

CHAPTER VI.

Similes in the Rāmāyana - their Influence on the Authors of the classical Sanskrit Literature.

The well known dictum that every literary creator is indebted to his predecessors is a universal truth. An author cannot remain without being influenced by the conditions and circumstances prevailing in his own times. It is equally ^{ru}time that he cannot help being influenced by the authors who preceded him. Thus in almost all the literatures of different languages of the world this sort of influence of the previous authors is observed. The Indian literature is not an exception to this general rule. Thus the epics - the Rām. and the Mbh. have influenced the later authors. The tradition which considers Vyāsa as the author of the Mbh.; Harivamśa and several other Purānas contains some truth in it, so the Mbh. seems to have influenced the other Purānas. This means that eventhough Vyāsa cannot be said to have himself composed all the Purānas, he has influenced them. Similarly the Rām. has influenced several authors who have contributed their valuable works to the classical Sanskrit literature. Dr. A. A. Macdonell holds the opinion that the Rām. has influenced many later court-epics. He says¹, "As

1. India's Past p.94 by Dr. A. A. Macdonell.

the Mbh. was the chief source of the Purānas, so the Rām. became the model of a number of court-epics almost all of which belong to the period between 400 and 1100.A.D." It is clear that Dr. Macdonell here expresses the view that the Rām. has influenced the court epics which chronologically fall in the period of the classical Sanskrit literature. Dr. Macdonell is not the only scholar to opine like this. In fact such an opinion is found to have been expressed by certain poets and authors themselves who belonged to the period of the classical Sanskrit literature. Bhavabhūti¹, for instance, refers to Vālmiki with reverence in the Nāndī stanza of his play Mahāvīracaritam. Similarly Mallinātha² in his commentary on the very first stanza of the Meghadūta of Kālidāsa says that the learned people believed that

1. prācetaso ^mumivṛṣā prathamah kavīnām,
 yatpāvanam raghupateḥ praṇināya vṛttam /
 bhaktasya tatra samaramsata mepi¹ vācah,
 tat suprasannamanasah kṛtino bhajantām //

Mahaviracaritam. I.1.

2. Sītām prati rāmasya hanumat-s^andesam
 manasā nidhāya meghas^andesam kavīḥ kṛtavān ityāhuḥ /

Mallinātha's commentary on

Meghadūtam, I.1st stanza.

the author i.e. Kālidāsa had composed the Meghadūtam^e keeping in view the message of Rāma sent through Hanumat to Sītā, which incident occurs in the Sundara-Kānda of the Rām.; so it appears that the influence of the Rām. on Kālidāsa while composing his lyrical poem Meghadūta was recognised by scholars even before the time of Mallinātha. These opinions quite clearly show that the Rām. had influence the later epics and poetic works. It will be quite proper to note the view of Dr. Rajendra Prasad the ex-President of the Republic of India in this connection. In his foreword to "The Indian Heritage" by Dr. V. Raghavan he writes¹ "The fundamentals and basic concepts and ideals of this varied and death-defying culture are enshrined in the literature which has come down for many centuries. It is for people versed in learned lore to determine the number of centuries or millenia which have passed since the composition or rather utterance of the earliest mantras of the Vedas, the composition of the Rām. and the Mbh. and again between the latter and the Purānas, and lastly between the latest of the Purānas and to-day. One thing is clear. There is a continuity which is truly amazing, and that continuity is to be found not only in the vast literature in Sanskrit, Pāli Prakrit and

1. The Indian Heritage - by Dr. V. Raghavan. Hon. Dr. Rajendra Prasad's Foreword to it. p.viii-ix.

but also in the modern regional languages of India. The source and inspiration of Kālidāsa and Bhavabhūti can be traced to the Rāmāyaṇa and the Mbh. and all that preceded them, no less do the songs and music the story and background the inspiration and even the descriptive ^{ve} imagery of a Rabindranath, Maithili Sharan Gupta, Dinkar or Mahadevi, to mention only a few known to me personally, derive from the same inexhaustible source."

So it is in these words that our ^{re}revealed ex-President shows the influence of the epics on the literature which followed them down to the literatures of the modern regional languages of India.

Now in this light, it will be seen that the authors of the classical Sanskrit literature like Bhāsa, Aśvaghōṣa Kālidāsa, Bhavabhūti and others are influenced to a considerable extent by the two great epics. Aśvaghōṣa has been considered as an earlier poet. Some parallel passages can be shown from his Mahākāvya viz. Buddracaritam having similarity in thought and expression with the epics. ^{Bhāsa} is considered as the earliest of all the poets of the classical Sanskrit literature. ~~Bhāsa~~. He has composed some of his dramas like Pratimā and Abhiṣeka on the basis of the incidents descri-

bed in the main story of the Rāmāyana. The authenticity regarding the authorship and genuineness of all the 13 dramas ascribed to him is still a debatable question. Yet the dramas, and especially the two mentioned above - as they are available to us right from the time when they were first published in the Trivṅdrum Sanskrit series, do possess the signs of influence of the Rām. Kālidāsa has dealt with Rāma's life at length in his Raghuvams'a and apart from his direct indebtedness to the epic regarding the story of Rāma's life in his Mahākāvya, there are several passages in his works which can be shown to have been influenced by the Rāmāyana as far as the form of expression or the imagery is concerned. Bhavabhūti has composed the Mahāvīracaritam and Uttararāmacaritam on the basis of the story of the Rām.

