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# TALE OF HANUMĀN'S ENCOUNTER WITH KĀLANĒMI: GLEANINGS THROUGH LITERATURE AND ART

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***Abstract:*** *Hanumān is well known throughout India and beyond its frontiers as the saviour of the distressed, as the epitome of the great strength, courage and as a loyal, faithful, and a staunch devotee of Rāma and as the hero of the epic, Rāmāyaṇa. He is represented in the literature and visual arts as a great leader of the monkey army who helped Rāma on different occasions such as in the search for Sīta who was abducted by the demon-king Rāvaṇa deceitfully from Pañchavaṭi in the absence of Rāma and his brother; in the battle against Rāvaṇa and in bringing back Lakshmaṇa to consciousness when he swooned in the battle-field, by bringing the medicinal herbs from Drōṇādri mountains etc., Because of the multifarious activities performed by Hanumān that helped Rāma, very soon he became not only the favourite hero of the public but also an individual god of great importance for whom several temples or shrines were built all over India. In South India particularly during the medieval times, he became the central hero of vernacular literature, especially folk stories, and he is well represented in the temple sculptures. Although Vālmīki'sRāmāyaṇa was popular in its usage we find its translations in different South Indian languages with some additions and omissions. Owing to the interpolations in Vālmīki's work and the composition of Rāmāyaṇa in different vernaculars, prince Rāma, son of Daśaratha came to be interpreted as an incarnation of the god Vishṇu and accordingly we find the portrayal of the human-like figure of Rāma holding a bow and an arrow in his two hands along with the other incarnation forms of Vishṇu in temple sculptures. On the other hand, Hanumān is shown mostly as acknowledging the divine power of Rāma or in the act of performing the heroic exploits as the leader of the vānaras. It is proposed to discuss the portrayal of Hanumān in art, especially his encounter with the demon Kālanēmi.*

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## Introduction

There are few scholastic studies on the mythology, parentage, birth, heroic exploits, philosophy, iconography and the history of the development of the cult of *Hanumān*. Both Indian and foreign scholars working on religious history and iconography have contributed much to the better understanding of the growing popularity of Hanumān from the Vijayanagara period. Narendranath Patil (1979-80:118-27) has focussed his attention on the mythology of Hanumān while R. Nagasvamy (1978:67-71) has studied the concept of Hanumān. Philip Lutgendorf (2007:88) has attempted to narrate the popular tales and the visual images of Hanumān collected from all over India and contextualised them in terms of the social milieu to explore the messages that Hanumān has embodied and delivered in the past and present. He has expressed that the increasing development in the second millennium CE of the intensity of devotion to Hanumān in regional languages is often indicative of the aspirations of non-elite communities and their religious preceptors. He has also studied the status of Hanumān in popular Hinduism and commented that Hanumān plays a far more important role in popular religion than it was speculated by Hans Bakker and others (Lutgendorf 1997:311-32).The earlier views and categorisation of Hanumān as a "lesser deity" or "minor deity" has been challenged by Lutgendorf by postulating enormous data on Hanumān and on its basis he proposed that Hanumān belongs among Hindu "second-generation deities" as an off-spring of other gods (Richman 2010:1287-8).V.R. Mani (1992:62-79) throws a welcome light on the manifestation of deity in his study on Hanumān. Hans Bakker (1986-126) holds that the Hanumān cult is relatively a late and marginal phenomenon within Vaishnavism. However, we find a modest amount of recent research on Hanumān and his images which provides substantial research material for future studies (Lutgendorf 1994:217; Revathi 2013). Shanti Lal Nagar (1995) has enriched the studies on Hanumān through his study on the mythology and visual art forms that covers all over India. The origin and growth of Hanumān have been studied by Joginder Narula (1991) based on Indian literary and folk traditions. The studies on the narrative art of the temples of South India also find some information on the depiction of the figures of Hanumān in the *Rāmāyaṇa* scenes as engaged in various activities (Prasad 2001; Choudhury & Udaya Lakshmi 2006).The character and personality of Hanumān have been analysed by Leonard T Wolcott (1978:653-61) as a symbol and incarnation of energy, independent of Rāma and the vagaries of devotional religion. These studies reveal the nature and intensity of the gradual development of an independent cult of Hanumān as he is sometimes demonstrated as a five-headed (Kalidoss 1991:133-51; Lutgendorf 2001:269-96), seven-headed and eleven-headed deity standing alone in stone sculptures with different animal heads like the Viśvarūpa or *Vyūha* forms of Visṇu. In the *Rāmāyaṇas* written in vernacular literature, we find some deviations as some new tales are added which were beautifully woven and connected to the main story of *Rāmāyaṇa*. It is observed that the transformation of the story of Rāma has undergone through either 'expansion' or 'contraction' at narrative stress points with some purpose such as highlighting the superhuman or magical powers of Hanumān and attributing divinity to him. Probably for this reason the tale of the redemption of Makarī from the state of a monstrous crocodile to a beautiful *apsara* (celestial nymph) by the touch of Hanumān has been elaborated in Telugu works which reminds us of the episode of the redemption of Ahalyā by the mere touch of a stone by the foot of Rāma in the forest. The episode of Hanumān's encounter with Kālanēmi and Makarī comes under the category of the additions to the Sanskrit *Rāmāyaṇa* (Lutgendorf 2004:149-64). Interestingly, this episode has been faithfully represented in some of the temples of Vishṇu of Andhra Pradesh and the Tamil Nadu States of medieval times. Although some of the sculptures in this connection are either briefly discussed

