CHAPTER V

SIMILES IN THE RĀMĀYĀNA IN RELATION WITH THE SIMILES IN THE MAHĀBHĀRATA.

The Rāmāyāna and the Mahābhārata have been considered as Itihasas. They have been generally recognised as Mahākāvyas, and the Rāmāyāna in particular as a Mahākāvyā par excellence. They have been assigned a very respectable position in the literature of the world. If we look to their main stories and the presentation of the whole material, the first thing that attracts our mind is the striking similarity between these two epics regarding the treatment of the subject-matter. The Rāmāyāna describes the adventures of Rāma, while the Mahābhārata has the great battle fought between the Kauravas and the Pāṇḍavas as its subject. Thus, as far as the subject is concerned there is not much difference between them. Such similarity between these two epics has been fully brought out and discussed by Prof. E.W. Hopkins in his monumental work on the Mahābhārata.

On further investigation, it may be found that the authors of these two epics write in a similar style. They describe similar situations, incidents, persons, episodes and such other things in almost the same manner. As regards the imagery employed by the authors of these epics, Prof. K.A. Subramanya Iyer observes "Another question which

1. The Great Epic of India - by E.W. Hopkins.
constantly arises in our minds while reading the Rāmāyaṇa is: How far is the imagery found in the work is the product of Vālmiki's own imagination and how far is it just his literary inheritance? A very large number of images found in the Rāmāyaṇa are found in the Mahābhārata also and one feels they would be found in other works of a similar nature and of the same period, if we could but see them. Thus here Prof. Iyer seems to believe that the imagery employed by the authors of the epics is similar.

Over and above this similarity in the imagery, there are many similar episodes and literary devices in these two epics. Thus the Rāmāyaṇa II.100 which is known as Kaccit Sarga, because the stanzas in that Sarga begin with the word 'Kaccit', has its counterpart in the Mahābhārata (II.5) also. Similarly the whole main story of the Rāmāyaṇa occurs in the Mbh.III.273-291; and is known as the Rāmāyaṇa. There is not only this sort of similarity between these two epics, but in the similes in the Mahābhārata the main characters of the Rāmāyaṇa also figure as the upamānas. This may be taken as a sure sign of the acquaintance with the story of the Rāmāyaṇa on the part of the authors of the Mahābhārata. Moreover in similar situations, it is found that not only the imagery but the wording is also the same in the two epics, and this shows how these authors might have thought alike.
But before undertaking any investigation regarding the similarity between these two epics and especially regarding the similarity of imagery, it may be noted that similarities in minor or most commonly used expressions need not be undertaken for our inquiry. Thus for example the expressions like Narasabha, Narasardula, Purusarshabha etc. should not be taken as decisive factors for the existence of similarity. Only these similes in which the authors of these two epics use similar upamaṇas or describe the upameya in almost similar words—would give us information regarding the similarity in the use of the figures of speech and that would also enable us to decide regarding the common stock on which the authors of these epics relied for their expression.

As the upamaṇas in the epics are similar they can be divided into similar categories. Thus Prof. S.N. Gajendragadkar divides the similes of the Mahābhārata into four categories viz. (1) God-world (2) Nature-world (3) Animal-world and (4) World of Human beings. Similarly the similes in the Rāmāyaṇa also be classified in these four categories. So among the references to the god-world we get the mythological references which are similar in both these epics. Then if the general nature of the upamaṇas occurring in these epics is considered, we find that a great number of

them is from the nature-world. Both, Valmīki and Vyāsa refer to trees, creepers, flowers, sun, moon, stars, planets, rivers and mountains in their similes. In the same way we find that they refer to the different animals as upamāṇas in their similes. Such animals are mostly elephants, lions, bulls, deer and cows. They also refer to birds. They are eagle, vulture, hawk, and such other birds which are commonly seen. In this connection it may be noted that the natural enmity between the birds and beasts or among the birds themselves has also been alluded to by the authors of the epics to describe the fights between two warriors. With regard to the world of human beings – persons in their relation to each other are mentioned as upamāṇas. Such relations are those between a master and a servant, a king and the subject, a husband and wife, a father and a son and so on; that is to say that the human relations are taken into consideration to describe particular situations or persons under the influence of particular emotions.

REFERENCES TO THE GOD-WORLD IN THE EPICS.

If the references to the god-world are taken into consideration, it will be seen that the authors of the Rāmāyaṇa and the Mahābhārata refer to the gods of the Vedic pantheon as well as the gods celebrated in the Purāṇas. Thus there are references to Indra, Agni, Sūrya, Viṣṇu and others. These deities have several hymns in their honour in
the Vedas. There are also references to Prajāpati, Brahma, Śankara and others. Among the goddesses Lakṣmī is frequently alluded to by the authors of the epics.

Now, even among the gods, Indra is the most prominent figure quite frequently referred to as upamāna in the similes occurring in both Rāmāyaṇa as well as Mahābhārata. It seems that the characteristics of Indra described by both the poets in their epics are almost the same. For both of them Indra is the first-rate upamāna for describing the royal splendour. He is also an idol of honour for his military exploits. His fights with several demons have also been made the subject of reference to describe the terrible combats between the warriors.

So just as Vālmīki refers to Indra in several similes, Vyāsa also refers to him in similes. All such similes having Indra as upamāna cannot be taken for consideration because their number is quite likely to be very big. But if some similes from the Mahābhārata are taken up, and compared with those of the Rāmāyaṇa it will easily be found that both the poets have used this upamāna in almost similar manner.

Thus the similes from the Mahābhārata, referring to Indra, give different traits of his individuality. It is found that the general characteristics of Indra are similar in both the epics.
The first simile contained in the Mbh. II.2.9cd refers to Kṛṣṇa surrounded by Pāṇḍavas. The second simile given in the Mbh. II.45.26ab describes the killing of Śiśupāla by Kṛṣṇa. The third simile contained in the Mbh.

1. (i) bhṛṭṛbhīḥ pañcabhiḥ kṛṣṇa vṛtaḥ śakra ivāmaraiḥ /
   Mbh. II.2.9cd.

(ii) sa papāta mahābhūhur vajrāhata ivācalah /
   Mbh. II.45.26ab.

(iii) sa dhārtarāṣṭram jahi sānubandham
   vṛtraṁ yathā devapatiṁ mahendrapaḥ /
   Mbh. III.130.6cd.

(iv) rākṣasāṁ raudrakarmāṇāṁ krūrakarmā ghaṭotkacah /
   alam buṣam pratyudiyāya balaṁ śakra ivā have /
   Mbh. VI.45.42.

(v) mahodaras tu samare bhīmam viwyādha patribhiḥ /
    navabhīr vajrasankāsair namucīṁ vṛtraḥ yathā //
    Mbh. VI.88.17.

(vi) tvarito bhyaḍravad dronaṁ mahendra iva śambaraṁ /
    Mbh. VII.106.9cd.
III.120.6cd is a speech of Sātyaki; and the fourth simile given in the Mbh. VI.45.42 refers to the fight between Ghaṭotkaca and Alāṃbuṣa, a demon-ally of Duryodhana. Similarly the fifth simile in the Mbh. VI.88.17 describes the fight between Bhīma and Mahodara; and the last simile in the Mbh. VII.106.9cd describes how Dhṛṣṭadyumna attacked Drona.

The first simile refers to Indra as surrounded by different gods; while the other similes refer to his military exploits which he is believed to have carried on against several demons like Vṛtra, Namuci, Bala and Śambara. Indra has been celebrated for his adventures and as such he has served the purpose of the best standard of comparison when some combat or battle is to be described. So it is quite natural that both Vālmīki and Vyāsa refer to Indra in such connections.

There are several similes in the Rām. which can be found to have expressed the same ideas in almost the same manner. Thus the first simile given in II.1.51cd describes

1. (i) upopaviṣṭair nṛpatir vṛto babhau
   Sahasracakṣur bhagavān ivāmaradh /
   Rām. II.1.51cd.
Dasaratha surrounded by his advisers and ministers. The second simile contained in III.30.28 describes the fall of Khara by comparing him with Vṛtra, Namuci and Bala. The third simile occurring in IV.16.23cd refers to Vālin struck deadly by Sugrīva while the fourth simile given in VI.67.19cd describes Rāma when he killed a demon and the last simile contained in VI.76.77 is a speech of Sugrīva addressed to Kumbha a demon warrior in Rāvana's army.

In the first simile Indra surrounded by gods is described in a similar manner in which Kṛṣṇa is described in the Mbh, II.2.9cd. The simile given in the Rām. describes

(ii) sa vṛtra iva vajreṇa phenena namuci r yathā /
    balo vendrāśamihato nipapāta hataḥ kharaḥ //
Rām. III.30.28.

