

CHAPTER V

SIMILES IN THE RĀMĀYANA IN RELATION WITH THE SIMILES IN THE MAHĀBHARATA.

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The Rāmāyana and the Mahābhārata have been considered
S/ as Itihāsa. They have been generally recognised as Mahā-
kāvyas, and the Rāmāyana in particular as a Mahākāvya 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 Rāmāyana describes the adventures
of Rāma, while the Mahābhārata has the great battle fought
between the Kauravas and the Pāṇḍavas as its subject. This
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.Hopkins¹ 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 observes² "Another question which

1. The Great Epic of India - by E.W.Hopkins.

2. Studies in the Imagery of the Rāmāyana by Prof. K.A.
Subramanya Iyer. J.O.R. Vol.IV.p.35.

constantly arises in our minds while reading the Rāmāyana 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 Rāmāyana 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 Rāmāyana II.100 which is known as Kaccit Sarga, because the stanzas in that Sarga begin with the word 'Kaccit', has its counter-part in the Mahābhārata (II.5) also. Similarly the whole main story of the Rāmāyana occurs in the Mbh. III.273-291; and is known as the Rāmo-pākhyāna. There is not only this sort of similarity between these two epics, but in the similes in the Mahābhārata the main characters of the Rāmāyana also figure as the upamānas. This may be taken as a sure sign of the acquaintance with the story of the Rāmāyana 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 Nararṣabha, Narasārdūla, Puruṣarṣabha etc. should not be taken as decisive factors for the existence of similarity. Only those similes in which the authors of these two epics use similar upamānas 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 upamānas in the epics are similar they can be divided into similar categories. Thus Prof. S.N. Gajendragadkar¹ 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 upamānas occurring in these epics is considered, we find that a great number of

1. Similes from the Mahābhārata Bhīṣmaparvan, by Dr. S.N. Gajendragadkar. J.B.U. Vol. XXI, pp. 31-46.

them is from the nature-world. Both, Vālmīki 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 upamānas 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 upamānas. 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, Brahmā, 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 Vālmiki 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 simile¹ 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) bhrātr̥bhiḥ pañcabhiḥ kṛṣṇe vṛtaḥ śakra ivāmaraiḥ /
Mbh. II.2.9cd.

(ii) sa papāta mahābāhur vajrāhata ivācalaḥ /
Mbh. II.45.26ab.

(iii) sa dhārtarāṣṭram jahi sānubandham
vṛtram yathā devapatir mahendraḥ /
Mbh. III.120.6cd.

(iv) rākṣasaṃ raudrakarmāṇaṃ krūrakarmā ghaṭotkacaḥ /
alam buṣaṃ pratyudiyāya balaṃ śakra ivā have /
Mbh. VI.45.42.

(v) mahodaras tu samare bhīmaṃ vityādha patribhiḥ /
navabhir vajrasankāśair namuciṃ vṛtrahā yathā //
Mbh. VI.88.17.

(vi) tvarito' bhyadravad droṇaṃ mahendra iva śambaram /
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 Alambuṣa, 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 Vālmiki 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 simile¹ given in II.1.51cd describes

1. (1) upopaviṣṭair nr̥patir vr̥to babhau

Sahasracakṣur bhagavān ivāmaraiḥ /

Rām. II.1.51cd.

Daśaratha 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.67.191cd 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 namucir yathā /
balo vendrāśanihato nipapāta hataḥ kharaḥ //

Rām. III.30.28.

(iii) gātreṣvabhīhato vālī vajreṇeva mahāgiriḥ /

Rām. IV.16.23cd.

(iv) nanāda hatvā bharatāgrajo raṇe

mahāsuram vṛtram ivamarādhipaḥ /

Rām. VI.67.191cd

(v) Mahāvimardam samare mayā saha tavādbhutam /

adya bhūtāni paśyantu śakrasambarayor iva //

Rām. VI.76.77.

Vālin just as the simile in the Mbh. II.45.26ab describes Śiśupāla. The simile in the Mbh. III.120.6cd describes Indra striking the demon Vṛtra. With this simile that given in the Rām. VI.67.191cd can^{be}/easily compared. similarly the similes given in the Rām. VI.76.77 and the Mbh. 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.

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

1. (i) pātayaṃ samare rājan yugāntāgnir iva jvalan /

Mbh. I.137.37ab.

(ii) āsīt purastād diptānām caturtha iva pāvakaḥ /

Mbh. I.180.5cd.

(iii) māgadhaṃ sādhaḥiṣyāma iṣṭīm traya ivāgnayah /

Mbh. II.20.3.

(iv) jugupsitam hi yacchrāddhaṃ dahatyagnir ivendhanam /

Mbh. III.200.18cd.

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 Bhīma and Arjuna to fight with Jarāsandha. The fourth simile given in III.200.18cd is a speech of the sage Mārkaṇḍeya 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 Droṇa.

(v) kālāgnim iva bibhatsum nirdahantam iva prajāḥ /
nārayaḥ prekṣitum śekur jvalantaṁ iva pāvakaṁ /

Mbh. IV.55.7

(vi) kṣamayāmāsa kaunteyaṁ bhasmacchannaṁ ivāṇalaṁ /

MBh. IV.68.62cd.

(vii) abhimanyuḥ sthito rājan vidhūmognir iva jvalan /

Mbh. VI.100.10cd.