Just as these authors derived their plots from the Rām. they have also followed the epic in the matter of the use of the literary device like the use of the figures of speech. Among many figures of speech similes have been quite frequently used in the two great epics. So it is quite natural that similes in the epics might have influenced the authors of the classical Sanskrit literature.

While considering the influence of the imagery of the epic it must be noted that some images and symbols have come down through convention and as such the influence of Vālmiki on the classical poets cannot be decided with a strict line of demarcation. Lotus, for instance, has been by ^{vex}connection a standard of comparison for the complexional beauty of a lady and if such similes are found in the works of other poets they cannot be changed as having been influenced by Vālmiki. So for deciding how far a poet is influenced by his predecessor it must be seen as to what original imagery and ideas have been imbibed and employed by him. It is only on that ground that the influence in this matter can be decided.

Thus when the works of the classical poets are examined they do show the signs of the influence of the author of this epic. As 'vaghoṣa, for instance, can be said to have been influenced by the description of sleeping ladies given in the IX canto of the Sundara kāṇḍa when he gives a similar description in the V. canto of his Buddha-caritam. Kālidāsa can be said to have probably been influenced by Vālmiki when he introduces the signet ring for recognition because Rāma also sends his ring with Hanumat when he goes to find out Sītā.

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 Prof. J.J. Pandya observes on the indebtedness of Kālidāsa to Vālmiki, "Kalidasa's selection of the dynasty of ^Rraghu as the theme of his poem Raghuvams'a - proves his acquaintance with Rām. But the genealogy given by him differs from that given in the Rām.

HL
 The love lorn condition of Purūravas in the IV^{act} of the Vikramorvasīya is modelled on the ~~Vikramorvasīya is modelled on~~ the wailings of Rām in the Aranyakāṇḍa of the Rām."

If we go through the works of the classical poets such similarities can be found ^{and} such resemblances can be taken as definite signs of influence. The epic has influenced the authors who flourished in the period that followed it. We have not any exact means to determine the exact amount of work which might have been produced in the classical period of Sanskrit literature because it is easily intelligible that many works have been lost. We find references made to such works in the later works and e.g. the anthologies, gramatical and technical ^{treas} ~~fractises~~ and different works

1. Kālidāsās Indebtedness to Vālmiki. by Prof. J.J. Pandya

M.A. J.O.I. Vol. I. p. 343. 345, Baroda. 1952.

dealing with poetics and rhetorics. But we do not find all these works actually with us; so we have got to conclude that they must have been lost. Yet whatever number of works, literary or technical, we have do furnish a wealth of material. Now by showing the influence, resemblances and parallelisms between the Rām. on ~~one~~ ^{the one} hand and the important works of the classical Sanskrit literature on the other, even though the angle of similes or the descriptive imagery, the whole concept of continuity in the literature can be visualised and that will also prove itself very interesting.

Now if we look to the chronology of the classical authors of Sanskrit literature, Bhāsa is believed to be the first among the poets whose works have come down to us.

When we turn our attention to the similes employed by Bhāsa, we find that there are several similes which show the influence of the imagery of the Rām. In the Rām. the author gives many similes in which the moon swallowed up by a planet like Rāhu is used as the upamāna. Thus in IV.22.17¹ Sugrīva is described by comparing him to the moon attacked

1. ityevam uktah sugrīvo vālinā bhrātr̥sauhr̥dāt /
harsam tyaktvā punardīno grahagrasta ivodurāt //

Prat. Jan.

by a planet. Similarly in the ~~Pratiṅgyaugandharayana~~,¹ Bhāsa describes the king Udayana who was imprisoned in the palace of Mahāsena. Here Bhāsa describes Udayana as the moon swallowed by Rāhu. So just as Vālmiki uses this upamāna to describe his character in adverse situation, in the same way Bhāsa has also used to a similar type of upamāna to describe the hero of his play. It may appear that the use of the similar upamāna in such cases may be conventional, yet Vālmiki definitely preceded the poets of the classical Sanskrit literature. So his influence on these poets can be easily presumed.

In the Rāmāyana, there are several similes in which the serpents figure as the upamānas. Thus for example in two similes² occurring in the Ayodhyākānda the poet refers

1. yadi śatrubala grasto rāhunā candramā iva /
mocayāmi na rājānam nāsmi yaugandharāyanah //

^{Jan.}
~~Pratiṅgyaugandharayana~~ I.16.

2. (i) atha taṃ vyathayā dīnam savīśesam amarsitam /
śvasantam iva nāgendram roṣa^v śisphāritekṣanam //

II.22.1.

(ii) tadā tu^a bṛddhva bhrukutīm bhruvor madhye nararsabhah /
nisāsvāsa mahāsarpo bilastha iva roṣitah //

II.23 .2.

to the serpent which is enraged and heaves terrible sighs as the upamāna to describe Lakṣmana. Bhāsa describes Yaugandharāyana in the same way likening him to an angry serpent.¹

Similarly some correspondence can be found between a simile employed by Bhāsa in his Daridracarudattam and the one in the Rām. III.56.34. In Daridracarudattam^{Ca.} I.9cd Bhāsa describes² Vasantsenā who was followed by a Vita - a wicked person, as a deer chased by a tiger. This upamāna is just similar to that used by Vālmiki in the description of Sītā when she was imprisoned at Asokavanikā and the wild demoness^{es} kept a watch on her. The poet says that Sītā³ appeared like a female deer caught among the tigresses. Thus these descriptions of Sītā and Vasantasenā appear to be similar.

