, 4	<i>kiṃ punaḥ sāgarasyāntaṃ samkhyātaṃ śatayojanam</i>	12			S
55	R V, 34, 7	<i>śatayojanavistīrṇaḥ sāgaro makarālayaḥ / vikrama-ślāghaniyeṇa kramatā gopaḍīkṛtaḥ</i>	11, 12	the ocean to be crossed	the footprint of a cow	
56	R V, 36, 3	<i>sāgaram [...] / vistīrṇam atayojanam āyatam</i>	12			S
57	R III, 36, 16	<i>kṣiptaḥ samudre śatayojane</i>	12			S
58	R IV, 40, 27	<i>lakṣmivān samudre śatayojane / giriḥ</i>	12			S
59	R V, 49, 14	<i>śatayojanam āyatam / samudram</i>	12			S
60	R V, 63, 8	<i>samudram [...] śatayojanam āyatam</i>	12			S

13. Comparison with the sky - 14. Smooth, peaceful and attractive sea

The etymological meaning of *samudra-* as “sky” is the first exposed by Yāska among five alternative explanations gathered in *Nirukta* II, 10: a) *samuddravanty asmād āpaḥ*, “the waters flow from it”; b) *samabhidravanty enam āpaḥ*, “the waters flow into it”; c) *sammōdante asmin bhūtāni*, “the creatures delight in it”, d) *samudako bhavati*, “it is the accumulated water”; e) *samunatti iti vā*, “it makes the earth wet”. The first etymology with Pāṇini’s rule III, 4, 74, which presupposes the analysis of *samudra-* as a nominal formation derived from the verbal base *dru-* “flow” denoting the *apadāna*, which is “the place from where something flows”⁵⁴, therefore corresponding to the specific meaning of “sky” is well documented in the *ṚgVeda*. In *R*

54. We find a similar etymology in *Śatapatha-Brahmaṇa* XIV, 2, 2, 2, in a ritual context: *etasmād [...] samudrāt sarve devāḥ sarvāṇi bhūtāni samuddravanti [...]*, “From that sea all the gods and all the beings issue”. The difference (*vibhāga*) between *samudra-* as a synonym of *antarikṣa* and the “terrestrial sea” (*pārthiva-samudra-*) is explained by Yāska, with reference to the story of King Śāntanu who usurped the throne of his brother Devāpi. The drought chastised his kingdom for his sin, until Devāpi, as his *purohita* managed to obtain rain from the gods, regarding which Yāska (*Nir.* II, 11) quotes *ṚgVeda* X, 98, 5: *[...] sā úttarasmād ádharaṃ samudrám apó divyā asṛjad varṣyá abhí*, “he caused the divine waters to flow from the upper to the lower ocean by means of rain”.

there is no trace of this last meaning of *samudra-* as sky, whereas the image of the sky as an ocean, but called *sāgara-* instead of *samudra-* occurs at least four times, e.g. the monkeys regard the ocean (*sāgara-*) as if it were the sky (*ambara-*) and vice versa the sky as if it were the ocean, one full of rising waves and the other full of clouds (3-4)⁵⁵. Moreover *sāgara-* is compared with the sky because it is “difficult to reach” (1). The splendour that is reflected on Mount Mandara is identified with what is reflected upon the sea at night (2). Even in the *Ragh* it is the ocean, in particular its foamy mass of water (*phenila-amburāsi-*) divided by Rāma’s causeway (*vibhakta- setunā*), which is compared with a bright autumn-sky (*śaratprasanna- ākāśa-*), all the more pleasant because of what is made visible by the Milky Way (5).

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
1	R IV, 63, 8	<i>ākāśam iva duṣpāraṃ sāgaram</i>	13	ocean	sky	
2	R V, 4, 3	<i>yā bhāti lakṣmīr tathā pradoṣeṣu ca sāgarasthā rarāja sā cāruṇīśakarasthā</i>	13	”	”	
3	R VI, 4, 83	<i>sāgaram cāmbaraṃ prakhyam ambaraṃ sāgaropamam / sāgaram cāmbaram ceti nirviṣeṣam adr̥śyata</i>	13	”	”	
4	R VI, 4, 85	<i>samutpatitameghasya vicimālākulaśya ca / viṣeṣo na dvayor āsīt sāgarasyāmbarasya ca</i>	13	”	”	
5	Ragh XIII, 2	<i>vaidehī paśy’ā malayād vibhaktam matseturā phenilam amburāsim / chāyāpatheneva śaratprasannam ākāśam āviṣkṛtacāruṇām</i>	13	”	”	

We have already seen how many passages there are which catch the impressive, generally frightful appearance of the sea. Alongside these we find some pictures of a smooth sea, celebrated for its imperturbability (7), once as an *upamāna* for an unwavering hero (12), or for its depth (6; 15), which twice becomes a standard of comparison for the virtue (9) or for the thoughts of some prince (14). The sea called *samudra-* is also sometimes a standard of comparison for a sor-

55. For this analogy “between the appearance of the *sāgara* and that of the sky”, v. G. BOCCALI, “The relation between *Itihāsa* and *Kāvya*: some preliminary results”, in *Nature in Literature. Pandanus* ‘04, Prague, 2004, pp. 11-26: 14 f.

rowful and crying man when he is calmed, in other words divested of his innate impetus (10) or for a king who for once is approachable (8). This is a feature which Kālidāsa combines with its opposite (11), where these twin-features of the sea become the standard for Dilīpa, described as an unapproachable but attractive king for his subjects, just as the sea which holds both monsters and treasures. A last pertaining image of the *Ragh* is fascinating (13): a liberal king whom the poor people address for help is compared with the ocean (*udadhi-*), which the clouds approach and from which they draw their wealth (that is water)⁵⁶.