(viii) atisṭhad āhave droṇa 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 Viṣvāmitra. The second simile contained in II.24.8cd is a speech of Kausalyā 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 Sukeśa; and the last simile given in VII.9.14 refers to the sage Pulastya.

1. (i) abhivādya munisreṣṭhaṃ jvalantaṃ iva pāvakaṃ /

Rām. I.31.3ab.

(ii) pradhakṣyati yathā kāśaṃ citrabhānur himātyaye /

Rām. II.24.8cd.

(iii) tataḥ krodhasamāviṣṭaḥ pradīpta iva pāvakaḥ /

Rām. III.26.5cd.

(iv) trayo lokā ivāvyagrāḥ sthitās traya ivāgnayaḥ /

Rām. VII.5.7cd.

(v) etasminnantare rāma pulastyatanayo dvijaḥ /

agnihotraṃ upātisthaḥ caturtha iva pāvakaḥ //

Rām. VII.9.14.

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.

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In some similes of the Mbh., Brahmā or Prajāpati is mentioned as the upamāna. The first simile given in the

1. (i) āstikasya pitā hyāsīt prajāpatīsamāḥ prabhuḥ /

Mbh. I.13.10ab.

(ii) divīva devā brahmānam yudhiṣṭhiram 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 Yudhiṣṭhira. 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.

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Some similes from the Rāmāyana can be cited to show parallelism between them and these similes of the Mbh. Thus the first simile given in the Rām. I.1.18.4lcd refers to Daśaratha while he approached to Viśvāmitra. This simile can be easily compared with the simile given in the Mbh. XII.53.27cd which describes Yudhiṣṭhira approaching Bhīṣma. Similarly the similes given in the Mbh. II.4.40cd and VI.120.30cd can be compared with the simile contained in the Rām. VII.83.11.

(iii) upatasthur mahātmānam prajāpatim ivāmarāḥ /

Mbh. VI.120.30cd.

(iv) abhyājagāma gāṅgeyam ^b ^h ~~praj~~ mānam iva vāsavaḥ /

Mbh. XII.53.27cd.

(v) uvāca kāle kālajñā prajāpatīsamam patim /

Mbh. XV.8.6cd.

1. (i) pratyujjagāma tam hr̥ṣṭo brahmānam iva vāsavaḥ /

Rām. I.18.4lcd

(ii) ^{hi} ~~mat~~ apālāśca sarve tvam prajāpatim ivāmarāḥ /

nirīkṣante mahātmānam lokanātham yathā vayam //

Rām. VII.83.11.

Some other similes¹ 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 Daśaratha and the second simile given in the Rām. I.60.20cd describes Viśvāmitra. These two similes can be easily shown as having resemblance with the ideas expressed in the similes in the Mbh. I.13.10ab abd 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 occurring² in V.37.24 is a speech of Hanumat addressed to Sītā while the second

1. (i) pitā daśaratho hr̥ṣṭo brahmā lokādhipo yathā /

Rām. I.18.34cd.

(ii) ṛṣimadhye sa tejasvī prajāpatāir ivāparah /

Rām. I.60.20cd.

2. (i) drakṣasyadyaiva vaidehī rāghavam sahalakṣmaṇam /
vyavasāyasamāyuktam viṣṇum daityavadhe yathā //

Rām. V.37.24

(ii) tasyaiva rathacakrena nīlo viṣṇur ivāhave /
śiras ciccheda samare nikubhasya ca sārathen //

Rām. VI.43.33.

simile given in VI. 43.33 is a description of Nīla when he killed the charioteer of the demon named Nikumbha.

In the Mbh. there are similes¹ which have Viṣṇu as the upamāna. Thus the similes given in the Mbh. VII.21.37 and VIII.51.54cd describe Droṇa and Bhīma respectively. The similes contained in the Rām. V.37.24 and the Mbh. 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 Rām. VI.43.33 and the Mbh. 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 simile² given in the Mbh. VI.62.56 describes

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1. (i) droṇas tu pāṇḍavānīka^e cakāra kadanam mahat /
yathā daityaganā^e viṣṇuḥ surāsura namaskṛtaḥ //

- (ii) pothayāmāsa gadayā bhīmo viṣṇur ivāsurān / Mbh. VII.21.37.
Mbh. VIII.51.54cd

2. gajānām rudhira klinnām gadām bibhrēd vṛkodarah /
ghorah pratibhayaś cāsīt pinākīva pinākadhṛk //

Mbh. VI.62.56.

Bhīmasena, ^lWhile 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 Mbh battle. Similarly the simile ¹given 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 upamāna, similarly several similes in the Rām. also have Rudra as the upamāna; 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 upamāna to give such descriptions. Thus the similes ²given in the Rām. III.3.14

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1. rūpam apratimaṃ tasya rāmasyākliṣṭa karmāṇaḥ /
babhuva rūpam ^{da}krusṭhasya rudrasyeva pinākinah //

Rām. III.24.26.

2. (i) sa vinadya mahānādam sūlam śakradhvajopamam /
pragrhyāsobhata tadā vyāttānana ivāntakah //

Rām. III.3.14.