1. ciram avanatakāryam cāpi nirmukhamantram,
bhujagam iva sarosam dharsitam cocchritam ca /
Pratiṣṭhā. Yau. IV.13cd.

2. udvignacañcalakatākṣaniviṣṭadrṣtir
vyāghrānusā²acakitā hariⁿiva yāsi /
Daridracarudattam, I.9cd.
^{Ca.}

3. sā tu sokaparitāngi maithilī janakātmajā /
rāksasīvasam āpannā vyāghrinām hariṇi yathā //
III.56.34.

The author of the Rām. has used the digit of the moon covered by the clouds as upamāna to describe his women characters in distress. Thus while describing Sītā, he uses this kind of ^upamāna in a simile ¹ occurring in V.59.26cd. If we compare this description of Sītā with the description of Vasantasenā ² given by Cārudatta in the ^{Da. Ca.}~~Daridracarudattam~~ of Bhāsa, we find a definite correspondence of the ideas as far as the upamānas used by these poets are concerned.

Faithful allegiance or fidelity has been compared by the author of the Rām. to the shadow following the object of which it is a shadow. Thus while describing how Sītā followed Rāma when he proceeded to leave for the forests Vālmiki uses the shadow ³ as the upamāna.

Similarly in ^{Prat.}~~Pratima~~ of Bhāsa, Dasaratha pays compliments to ~~Laks~~ Lakṣmaṇa in the same words ⁴ which describe Lakṣmaṇa following Rāma as the shadow following the object.

1. meghalekhā parivṛtā candralekhaeva niṣprabhā / V.59.26cd.

2. avijñataprayuktēna dharsitā mama vāsasā /
samvṛtā śaradabhreṇa candralekheva śaradī //

^{Ca.}
Daridracarudattam, I.27.

3. kṛtakṛtyā hi vaidēhī chāyēvanugate patim / II.40.24ab.

4. tavaiva putraḥ satputro yena naktam divam vane /
rāmo raghukulasreṣṭhas chāyayevā^{nu}gamyate //

Pratima, II.10.

The author of the Rām. has compared a kingdom without its ruler to the cattle without their shepherd. Thus, in a simile¹ occurring in the Ayodhyākāṇḍa the citizens and ministers of Ayodhyā depict the dreadful picture of the kingdom without its ruler. Similarly in Pratimā of Bhāsa, Sumantra tells² Bharata how a kingdom without its ruler is so dreadful. This simile of Pratimā, has definite traits of the influence of this simile of the Rām. The context as well as the situation is the same in both of them. Both the speeches are addressed to Bharata. So it is quite natural that the same idea might have been expressed in almost the same words by Bhāsa.

Vālmiki describes the cities like Laṅkā, Ayodhyā etc. by comparing them to Amarāvati, the capital of Svarga. In a simile² occurring in the Aranyakāṇḍa Rāvaṇa describes Laṅkā,

1. agopalā yathā gāvas tatha rāṣṭram arājakam /

II.67.29cd.

gopahīno yathā gāvo vilayaṃ yantyapālitāḥ /

evam nrpatihīnā hi vilayaṃ yānti vai prajāḥ //

Pratī, III.23.

2. mama pare samudrasya laṅkā nāma purī śubhā /

sampūrṇā rākṣasair virair yathendrasya amarāvati //

III.48.10.

by comparing it to Amarāvati. In the same way in the Abhiseka,
 Bhāsa describes Lankā¹ in almost the same manner.

In some similes of the Rām., the sun burning vehemently
 at the end of a Yuga is referred to as upamāna. A simile²
 occurring in the Sundarakānda describes Indrajit by comparing
 him to the sun burning profusely at the end of a Yuga. §
 Similarly in Abhiseka Bhāsa describes Rāvāna by using a³
 similar upamāna. This simile is important because it conveys
 an important belief prevalent in the age of the Rām.
 regarding the destruction of the universe. Bhāsa's reference
 to a similar upamāna may be taken as a suggestion of the
 fact that such a belief was continued even in the age when
 Bhāsa might have flourished.

At several places the author of the Rām. has described
 the warriors of one side attacking a fierce warrior of the
 other side by likening them to the butterflies and moths

1. vimalavikṛtasāncitair vimānair

viyati mahendrapurīva bhāti lankā / Abhiseka,

II.2cd.

2. vicāryan svam ca balam mahābalo

yugakṣaye sūrya ivabhivarthate / V.47.9cd.

3. tvarita^m abhipatayasa^u saroso

yuga parināmasamudyato yathārkah /

Abhiseka III.2cd.

hastening their destruction by falling on a flame or fire. Thus in two similes¹ the Rām. the author describes the warriors by comparing them to Śalabhas i.e. the butterflies or moths falling on fire. Similarly in the Abhiseka of Bhāsa Śugrīva describes² Vibhāsana who was coming to his army as a butterfly falling speedily on the fire.

Vālmiki has referred to the boats in may similes in which he describes persons in some adverse distress. He takes up a boat sinking in a sea or a river as upamāna.³ In two similes occurring in the Sundara kāṇḍa he describes Śītā by comparing her to a boat sinking in a sea. Similarly in the Abhiseka, Bhāsa describes⁴ the army of Rāvaṇa by using almost the same imagery. Here Rāma describes that the army

1. (i) Vivṛddhavegāṃ ca viveśa tām ca^m apū^m
yathā munī^mṛṣū^h śalabho vibhāvasum / VI.57.46cd.

(ii) prāvisat saṃkulam tatra śalabhā iva pāvakam /
VII.19.16cd.

