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THE "ATTRIBUTES" OF THE SEA AS A "THEME" IN THE *RĀMĀYAṆA* AND IN THE *RAGHUVAMŚA*: A LEXICAL ANALYSIS*

I

Introduction

Lexical choices constitute the fourth component listed by Lienhard [1] for explaining the *Kāvya* creative process, together with three others which all pertain to subject-matter, i.e. 1) Theme 2) Application 3) Attribute(s). The present research aims to analyse the "attributes" for the sea [2], considered as a "theme", according to Boccali's terminology [3].

The total of surveyed occurrences of terms for the sea are 346, of which 257 were selected from the Baroda critical edition of *Rāmāyaṇa* [4]

1. S. LIENHARD, *A History of Classical Poetry Sanskrit - Pali - Prakrit* (A History of Indian Literature ed. by J. Gonda, vol. III, fasc. I), Wiesbaden, 1984, p. 27 f.

2. This is one of the canonical subjects of the *Mahākāvya* according to *Kāvyādarśa* I, 16 (*Kāvyādarśa of Daṇḍin*, first edition edited with an original commentary by Vidyābhūṣaṇa Pandit Rangacharya Raddi Shastri, II ed. seen through the press by K.R. Potdar, Poona, 1970, p. 18).

3. G. BOCCALI, *"Tendencies in the Origins of the Classical Kāvya"*, in *Sauhṛdayamaṅgalam. Studies in Honour of S. Lienhard on his 70ᵗʰ Birthday* ed. M. Juntunen, W.L. Smith, C. Suneson, Stockholm, 1995, p. 57 f.

4. Henceforth the *Rāmāyaṇa* will be quoted as *R.*

with the help of the *Pada-Index* edited by R.T. Vyas and R.I. Nanavati (3 volumes: 1989; 1998; 2001) and the *Rāmāyaṇa* E-Text input by Muneo Tokunaga, included in the Göttinger Register of Electronic Texts in Indian Languages (Archive of E-Texts in R.E. Emmerick's Encoding), and 89 from the Kālidāsa-Lexicon, vol. I. *Basic Text of the Works*, Part IV *Raghuvaṃśa* [5] by A. Scharpé, Rijksuniversiteit te Gent, Werken uitgegeven door de Faculteit van de Letteren en Wijsbegeerte, 134e aflevering, Brugge, 1964.

The formulaic expressions and all the lexeme combinations pertaining to the sea together with their adjectives were preliminarily arranged according to the occurring specific term for the sea and then divided into fifteen broad categories corresponding to the so-called "attributes" of the theme "sea", making a distinction between "images" and "situations". The "images" are represented by *upamā-s*, and more rarely by descriptions of a real landscape or members of lists of natural elements. The "situations" are constituted by passages in which the sea is effectively involved in the actions of the main characters. Only 40 occurrences out of the total of 132 "situations" registered here do not correspond to an otherwise catalogued attribute and consequently they have been considered apart in category 15. Moreover four other different categories are devoted to passages A) which include a reference to a specific myth B) which presuppose an immediate observation of the sea C) which involve a hyperbolic sentence and D) which contain two terms for the sea alongside each other. Special attention is paid to the passages which insert the ocean into figurative speech, mainly if it is implied as an *upamāna* in some *rūpaka-s* or *upamā-s*.

The results pertaining to the analysis of categories 1. "Rivers flowing into the sea" and D. "Two contiguous terms for the sea", as a specimen of the method employed in this enquiry, were presented on the occasion of the International Seminar "Love and Nature in Kāvya Literature", September 22-25, 2005, Kraków-Zakopane and they are included in the Proceedings edited by L. Sudyka (Cracow Indological Studies, vol. VII), pp. 103-114 with the following title: *A lexical study of the terms for the sea in the* Rāmāyaṇa *and in the* Raghuvaṃśa. Therefore both the mentioned categories are omitted here, but the pertaining occurrences are included in the tables.

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5. Henceforth quoted as Ragh.

ATTRIBUTES:
1-14 "Images" (I) / "Situations" (S); 15 exclusively "Situations"

1: R 18X; Ragh 12X 20 I; Ø S	2: R 21X; Ragh 11X 16 I; 16 S	3: R 13X; Ragh 13X 8 I; 18 S
Rivers flowing into the sea	The manifoldness of the sea: Four seas / Two Seas / Seven Seas / Generic Plurality of the sea	The round shape of the sea: 3a. The sea around the earth; 3b. The waves as a garland
4: R 16X; Ragh 8X 23 I; 1 S	5: R 12X; Ragh 3X 3 I; 12 S	6: R 18X; Ragh 3X 17 I; 4 S
The tide on the day of the full moon	The briny water	6a. The roar of the ocean waves; 6b. The silence or the jingling of the sea
7: R 23X; Ragh 5X 26 I; 2 S	8: R 9X; Ragh Ø X 9 I; Ø S	9: R 56X; Ragh 2X 4 I; 54 S
The impressive features of the ocean waves	8a. The ocean of sorrows; 8b. A ship at the mercy of waves	The crossing of the ocean / The reaching of the opposite coast
10: R 15X; Ragh 2X 1 I; 16 S	11: R 25X; Ragh 11X 16 I; 20 S	12: R 7X; Ragh Ø X 1 I; 6 S
The embodiment of the sea	Treasures, animals, monsters and Varuṇa in the depths of the ocean	The hundred yojanas of the sea
13: R 4X; Ragh 1X 5 I; Ø S	14: R 7X; Ragh 3X 2 I; 8 S	15: (S): R 29X; Ragh 11X
Comparison with the sky	Smooth, peaceful and attractive sea	The sea as an element of a real landscape, background of the main characters

Categories based on the context-, rhetorical or linguistic data

A: R 8Xetc.; Ragh 14X	B: R 3X; Ragh 17X
References to myths	Immediate observation
C: R 20X; Ragh 3X; 23 I; Ø S	D: R 18X; Ragh ØX; 6 I; 12 S
Hyperbolic sentences	Two contiguous terms for the sea

Legenda
Ø + = the expression is employed as a synonym for the sea
DA = Divine Attribute
Ds = Description
M = Mythical episode

1. Rivers flowing into the sea

	Occurrences	Lexeme	Attributes and different categories	*upameya* (I)	*upamāna* (I)	S/I
1	*R* I, 1, 65; I, 16, 14; II, 18, 24; II, 31, 31; IV, 11, 8; VI, 91, 2	samudra- + saritām pati-	1	rivers + sea	(wives + husband)	
2	*R* III, 33, 36	samudra- + nadīpati-	1	rivers + sea	,,	
3	*R* VI, 9, 11	samudra- + nadanadīpati-	1	,,	,,	
4	R III, 33, 27	Ø + sindhurāja-	1	,,	,,	
5	*Ragh* IV, 45	Ø + saritām pati-	1 + B	river (Kāverī) + sea	(wives + husband)	
6	*Ragh* VI, 61	Ø + sindhurāja-	1	,,	,,	
7	*R* VI, 113, 9	mahātoya- + āpagāpati-	1	,,	,,	
8	*R* V, 14, 12	sāgara- + śrīmān nadanadīpati-	1	,,	,,	
9	*R* VI, 4, 69	sāgara- + saritām pati- + arṇava-	1 + D	,,	,,	
10	*R* IV, 40, 18	kānteva yuvatiḥ kāntaṃ samudram avagāhate	1	,,	,,	
11	*R* V, 1, 184	sāgarasya ca patnīnāṃ mukhāni	1	,,	,,	
12	*R* II, 56, 15	nadīnām iva vegena samudrasalilaṃ mahat	1	suffering / memory	sea / rivers	
13	*R* IV, 41, 12; 14	sindhusāgarayoś caiva saṃgame tatra parvataḥ [...] viśāle'smiṃs toyapūrṇe samantataḥ	1			I = DS
14	*R* VI, 61, 35	āpūryata baloddharṣais toyavegair ivārṇavaḥ	1, 7	a hero encouraged by his friend's words	a sea fed by the courses of water	
15	*R* VII, 19, 12	naśyamānaṃ mahad balam / mahārṇavaṃ samāsādya yathā pañcāpagājalam	1, 4, B	a destroyed army	the water of 5 rivers vanishing into the sea	
16	*Ragh* III, 28	liper yathāvad grahaṇena vāṅmayaṃ nadīmukheneva samudram āviśat	1	writing / knowledge	river mouths/sea	
17	*Ragh* VI, 52	vyatyagād [...] srotovahā sāgaragāminīva	1	princess *(svayaṃvara)* + bridegroom	river + sea	
18	*Ragh* VI, 86	jalanidhim anurū(paṃ) (ā) jahnukanyāvatīrṇā	1	,,	,,	
19	*Ragh* VII, 19	udanvān iva	1, B	,,	,,	
20	*Ragh* VIII, 8	aham eva mato mahīpater iti sarvaḥ prakṛtiṣv acintayat / udadher iva nimnagāśateṣv	1	king / subjects	sea / 100 rivers	