- (ii) antakam iva kruddham samare prāṇahāriṇam /
hanumantam abhiprekṣya rākṣasā vipradudruvah //

Rām. VI.56.24.

and VI.56.24 describe the demon Virāḍha and Hanumat respectively. For describing the terrible demon ^hrusting 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 ^{nm}banner of Pradyumna, a demon named Mada and Bhīṣma 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 makāraṁ ketuṁ vyāttānaṁ nam ivāntakam /

^{Mbh.}
Mahabharata III.17.2.ab.

(ii) tam dr̥stvā ghora vadanaṁ madam devaḥ śatakratuḥ /
āyāntam bhakṣayisyāntam vyāttānanam ivāntakam //

^{Mbh.}
Mahabharata III.125.1.

(iii) dr̥stvā hi bhīṣmaṁ samare vyāttānam ivāntakam /
bhayārtāḥ prapalāyante simhāt ^{su}kṛdramgā iva //

^{Mbh.}
Mahabharata VI.59.46c-47b.

Among the goddesses Lakṣmī is referred to more frequently. Thus the similes¹ given in the Rām. I.77.19ef. and III.34.15cd describe Sītā by comparing her to Lakṣmī. Similarly the similes² given in the Mbh. I.73.3ab, I.97.27cd and III.293.29cd describe Śakuntalā, Gaṅgā and Sāvitrī respectively by comparing them to Lakṣmī. It will thus be seen that in both the epics, Lakṣmī has been considered as the standard ^{of} 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 samā rūpe sītā śrī² iva rūpiṇī /

Rām. I.77.29cf.

(ii) devateva vanasyāsyā rājate śrī² iva²para /

Rām. III.34.15cd.

2.(i) śr^utvātha tasya tam śabadam kanyā śrī² iva rūpiṇī /

Mbh. I.73.3ab.

(ii) jājvalyamānām vapuṣā sākṣācchriyam ivāparām /

Mbh. I.97.27cd.

(iii) pit^uṛh samīpam agamad devi śrī² iva rūpiṇī² /

Mbh. III.293.29cd.

Similes referring to the Nature-world occurring in the epics.

Among the similes, which occur in the epics ^othese 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 ¹ 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 Hanumat as seen by Bhīm^aena; the simile contained in XII.106.10ab refers to

1.(i) tataḥ ^{va}pravṛdhe garbho mahātejā mahāprabhāḥ /
yathā somo dvijaśreṣṭhāḥ śuklapakṣodito divi //

Mbh. I.48.16.

(ii) apaśyad vadanam tasyā raśmimantam ivodupam /

Mbh. III.146.80ab.

(iii) ādarsa iva śuddhātā^a sāradaś candramā yathā /

Mbh. XII.106.10ab.

(iv) babh^uav yudhiṣṭhirah tatra purnamāsyām ivodurāt /

Mbh. XIV.64.3cd.

(v) punar drakṣyasi kalyāni putram candram ivoditam /

Rām. II.44.22cd.

(vi) babhūva guṇasampannah pūrṇa candra iva priyah /

Rām. II.45.3cd.

(vii) tasya drṣṭvā mukham devī pūrṇa candram ivoditam /

Rām. VI.33.36ab.

a King of Videha and that given in XIV.64.3cd describes Yudhiṣṭhira. Among the similes from the Rām. the first simile given in II.44.22cd is a speech of Sumitrā 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 Trijatā, 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 Rāmāyana as well as the Mbh. in which the sun figures as upamāna. Thus the similes¹ given in the Rāmāyana II.34.3c and II.42.24cd describe king Daśaratha ; 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 amounting as a King.

1.(i) uparakam ivādityah, Rāmāyana II.34.3c.

(ii) vilapan prāviśad rājā graham sūrya ivāmbudam /
Rām. II.42.24cd.

(iii) pratapantam ivādityam rājye sthitam arindamam /
Rām. II.105.11cd.

(iv) Vātātmajam sūryam ivodayastham /
Rām. V.31.19d.

The simile given V.31.19cd describes Hanumat sitting on a peak of a mountain.

Among the similes¹ from the Mbh. the simile given in I.83.6ab. is a speech of Sārmisthā addressed to Devayāni in which she describes Yayāti. The simile given in the Mbh. I,176.27cd describes the king Kalmāṣapāda; 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.64.5cd 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) tapasā tejasā caiva dīpyamānam yathā ravim /

Mbh. I.83.6 ab.

(ii) grasta ā sīd graheṇeva parvakāle divākaraḥ /

Mbh. I.176.27cd.

(iii) dadṛśe divam āsthāya divi sūrya iva jwalaṇ /

Mbh. III.279.40cd.

(iv) ^mbradhyandinagatoṣmaṇ charadīva divākaraḥ /

Mbh. IV.62.5cd.

In the Rām. the clouds also figure as the upamāna. Thus among the similes¹ from the Rām. that given in II.44. 3lcd. 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. Vālmiki 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 counter parts and similar instances in the Mbh. also in which the author uses this upamāna in

1(i) Sadyah śarīre vinanāśa śokha, śaradgato megha ivālpatoyah / Rām. II.44.3lcd.

(ii) Sā prayātā mahāsenā gajavājī rathākulā /
dakṣiṇām diśam āvṛtya mahāmegha ivo^tthitah // Rām. II.92.38.

(iii) tataḥ pradīptalāṅgūlah savidyud iva toyadah / Rām. V.54.6 ab.