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
6	R III, 36, 17	<i>pāto 'ham tadā tena gambhīre sāgarāmbhasi</i>	14			S
7	R VI, 38, 15	<i>īrtvā sāgaram akṣobhyaṃ</i>	9, 14			S
8	R I, 1, 15	<i>abhigataḥ samudra iva</i>	14	prince	sea	
9	R I, 1, 16	<i>sarvaṅuopetaḥ kausalyānandavardhanaḥ / samudra iva gambhīrye</i>	14	”	”	
10	R II, 47, 28	<i>samudram iva nirvegam</i>	7, 14	”	”	
11	Ragh I, 16	<i>adhṛṣyaś c '(ābhi)(ādhi) gamyas ca yādoratnair ivārṇavaḥ</i>	7, 14	”	”	
12	R III, 45, 29	<i>mahodadhīm ivākṣobhyaṃ</i>	7, 14	an imperturbable hero	the imperturbable sea	
13	Ragh XVII, 72	<i>santas tasyābhigamanād atyarthaṃ mahataḥ kṛśāḥ / udadher iva jīmūtāḥ prāpur dātṛtvam arthin(ah)(ām)</i>	7, 14	poor but just people / a liberal king	clouds / sea which evaporates	
14	Ragh XVIII, 4	<i>pautraḥ kuśasyāpi [...] sasāgarāṃ sāgaradhiracetāḥ / [...] bhuvam [...] bubhoja</i>	14	deep thought	the deep ocean	
15	R IV, 41, 24	<i>parvataḥ / suvarṇaśṛṅgaḥ suśrīmān agādhe varuṇālaye</i>	11, 14			S

56. For the poetic-narrative and gnomic-didactic elaboration of these twin-features of the sea in the Buddhist Canon, v. P.M. Rossi, “L’immagine dell’oceano nelle *Theragāthā*: dall’oceano samsarico al *nibbāna* oceanico”, in *Atti del Seminario “La Natura nel Pensiero, nella Letteratura e nelle Arti dell’India”* in occasione dell’Undicesimo Convegno Nazionale di Studi Sanscriti (Milano, 23 novembre 2002) ed. da O. Botto, a cura di G. Boccali e P.M. Rossi, Torino 2004, pp. 95-107: 100 ff.

15. (Situation) *The sea as an element of a real landscape, background of the main characters*

Forty “situations” have been considered apart, because they cannot be led back to any listed “attribute”: in these cases we are evidently dealing with some passages where the sea constitutes the scene of the actions performed by the main characters as a part of the real landscape. There are fifteen occurrences of *sāgara-* (1-15), fourteen of *samudra-* (16-29), three of *udadhi-* (32-34), two of *udanvat-* (36-37), two of *aṛṇava-* (30-31) and one of *amburāśi-* (35). Sometimes we find the same verb or expression combined alternatively with more than one term for the sea in different passages of the *R* (cf. e.g. 6/18; 9/28), so that we are unable to understand a possible reason for the choice in terms of denotative meaning. In *Ragh* the terms employed less in a comparable context of the *R* seem to be preferably (*udadhi-*, *udanvat-*).

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
1	R IV, 43, 3	<i>viditāḥ sarvalokās te sasāgaradharādharāḥ</i>	15			S
2	R V, 1, 49	<i>tad vicitraṃ sāgare 'patat / drumāṇām vividhaṃ puṣpaṃ</i>	15			S
3	R V, 1, 90	<i>sa sāgarajalam bhītvā</i>	15			S
4	R V, 11, 41	<i>sāgarānūpaje deśe bahumū-laphalodake</i>	15			S
5	R V, 25, 23	<i>laṅkā [...] sāgare patitā dṛṣṭā bhagnagopuratoraṇā</i>	15			S
6	R VI, 1, 13	<i>sāgaram tu samāsādya</i>	15			S
7	R VI, 4, 73	<i>senām nyaveśayat tīre sāgarasya drumāyute</i>	15			S
8	R VI, 5, 1	<i>sāgarasyottare tīre sādhu senā niveśitā</i>	15			S
9	R VI, 22, 32	<i>sāgare patitāḥ kecit</i>	15			S
10	R VI, 22, 33	<i>sāgarasya ca tīreṣu śaileṣu ca vaneṣu ca</i>	15			S
11	R VI, 24, 15	<i>sahitaiḥ sāgarāntasthair balais tiṣṭhati rakṣitah</i>	15			S
12	R VI, 40, 33	<i>paryasyan sāgare toyam</i>	15			S
13	R VI, 91, 16	<i>sarvabhūtāni vitresuḥ sāgaras ca pracukṣubhe</i>	15			S
14	R VI, 111, 12	<i>śailendram [...] bhītvā sāgaram utthitam</i>	15			S