	Occurrences	Lexeme	Attributes and different categories	*upameya* (I)	*upamāna* (I)	S/I
21	*Ragh* IX, 22	*iva sāgaram āpagāḥ*	1	"	rivers + sea	
22	*Ragh* X, 27	*bhinnāḥ panthānaḥ siddhihetavaḥ / tvayy eva nipatanty oghā jāhnavīyā ivārṇave*	1	all different ways to reach the perfection lead to Viṣṇu	Ganges branches flow all together into the sea	
23	*Ragh* XIII, 9	*taraṅgādharadā [...] asau [...] sindhūḥ*	1	rivers + sea	(wives + husband)	
24	*Ragh* XIII, 58	*samudrapatnī*	1	"	" 6	
25	*Ragh* XVII, 54	*apathena (pravavṛte) (pravṛttena) na jātūpacito'pi saḥ / vṛddhau nadīmukhen(aiva) (eva) prasthānaṃ (lavaṇāmbhasaḥ) (hi saritpateḥ)*	1, 4, 5, B	the king who never puts a foot wrong	the sea which discharges the water of the tide through the mouths of rivers and only through these	

2. The manifoldness of the sea

The idea of manifoldness is often connected to the sea not just through its relationship with the rivers: the *R* mentions two, four, seven seas or a generic plurality of them and on the whole the *Ragh* at least partly seems to follow this pattern.

The most ancient image would be the **quadripartition of the sea** specular to the well known Vedic quadripartition of the earth, which must have been predominant according to Lüders before the more famous round shape of the earth gained ground [7]. The four seas might have been seen as the four boundaries, or rather the only sea that surrounds the world might have been imagined as divided into four parts, corresponding to the four quarters of the sky [8]. In the first quotation the *samudra-* is apparently divided into four quarters, so that a certain mountain is said to stand in one of these quarters. In the sixth one

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6. For the confluence of the Gaṅgā and the Yamunā which this passage dealt with, v. M. PIGONIOWA, *Rivers in Kālidāsa: some examples,* 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. 51-67: 60 f.

7. Cf. R.H. LÜDERS, Varuṇa. 1. *Varuṇa und die Wasser*, Aus dem Nachlaß hrsg. von L. Alsdorf, Göttingen, 1951, p. 79 ff.

8. Cf. LÜDERS, *Varuṇa, op.cit.*, p. 96.

Vālin is said to be able to go from the western sea to the eastern one and from the southern sea to the northern one before sunrise.

Furthermore we have some *R* references to several seas which are each time associated with one out of the four quarters (west 7; south 8; 10; north 9). Even if the background of the main plot of *R* were not an island in the middle of the ocean, as has been asserted by F.E. Pargiter and some other scholars, but rather a mountain or a hill or a region in the middle of a lake in the *Madhya Pradesh*, according to the geographical reconstruction by T. Parasima Iyer [9], all these occurrences would however be referred to different seas located at the four cardinal points of the whole earth, through which the monkeys are sent by Rāma [10]. Nevertheless the philological tradition of these four quotations is uncertain: in particular the *sarga* of occurrences 7 and 9 must be an interpolation dating back to the age of the *Harivaṃśa*, a work which shares its geographical descriptions precisely with section IV, 39-42 of the *R* [11]. Occurrence 8 is included in a set of *sargas* (VI, 111-

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9. *The Rāmāyaṇa. Its Origin and Growth. A Statistical Study* by M.R. Yardi, Poona, 1994, pp. 38-48 and J. Brockington, *The Sanskrit Epics* (Handbuch der Orientalistik II. Indien, 2), Leiden-Boston-Köln, 1998, pp. 420-424 tend towards the same location. On the contrary Goldman considers more likely that "the poet knew of an island kingdom, whether real or mythical, said to lie some distance off the coast of the Indian mainland": *v. The Rāmāyaṇa of Vālmīki. An Epic of Ancient India. Volume I. Bālakāṇḍa.* Introduction and Translation by R. P. Goldman, Annotation by R. P. Goldman and Sally J. Sutherland, Princeton, New Jersey, 1984, pp. 27-29.

10. Only the tenth one could be interpreted otherwise. Effectively the northern region of the southern *samudra-* could mark locally the coast of any reservoir of water or the border of an arm of the sea, perhaps the arm of sea between the continent and *Laṅkā*. In fact we find other occurrences of this kind, in an analogous context (12; 13) which mention the crossing of *samudra-* by Rāma and his army: they are said to have reached the southern coast of *samudra* and to have camped there after the crossing of the sea. Analogously the quotation 11 seems to refer to the northern coast of the same hypothetical arm of sea, where Rāma camped this time before the crossing of the sea. However all these last three passages, using either *samudra-* or *sāgara-*, might have been added late: in fact the former two seem to be later anticipations of other two sargas, 68 and 38 respectively, while the latter includes "formulae probably drawn from the *Mahābhārata* stock" (cf. Brockington, *The Sanskrit Epics, op.cit.*, p. 390); therefore they probably date back to an age when *Laṅkā* was however considered an island in the middle of the ocean.

11. Likewise Yardi, *The Rāmāyaṇa, op.cit.*, p. 205 f. and Brockington, *The Sanskrit Epics, op.cit.*, p. 388.

116) which would have once ended the whole *R* and which have clearly undergone considerable expansion: the exceptional length of *sarga* 116 is probably an evidence of its expansion [12].

In passage 2 where four seas are again mentioned the term employed is *sāgara*-: the water for the kingly consecration has to be fetched from all four seas [13]. The context is explicitly ritual like that of the three occurrences of a generic plural of *samudra*-. The necessary water *(toyam / āpaḥ)* is fetched *(ā-hṛ)* from the surrounding seas during the anointment of the kings Rāma (3) and Sugrīva (4). The monkeys present herbs, fruit and roots to their leader Sugrīva telling him that they had gone around to all the mountains, seas and forests (5).

Quotation 17 shares this ritual context, listing a series of natural elements, from which the *Rākṣasa* and the monkeys fetched water, in order to pour it upon the winner's head. In fact the quadripartition of the earth and the division of the ocean according to the four cardinal points of the earth seem to be images surviving from Vedic to the classical language. For instance the four *samudras* are mentioned as the udders of the earth depicted as a mythical cow, Surabhī's daughter in passage 14. The compound *caturanteśa*- "lord of the four-bordered (earth)" is used to compare King Daśaratha who is satisfied with his sons' virtues with the divine lord of the earth who is satisfied with the treasures of the seas *(mahārṇavāḥ)* in occurrence 16 [14]. Lastly the four *arṇavas* to be crossed are the *upamāna* for the four fields of knowledge passed through by Raghu (15).

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12. Cf. Brockington, *The Sanskrit Epics, op.cit.*, p. 391. Not so Yardi, *The Rāmāyaṇa, op.cit.*, p. 205 f. who lists *sarga* 116 among the original *sargas*.

13. Yardi's philological classification (pertaining to the "original Rāmāyaṇa") is opposed to Brockington's, which plausibly considers the last *sargas* (111-116) of the sixth book as clearly expanded. V. Brockington, *ibid*.

14. For the conservative trait of this image in the cited passage of the *Ragh* v. Lüders, *Varuṇa, op.cit.*, p. 79. We find a trace of this association between a sea and a quarter in a simile (18), where the army directed to the eastern ocean is compared with the Ganges river, which only runs from the west to the east, and in 19, where Gokarṇa rises on the coast of the southern ocean *(dakṣiṇodadheḥ)*.