earlier through the textual tradition or some passing references are made to them they should be contextualised in terms of the social milieu of the temples to unravel the multiple levels of interaction that these monuments had experienced in the past with different types of communities (Ray & Vatsyayan 2007).Therefore, it is intended to analyse the episode of Kālanēmi as mentioned in the *Rāmāyaṇas* written in Telugu besides another work written by Pushpagiri Timmana in Telugu namely, *Sameerakumāra Vijayamu* which glorifies the greatness of Hanumān by narrating his origin, heroic exploits, his talent as a musician, his great strength and magical powers and to interpret the iconography of the relief sculptures found on the pillars of the temples

The tale of Kālanēmi and his death in the hands of Hanumān is not included in the *Rāmāyaṇa* of Vālmīki. However, this story has been added in *Rāmacharitamānasa* by Tulasidas (*Rāmacharitamānasa* 2004: 6.56, 2-6.60) and in many modern Hindi retellings of the memorable acts of Hanumān. In the *Ādhyātma Rāmāyaṇam (*2013: 6.6.35-63;6.7.1-33) written in Sanskrit as well as its translation in Telugu written by *Kancherla Sarabhana* of the sixteenth century also we find the story of *Hanumān* killing the *asura* called *Kālanēmi* in the *Yuddhakāṇḍa*. But in the *Rāmayaṇa* written in Tamil by *Kaṁba*, the episode of *Hanumān* and *Kālanēmi* is not included (Sarma1973). Some historians have observed that the writers of *Rāmāyaṇa* in Telugu have made major changes in the main story while rendering the Sanskrit work into Telugu (Devi 1993:146).*Gona Buddha Reddi* of the thirteenth century CE wrote *Raṅganātha Rāmāyaṇamu* in Telugu in *dvipada* metre in six *kāṇḍas* with 17290 *dvipadas*. Another important Telugu work called *Bhāskara Rāmāyaṇamu* was written by *Hulakki Bhaskara* and it refers to the adventures of Hanumān in attacking Makarī and Kālanēmi in bringing the *sanjīvanī* from Drōṇādri Mountains. In the *Rāmāyaṇa* written by Ātukūri Molla in Telugu also the episode of Kālanēmi is mentioned in detail (Molla *Rāmāyaṇamu 1937*:165-67). The *Kālanēmi* episode is not only depicted in the written texts of the *Rāmāyaṇa* and the temple sculptures, but it is also quite often remembered by the Telugu speaking people as some of the religious traditions and stories became fossilised in the form of proverbs and folk songs. The Telugu proverb "*Kālanēmijapam'* which means the falsehood penance (hypocrisy) is still in usage in some parts of Andhra Pradesh that might have been drawn from the story of Kālanēmi from the Telugu *Rāmāyaṇas* wherein he has created an illusory hermitage and conducts himself as doing penance when Hanumān approaches him.

