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Similes In Kalidasa's Drama Abhijnana Sakuntalam

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Abstract: This paper aims at studying similes in the dramas of Sanskrit poet/dramatist Kalidasa. Kalidasa is India's national poet/dramatist who may be considered a universal poet of nature, love and humanism. He belonged to Golden age of ancient India, marked by the culmination of Brahminical renaissance (the reign of the king Chandragupta 375-416 A.D). There is only assumption about Kalidasa's age. Perhaps, he remained in fifth century B.C. Though the historians differ in this matter, the tradition that Kalidasa inherited was an integral and a complete. Kalidasa gave the beautiful manifestation of that tradition and culture. His dramas and other works are the reflection of his great poetic vision and dramatic craftsmanship. As Shakespeare is the representative poet/dramatist of the Elizabethan era, Kalidasa is also a representative of the ancient India. The culmination of Kalidasa's poetic achievement shows a vision of life that is permeated with serenity along with the aesthetic beauty. Kalidasa wrote seven works - two epics Raghuvansham and Kumarsambhavam, two long poems – Ritusanhara and Meghadutam and three dramas – Malavikgnimitram, Vikramorvasiyam and Abhijnana Sakuntalam. Kalidasa's use of simile reveals his power of imagination aesthetic taste and keen observation of life and nature. His similes cover a wide range of objects ranging from the sun to a lamp and from the elephant to an ant. His similes are mostly drawn from nature. This paper intends to make a study of similes used by Kalidasa in his play Abhijnana Sakuntalam.

Index Terms - Kalidasa, Simile, Abhijnana Sakuntalam

I. INTRODUCTION

Simile and metaphor are two devices through which certain feelings, objects and situation are compared with others. Through the comparison the poets become able not only to communicate the most complex materials but to communicate them more effectively and meaningfully. The poet, in order to make an effective use of similes, has to look for similarity in dissimilar things. This similarity, in order to be effective, has to be real and meaningful. The difference between a simile and a metaphor remains that simile is a stated comparison while metaphor is an implied comparison of two dissimilar things on the ground of some similarity between them. The basic paradigm accepted by the both English and Sanskrit rhetoricians is: 'A is like B' in which 'A' is the object to be compared, 'B' is the object of comparison, the two are affectively linked by some shared quality (sadharana Dharma). The comparison is indicated by the denote (dyotaka) which is a grammatically complete simile. The whole statement may be shown in the following table drawing one example from the drama Abhijnana sakuntalam:

कास्विदवगुंठनवती नातिपरिस्फुटशरीर लावण्या |

मध्ये तपोधनानाम किसलयमिव पांडुपत्राणाम् || (A.S. V. 13)

Upameya	Upamana	Sadharana Dharma	Vacaka Sabda	
Object to be compared	Object of comparison	Shared Quality	Denoter	
का , तपोधनानाम	किसलय, पांडुपत्राणाम्	स्विदवगुंठनवती	नातिपरिस्फुटशरीरलावण्या	इव

However, the full formal statement is not always made explicit. In various forms of similes one or two component's may be left implied giving rise to many simile-based figures of speech like Nidarsana, Luptopama, and Dristanta which are generally taken under the broad head of simile in English Rhetorics.

II. SIMILES IN ABHIJNANA SAKUNTALAM

Malavikgnimitram is Kalidasa's first drama based on the love affair of King Agnimitra and princess Malavika. This is a drama located in historical times during the period of Sunga empire during 2nd century BCE. The play's her is the historical king Agnimitra and the play depicts the palace intrigue along with the wider political dimensions. The drama ends in the happy marriage of the king Agnimitra and Malavika.

The second drama *Vikramorvasiyam* describes the love affair of king Pururavas and the nymph Urvashi. This drama is also based on the theme of union, separation and the reunion. Kalidasa borrows the theme from The Rgveda . He intermingles the terrestrial and celestial both types of events in this drama. Dr. B. S. Upadhyaya in India in Kalidasa says:

“Fate is the ruling principle of the narrative and the monarch, the nymph and the sovereign of the gods himself are portrayed as subject to the inscrutable and inevitable decree of destiny. “(Upadhyaya, B. S. India in Kalidasa. Hyderabad: B. R, Ambedkar Univ. 1947, P. 284)

Kalidasa's drama *Abhijnana Sakuntalam* is a court drama based on the theme of love based on the love and marriage of king Dusyanta and Sakuntala. The drama is based on the theme of union, separation, and reunion of the two lovers amidst the trials and tribulations of life. *Abhijnana Sakuntalam* is a beautiful blend of romance and fairy tale with elements of comedy The very first line of the drama transports us into the world of enchantment. a handsome young king who is on hunting spree, is lured by a deer (Saraanga) and the song of the actress has lured the audience into this world. Music is used deftly to transport us into this world. The stage manager appreciates the actress's song in a beautiful simile from the thematic source Art:

अहो रागबद्ध चित्तवृत्तिरलिखित इव सर्वतो रंगः | (A.S. P.10)

According to Chandra Rajan, “The raga saranga is defined that colours the mind of the hearer through the attractive arrangement of notes (ranga suggests colour , paint and also the stage) Music projects the appropriate mood . “(Rajan, Chandra. The Complete Works of Kalidasa. P. 59)

The drama *Abhijnana Sakuntalam* is located in the mythic past in which human beings moved with gods and the human and divine world intermingled. The gods were not distinct, but the friends of the hero Dusyanta who participated with them to keep order in the universe. The play world unravels another world of the deep dark forest near the river Malini. In this ‘green world’, Sakuntala, the heroine of the play lives. She is the child of nature who is born of the union of the nymph Menaka and sage Vishwamitra. She, deserted by her natural parents, has been brought up by sage Kanva, the foster father of Sakuntala. She is endowed with the beauty of nature as well as its sanctity. The king, chasing a deer, is refrained from killing it by an ascetic and invited to the hermitage of the sage Kanva who is on a pilgrimage of Somatirtha and his daughter Sakuntala has been assigned the task of looking after the comfort of the guests.

The king accepts the invitation and goes to the hermitage. Sakuntala is innocent with guileless glances like a deer. The deer similes , are used for Sakuntala by the poet in the drama . The king asks the two friends Priyamvada and Anasuya how long the vow of celibacy will be observed by their friend Sakuntala:

वैखानसं किमनयात्रतमाप्रदाना

द्वयापार रोधिमदनस्य निषेवितव्यम् |

अत्यंत मात्म सदृशे क्षण वल्लभाभि

राहो निवत्स्यति समं हरिणांगनाभिः || (I. 24)

The king is curious to know whether the vow of asceticism is to be observed by Sakuntala until her marriage or she will, for ever live with the female of the deer beloved to her having similar eyes? The deer similes are used by the poet symbolically in the drama. Though the king refrains from hunting the deer in the hermitage but he ironically hunts deer like Sakuntala.

When the king, hidden behind the trees, sees Sakuntala along with two of her friends Anasuya and Priyamvada, watering the plants, a black bee leaving the jasmine creeper, starts humming around Sakuntala. the king compares the bee hovering around Sakuntala to a lover:

चलापांगा दृष्टि स्पर्शसि बहुशो वेपथुमतीं
रहस्याख्यायीव स्वपनसि मृदुकर्णान्ति कचरः।
करौ व्याधुनवत्याः पिबसि रति सर्वस्व मधुरं
वयं तत्वान्वेषान्मधुकर हतास्त्वम खलु कृती || (I. 21)

The king jealously exclaims that we are in search after the truth and so unhappy while the bee is blessed who is repeatedly touching Sakuntala's tremulous eyes with its corners moving playfully. The bee is hovering about her ears as if he is gently whispering a secret, in spite of her waving her hands, the bee is drinking (kissing) her lower lip that is the sole treasure of delight . This erotic simile with multiple sensory bases is evoking gustatory, kinetic tactile auditory and olfactory perceptions with a deeply sensuous tinge.

The king falls in love with Sakuntala who is like a jasmine creeper and a flower. Sakuntala too is struck by the charm and grace of the king. In the play similes of bee/flower, creeper /tree are very significantly used by the poet. They are used as motifs suggesting the relationship between the king and Sakuntala.

While watering the plants says to her friends that that the Kesar tree seems to be hurrying her to it by with the fingers of its leaves set in motion :

एष वातेरित पल्लवान्गुलीभिस्त्वरतीव मां केसर वृक्षकः | (A.S. P. 26)

The simile is tinged with the dramatic irony as the king Dusyanta, hidden behind the tree, hears beckoning Sakuntala as if she is eager to meet her would be lover rather than the plant.

As the drama is a court drama many of the similes are alluding to gems and jewels and ornaments. When the king is told by the friends that sage Kanva wants to marry Sakuntala with a suitable husband. The graceful maiden Sakuntala appears to him like a jewel:

भव हृदय साभिलाषं सम्प्रति संदेहनृणयो जातः |
आशंकसे यदग्नि तदिदं स्पर्शक्षमं रत्नम् || (I. 25)

When the king's doubt has turned into certainty. As the doubt is dispelled, the fire he feared to touch is like a jewel in his hand.