	Occurrences	Lexeme	Attributes and different categories	*upameya* (I)	*upamāna* (I)	S/I
1	*R* IV, 41, 21	*caturbhāge samudrasya cakravān nāma parvataḥ*	2			
2	*R* VI, 116, 46	*caturṇāṃ sāgarāmbha-sām / pūrṇair ghaṭaiḥ*	2 [15]			S
3	*R* II, 13, 6	*vāhṛtaṃ toyaṃ samudrebhyaś*	2			S
4	*R* IV, 25, 30	*āhṛtya ca samudrebhyaḥ sarvebhyo*	2			S
5	*R* IV, 36, 36	*sarve parigatāḥ śailāḥ samudrāś ca vanāni ca*	2			S
6	*R* IV, 11, 4	*samudrāt paścimāt pūrvaṃ dakṣiṇād api cottaram / krāmaty*	2			S
7	*R* IV, 41, 8	*paścimam [...] samudraṃ*	2			S
8	*R* VI, 116, 50	*dakṣiṇāt tūrṇaṃ samudrāj jalam āharat*	2			S
9	*R* IV, 42, 53	*uttaras toyasām nidhiḥ*	2			
10	*R* IV, 63, 4	*dakṣiṇasya samudrasya samāsādyottarāṃ diśam*	2			S
11	*R* VI, 5, 1	*sāgarasyottare tīre*	2			S
12	*R* VI, 22, 17	*samudrasya tīram āsādya dakṣiṇam*	2			S
13	*R* VI, 24, 14	*samudrasya tīram āsādya dakṣiṇam*	2			S
14	*Ragh* II, 3	*payodharībhūtacatuḥsamudrāṃ*	2	the udders of the earth depicted as a mythical cow	four seas	
15	*Ragh* III, 30	*catasraś caturarṇavopamāḥ [...] vidyāḥ*	2	the four fields of knowledge	four seas	
16	*Ragh* X, 86	*caturanteśaṃ ratnair iva mahārṇavāḥ*	2	king + his four sons	divine lord of the earth + four seas	
17	*Ragh* XIV, 8	*saritsamudrān sarasīś ca gatvā*	2			S
18	*Ragh* IV, 32	*senāṃ mahatīm [...] pūrvasāgaragāminīm [...] gaṅgām iva*	2	army advancing towards the oriental ocean	Gange's course from West to East	
19	*Ragh* VIII, 33	*rodasi dakṣiṇodadheḥ*	2			S

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15. Cf. *R* VI, 13, 7, where a single sea is mentioned, from which some water has to be drawn with an analogous ritualistic aim *(samudrāj jalam ānaya)*. Cf. also 8.

All images of the two seas are *upamāna* for war comparisons. In the first one a plausibly original text, two clashing armies are described as two *mahārṇava-* that is two wavy seas which are uproarious because of their split coasts. In the second one we find another comparison with two seas in a war context, but the term for the sea is *sāgara-*: *sarga* 87 is reasonably supposed by Brockington "to have undergone the greatest elaboration in terms of language and style" [16], just as numerous *sargas* in the sixth book which are likewise devoted to battle scenes. This time the *upamitas* are the waves of arrows fired by the two heroes at each other and the dual term for the sea is just *sāgara-* (cf. 3). No one passage of the *Ragh* mentions two opposed seas, but the image of two opposed billows in the big wavy sea *(mahārṇavormī)* compared with two clashing armies (4) seems to be not so far from these *R upamās*. The source image for these couple of seas might have already been Vedic, nevertheless the two Vedic seas are depicted far away from each other, so that they have been identified by Lüders as the Arabian Sea and the Bay of Bengal [17].

	Occurrences	Lexeme	Attributes and different categories	*upameya* (I)	*upamāna* (I)	S/I
1	R VI, 84, 32	*mahārṇavau dvāv iva*	2, 6a, 7	two clashing armies	two seas	
2	R VI, 87, 30	*ūrmayo [...] sāgarayor iva*	2, 7	the waves of arrows fired each other by the two heroes	the waves of two seas swollen by the wind	
3	R VII, 32, 50	*sāgarāv iva saṃkṣubdhau*	2, 7	two fighting heroes	two oceans	
4	*Ragh* VII, 51	*iva mahārṇavormī*	2, 7, B	two armies clashing each other	two opposed waves of the sea	

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16. BROCKINGTON, *The Sanskrit Epics, op.cit.*, p. 391. Not so YARDI, *The Rāmāyaṇa, op.cit.*, p. 205 f., who classifies sarga VI, 87 as "original".

17. V. LÜDERS, *Varuṇa, op.cit.*, p. 97 f. about ṚgVeda X, 136, 5 and K. KLAUS, *Die altindische Kosmologie. Nach den Brāhmaṇas dargestellt* (Indica et Tibetica. Monographien zu den Sprachen und Literaturen des indo-tibetischen Kulturraumes, hrsg. von M. Hahn unter Mitarbeit von J.U. Hartmann und K. Klaus, Bd. 9), Bonn, 1986, p. 78 about *Brāhmaṇa* occurrences and *Chāndogya-Upaniṣad* VI, 10, 1. On the contrary the couple of *samudras* mentioned in ṚgVeda X, 136, 5 are identified with the Ganges and the Indus rivers by K. KLAUS, *Samudrá im Veda*, in XXIII. Deutscher Orientalistentag. Vom 16. bis 20. September 1985 in Würzburg. Ausgewählte

Seven seas are mentioned four times in the *R*, twice as *sapta-samudra-* and twice as *sapta- sāgara-*. The first occurrence could date back to the age of the Sūta's additions. It involves seven sāgaras all brought together in the same place by some ascetics, who were so weary from their acts of penance, that they were not able to reach the water to carry out their ablutions. In the second one the same seven seas are mentioned as *samudras*: Rāma and Lakṣmaṇa perform their ablutions in the landing places of these seas *(saptanānām ca samudrāṇām eṣu tīrtheṣu)*. This passage is included in an "original" - according to Yardi, but more probably in a "late" *sarga*, considering that it makes use of long compounds and that it is the last sarga of the *Araṇyakakāṇḍa*, immediately before the first exceptionally long sarga of the *Kiṣkindhakāṇḍa*, the beginnings and ends of books being - as is easily understandable - particularly liable to inflation [18]. The third occurrence takes place in a *sarga* even attributed to the Harivaṃśakāra: the din of fighting heroes is compared with the sound of seven *samudras*. The last *R* occurrence might be an original passage, but is a suspicious *atiśayokti*: the seven *sāgaras* are shaken by the uproarious sound of the number of weapons brandished vehemently in a frightful battle *(kṣubhitāḥ sapta sāgarāḥ)*. Apart from Yardi's evaluation, this hyperbolic image effectively seems to summon up some comparable *Mahābhārata* statements, such as III, 172, 8ab [19] *(kṣubhitāḥ saritaś caiva tathaiva ca mahodadhiḥ)*, where the exceptionality of some events is described as even shaking the rivers and the ocean. Also on one occasion the *Ragh* mentions the seven seas as Viṣṇu's abodes.

However what are these seven *samudras*? They seem to correspond to a later different traditional cosmographic division of the world into seven continents and seven seas, better explained in later texts, for example in *Viṣṇu-Purāṇa* II, 2, 5-6 [20], a fact which agrees

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Vorträge hrsg. von E. von Schuler (ZDMG, Supplement VII), Stuttgart, 1989, p. 369.

18. For the reasons behind this evaluation v. BROCKINGTON, *The Sanskrit Epics, op.cit.*, p. 387.

19. The *Mahābhārata* passages are quoted from *The Mahābhārata*, ed. V.S. SUKTHANKAR - S.K. BELVALKAR - P.L. VAIDYA, Poona, 1966, 19 vols.

20. *jambūplakṣāhvayau dvīpau śālmaliścāparo dvija / kuśaḥ krauñcas tathā śākaḥ puṣkaraścaiva saptamaḥ // ete dvīpāḥ samudrais tu sapta saptabhir āvṛtāḥ / lavaṇekṣusurāsarpirdadhidugdhajalaiḥ samam*, "The two islands called Jambū and Plakṣa, dvija, and the other one, Śālmali, then Kuśa, Krauñca, Śāka and Puṣkara as

with the supposed dating of the *R* passages. There is not even one occurrence of the seven seas in the R which is above suspicion of being a quite late addition.

	Occurrences	Lexeme	Attributes and different categories	*upameya* (I)	*upamāna* (I)	S/I
1	*R* III, 70, 21	*sapta- samudra-*	2			21
2	*R* III, 71, 4	*sapta- samudra-*	2			S
3	*R* VI, 34, 17	*sapta- samudra-*	2	the din of fighting heroes	the sound of seven seas	
4	*R* VI, 96, 15	*sapta- sāgara-*	2, C			S
5	*Ragh* X, 22	*saptārṇavajaleśaya-* = Viṣṇu	2			I = DA

Moreover in the *Ragh* there are five passages involving a **generic plurality of seas**, where *arṇava-* seems to have been preferred over any other terms. In a sort of *atiśayokti* the arṇavas thunder to celebrate a human victory (5); Sudarśana's command was said never to waver even on the shore of the *arṇavas* (8). These represent the *upamāna* of Daśaratha's sons in an already mentioned simile (6). The other two *Ragh* passages use the term *samudra-*: the former whose context is ritual has been quoted above (7) and the latter (9) constitutes a simile where the *samudras* which do not cross their border are the *upamāna* of praised kings who never go beyond their boundaries. The archetype of both images can be recognized in epic literature: in fact we find three occurrences in *R* of the mentioned ritual context associated to