(iii) gātresvabhihato vālī vajreṇeva mahāgiriḥ /
Rām. IV.16.23cd.

(iv) nanāda hatvā bharatāgrajo raṇe
    mahāsurām vṛtraṁ ivēmarādhipaḥ /
Rām. VI.67.19cd

(v) Mahāvimardaṁ samare mayā saha tavādbhutaṁ /
    adya bhūtāni paśyantu śakraśambarayor iva //
Rām. VI.76.77.
Valin just as the simile in the Ādi. II.45.26ab describes Śiśupāla. The simile in the Ādi. III.120.6cd describes Indra striking the demon Vṛtra. With this simile that be given in the Rām. VI.67.191cd can/easily compared, similarly the similes given in the Rām. VI.76.77 and the Ādi. VII.106.9cd show a remarkable resemblance of ideas expressed by them.

Agni stands next only to Indra in importance, as far as the upamānas employed by the poets in the epics are concerned. The resplendent appearance of the fire has led the epic poets to allude to it in order to describe the personal lustre of their characters. The cult of sacrifices being highly in vogue, references to fire in its full significance as far as the sacrificial and ritual cult is concerned are many in both the epics.

Thus in several similes of the Ādi., Agni is the

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\begin{align*}
1. & \text{(i) } \text{pātayaṁ samare rājan yugāntāgnir iva jvalan} / \\
& \text{Ādi. I.137.37ab.} \\
& \text{(ii) } \text{āśīt purastād diptanām caturtha iva pāvakaḥ} / \\
& \text{Ādi. I.180.5cd.} \\
& \text{(iii) māgadham sādhāryāma iṣṭām trayā ivāgnayah} / \\
& \text{Ādi. II.20.3.} \\
& \text{(iv) } \text{jugupsitam hi yacchrāddham dahatyagnir ivendhanām} / \\
& \text{Ādi. III.200.18cd.}
\end{align*}
\]
upamāna. The first simile contained in I.137.37ab describes Arjuna while fighting against Drupada. The second simile given in I.180.5cd refers to the sage Parāśara. The third simile given in II.20.3 is a speech of Kṛṣṇa addressed to Yudhiṣṭhira when he was to proceed to Magadha along with Bhima and Arjuna to fight with Jarāsandha. The fourth simile given in III.200.18cd is a speech of the sage Mārkandeya addressed to Yudhiṣṭhira. The fifth simile occurring in IV.55.7 is again a description of Arjuna. Similarly the sixth simile in IV.68.62cd is also a description of Arjuna. The seventh simile given in VI.100.10cd refers to Abhimanyu and the last one contained in VII.186.24ab describes Drona.

(v) kālagnim iva bibhatsum nirṣahantam iva praṣāh /
    nārayah preksitum śekur jvalantam iva pāvakam /
Mbh. IV.55.7

(vi) kṣamayāmāsa kaunteyam bhasmacchannam ivēnalam /
MBh. IV.68.62cd.

(vii) abhimanyuḥ sthito rājan vidhūmognir iva jvalan /
Mbh. VI.100.10cd.

(viii) atiśṭad āhave drona vidhūmognir iva jvalan /
Mbh. VII.186.24ab.
Several similes in the Rām. can be found having resemblance with these similes in the Mbh. The first simile given in the Rām. I.31.3ab describes Viśvāmitra. The second simile contained in II.24.8cd is a speech of Kauśalyā addressed to Rāma. The third simile given in III.26.5 describes Rāma while fighting against Khara. The fourth simile contained in VII.5.7cd describes the three sons of demon Sukesa; and the last simile given in VII.9.14 refers to the sage Pulastya.

1. (i) abhivādyā munisreṣṭham jvalantam iva pāvakam /
   Rām. I.31.3ab.

   (ii) pradhakṣeyati yathā kāsāṁ citrabhānur himātyaye /
   Rām. II.24.8cd.

   (iii) tataḥ krodhasamāviṣṭaḥ pradīpta iva pāvakah /
   Rām. III.26.5cd.

   (iv) trayo loka ivāvyagrāḥ sthitāś trayā ivāgnayaḥ /
   Rām. VII.5.7cd.

   (v) etasmimnantare rāma pulastyatanayo dvijaḥ /
   agnihotram upātiṣṭhaḥ caturtha iva pāvakah //
The similes given in the *Mbh.* I.180.5cd and the *Rām.* VII.9.14 refer to the fourth fire. Such a practice of keeping the fourth fire over and above the three fires usually kept in a sacrifice was in vogue in case of some special sacrifices. Similarly the similes given in the *Mbh.* II.20.3 and the *Rām.* VII.5.7cd refer to the three fires. The fire burning trees, forests or heaps of grass has been employed as upamāna by both the poets. Thus the similes in the *Mbh.* III.200.18cd and the *Rām.* II.24.8cd describe the fire which burns the fuel and heaps of grass. The fire has been also used as upamāna due to its resplendent flames while describing the personal lustre of the characters. Thus the similes given in the *Rām.* I.31.3ab and the *Mbh.* IV.55.7 describe Viśvāmitra and Arjuna respectively.

In the same way the similes given in the *Mbh.* IV.68.62cd, VI.100.10cd and VII.186.24ab describe Arjuna, Abhimanyu and Drona. Thus it will be seen that the manner in which these epic-poets use these upamānas is almost similar.

1. (i) āstikasya pītā hyāśīt prajāpatisamāḥ prabhuḥ /
   *Mbh.* I.13.10ab.

   (ii) dīvīva devā brahmāṇam yudhisthiram upāsate /
      *Mbh.* II.4.40cd.
Mbh. I.13.10ab refers to the father of the sage Āstika. The second simile contained in II.4.40cd describes Yudhishthira. The third simile given in VI.120.30cd refers to Bhīṣma; similarly the fourth simile in XII.53.27cd refers to him. The last simile given in XV.8.6cd describes Dhṛtarāṣṭra.

Some similes from the Rāmāyaṇa can be cited to show parallelism between them and these similes of the ṛṣi.

Thus the first simile given in the Rām. I.1.18.41cd refers to Daśaratha while he approached to Visvāmitra. This simile can be easily compared with the simile given in the Ṛṣi.

Similarly the similes given in the Ṛṣi. II.4.40cd and VI.120.30cd can be compared with the simile contained in the Rām. VII.83.11.

(iii) upatāsthur mahātmānam prajāpatim ivāmarāh //
Mbh. VI.120.30cd.

(iv) abhyājagāma gāngeyam prajāmānam iva vāsavah //
Mbh. XII.53.27cd.

(v) uvāca kāle kālajñā prajāpatisamam patim //
Mbh. XV.8.6cd.

1. (i) pratyujjagāma tam hṛṣṭo brahmānam iva vāsavah //
Rām. I.18.41cd

(ii) matupālāsa sarve tvām prajāpatim ivāmarāh //
nirikṣante mahātmānam lokanātham yathā vayam //
Rām. VII.83.11.
Some other similes in the Rām. describe the characters of the epic by comparing them with Brahmā. The first simile given in the Rām. I.18.34cd describes King Dasāratha and the second simile given in the Rām. I.60.30cd describes Visvāmitra. These two similes can be easily shown as having resemblance with the ideas expressed in the similes in the Mbh. I.13.10ab and XV.8.6cd as far as their upamāna is concerned.

Just as Brahmā is referred to as upamāna in the similes of both the epics Viṣṇu is also made the upamāna in both of them. Thus in some similes of the Rām. Viṣṇu figures as upamāna. The first simile occurring in V.37.24 is a speech of Hanumat addressed to Sītā while the second

1. (i) pitā dasāratho hṛṣṭo brahmā lokādhipo yathā /  
Rām. I.18.34cd.  
(ii) raśimadhya sa tejasvī praśaptadir ivāparaḥ /  
Rām. I.60.30cd.

2. (i) drakṣasyadyaiva vaidehi rāghavam sahalakṣaṇam / vyavasāyasamāyuktam viṣṇum daityavadhe yathā //  
Rām. V.37.24  
(ii) tasyaiva rathacakreṇa nilo viṣṇur ivāhāve /  
śiras cīchāda samare nikubhasya ca sārathe //  
Rām. VI.43.33.
The simile given in VI. 43.33 is a description of Nīla when he killed the charioteer of the demon named Nikumbha.

In the Mahabharata there are similes which have Viṣṇu as the upamāna. Thus the similes given in the Mahabharata VII.21.37 and VIII.51.54cd describe Drona and Bhīma respectively. The similes contained in the Rāmāyaṇa V.37.24 and the Mahabharata VII.21.37 describe Viṣṇu as upamāna in almost the same manner as in both the similes Viṣṇu striking a host of demons is described. The similes given in the Rāmāyaṇa VI.43.33 and the Mahabharata VIII.51.54cd are also similar because in both the cases Viṣṇu's descriptions as striking a demon with a weapon viz. cakra or some other one is given.

