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herent data. But the fact is otherwise, and we have before us a definite type, the theoretic Buddha, whose superhuman traits is connected and harmonised within the unity of a more ancient cycle.

How is it that Buddhism, which assumes rationalistic aspects and excludes the name of God, has so quickly and easily dressed up in mythical disguises and a thoroughly divine halo the personage of its founder, real and recent. Such is the prime question which the episode of Māra lays before us and which I must pause to consider.

Is there no *via media* wherein all the discordant factors unite?

MANORANJAN RAY

## Rāvaṇa and his Tribe\*

### III

*Māler* is the language of the aboriginal tribes living in the Rāj-māl hills in Bengal. Caldwell counts this amongst the Dravidian dialects while Grierson groups it with the Muṇḍāri tongues. This shows that in this language the Muṇḍāri and the Dravidian elements combine so closely that it is difficult to separate one from the other. This dialectical combination confirms the close kinship between the Dravidian and the Muṇḍāri tribes even from ancient times.

Having thus studied the origin and significance of the tribal names, let us now see the significance of the other names used for the lord of Laṅkā. Names like *Devakaṇṭaka* are generic because they can be used for any individual as every Rākṣasa was a thorn in the side of the devas. Similarly *Brāhmaṇaghnaḥ* and *Munīndraghnaḥ* can be employed to designate any one in the tribe because every one of them had the notoriety to torment the brahmins and the munis. But there are some names which are particularly applicable to the Rākṣasa lord and which cannot be employed to indicate any one of his subjects. The first of such names is Rāvaṇa. The adjectives used in compounds with Rāvaṇa, e.g. loka-rāvaṇa (III, 33, I and VI, 20. 12.), Śatrurāvaṇa, (III, 56, 26), ripu-rāvaṇam (VI, 69. 17),

loka-rāvaṇa (VI, 100, 33) show that he made his enemies and men cry with fear. He terrified the bhūtas (nadair bhūtavirāviṇam—VI, 114, 61). It seems therefore that he had the capacity to make terrific cries himself and also to make others cry in terror.<sup>1</sup>

H. H. Wilson derives the word from 'ru' and says that it means 'afflicting mankind.' The causative form of 'ru' is 'rūv', with 'aṇ' it becomes 'rāvaṇ.' But we have seen that 'aṇ' is the masculine singular termination in the Dravidian languages. It has also been shown that the Rākṣasas are ethnologically allied to the Kuis and that the words like Rākṣasa and Piśāca originated from Dravidian languages. So Rāvaṇa must also be a Dravidian word.

In the Kui tongue there is a word 'Riva' meaning to cry or weep. In Telugu *rivva* means a slender twig or cane, because it makes a *riv* sound if it moves swiftly in the air. The causative form of *riv* is seen in the Telugu word *ravva* (clamour) and in the Kanarese *rava*, both of which mean 'clamour.' *Ravva* becomes Rāva by dropping one *v* and lengthening *a*. With *ṇa* another form of *aṇ*, it becomes *Rāvaṇa*, one that makes others 'clamour.' There are several cognates from 'rav', e.g., *ravaṇa*, a small hand-bell because it makes a sound; *ravaḷi*, (adj.) sonorous; *ravamu*, a noise. The existence of many cognates of *rav* in the Dravidian languages and also the presence of *riva* in Kui, prove clearly that 'riv' is the root from which Rāvaṇa is formed.

Another name that has been used to mention the lord of the Rākṣasas is *Daśagrīva*. It has been shown in the beginning of this paper that the Epic writer never intended to represent him as a being with ten-necks. Moreover, it is not usual in any language to suggest the 'head' by using a word that means 'neck.'

If the 'r' which is generally thrust into the words of spoken dialects to give them a Sanskritic appearance is dropped, 'grīva' becomes 'gīva.' In Kui 'gīva' is added to nouns to form causative verbs; it means 'to do', e.g., *mespā-gīva* = to do a change or to make change; *Vetū-gīva* = to do heat or to heat; *Vajja-gīva* = to do cooking or to cook; *riva-gīva* = to make cry.

*Daśa-gīva*, the real form of *Daśa-grīva*, must mean the same thing as *Rāvaṇa*, because both of them are applied to one and the same person. Since the word *Rāvaṇa* signifies his valour in afflicting others,

<sup>1</sup> See also *Śabdakalpadruma*, *Sivādibhyo' ṇiti aṇ*. This explains how *aṇ* has come into Rāvaṇa.

*Daśagiva* also must mean the same thing. What it signifies is shown in

Ravaṇō nāma bhadraṃ te daśagrivaḥ pratāpavān,  
which means, "My name is Rāvaṇa. Do not be afraid. I have the power of *daśa-giva*". We have seen above that he became famous by the name of Rāvaṇa, because he afflicted others. So *daśa-giva* must signify the same thing as Rāvaṇa. *Daśa* means affliction and *giva*, to do. In the Epic itself *daśa* is used in this sense.

Cf. *Rāmāyaṇa*, III. 72. 9 :

parimṛṣṭo daśāntena daśā bhāgena sevyate,  
daśā-bhāgagato hīnas tvaṃ hi Rāmaḥ saLakṣamaṇaḥ.

Similarly *Daśānana*, the etymology of which is *Daśa-in-an-a*, means a man of affliction. In this 'in' is added for euphony, 'an' is masculine singular termination and the final 'a' is required for euphony.

*Daśāsya* was originally *daśa+asi*, the latter being a termination for forming a personal noun in the Kui language. *Daśāsi* or *Daśāsa* becomes *Daśāsya* in Sanskrit.