With some variations in details, it is mentioned in the Telugu *Rāmāyaṇas* that when Lakshmaṇa lost consciousness due to the arrow shot by Rāvaṇa in the battlefield Rāma asked Hanumān to bring *sanjīvanī* (a medicinal herb) to help his brother regain consciousness. When Hanumān left on that mission Rāvaṇa went to his uncle Kālanēmi who was a trusted minister in the middle of the night and asked him to create obstacles and delay Hanumān's journey to the *Drōṇādri* Mountains by using his magical skills and powers and kill him so that Lakshmana would die. Initially, Kālanēmi protested but because of the anger shown by Rāvaṇa he retired to the forest on the way to *Drōṇādri* Mountains and created a hermitage and waited for Hanumān in the guise of an ascetic doing penance. Hanumān, feeling thirsty and wondering about the existence of the hermitage which was not there in his earlier journey to the mountains stopped at the hermitage and asked the ascetic to guide him to the nearest water source like a pond or river so that he could quench his thirst. Kālanēmi offered him the water in his *kamaṇḍalu* (water pot) and asked Hanumān to refresh himself for a while in his hermitage as he knows that nothing would happen to *Rāma*'s brother and he will be well. When Hanumān declined this offer by saying that his intense thirst would not be quenched by the small pot of water and insisted that he be directed to a water source. Kālanēmi then directed him to a lake, the abode of a crocodile, thinking that *Hanumān* would be

killed immediately by the crocodile. In the *Ādhyātma Rāmāyaṇam (*2013 ch.7,22-23) it is mentioned that Kālanēmi has instructed Hanumān to close his eyes while drinking water and return to him so that he can impart him a *mantra* (chant) by which he can find the medicinal herbs as desired. In the other *Rāmāyaṇas* written in Telugu, it is stated that Hanumān went to the lake and drank water and at that time a crocodile caught hold of him with its powerful jaws and swallowed him. Hanumān then comes out of its mouth and kills it. To the surprise of Hanumān it turns out to be a beautiful woman and she reveals that she has been relieved from the curse of being a crocodile by Hanumān. Molla has described that when the crocodile (*Makarī*) caught hold of his feet in its jaws, Hanumān assumed a tiny form and entered into its stomach, tore it open, thus killing it. The crocodile was released from its curse and regained its original form (*apsara*) in the sky (*Molla Rāmāyaṇamu* 1937: *Yuddha Kāṇḍa* v.74). She then discloses to *Hanumān* her story which is described very elaborately in *Sameerakumāra Vijayamu* and briefly in the other Telugu *Rāmāyaṇas*. According to them, *Makari* was once a divine nymph (*apsara*), Dhānyamālī by name who was given a *vimāna* (celestial chariot) by Śiva (Saṁbhu) in appreciation of her charms and beauty. She wandered over several places in that *vimāna* and one day she was frolicking in the waters of the lake when a sage name Śāndilya saw her. Mesmerised by her beauty he expressed his love and desired to mate with her. She then humbly declined and requested the sage to leave her alone for three days as she was in menstruation and promised to satisfy him if he returned on the fourth day after she had a purifying bath (*Bhāskara Rāmāyaṇamu* 1923: 534 v.1662). Later *Rāvaṇa* too came to the *Gandhamādana* Mountains, saw *Dhānyamāli* and expressed his desire for her. Again she rejected by saying that she belongs to another person and that she was in the period of menstruation. But Rāvaṇa (Daśagrīva) did not listen to her and ravished her forcefully resulting in the birth of a male child called Atikāya who was taken away by Rāvaṇa. On the fourth day, she returned to the sage Śāndilya as promised. But the sage upon learning what had transpired got angry with her and cursed both Rāvaṇa and Dhānyamāli (*Bhāskara Rāmāyaṇamu* 1923: 534 v1690). It is stated in all the texts that because of the curse she remained as a crocodile in the lake since then and it was due to Hanumān that she was relieved of the curse. The entire episode of Dhānyamālī and the curse given to her by the sage Śāṇḍilya and the redemption of the curse due to the presence of Hanumān seems to be more or less parallel to the episode of Ahalyā who was turned into a stone in the forest by her husband who was a sage, Gautama by name when she was molested by Indra in his falsified physical form. Both Ahalyā and Dhānyamālī were beautiful and faithful women committed to the sages Gautama and Śāndilya respectively. In both cases, women were victimised and cursed for no fault of their own due to the sexual passion and desires of powerful male characters. In the case of the episode of Dhānyamāli, it is explicitly mentioned that she had admitted to the sage saying that she is not the culprit and that Rāvaṇa has forcefully ravished her with his great physical strength (*Bhāskara Rāmāyaṇamu* 1923: 534 v1696). Similarly, Ahalyā was also ignorant of the presence of Indra when he molested her in the guise of her husband sage Gautama. Another striking similarity between these two legends is the curse given by the two sages and its redemption by the grace of Rāma to Ahalyā and Hanumān to Dhānyamali. Although Gautama and Śāṇḍilya had known about the helplessness of the victims in the hands of the divine king (Indra), the Lord of Heaven) and the demon king (Rāvaṇa, the Lord of Lanka) by their divine vision, they did not spare the women (who were innocent of their sexual acts) from their anger and cursed both the parties who engaged in unethical sexual deeds. The episode of Dhānyamālī demonstrates how closely the tales of Ahalyā and Dhānyamāli were knitted and suggests super-human and divine powers of Rāma and Hanumān in turning the stone and crocodile