2. abhipatāti kutoⁿ tu rākṣaso^{sa} ~~sa~~ ~~sa~~
S'alēbha ivāsū hutāsānam praveṣṭum /
Abhiseka IV.5cd.

3. darsa sītām dūkhartām nāvam sā^mam ivārṇave/
V.19.4cd.

(ii) esā vipadyānyam alphabhāgyā mahārṇave naur iva
mū^mdhavātā / ~~ka~~
V.28.8cd.

4. Mama s'ara varapātabhagnā
Kapivara sainyatarāngatādītāntā/
Udadhi jalagateva naur vipannā,
nipatati rāvanakarnadhāradosāt//
Abhiseka IV.18.

of Rāvana is doomed like a boat sinking in a sea due to the fault of Rāvana who was the person at the helm of affairs.

The author of the Rām. describes the fall of the warriors in many similes. In such descriptions he likens a falling warrior to a hill or mountain shattered to pieces by a blow of the thunderbolt¹ or the Vajra of Indra. Thus in two¹ similes the poet describes the fall of the warriors by comparing them to mountains struck by Vajra. The former simile contained in IV.16.23cd describes Vālin who was struck by Sugrīva while the latter simile given in VII.70.63c-64b describes a demon warrior falling on the ground due to a heavy blow of a club. Similarly in the Abhisēka of Bhāsa, a Vidyadhara describing the battle between Rāma and Rāvana refers to² the fall of the demons in almost the same manner. He also uses the mountains struck by Vajra as upamāna:

1.(i) gātreṣvabnihato vālī vajreṇeva mahāgiriḥ /

IV.16.23.cd.

(ii) Sa svayā gadayā bhagno viśīrṇadaśanekṣaṇaḥ /
nīpapāta tato matto vajrāhata ivācalaḥ //

VI.70.63c-64b.

2. Śaila vajrāhata ivāśu samare rakṣogaṇaḥ patitaḥ /

Abhisēka VI.3d.

to describe the warriors.

Vālmīki has described in many similes the fierce combats between two warriors by using a lion and an elephant as upamānas. Thus in a simile¹ occurring in the yuddha—kāṇḍa, for example the author describes Aṅgada and Vajradamstra by comparing them to a lion and an elephant. Similarly in the Abhisēka, Bhāsa describes² Rāma and Rāvana engaged in a fight by comparing them to a lion and an elephant respectively.

Thus all these similes occurring in the plays ascribed to Bhāsa, show that there is a definite parallelism and correspondence between them and the similes in the Rām.

As'vagosa

Now if look to his works viz. the Buddhacaritaṃ and

1. Vajradamstro 'nagadāscobhaṃ saṅgataṃ harirākṣasaṃ /
ceratuḥ paramakruddhaḥ hariḥ / mattagajāviva //

VI.54.17c-18b.

2. rathagataṃ abhiyāntaṃ rāvaṇaṃ yāti padbhyāṃ /
gajapatim iva mattaṃ tikṣṇadamstro mṛgendrah //

Abhisēka VI.11.cd.

Saundarānanda are not complete because we have got them in fragmentary forms, yet these works as they are show some signs of their being influenced by the Rām. from the point of view of parallel passages. On investigation, it is also found that even regarding the use of the figures of speech and the imagery employed in them by the poet, the influence of the Rāmāyana can be presumed with some probability to have worked.

If we look to the similes used by As'vaghosa we can find that in some cases, at least parallelisms with the similes of the Rām. can be shown. Just as the author of the Rām. uses the similes in which the heroes of the epic are likened to the animals like a lion or an elephant to describe them in particular moods similarly As'vaghosa has also treated that matter in almost the same manner.

Thus at two places¹ As'vaghosa has described persons

1.(i) na jagāma^{dhritim} na sarma lebhe

hr̥daye siṃha ivātidigha viddhah /

Bu.Ca.V.1cd.

(ii) Sa pāṇḍavam pāṇḍavatulyavīryah /

Sailottamam s'ailasamānavarṣamā

Ma^u li dharah siṃha gatir nrsimhas'

Calats^uttah siṃha ivārurōha // Bu.Ca.X.17.

by comparing them to a lion. In the first simile given in Bu.Ca. V.1cd. the afflicted mental condition of prince^{nc} Siddhārtha is described. He could not reach the usual condition of patience nor could he get peace like a lion which is wounded by a poisoned arrow. Similarly in B^uCa.X.17 the poet says that he who was equally valiant as the Pāṇḍavas and having a huge form like that of a mountain climbed the mountain, Pāṇḍava like a lion which has a magnificent head and the hair on whose head are fluttering in the wind; his gait being like that of a lion and who was a lion among the men. The stanza has of course the later stamp of literary and figurative usage of rhyme and repetition of the same syllab^{le}s. e.g. Pāṇḍavam pāṇḍavatūlyavīryah, śailottamam Śailasamānavarṣmā, simhagatir nṛsimhaḥ etc. But the comparison between a person to a mountain in order to suggest the hugeness of his physique or that with lion to show the stately gait of a person can be found already in the similes in the Rām. So just in order to show the similarity of the imagery many similes from the Rām. can be cited along with these two contained in Bu.Ca.V.1cd and X.17. The description of Rāma, for instance when he comes out of his palace to go with Sumantra to see Daśaratha presents Rāma's picture

with the same imagery. Vālmīki describes him by using a simile¹ which has also a lion as upamāna. The poet says that Rāma came out of his palace with Sumantra, like a lion coming out of its cave which is its usual residence, and descending the mountain. So here Rāma is compared to a lion. At another place² Vālmīki describes Rāma and Lakṣmaṇa by comparing them to a lion. Here also the poet describes Rāma and Lakṣmaṇa as being similar to the lions residing on a peak of a mountain. So it can be seen that Aśvaghōṣa describing the persons by comparing them to a lion while climbing a mountain has been influenced to some extent by such imagery employed the author of the Rāmāyaṇa. For the expressions like *siṃhagatiḥ* and *Nṛsiṃhaḥ* many similes contained in compounds can be shown. But that sort of comparison with a lion in the matter of its gait and valour has a tinge of conventionation^{lism}. So it cannot be said exactly that particular