God Śaṅkara is referred to as upamāna in both the epics to show the fierce outlook of a fighting warrior, and in such descriptions the terrible aspect of that god has been described by the poet of the epic. Thus for example, the simile given in the Mahabharata VI.62.56 describes

1. (i) dronas tu pāṇḍavāṇīkā cakāra kadaṇṇam mahat /
yathā daityagaṇā viṣṇuh surāsura namaskrtah //

Mbh. VII.21.37.
(ii) pothayāmāṣa gadyā bhīmo viṣṇur ivāsuraṇā //

Mbh. VIII.51.54cd.

2. gajānām rudhira klīnṇām gadām bibhrād vrkodarāh /
ghorāḥ pratibhayāḥ cāsit pīṇākīva pīṇākadhār //

Mbh. VI.62.56.
Bhimasena, while he was holding his club besmeared with the blood of the elephant which he had killed. Such similes can be found at many places in the descriptions of the 1

Mbh battle. Similarly, the simile given in the Rām. III.24.26 describes Rāma's fierce appearance when he fought against Khara. Just as there are many similes in the Mbh., which have Rudra as the upamāṇa, similarly several similes in the Rām. also have Rudra as the upamāṇa; and it will be seen that the purpose of both the epic poets seems to describe the fierceness of the warriors engaged in battles or combats.

Rudra is not only the standard of comparison for such a description. Yama, the god of death, has also been utilised by these epic-poets as the upamāṇa to give such descriptions. Thus the similes given in the Rām. III.3.14

1. rūpam apratimam tasya rāmasyākliṣṭa karmaṇaḥ //
   babhuva rūpam kruḍhaḥasya rudrasyeva pinākinah //

2. (i) sa vinādyā mahānādaṁ sūlaṁ sakradhvajopamam //
   pragṛhyasobhata tadā vyāttāna ivāntakah //

(ii) antakam iva kruddham samare prāṇahāriṇam //
   hanumantam abhīprekṣya rākṣasa vipradudruvah //
   Rām. VI.56.24.
and VI.56.24 describe the demon Virādha and Hahumat respectively. For describing the terrible demon rushing to attack with his spear in his hand, the god of death with his mouth wide open to devour the victim is the right upamāna. There are several similes in the Rām., which describe the warriors in this manner; and in the Mbh. also at many places the warriors have been described by comparing them to the god of death to suggest their dangerous appearance. Thus the similes given in the Mbh. III.17.2ab, III.125.1, VI.59.46c-47b describes the banner of Pradyumna, a demon named Mada and Bhīsma respectively. Both these sets of similes from the epics show the similar tendency on the part of their authors to use the same imagery in similar descriptions.

1. (i) ucchritya makaram ketum vyāttāna nam ivāntakam //

Mbh.

Mahabharata III.17.2.ab.

(ii) tam drṣṭvā ghora vadanam madam devah satakratuḥ /

ayāntam bhaksāyīgyantam vyāttanānam ivāntakam //

Mbh.

Mahabharata III.125.1.

(iii) drṣṭvā hi bhīsmaṁ samāre vyāttanām ivāntakam /

bhayārtāḥ prapaśyante simhāt kṛdamṛgā iva //

Mbh.

Mahabharata VI.59.46c-47b.
Among the goddesses Lakṣmī is referred to more frequently. Thus the similes given in the Rām. I.77.19ef. and III.34.15cd describe Sītā by comparing her to Lakṣmī. Similarly the similes given in the Mbh. I.73.3ab, I.97.27cd and III.293.29cd describe S'akuntalā, Gāṇḍā and Śāvitri respectively by comparing them to Lakṣmī. It will thus be seen that in both the epics, Lakṣmī has been considered as the standard par excellence.

Thus these similes having one or the other god as upamāna show that there is a striking similarity between the epics regarding the use of upamānas. Almost the same gods have been referred to by both the poets in these epics.

1. (i) deva tābhiḥ sama rupe sitā śrīk iva rūpinī /
   Rām. I.77.29cf.
   (ii) devateva vanasyasya rājate śrīr ivapara /
   Rām. III.34.15cd.

2. (i) sṛtvātha tasya tam sabadam kanyā śrīr iva rūpinī /
   Mbh. I.73.3ab.
   (ii) jājvalyamānām vapuṣā sākṣācchriyam ivāparām /
   Mbh. I.97.27cd.
   (iii) pitṛḥ samipam agamad devī śrīr iva rūpinī /
   Mbh. III.293.29cd.
Similes referring to the Nature-world occurring in the epics.

Among the similes, which occur in the epics these referring to the sun and the moon as upamānas are quite frequent and they are important also as far as references to the nature-world in the epics are concerned. There are several similes in both the epics in which the moon is the upamāna. Among the similes from the Mbh. that given in I. 48.16 describes the sage Āstika when he was in his mothers womb, that given in III.146.80ab describes Hanumāt as seen by Bhīmāena; the simile contained in XII.106.10ab refers to

1. (i) tataḥ pravrde garbage mahātejā mahāprabhah / yathā somo dvijaśreṣṭhah śuklapaksodito divi //
   Mbh. I.48.16.

(ii) apasyad vadanam tasyaś raśmimantam ivodupam /
   Mbh. III.146.80ab.

(iii) ādarsa iva suddhātamaśāradāś candraṁ yathā /
   Mbh. XII.106.10ab.

(iv) babhāḥ yudhisthirāḥ tatra puṁrāpāśyām ivodurāt/
   Mbh. XIV.64.3cd.

(v) punar draksyasi kalyāṇi putram candraṁ ivoditam /
   Rām. II.44.22cd.

(vi) babhuva guṇasampannah pūrṇa candra iva priyah /
   Rām. II.45.3cd.

(vii) tasya drstvā mukham devī pūrṇa candraṁ ivoditam /
   Rām. VI.33.36ab.
a King of Videha and that given in XIV.64.3cd describes Yudhishthira. Among the similes from the Rām. the first simile given in II.44.22cd is a speech of Śumitrā addressed to Kausalyā, the second simile given in II.45.3cd describes Rāma and the third simile contained in VI.33.36ab is also a speech addressed to Sītā by Trījāṭā, describing Rāma. Thus all these similes are the examples of such descriptions in which these epic-poets prefer to describe the characters by comparing them to the moon.

There are also several similes in the Rāmāyaṇa as well as the Mābh., in which the sun figures as upamāṇa. Thus the similes given in the Rāmāyaṇa II.34.3c and II.42.24cd describe king Dāsaratha; the simile given in II.105.11cd is a speech of Bharata addressed to Rāma in which he describes how he would appear when he was amounted as a King.

1. (i) uparakam ivādityah, Rāmāyaṇa II.34.3c.
   (ii) vilapan praviśad rāja graham sūrya ivāmbudam / Rām. II.42.24cd.
   (iii) pratapantam ivādityam rājye sthitam arindamam / Rām. II.105.11cd.
   (iv) Vatātmajam sūryam ivodayastham / Rām. V.31.19d.
The simile given \(V.31.19\)cd describes Hanumat sitting on a peak of a mountain.

Among the similes from the \(Mbh.\) the simile given in \(I.83.6ab.\) is a speech of Sārmiśṭhā addressed to Devayānī in which she describes \(v\)ayāti. The simile given in the \(Mbh.\) \(I.176.27cd.\) describes the king Kalmaśapāda; while that given in \(III.279.40cd.\) describes the divine form of the soul emerging from the dead trunk of the demon viz. Kabandha and the simile given in the \(IV.62.5cd.\) describes Arjuna when he fought against the Kauravas. All these similes show the similar tendency on the part of the authors of the \(Rām.\) and the \(Mbh.\) to describe their characters by comparing them to the sun when they wanted to bring out their personal lustre in the prominence.

1. (i) tāpasa tejasā caiva diyāmanam yathā ravim / 
   \(Mbh.\) \(I.83.6\) ab.

(ii) grasta aśīd graheṇeva parvakāle divākaraḥ / 
   \(Mbh.\) \(I.176.27\) cd.

(iii) dadṛse divām āsthāya divi sūrya iva jvalanā / 
   \(Mbh.\) \(III.279.40\) cd.