respectively, into beautiful women by their mere touch. The rising power of Hanumān as the divine being and a deity next in importance to Rāma in Vaishnavism in general during the medieval times is well evidenced by the interpolation of the tale of Makarī into the Rāmāyaṇas rendered in the Telugu language. Therefore, one cannot consider Hanumān as a "minor deity" or a lesser deity in Hinduism since independent shrines dedicated to him as well as his iconic forms are found profusely in the large temple complexes of Vishṇu or away from them, besides the composition of literary works in praise of his deeds and powers in the form of *stōtras*, *mantras* and *kavachas* (an assemblage of charms made of *mantras*) (*Sameerakumāra Vijayamu*, 1929; Lutgendorf 2003:273). Dhānyamāli disappeared in the sky after alerting Hanumān of the true nature of Kālanēmi as an *asura* (demon) who would attempt to kill Hanumān and not a Brahmin ascetic. She advised Hanumān to kill the false sage and proceed to the Drōṇa Mountains without any delay. When Hanumān went back to the hermitage Kalanemi asked him for the fee to the guru (gurudakshina) as he is going to teach him a *mantra*. Hanumān attacks him, saying that this is the fee that he deserves. Very soon Kālanēmi changed his human form into a bird and attacked Hanumān. When Hanumān broke its wings Kālanēmi transformed into a lion with his magical powers and charged against Hanumān. When Hanumān killed the lion Kālanēmi assumed the form of Sugrīva with his magical powers and tried to deceive Hanumān. He says to Hanumān in the form of Sugrīva that "there is no need for you to go to the Drōna Mountains to collect the medicinal herbs as Lakshmaṇa is doing well, let us get back to our place and listen to my words". Hanumān realised that he is not the real Sugrīva and gave a strong blow between his arms and it results in Kālanēmi leaving the body of Sugrīva. Finally, he assumed the form of a mythical animal that has one hundred horns (*śataśṛiṅgi*) and gave a tough fight to Hanumān. But ultimately he is killed at the hands of Hanumān (*Raṅganātha Rāmāyaṇamu* 1949:433-38; *Bhāskara Rāmāyaṇamu* 1923:538-39; *Molla Rāmāyaṇamu* 1937: 167, v76-9).