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seventh one: they are the seven islands surrounded by the seven seas of salt water, sugar-cane juice, spirit, clarified butter, curds, milk and fresh water". *V. The Viṣṇu Purāṇa. A System of Hindu Mythology and Tradition*. Text in Devanagari, English Translation Notes and Appendices, translated from the original Sanskrit and illustrated by notes chiefly derived from other Purāṇas by H.H. WILSON, enlarged and arranged by N.S. SINGH, Delhi, 1980, vol. I, p. 249. For some further details about the four and seven *dvīpas* v. R. KRISHNADASA, *Purāṇic Geography of the Chatur-Dvīpas*, Purana 2 (1960), pp. 200-205 and B.H. KAPADIA, *The four World Oceans and the Dvīpa Theory of the Middle Ages*, Purana 3 (1961), pp. 215-221. In the *Mahābhārata* we also find analogous divisions of the world into several *dvīpas*, preferably four *dvīpa* around the Meru mountain: v. *Mahābhārata* VI, 6, 12 - 12, 1.
    21. This dealt with an episode which does not involve the main characters.

the same notion of several seas (1-3) and in the *Mahābhārata* a recurring comparison between the sea which does not cross the border or does not rise above (*ati-kram- / ati-gam-: e.g.* I, 164, 8; II, 28, 31) its coast *(velā)* and the self-control of the heroes. Moreover in the fourth occurrence some attacking *Rākṣasas* are compared with *samudrās* which suddenly swell, at the end of the hot season.

	Occurrences	Lexeme	Attributes and different categories	*upameya* (I)	*upamāna* (I)	S/I
1	*R* II, 13, 6	*vāhṛtaṃ toyaṃ samudrebhyaś*	2			S
2	*R* IV, 25, 30	*āhṛtya ca samudrebhyaḥ sarvebhyo*	2			S
3	*R* IV, 36, 36	*sarve parigatāḥ śailāḥ samudrāś ca vanāni ca*	2			S
4	*R* VII, 32, 67	*naktamcarāṇām vegas tu teṣām āpatatāṃ babhau / uddhūta ātapāpāye samudrāṇām ivādbhutaḥ*	2	heroes attacking	swollen seas	
5	*Ragh* IX, 11	*arṇavās*	2, C			S
6	*Ragh* X, 86	*ratnair iva mahārṇavāḥ*				
7	*Ragh* XIV, 8	*saritsamudrān sarasīś ca gatvā*				
8	*Ragh* XVIII, 43	*velāsv api nārṇavānām*	2, C			I
9	*Ragh* XVI, 2	*velāṃ samudrā iva na vyatīyuḥ*	2	kings who never go beyond their boundaries	seas which do not cross their border	

Resuming what we have found out about the manifoldness of the sea, it is evident that the more ancient passages of the *R* containing this notion and agreeing with the cosmographic Vedic model [22], both in a simile and in a different context, employ the term *samudra-* and only once the term *arṇava-* (which on the contrary the *Ragh* seems to prefer), terms already occurring in Vedic texts. On the contrary the pertaining passages where the term *sāgara-* occurs are philologically uncertain and probably later.

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22. This quadripartite cosmography has been recognized both in *Vedic Saṃhitā* and in the *Brāhmaṇas*: cf. LÜDERS, *Varuṇa, op.cit.*, pp. 95-100 and KLAUS, *Die altindische Kosmologie, op.cit.*, p. 77.

3. The round shape of the earth

3a. The sea around the earth

The round shape of the sea is also well documented in the late Vedic texts, obviously involving the term *samudra-*, for example in the *Śatapatha-Brāhmaṇa* [23]: *e.g.* (VII, 1, 1, 13) [...] *tásmād imáṃ lokáṃ sarvátaḥ samudráḥ páryeti* [...], "therefore the sea goes round this world on all sides". This notion is elaborated in the *Ragh*, where we find the following expressions: "the earth whose moat is the ocean" (5); "the earth sea-belted/dressed" (11-12); "the earth ocean-dressed" (6; 13), once employed as a term of comparison for the look of a pregnant woman (6); "the heavy earth with the wavy sea full of precious gems as its belt", mentioned as a standard for wife (7). Several terms are used for the sea *(arṇava-, ratnākara-, samudra-, sāgara-)* without an apparent difference. In the *Mahābhārata* we are able to recognize the same idea in a sort of formulaic expression including the term *sāgara-*: the earth is defined *sāgaramekhalā-* "ocean-belted", *sāgarāmbarā-* "ocean-dressed", *sāgaraparyantāṃ-* "ocean-bounded" (*Mahābhārata* II, 5, 115; IX, 4, 21; XII, 28, 15) [24].

In the *R* we find the first analogous expression, "the sea-garlanded earth" (1), involving the term *samudra-*, in a passage contained in the story of Sagara's sons (I, 37-43), which presents a considerable correspondence of parts with the version found in the *Mahābhārata* and in some *Purāṇas* [25]. A second analogous passage, included in a *sarga-* judged highly elaborated in terms of language and style, contains the same term samudra-: "the earth of which the boundary is the sea" (2). With a different first member, the compound *sāgaraparyanta-* occurs twice (3; 4): it is employed as an epithet of the earth

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23. Cf. LÜDERS, *Varuṇa, op.cit.*, p. 79 and KLAUS, *Die altindische Kosmologie, op.cit.*, p. 76 f.

24. V. also *Mahābhārata* VI, 12, 7 *(sāgara- parimaṇḍala-)* and XII, 175, 27 *(pròthivyante samudra-)*.

25. Cf. BROCKINGTON, *The Sanskrit Epics, op.cit.*, p. 382. On the other hand *sarga* 38 is listed by YARDI, *The Rāmāyaṇa, op.cit.*, p. 205 f. among the Sūta's additions, which are at the level of the more ancient additions. For the *Mahābhārata* corresponding version cf. T. PONTILLO, "*Pṛthivī sāgarāṅkitā* (MB XII,29,127) e l'oceano senza acqua", in *Atti del IX Convegno Nazionale di Studi Sanscriti*, Genova 23-24 Ottobre 1997, ed. da O. BOTTO, a cura di S. SANI, Pisa, 1999, pp. 149-164.

denoted by the terms *mahī-* or *bhūmi-*, but *sarga* V, 37 is very uncer-
tain and some manuscripts even omit it [26]. Nevertheless we have a
similar image, always in a context different from a simile, precisely in
a "situation", referred to the only *Laṅkā* surrounded or defended all
around by the sāgara (14; 15; 16; 17) [27]. Lastly twice, an extraordinary
mountain which is surrounded by the *sāgara-* is depicted by this same
image (19; 20) [28].

3b. The waves as a garland

On the other hand the *R* seems to hint at a sort of round shape of
the ocean at least three times. The first time the image occurs in a
sarga commonly classified among the Sūta's additions (23)[29]: it deals
with a sort of *atiśayokti* and employs the term *samudra-*. At the sight
of *Rāvaṇa* even "the sea with its garland of restless waves"
(calormimālin-) remains motionless and frightened. In the other two
occurrences the term is *sāgara-*, defined *ūrmin-anta-* "whose border is
wavy" (24) and *mahormi-mālin-* "billow-garlanded" (25) respectively.
The latter is included in a section considered "original" by Yardi, but
precisely the compound *ūrmin-anta-* looks as if it was on the contrary,
a late poetic creation, a sort of a new combination of existing lexical
material, such as the adjective *mahormin-* "having great waves" also
recurring in the *Mahābhārata* (*e.g.* III, 21, 16; 99, 21; VI, 108, 34),
referred to the sea, and the *bahuvrīhi* compound *a-pary-anta-* "unlim-

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26. BROCKINGTON, *The Sanskrit Epics, op.cit.*, p. 390. On the contrary, both pas-
sages, *R* V, 37, 16 and VI, 8, 4 have been catalogued as pertaining to the "original"
text by YARDI, *The Rāmāyaṇa, op.cit.*, p. 205 f.

27. The *Ragh* expression *mahārṇavaparikṣepaṃ* (18) and the attribute *āsamu-
drakṣitīśa-* referred to the kings of the Raghu's race, "whose possessions are not
bounded but by the sea" (22) seem to hint at an analogous image.

28. We find all these six occurrences, apart from the penultimate, in sections
pertaining to the "original Rāmāyaṇa" according to Yardi's classification. The per-
taining sargas have not been a specific object of Brockington's philological observa-
tions, excluding *sarga* III, 45, judged late for its artificial language and some refined
figures, and *sarga* IV, 40, which includes geographic descriptions comparable with
those contained in the *Harivaṃśa*, as well as the whole of section IV, 39-42 (v.
BROCKINGTON, *The Sanskrit Epics, op.cit.*, p. 387 f.).

