CHAPTER VI.

Similes in the Rāmāvama - 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 true 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., Harivamṣa and several other Purāṇas contains some truth in it, so the Mbh. seems to have influenced the other Purāṇas. This means that eventhough Vyāsa cannot be said to have himself composed all the Purāṇas, 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 says, "As

1. India’s Past p.94 by Dr. A. A. Macdonell.
the \textit{Mbh.} was the chief source of the \textit{Purāṇas}, so the \textit{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 \textit{Rām.} has influenced the court epics which chronologically fall in the period of the classical \textit{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 \textit{Sanskrit} literature. Bhavabhūti\textsuperscript{1}, for instance, refers to Vālmīki with reverence in the Nāndī stanza of his play \textit{Mahāvīracaritam}. Similarly Mallinātha\textsuperscript{2} in his commentary on the very first stanza of the \textit{Meghadūta} of Kālidāsa says that the learned people believed that

\begin{verbatim}
1. prācetasa yamivrsa prathama kavinām,
   yatpavam reghupate praśina pramāṇā vṛttam /
bhaktasya tatra samārṣata mepiś vācaḥ,
   tat suprasannamānasah kṛtino bhajantām //
   Mahāvīracaritam. I.1.

2. Sītām prati rāmasya hanumataśūndesām
   manasa nīdhaya meghaśūndesām kaviḥ kṛtavān ityāhuh /
   Mallinātha's commentary on Meghadūtam, I.1st stanza.
\end{verbatim}
the author i.e. Kālidāsa had composed the Māghadūtam
keeping in view the message of Rāma sent through Hanumān
to Sītā, which incident occurs in the Sundara-Kāṇḍa of the
Rām.; so it appears that the influence of the Rām. on
Kālidāsa while composing his lyrical poem Meṣghadūta 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 that 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 Compo-
sition of the Rām. and the Mābh. and again between the latter
and the Purāṇas, and lastly between the latest of the Purāṇas
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, Pali Prakrit and

1. The Indian Heritage - by Dr. V. Raghvan. Hon. Dr. Rajendra
Prasada'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 description and imagery of a Rāmendranath, Waitthili Sharan Gupta, Dinkar or Mahadevi, to mention only a few known to me personally, derive from the same inexhaustible source."

Sū it is in these words that our revered 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, Asvaghoṣa, Kālidasa, Bhavabhūti and others are influenced to a considerable extent by the two great epics. Asvaghoṣa 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, is considered as the earliest of all the poets of the classical Sanskrit literature. 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 Trivandrum Sanskrit series, do possess the signs of influence of the Rām. Kālidāsa has dealt with Rāma's life at length in his Rāghuvaṃs'a and apart from his direct indebtedness to the epic regarding the story of Rāma's life in his Mahākāvyya, 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 to Mahāvīra-caritam 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 devices 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 Vālmīki on the classical poets cannot be decided with a strict line of demarcation. Lotus, for instance, has been by convention 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 charged as having been influenced by Vālmīki. 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 kānda when he gives a similar description in the V. canto of his Buddha-caritam. Kālidāsa can be said to have probably been influenced by Vālmīki when he introduces the signet ring for recognition because Rāma also sends his ring with Hanumat when he goes to find out Sītā.
Prof. J. J. Pandya observes on the indebtedness of Kālidāsa to Valmiki, "Kalidasa's selection of the dynasty of Raghu 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.

The love-lorn condition of Pururavas in the Fourth act of the Vikramorvasiya is modelled on the wailings of Rām in the Arāyaṇakanda of the Rām."

If we go through the works of the classical poets such similarities can be found 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, grammatical and technical treatises and different works

1. Kālidāsa's Indebtedness to Valmiki. by Prof. J. J. Pandya
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 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.22.17 Sugrīva is described by comparing him to the moon attacked

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

IV.22.17.
by a planet. Similarly in the Pratijñeyaugandharayama, 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 Vālmīki 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 Vālmīki definitely preceded the poets of the classical Sanskrit literature. So his influence on these poets can be easily presumed.