(iv) madhyandinagatocīsmaṁ charadiva divākaraḥ / 
   \(Mbh.\) \(IV.62.5\) cd.
In the Rām, the clouds also figure as the upamāna Thus among the similes from the Rām, that given in II.44, 31cd. refers to the lessening of the sorrow felt by Kausalyā when Rāma went to the forests and the simile given in II. 92.38 describes the great army which followed Bharata when he went to Citrakūta to see Rāma, and the simile given in V.54.6ab describes Hanumat whose tail became resplendent on account of the flame of fire. Vālmīki has used the clouds in all these cases as the upamāna for his descriptions. The simile given in VI.65.3ab is a speech of Kumbhakarna addressed to Rāvana. In the fourth simile, he has referred to a cloud accompanied by lightning as the standard of comparison, because he wanted to describe Hanumat with his tail ignited by the demons. These and such other similes which have clouds as upamāna do have their counterparts and similar instances in the Mbh. also in which the author uses this upamāna in

1(i) Sadyah śāreśe vinanāsā soka, saradgato megha iva plpa- toyah /
     Rām. II.44.31cd.
(ii) Sa prayatā mahāsenā gajavāji rathākula /
     dakṣiṇam disam avṛtya mahāmegha iva thitath //
     Rām. II.92.38.
(iii) tataḥ pradiptalāṅgulaḥ savidyud iva toyadah /
     Rām.V.54.6 ab.
(iv) garjanti na vrtha sūra nirjalaḥ iva toyadah /
     Rām.VI.65.3ab.
almost the same manner in which Vālmiki uses it.

1. Thus from the similes in the Ṛṣita, that given in I.32.10ab describes Gamūda; the simile contained in III.11.9cd refers to the demon Kīrmira who fought against Bhimasena and the simile given in IV.60.18cd describes Arjuna who fought against Karna and the simile contained in VII.158.30ab is a speech of Karna addressed to Kṛpa. The last simile in this connection which contains Karna's speech is an exact counterpart of the simile given in the Rāma, VI.65.3ab which is a speech of Kumbhayakarna. At both these places the idea expressed by the authors of the epics is almost similar. Moreover in comparison of the similes of one epic with those of the other it will be seen that the clouds have been referred to as upamāna
to describe

1. (i) namādoccāh sa balavān mahāmegha ivāmbare /  
Mbh. I.32.10ab
(ii) muncantam vipulan nādan satyam iva toyadam /  
Mbh. III.11.9cd.
(iii) mahatā sarvāṣaṇa varṣanānam ivāmbudam /  
Mbh. IV.60.18cd
(iv) vrtha śura na garjantā saradā iva toyadān /  
Mbh. VII.158.30ab.
different things. Thus these similes describe the characters
of the epic, an abstract idea viz. sorrow; a fighting hero,
a big army and such other things. This shows how the same
imagery was used by the poets for describing quite different
objects. Such similes are quite numerous and show a wealth
of literary merit on the part of both these poets.

Vālmīki and Vyāsa used different natural phenomena as
their images in the descriptions. Thus the falling stars or
meteors have been referred to as upamāna in several similes
in the Ram., that given in VI.70.39ab refers to a missile
discharged by the demon Trisīras towards Hanumat while the
simile given in VI.79.42cd describes Makarākṣa thrown
towards Rāma.

1. (i) na babhrāja rajodhvastā tāreva gaganāc cyuta/
    Ram. II.65.24ab.

(ii) samhrātadyutivistārām tāreva divas' cyutām/
    Ram. II.114.11cd.

(iii) divaḥ kṣiptām ivolkām tām saktim kṣiptām asāgatām/
    Ram. VI.70.39ab.

(iv) vyāśīryata maholkeva rāmabānārdito bhuvi/
    Ram. VI.79.42cd.
Similarly among the similes in the \textit{Mbh.}, that given in V.181.5cd describes a missile thrown by Parasurama towards Bhishma; the simile given in VI.48.85cd refers to the missile discharged by Sveta towards Bhishma; and the simile contained in VII.92.67ab describes the missile thrown by the prince of Kambaja towards Arjuna while the simile given in IX.17.42cd describes the sakti discharged by Yudhisthira towards Salya. All these similes occurring in the \textit{R\text{\textsc{\textae}}} and the \textit{Mbh.} show that the authors of these epics used a falling star as \textit{upam\text{"a}na} when they wanted to describe a lustrous and pointed missile discharged by a warrior towards an enemy.

\begin{enumerate}
\item[(i)] \textit{k\text{"a}lotsr\text{"a}yam prajvalit\text{"a}m ivol\text{"a}m}
\begin{quote}
\textit{sandipt\text{"a}yam tejas\text{"a} vy\text{"a}pya lok\text{"a}m /}
\end{quote}
\textit{MBh. V.181.5cd.}
\item[(ii)] \textit{apatat sahas\text{"a} r\text{"a}jan mahol\text{"a}eva nabhastal\text{"a}t /}
\textit{MBh. VI.48.85cd.}
\item[(iii)] \textit{s\text{"a} jvalanti mahol\text{"a}eva t\text{"a}m as\text{"a}dy\text{"a} mah\text{"a}ratham /}
\textit{MBh. VII.92.67ab.}
\item[(iv)] \textit{praiks\text{"a}nta sarve kurava\text{"a} samet\text{"a}}
\begin{quote}
divo yug\text{"a}nte mahat\text{"a}m ivol\text{"a}m / \\
\end{quote}
\textit{MBh. IX.17.42cd.}
\end{enumerate}
The sea is taken as upamāṇa by Vālmīki as well as Vyāsa, in their similes. Thus among the similes in the Rāmāyaṇa that given in I.1.17c describes Rāma, the simile contained in II.67.37cd is a speech of different sages addressed to Vasistha the royal-priest of Ayodhyā; while the simile given in II.80.4 describes the great multitude of people who followed Bharata when he went to Citrakūṭa.

The similes given in the Mahābhārata have also the sea as upamāṇa. Thus the simile given in Mahābhārata I.173.9cd is a speech

1. (i) samudra iva gāmbhirye / Rām. I.1.17c
   (ii) natikramamahe sarve velam prāpyeva saṅgaraḥ / Rām. II.67.37cd.
   (iii) sa tu harsat tam uddesam janamgho vipulat prayāṇ / asobhāta mahāveghaḥ samudra iva parvani // Rām. II.80.4.

2. (i) kṛtāntam nāticakrām velām iva mahodādham / Mahābhārata I.173.9cd.
   (ii) tam balaugham āparyantāṃ devair api suduḥsaham / āpantantāṃ suduspaśram samudram iva parvani // Mahābhārata VI.63.2.
   (iii) samudra iva gāmbhirye / Mahābhārata VII.194.9c.
The sea is taken as upamāṇa by Vālmīki as well as Vyāsa, in their similes. Thus among the similes in the Rām. that given in I.1.17c describes Rāma, the simile contained in II.67.37cd is a speech of different sages addressed to Vasiṣṭha the royal-priest of Ayodhyā; while the simile given in II.80.4 describes the great multitude of people who followed Bharata when he went to Citrakūṭa.

The similes given in the Mbh. have also the sea as upamāṇa. Thus the simile given in Mbh. I.173.9cd is a speech

1. (i) samudra iva gāmbhirye / Rām. I.1.17c
   (ii) natikramāmahe sarve velām prāpyeva sūgaraḥ / Rām. II.67.37cd.
   (iii) sa tu harsāt tām uddesaṃ janaśōgho vipulat prayān / asobhṛta mahāveghāḥ samudra iva parvani // Rām. II.80.4.

2. (i) kṛtāntaṃ nāticākrāṃ velām iva mahodadhīn / Mbh. I.173.9cd.
   (ii) tam balaugham aparyantam devair api suduḥṣanām / āpapantam suduṣpāram samudram iva parvani // Mbh. VI.63.2.
   (iii) samudra iva gāmbhirye / Mbh. VII.194.9c.
of a Gandharva addressed to Yudhisthira in which he narrates the story of Vasistha, the simile contained in VI.63.2 describes the Kaurava army rushing to attack Bhima-sena and the simile given in VII.194.9c is a speech of Dhrtarastra in which he refers to one of the virtues of Aśvatthāman. It will be seen that the simile given in the Mbh. I.173.9cd can be easily shown having an idea parallel to that expressed in the Rām. II.67.37cd. Similarly the simile contained in the Mbh. VI.63.2 can be compared with the simile given in the Rām. II.80.4. The similes given in the Rām. I.1.17c and VII.194.9c are exactly similar, the only difference between them is with regard to the person described, the simile in the Rām. I.1.17c describes Rāma while that given in Mbh. VII.194.9c describes Aśvatthāman. The expression and the imagery are quite identical in both these similes. Thus all these similes show how the poets of these epics thought in the same manner.

Sky is another natural phenomenon which is alluded to by the authors of the epics as upamāna in their descriptions. Thus among the similes given in the Rām., that contained

1. (1) āsīmēvāmēlaṁ rātrau gaganaṁ toyadātyaye /

Rām. II.72.19cd.


in II.72.19cd describes the bedroom of King Dasaratha as seen by Bharata, the simile given in II.85.8 refers to Bharata, and the simile contained in IV.64.8ab describes the sea as seen by the monkeys, while the simile given in VI.73.15ab describes Indrajit having the shining royal umbrella held over his head.