(iv) garjanti na vrthā sūrā nirjalā iva toyadāh / Rām. VI.65.3ab.

almost the same manner in which Vālmiki uses it.

Thus from the similes in the Mbh., that given in I.32.10ab describes Garuḍa; the simile contained in III.11.9cd refers to the demon Kirmīra who fought against Bhīmasena 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 Rām. VI.65.3ab which is a speech of Kumbhakarna. 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) nanādocolaiḥ sa balavān mahāmegha ivāmbare /

Mbh. I.32.10ab

(ii) muncantam vipulān nāḍān satyam iva toyadam /

Mbh. III.11.9cd.

(iii) mahatā śarvarsena varṣamānam ivāmbudam /

Mbh. IV.60.18cd

(iv) vrthā sūra na garjanti śāradā iva toyadāḥ /

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.

Vālmiki 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 similes¹ 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 cyutā /

Rām. II.65.24ab.

(ii) samhṛtadyutivistārām tāreva divas' cyutām /

Rām. II.114.11cd.

(iii) divaḥ kṣiptām ivolkām tām śaktim kṣiptām asṅgatām /

Rām. VI.70.39ab.

(iv) vyasīryata maholkeva rāmabānārdito bhuvi /

Rām. VI.79.42cd.

Similarly among the similes¹ in the Mbh., that given in V.181.5cd describes a missile thrown by Parasú-rāma towards Bhīṣma; the simile given in VI.48.85cd refers to the missile discharged by Sveta towards Bhīṣma; and the simile contained in VII.92.67ab describes the missile thrown by the prince of Kamboja towards Arjuna while the simile given in IX.17.42cd describes the Śakti discharged by Yudhiṣṭhira towards Śalya. All these similes occurring in the Rām. and the Mbh. show that the authors of these epics used a falling star as upamāna when they wanted to describe a lustrous and pointed missile discharged by a warrior towards an enemy.

1. (i) kālotarṣṭām prajvalitām ivolkām

sandīptāgrām tejasā vyāpya lokam /

Mbh. V.181.5cd.

(ii) apatat sahasā rājan maholkeva nabhastat /

Mbh. VI.48.85cd.

(iii) sā jvalantī maholkeva tam āsādyā mahāratham /

Mbh. VII.92.67ab.

(iv) praikṣanta sarve kuravaḥ sametā

divo yugānte mahatīm ivolkām /

Mbh. IX.17.42cd.

The sea is taken as upamāna by Vālmiki as well as Vyāsa, in their similes. Thus among the similes¹ 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 Vasistha the royal-priest of Ayodhya; while the simile given in II.80.4 describes the great multitude of people who followed Bharata when he went to Citrakūṭa.

The similes² given in the Mbh. have also the sea as upamāna. Thus the simile given in Mbh. I.173.9cd is a speech

1. (i) samudra iva gāmbhīrye / Rām. I.1.17c

(ii) natikramāmahe sarve velām prāpyeva sāgarah /

Rām. II.67.37cd.

(iii) sa tu harsāt tam uddesam janāṅgho vipulāt prayān /
asobheta mahāveghah samudra iva parvaṇi //

Rām. II.80.4.

2. (i) krtāntam nāticakrām velām iva mahodadhim /

Mbh. I.173.9cd.

(ii) tam balaugham aparyantam devair api suduḥsaham /
āpatantam suduspāram samudram iva parvaṇi //

Mbh. VI.63.2.

(iii) samudra iva gāmbhīrye /

Mbh. VII.194.9c.

The sea is taken as upamāna by Vālmiki as well as Vyāsa, in their similes. Thus among the similes¹ 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.

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(ii) natikramāmahe sarve velām prāpyeva sāgaraḥ /

Rām. II.67.37cd.

(iii) sa tu haṛṣāt tam uddesaṃ janā^uṅgho vipulāt prayān^h /
asobh^aṭa mahāveg^aḥ samudra iva parvaṇi //

Rām. II.80.4.

2. (i) kṛtāntaṃ nāticakrām velām iva mahodadhim /

Mbh. I.173.9cd.

(ii) taṃ balaugham aparyantaṃ devair api suduḥṣaṇam /
āpatantaṃ suduṣpāram samudram iva parvaṇi //

Mbh. VI.63.2.

(iii) samudra iva gāmbhīrye /

Mbh. VII.194.9c.

of a Gandharva addressed to Yudhiṣṭhira in which he he narrates the story of Vasiṣṭha, the simile contained in VI.63.2 describes the Kaurava army rushing to attack Bhīma-sena and the simile given in VII.194.9c is a speech of Dhṛtarāṣṭra 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 ¹ given in the Rām., that contained

1. (1) śaśinevāmalam rātrau gaganam toyadātyaye /

Rām. II.72.19cd.

in II.72.19cd describes the bed-room 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 similes¹ 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 evaṃ abhibhāṣantam ākāśa iva nirmalaḥ /
bharataḥ ślakṣṇayā vācā guhaṃ vacanam abravīt //

Rām. II.85.8

(iii) ākāśam iva duṣpāram sāgaram prekṣya vānarāḥ /

Rām. IV.64.8ab.

(iv) rarāja pratipūrnena nabhas candramasā yathā /

Rām. VI.73.15ab.