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

1. yadi satrubala grasto rāhumā candramā iva / mocayāmi na rājānam nāṣmi yaugandharāyanah //
Pratijñeyaugandharayama I.16.
2. (i) atha tam vyathayā dinam savīsesam amarsitam /
vasantam iva nāgendram roṣa 'tisphārītkeśanam //
II.22.1.
(ii) tadā tu bṛddha bhruktiṁ bhruvor madhye nararṣabhaḥ / nisāsvāsa mahāsarpo bilastha iva roṣitāḥ //
II.23.2.
to the serpent which is enraged and heaves terrible sighs as the upamāṇa to describe Laksmana. Bhāsa describes Yaugandhārayāṇa in the same way likening him to an angry serpent.

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 I.9cd Bhāsa describes Vasantsenā who was followed by a Viśa—a wicked person, as a deer chased by a tiger. This upamāṇa is just similar to that used by Vālmīki in the description of Śītā when she was imprisoned at Aśokavanikā and the wild demoness kept a watch on her. The poet says that Śītā appeared like a female deer caught among the tigresses. Thus these descriptions of Śītā and Vasantsenā appear to be similar.

1. ciram avanatakāryam cāpi nirmuktamamantram, bhujagam iva saroṣam dhargitam cocchritam ca / Pratijñā. Yau.IV.13cd.

2. udvignacacalakatāksaninivāṭadṛṣṭaṁ vyāghrānusātacakītē hariṁva yāśi / Daridracarudattam, I.9cd.

3. sā tu sokaparītaṁ maithili janakātmajā / rākṣasīvaśāṁ āpannā vyāghriṇāṁ harinī yathā // III.56.34.
The author of the Rām. has used the digit of the moon covered by the clouds as upamaṇa to describe his women characters in distress. Thus while describing Sītā, he uses this kind of upamaṇa in a simile occurring in V.59.26cd. If we compare this description of Sītā with the description of Vasantasenā given by Cārudatta in the Daridracarudattam of Bhāsa, we find a definite correspondence of the ideas as far as the upamaṇas 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 Vālmīki uses the shadow as the upamaṇa.

Similarly in Pratima of Bhāsa, Dasaratha pays compliments to Laksmana in the same words which describe Laksmana following Rāma as the shadow following the object.

1. meghalekha parivṛtā candralekhaeva niśprabha / V.59.26cd.
2. avijnataprayuktena dharṣitā mama vāsasā /
   samvṛtā saradabhrena candralekheva saradi //
   Daridracarudattam, I.27.
3. kṛtakṛtyā hi vaidehi chāyevenugatā patim / II.40.24ab.
4. tavaiva putrah satputro yena naktam divam vane /
   rāmo raghukulaśreṣṭhas chāyayeṇaṃgamyate //
   Pratima, II.10.
The author of the Rām. has compared a kingdom without its ruler to the cattle without their shepherd. Thus, in a simile occurring in the Ayodhyākānda the citizens and ministers of Ayodhyā depict the dreadful picture of the kingdom without its ruler. Similarly in Pratīṣṭhā of Bhāsa, Sumantra tells Bhārata how a kingdom without its ruler is so dreadful. This simile of Pratīṣṭhā, 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 Bhārata. So it is quite natural that the same idea might have been expressed in almost the same words by Bhāsa.

Vālmīki describes the cities like Lāṅkā, Ayodhyā etc. by comparing them to Amaraṇvati, the capital of Svarga. In a simile occurring in the Aranyakānda Rāvana describes Lāṅkā,  

1. agopalā yathā gāvas tatha rāṣṭram arājakam /  
   II.67.29cd.  
   gopāhino yathā gavo vilayam yantyapalitāh /  
   evam nṛpatihīnā hi vilayam yānti vai prajāh //  
   Pratīṣṭhā, III.23.  
2. mama pare samudrasya lāṅka nāma purī 'subhā /  
   sampūrṇā rākṣasair virair yathendrasingaṃvati //  
   III.48.10.
by comparing it to Amarāvatī. In the same way in the Abhiśeκa, Bhāsa describes Lanka 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 simile occurring in the Sundarākānda describes Indrajet by comparing him to the sun burning profusely at the end of a Yuga. Similarly in Abhiśeκa Bhāsa describes Rāvaṇa by using a 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. vimalavinrtaśaścitair vimānaṁ
evīyati mahendrapurīva bhāti laṅkā / Abhiśeκa, II.2ocd.