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
15	Ragh XI, 86	(<i>pātra</i>) (<i>vīpra</i>) <i>sāc ca vasudhām sasāgarām</i>	15			S
16	R III, 61, 13	<i>samudraṃ ca viceśyāmaḥ</i>	15			
17	R IV, 39, 23	<i>samudram avagādhāṃś ca parvatān</i>	15			
18	R IV, 40, 20	<i>samudram āsādyā</i>	15			
19	R V, 1, 134	<i>samudramadhye bibhraṭī rākṣasaṃ vapuḥ</i>	15			
20	R V, 1, 188	<i>samāsādyā samudratīram</i>	15			
21	R V, 52, 17	<i>lanikām samastām samdīpya lāṅgalāgnīm [...] nirvāpayām āsa samudre</i>	15			
22	R V, 56, 21	<i>samudramadhye sā devī vacanaṃ māmabhāṣata</i>	15			
23	R VI, 13, 7	<i>samudrāj jalam ānaya</i>	15			
24	R VI, 16, 11	<i>tat sthītam samudrasya ca tīreṣu</i>	15			
25	R VI, 17, 5	<i>paśyamānaḥ samudraṃ ca parvatāṃś ca vanāni ca dadarśa</i>	15			
26	R VI, 17, 35	<i>sthītām tīre samudrasya</i>	15			
27	R VI, 22, 16	<i>samāyātaḥ samudrāntaṃ</i>	15			
28	R VI, 78, 41	<i>samudre patitāḥ kecīt</i>	15			
29	Ragh XIII, 18	<i>eṣā vidūribhavataḥ samudrāt sakānanā (niṣpatat') (niḥsarat') iva bhūmiḥ</i>	15, B			
30	R V, 1, 53	<i>pibann iva babhau cāpi sormijālaṃ mahārṇavam</i>	15			S
31	Ragh IX, 14	<i>nivavṛte sa mahārṇavarodhasaḥ</i>	15			S
32	Ragh IV, 34	<i>prāpa tālīvanaśyāmam upakaṇṭhaṃ mahodadeḥ</i> ⁵⁷	15, B			S
33	Ragh VI, 54	<i>patir mahendrasya mahodadheś ca</i>	15			S
34	Ragh XII, 68	<i>(nir) (ni)viṣṭam udadheḥ kūle taṃ prapede</i>	15			S
35	Ragh VI, 57	<i>āmburāṣeś tīreṣu (tateṣu) tālīvanamarmareṣu</i>	15, B			S
36	Ragh IV, 52	<i>durān muktam udanvatā</i>	15			S
37	Ragh X, 6	<i>prāpur udanvantaṃ</i>	15			S

57. Cf. Ragh IV, 36, where boats are mentioned.

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
38	R VI, 4, 67	<i>dhautopalatalām toyauḡhaiḥ sahasotthitaiḥ / velām āsādyā vipulām</i>	15			S
39	Ragh XIII, 16	<i>velānilaḥ ketakareṇubhis te sambhāvayaty ānanam āyatākṣ(i)(am) / mām akṣamaṃ maṇḍanakālahāner vetṭiva bimbādharabaddhatṛṣṇam</i>	15, B			S
40	Ragh XVIII, 23	<i>velātaṭeṣūṣitasainikāśva-</i>	15			S

A. References to myths

In the *Ragh* there are at least thirteen passages alluding to several myths. In the XIII *sarga* alone the work hints at the aetiological myth of Sagara's sons (3), at the fabulous churning of the ocean (6: *samudra-*), to which occurrences 9 (*kṣīranidhi-*), 8 (*aṛṇava-*) and 7 (*samudra-*) also refer, at the disquieting scenery of the Pralaya (17-18). As regards the first myth, *R* spends a lot of verses (cf. *e.g.* 1), employing the terms *sāgara-* or *udadhi-*, while it does not devote more than some short traces to the second and third episodes, respectively *e.g.* 4-5 (*sāgara-*) and 15 (*mahārṇava-*). In the *Ragh* there are some other references to mythological perspectives, such as the image of the fire which blazes in the depths of the ocean (10 *amburāśi-*; 11: *sāgara-*), the avatāra of Viṣṇu as a boar (13 *aṛṇava-*), the Vedic cosmogonic concept of the waters (14), the figure of Agastya who drank the sea (12 *samudra-*) and those of the *Lokapāla* (19). All the quoted *Ragh* passages contain a comparison of which the sea is commonly the standard, apart from the last two quotations and 18, which present a different context from a comparison, which has rather been the case for all the above-mentioned *R* passages. The terms for the sea do not seem to be selected according to a specific reason either in *R* or in *Ragh*.