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1. ^uniścakarāma sumantreṇa ^uśaha rāmo niveśanāt /
parvatād iva miṣṭkamyā ^usiṃho giri^uuhāsayaḥ //

II.16.26

2. tat^uas tu tasmin vijane vane tadā
mahā^ubh^ula^uṅ rāghavavamaśa vardhana^u /
na ta^u bhayaṃ sambhramam abhyupeyatur
yathaiva ^usiṃha^u giri^usānugocara^u //

II.53.35.

author is influenced by the imagery of the Rām. when he compares the persons to a lion in that manner. Yet the two stanzas viz. II.26.16 and II.53.135 do give an idea as to how almost similar imagery is employed by the Asvaghōṣa in his similes contained in Bu.Ca.V.1.cd and X.17

While describing prince Siddhārtha's condition as to how he felt before he determined to move out of his palace As'vaghōṣa uses a simile in which he compares him to an elephant. He describes the condition of prince Siddhārtha in a very effective manner. He says that the thought of going out like an elephant who had been constantly kept inside the royal palace as a tame animal.

Similarly in one more simile¹ As'vaghōṣa compares Siddhārtha with an elephant. In Bu.Ca.III.2cd he describes Siddhārtha while desiring to go out of the palace, and in Bu.Ca.V.23cd² he describes him while entering the city, Kapilvastu. There are a number of similes in the Rām.

1.(i) bahiḥ prayānāya cakāra buddhim -

antargrahe nāga ivāvaruddhah/ Bu.Ca.III.2cd.

2.(i) Praviveṣa punaḥ puram na kāmād

vanabhūmer iva maṇḍalam dvipendrah /

Bu.Ca.V.23cd.

in which the elephant is taken as a standard of comparison
Thus in II.40.42¹ Rāma is compared to an elephant.

In BuCa.III.9cd² Siddhārtha going out of the palace is
likened to the moon entering the mid-region together with
the constellations. With this stanza the simile contained in
IV.44.16³ can be compared. We find almost the same upamāna
in it. Here in this simile Hanumat is described. The poet
uses the moon, in the company of the constellations as the
upamāna. Thus if we take the upamānas used in these similes
into consideration we find that there is an apparent paralle-
lism between these similes of Vālmiki and those of Aśvaghosa.

1.(i) na hi tat puruṣa vyāghro dukhadam darsanam pituh /
mātusca sahitum śaktas totrārdita iva dvipah //
II.40.42.

2.(i) mārgam prapede sadrsānuyātras'
candrah sanakṣartra ivāntarikṣam /
BuCa.III.9cd.

3.(i) gatāmbude vyomni visuddhamandalah,
śāsīva naksatraganopaso bhitaḥ //
IV.44.16cd.

In several similes Vālmiki has taken the sun as the upamāna to describe the personal lustre of his characters. The simile in II.1.33cd¹ describes Rāma by comparing him to the sun. Similarly in Bu.Ca.V.43ab² Siddhārtha is compared to the sun for a similar purpose. Thus in both these similes the persons are compared to the sun in order to describe their personal lustre.

The author of the Rām. has taken Indra as a standard of comparison. Thus in a simile³ occurring in the Aranyakānda Ravana, surrounded by his ministers is described. In the Bu.C. ~~Buddha-carita~~, As'vaghōṣa describes⁴ king S'uddhodana in the same manner. Suddhodana was surrounded by his ministers

1. gunair viruruce rāmo dīptaiḥ sūrya ivāmsubhiḥ /

II.1.33cd.

2. vigate divase tato vimānam
vapusā sūrya iva pradīpya mānah /

Bu.Ca.V.43ab.

3. Sa dadarsā vimānāgre rāvanam dīptatejasam /
upopaviṣṭam sacivair marudbhir iva vāsavam //

III.32.4.

4. mṛgarājagatis tato' bhyagacchan
nrpatim mantrigaṇair upāsyamānam /

Samitā^u marutām iva jvalantam

maghavantam tridive sanatkumārah //

Bu.Ca.V.27

when prince Siddhārtha approached him so the poet compares him with Indra surrounded by gods. The only addition to the idea conveyed by the simile in III.32.4 is the comparison of Siddhārtha with Sanatkumāra approaching Indra. But that seems necessary because of the very context. Thus this simile of the ^{Ca} ~~Buddha-carita~~ contained in Rām. III. 32.4.

But among the authors of the classical Sanskrit literature, the influence of the Rāmāyana is seen definitely on Kālidāsa. In case of the other earlier authors like Bhāsa and As'vaghōṣa correspondences and parallelisms can be shown, whereas in case of Kālidāsa, definite signs of the influence of the epic can be found even regarding the imagery employed by him.