2. viśāryan svam ca balem mahābalo
   yugakṣaye sūrya ivabhivarthate / V.47.9cd.

3. tvaritaḥ abhipatayasaṁ saroṣo
   yuga pariṇāmasamudyo yathārkah /
   Abhiśeκa III.2ocd.
hastening their destruction by falling on a flame or fire.

Thus in two similes 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 Sugrīva describes Vibhūśana who was coming to his army as a butterfly falling speedily on the fire.

Valmīki 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. In two similes occurring in the Sundara kanda he describes Śītā by comparing her to a boat sinking in a sea. Similarly in the Abhiseka, Bhāsa describes the army of Kāruṇa by using almost the same imagery. Here Rāma describes that the army

1. (i) Vivṛddhavāgaṇa ca viveśa tām ca tām
   yathā muṃḍūḥ śalabha vibhāvasum / VI.57.46cd.
   (ii) prāvisat semkuḷam tatra śalabha iva pāvakaṃ / VII.19.16cd.
2. abhipatati kuto mu rāksasopasau
   Śalabha ivāṣu hutāśanaṃ praveṣṭum / Abhiseka IV.5cd.
3. darsa sitām dukhārtām navam saṃām ivāṇe / V.19.4cd.
   (ii) esa vipadyantyam alpabhēgyā mahārṇave naur iva
       mūḍhavatā / V.28.8cd.
4. Maha s'ara varapātabhagnā
   Kapivara sainyataraṅgataчрежanta/
   Udaahi jalagateva naur vipanna,
   nipatati rāvaṇakarnadharaṣat / Abhiseka IV.18.
of Rāvaṇa is doomed like a boat sinking in a sea due to the fault of Rāvaṇa 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 thunderbolt, the Vajra of Indra. Thus in two 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 Vāliin 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 Abhiṣeka of Bhāsa, a Vidyadhara describing the battle between Rāma and Rāvaṇa refers to the fall of the demons in almost the same manner. He also uses the mountains struck by Vajra as upamāna.

1. (i) gātreṣvabnihato vāli vajreṇeva mahāgiriḥ /
IV.16.23.cd.
(ii) Sa svayā gadaya bhagno viśīṃadasaṃsānah /
nipapāta tato matto vajrahata ivācaha //
VI.70.63c-64b.

2. Sāila vajrahata ivāśu samare māksoganaḥ patitah /
Abhiṣeka VI.3d.
to describe the warriors.

Valmiki has described in many similes the fierce combats between two warriors by using a lion and an elephant as upamānas. Thus in a simile occurring in the yuddha-kānda, for example the author describes Āṅgada and Vajradam-stra by comparing them to a lion and an elephant. Similarly in the Abhīṣeaka, Bhāsa describes 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.

Now if look to his works viz. the Buddhacaritam and

1. Vajradamstro āgadascobham saṅgataḥ harirākṣasam /
ceratuh paramakruddham hariḥhattagajāviva //
VI.54.17c-18b.

2. rathagatam abhiyāntām rāvanam yāti padhyām /
gajapatim iva mattam tikṣṇadamstro mrgendraḥ //
Abhīṣeaka VI.11.cd.
Saundarāṇanda 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 Rāmāyaṇa can be presumed with some probability to have worked.

If we look to the similes used by As'vaghoṣa 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'vaghoṣa has also treated that matter in almost the same manner.