2. (i) vyapetābhraghane kāle dyaur ivāvyakta śārādī /

Mbh. III.252.48ab.

(ii) dyaur yathā pūrṇa candrena nakṣatraganāmalinī /

Mbh. VII.49.23cd.

(iii) āśīd āyo dhanam tatra nabhas tārāṇair 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 Rām. describe things like bedroom as well the characters of the epic like Bharata and Indrajit. The similes given in the ~~Maha~~ 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 similes¹ in the Rām. that given in II.43.14cd describes Rāma and Lakṣmaṇa, 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 Mbh. that given in I.186.26cd describes Jarāsandha, the simile contained in III.142.27cd refers to Narakāśura who was killed by Viṣṇu, the simile given in VI.62.54cd describes the elephants which were killed in the battle and the simile contained in VII.109.33ab describes the demon Alambuṣa.

liyudagrāyudha nistrinsau sarṅgāviva, parvatam /
Rām. II.43.14cd.

(ii) dhārādharam ivākampyam parvatam dhātubhis' citam /
Rām. III.29.21cd.

(iii) Sarair vinihatam bhūman vikṛaṇam iva parvatam /
Rām. IV.5.30ab.

(iv) āsasāda tato rāman sthitam sailam ivācalam /
Rām. VI.100.21cd.

The similes¹ 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) dhanuṣo bhyāśam āgatya tasthau girir ivācalah /

Mbh. I.186.26cd.

(ii) sa papāta tato bhūmau girirāja ivāhatah /

Mbh. III.142.27cd.

(iii) vivalanto gatā bhūmim sailo iva dharātale /

Mbh. VI.62.54cd.

(iv) alambuṣam tathā sūrā viśīrṇam iva parvatam /

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 ~~वृक्ष~~ 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 similes¹ 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.

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1. (i) niṣcākṛāma sumantrena saha rāmo nivesanāt /
parvatād iva niṣkrāmya simho giriguhāsaya //

Rām. II.16.25c-26b.

- (ii) sabhām padbhiḥ pravivisuh simhā giriguhām iva /

Rām. VI.11.23cd.

- (iii) tām rākṣasaganān sarvān vṛkṣaṁ udyāmya vīryavān /
aṅgadaḥ krodhatām rākṣaḥ simhaḥ ksudramṛgān iva //

Rām. VI.53.28.

1

Among the similes¹ 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) viśanti sma tadā virāḥ siṃhā iva girer guhām /

Mbh. I.127.39cd.

(ii) dharmarājaniṣṛṣṭās tū siṃhāḥ kṣudramṛgān iva /
dhārtarāṣṭrān imān pāpān niṣpiṣeyam talāsibhiḥ //

Mbh. II.70.17

(iii) sa vai kruddhaḥ siṃha ivātyamarsī /

Mbh. VII.179.52a.

(iv) mamarda tarasā karnaḥ siṃho mṛgagan^{an} 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 similes¹ 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 bhr̥s̥am āyasto niḥśvasanniva kuñjarah /

Rām. II.20.8ab.

(ii) jalaprapātair udbhedair niṣyandais' ca kvacit kvacit /
sravadbhir bhātyayam sāilāḥ^h sarvaṇ mada iva dvipah //

Rām. II.94.13.

(iii) taṃ mattam iva mātangam niḥśvasantam punah punah /
bhrātaram bhāratam rāmah pariṣvajyedam abravāt //

Rām. II.104.15.

Among the similes¹ from the Mbh. that given in I.133.34cd describes Bhīma and Duryodhana, the simile contained in I.189.24cd refers to Śalya and Bhīma and the simile given in III.146.19ab describes Bhīma who had gone to Himālaya 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 upamāna, similarly a tiger is also made the upamāna in the similes by the epic-poets. Thus among the similes² from the Rām, the simile

1.(i) ceratur mandalagatau samadāviva kuñjarau /

Mbh. I.133.34cd

(ii) anyonyam āhvayantau tu mattāviva mahāgaja^u /

Mbh. I.189.24cd.

(iii) gandham uddhatam uddāmo vane matta iva dvipaḥ /

Mbh. III.146.19ab.

2. (i) naivamvidham asatkāram rāghavo marṣiṣyati /

balavān iva śārdūlo vāladher abhimarṣanam //

Rām. II.61.19.

(ii) śonāmsū vasanāḥ sarve vyāghrā iva durāsadhā /

Rām. III.5.16cd.

(iii) te tu vānarsārdūlāḥ śārdūla iva daṁṣṭriṇaḥ /

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 similes¹ 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 tigerⁱ had been a standard of comparison when the epic-poets wanted to describe the bravery and fierce appearance of warriors.

1. (i) hrīmantah puruṣavyāghrā vyāghrā iva balotkataḥ /

Mbh. V.169.9cd.

(ii) srīkīṇī samlihan vīrah sārūla^d iva darpitaḥ /

Mbh. VI.96.22cd.

(iii) santrāsayanānikāni talasābdena pāṇḍavaḥ /
ajayat sarvasainyāni sārūla iva govṛṣaṇ //

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 similes¹ 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 Śalya and the simile contained in VIII.26.27cd describes Kṛta-varman.

1. (i) govṛṣāviva saṃrabdhau viṣāṇair likhitāṅkitau /

Mbh. VI.59.62cd.