Sagara’s Aśvamedha

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
1	R I, 5; 38-45; 69; II, 102	<i>e.g.</i> I, 5, 2 <i>sa śagaro nāma śagaro yena khānitaḥ</i>	A			I
2	R V, 1, 99	<i>rāghavasya kule jātaiḥ udadhīḥ parivardhitaḥ</i> 58	A			I
3	Ragh XIII, 3	<i>guror yiyakṣoḥ kapilena (medhye) rasātalam saṅkramite turamge / tadartham urvīm avadārayadbhīḥ pūrvaiḥ kilāyaṃ parivardhito naḥ</i>	A			I

The churning of the ocean

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
4	R VI, 40, 29	<i>ksīrodam yāntu śāgarām</i>	A			I
5	R VI, 40, 31	<i>śāgarottame / amṛtaṃ yatra mathitaṃ</i>	A			I
6	Ragh XIII, 14	<i>ābhāti bhūyīṣṭham (ayaṃ) (itaḥ) samudraḥ pramathyamāno</i>	A	the stormy sea	the churned sea	
7	Ragh XVI, 79	<i>tasmāt samudrād iva mathyamānād udvrttanakrāt sahasonmamajja / lakṣmyeva sārdaṃ surarājavṛkṣaḥ kanyāṃ puraskṛtya bhujamgarājah</i>	A	a snake which rises out from the pond with a girl	sea-monsters which rise out from the churned sea with Lakṣmi	
8	Ragh X, 3	<i>prāṇ manthād anabhivyaktarat-notpattir ivārṇavaḥ</i>	A, 11	a king before the birth of his children	the sea before the churning which revealed its treasures	
9	Ragh I, 12	<i>dīṭpa iti rāj’(endur)(endra) induḥ ksīranidhāv iva</i>	A	a king born in an extraordinary dynasty	the moon which rises in the milky ocean	

58. Cf. R V, 1, 77: *aham ikṣvākunāthēna sagareṇa vivardhitaḥ / ikṣvākusacivaścāyaṃ nāvasīditum arhati.*

The fire which blazes in the depths of the ocean

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
10	Ragh IX, 82	<i>antarniviṣṭapadam ātmavināśahetuṃ śāpam dadhaj jvalanam aurvam ivāmburāśih</i>	A	a curse which is secret in his heart	the moon which rises in the milky ocean	
11	Ragh XI, 75	<i>ksatriyāntakaraṇo'pi vikramas tena mām avati nājite tvayi / pāvakasya mahimā sa gaṇyate kaksavaj jvalati sāgare 'pi yah</i>	A	hero's virtue	the fire which blazes in the depths of the ocean	

Agastya who drank the sea water

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
12	Ragh XV, 55	<i>alamkāram dattam [...] samudrenā pītenevātmaniṣkrayam</i>	A			I

The avatāra of Viṣṇu as a boar

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
13	Ragh VII, 56	<i>rathī niṣaṅgi kavacī dhanuṣmān drpt(ah)(am) sa rājanyakam ekavīraḥ / (nivārayām)(viloḍayām) āsa mahāvarāhaḥ kalpakṣay' (oddhūtam) (odvṛtam) ivāṇavāmbhaḥ</i>	A	a hero who repels the enemy's ranks	the boar which restrains the wavy sea	

Vedic cosmogony

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
14	Ragh X, 53	<i>prājāpatyopaniṭam tadannaṃ pratyagrahīn nṛpaḥ / vṛṣeva payasām sāram āviṣkṛtam udanvatā</i>	A	a king who received a gift from Prajāpati	Indra who receives the essence of the waters shown by the ocean as a gift	

Scenery of the Pralaya

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
15	<i>R</i> VII, 94, 4	<i>mahārṇave śayāno 'psu mām tvam pūrvam ajjjanah</i>	A			I
16	<i>Ragh</i> VIII, 80	<i>tapah (pratibandha) (prati-ghāta)manyunā [...] śamavelā-pralayormiṇā</i>	A, 7	the ascetic's anger when his tapas has been unwillingly interrupted	Pralaya wave on the “shore of peace”	
17	<i>Ragh</i> XIII, 5	<i>tām tām avasthām pratipadya-mānaṃ sthītaṃ daśa vyāpya diśo mahimnā / viṣṇor ivāsyā-navadhāraṇīyam idrktayā rūpam iyattayā vā</i>	A	the sea which reaches the ten cardinal points	Viṣṇu who reaches the ten cardinal points	
18	<i>Ragh</i> XIII, 8	<i>rasātalād ādibhavana pumsā bhuvah prayuktodvahanakriyāyāḥ / asyāccham ambhah pralaya-pravṛddham muhūrtavaktr(āva-raṇaṃ) (ābharaṇaṃ babhūva)</i>	A			I

Lokapāla

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
19	<i>Ragh</i> XVII, 81	<i>indrād vṛṣṭir niyamitagadodreka-vṛttir yamo' bhūd yādonāthaḥ śivajalapathaḥ karmaṇe nau-carāṇām / pūrvāpekṣi tadanu vidadhe kośavṛddhiṃ kuberātasmin daṇḍopānatācaritaṃ bhejire lokapālāḥ</i>	A			I

B. Immediate observations

Only three *R* passages compel us to presuppose a direct knowledge of the sea. In the first occurrence e.g. the din of the Bharata's retinue which comes back to the city of Ayodhyā, followed by a sudden complete silence, is compared with the sound of a foamy swelling wave, after which the wind stops blowing and a perfect stillness arises. This vivid remark about sound seems to be comparable with the other two based on the visual aspects of the sea-landscapes, all most probably fruit of a specific direct impression: Hanūmat ploughed the water full of waves in the salty ocean, going beyond the billows, as if

to count them (2): as a streak of dark clouds against a bright sky, his shadow shone even better in the salty water (3). All three passages are included in *sargas* (II, 106; V, 1) considered to be recent interpolations to the text - as we have already seen above.