Thus at two places As'vaghoṣa has described persons

1. (i) na jagāma na sarma lebhe
   hṛdaye simha ivātidigha viddhāḥ /
   Bu.Ca.V.lod.

(ii) Sa pāṇḍavam pāṇḍavatulyāvīryah /
    Sālottamam s'ailasamāṇavaraśaṁa
    Maṁ li dharah simha gatir nṛsimhas
    Calatasyaḥ simha ivāruroha // Bu.Ca.X.17.
by comparing them to a lion. In the first simile given in Bu.Ca. V.lcd. the afflicted mental condition of pri
defcribed. He could not reach the usual con-
which is wounded by a poisoned arrow. Similarly in Bac.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
syllables. e.g. Pāṇḍavam pāṇḍavatūlyaviryah, sālottamam
Sālasmānavarṣmā, simhagatir nṛsiṁḥah etc. But the compa-
rison 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.lcd 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 simile\(^1\) 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 place\(^2\) Vālmīki describes Rāma and Lākṣmaṇa by comparing them to a lion. Here also the poet describes Rāma and Lākṣmaṇa as being similar to the lions residing on a peak of a mountain. So it can be seen that Āsvaghoṣa 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 simhagatiḥ and Mrsimhah 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. So it cannot be said exactly that particular

\begin{verbatim}
\begin{align*}
1. & \text{"\textit{piśoakaraśma sumantrena śaharāma rāmo nivesānāt} /}
\text{parvatād iva miśkṣamyā simho giriṣuḥāsayaḥ //} \\
& \text{II.16.26}
\end{align*}
\end{verbatim}

\begin{verbatim}
\begin{align*}
2. & \text{"\textit{tatḥas tu tasmin vijane vane tādā} /}
\text{mahābālabāḥ rāghavavamā vardhahaḥ /}
\text{na taṁ bhayaṁ sambramam abhyupeyatur yathaiva simhaṁ girisaṅgacaraṁ //} \\
& \text{II.53.35.}
\end{align*}
\end{verbatim}
author is influenced by the imagery of the Rāma 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 Āśvaghōsa 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, Āśvaghōsa 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 simile Āśvaghōsa 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.23cd he describes him while entering the city, Kapilvastu. There are a number of similes in the Rāma.

1. (i) bahih prayanaya ca kāra buddhim - antargrahe nāga ivāvaruddhaḥ/ Bu.Ca.III.2cd.
2. (i) Praviveśa punah puram na kāmād/ vanabhūmer iva mandalam dvipendraḥ /

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.

2. In BuкалIII.9cd 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.44.16cd 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 parallelism between these similes of Vālmīki and those of Āṣvaghoṣa.

1. (i) na hi tat puruṣa vyāghro dukhadaṁ darsānaṁ pituḥ /
   mātusca sahitum saktas totrārdita iva dvipaḥ //
   II.40.42.

2. (i) mārgaṁ prapede sadrśāmyātras' /
   candrāṁ sanakṣartra ivantarikṣam//
   BuкалIII.9cd.

3. (i) gatāmbude vyommi visuddhamandalāṁ, /
   śaśiva naksatragopasāḥ bhitāḥ //
   IV.44.16cd.
In several similes Vālmīki has taken the sun as the upamāṇa to describe the personal lustre of his characters. The simile in II.1.33cd describes Rāma by comparing him to the sun. Similarly in Bu.Ca.V.43ab 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 Rāmāyaṇa has taken Indra as a standard of comparison. Thus in a simile occurring in the Aranyakāṇḍa Rāvana, Surrounded by his ministers is described. In the Bu.Ca.V.32.4, As'vaghoṣa describes the same manner. Suddhodana was surrounded by his ministers

1. guṇair viruruce rāmo dīptaiṁ sūrya ivāṁsubhīṁ /
   II.1.33cd.
2. vigate divase tato vimāṇam
daḥaṁ sūrya iva pradīpya mānāḥ /
   Bu.Ca.V.43ab.
3. Sa dadarsa vimānāgra rāvaṇam dīptatejasam /
   upopeviśaṁ sacivair mārūbhīṁ iva vāśavam //
   III.32.4.
4. mṛgarājaṁGIS tato bhyagaocah
   nṛpatīṁ mantrīgaṇāṁ purūṣamānām /
   Sāmitaṁ marutāṁ iva jvalantāṁ
   mahāvaṁyaṁ tridive saṅkatumāraṁ //
   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 Buddha contained in Rām. III.