After killing Kālanēmi, Hanumān proceeds to the Drona Mountains to get the *sanjīvani* herbs to revive Lakshmaṇa. Although Kalanemi's episode is not mentioned in Vālmīki's work, it is found in the *Rāmayaṇas* of vernacular languages particularly, in Telugu. Probably to create more interest in the *Yuddha kāṇḍa* the writers might have thought about the interpolation of Hanumān's encounter with Kālanēmi. Moreover, in the compositions of Molla, Gona Buddha and Hulakki Bhāskara we find similar types of details concerning the changing forms of Kālanēmi by his magical powers when he is attacked by Hanumān. It is of interest to note that more or less a similar pattern of disguise was followed by Mārīcha who took the form of a golden deer to draw the attention of Sītā and Rāma in the forest. When Rāma shot an arrow at the deer he returned to his original form of an asura and to distract the attention of Sītā and Lakshmaṇa he imitated the voice of Rāma. Kālanēmi, the son of Mārīcha has also followed the same practice of assuming false forms with his magical powers to outwit his opponent. Hanumān is invested with great strength and power, and hence able to win over his enemies in any form they assumed. This point has been highlighted by the writers in Telugu *Rāmāyaṇas* in incorporating the legend of Kālanēmi and elevated the status of Hanumān as a great and invincible hero with super-human powers next to Rāma.

In the visual arts also Hanumān is shown as subduing Kālanēmi in narrative panels in the temple sculptures of the Vijayanagara period in Andhra Pradesh and Tamil Nadu. Although there is no reference to the legend of Kālanēmi in the *Rāmāyaṇa* rendered into Tamil by Kaṁba we find the narrative of the redemption of Makarī by Hanumān in the temples of Srirangam and Tarāmangalam. On a pillar in the Śēshagirirāyar *maṇḍapam* of Raṅganāthasvāmi temple at Srirangam, (Fig.9.5;Pl.1)we find the relief sculpture of Hanumān coming out of the stomach

of a crocodile on a pillar (Rao 1967:75). Hanumān is shown as emerging from the stomach of the crocodile with a sword in his raised right hand while his left hand is rests at his waist in *kati hasta*. He wears ear ornaments, necklaces (*hāras*) with beads and *udarabandha*. He is adorned with *kaṅkaṇas* at his wrist and ornaments above his elbows. *Ardhōruka* is tied at his waist and Hanumān turns his face to the right towards where a female figure with her hands in *añjali hasta* stands. She is adequately decorated with usual ornaments. The ear ornaments are large and circular in shape (*vṛitta kuṇḍalas)*. The folds of the sari that covers her lower body show the volume of the drapery. She wears a *tilaka* mark on her forehead between her eyes and her hair is decorated with beaded chains. The crocodile is carved very realistically with its face touching the ground that turns to the right. The animal is carved with winding curls of the tail, scaly skin and the mouth opened slightly displaying the sharp teeth. Another similar type of relief sculpture is carved on the shaft of a pillar in the temple at Taramangalam. In this sculpture (Fig.9.4;Pl.2), the female figure is not shown and *Hanumān* is shown with his right hand raised and fist closed and looking up towards the sky by placing his left hand on his thigh. The narrow end of the tail of the animal goes slightly above the rectangular frame of the shaft of the pillar. The mouth of the animal is opened and it shows the teeth prominently. This sculpture suggests the death of the crocodile from which rises the woman called Makarī who addresses Hanumān from the sky revealing her name as Dhānyamālī. Therefore, Hanumān being surprised with this raises his head high and engages himself in conversation with her. In the Narasiṁhasvāmi temple at Ahobilam is noticed a figure of Hanumān standing on the back of a crocodile holding its jaws with his left hand while the right hand holds a branch of a plant (tree?) that rests on his right shoulder (Fig.9.2; Pl.3). His tail shown on his left rises high above his head and encircles him. The crocodile below his feet is beautifully carved with its head raised and mouth opened broadly. Hanumān is shown with a simian face and human body and he is adequately decorated with various kinds of ornaments. This sculpture indicates the final stage of the narrative of the redemption of Makarī by Hanumān mentioned in the *Rāmāyaṇas* written in Telugu. As the crocodile is shown below the feet of Hanumān it suggests the end of the episode although the figure of Dhānyamālī is not shown here.