29. Likewise YARDI, *The Rāmāyaṇa, op.cit.*, p. 205 f. and, analogously accord-
ing to BROCKINGTON, *The Sanskrit Epics, op.cit.*, p. 381, *sarga* I, 14 is not "original"
for reasons of subject-matter.

ited", often linked to a term for the sea in the same work (*e.g.* *Mahābhārata* II, 36, 11; VI, 59, 3). Moreover the irregular length of the *sarga-* V, 1 - as stated above - must be considered evidence of its secondary expansion. The compound *mahormimālin-* is perhaps in its turn a *kāvya*-combination of the above quoted *mahormin-* and *ūrmimālin-* "wave-garlanded", already occurring *e.g.* in *Mahābhārata* VII, 95, 2, and still late in the *Ragh* (26) [30], where the Vaidarbha king going out of the city to meet Raghu's son is compared with a "wave-garlanded" ocean. Also the above mentioned *calormimālin-* referred to *samudra-* (23) seems to be a restyled compound.

Both elements, the earth and the sea appear to share this round shape. They are described as concentric with each other. More precisely the earth is imagined as a wheel and the sea as its felly, according to a recurring image in the *Ragh*. In fact in occurrence 8 the term for the earth is accompanied by the epithet *udadhinemi-* "whose felly is the ocean" and in 10 *samudranemi-* "whose felly is the sea" is a compound taking the place of the term for the earth. In both cases the image does not constitute a standard of comparison, as it does in 9, where the image is extremely poetically elaborated [31]: *dūrād ayaścakranibhasya tanvī tamālatālīvanarājinīlā / ābhāti velā lavaṇāmburāśer dhārānibaddheva kalaṅka(lekhā) (rekhā)*, "From far away the thin shore of the ocean looking like an iron wheel shows dark with the rows of palm- and *tamāla*-forests, as it were a streak of corrosion formed on the edge" [32].

The round shape of the sea does not result as so strictly linked to the term *samudra-* and above all not in the more ancient tradition of the *Rāmayaṇa* text, nevertheless we might suppose that the late Vedic

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30. Cf. *Ragh* IV, 44, where the garland-image is connected with the sea-coast.

31. For some examples of the method defined "transformation of image" applied to *Mahābhārata* by later poets including Kālidāsa, only on the subject of sea, v. S. BHATTACHARYYA, *Imagery in the Mahābhārata. Influence on later Sanskrit Literature*, Calcutta, 1971, pp. 113-125.

32. Furthermore it could be interesting to note that instead of *samudra-* and *udadhi-* (employed as a first member in the mentioned compounds *udadhinemi-* and *samudranemi-*), in the same position occupied by these terms for the sea, in *Meghadūta*, 106 we find just *cakra-* in the plurimember compound *cakranemikrama-* "the proceeding of the felly of a wheel" involved in a comparison with the circular course of personal happiness, which goes up and down alternatively.

model influenced the following evolution of the image. Therefore the extraordinary *Ragh* passages quoted above seem to have artistically re-employed the late Vedic and epic hints, involving various terms for the sea, the more ancient lexeme *arṇava-* and *samudra-* included.

	Occurrences	Lexeme	Attributes and different categories	*upameya* (I)	*upamāna* (I)	S/I
1	*R* I, 38, 13	*samudramālinī- pṛthivī-*	3a			I = M
2	*R* V, 14, 13	*samudrāntā- medinī-*	3a			S
3	*R* V, 37, 16	*sāgaraparyantā- mahī-*	3a			S
4	*R* VI, 8, 4	*sāgaraparyantā- bhūmi-*	3a			S
5	*Ragh* I, 30	*parikhīkṛtasāgarām [...] urvīm [...] śaśāsaikapurīm iva*	3a	the earth surrounded by the ocean	a fortress whose moat is the ocean	
6	*Ragh* III, 9	*sāgarāmbarā- mahiṣī-*	3a	a pregnant woman	earth	
7	*Ragh* VI, 63	*mahī [...] gurvī ratnānu-vid-dhārṇavamekhalāyā*	3a	wife	"	
8	*Ragh* IX, 10	*medinī- udadhinemi-*	3a			S
9	*Ragh* XIII, 15	*ayaścakranibhasya [...] velā lavaṇāmburāśer*	3a, 5, B			S
10	*Ragh* XIV, 39	*Ø + samudranemi-*	3a			S
11	*Ragh* XV, 1	*ratnākaramekhalām [...] pṛthivīm*	3a	earth	wife	
12	*Ragh* XV, 83	*samudra(raśanā)(vasanā) vasumdharā*	3a			S
13	*Ragh* XVIII, 22	*arṇavāntā [...] vasudhā*	3a			S
14	*R* III, 45, 25	*laṅkā [...] sāgareṇa parikṣiptā*	3a isle			S
15	*R* IV, 57, 22	*laṅkāyāṃ guptāyāṃ sāgareṇa samantataḥ*	3a isle			S
16	*R* V, 2, 24	*tasyāś ca mahatīṃ guptiṃ sāgaraṃ ca nirīkṣya saḥ*	3a isle			S
17	*R* V, 28, 3	*uddeśe sāgareṇa parikṣipte gupte*	3a isle			S
18	*Ragh* XII, 66	*mahārṇavaparikṣepaṃ laṅkāyāḥ parikhālaghum*	3a isle			S
19	*R* IV, 40, 28	*sāgarāmbusamāvṛtaḥ (giriḥ)*	3a mount			I = DS
20	*R* V, 25, 11	*sāgareṇa parikṣiptaṃ śveta-parvatam*	3a mount			S
21	*Ragh* IV, 53	*sahyalagna ivārṇavaḥ*	3a mount			S

	Occurrences	Lexeme	Attributes and different categories	*upameya* (I)	*upamāna* (I)	S/I
22	*Ragh* I, 5	*āsamudrakṣitīśa-*	3a king			S
23	*R* I, 14, 10	*calormimālī [...] samudro*	3b			I[33]
24	*R* IV, 11, 9	*sāgara- ūrmin-anta-*	3b			S
25	*R* V, 1, 190	*sāgara- mahormimālin-*	3b			S
26	*Ragh* V, 61	*Ø + pravṛddhormir ivormimālī*	3b	king	sea	S

4. The tide of the sea on the day of the full moon - 5. The briny water

In seven *Ragh* occurrences the same image of the sea-tide is employed as *upamāna* involving different terms for the sea, namely *udadhi-* (18) and *mahodadhi-* (14), *udanvat-* (16; 19), *ūrmīmālin-* (15), *samudra-* (17; 21), *lavaṇāmbhas-saritpati-* (20). The *upameyas* are indeed various.

All occurrences pertaining to the tide in the *R* are also "images", apart from one "situation" (13), where the main characters witness the phenomenon evidently connected with the rising moon: *mahodadhi-* is the term used here for the ocean. The *R* writer must also have been struck with the phenomenon of high tide, otherwise he would not have employed the same image of the sea swelling under the full moon thirteen times as a *standard* of the comparison. Passages 1-6 involve the term *samudra-* for the sea, indicated as a standard when it is "on the day(s) of the full moon" *(samudra iva parvaṇi / parvasu)*[34]. Quotations 1 and 3 are probably more recent passages, but the first four are included in the so called "original *R*" and four of the latter are included in the so called "original *R*".

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33. It dealt with a list of natural elements.

34. The whole section devoted to the Viśvāmitra episode (I, 31-64) is not directly relevant to the main plot of the *Rāmāyaṇa* and has been supposed to be late, although it contains some probably ancient *sargas* such as I, 34; 46-47, which even reflect an age contemporary with Buddha, before the rise of the Magadhan great capital Pāṭaliputra. Cf. BROCKINGTON, *The Sanskrit Epics, op.cit.*, p. 382; *The Rāmāyaṇa of Vālmīki. An Epic of Ancient India. Volume I. Bālakāṇḍa, op.cit.*, p. 21 f. Likewise according to YARDI, *The Rāmāyaṇa, op.cit.*, p. 205 f., the *sarga* I, 54 is the Sūta's addition; *sarga* II, 38 is a very recent addition to be attributed to the so-called author of the U-style.

In analogous similes only twice do we single out the term *sāgara-* linked to the locative case *parvaṇi / parvasu*, in occurrence 7, where the din of the crowd which moves crookedly corresponds to the sound of the ocean swollen by the high tide, and in 8, where the high tide under a full moon stands for the great rush of the people walking away. Both occurrences are included in suspected interpolations [35]. Other six passages hint at the tides through a more generic image, employing the expressions sāgaraughanibha- (4X: 9), sāgaraprati-maugha- (1X: 10), sāgarodgārasaṃnibham vardhantam (1X: 12) "similar to the flood of the (growing) ocean".