Formulaic expressions, generic “images” and “situations”, which however can be easily guessed and commonly associated to the sea, are predominant. We deduce that at the time of *R* the sea was not so commonly before one’s eyes, a conclusion which agrees with Lüder’s assumption about the progressive development of the pertaining terminology, from ved. *sínthu-* and *samudrá-* not exclusively denoting the sea⁵⁹ to a considerable group of synonyms for the sea in the epic and classical language⁶⁰.

In the *Ragh* there are at least seventeen passages which can be connected to a direct experience of the sea-landscape, eight out of which are in only one *sarga-* (XIII), seven are “situations” and seven are comparisons. There are also some descriptions of details, movements, attitudes of sea-fauna, such as in occurrence 13, where Rāma invites his wife to watch the sea, which seems to be divided into two parts by the sea-monsters. They nimbly dart and suddenly spring out from the waves, although they are huge as elephants: the foam which slips along the cheeks of the animals seem to depict for just a moment two enormous fans as if they were earrings.

Perfumes carried by the sea breeze from far away, such as the fragrance of cloves coming from other continents and mingled with the wind which blows on a shore rustling for its palm-groves (8).

The observed play of light and contrasts of colours or experienced

59. More directly KLAUS, *Samudrá im Veda*, *op.cit.*, concludes that it does denote the sea, or rather a big river, risen from the confluence of two or more streams, which certainly does not seem to stray from the widely-accepted etymological meaning of “confluence of waters”. Not so G.V. DAVANE, *An analytical Study*, *op.cit.*, pp. 46-51, who maintains that “the original meaning of the word is the terrestrial sea”, from which the other meanings might have derived. For the etymology v. *Altindische Grammatik* von J. WACKERNAGEL, II, 1. *Einleitung zur Wortlehre. Nominalkomposition*, 2. Göttingen 1957², pp. 75; 112; M. MAYRHOFER, *Kurzgefaßtes etymologisches Wörterbuch des Altindischen*, Heidelberg 1953-1976, III, p. 440; M. MAYRHOFER, *Etymologisches Wörterbuch des Altindiarischen*, Heidelberg, Winter, 1992, vol. II, p. 705.

60. Cf. T. PONTILLO, *A lexical study*, *op.cit.*, p. 111.

optical illusions contribute to changing traditional sea-images into extremely poetically elaborated images (16)⁶¹.

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
1	R II, 106, 7	<i>saphenāṃ sasvanāṃ bhūrvā sāgarasya samutthītām / prasāntamārutoddhūtām jalor- mim iva niḥsvanām</i>	6a, 7, B	Bharata and his retinue coming back home	the foamy and roaring waves of the ocean	
2	R V, 1, 67	<i>vikarṣannārmijālāni bhṛhanti lavaṅāmbhasi / atyakrāman mahā- vegas tarāṅgān gaṇayann iva</i>	5, B			S
3	R V, 1, 69-70	<i>daśayojanavistīrṇa trīṃśadyojana- māyātā / chayā vānarasimhasya jale cārutarābhavat // svetaḥbra- ghanarājiva vāyuputrānugāmīni / tasya sā śuśubhe chayā vitatā lavaṅāmbhasi</i>	5, B			S
4	Ragh IV, 34cd	<i>prāpa tālīvanaśyāmam upakaṅṭham mahodadeḥ</i>	15, B			S
5	Ragh IV, 45	<i>sa sainyaparibhogēna gaja-dāna- sugandhinā / kāverīm saritām patyuh śaikaniyām ivākarot</i>	1, B	rivers + sea	(wives + husband)	
6	Ragh IV, 50	<i>tāmrāpānisametasya muktā- sāraṅ mahodadeḥ / te nipatyā dadus tasmai yaśaḥ svam iva saṃcītam</i>	11, B	glory	a heap of pearls	
7	Ragh VI, 56	<i>yam ātmanaḥ sadmani saṃ- nikṛṣṭo (viṣṭam) mandradhiva- nityājītayāmatūryaḥ / prāsā- davatāyanadr̥ṣyavīcīḥ pra- bodhayaty arṇava eva suptam</i>	6b, B			S
8	Ragh VI, 57	<i>amburāṣes tīreṣu (tāṭeṣu) tālīva- namarmareṣu / dvīpāntarānīta- lavaṅgapuṣpair apākṛtasveda- lavā marudbhīḥ</i>	15, B			S
9	Ragh VII, 19	<i>dukūlavāsāḥ sa vadhūsamīpaṃ ninye vīnūṭair avarodharaksaiḥ / velāsakaśaṃ sphuṭaphenarājīr navair udanvān iva candrapādaiḥ</i>	1, 4, B	princess (svayamvara) + bride-groom	river + sea	

61. All these listed passages seem to reveal “direct observation, though not necessarily first-hand by the poet”, as has been underlined by BOCCALI, “The sea in ancient India’s literary landscape”, *op.cit.*, p. 118.