32.4.

But among the authors of the classical Sanskrit literature, the influence of the Rāmayana is seen definitely on Kālidāsa. In case of the other earlier authors like Bhāsa and As'vaghoṣa 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 Candramā in a simile

1. Sa rāmaḥ pānasālāyām āśīnaḥ saha sītatyā /
   Virarāja mahābhūsu citrāyā candramā iva //III.17.4.
occurring in the Aranya-Kanda.

Similarly while describing the couple of King Dilīpa and his queen Sudāksīṇā, Kālidāsa uses a simile in Rā几乎没有 which also has the union between Candra and the constellation Cītrā as upāmanas.

Just as the correspondence of Pratīta 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 Surabhi to attend to its care in his Rā几乎没有.

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


2. Jalābhilāśī jalam ādānām chāyevā tām bhūpatir anvagacchat, Rā几乎没有 II.6cd.

3. maṅgale pannago ruddho mantrair iva mahāvisah / II.12.5ab.
King Dasaratha by comparing him to a serpent weakened on account of Mantra - some infatuating charm or spell contained in a secret formula; and in a simile occurring in the Aranyakānda he describes a club by likening it to a she-cobra weakened by the effect of Mantra and Aśadhi.

In the same way Kalidāsa describes King Alīpa while fighting against Kumbhodara, a gana of god S'ankara by using almost the same imagery in a simile in his Rāghuvamśa.

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

1. Sa viśīrṇa sarīra bhagnā pápāta dharanītale / 
   gada mantram ābalaír vyāśiva vinipātī //
   III.29.38.
2. bārupratiśṭambha vivṛddhamanyur
   abhyarnam ágaskrtam asprādabhih /
   rājā svatejobhir adabhytāntar
   bhogiva mantramadhiruddhāvīryaḥ //
   Rāghuvamśa. II.32.
3. na tvema sitām paramābhijātām,
   pathi sthite rājakule praśātām /
   latām praphullām īva sādhū jātām,
   dadarsā tanvīm manasābhhijātām //
   V.5.23.
kāṇḍa, Vālmīki refers to a creeper as upamāṇa. Kālidāsa, uses a similar upamāṇa, while describing queen Sudakṣiṇā, in a simile occurring in Rāghiṇīmāla III.7. It may appear that such a use of upamāṇa is rather conventional and the influence of Vālmīki cannot 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 Vālmīki and Kālidāsa can easily be visualised. So it seems that it can be safely concluded that such 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. kramaṇa nīśīrya ca doha-dvayathām
   pradīpiṇī yā mānāvayā rājā sā /
   purāṇopratipadamad amantaram
   lateva sannadhahmanojñapallava //
   Rāghiṇīmāla III.17
many centuries. Thus in a simile occurring in the Uttarakanda, the poet refers to the fourth fire which is kept in addition to the three fires usually kept in a sacrifice. Similarly in a simile occurring in Raghuvamsa V.25ab, King Raghu describes the Brahmin Kautsa as the fourth fire in a sacrifice.

Vālmīki has described Rāma and Laksmana by likening them to the sun and the moon. In a simile occurring in the Bālakanda, he describes them referring to the sun and the moon as the upamāna. Similarly Kālidāsa describes in the Raghuvamsa, Rāma and Laksmana in the same way by using a simile in which Candra and Sūrya figure as the upamāna.

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

2. sa tvam prasāste mahite madiye
tvasans'caturtho'guir ivāgyagāre /
   Vam. Raghuvamsa, V.25ab.