	Occurrences	Lexeme	Attributes and different categories	*upameya* (I)	*upamāna* (I)	S/I
1	*R* I, 54, 20	<u>*samudra*</u> *iva parvaṇi*	4	Viśvāmitra whose strength increased	the sea on the day of the full moon	
2	*R* II, 16, 7	*samudra iva parvaṇi*	4	Rāma whose agitation is rising	"	
3	*R* II, 38, 11	*samudra iva parvaṇi*	4	a city exulting in delight at Rāma and Lakṣmaṇa's return	"	
4	*R* V, 1, 9	*samudra iva parvasu*	4	Hanūmat who increases in size, aiming to jump over the sea	"	
5	*R* V, 46, 15	*samudra iva parvasu*	4	Indrajit sets forth endowed with over-flowing energy	"	
6	*R* VI, 86, 5	*samudra iva parvaṇi*	4	Aṅgada repels the assailant enemy	"	
7	*R* II, 6, 27	*parvasūdīrṇa-vegasya* <u>*sāgaras*</u>*yeva niśvanaḥ*	4, 6a	the din of the crowd	the sound of the ocean on the day of the full moon	
8	*R* II, 74, 4	*mahāvegaḥ* <u>*sāgaras*</u>*yeva parvaṇi*	4	the great rush of the people	the sea on the day of the full moon	

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35. YARDI, *The Rāmāyaṇa, op.cit.*, p. 205 f. includes the first passage among the latest additions while according to BROCKINGTON, *The Sanskrit Epics, op.cit.*, p. 384, the second one is an obvious interpolation.

	Occurrences	Lexeme	Attributes and different categories	*upameya* (I)	*upamāna* (I)	S/I
9	*R* II, 87, 4; VI, 4, 11; VI, 4, 35; VI, 61, 13	*sāgaraughanibha-*	4, 7	army	rip-tide	
10	*R* VI, 45, 31	*sāgarapratimaugha-*	4, 7	impetuous army	"	
11	*R* VI, 47, 33	*vyadārayad vānarasāga-raugham mahājhaṣaḥ pūrṇam ivārṇavaugham*	4, 7, D	terrifying rank /a hero who enters the enemy's ranks	rip-tide/ a big fish which enters the wavy sea	
12	*R* VII, 32, 9	*paścimena tu taṃ dṛṣṭvā sāgarodgāra-saṃnibham / vardhantam ambhaso vegaṃ pūrvām āśāṃ praviśya tu*	4, 7	course of a river which increases	high tide	
13	*R* V, 4, 2	*mahodadhiṃ cāpi samedhayan-tam [...] dadarśa śītāṃśu-math-ābhiyāntam*	4			S
14	*Ragh* III, 17	*mahodadheḥ pūra ivendudarśanād*	4	a father proud of see-ing his son growing	tide	
15	*Ragh* V, 61	*pratyujjagāma [...] candraṃ pravṛddhormir ivormimālī*	3, 4	king	"	
16	*Ragh* VII, 19	*ninye [...] velāsakāśaṃ sphuṭaphenarājir navair udan-vān iva candrapādaiḥ*	1, 4, B	bridegroom	"	
17	*Ragh* X, 83	*teṣāṃ dvayor dvayor (aikyaṃ)(prītir) bibhide na kadācana / [...] yathā candrasamudrayoḥ*	4	brothers' relationship	moon and sea's rela-tionship	
18	*Ragh* XII, 36	*saṃrambhaṃ maithilīhāsaḥ kṣaṇ(am) (a) saumyāṃ nināya tāṃ / nivātastimitāṃ velāṃ candrodaya ivodadheḥ*	4, B	the annoyance of a woman because of her rival's smile	the sea on the day of the full moon	
19	*Ragh* XVI, 27	*babhau balaughaḥ śaśin(oditena)(odgatena) velām udanvān iva nīyamānaḥ*	4	an advancing army	tide	
20	*Ragh* XVII, 54	*vṛddhau nadīmukhen'(aiva) (eva) prasthānaṃ (lavaṇāmb-hasaḥ) (hi saritpateḥ)*	1, 4, 5, B	the king who never puts a foot wrong	the sea which discharges the water of the tide through the mouths of rivers and only through these	
21	*Ragh* XVII, 71	*pravṛddh(au)(o) hīyate candraḥ samudro'pi tathāvidhaḥ / sa tu tatsama(vṛddhiś) (vṛttiś) ca na (cābhūt) (yayau) tāv iva kṣay(ī)(am)*	4	the king who does increase but does not decrease	the moon and the sea which regu-larly increase and then decrease	

In *R* we find nine occurrences of the compound *lavaṇāmbhas-* "briny water", seven (22) in the locative case and two (23) in the genitive case. On five occasions they are contained in section V, 1 considered - as explained above - a recent interpolation to the text and once (VI, 40, 34) in a passage judged an addition of the fourth chronological level (contemporary with the Harivaṃśakāra) [36]. Moreover in the same section V, 1 another compound meaning "briny water", "*lavaṇa-toya-*" occurs twice (24; 25). In the fifth book there are still two other occurrences of the compound *lavaṇāmbhas-*, regarding Hanūmat who was eager to reach the northern shore of "briny water" departing from the southern one (V, 54, 16 *dakṣiṇād uttaraṃ pāraṃ prārthayaṃl lavaṇāmbhasaḥ*) and about a frightful *rākṣasī*, which repelled by Hanūmat fell into the briny water (V, 56, 42 *papāta lavaṇāmbhasi*). Both these last two passages are traced from a section which seems clearly expanded, considering the extensive repetitions of some episodes and the frequent recourse to long compounds [37].

All these occurrences show the compound as a synonym for the sea, not as an epithetical expression accompanying another common term for the sea, nothing less than in the *Ragh lavaṇāmbhas-* [38] "briny water" / *lavaṇāmbudhi-* / *lavaṇodadhi-* "reservoir of the briny water" (27: three different philological readings) and *lavaṇāmburāśi-* "mass of the briny water" (28). Furthermore each of these occurrences is not an "image" but a "situation" [39].

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36. In the following *śloka* (VI, 40, 35) there is also the compound *lavaṇārṇava-* "the salty wavy one" as the term for the sea.

37. V. Brockington, *The Sanskrit Epics, op.cit.*, p. 390, who points out that in *sargas* V, 54-58 there "has been much expansion and insertion". On the contrary Yardi, *The Rāmāyaṇa, op.cit.*, p. 205 f., classifies both *sargas* as "original".

38. This compound constitutes a philological variant also in an above quoted passage (Ragh XVII, 54).

39. Also in the *Mahābhārata* at least three out of the discovered pertinent occurrences are certainly late, dating back to the level attributed to the Harivaṃśakāra (III, 266, 42; XII, 329, 48) or to the Parvasaṅgrahakāra (I, 2, 243) according to Yardi's classification. Brockington, *The Sanskrit Epics, op.cit.*, pp. 127; 130 agrees with this late dating. The first is the compound *lavaṇāmbhas-* employed as a term for the sea, alongside *varuṇālaya-* "Varuṇa's abode", traced from the *Rāmopakhyāna* and the third occurrence too, *lavaṇajala-*, is a compound substituting the term for the sea in a comparison. The second one is a prose passage in *Mahābhārata* XII, 329, 48, dealing with an aetiological myth just to explain the peculiar salty taste of *samudra*

It seems ascertained that in *R samudra-* is the overall term preferred for water subject to tides. It must have been the specific, quite technical term for depicting the actual phenomenon of nature. Obviously the *samudra-* in all the passages listed above could not have any other meaning than the "sea", at the most "the place of the sea where the rivers flow into". Therefore if the expounded chronological valuation is right, we may suppose that the *samudra-*water was already a briny water in ancient sections of the poem, although no expression meaning the "salt water" has been employed as a term for the sea in any part of the *R* which can undoubtedly be attributed to the more ancient tradition. On the other hand we have to consider that, for instance, the briny water had been explicitly pointed out in the *Brāhmaṇas* [40] and in the *Upaniṣads* [41], but in these same works the regular tide-phenomenon does not seem to have yet been fully understood, apart from the evident phenomenon of high tide on the days of the full moon which results as being well known. Analogously the phenomenon of high tide as a surging of the *samudra-* towards the moon is pointed out in *ṚgVeda* I, 8, 7; VIII, 3, 4 and VIII, 12, 5, at least according to the interpretation of Sāyaṇa's commentary [42], although the other essential feature of the sea, namely the salt water had not been mentioned in the *ṚgVeda* [43].