The Mbh. also contains several similes which have the sky as upamāna. Thus among the similes in the Mbh. that given in III.252.48ab describes the army led which followed Duryodhana when he marched for his conquests, the simile given VII.49.23cd describes the battle-field after the

(ii) tam evam abhibhāsantam ākāśa iva nirmalaḥ /
    bharataḥ ślakaṇṇāyā vācā guhāṁ vacanam abravit //
    Rām. II.85.8
(iii) ākāśam iva duṣpāram sāgaram prekṣya vanarāḥ /
    Rām. IV.64.8ab.
(iv) rarāja pratipurūrena nabhas candramasā yathā /
    Rām. VI.73.15ab.

2. (i) vyapetābhraghane kāle dyaur ivāvyakta sāradī /
    Mbh. III.252.48ab.
(ii) dyaur yathā pūrṇa candrena naksatragaṇamālinī /
    Mbh. VII.49.23cd.
(iii) āsīd āyo dhanam tatra nabhas tārāgaṇāir yathā /
    Mbh. VII.187.49cd.
death of Abhimanyu and the simile given in VII.187.49cd describes the battle fought after the death of Drona. All these similes show that the sky was used by both the authors of the epics to describe different things. Thus the similes given in the Ram. describe things like bedroom as well the characters of the epic like Bharata and Indrajit. The similes given in the Mahabharata describe an army and the battle field. Thus it will be seen that these similes occurring in both these epics have likened various things to the sky to show the wide extent of an army or the imposing personality of a character of the epics.

In both the epics, the mountains have been referred to as upamānas for various purposes. A firm rock or a mountain has been a very suggestive upamāna to convey the idea of one's patience and firm determination. This can be easily observed on the investigation of the similes which have the mountain as upamāna. Similarly an immovable rock has been a fitting standard of comparison to describe the exceptional valour of a warrior facing the onslaught of the opposite warriors. Moreover the mountains have also been referred to as upamānas to suggest the huge size and shape of the elephants as well as warriors.
Thus among the similes in the Ṛām. that given in II.43.14cd describes Rāma and Laksamana, the simile contained in III.29.21cd is a speech of Khara addressed to Rāma in which he describes himself to the immovable as a mountain. The simile given in IV.5.30ab describes Vālin and the simile given in VI.100.21cd describes Rāma among the similes from the Ṛām. that given in I.186.26cd describes Jarāsandha, the simile contained in III.142.27cd refers to Narakāsura who was killed by Viṣṇu, the simile given in VI.62.54cd describes the elephants which were killed in the battle and the simple contained in VII.109.33ab describes the demon Alambusa.

\[ \text{lāndagrayudha nistrinsau sarngāviva, parvataṁ} / \]
\[ \text{Rām. II.43.14cd.} \]

(ii) dhārādharam ivākampyam parvatam dhātubhis’citam/
\[ \text{Rām. III.29.21cd.} \]

(iii) Sarair vihilatam bhūmaṁ vikrāṇaṁ iva parvatam /
\[ \text{Rām. IV.5.30ab.} \]

(iv) āsasāda tato rāmaṁ sthitam sailam ivācalam /
\[ \text{Rām. VI.100.21cd.} \]
The similes given in the Rām. VI.100.21cd and the Mbh. I.186.26cd seem to be similar as far as the imagery is concerned because in both of them the fighting warrior who faced the onslaught of an enemy without being moved is likened to a mountain. Similarly the similes given in the Rām. IV.5.30ab and the Mbh. VII.109.33ab are also similar to each other because a warrior who has been killed is compared to a mountain which is shattered to pieces. Other similes are also endowed with such parallelism of the ideas expressed by them. Thus these similes show that in such descriptions both the poets employed almost similar imagery.

1. (i) dhanaśo bhyaśām āgatya tāthau girir īvācalah /
   Mbh. I.186.26cd.

   (ii) sa pāpata tato bhūmāu girirāja īvāhataḥ /
   Mbh. III.142.27cd.

   (iii) vivalanto gata bhūmīṁ sailo īva dharātale /
   Mbh. VI.62.54cd.

   (iv) alambusam tathā sūrāviśirṇam īva parvataṁ /
   Mbh. VII.109.33ab.
Similes referring to the Animal-world contained in the epics.

There are several similes in the Rām. as well as in the Mbh., which refer to different animals as upamānas. Some birds are also referred to as upamānas. Among the similes referring to the animals, those referring to a lion are quite important and among those referring to birds, the similes referring to eagle are equally important.

Thus among the similes from the Rām. the simile contained in II.16.25c-26b describes Rāma, the simile given in VI.11.23cd refers to the demons entering the courtroom of Rāvana and the simile given in VI.53.28 describes Aṅgada while he attacked the demons.

1. (i) niśakrama sumatrenā saha rāmo nivesānāt /
   parvatād iva niśkramya simho giriguhāsaya //
   Rām. II.16.25c-26b.

(ii) sabbhām padbhāḥ pravivisuḥ simhā giriguhām iva /
    Rām. VI.11.23cd.

(iii) tān rāksasaganān sarvān vrksam udyamya vīryavān /
    aṅgadaḥ krodhatāmrākṣah simhaḥ kṣudramrgān iva //
    Rām. VI.53.28.
Among the similes from the Mbh., that given in I.127.39cd refers to the Kauravas and Pāṇḍavas, the simile given in II.70.17 is a speech of Bhīmasena, the simile contained in VII.179.52a refers to Ghaṭotkaca and the simile given in VIII.21.24cd describes Karna. The similes given in the Rām., VI.11.23cd and the Mbh. I.127.39cd are almost similar in their expression. At both the places, persons entering a house are described and to give an idea about their heroic appearance, they have been compared to the lions entering their caves. The similes in the Rām. II.16.25c-26b and the Mbh. VII.179.52a are also similar because in both of them the heroes of the epics have been compared to a lion. Similarly, the similes given in the Rām.

1. (i) viśānti sma tādā virāḥ simhā iva girer guhām / Mbh. I.127.39cd.
   (ii) dharmarājanirṛṣṭās tu simhāh kṣudramṛgān iva / dhārtarāstrāṇ māṃ pāpāṅ mśpiṣeyai māṃ talāśibhiḥ //
   Mbh. II.70.17
   (iii) sa vai kruddhāh simhih ivātyamarśi / Mbh. VII.179.52a.
   (iv) mamardha tarāsa karnah simho mṛgagan iva / Mbh. VIII.21.24cd.
VI.53.28 and the Mbh, II.70.17 and VIII.21.24cd describe persons in almost the same manner. A warrior facing many warriors of the opposite side and causing them to flee away has been rightly likened to a lion making deer run away by its very sight. Thus these similes in both the epics, show that their authors used some common imagery to describe similar situations and persons.

There are several similes in the epics in which elephants figure as upamānas. These similes are employed by the authors of the epics to show that the enormous physique of fighting warriors.

Thus among the similes from the Rām., that given in II.20.8ab describes Rāma, the simile given in II.94.13 refers to the Citrakūṭa mountain and the simile given in II.104.15 describes Bharata.

1. (i) rāmas tu bhrṣam āyasto niḥśvasannīva kunjaraḥ / Rām. II.20.8ab.
   (ii) jalaprapātaīr udbhedair niṣyandais ca kvacit kvacit / sravadbhir bhātyayam śailah satvam madā iва dvipaḥ // Rām. II.94.13.
   (iii) tām mattam iva mātāgam niḥśvasantam punah punah / bhrātaram bhāratam rāmah pariśvajyedam abravāt // Rām. II.104.15.
Among the similes from the Ādī Cakrayāna (MBH) that are given in lines 1.133.34cd describes Bhīma and Duryodhana, the simile contained in 1.189.24cd refers to Śalya and Bhīma and the simile given in III.146.19ab describes Bhīma who had gone to Himalaya to fetch the lotuses for Draupadī.

All these similes which have elephant as upamāna spread at many places in the epics show how these poets used similar expressions.

Just as a lion is referred to as upama, similarly a tiger is also made the upamāna in the similes by the epic-poets. Thus among the similes from the Ādī Cakrayāna (MBH), the simile...

1. (i) ceratur mandalagatau samadāviva kuṇjarau /
   MBH. I.133.34cd
   (ii) anyonyam āhvayantau tu mattāviva mahāgajaḥ /
   MBH. I.189.24cd.
   (iii) gandham uddhatam uddāmo vane matta iva dvipaḥ /
   MBH. III.146.19ab.