3. bhūsayantāvimam deśam candrasūryāvivāmbaram /
   I.5u.21ab.

4. lōkam andhatamasāt kramoditau
   rasmibhih sāsidivākarāviva /
   Vam. Raghuvamsa, XI.24ed.
It may be due to the fact that for both Valmiki 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 Valmiki has described Śītā by comparing her with the goddess Lakṣmī for her beauty, in the Rāghuvaṁśa Kālidāsa has described Śītā in the same manner, using almost the same expression. Thus in a simile occurring in the Bālakāṇḍa, Valmiki describes Śītā by comparing her with Lakṣmī. Similarly Kālidāsa describes her by using Lakṣmī as upamāna. In one more simile in Rāghuvaṁśa, Kālidāsa describes Śītā by comparing her with Lakṣmī.

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

1. devatābhīḥ samā rūpe śītā śrīr iva rūpiṇī /
   I.77.2v ef.

2. rāghava ya tanayām ayonijām
   rūpiṇīṁ śrīyam iva nyavedayat /
   Rāghuvaṁśa XI.47cd.

3. babhau tam anugacchante videhāhipateh sutā /
   pratiṣiddhāpi kaikeyyā lakṣmī iva guṇonmukhi //
   Rāghuvaṁśa XII.26.

4. (i) himahatanalinīva naṣṭasobhā
   vyasanaparamparayātipādyamanā / V.16.30ab
Sundarakanda, Valmiki describes Sita by comparing her to a lotus-creeper withered due to heavy cold of winter. Similarly Kālidāsa describes in the Meghadūta the beautiful wife of Yakṣa, suffering from the separation from her beloved Yakṣa in a simile 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 Valmiki 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 Valmīki describes Sītā's throbbing eye by comparing it to such a lotus in a simile occurring in the Sundarakanda. Similarly in Meghadūta of Kālidāsa, the Yakṣa describes his wife as she would appear when

---

(ii) ekavēndharā dīnā bhārtrācaścintāparāyaṇā / bhūmiśyeśvaramānāsī padmīnaḥ himāgame // V.58.59c-60b.

1. gādhiṭkṛṣṇo gurusu divaseśvesu gacchatsa bālām / jātām manye śīśiraṃ thitām padmānim vānyarūpām //
   U. Megha. 23cd.

2. prāspandātaiṃ nayanam sukēṣyā / mīnāḥatam padmām ivabhitāmram / V.29.2cd.

3. tvayāśam nayanam uparispandī sankāmrāgaśā / mīnakṣobhāk ca lakuvalayāśritulāṃ esyātīti /
   U. Megh. 35cd.
messenger viz. the cloud appears before her. Here also the poet describes the eye of Yakṣapatni by comparing to such a lotus shaking due to the passing of a fish in the water.

Before any correspondences between the राम. and the Vikramoṛvasiṣyā of Kālidāsa can be shown, it is worthwhile to note the correspondences shown by Prof. J. J. Pandya between these two works. He writes: "His (i.e. Kalidasa's) unmattaveso rājā quite corresponds with unmatta iva laksyate, as Rāma is described in Aranyakānda.

Not only has the general conception of a separated lovers' wailings and wanderings been borrowed by Kālidāsa from Vālmīki, but he has also used certain fancies and even the very words of Vālmīki, in this act which furnish a surer proof of his borrowing. A striking example of this is Pururavas' address to the Suvabhikandera mountain: sarvakṣiti-bārtām nātha śrītā sarvābhagasundari / rāma ramye vanoddeśe mayā virahitā tvēyā // Vikramoṛvasiṣyā IV.25.

Now see how Vālmīki describes Rāma addressing the Prasravana mountain, urāsā rāmo dharatma girīm prāsravana...
mountain uvāca rāmo dharmātmā girīṁ prasravanākukulam /
Kaccit kṣitibhṛtāṁ nātha dvītāṁ sarvāṁgasundarī / rāmā ramye
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 correspon-
dence between the Rām. and Vikramorvasīya. 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 simile
occurring in the Sundra-kānda. Similarly Pururavas, describes
the face of Urvaśī using a similar upamāna in a stanza addressed to her.