(lavaṇabhāva-): this had become undrinkable *(apeya-)* after ṛṣi Narāyaṇa had cursed it for not appearing at his invocation while he was doing penance on the top of Mount Meru. A very interesting passage pertaining to the briny water, not included either in Yardi's or in Brockington's list of late additions to the original poem, but which however concerns unusual geographic surroundings, is a comparison in *Mahābhārata* VI, 79, 5-6: the valour of Dhṛtarāṣṭra's sons is lost when it is measured against that of their cousins, which is not at all different to how the sweet *(svādu-)* water *(udaka-)* of the Ganges river becomes briny *(lavaṇatvaṃ nigacchati)* when it comes into contact with the ocean *(mahodadhi-)*. Moreover there are some references *(e.g. Mahābhārata* VI, 12, 16) to a division of the world into seven continents *(dvīpa-)* with their relative seas *(samudra-)*, among these the Jambūdvīpa which is surrounded precisely by the briny sea *(lāvaṇa- samudra-)*. This would depend on a different later traditional cosmography, which has been hinted at above.

    40. V. *e.g. Taittirīya-Brāhmaṇa* II, 2, 9, 3: *samudrásya ná pibanti.*

    41. V. *e.g. Kauśītaky-Upaniṣad* III, 1, 12: *uttarām u ha vai samudro vijate somam anu daivatam.* Cf. KLAUS, *Die altindische Kosmologie, op.cit.*, p. 79.

    42. Cf. G.V. DAVANE, *An analytical Study of 'samudra' in the* ṚgVeda, in *Golden Jubilee Volume*, ed. T.N. Dharmadhikari, Poona, 1982, pp. 46-51: 49.

    43. V. *A Grammatical Word Index to the four Vedas*, ed. VISHVA BANDHU, 2 vols., Hoshiarpur, 1960; 1963, *s.v. lavaṇa-*.

	Occurrences	Lexeme	Attributes and different categories	*upameya* (I)	*upamāna* (I)	S/I
22	*R* V, 1, 46; 67; 70; 89; 170; V, 56, 42; VI, 40, 34	Ø + *lavaṇāmbhasi*	5, (B)			S
23	*R* V,1, 189; V, 54, 16	Ø + *lavaṇāmbhasaḥ*	5			S
24	*R* V, 1, 94	Ø + *lavaṇatoyasya*	5			S
25	*R* V, 1, 112	Ø + *lavaṇatoye*	5			S
26	*R* VI, 40, 35	*śīghraṃ sarvāṇi yādāṃsi jagmuś ca lavaṇārṇavam*	5, 11			S
27	*Ragh* XII, 70	Ø + *lavaṇ(āmbhasi) (āmbudhau) (odadhau)*	5			S
28	*Ragh* XIII, 15	Ø + *velā lavaṇāmburāśer*	5, 3, B			S
29	*Ragh* XVII, 54	Ø + *nadīmukhen'(aiva) (eva) prasthānaṃ (lavaṇāmbhasaḥ)*	5, 1, 4, B			

6a. The roar of the ocean waves - 6b. The silence or the jingling of the sea - 7. The impressive features of the ocean waves

A comparison between the two terms *samudra-* and *sāgara-* results particularly significant in a specific context, where the sea constitutes the standard in a simile depicting the crowd and above all the turmoil and the din which the army produces, a recurring image also in the *Mahābhārata* [44]. There are at least seven occurrences of *sāgara-* (1-7) [45], two comparable occurrences of *samudra-* (12-13) [46] and three of *arṇava-* (14-16) in the context of attribute 6a. In the first occurrence *e.g.* the roar of the ocean waves clashing against each other, is compared with the sound of crowds dashing together. In the sixth, the com-

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44. For a list of the inherent *Mahābhārata* quotations (about a fifty) v. T. Pontillo - P. Rossi, *"Sea-images in pre-Kāvya literature: the relationship between Mahābhārata and Pāli Buddhist canon occurrences"*, in *Nature Symbols in Literature. Pandanus '03*, Prague, 2003, pp. 173 f.; 204-207.

45. An eighth occurrence of the term in a comparable context is 9, where the roaring *sāgara-* is compared with the resounding *Laṅkā* hit by the oceanic winds. The roar of the *sāgara* as an element of a real landscape is depicted also in passages 8 and 10.

46. On the contrary the *samudra-* is awfully roaring also as an element of a real landscape in occurrence 11, in a *sarga* considered as an obvious expansion of the text (cf. Brockington, *The Sanskrit Epics, op.cit.*, p. 390).

parison is between a sort of vortex created by a couple of armies clash-
ing with each other and the sound of the stormy ocean. It deals with
some passages which are extensively elaborated in terms of language
and style, just like the majority of war episodes in the poem, and often
they are contained in *R* sections whose antiquity is seriously question-
able. *Sarga* II, 106 *e.g.* is suspicious because of its high proportion of
figures of speech: it contains 17 similes in only 24 verses; *sarga* VI, 24
results as being a more recent anticipation of *sarga* 38; VI, 102 is prob-
ably late because of its subject-matter, the Sītā's ordeal[47]. The recur-
ring image (shared by the *Mahābhārata*) which has just been pointed
out here could perhaps add further weight to this last chronological
evaluation. Among the three quoted comparisons involving the term
arṇava-, 16 could also be included in an "original" section: the din
coming from two armies clashing with each other is compared with the
sound of two oceans, whose shores were suddenly split. The two
quoted occurrences of *samudra-* are probably very late: one pertains to
the seventh book and the other involves the late image of the seven
samudras. In the *Ragh* the roaring sea is mentioned once as *upameya*
(17), which reminds one of triumphally sounding drums, and once as
upamāna (18), of which the *upameya* is the resounding voice of the
bhagavat.

But what seems more interesting is that among the four compar-
isons with the sea-sound involving the term *samudra-* as a standard,
those which pertain to its terrific roar are the first connected to the
unequivocally late image of the seven seas and the second included in
the seventh book, while the other two deal with a sort of jingling or even
with the silence of the sea. Nevertheless both these passages are also
classified among the additions attributed to the Harivaṃśakāra. In 19
Rāvaṇa's palace crowded with happy young women sounded like the
samudra- because of the jingling of ornaments. In 20 the same palace is
praised for its depth and silence comparable to the features of the sea.
We also find a comparable image of the sea in Ragh (21), but this
includes the term *arṇava-* instead of *samudra-*: the ocean is adjacent to
the prince's apartments, so that its echo awakens him from his sleep.

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47. Cf. BROCKINGTON, *The Sanskrit Epics, op.cit.*, pp. 384; 389; 391.

	Occurrences	Lexeme	Attributes and different categories	*upameya* (I)	*upamāna* (I)	S/I
1	R II, 5, 16	*urmisaṃgharṣaharṣasvanavatas [...] sāgarasyeva nisvanaḥ*	6a	crowd / din in the main street	waves / the roar of the ocean	
2	R II, 6, 27	*parvasūdīrṇavegasya sāgarasyeva niśvanaḥ*	6a, 4	din of the crowd	the roar of the ocean on the day of the full moon	
3	R II, 106, 7	*saphenāṃ sasvanāṃ bhūtvā sāgarasya samutthitāṃ / praśāntamārutoddhūtāṃ jalormim iva niḥsvanām*	6a, 7, B	Bharata and his retinue coming back home	the foamy and roaring waves of the ocean	
4	R VI, 24, 22	*vegavadbhir nadadbhiś ca toyaughair iva sāgaraḥ*	6a, 7	the main street crowded by warriors	the ocean full of mighty and roaring waves	
5	R VI, 31, 45	*mahāñ śabdo'bhavat tatra balaughasyābhivartataḥ / sāgarasyeva bhinnasya yathā syāt salilasvanaḥ*	6a	the shouting advancing rank	the rumbling split ocean	
6	R VI, 46, 21	*kṣubhitasyāprameyasya sāgarasyeva nisvanaḥ*	6a	war-cries of two opposed armies	the roar of the stormy ocean	
7	R VI, 102, 22	*vāyunodvartamānasya sāgarasyeva nisvanaḥ*	6a	the clamour of the repelled ranks	the roar of the ocean swollen by the wind	
8	R IV, 52, 14	*ghoraṃ sāgaram [...] abhigarjantaṃ*	6a, 11			S
9	R V, 3, 3	*sāgaropamanirghoṣāṃ sāgarānilasevitā*	6a	the resound-ing Laṅkā hit by the oceanic winds	the roaring ocean	
10	R VI, 15, 30	*ghoṣeṇa mahatā ghoṣaṃ sāgarasya samucchritam / bhīmam antardhadhe*	6a, C			S
11	R VI, 4, 65	*ānupūrvyeṇa samudraṃ bhīmaniḥsvanam*	6a			S
12	R VI, 34, 17	*teṣām āpatatāṃ śabdaḥ krud-dhānām abhigarjatāṃ / udvarta iva saptānāṃ samudrāṇām abhūt svanaḥ*	6a	the shouting army	roaring seas	
13	R VII, 32, 34	*haihayādhipayodhānām [...] sanakramīnamakarasamu-drasyeva nisvanaḥ*	6a	"	roaring sea	
14	R II, 6, 28	*samantataḥ sasvanam ākulaṃ babhau samudrayādobhir ivārṇavodakam*	6a	a crowded city	the sea water full of mon-sters	
15	R VI, 47, 10	*mahārṇavābhrastanitam [...] samudyataṃ*	6a	the shouting army	the roaring ocean	