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
10	Ragh VII, 51	<i>vyūhāv ubhau tāv tāretar(asmād) (eṇa) (otthaṃ) bhaṅgāṃ jayāṃ cāpatur avyava- stham / paścātpuromārutayoḥ pravṛddhau paryāvavṛtyeva mahāṃjavormī</i>	2, 7, B	two armies clashing with each other	two opposite waves	
11	Ragh XII, 36	<i>saṃrambhaṃ maithilīhāsaḥ kṣaṇ(am) (a) saumyāṃ nīnāya tām / nivāstamitām velāṃ candrodāya ivodadheḥ</i>	4, B	the annoyance of a woman because of her rival's smile	the sea on the day of the full moon	
12	Ragh XIII, 10	<i>śasattvam ādāya naḍīmu- khāmbhaḥ saṃmilayanto vivṛtānanatv(āt)(am) / amī śīrobhis timayaḥ sarandhrair ūrdhvaṃ vianvānti jalapravāhān</i>	11, B			I = DS
13	Ragh XIII, 11	<i>mātaṅganakraih sahasotpata- dbhir bhinnān dvidhā paśya samudraphenān / kapolasasār- pīṭayā ya eṣāṃ vṛjanti karṇ(a)(e)kṣaṇacāmaratvam</i>	11, B			I = DS
14	Ragh XIII, 12	<i>velānilāya prasṛtā bhujamgā mahormivispūrj(athu) (īta)nirviśeṣāḥ/sūryāmśusaṃ- parkasamrddharāgair vyajyanta ete maṇibhiḥ phanasthaiḥ</i>	7, B	snakes on the sea-shore	waves of the ocean	
15	Ragh XIII, 13	<i>tavādharaspardhiṣu vidrumeṣu paryastam etat sahasormivegāt / ūrdhvānkuraprotamukhaṃ kathamcit kleśād apakrāmati śaikhayūtham</i>	B			I = DS
16	Ragh XIII, 15	<i>dūrād ayaścakranibhasya tanvī tamālatālīvanarājīnilā / ābhāti velā lavaṅāmburāṣer dhārāni- baddheva kalaika(lekhā) (rekhā)</i>	3, 5, B			S
17	Ragh XIII, 16	<i>velānilāḥ ketakareṇubhis te sambhāvayaty ānanam āyatā- kṣ(i)(am) / mām akṣamaṃ maṇḍanakālahāner vettīva bimbādharabaddhatṛṣṇam</i>	15, B			S
18	Ragh XIII, 17	<i>ete vayaṃ saikatabhinnaśukti- paryastamuktīpātalam payodheḥ / prāptā muhūrtena vimānavegāi kulam phalāvarjitapūgamālam</i>	11, B			S
19	Ragh XIII, 18cd	<i>eṣā vidūrībhavataḥ samudrāt sakānanā (niṣpatāt') (niṣsarāt') īva bhūmiḥ</i>	15, B			S
20	Ragh XVII, 54	<i>apathena (pravavṛte) (pravṛ- ttena) na jātīpacitō'pi sah / vṛddhau nadīmukhen(aiva) (eva) prasthānam (lavaṅāmbhasaḥ) (hi sarīpateḥ)</i>	1, 4, 5, B	the king who never puts a foot wrong	the sea which discharges the water of the tide only through the rivers	

C. Hyperbolic sentences

On the other hand twenty-three hyperbolic sentences involving the image of the sea were registered, such as *R I, 43, 4 sāgarasya jalam loke yāvat sthāsyati pārthiva / sagarasyātmajās tāvat svarge sthāsyanti devavat*, “Your majesty, the sons of Sagara will remain in the sky like gods as long as the waters of the ocean remain in the world”.

Twelve out of these passages employ the term *sāgara-* (1-12), six *samudra-* (13-18), three *arṇava-* (19-21), one *udanvat-* (22) and one *varuṇālaya-* “Varuṇa’s abode” (23): so in this context too the term which results as prevailing and which underlines the powerful and impressive features of the ocean, is precisely *sāgara-*.

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
1	<i>R I, 43, 4</i>	<i>sāgarasya jalam loke yāvat sthāsyati</i>	C			I
2	<i>R I, 64, 7</i>	<i>sāgarāḥ kṣubhitāḥ</i>	C			I
3	<i>R III, 54, 11</i>	<i>sāgaram śoṣayed</i>	C			I
4	<i>R IV, 66, 9</i>	<i>bāhuvegapraṇunna sāgareṇa</i>	C			I
5	<i>R IV, 66, 14</i>	<i>utsaheyam [...] sāgaram kṣobhayisyāmi</i>	C			I
6	<i>R IV, 66, 19</i>	<i>sāgaram kṣobhayisyāmi plavamānaḥ samāhitāḥ</i>	9, C			I
7	<i>R V, 1, 66</i>	<i>kapivātas ca balavān meghavātas ca niḥsrītaḥ / sāgaram bhīmanirghoṣam kampayām āsa turbhṛṣam</i>	C			I
8	<i>R V, 58, 9</i>	<i>sāgaro’py atiyād velām [...] na jāmbavantaṃ samare kampayed arivāhīni</i>	C			I
9	<i>R VI, 15, 30</i>	<i>ghoṣena mahatā ghoṣam sāgarasya samucchṛtam / bhīmam antardadhe</i>	6a, C			I
10	<i>R VI, 43, 10</i>	<i>babhūva sumahān nādaḥ kṣobhayann iva sāgaram</i>	C			I
11	<i>R VI, 71, 9</i>	<i>tad ayuktam ahaṃ manye sāgarasyeva śoṣaṇam</i>	C			I
12	<i>R VI, 96, 15</i>	<i>kṣubhitāḥ sapta sāgarāḥ</i>	2, C			I
13	<i>R I, 14, 10</i>	<i>calormimālī taṃ dr̥ṣtvā samudro’pi na kampate</i>	C			I
14	<i>R I, 16, 14</i>	<i>kṣobhayeyuṣ ca vegena samudram saritām patim</i>	1, C			I