In the Chintala Venkata Rāmana temple at Tadipatri, we find two relief sculptures (Pls4&5) that illustrate Hanumān's encounter with Kālanēmi in the guise of an ascetic. On one of the pillars of the *mahāmaṇḍapa* of the temple at Tadipatri is carved the two different stages of Hanumān's encounter with Kālanēmi. In the first sculpture, Hanumān is shown as standing on the left with his two hands joined together as in *añjalihasta* and looking towards the ascetic, who is none other than Kālanēmi, the *asura* who is one of the ministers of Rāvaṇa and the son of Mārīcha sent by Rāvaṇa on the mission of creating obstacles to Hanumān in bringing Sanjīvani and killing him. Hanumān wears tight-fitting shorts on his lower body. Hanumān's tail is shown as raised high above his head and curled inwards. Kālanēmi in the guise of an ascetic is shown as seated in *padmāsana* on an elevated *pīṭha* with right hand close to his chest and in *chinmudra* while the left hand is placed on his lap with palm opened and facing the sky. His long *jaṭas* are bundled and neatly tied above his head. He wears beaded necklaces around his neck and his hands are also adorned with ornaments like *bhujavalayas*, *kēyūras* and *kaṅkaṇas*. The head of the sage is partly tilted suggesting he is engaged in conversation with Hanumān. In the second relief sculpture from the same place carved on a pillar, we find the figure of Hanumān in an aggressive mood and in the act of holding the *jaṭas* of Kālanēmi with his left hand and right hand raised high and palm closed tightly. His left leg is placed forward and right leg backwards and both the legs are bent at the knee. Kālanēmi is displaced from his seat and he places both of his legs on the floor to support himself when he is

dragged away by Hanumān who holds him by his hair. A water pot is on the floor to the right side of Kālanēmi. These two relief sculptures showcase two important stages in Hanumān's encounter with Kālanēmi and viewers can immediately recollect the entire legend by looking at them. The first relief shows the figure of the *asura* in the guise of a mendicant deeply involved in meditation when he was approached by Hanumān who considered him as a sage in the hermitage and requested him to direct him to any waterway in the immediate surroundings. The second sculpture which is a continuation of the same legend is carved with the same figures in different attitudes and poses. It demonstrates the final stage of the episode in a mono-scenic mode that narrates how Hanumān got enraged at Kālanēmi for obstructing his journey to Dronagiri and fighting with him.

The legend of *Kālanēmi is beautifully portrayed in a continuous mode of narration in the relief sculptures carved on the pillars of the Kōdaṇḍarāma* temple at Onitimetta in Kadapa district (Andhra Pradesh). The important scenes of the tale are carved in six panels on the pillars of the *mahamandapa (*Revathi 2013: 100, Pls.70-75; Prasad2001:262-64, Pls. 64-65A*)*. In the first panel, the *asura* Kālanēmi is shown in the false guise of an ascetic seated on an elevated *pīṭha* under a tree with *chinmudra* in his right hand and a water pot in his left hand. His *jaṭas* are shown as spread on his shoulders (Fig.9.6; Pl.6). On his right stands Hanumān with the face of a monkey and human body and both hands folded in front of him in *añjalihasta*. He wears the usual ornaments on his body and his tail is curled and raises high. His body is lowered as his knees are slightly bent and he looks towards the sage. Just behind the standing figure of Hanumān is carved a tree and its branches are shown above his head suggestive of the forest environment. In two other relief sculptures, the episode of the redemption of Makarī by Hanumān is carved. In the *Rāmāyaṇa* texts of Telugu, it is described that as soon as Hanumān sets his foot into the water of the pond with closed eyes and hands held in *añjali hasta* above his head a crocodile caught hold of him by his leg and swallows him. The same narrative is shown in the relief sculpture on the pillar. The body of the crocodile is shown very heavy and its tail is uplifted. In the next sculpture, we find the depiction of Hanumān as coming out of the stomach of the crocodile while the animal is shown as lying upside down. In front of Hanumān is depicted the standing figure of the divine nymph that comes out from the mouth of the crocodile with her right hand raised in the manner of hailing the greatness and power of Dhānyamālī by whose grace she has been relieved from the curse. The legend is continued in three other relief sculptures that cover the important stages of Hanumān's encounter with Kālanēmi as he is now aware of the fact that the sage in the hermitage is none other than Kālanēmi sent by Rāvaṇa to create obstacles and to cause a delay in bringing sanjīvani to rescue Lakshmaṇa. Kālanēmi in his encounter with Hanumān has quickly changed his forms (guise) as a bird, a lion, Sugriva and *Śataśṛiṅga* (a mythical being with 100 horns) to defend himself as well as to kill Hanumān with his magical powers. All the *Rāmayaṇas* in Telugu mention these different forms alike assumed magically by Kālanēmi and true to the textual narrative all these different stages of the combat between Hanumān and Kālanēmi are illustrated in three other relief sculptures of the Rāma temple at Ontimetta.In the sculpture on the pillar, Hanumān stands with his hands uplifted in the act of trying to strike and his mouth is opened while Kālanēmi tries to avoid the attack. In the next panel is shown a bird at the centre and the figure of Kālanēmi falling onto the ground. At the bottom is shown a lion another form assumed by the demon after the bird form (Fig.9.7; Pl. 7).The lion raises its forelegs in the manner of charging against Hanumān while Hanumān is depicted with his right hand raised high and the left hand placed on his thigh. In the last panel is shown the figures of both the lion as well as Sugriva in front of Hanumān whose iconography remains the same as that of the earlier panels (Fig.9.8; Pl.8).