2. (i) naivamvidham asatkāram rāghavo marṣiyati /
   balavān iva sārdūlo vāladher abhimarsanam //
   Rām. II.61.19.
   (ii) sonāmsū vasanāḥ sarve vyāghrā iva durāsadhāḥ /
   Rām. III.5.16cd.
   (iii) te tu vānarsārdūlāḥ sārdūla iva damśtriṇah /
   Rām. VI.41.45cd.
given in II.61.19 describes Rāma in the words of Kausalyā, the simile contained in III.5.16cd describes the guards following the divine aeroplane in which the soul of the demon Virādha was to proceed to heaven; and the simile in VI.41.45cd refers to the brave monkeys in the army of Rāma. Similarly among the similes from the Mbh., the simile given in V.169.9cd refers to the warriors in the army of the Pāṇḍavas and the two similes contained in VI.96.22cd and VII.128.27 describes Bhīma.

All these similes show that a tāger had been a standard of comparison when the epic-poets wanted to describe the bravery and fierce appearance of warriors.

1. (i) hrimantah puruṣavyāghrā vyāghrā iva balotkāṭah / Mbh. V.169.9cd.

(ii) śrkkiniṃ samlihan virah śārūla iva darpitaḥ / Mbh. VI.96.22cd.

(iii) santrāsayannāṃkāni talasābdena pāṇḍavah / ajayat sarvasainyāni sārūla iva govrṣan //

Mbh. VII.128.27.
Just as a lion and a tiger are referred to by the authors of the epics, similarly a bull is also taken as upamāna to show the personal strength of the characters of the epics.

Thus among the similes from the Mbh, the simile given in VI.59.62cd, describes Kṛṣṇa and Arjuna, the simile contained in VI.111.36cd refers to Ghaṭotkaca and Durmukha, the simile given in VII.15.15a refers to Bhīma and Salya and the simile contained in VIII.26.27cd describes Kṛta-varman.

1. (i) govṛṣāviva samrabdhau viṣṇaṁ air likhitāṅkitau /
   Mbh. VI.59.62cd.
(ii) anyonyam jaghnatur virau goṣthe govṛṣabhāviva /
     Mbh. VI.111.36cd.
(iii) tau vṛṣāviva nardantau /
     Mbh. VII.15.15a.
(iv) athainam chinnadhanvānam bhagnaśringam ivarṣabham /
     Mbh. VIII.26.27cd.
Similarly among the similes from the Rāmāyaṇa, the simile given in III.69.45cd refers to Rāma and Laksmana the simile contained in V.5.1cd describes the sun as seen by Hanumā and the simile given in VII.32.59cd refers to Rāvaṇa and Sahasrājuna engaged in a fight.

In all these similes from both the epics, a bull figures as upamāṇa for describing the warriors with regard to their physical strength as such there seems a distinct affinity between them.

In the epics, a bull is taken as a standard of comparison in the matter of strength and a cow is taken as upamāṇa for describing the female characters.

1. (i) Sabānaçāpakhadgau ca tīkenasṛjñā vivarśabhaṁ / Rām. III.69.45cd.
(ii) dadarśa dhīmān divi bhaṁmantam gośthe vrasm mattam iva bhramantam/ Rām. V.5.1cd.
(iii) Srṅgair maharsabhaṁ yadvad dantāgraīr iva kuṇjaraṁ/ Rām.VII.32.59cd.
Among the similes from the Rām. the similes given in II.40.43cd and VI.32.11cd describe Kausalyā while she was separated from her son, namely Rāma and the simile contained in II.41.7ab describes the queens of Dāsāratha when Rāma left Ayodhyā for going to the forests.

Similarly the simile given in the Mbh. VII.78.18cd also has a cow deprived of its calf as upamāna. The line is a speech of Subhadrā who refers to herself as a cow separated from its calf on account of the death of Abhimanyu. This simile and the similes in the Rāmāyaṇa which have a similar upamāna are quite identical as far as their expression is concerned.

1. (i) baddavasā yathā dhejñu rāmamātā bhadhāvat /
   Rām. II.40.43cd.
(ii) iti sarvā mahiśyas tā vivatsā iva dhenavah /
    Rām. II.41.7ab.
(iii) Vatseneva yathā dhenur vivatsā vatsalā kṛtā/
    Rām. VI.32.11cd.

2. (iv) itām te tarunām bhāgyām vivatsām iva dhenukām /
    Mbh. VII.78.18cd.
A female deer is also referred to as upamāṇa in the epics for describing the condition of ladies.

Thus the similes from the Rām. given in II.38.7ab and III.45.10ab describe Sītā. Similarly the simile given in the Mahābhārata IV.15.2lab describes Draupadi by comparing her to a female deer. So it seems that both the epics contain such similes in which a female deer is referred to as upamāṇa when a female character is described.

Both the epics abound in the similes which have serpents and cāibras as the standard of comparison. They are referred to when the leaving of sighs on the part of a warrior or a person is described. Their venomous anger is also described at times to give the idea of arrows

1.(i) mṛ-gīvotphulla nayanā mṛ dusīlā tapasvin /
Rām. II.38.9ab.

(ii) abravīllakṣaṇas trastāṃ sītāṃ mṛgavadhūm iva /
Rām. III.45.10ab.

(iii) tāṃ mṛgīm iva santrastāṃ dṛṣṭvā kṛṣṇām samipagām /
Mbh. IV.15.2lab.
having poisoned shafts. Thus among the similes occurring in the Rām, the simile given in II.43.2cd describes Kaikeyī the simile contained in II.92.28cd refers to Bhārata, while the simile given in III.5.39ab is a speech of Sarabhanga to Rāma in which he describes how the i.e. Sarabhanga would die and the simile contained in III.28.4 describe the arrows discharged by Khara towards Rāma.

Similarly among the similes from the Mahābhārata, the simile given in IV.28.16ab describes the arrows discharged

1. (i) vicariṣyati Kaikeyī nirvakteva hi pannāgī / Rām. II.43.2cd.
(ii) sa niśasvāsa tamrāṭkṣo nāgaḥ kruddha iva śvasan / Rām. II.92.28cd.
(iii) yavajjahāni gātrāṇi jīrṇāṁ tvacam ivoragāḥ / Rām. III.5.39ab.
(iv) vikṛṣya balavac cāpaṁ nārācāṁ raktabhojanāṁ / kharas' cikṣepaṁ kruddhān ā śīvaṁ ivāla. // Rām. III.28.4.

2. (i) matkārumka vinimuktāṁ partham śīvaṁ opamāḥ/ Mbh. IV.28.16ab.
(ii) sacivaiḥ samvrto rājā rathe nāga iva śvasan/ Mbh. IV.69.8cd.
(iii) vimuktāṁ sarvapāpebhyo muktavaca ivoragāḥ / Mbh. XII.250.11ab.
towards Arjuna, the simile given in IV.69.8cd describes Duryodhana in the words of prince Uttara and the simile given in XII.250.1lab is a speech of Vyāsa addressed to his son, Śuka. In these similes from the epics, the poisonous character of serpents, their leaving off the slough and their leaving the sighs on account of anger or pain are referred to while describing persons or arrows. Thus similes have a clear similarity of expression as well as imagery.

Just as among the references to the animals those pertaining to a lion are important, similarly among the references to birds those regarding to an eagle are important as it can be considered as an ideal for speed and valour among them.

Thus among the similes\textsuperscript{1} from the Rām, the simile given in IV.16.25ab describes Vālin and Sugrīva, the simile

\begin{itemize}
  \item[(i)] \textit{tāḥ bhimabalavikrāntaḥ suparṇa śāma veginau/}
  \textit{Rām. IV.16.26ab.}
  \item[(ii)] \textit{āpāte pakṣi saṁghaṇām pakṣīrāja ivābabhāḥ/}
  \textit{Rām. V.1.80ab.}
  \item[(iii)] \textit{mano harasi me bhiru suparnaḥ pannagam yathā/}
  \textit{Rām. V.20.29cd.}
\end{itemize}
given in V.1.80ab refers to Hanumat floating in the sky and the simile contained in V.20.29cd is a speech of Kāvana addressed to Sītā. Similarly there are analogous in the Mahābhārata. The simile, given in IV.48.13cd and VI.64.32ab have an eagle as upamāna. The first simile is a speech of Karṇa while the second simile describes Bhīmasena. Garuda has been a standard of comparison in the matter of speed in both the epics, as it is seen here. The authors of the epics have refused to an eagle taking up or devouring a serpent as upamāna to suggest the dreadful attack of a warrior on his enemy. Thus these authors have utilised the idea regarding the proverbial enmity between an eagle and a serpent to convey the dangerous of the attacking warrior.