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
15	R V, 1, 64	<i>yam yam deṣam samudrasya jagāma sa mahākapiḥ / sa sa tasyāṅgavegena sanmāda iva lakṣyate</i>	C			I
16	R VI, 19, 9	<i>yo balāt kṣobhayet krudhaḥ samudram api vānaraḥ</i>	C			I
17	R VI, 54, 1	<i>sa nanāda mahānādam samudram abhinādayan</i>	C			I
18	R VI, 91, 2	<i>babhūva cāpi kṣubhitāḥ samudraḥ saritām patih</i>	1, C			I
19	R VI, 53, 39	<i>nādam cakrur mahāghoraṃ kampayanta ivāṛṇavam</i>	C			I
20	Ragh IX, 11	<i>vijayadundubhitām yayur arṇavā ghanaravā naravāhanasampadaḥ</i>	6a, C			I
21	Ragh XVIII, 43	<i>tasyānanād uccarito vivādāś caskhāla velāsv api nārṇavānām</i>	2, C			I
22	Ragh V, 27	<i>udānyadākāśamahidharsu / marutsakhasyeva balāhakasya gatir vijaghne na hi tadrathasya</i>	C			I
23	R VI, 41, 4	<i>vipulair nādaiś cukṣubhe varuṇālayaḥ</i>	11, C			I

D. Two contiguous terms for the sea

samudra- / sāgara-

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
1	R III, 45, 25	<i>lanikā nāma samudrasya madhye mama mahāpuri / sāgarēṇa parikṣiptā niviṣṭā girimūrdhani</i>	3, D			S
2	R V, 11, 10	<i>upary upari vā nūnam sāgaram kramatas tadā / viveṣṭamānā patitā samudre janakātmajā</i>	15, D			S
3	R VI, 15, 1	<i>tato madhyāt samudrasya sāgaraḥ svayam utthitah</i>	10, D			S
4	R VI, 17, 35	<i>camūm [...] shhūtām tīre samudrasya dviṭīya īva sāgaraḥ</i>	7, D	the impressive look of the ranks	the impressive look of the ocean	
5	R VI, 24, 14	<i>uttīrya sāgaram rāmah saha vānarasenayā / sanṇiviṣṭaḥ samudrasya tīram āsādyā dakṣiṇam</i>	9, D			S
6	R VI, 111, 9	<i>etat tu drṣyate tīrtham samudrasya varānane / yatra sāgaram uttīrya tām rātrim uṣītā vayam</i>	9, D			S

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
7	R VI, 113, 10	<i>upayānaṃ samudrasya sāgara-sya ca darśanam / yathā ca kārtaḥ setu rāvaṇas ca yathā hataḥ</i>	9, D			S
8	R III, 70, 21	<i>aśakruvādhis tair gantum upavāsāśramālasaiḥ / cintite 'bhyāgatān paśya sametān sapta sāgarān</i>	2, D			S ⁶²
9	R III, 71, 4	<i>saptānām ca samudrānām eṣu tīrtheṣu lakṣmaṇa / upaspr̥ṣṭam ca vidhivat pitaraś cāpi</i>	2, D			S

mahodadhi-/samudra-

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
10	R I, 1, 64	<i>gatvā tīraṃ mahodadheḥ / samudraṃ kṣobhayām āsa śarair</i>	10, D			S

mahodadhi-/sāgara-

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
11	R IV, 52, 12	<i>eṣa vīndhyo giriḥ śrīmān nānādrumalātayutaḥ / eṣa prasravaṇaḥ śailaḥ sāgaro 'yam mahodadhiḥ</i>	D			I = DS
12	R V, 1, 190	<i>sa sāgaram [...] vikramya mahormimālinam / nipatya tīre mahodadhes</i>	3, 9, 11, D			S

aṛṇava-/sāgara-

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
13	R IV, 11, 9	<i>ūrminantam atikramya sāgaram rainasaṃcayam / [...] tam uvāca mahārṇavam</i>	3, 10, 11, D			S
14	R VI, 4, 35	<i>sāgaraughanibha- / mahāghoṣaṃ bhīmavega ivārṇavaḥ</i>	4, 6a, 7, D	the fearful ranks / the advancing ranks	the rip-tide / the tumultuous and roaring sea	

