The great literary critics like Vāmana, propounded the Theory on the subject of imitation. Ānandavardhana in his Dhavanīyāloka has established his theory on the subject of imitation. According to him three varieties of imitation are existing in literary works. They are Bimbhapratibimbhavat (reflected image) Ālekhyākāravat (like that of a painted portrait) and Tulivadehivat like (two, living persons of identical form). A gifted poet will apply only the third kind of imitation. Here the life in the play is different, though the external appearance is similar to certain other plays. If a writer borrows thoughts and emotions from earlier poets, and expresses them with more originality or in an improved way, such a person can be considered as a gifted poet. In certain cases the earlier expressions employed in the later texts may produce better effect. The gifted poet Kālidasa has borrowed thoughts and expressions from his predecessors. Here Nārāyaṇa Dīkṣita also
resorts to this kind of creative activity. A close study of the 
tāṭaka reveals the fact that he is strongly influenced by the 
works of earlier poets. Among them Kalidasa is the formost.

Narāyaṇa Dīkṣita is indebted to Kalidasa and others 
regarding to the plot construction. He shows the influence of 
earlier poets on the diction and style. The following are good 
examples of the influence of his predecessors on his style and 
diction.

The Nandi ślokas of the two dramas Ratnāvali of Śrī-
Harṣa and Adbhutapañjara denotes the worship of Śivapārvati. 
In Mālavikāgnimitra the worship of Śiva is as 'Kānthasammiśradeho.'

AP- 

\[
\text{श्रीहर्षस्मिश्रादेशहि}
\]

R- 

\[
\text{श्रीहर्षस्मिश्रादेशहि}
\]
2. The second acts of the two dramas gives the description of the lady love. In both these dramas we can see that the hero falling in love with the heroine in the first act of the play.

3. In the second act of Adbhudapañjara the words of Sarasika-

The same is used by Vidusaka in fourth act of AP.-

In Sūkuntala act II.

4. AP. P. 30 act-Ⅲ

AS-
In these two dramas Adbhudapanjara and Malavikagnimitra the beginning of the third act denote the conversation of two cedies.

The similarities and the use of identical words are noteworthy.

5. AP — अधिकारिक और अधिकारीक, 
   MP — सिद्धिस्थितक और अधिकारिका।

6. AP — अधिकारिक और अधिकारीक, 
   AS — सिद्धिस्थितक और अधिकारिका।

7. AP — अधिकारिक और अधिकारीक, 
   AS — सिद्धिस्थितक और अधिकारिका।

8. AP. Act II, sl. No. 25

     अधिकारिक तथा अधिकारीक अंतर्गत अधिकारिक।

     AS — सिद्धिस्थितक अंतर्गत अधिकारिक।

(Cont.)
\[ P_2 = P \text{ No. 22, Act. III } \]

\[ \text{माहिरुलप्रेषण = रिवीजन महाशिवरारी धर्मात्मक = एक धर्मात्मक धर्मात्मक } \]

\[ \text{AS = Act III, P. No 28. } \]

\[ \text{उत्तरार्थ : रिवीजन महाशिवरारी धर्मार्थ = एक धर्मार्थ धर्मार्थ } \]

\[ \text{AS. Act II, P. No. 44. } \]

\[ \text{विद्युत : आवंत अवतार विगमधु धर्म धर्म } \]
Nārīyaṇa Dīkṣita has followed the footsteps of ŚrīHemā also. A great similarity is seen in the matter of the heroine in AP with Sāgarika in Ratnāvali. In both these plays the heroine is coming to the seen with a Pseudonym. The real name of Ratnāvali is Sāgarika. But this comes to light only at the end of the play. In the same way the real name of the heroine in AP is Līlāvati (who is given the name Sārasika). This is revealed only in the sixth act of the play. The heroine in both the plays are kept conceal by the queens. While Sāgarika comes to the queen as a result of a shipwreck, Līlāvati comes to the hands the Devī (Uma) as a result of getting lost in the Mahāmahotsava. In this play, AP plays a role while a painted picture plays it in the Ratnāvali Naṭīka.

Names of Characters-

The similarity in the names should not go unnoticed. In Ratnāvali, Sāgarika is the assumed name of Ratnāvali. In AP Sārasika is the assumed name of Līlāvati.

Ratnāvali --> Līlāvati
Sāgarika --> Sārasika
Sūgarīka comes from the sea, Sūrasīka is discovered in a Samas. Both connected with water.

The Title-

The title of the play Abhijñānasākuntala is derived from the Abhijñā. The royal ring that was fortunately got from the fisherman. The name of the King Dūṣyanta is carved on the golden ring. Getting the sight of the ring the king is released from the curse of the sage. He begins to remember love making with Sākuntala in Kāṇvāśrama. Hence the title is given as Abhijñānasākuntala.

King Sūdraka is the author of Mrčchakārtika. The title means clay-cart. The hero Čārūdatta is too poor to give his child any valuable toy like a golden chariot of or silver chariot also. Instead he brought to the child a clay cart (Mrčchakārtika). Seeing this Vāsántasena the heroine is greatly annoyed and she sells her ornaments and buys a golden chariot. Mrčchakārtika the title denotes this.
Similarly in Svapnänvasavadatta of Bhūsa the hero Udayana happens to dream the sweet lady Vasanvadotta at the time of the second royal wedding in the palace of Padmāvatī. This gives the clue to the development of the drama.

The drama Āśārayacūḍāmaṇi of Saktibhadra is another example for a symbolic title. Čūḍāmaṇi, the head Ornament of Sīta, gives the clue for the turn of events in that drama.

In Adbhutapañjara the title gives us a similar idea that is the heroine Sārasika is kept in prison like a Sārasika bird in a cage. Till the end Sārasika is not expose as the real lady Lilāvatī which was the earlier name.

The name of the play Adbhutapañjara is derived from an incident in this connection (Act-VI). The queen asks Medhāvi to bring a particular parrot (Sārasika) which is kept in a golden cage (Pañjara); instead the heroine Sārasika is led to the royal presence.
Thus we see Nārāyaṇa Dīkṣita has borrowed ideas and expressions from the works of great authors. Though he has tried to transfuse a new soul into the old body. We can say that he has succeeded in the attempt. But it is beyond doubt that Nārāyaṇa Dīkṣita the author of AP deserves to be known as a good poet.