Vālmiki has described the union between the hero and the heroine of his epic by comparing such a union with that of the moon with a particular constellation. Thus he describes the union between Rāma and Sītā by referring to that between the constellation Citrā and Candra in a simile

-
1. Sa rāmaḥ parṇasālāyām āsīnaḥ saha sītatyā /
Virarāja mahābāhus' citrayā candramā iva //III.17.4.

occurring in the Aranya-Kānda.

Similarly while describing the couple of King Dilīpa and his queen Sudakṣinā, Kālidāsa uses a simile¹ in Raghuvamse^{Vam.} which also has the union between Candra and the constellation Citrā as upamāna.

Just as the correspondence of Pratimā II.10 is found with II.40.24ab regarding the description of faithful allegiance, similarly Kālidāsa also uses the same imagery of the shadow following the object while describing King Dilīpa following the cow Śurabhi to attend to its care in his Raghuvamse².

Vālmiki has described persons by comparing them to a serpent weakened due to the effect of Mantra and Auśadhi. Thus in a simile contained II.12.5ab³ the poet describes

1. Kāpyabhikhyā tayor āsīd vrajatoḥ śuddhavesāyoḥ /

himanir^muktayor yoge citrā candarmasor iva//

^{Vam.}
Raghuvamse I.46.

2. Jalābhilāsī jalam ādadānām chāyeva tām bhūpatir anvagacchat,

^{Vam.}
Raghuvamse II.6cd.

3. mandale pannago ruddho mantrair iva mahāviṣaḥ /

II.12.5ab.

King Daśaratha by comparing him to a serpent weakened on account of Mantra - some infatuating charm or spell contained in a secret formula; and in a simile¹ occurring in the Aranyakānda he describes a club by likening it to a she-cobra weakened by the effect of Mantra and Anśadhi.

In the same way Kalidāsa describes King Ailīpa while fighting against Kumbhodara, a gana of god Ś'ankara by using almost the same imagery in a simile² in his Raghuvamśa.

Some correspondence can be found between the similes used by Vālmiki and Kalidāsa, while they describe the beauty of a woman by comparing her to a delicate creeper. Thus while describing Sītā by a simile³ occurring in the Sundar-

1. Sā viśīrnā śarir bhagnā papāta dharanītale /
gadā mantrasabhalair vyāliṅva vinipātītā //
III.29.28.

2. bāhupratīṣṭambhā vivṛddhamanyur
abhyarnam āgaskṛtam asprśadbhīh /
rājā svatejobhir adahytāntar
bhogīva mantrasadhīruddhavīryah //
Raghuvamśa. II.32.

3. na tveṅa sītām paramābhijātām,
pathi sthite rājakule prajātām /
latām praphullāṁ iva sādhu jātām,
dadarśa tanvīm manasābhijātām //

V.5.23.

kānda, Vālmiki refers to a creeper as upamāna. Kālidāsa, uses a similar upamāna, while describing queen Sudakṣinā, in a simile¹ occurring in Raghuvamśa III.7. It may appear that such a use of upamāna is rather conventional and the influence of Vālmiki can not be proved decisively even if that is accepted for the sake of argument, by marking such a correspondence between these similes, the similarity in the ideas expressed by Vālmiki and Kālidāsa can easily be visualised. So it seems that it can be safely concluded that such a similarity, is quite obvious between these two similes.

The author of the Rām. has referred to the details of a sacrifice in his similes. It was quite natural also because in his times the whole culture was Brahmanic. It appears that this matter has influenced his successors also, because the culture was almost the same throughout

1. kramena nistīrya ca dohadavyathām

praciṣya mānāvayavā rarāja sā /

purānapatrāpagamād aṅantraram

lateva sannaddhamanojñapallavā //

Vam.
Raghuvamśa III.17

many centuries. Thus in a simile¹ occurring in the Uttara-
 kānda, the poet refers to the fourth fire which is kept
 in addition to the three fires usually kept in a sacrifice.
 Similarly in a simile² occurring in Raghuvamśa V.25ab, King
 Raghu describes the Brahmin Kautsa as the fourth fire in a
 sacrifice.

Vālmiki has described Rāma and Lakṣmaṇa by likening
 them to the sun and the moon. In a simile³ occurring in the
 Bālakānda, he describes them referring to the sun and the
 moon as the upamāna. Similarly Kālidāsa describes in the
 Raghuvamśa, Rāma and Lakṣmaṇa in the same way by using a
 simile⁴ in which Candra and Sūrya figure as the upamāna.

1. etasminnantare rāma pulastyatanayo dvijah /
 agnihotram upātiṣṭhac caturtha iva pāvakah //

VII.9.14.

2. sa tvam prasaste mahite madiye
 vasans' caturtho' gūir ivāgnyagāre /
 Raghuvamśa, V.25ab.

3. bhūṣayantāvimam deśam candrasūryāvivāmbaram /
 I.50.21ab.

4. lokam andhatamasāt kramoditau
 rasmibhih śasīdivākarāviva /
 Raghuvamśa, XI.24cd.

It may be due to the fact that for both, Vālmiki as well as Kālidāsa, the context and the persons whom they wanted to describe were the same. Thus there is an exact correspondence between these two similes.

Now, just as Vālmiki has described Sītā by comparing her with the goddess Lakṣmī for her beauty, in the ~~Raghu~~^{Vam.} ~~vamse~~ Kālidāsa has described Sītā in the same manner, using almost the same expression. Thus in a simile¹ occurring in the Bālakāṇḍa, Vālmiki describes Sītā by comparing her with Lakṣmī. Similarly Kālidāsa describes her by using Lakṣmī as upamāna. In one more simile³ in ~~Raghu~~^{Vam.} ~~vamse~~, Kālidāsa describes Sītā by comparing her with Lakṣmī.