(ii) anyonyam jaghnatur vīrau goṣṭhe govṛṣabhāviva /

Mbh. VI.111.36cd.

(iii) tau vṛṣāviva nardantau /

Mbh. VII.15.15a.

(iv) athainaṃ chinnadhanvānaṃ bhagnasṛṅgaṃ ivarṣabham /

Mbh. VIII.26.27cd.

Similarly among the similes¹ from the Rāmāyana, the simile given in III.69.45cd refers to Rāma and Lakṣmaṇa the simile contained in V.5.1cd describes the sun as seen by Hanumat 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 upamāna 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 upamāna for describing the female characters.

1.(i) Sabānacāpakhadgau ca tikṣṇasrīṅgā vivarsabhaṇ /

Rām. III.69.45cd.

(ii) dadarśa dhīmān divi bhāṁmantam

goṣṭhe vṛasṁ mattam iva bhramantam/

Rām. V.5.1cd.

(iii) Sṛṅgair maharsabhaṇ yadvad dantāgrair iva kuñjarau/

Rām. VII.32.59cd.

Among the similes¹ 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 Dasāratha when Rāma left Ayodhyā for going to the forests.

Similarly the simile² given in the Mbh. VII.78.18cd also has a cow deprived of its calf as upamāna. The line is a speech of Śubhadrā 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 Rāmāyana which have a similar upamāna are quite identical as far as their expression is concerned.

1.(i) ^hbadd^tavasā yathā ⁿdheⁿu rāmamātā bhyadhāvat /

Rām. II.40.43cd.

(ii) iti sarvā mahiṣyas tā vivatsā iva dhenavaḥ /

Rām. II.41.7ab.

(iii) Vatseneva yathā ⁿdheⁿur vivatsā vatsalā kṛtā /

Rām. VI.32.11cd.

2. (iv) ^minām te ^{nī}taruṇā ^rbhāyyām vivatsām iva dhenukām /

Mbh. VII.78.18cd.

A female deer is also referred to as upamāna in the epics for describing the condition of ladies.

Thus the similes¹ from the Rām. given in II.38.7ab and III.45.10ab describe Sītā. Similarly the simile² given in the Mahābhārata IV.15.2lab describes Draupadī 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 upamāna when a female character is described.

Both the epics abound in the similes which have serpents and cībras 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) mr̥ gīvotphulla nayanā mṛdusīlā tapasvin /

Rām. II.38.9ab.

(ii) abravīllakṣmanas trastām sītām mṛgavadhūm iva /

Rām. III.45.10ab.

(iii) tām mṛgīm iva santrastām dr̥ṣṭvā kṛṣṇām samīpagām /

Mbh. IV.15.2lab.

having poisoned shafts. Thus among the similes¹ occurring in the Rām, the simile given in II.43.2cd describes Kaikeyī the simile contained in II.92.28cd refers to Bharata, while the simile given in III.5.39ab is a speech of Śarabhaṅga to Rāma in which he describes how the i.e. Śarabhaṅga would die and the simile contained in III.28.4 describe the arrows discharged by Khara towards Rāma.

Similarly among the similes² from the Mahābhārata, the simile given in IV.28.16ab describes the arrows discharged

1.(i) vicariṣyati kaikeyī nirmukteva hi pannagī /

Rām. II.43.2cd.

(ii) Sa niśasvāsa tāmraṭkṣo nāgaḥ kruddha iva śvasan /

Rām. II.92.28cd.

(iii) yavajjahā^mni gātrāni jirṇāṃ tvacam ivoragaḥ /

Rām. III.5.39ab.

(iv) vikṛṣya balavac cāpaṃ nārācān raktabhojanāⁿ /
kharas cikṣeparāmāya kruddhān ā śiviṣān ivaⁿ //

Rām. III.28.4.

2.(i) matkārūmka vinirmuktāḥ pāṛtham āsiviṣopamāḥ /

Mbh. IV.28.16ab.

(ii) sacivaiḥ samvṛto rājā rathe nāga iva śvasan /

Mbh. IV.69.8cd.

(iii) vimuktāḥ sarvapāpēbhyo muktav^taca ivoragaḥ /

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.250.11ab is a speech of Vyāsa addressed to his son, Suka. 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 similes¹ from the Rām. the simile given in IV.16.25ab describes Vālin and Sugrīva, the simile

1.(i) ^uta^u bhīmabalavikrānta^u suparna^a ^usp^ama veginau /

Rām. IV.16.26ab.

(ii) āpāte pakṣi saṅghānām pakṣīrāja ivābabha^u /

Rām. V.1.80ab.

(iii) mano harasi me bhīru suparnaḥ pannagam yathā /

Rām. V.20.29cd.

given in V.1.80ab refers to Hanumat floating in the sky and the simile contained in V.20.29cd is a speech of Rāvana addressed to Sītā.

simile¹

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 Karna 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^{err} 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

iva

1.(i) vivasāṁ pārtham ādāsyē garutmān[^] pannagam /

Mbh.IV48.13cd.

(ii) abhipatya mahābhūrah garutmān iva vegitah /

Mbh.VI.64.32ab.

persons in adverse distress. Thus the similes¹ 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 Viśvāmitra while the second simile contains a speech of Daśaratha addressed to Kausalyā in which he describes the parents of Ś'ravana whom he had killed through mistake.