	Occurrences	Lexeme	Attributes and different categories	*upameya* (I)	*upamāna* (I)	S/I
16	R VI, 84, 32	*tau saṃyati saṃprayuktau tarasvinau vānararākṣasānām / balārṇavau sasvanatuḥ sub-hīmaṃ mahārṇavau dvāv iva bhinnavelau*	6a, 7, 2	two shouting armies clashing each other	two wavy seas which are uproarious because of their split coasts	
17	Ragh IX, 11	*vijayadundubhitāṃ yayur arṇavā ghanarava*	6a, C	roaring seas	triumphally sounding drums	
18	Ragh X, 36	*paribhūtārṇavadhvaniḥ*	6a	voice	roaring sea	
19	R V, 5, 10	*muditapramadā ratnaṃ rākṣasendraniveśanam / varāb-haraṇanirhrādaiḥ samudrasvananiḥsvanam*	6b	the jingling ornaments	the jingling of the sea	
20	R V, 5, 12	*nityārcitam parvahūtam pūjitaṃ rākṣasaiḥ sadā / samudram iva gambhīraṃ samudram iva niḥsvanam*	6b	the silence of Rāvaṇa's palace	the silence of the sea	
21	Ragh VI, 56	*mandradhvanityājitayāmatūryaḥ / prāsādavātāyanadṛśyavīciḥ prabodhayaty arṇava eva suptam*	6b, B			S

The images involving the term *sāgara-*, especially in the comparisons, prevalently seem to convey how powerful and frightful the ocean is. There are at least eight passages (22-29), where the flood of the ocean is compared with the fearful advancing army or with a defeated rank or with an impetuous crowd or with a swollen river. Other eight occurrences of *sāgara-* can be registered under this context-category: a fearful army, the waves of a river, the size of some drainage canals, the besieging monkeys (2X), the predominant colour of a rank, the awful appearance of a rank while the waves of the arrows fired by two heroes are compared from time to time with the more impressive features of the ocean (30-32; 34; 36-39) [48]. Finally two occurrences of *arṇava-* (42-43), one of which in the same verse also involves the term *sāgara-*, are contained in the context of attribute 7 and furthermore just once, in the last *sarga*, the impressive features of the ocean are denoted by the plural term *samudra-* (41). In *Ragh* the term *arṇava-* is employed twice, respectively for comparing

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48. Also in a situation which underlines the impressive appearance of the ocean, the term employed is *sāgara* (34).

the unapproachable and attractive king with the sea which holds both
monsters and treasures (44), and two clashing armies alternatively
winning or being defeated with two waves of the sea increased by two
opposed winds (45).

	Occurrences	Lexeme	Attributes and different categories	*upameya* (I)	*upamāna* (I)	S/I
22	*R* II, 87, 4	<u>sāgaraughanibha-</u>	7 + 4	an army	the rip-tide	
23	*R* VI, 4, 11	*sāgaraughanibha-*	7 + 4	the fearful rank	,,	
24	*R* VI, 4, 35	*sāgaraughanibha- / mahāghoṣaṃ bhīmavega ivārṇavaḥ*	4, 6a, 7, D	the fearful rank / the advancing rank	the rip-tide / the tumultuous and roaring sea	
25	*R* VI, 61, 13	*sāgaraughanibhaṃ bhīmaṃ dṛṣṭvā bāṇārditaṃ balam*	4, 7	the fearful defeated rank	the rip-tide	
26	*R* VI, 47, 33	*vyadārayad vānara<u>sāgaraughaṃ</u> mahājhaṣaḥ pūrṇam ivārṇavaugham*	4, 7, D	the fearful rank / a hero who enters the enemy's ranks	the rip-tide / a big fish which enters the wavy sea	
27	*R* II, 74, 4	*aśobhata mahāvegaḥ <u>sāgarasyeva parvaṇi</u>*	4, 7	the impetuous crowd	the impetuous tide	
28	*R* VI, 45, 31	*sāgarapratimaugha-*	4, 7	the impetuous rank	the rip-tide	
29	*R* VII, 32, 9	*paścimena tu taṃ dṛṣṭvā <u>sāgarodgārasaṃnibham</u> / vardhantam ambhaso vegaṃ pūrvām āśāṃ praviśya tu*	4, 7	a swollen river	the high tide	
30	*R* VII, 32, 19	*tena bāhusahasreṇa saṃniruddhajalā nadī / <u>sāgarodgārasaṃkāśān</u> udgārān sṛjate muhuḥ*	4, 7	the course of a river	the flood tide of the ocean	
31	*R* II, 74, 11	*parivāhān bahūdakān / cakrur bahuvidhākārā<u>sāgarapratimān</u> bahūn*	7	the impressive size of the drains	the impressive size of the ocean	
32	*R* II, 78, 2	*sāgarābha-*	7	the army	the ocean	
33	*R* IV, 63, 9	*viṣaṇṇāṃ vāhinīṃ dṛṣṭvā sāgarasya nirīkṣaṇāt*	7			S
34	*R* V, 33, 63	*harisainyasya sāgaram*	7	the besieging monkeys	the ocean	
35	*R* VI, 3, 8	*sāgarasya ca bhīmatām*	7			S
36	*R* VI, 4, 74	*samīpastham sāgarasya [...] balam / madhupāṇḍujalaḥ śrīmān dvitīya iva sāgaraḥ*	7	the army / the predominant colour of the army	the ocean / the predominant colour of the waves	

	Occurrences	Lexeme	Attributes and different categories	*upameya* (I)	*upamāna* (I)	S/I
37	*R* VI, 31, 83	*sāgaraṃ cātivartatām*	7, C	the besieging monkeys over-whelm-ing more than the ocean		
38	*R* VI, 17, 35	*camūm [...] sthitāṃ tīre samudrasya dvitīya iva sāgaraḥ*	7	the impressive look of the rank	the impressive look of the ocean	
39	*R* VI, 87, 30	*ūrmayo [...] sāgarayor iva*	7	the waves of arrows fired each other by the two heroes	the waves of two seas swollen by the wind	
40	*R* II, 47, 28	*samudram iva nirvegam*	7, 15	the calmed hero	the smooth sea	
41	*R* VII, 32, 67	*naktaṃcarāṇāṃ vegas tu teṣām āpatatāṃ babhau / uddhūta ātapāpāye samudrāṇām ivādbhutaḥ*	2, 7	attacking Rākṣasas	swollen seas	
42	*R* VI, 47, 33	*vyadārayad vānarasāgaraughaṃ mahājhaṣaḥ pūrṇam ivārṇavaugham*	4, 7, D	terrifying rank / a hero who enters the enemy's ranks	rip-tide/ a big fish which enters the wavy sea	
43	*R* VI, 61, 35	*āpūryata baloddharṣais toyavegair ivārṇavaḥ*	1, 7	the hero encouraged by the words of a friend	the sea filled up by the rivers	
44	*Ragh* I, 16	*adhṛṣyaś c'(ābhi) (ādhi)-gamyaś ca yādoratnair ivārṇavaḥ*	7, 15	the unap-proachable and at the same time attractive king	the sea which holds both mon-sters and treasures	
45	*Ragh* VII, 51	*paścātpuromārutayoḥ pravṛddhau paryāyāvṛttyeva mahārṇavormī*	7, 2, B	two clashing armies alter-natively win-ning or being defeated	two waves of the sea increased by two opposed winds	
46	*R* III, 45, 29	*mahodadhim ivākṣobhyam*	7, 14	the imper-turbable hero	the imper-turbable sea	
47	*Ragh* XVII, 72	*santas tasyābhigamanād atyarthaṃ mahataḥ kṛśāḥ / udad-her iva jīmūtāḥ prāpur dātṛtvam arthin(aḥ)(ām)*	7, 14	poor but just people / a liberal king	clouds / sea which evapo-rates	
48	*Ragh* VIII, 80	*tapaḥ (pratibandha) (pratighāta) manyunā [...] śamavelāpralayormiṇā*	7, A	the ascetic's anger when his *tapas* has been unwill-ingly inter-rupted	Pralaya wave on the "peace shore"	
49	*Ragh* XIII, 12	*velānilāya prasṛtā bhujaṃgā mahormivisphūrj(athu) (ita)nirviśeṣāḥ*	7, B	snakes on the sea-shore	waves of the ocean	

To be continued in volume 34 (2008)