Vālmiki has described Sītā when she was in distress, by comparing her to a lotus-creeper tortured by heavy cold of snowy winter. Thus in the two similes⁴ occurring in the

1. devatābhiḥ samā rūpe sītā śrīr iva rūpiṇī /

I.77.29ef.

2. rāghavāya tanayām ayonijām

rūpiṇīm śriyam iva nyavedayat /

^{Vam.}
~~Raghu~~ ~~vamse~~ XI.47cd.

3. babhau tam anugacchantī videhādhipateḥ sutā /

pratisiddhāpi kaikeyyā lakṣmīr iva guṇonmukhī //

^{Vam.}
~~Raghu~~ ~~vamse~~ XII.26.

4. (i) himahatanalinīva nastasobhā

vyasanaparamparayātipīdyamānā / V.16.30ab

Sundarakāṇḍa, Vālmīki describes Sitā by comparing her to a lotus-creeper withered due to heavy cold of winter. Similarly Kālidāsa describes ¹ in the Meghadūta the beautiful wife of Yakṣa, suffering from the separation from her beloved Yakṣa in a simile ² which has almost the same upamāna viz. a lotus-creeper withered due to heavy cold.

Some correspondence of the ideas can definitely be found in both Vālmīki and Kālidāsa, when they describe the throbbing eyes of their heroines by likening them to a lotus shaking due to the passing of a fish in the water on which the lotus stands. Thus Vālmīki describes Sitā's throbbing eye by comparing it to such a lotus in a simile ² occurring in the Sundarakāṇḍa. Similarly in Meghadūta of Kālidāsa, ³ the Yakṣa describes his wife as she would appear when has

(ii) ekavenīdharā dīnā bhartṛcintāparāyaṇā /

bhūmīśayyāvīvarṅgī padmīnīva himāgame // V.58.59c-60b.

1. gādhītkanṭhāṃ gururā divaseṣveṣu gacchatsu bālām /
jātām manye śīśīramajṭhitām padmīnīm vānyarūpām //

U. Megha. 23cd.

2. prāspandātaikam nayanam sukeśyā

mīnāhatam padmam ivābhitāmram / V.29.2cd.

3. tvayyāsanne nayanam upariṣpandī saṅkṣā mṛgākṣyā

mīnaksobhā^c calakuvalayaśrītulām eṣyatīti /

U. Megh. 35cd.

messenger viz. the cloud appears before her. Here also the poet describes the eye of Yaksapatni by comparing to such a lotus shaking due to the passing of a fish in the water.

Before any correspondences between the Rām. and the Vik. Vikramorvasiyat of Kālidāsa can be shown, it is worthwhile to note the correspondences shown by Prof. J.J. Pandya between these two works. He writes¹ "His (i.e. Kalidasas') unmattaveśo rājā quite corresponds with unmatta iva lakṣyate, as Rāma is described in Aranyakānda.

Not only has the general conception of a separated lovers' wailings and wanderings been borrowed by Kālidāsa from Vālmiki, but he has also used certain fancies and even the very words of Vālmiki, in this act which furnish a surer proof of his borrowing. A striking example of this is Pururavas' address to the Subrahnikandera^a mountain: sarvaksiti-^h bṛtām nātha drṣtā sarvān^h // gasundarī / rāmā ranye vanḍoddeśe mayā virahitā tvayā // Vikramorvasiyam IV.25.

Now see how Vālmiki describes Rāma addressing the Prasravana mountain, ~~uvāca rāmo dharmātma girim prasravano~~

1. Kālidāsa's Indebtedness to Vālmiki by Prof. J.J. Pandya

~~mountain~~ uvāca rāmo dharmātmā girim prasravan^fākulam /
 Kaccit kṣitibhṛtām nātha dr̥ṣṭā ^asurvāⁿgasundarī / rāmā ranye
 vanoddeśe mayā virahitā tvayā // (III.64.29a-30b) It is
 clear that Kālidāsa has taken up the very words of Vālmīki
 substituting 'Sarva' for 'Kaccit'."

Prof. J.J.Pandya is right in observing this correspo-
 ndence between the Rām. and Vikramorvasi~~ya~~. Similar corres-
 pondences between these two works can easily be shown, regard-
 ing the similes used by these poets.

Vālmīki has described his characters being freed from
 some calamity or trouble by comparing them to the moon freed
 from an eclipse. Thus Vālmīki describes Sītā's face by
 comparing it to the moon, freed from Rāhu in a simile¹
 occurring in the Śundra-kāṇḍa. Similarly Pururavas, describes
 the face of Urvasī using a similar upamāna in a stanza²
 addressed to her.

1. Vaktraṃ bābhāse smitāsukladamṣṭraṃ /
 rāhor umkhāc candra iva pramuktaḥ // V.29.cd.

2. etāḥ sutanu^m upkham te sakhyah pasyanti hemakūṭagatāḥ /
 pratyāgataprasādam candram ivopaplavān mukta^m //

Vālmiki has referred to a cloud together with lightning as upamāna. in his similes. Thus in a simile occurring in the Śundara-kāṇḍa Vālmiki, describes¹ Hanumat by comparing him to a cloud accompanied by flashes of the lightning.