Similarly among the similes² 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 divijaḥ /

Rām. I.55.10ab.

(ii) apasyam tasya pitarau lūnapakṣāviva dvijaḥ /

Rām. II.64.4cd.

2.(i) hatāmitraḥ hatāmātyaḥ lūnapakṣāvivaṇadajaḥ /

Mbh. V.125.20cd.

(ii) aham tu nihatāmātyo hataputras ca sañjaya /

dyūtataḥ krocchram āpanno lūnapakṣa iva dvijaḥ /

Mbh. VIII.9.28c-29b.

(iii) tathāham api samprāpto lūnapakṣa iva dvijaḥ /

Mbh. VIII.9.31ab.

Dartarāstra 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 Dhrtarāstra in which he describes his miserable plight. The idea in almost all these similes occurring in the Rām. as well as the Mbn. seems that a son is as important to a father^e 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 to 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) abhipetur mahāvegāḥ patangā iva pāvakam /

Rām.V.42.27cd.

(ii) te'api naṣṭāḥ samāsāḍya patangā iva pāvakam /

Rām.VI.44.24cd.

(iii) javenāplutya ca punas tad balam rakṣasām mahat /

abhyayāt pratyaribalam patangā 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.

Similary among the similes¹ from the Mahābhārata^a, the simile given in V.57.27 is a speech of Dhṛtarāṣṭra in which he predicts the condtion 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 Drona and the simile given in VII.125.26cd describes Dhṛṣṭaketu trying to attack Drona. 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) rājānaḥ pārthivāḥ sarve prokṣitāḥ kāla dharmaṇā /
gāṇḍivagūḥⁿ pravekṣanti^y patāṅgā iva pāvakaḥ //

Mbh.V.57.27

(ii) aham etay^t pravekṣyāmi droṇāṇikam durāsadam /
patāṅgā iva saṅkrudho jvalitam jātavēdasam //

Mbh.VII.35.24.

(iii)Vadhāyābhayaḍṛavad droṇam patāṅga iva pāvakaḥ /

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.

^{nī}
Kurā^{nī} is mentioned as upamāna in both the epics for describing the ladies crying loudly. Thus among the similes¹ from the Rām., the simile given in IV.19.28cd describes Tārā weeping after the death of Vālin, the simile given VI.32.3cd refers to Sītā who wept loudly while remembering Kaikyī scornfully as being the root-cause of all the miseries and the simile contained in VI.49.9ab is a speech of ~~same~~ Rāma

1.(i) tām aveksya tu sugrīvaḥ krośantīm kurarīm iva /

Rām. IV.19.28cd.

(ii) Vijagarnhetra kaikeyām krośanti kurariyathā /

Rām. VI.32.3cd.

(iii) Vivastsām vepamānām ca krośantīm kurarīm iva /

Rām. VI.49.9ab.

in which he tries to imagine the condition of Sumitrā if her son Lakṣmaṇa did not regain consciousness and he would be required to see her alone, without Lakṣmaṇa returning to Ayodhyā with him.

In the same way among the similes¹ from the Mbh. the simile given in II.70.lab describes Draupadī 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 dr̥ṣṭvā bahu tatra devīm

rorūyamāṇām kurarīm ivārtām / Mbh. II.70.lab.

(ii) vinadātanyah striyah sarvā hispetur nagarād bahih /
prakirnakesyo vyathitah kurarya iva dukhitah //

Mbh. III.173.62.

(iii) niscakrama purād dinā 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 simile¹ occurring in the Ayodhyākāṇḍa which describes the relation of a woman with a man occurs almost

- 1.(i) Kaccit tvām nāvajānati yājakāḥ patitam yathā /
ugrapratigrahītāram kāmāyānam iva striyaḥ //

Rām. II.100.28.

- (ii) Kaccit tvām nāvajānanti yājakāḥ patitam yathā /
ugrapratigrahītāram kāmāyānam iva striyaḥ //

Mbh. II.5.46

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 Yudhiṣṭhira. At both the places the attitude of women towards men is described. It is said here that laides do not welcome or receive heartily a highly lustful man. This shows the knowledge of Kā^aśāstra 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 simile¹ given in the Rām. II.47.6 a father protecting his son is mentioned as upamāna. Similarly in the simile² 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.(i) yo naḥ sadāpālayati pitā putrān ivaurasān /

katham raghūnām sa sreṣṭhas tyaktvā no vipinam gataḥ //

Rām. II.47.6.

(ii) rāmaṁ dāśarathim caiva mṛtam sṛñjaya śuśrūma /

yaṁ prajā anvamodanta pitā putrān ivaurasān //

Mbh. VII.59.1.

citizens of Ayodhayā 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 (apathya) food is mentioned as upamāna for describing an undesirable thing. Thus in the simile¹ given in the Rāmāyana II.12.7lab apathya food is referred to as upamāna, and in the simile² 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 Yudhiṣṭhira in which he describes how improper it would be if a king making an alliance with a stranger

1.(i) apathya vyañjanopetaṁ bhuktaṁ annaṁ ivāturaṁ /

Rām. II.12.7lab.

(ii) apathyam iva tad bhuktaṁ 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 similes¹ 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 Hanumat 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 majjatyawaśah śoke bhārākrānteva naur jale /

Rām. IV.7.10cd.