The inclusion of the lion form along with that of Sugrīva here is indicative of the deceitful nature of the demon as he realised that he could not kill Hanumān either in the form of a bird or lion, at least he could pacify Hanumān and convince him that there was no need for Hanumān to go to Drōṇagiri so urgently as Lakshmaṇa and other *vānaras* have recovered. For that reason, Kālanēmi, with his magic powers, assumed the form of Sugrīva. To enable the viewers to visualise these intricacies of the story the sculptor has shown the figure of Sugrīva behind the small size lion facing the figure of Hanumān. Sugrīva is shown with a simian face and his head is adorned by *kirīṭamakuṭa*. His long winding tail is shown with the end above his head. He is adequately adorned with the usual ornaments. Some of these panels are badly damaged giving scope for a different kind of interpretation, particularly the last panel (Prasad 2001:263). According to the *Rāmayaṇa* renderings in Telugu, the final form assumed by Kālanēmi is *Śataśṛiṅga* which was killed by Hanumān. However, we do not find this form in the temple sculptures.

Inside of the *gōpura* wall of the Narasiṁhasvāmi temple at Ahobilam is carved a figure of Hanumān attacking the demon Kālanēmi who is shown as trying to run away from the clutches of Hanumān as the latter holds him tightly by his long hair (Fig.9.3).Kālanēmi holds a water pot in his left hand and wears *ardhōrūka* and he is portrayed as an ascetic. A curved sword is shown below the figure of Kālanēmi. Hanumān raises his right-hand high which is poised to deliver a slap on the demon. The mouth of Hanumān is widely open and he arrests the progress of the running demon with his raised left leg as he attacks Kālanēmi. A long garland that touches his knees, an *udarabandha* on his chest and two necklaces adorn his body. The long winding tail rise high over his head. In the *Rāma Charitamānas* and *Ādhyātma Rāmāyaṇa* the story of Hanumān bringing *Sanjīvani* and the episode of Kalanemi are mentioned (*Rāmacharitamānas* 6.56, 2-6.60; *Ādhyātma Rāmāyaṇa* 6.6.35; 6.7.1-33; Lutgendorf 2004: 159). Although the legend was not very popular in North India as compared to South India it is observed that "a horned and fanged male figure sometimes shown below Hanumān's foot in idols and images is believed to be Kālanēmi or Ahi Rāvaṇa" (Lutgendorf 2007: CCVI). It is most likely the figure of Kalanemi as the Telugu texts of *Rāmāyaṇa* refer to the final illusory form assumed by Kālanēmi is mentioned as *Śataśṛiṅgi* in which there is an explicit reference to the horns numbering one hundred. In visual art probably this iconographic feature might have been modified to show the figure with two horns and a demonic appearance.