Similarly in the Vikramorvasiya of Kālidāsa the Gandharva from the heaven is described² king, Citraratha descending/by using a similar upamāna as he was seen by the heavenly damsels accompanying Urvaśī.

Vālmiki has described the ideal of conjugal love by referring to the union between Candra and Rohini. Thus in the two similes³ occurring in the Śundara-kāṇḍa the poet refers to Rāma and Sītā by comparing them to Candra and Rohini respectively.

Ab. s.
Similarly in the ~~Abhijñānaśakuntalam~~ of Kālidāsa

1. puṣpa^uḅhenānuviddhena nānāvarenaḅ vānaraḅ /
babha^uḅ meḅha ivodyan vai vidyudgaḅa vibhūṣitaḅ //

V.1.54.

2. avarohati śailāgram taditvān iva toyadaḅ /

Vikramorvasiyam I.13cd.

3. (i) yogam anivoccha rāmena śas'āṅkeneva rohini /

B V.37.26cd.

(ii) tvam sameṣyasi rāmena śas'āṅkeneva rohini //

V.39.45cd.

Duṣhyanta pays compliments¹ to Śakuntalā on their second union on the Hemakūta by comparing himself to Candāra and Śakuntalā to Rohinī. Thus it appears that there is a definite similarity of the ideas expressed in these stanzas of Vālmiki and Kālidāsa.

Thus it will be seen that there is a close similarity between the ideas expressed by these two poets at least in some cases, and it can be safely concluded on that account, that Kālidāsa might have been influenced by Vālmiki as far as the similarity and parallelisms between their use of the figures of speech and descriptive imagery is concerned.

Now, if we turn to Bhavabhūti some similarities can be found between the Rāmāyaṇa and a simile² occurring in the Sundarā^akāṇḍa, the poet describes Hanumat, by comparing him to a cloud accompanied by lightning.

1. ^mstātibhinna^smoḥa tama^o diṣṭyā pramukhe sthitāsi me
sumukhi /

uparāgānte śāsinah samupagatā rohinī yogam //

^{Ab. 5'}
~~Abhinava sakuntalam~~ VII.22.

2. tataḥ pradīptalāṅgūlah savidyā^u iva toyadah /

bhavanāgresu laṅkāyā vicacāra mahākapih //

U.R.C.

Similarly, Bhavabhūti describes Rāvaṇa in his ~~Uttara-~~^{Uttara-}
~~rāmācārītam~~¹ in a stanza¹ occurring in the IIIact. It may
 appear that there is just the similarity of imagery between
 these two descriptions given by Vālmīki and Bhavabhūti. But
 if we look to the correspondence of the ideas in similar
 contexts, we do find a striking¹ resemblance between the
 descriptive imagery of these two poets. So just as Vālmīki
 describes Sītā by comparing her to the lightning sparkling
 through a cloud while delineating the scene of the kidnapping
 of Sītā, Similarly Bhavabhūti also uses the same imagery
 while² describing that scene. If, we compare the simile²
 of Vālmīki, occurring² in that context, with this stanza we
 find³ that the imagery³ employed by these
 two poets is almost the same.

In a simile³ occurring³ the Ayodhyā-kāṇḍa, the author

1. Khaḍgacchinna jaṭāyupakṣatiritaḥ sītām calantīm vahan
 antarvyākulavidyudambuda iva dyām abhyudasthād ariḥ /
 U.R.C. Uttararāmācārītam III.43.cd.

2. sa padmagaurī hemābhā rāvaṇaṃ janakātmajā /
 vidyudhṅnam^{iv} ā viśya śuśubhe taptabhūṣanā //
 III.52.26.

3. du'khe me du'kham akaror vraṇe kṣāram ivādadhāh /
 rājānaṃ pretabhāvasthaṃ kṛtvā rāmaṃ ca tāpasam //
 II.73.3.

has expressed the idea of adding misery to the miserable. The stanza in which this simile occurs is a speech of Bharata addressed to Kaikeyī. Here he rebukes his mother saying that her action was like the sprinkling of salt on a wound. Now, such an idea is surely a matter of common experience, and as such it is quite likely that such an idea may be found to have been expressed by several authors. Thus Bhavabhūti describes the sight of Kausalyā witnessed by Janaka, by using a simile¹ containing an idea similar to II.73.3 in his ^{U. R. C. .} ~~Uttararamacarita~~ Janaka was all the while thinking about the calamities which Sītā had undergone, and so Kausalyā's sight in the hermitage of Vālmiki was not so welcome as it had been before. Thus it was natural that he should feel about it in that way; just as Bharata felt about Kaikeyī's.

Thus all these similes occurring² in the works of the outstanding and prominent authors of the classical Sanskrit literature like Bhāsa, As'vaghōṣa Kālidāsa and Bhavabhūti show that there is some correspondence and similarity in the ideas expressed by them, with those expressed by Vālmiki in his similes. At times there is an exact and definite borrowing

1. ya eṣ^a me janah pūrvam āsīn mūrto mahotsavaḥ /
kṣate kṣāram ivāsayam jātam tasyaiva darśanam //

U. R. C. ~~Uttararamacaritam~~ IV.7.

also. Moreover in similar contexts Vālmiki as well as an author of the classical work in Sanskrit, express the idea by using almost the same wording and similar imagery. This shows how Vālmiki has influenced these authors belonging to the classical Sanskrit literature; such a study shows quite clearly that Vālmiki who has been celebrated as the Adikavi has left a deep mark of his influence and inspiration upon the works of these reputed poets and authors who flourished in the period of the classical Sanskrit literature.