The birds whose wings have been cut off are mentioned as upamāna by the authors of both the epics to describe

\[ \text{(i) vivasām pārtham ādāsyे garutmān pannagam /} \\
\text{Mbh.IV48.13cd.} \\
\text{(ii) abhipatyा mahābāhur garutmān iva vegitah /} \\
\text{Mbh.VI.64.32ab.} \]
persons in adverse distress. Thus the similes from the 
Rām. given in I.55.10ab. and II.64.4cd. refer to the birds 
which have lost their wings as an upamāna. The first simile 
describes Visvāmitra while the second simile contains a 
speech of Daśaratha addressed to Kausalyā in which he de­
scribes the parents of Śravana whom he had killed through 
mistake.

Similarly among the similes from the Mbh. the simile 
given in V.125.20cd is a speech of Vidura addressed to 
Duryodhana in which he describes the pitiable condition of

1. (i) hataputrabalo dīno lūnapakṣa iva dvijah /
   Rām. I.55.10ab.
   (ii) apasyām tasya pitarau lūnapakṣāviva dvijah /
   Rām. II.64.4cd.
2. (i) hatāmitraḥ hatāmātyaḥ lūnakṣāvivānada jah /
   Mbh. V.125.20cd.
   (ii) aham tu nihatāmātyo hataputras ca saṁjaya /
   dyūtataḥ krohrem āpanno lūnapakṣa iva dvijah /
   Mbh. VIII.9.28c-29b.
   (iii) tathāham api samprāpto lūnapakṣa iva dvijah /
   Mbh. VIII.9.31ab.
Dhṛtarāṣṭra and Gāndhārī when all their sons would be killed in the battle, while the two similes given in VIII.9.28c-29b and VIII.9.31ab are the speeches of Dhṛtarāṣṭra in which he describes his miserable plight. The idea in almost all these similes occurring in the Rām. as well as the Ṛṣiṇi seems that a son is as important to a father as the wings to a bird. Thus there is a definite similarity in the imagery employed by these poets of the epics as far as this upamāna is concerned.

In both the epics the butterflies or moths running through the flame have been a proper standard of comparison for describing the weaker warriors hastening their destruction by trying to attack a warrior possessing higher military prowess and calibre. Thus among the similes1 from the Rām. almost all the similes given in V.42.27cd

1. (i) abhipetum māhāvegāḥ pataṅgāḥ iva pāvakam / Rām. V.42.27cd.
(ii) teṣāpi naṣṭāḥ samāśādyā pataṅgāḥ iva pāvakam / Rām. VI.44.24cd.
(iii) javenāplutya ca punas tad bālam rākṣasāṁ mahat / abhyayāt pratyaribalām pataṅgāḥ iva pāvakam // Rām. VI.75.59.
VI.44.24cd and VI.75.59 describe the demons and their army attacking the warriors of Rāma’s army.

Similarly among the similes from the Mahābhārata, the simile given in V.57.27 is a speech of Dṛṣṭarṣṭiṇī in which he predicts the condition of the warriors fighting against Arjuna, the simile given in VII.35.24 is a speech of Abhimanyu in which he describes himself while he proceeded to attack the army of Droṇa and the simile given in VII.125.26cd describes Dhrṣṭaketu trying to attack Droṇa. All these similes from both the epics having the butterflies falling on the fire suggest the idea of speedy destruction of the warriors quite effectively, and as such they are important as the evidences of similarity of imagery in both the epics.

1(i) rājānāṁ pārthivāṁ sarve prakṣitāṁ kāla dharmaṁ /
   gāndivagajim pravekṣānti pataṅgā iva pāvakaṁ //
   MBH.V.57.27

(ii) aham etāṁ pravekṣyāmi droṇāṁ kāmaṁ durāsadam /
    pataṅgā iva sankruddho jvalitam jātavedasam //
    MBH.VII.35.24.

(iii) Vadhāyābhayadrvad droṇāṁ pataṅgā iva pāvakaṁ /
     MBH.VII.125.26cd.
There are some minor birds also, which are mentioned as upamānas. All such similes from both the epics cannot be taken at a single instance. But some two or three similes from the epics would suffice to show that the observation of these poets was quite keen and they used it well in their works.

Kurai is mentioned as upamāna in both the epics for describing the ladies crying loudly. Thus among the similes from the Rām., the simile given in IV.19.28cd describes Tārā weeping after the death of Vēalin, the simile given VI.32.3cd refers to Sītā who wept loudly while remembering Kaikēyī scornfully as being the root-cause of all the miseries and the simile contained in VI.49.9ab is a speech of Sāane

1. (i) tām aveksya tu sugrīvaḥ krośantīm kurarīm iva /
   Rām. IV.19.28cd.

   (ii) Vijagarnētra kaikēyīm krośanti kurarīyathā /
   Rām. VI.32.3dc.

   (iii) Vivāstsām vepamānām ca krośantīm kurarīm iva/
   Rām.VI.49.9ab.
in which he tries to imagine the condition of Sumitra if her son Lakṣmana did not regain consciousness and he would be required to see her alone, without Lakṣmana returning to Ayodhyā with him.

In the same way among the similes\(^1\) from the Mbh. the simile given in II.70.lab describes Draupadi who cried loudly due to the most heinous and contemptible position in the court of the Kauravas. The poet compares her to a Kurarī crying loudly. The simile given in III.173.62 describes the ladies of one of the cities of the Nivātakavaca demons, who came out of the city as it was devastated by Arjuna. The third simile in this connection, contained in V.175.25cd describes Ambā. In all these similes from both these epics, the Kurarīs have been mentioned as the standard of comparison because the poets wanted to convey the deep pathos which their characters had to undergo.

\[^1\] (i) tathā tu drṣṭvā bahu tatra devīr
rorūyaṃśaṃ kurarīṃ ivārtām / Mbh. II.70.lab.
(ii) vinadatamyaḥ striyaḥ sarvā nispetur nagarāḥ baiḥ /
prakīrṇakesyo vyathitāḥ kuraryā iva dukhitāḥ //
Mbh. III.173.62.
(iii) niścakrāmā purād dīnā rudatī kurarī yathā /
Mbh. V.175.25cd.
Thus these similes which contain references to several animals and birds show how keen was the observation on the part of the authors of the epics.

References to the World of Human Beings in the Similes.

In both the epics there are several references in which the authors refer to the human relations and behaviour trade and navigation and several other walks of life. The authors have referred to different social as well as human relations. They have alluded to different plants and vegetations for their descriptions. In the Rām. and the Mbh. there are thus many places where identical expressions occur and similar imagery is employed.

Thus a simile occurring in the Ayodhyākānda which describes the relation of a woman with a man occurs almost

1. (i) Kaccit tvām nāvajānati yājakāḥ patītam yathā / ugrapratigrahitāram kāmayānam iva striyāḥ //
   Rām. II.100.28.
(ii) Kaccit tvām nāvajānanti yājakāḥ patītam yathā / ugrapratigrahitāram kāmayānam iva striyāḥ //
   Mbh. II.3.46
in the same words in the Mbh. The simile in the Rām. is a speech of Rāma addressed to Bharata while the simile in the Mbh. is a speech of Nārada addressed to Yudhishthira. At both the places the attitude of women towards men is described. It is said here that ladis do not welcome or receive heartily a highly lustful man. This shows the knowledge of Kāmāstra on the part of both the poets of the epics. This is also a definite example of complete identity of expression and imagery.

A father protecting his son occurs as upamāna in the similes of both the epics. Thus in the simile\(^1\) given in the Rām. II.47.6 a father protecting his son is mentioned as upamāna. Similarly in the simile\(^2\) given in the Mbh. VII.59.1 the same standard of comparison is used in a similar manner. The simile given in the Rām. II.47.6 is a speech of the

\(1.\) yo naḥ sadāpālayati pītā putrān ivaurasān /
   kathāṁ raghunāṁ sa sreṣṭhas tyaktvā no vipināṁ gataḥ //
   Rām. II.47.6.

\(2.\) rāmaṁ dāśarathim caiva mṛtaṁ smījaya śūrūma /
   yam praṇā anvamodanta pītā putrāṁ ivaurasān //
   Mbh. VII.59.1.
citizens of Ayodhaya regarding Rāma and the simile given in the Mbh. VII.59.1. is a speech of Nārada regarding Rāma. At both the places Rāma, is described as a ruler who protects his subjects like a father protecting his sons. Thus these similes show how the same imagery was employed by these poets in their epics.

In both the epics unwholesome (apathyā) food is mentioned as upamāna for describing an undesirable thing. Thus in the simile\(^1\) given in the Rāmāyaṇa II.12.7lab apathyā food is referred to as upamāna, and in the simile\(^2\) given in the Mbh. XII.138.109cd also the same is mentioned as upamāna.