Thus the present study brings to light the tale of Kālanēmi and his vicious plans to detain Hanumān from bringing *Sanjīvani* and to kill him as he could not be stopped by directing him to quench his thirst in the lake wherein lived a monstrous crocodile as narrated in the *Rāmāyaṇa* texts rendered into Telugu, as well as the stone sculptures that depict the tale in the temples of Tadipatri, Ontimetta and Ahobilam of Andhra Pradesh, and in the temples of Srirangam and Tharamangalam of Tamil Nadu during the Vijayanagara and post-Vijayanagara period. The interpolation of the tale of Dhanyamali in the Telugu texts examined above can be treated as very significant as it is comparable to the episode of the redemption of Ahalyā by the grace of Rāma's on his visit to the forest. Probably in the process of highlighting the religious status of Hanumān as the 'Saviour' and 'Divine' personality next in importance to lord Rāma and to sanctify the development of the cult of Hanumān in medieval times this tale of Kālanēmi might have been introduced by the Telugu writers in their works on *Rāmāyaṇa*. The *Sameerakumāra Vijayamu*, a Telugu work written exclusively on the achievements and greatness of *Hanumān* has also followed this tale and it further strengthens the view of the popularity gained by *Hanumān* among the masses as a great hero of superhuman powers. The quick transformation of *Kālanēmi* into five different illusory forms with the magical

powers mentioned alike in the Telugu texts of *Rāmāyaṇa* besides *Sameerakumāra Vijayamu* and its illustration in the relief sculptures in the temples of Andhra Pradesh remind one of the parallel story in *Rāmāyaṇa* of the incident of Rāma killing the demon Mārīcha, the father of Kālanēmi who assumed the illusory form of a golden deer and reveals his true colours before his death. The present study thus indicates the transformation of the tale of *Ramayana* through expansion at narrative with the interpolation of the story of Hanumān killing Kālanēmi which might have been prevalent among the masses as a folk tale when it was rendered into vernacular languages.

**Fig. 9.1 Hanumān kneeling,Ahobilam temple**

**Fig. 9.2 Hanumān standing on crocodile, Ahobilam temple**

**Fig. 9.3 Hanumān and Kālanēmi, Ahobilam**

**Fig. 9.4 Hanumān and Crocodile, Taramangalam**

Fig. 9.5 Hanuman and Dhānyamālī, Srirangam

Fig. 9.6 Hanumān and Kālanēmi, Ontimetta

Fig. 9.7 Hanumān and Kālanēmi, Ontimetta

Fig. 9.8 Hanumān and Kālanēmi as Sugrīva, Ontimetta

Pl. 1: Hanumān and Kālanēmi, Srirangam

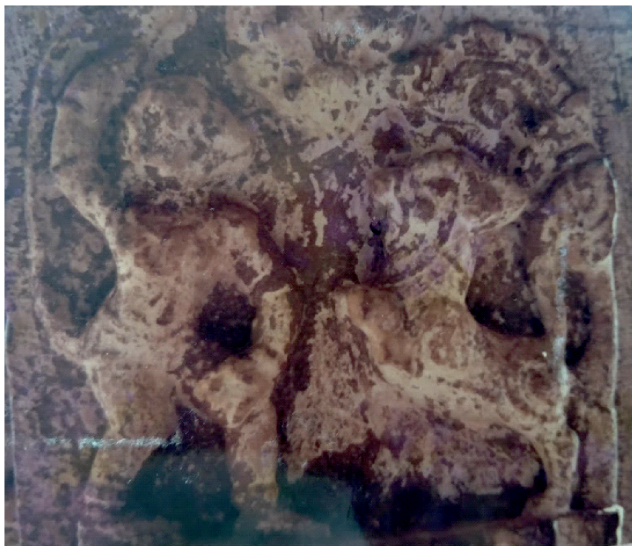
**Pl. 2: Hanumān and Crocodile, Taramangalam**

**Pl. 3: Hanumānon Crocodile, Ahobilam**

**Pl. 4: Hanumān and Kālanēmi, Tadipatri**

**Pl. 5: Hanumān and Kālanēmi, Tadipatri**

**Pl. 6: Hanumān and Kālanēmi, Ontimetta**



**Pl. 7: Hanumān and Kālanēmi as Lion, Ontimetta**

**Pl. 8: Hanumān and Kālanēmi as Sugrīva, Ontimetta**

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