(ii) sāgare mārutāviṣṭā naur ivāsīt tadā kapiḥ /

Rām. V.1.67cd.

(iii) senā bhramati saṅkhyeṣu hatakarṇeva naur jale /

Rām. VI.48.26cd.

Thus among the similes¹ in the Mbh. the simile given in VI.49.36cd is a description of the army of the Pāṇḍavas the simile given in VI.118.7 is a speech of Sañjaya in which he describes the condition of the army of the Pāṇḍavas 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 similesⁱⁿ 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 plaitain tree trembling due to an onslaught of wind. Thus the similes² from the Rām.

1.(i) Santrastā pāṇḍavī senā vātavegāhateva nauḥ /

Mbh. VI.49.36cd.

(ii) Sāvadyamānā samare pāṇḍu senā mahātmabhiḥ /
bhrāmyate bahudhā rājan māruteneva naur jale//

Mbh. VI.118.7

(iii) na vinā nāyakam senā m̃ hūrtam apitiṣṭhati /
āhaveṣvāhavasreṣṭha netrhīneva naur jale//

Mbh. VII.5.8.

2.(i) Sītā prāvepatḥodvegāt pravāte kadālī yathā /
Rām. III.2.15.

(ii) gātraprakampād vyathitā babhūva
vātoddhatā sā kadālīva tanvī / Rām. III.47.49cd.

(iii) Sā vepamānā patitā^ā pravāte kadālī yathā /
Rām. V.25.8ab.

given in III.2.15cd, III.47.49cd and V.25.8ab describe Sītā. The first simile describes her when she saw the dreadful demon Virādha. 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 similes¹ from the Mbh., the simile given in II.67.3lcd describes Draupadī the simile given in III.291.14cd describes Sītā when Rāma refused to accept her again as she had stayed at a demon's 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 Gāndhārī's pitiable condition when she heard about the death of Duryodhana.

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- 1.(i) duḥśāsano nāthavatīm anāthavac
cakarṣa vāyuh kadaliṁ ivāttām /

Mbh. II.67.3lcd.

- (ii) papāta devī yathitā nikṛttā kadali yathā /

Mbh. III.291.14cd.

- (iii) duryodhanam hatam dr̥ṣṭvā gāndhārī śokakarṣita /
sahasā nyapatā bhūman^u chinneva kadali 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 upamāna while describing the wounded warriors whose body became besmeared with blood. Thus among the similes in the Rāmāyana, the simile given in VI.45.9cd describes Rāma and Lakṣmaṇa 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 similes² from the Mbh. the simile

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- 1.(i) ^utāvābhū^{au}ca prakāṣete ^upuspitāviva kimsukā^u /
Rām. VI.45.9cd.
(ii) Vranaih ^{ir}sāsrā^u asobhetām ^upuspitāviva kimsukā^u //
Rām. VI.54.32cd.
(iii) Sa ^uśonitasamādighdha^u samare ^ulakṣmaṇāgraja^uh /
^udr̥ṣṭa^uh phulla ^uivāraṇ^uje ^uSumahān ^ukimsukadruma^uh //
Rām. VI.105.7.
2.(i) ^ate hema^aniṣkābharanā^ah ^akunda^alāṅgadadhāri^ana^ah /
^aniha^atā ^abahva^asobhanta ^apuspitā ^aiva ^akimsukā^ah //
Mbh. III.105.11.
(ii) ^ubabha^uṇa^u rāma^us tathā ^urāja^un ^upraphulla ^uiva ^ukimsuka^u /
Mbh. V.179.31cd.
(iii) ^uSa ^uviddho ^ubahubhir ^ubānair ^unilā^unjanacaya^uopama^uh /
^uSu^us^uubhe ^usarvato ^urāja^un ^upraphulla ^uiva ^ukimsukā^uh //
Mbh. VII.118.21.

given in III.105.11 describes the demons wounded by gods, the simile contained in V.179.3lcd describes Parāśurāma, and the simile given in VII.118.21 refers to the demon Alambusā who fought on behalf of the Kauravas and was wounded profusely by the sons of Dranpadī. Thus these similes which have the references to Kimsukas 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 Kimsuka 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 similes¹ from the Rām. given in V.15.2lcd, V.19.15cd

1.(i) Sapaṅkāṁ analaṅkāraṁ vipadmāṁ iva padminīm /

+
Rām. V.15.2lcd.

(ii) hastihastaparāṅṛstāṁ ā kulāṁ padminīm iva /

Rām. V.19.15cd.

(iii) tapyamānām ivoṣṇena mṛṇālīm acirodhṛtām /

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 Damayantī when she was left alone in the forest. The similes given in the Rām. V.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) malapaṅkānuhīptāṅgīm mṛṇālīm iva coddhṛtām /

Mbh.III.68.13cd.

(ii) hastihasta parāmrṣtām vyākulām iva padminīm /

Mbh.III.68.15cd.

(iii) dahyamānām ivārkena mṛṇālīm iva coddhṛtām /

Mbh.III.68.16cd.

imagery is no doubt ^vvery instructive. So these similes occurring in the Rām. 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 symbloism could have ~~heen~~ 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 such deeply rooted conventions and traditions and the judicious use of that common heritage has really embellished these epics ^hwhich enjoy a respectable position in the literature of the world.