*Daśa-mukha* and *Daśa-śīrṣa* found in long metre *ślokas* may be dismissed as later introductions.

Now, let us see if this meaning of *daśa* would hold good in the other compounds in which *daśa* is a member.

*Daśaratha* is one of such words. The Sanskrit etymologists say that because he was a leader of ten war-chariots, he was given this name, but nowhere in the Epic this significance of the name is referred to.

His life so far as is given in the Epic is one of sorrow. He succumbed to the sorrow caused by his separation from those whom he loved even more than his life. Before he breathed his last, he narrated how he had been cursed by an old blind sage that he would die of affliction caused by the separation from his son. Because he was pained (*ūrta*) by affliction (*daśa*), *Daśārta* is a more appropriate name for him. This was transformed into *Daśa-rata* first and then into *Daśaratha*.

Another word with *daśa* is *tri-daśa*. It is explained to signify the beings that perpetually enjoy the youth. It is believed that the gods are ever youthful and therefore *tri-daśa* is explained to be one of their appellations. This explanation, however, does not hold good in *tri-daśūri*, one of the epithets applied to Rāvaṇa. *Tri-daśa* signifies those that are not afflicted. *Daśa*, as has been shown above, means affliction. It is shown elsewhere that *tri* is another form of *tī* and means high or above. *Tridaśa*, therefore, signifies

those that are above affliction or those that are not touched by affliction. They are beings of wisdom (*devāḥ*) and wisdom dispels all sorrow. Thus we see that the names of the tribe and the names by which their leader is known are all Dravidian in origin.

There are yet two more Rākṣasa names that demand a careful scrutiny. Rāvaṇa's sister was *Śūrpaṇakhā*, and she caused the conflict between Rāma and Rāvaṇa. H. H. Wilson says that the name means 'a person with nails like the winnowing pans'. But this meaning had no bearing on the story.

The account of her activities show that she was fond of setting up men against one another. Her name, therefore, signifies this characteristic quality.

Since the other Rākṣasa names are found to be of Dravidian origin *Śūrpaṇakhā* must also be from that source. *Śūrpaṇakhī* is the reading in some manuscripts and seems to be the right name. *Nakha* is the Sanskritised form of '*Nakku*', which in Tamil means to lick. *Nāku* is Telegu. *Nāka-giva* is Kui; in Gondi it has three forms '*nākāna*, *nāksi*, *nākaka*, all of which give '*nāk*' as the root. In Kanarese it is *nakku*. The feminine form of *nakku* is *nakki* which means a woman that licks. Then *Śūrpa* becomes *Suppa* or *Chuppa* by omitting the 'r', the Sanskritising element of words. In Kui, *Chappa* means 'strife'. It appears in the Telegu word *Chappati*, a sound that is produced by striking one object against another; in Kanarese it exists in *Chappa-huḍa*, to slap with the palm; in *Chappa-rīni*, smacking of lips; and in *Chappa ali*, clapping of hands. Therefore *Śūrpa-nakhī* reduces itself into *Chappa-nakki*, its original Dravidian form, and means a woman that licks strife, that is, a woman that is very fond of strife, and this is in accordance with her character depicted in the Epic. The *k* of *Nakki* or *Nākki* is changed to 'ṭ' and the name becomes *Chuppa-nāti*, the name by which she is known in the Telugu country.

The above investigations show that just as the cultured races had evolved from the primitive tribes, the language of the cultured was also developed from the dialects spoken by these tribes. The Aryans as they proceeded through India, came into contact with the original inhabitants at every stage and maintained communications with them and absorbed some of their words.

Another important conclusion that can be drawn from the study of these Rākṣasa names is that all the tribes now known by the common name of the Dravidians lived in one place during the days

of Rāvaṇa. Some of the Rakṣasa names are found to have been formed according to the Telugu system; some according to Kui. Whatever new appendages they might have taken, the base is the same, viz., the Dravidian language. Since all these names are found amongst the people of Laṅkā, it may be assumed that the people that are now separated into Tamil, Telugu, Malayalam etc., were all living in Laṅkā and its vicinity. The Kui tribes living in the hills of Central India and the Central Provinces still maintain the customs which were in vogue amongst the Rākṣasas of the *Rāmāyaṇa*. This strongly, supports the location of Laṅkā on the Amarakāṅṭaka hills round which lies the region known as Gondwana, or the land of the Gonds, Kuis, Khonds, or Koyas.

G. RAMADAS

## The Sambuvarāyans of Kāncī

In the 13th and 14th centuries, the Sambuvarāyans have played a prominent part in South Indian History. No scholar has hitherto attempted to write their history. At first they seem to have been military generals and in course of time rose to the position of the king's representatives, ultimately declaring themselves as independent sovereigns. The title Sambuvarāyan is very common among the Kaḷḷa and Padayāṭchi castes of South India. Whether the Sambuvarāyans belong to one of these castes is a matter which time alone can settle.

### *Early Members*

The earliest member of Sambuvarāyans now known to history is Eḍirili Coḷa Sambuvarāyan, who gave away Ārpākkam to his guru Swami Devar<sup>1</sup> during the fifth year (1167 A.C.) of Rājādhirāja II. (1) Sambuvarāyan *alias* Pāṇḍinādu Koṇḍān, (2) Eḍirili Coḷa Sambuvarāyan *alias* Sengēṇi Attimallan viṛāṇḍan, (3) Kulottunga Coḷa Sambuvarāyan *alias* Attimallan Pallavāṇḍan, (4) Rājendra Coḷa Sambuvarāyan *alias* Karikāla Coḷa Ādiyūr Nādālvān are four of the nine

1 No. 20 of 99. S. I. I. vi. No. 456.