62. It dealt with an episode which does not involve the main characters.

	Occurrences	Lexeme	Attributes and different categories	<i>upameya</i> (I)	<i>upamāna</i> (I)	S/I
15	R VI, 4, 69	<i>ataḥ paramatīro'yaṃ sāgarah saritām patih / nā cāyam nupāyena śakyas taritum arṇavaḥ</i>	1, 9, D			1 = DS
16	R VI, 16, 6	<i>sa ca setur yathā baddhaḥ sāgare salilārṇave (noun + adjective)</i>	9, D			S
17	R VI, 47, 33	<i>vyadārayad vānaraśāgaraugham mahājhaṣaḥ pūrnam ivārnavaugham</i>	7, D	terrifying ranks / a hero who enters the enemy's ranks	rip-tide/ a big fish which enters the wavy sea	
18	R VI, 111, 10	<i>eṣa setur mayā baddhaḥ sāgare salilārṇave (noun + adjective)</i>	9, D			S

Conclusions

In this present research, including the data pertaining to category D, we deduce that the *R* distinguished between the different lexemes for the sea, at least as regards the sections considered as being the most ancient. *Sāgara-* denotes the ocean considered abstractly, as one among the natural elements, while the positive lexeme *samudra-*, which can also be used as a plural, results as being just as adaptable as the water itself, which flows from the rivers into the sea, is subject to tides, licks at the landing places and restlessly moves to and fro. If we also compare the usages of *sāgara-* with those of *arṇava-* and *mahodadhi-* or other so-called synonyms, the former results as being the most abstract. Moreover *samudra-* prevails in the context of “attributes” derived from Vedic imagery such as category 1 and 2, as regards the four seas, and in formulaic expressions of which the literary archetype is Vedic or late Vedic, such as for the images of the pleasant and silent dead calm sea (6b and 14). *Sāgara-* is the term preferred in the contexts of “attributes” 6a, 7, 8 and 9, which on the contrary depict the sea as rather a dangerous, inaccessible, tumultuous, deafening element, above all as a standard for *upamās* and *rūpakas*.

In the more recent sections of the poem this lexical distinction becomes more and more vague, so that we can accept the classification of the various occurring terms for the sea as veritable synonyms, as is indubitably valid as regards the *Ragh*. Perhaps *arṇava-* alone

keeps some traces of its etymological sense, which is clearly testified as an adjective meaning “wavy” in the Vedic language. It helps to render sea “images” and “situations” in the *Ragh* suggestive, where this synonym occurs more often than anything else (*arṇava-* 17X: cf. *samudra-* 15X; *sāgara-* 11X). On the other hand the occurrences of *udadhi-* and *mahodadhi-* (13X), *udanvat-* (7X), *ambūrāṣi-* e *ambūdhi-* (5X) also hold a position of prominence in the *Ragh* compared to the corresponding occurrences in the *R*. Nevertheless each time, the criterion adopted for selecting these “synonyms” seems to be something other than a consistent historical distinction of the denotation.

For every analysed “attribute”, the *Ragh* is shown to have at its disposal a traditional repertoire of “images” and “situations”, but seems to have effectively rearranged existing linguistic material drawn from epic literature or from more distant works, even from the Vedic texts and creating as a consequence some uncommon combinations of words or fresh compounds, playing with its literary archetypes. The *bahuvrīhi*-compound *ratnānuviddhārṇavamekhala-* “whose belt is the wavy sea full of jewels” (*Ragh.* VI, 63) *e.g.* seems to have combined the attributes catalogued here respectively as 3 and 11. The compounds *amburāṣi* “mass of water” (*Ragh.* VI, 56; IX, 82; XIII, 2; XIII, 15), *payodhi-* “water-receptacle” (*Ragh.* XIII, 17); *kṣīranidhi-* “the ocean of milk” (*Ragh.* I, 12), *jalanidhi-* “water-treasure” (*Ragh.* VI, 86), are evidently based on the same attribute 11. This deals with the same recurring image of the mass of water which keeps precious things gathered, the *ratnākara-* “jewel-mine” (*Ragh.* XIII, 1; XV, 1), exactly how the wavy sea is called in *Mahābhārata* (*e.g.* III, 99, 21), but they sometimes seem to allude to attribute 7 for its fearful appearance and sometimes to 14 for its attractive aspects.

This complex poetical elaboration of the traditional images might have determined the frequent original lexical choice by Kālidāsa: in fact when we single out a clear relationship with the epic archetype - as we have seen - the lexemes chosen by Kālidāsa do not coincide with those occurring in the *R*. Let us consider *e.g.* the extraordinary elaboration of “attributes” 3a and 3b in the powerful image of the *ayaścakranibha-*, the ocean “looking like an iron wheel” alongside the recurring one of the earth which has the sea as its felly, as a counterpart of the late-Vedic and epic image of the ocean around which is the

earth, expressed by quite different lexemes. The round shape is simply alluded to through the *cakra*- image but never mentioned nor are the traditional compound endings in *-mālin* or *paryanta*- employed. The term for the sea is *lavaṇāmburāśi*, a new entry in this context, which at the same time leads to suggestions about attribute 5⁶³.

63. For an example of a very elaborated technique of sea-description, v. L. SUDYKA, "Sea images in the *Bhaṭṭikāvya* with special reference to its *sarga* XIII", in "Love and Nature in *Kāvya Literature*", *Proceedings* ed. by L. Sudyka (Cracow Indological Studies, vol. VII), Krakow 2005, pp. 125-142.