1. Vaktraṁ babhāse smitasuklaṁapatram /
rāhor umkhāc candra iva pramuktaṁ // V.29.cd.

2. etāṁ sutanu uṇkham te sakhyāṁ pasyanti hemakūtagatāṁ /
pratyagataprasādāṁ candraṁ ivopapālavān muktaṁ //

Vikramorvasīya I.10.
Valmiki has referred to a cloud together with lightning as upamāna. in his similes. Thus in a simile occurring in the Sundara-kāṇḍa Valmiki, describes Hanumat by comparing him to a cloud accompanied by flashes of the lightning.

Similarly in the Vikramorvasiy of Kālidāsa the Gandharva from the heaven is described by using a similar upamāna as he was seen by the heavenly damsels accompanying Urvaśī.

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

Similarly in the Abhijñānaśākuntalam of Kālidāsa

1. puspanghenānuvittdhena nānavarmanā vānarāḥ /
   babhau megha ivodyan vai vidyudgana vibhūsītah //
   V.1.54.

2. avarohati sailāgram taditvān iva toyadāḥ /
   Vikramorvasiyam I.13cd.

3. (i) yogam anivoccha rāmeṇa sasānkeneva rohīṇī /
   ŚV.37.26cd.
   (ii) tvam sameyasi rāmeṇa Svasāṅkeneva rohīṇī //
   V.39.45cd.
Dusyanta pays compliments to Sakuntala on their second union on the Hemakūta by comparing himself to Gandāraṇa and Sakuntala to Rohini. Thus it appears that there is a definite similarity of the ideas expressed in these stanzas of Vālmīki 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 Vālmīki 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 simile occurring in the Sundarākānda, the poet describes Hanumat, by comparing him to a cloud accompanied by lightning.

1. sattibhinnamohā tamaśa diṣṭā pramukhe sthitāśi me sumukhi /
   uparāgante śaśināḥ samupagataḥ rohiniḥ yogam //
   Abhijnana-sakuntalam VII.22.

2. tataḥ pradīptalāṅgūlah savidyād iṣṭa toyadāḥ /
   bhavanāgṛsu laṅkāyā vicāraṇa mahākapiḥ //
   V.54.8.
Similarly, Bhavabhūti describes Rāvana in his Rāmacaritam in a stanza occurring in the III act. 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 striking 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 while describing that scene. If we compare the simile of Vālmīki, occurring in that context, with this stanza we find two poets is almost the same.

In a simile occurring the Ayodhya-kanda, the author

1. Khaḍgaocchinna jatayupakṣatiritaḥ sītām ocalāṃ vahan antarvyākula vidyudāmbuda iva dyāṃ abhyudasthād ariḥ / Uttarācaritam III.43.cd.


3. du'khe me du'kham akaror vraṇe ksāram ivādadhān / rājānam pretabhāvasthām kṛtvā rāma 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 simile containing an idea similar to 11.73.3 in his Uttararamacarita. Janaka was all the while thinking about the calamities which Sītā had undergone, and so Kausalyā's sight in the hermitage of Vālmīki 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 occurring in the works of the outstanding and prominent authors of the classical Sanskrit literature like Bhāsa, As'vaghoṣa Kālidāsa and Bhavabhūti show that there is some correspondence and similarity in the ideas expressed by them, with those expressed by Vālmīki in his similes. At times there is an exact and definite borrowing

1. ya eṣaṁ me janaḥ pūrvam āśīn mūrto mahotsavaḥ /
   kṣate kṣāram ivāsahyam jātam tasyaiva dārśanam //

also. Moreover in similar contexts Vālmīki 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 Vālmīki has influenced these authors belonging to the classical Sanskrit literature; such a study shows quite clearly that Vālmīki who has been celebrated as the Ādikāvi 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.