The simile given in the Rām. II.12.7lab is a speech of Daśaratha addressed to Kaikeyī in which he describes how Rāma's going to the forests was undesirable. The simile given in the Mbh. XII.138.109cd is a speech of Bhīṣma addressed to Yudhiṣṭhīra in which he describes how improper it would be if a king making an alliance with a stranger

\(1.\) (i) apathyā vyañjanopetam bhuktam annam ivāturam /
Rām. II.12.7lab.
(ii) apathyām iva tad bhuktam tasya nārthāya kalpate/
Mbh. XII.138.109cd.
king does not make any necessary arrangement for his own protection. The implication and context of these two similes are different; yet the point emphasised at both the places, namely the undesirability of a particular thing is the same. Moreover these similes show the acquaintance of both the authors of the epics with the primary principles of the science of medicine.

There are several similes\(^1\) in both the epics which contain references to some sort of navigation. The similes given in the Rām. IV.7.10cd., V.1.67cd and VI.48.26cd. mention a boat as the upamāna. The simile given in the Rām. IV.7.10cd is a speech of Sugrīva addressed to Rāma, the simile given in V.1.67cd describes Hanumāt when he was floating in the sky, and the simile given in VI.48.26cd is a description of any army. Similarly the similes from the Mbh. also contain a reference to navigation.

\(^1\) (i) Sa majjatyawasaḥ śoke bhārākrānteva naur jale /  
Rām. IV.7.10cd.

(ii) sāgare mārutāviṣṭā naur ivāśit tadā kapiḥ /  
Rām. V.1.67cd.

(iii) senā bhramati saṅkhyaśu hatakarpeva naur jale /  
Rām. VI.48.26cd.
Thus among the similes\(^1\) in the \textit{Mbh.} the simile given in VI.49.36cd is a description of the army of the Pândavas the simile given in VI.118.7 is a speech of Sanjaya in which he describes the condition of the army of the Pândavas and the simile contained in VII.5.8 is a speech of Duryodhana to Karna, in which he describes the fate of an army which has lost its leader. Thus all these similes both these epics refer to some sort of navigation and they describe the serious or adverse condition of a person or an army by comparing to a boat caught in a storm.

For describing the female characters in distress, the epics poets have referred to a plaintain tree trembling due to an onslaught of wind. Thus the similes\(^2\) from the \textit{Rām.}

\begin{enumerate}
\item (i) \textit{Santrastā pāṇḍavī senā vātavegāhateva nauḥ} / \textit{Mbh. VI.49.36cd.}
\item (ii) \textit{Savadhyanā samare pān ṇ̐ du senā mahātmabhiḥ / bhrāmyate bahudhā rājan māruteneva nauḥ jale//} \textit{Mbh. VI.118.7}
\item (iii) \textit{na vinā nāyakam senā mūhurtam aṣṭiṣṭhati / ṣaṅaveṣvāḥavasreṣṭha netrhnēva nauḥ jale//} \textit{Mbh. VII.5.8}
\end{enumerate}

\begin{enumerate}
\item (i) \textit{Sītā prāvepaṭṭodvegāt pravāte kadalī yathā} / \textit{Rām. III.2.15.}
\item (ii) \textit{gātraprakapād vyathitā babhūva vātoddhatā sā kadalīva tanvī} /\textit{Rām. III.47.49cd.}
\item (iii) \textit{Sā vepamānā pâtita pravāte kadalī yathā} / \textit{Rām. V.25.8ab.}
\end{enumerate}
given in III.2.15cd, III.47.49cd and V.25.8ab describe Sītā. The first simile describes here when she saw the dreadful demon Virāḍha. The second simile describes Sītā when Rāvana approached her, and the third simile describes Sītā's miserable condition in the As'okavanikā.

Similarly among the similes from the Mbh., the simile given in II.67.31cd describes Draupadī the simile given in III.291.14cd describes Sītā when Rāma refused to accept her again as she had stayed at a demons place. The simile occurs in the Rāmopākhyāna and as such it is a proof of the fact that the author of the Mbh. preferred to describe a character of the Rām. in almost the same manner. The simile given in XI.17.1 describes Gāndhārā's pitiable condition when she heard about the death of Duryodhana.

1. (i) duḥśāsano nāthavatīm anātavac
   cakarṣa vāyuḥ kadāliṁ ivāntāṁ /
   Mbh. II.67.31cd.

(ii) papāta devī yathitā nimrtta kadāli yathā /
    Mbh. III.291.14cd.

(iii) duryodhanam hatam ārṣtvā gāndhārī śokakarṣita /
      sahasā nyapatā bhūmaṁ chinneva kadāli yathā //
      Mbh. XI.17.1.
These similes, thus show how these epic poets used almost similar expressions and imagery in their descriptions.

Kimsuka tree having red flowers, is mentioned as upamana while describing the wounded warriors whose body became besmeared with blood. Thus the among the similes in the Rāmāyana, the simile given in VI.45.9cd describes Rāma and Laksmana wounded heavily by Indrajit, the simile given in VI.54.32cd describes Aṅgada and Vajradamstra engaged in fighting and wounded by each other; and the simile given in VI.105.7 describes Rāma.

Similarly among the similes from the Mbh. the simile

1. (i) tāvābhunca prakāśeta puspitāviva kimsukah //
Rām. VI.45.9cd.
(ii) Vraṇaṁ sāraṁ aśobhetaṁ puspitāviva kimsukah //
Rām. VI.54.32cd.
(iii) Sa śonitasamadighdhah samare laksmaṇāgraṇaḥ /
drataṁ phālla ivāraṇe Sumahān kimsukadrumaṁ //
Rām. VI.105.7.

2. (i) te hemaniskābharaṇaṁ kundalāṅgadadhaṁ //
nihata bahvasobhanta puspīta iva kimsukāṁ //
Mbh. III.106.11.
(ii) babhash rāmas tathā rājan prabhulla iva kimsukā //
Mbh. V.179.31cd.
(iii) Sa viddha bahubhir bānair nīlaṁjanacayopamaṁ /
Susubhe sarvato rājan prabhulla iva kimsukāṁ //
Mbh. VII.118.21.
given in III.105.11 describes the demons wounded by gods, the simile contained in V.179.31cd describes Parasurāma, and the simile given in VII.116.21 refers to the demon Alambuṣa who fought on behalf of the Kauravas and was wounded profusely by the sons of Draupadī. Thus these similes which have the references to Kimsūkas with abundance in red flowers show that the authors of the epics described the similar situations and characters in almost the same manner. It is quite natural that these trees must be quite common and so these poets mentioned as upamāna to convey the exact idea.

Just as Kimsūka is mentioned as upamāna for describing the wounded warriors, similarly a lotus creeper is referred to as upamāna while describing the ladies. The lotus-creeper which figures in such similes is described by a qualifying adjective, which describes the lotus-creeper. Thus the similes given in V.15.21cd, V.19.15cd

1. (i) Sapaṅkāṁ analāṅkarāṁ vipadmāṁ iva padmināṁ /
   Rām. V.15.21cd.
(ii) hastihastaparā́rṣṭāṁ ā kulāṁ padmināṁ iva /
    Rām. V.19.15cd.
(iii) tapyamanāṁ ivoṣṇena mṛṇā́ṁ acirodhrtāṁ /
    Rām. V.19.17cd.
and V.19.17cd describe the condition of Sītā as seen by Hanumat in the As'okavanikā. Similarly the similes from the Mbh. given in III.68.13cd, III.68.15cd and III.68.16cd describe the miserable condition of Damayanti when she was left alone in the forest. The similes given in the Rām. I.19.15cd and the Mbh. III.68.15cd are quite astonishingly identical. Thus these similes show how these poets used identical expressions for describing persons in similar situations.

Thus these similes from the Rām. and the Mbh. show remarkable affinity regarding construction, structure and expression. Their subject matter and style are such that they give an ample scope for such similarities of expression and imagery. Such instances of similar expressions are quite numerous in these epics. But an investigation of the representative cases of such similarity of expression, style and

1. (i) malapankānukiptāṅgim mṛṇālīm iva coddhṛtām /
   Mbh. III.68.13cd.
(ii) hastihasta parāṁṛṣṭām vyākūlām iva padminīm /
   Mbh. III.68.15cd.
(iii) dahyanānām ivārkena mṛṇālīm iva coddhṛtām /
   Mbh. III.68.16cd.
imagery is no doubt very instructive. So these similes occurring in the Ram. and the Mbh. when considered together give an exact idea of the common heritage which their authors inherited from the past. The simple reason for believing such similarity as a result of old conventions is that it is not proper to think about borrowing on one side or the other because much of the imagery and symbolism could have been given by convention and tradition which the contemporary literary society knew very well and the authors who described using these images and symbols could naturally command an overwhelming popularity for centuries together. It must be admitted that the greatness of these authors of the epics as well as the popularity which they enjoyed rested on the sound basis of much deeply rooted conventions and traditions and the judicious use of that common heritage has really embellished these epics which enjoy a respectable position in the literature of the world.