The evening time sets in and a voice from behind the scene alerts the hermits to protect the animals of the penance forest as the king Dusyanta is enjoying his hunting sport in the neighborhood. The alert is sounded in the hermitage that an elephant, terrified at the sight of the chariot, having one tusk fixed at the main branch of the tree, having been fettered with the net of creepers, dragging them along, is entering the penance forest like terror incarnate:

तीव्राघात प्रति हत तरु स्कंध ल्पैक दन्तः
पादाकृष्टव्रत ति वलया संग संजात पाशः।
मूर्तो विघ्नस्तपस इव नो भिन्न सारंग यूथो
धर्मारण्यं प्रविशति गजः स्यन्दनालोकभीतः || (I. 30)

This simile with terrible affective tone is tinged with the dramatic irony. As the elephant is causing terror to the dwellers the arrival of the king / elephant also causes commotion in the tranquillity of hermitage. The simile ironically suggests the inroad of the king in the form of causing disturbance in the peaceful serene hermitage as well as in the mind of its dwellers. The tension is clearly visible in this elephant simile In some similes the king is compared to the elephant because of having prowess and heroic valour . In the second act

of the play the general of the king's army praises him and compares him to an elephant with agility and remarkable strength:

अनवरत धनु ज्यास्फालिन क्रूर पूर्व
रवि किरण सहिष्णु स्वेदले शैरभिन्नम् |
अपरिचितमपि गात्रं व्यायतत्वाद्लक्ष्यम्
गिरिचरइव नागः प्राणसारं बिभर्ति || (II. 4)

When the Vidusaka Madhvya complains of the hard life of the forest chasing the wild animals, the general of the king compares the king to a wild elephant. The king possesses a body that is like a mountain roaming elephant His body's fore part is hardened by the drawing of the bow string incessantly. His body is capable of enduring the rays of the sun. Though the figure is reduced a bit after coming and staying in the forest, he is not observed to be so on account of his muscular development.

The Vidusaka Madhvya is told about the graceful charm of Sakuntala by the king Dusyanta himself. He compares her to a creeper:

अधरः किसलय रागः कोमल विटपानुकारिणौ बाहुः
कुसुमिव लोभनीयं योवनमंगेषु सन्नददम् || (I. 19)

The nature simile, in which Sakuntala is likened to a creeper by the king, evokes multiple sensory perception. Her lower lip is like a sprout and arms like tender twigs, youth attractive like a blossom, pervades all her limbs.

In another simile the king compares Sakuntala to a blue lotus and the task of watering the plants given by her father is like cutting the Sami tree with the edge of tender blue lotus:

इदं किलाव्यज मनोहरं वपु स्तपःक्षमः साधयितुम् य इच्छति |
ध्रुवं स नीलोत्पल पत्र धारया शमी लताम् छेत्तुम् मधिव्यर्वस्यति || (I. 17)

Sakuntala is like jasmine creeper. While standing near the mango tree, she looks like tree with the creeper to her friends.

The king is sure that the maiden in the bark clothes need no beautification as the sweet forms do not need any embellishments:

सरसिजमनुविद्मशैवलेनापि रम्यं मलिनमपि हिमंशोर्लक्ष्म लक्ष्मी तनोति |
इयमधिक मनोज्ञा वल्कलेनापि तन्वी किमिव हि मधुराणां मंडनं नाकृतीनाम् || (I. 18)

A lotus, though covered with moss, is charming; the spot though dark, heightens the beauty of the moon; this slender bodied lady is more lovely even with her bark cloth; to sweet who indeed is not an embellishment? A large number of similes are taken from nature especially flowers trees and creepers etc. when the king comes to know about the parentage of Sakuntala he compares her to lightning that does not arise from the surface of the earth:

मानषीषु कथं वा स्यादस्य रूपस्य संभवः |
न हि प्रभात रालाम ज्योतिरुदेतिवसुधा तलात्र || (I. 23)

Sakuntala is born of a celestial damsel and abandoned the nymph Menaka, she has been reared up by the sage Kanva. The king compares the delicate Sakuntala to a jasmine flower that has been loosened from its stalk, and has fallen on the Arka tree:

सुर युवति संभवं किल मुने रपत्यं तदुज्झिताधिगतम् |
अर्कस्योपरि शिथिलम् च्युतं मिव नव मालिका कुसुमं || (II. 8)

The simile indirectly denotes the tension between the ascetic and the royal life. The king realizes that the forest creepers excel the garden creepers. But the Vidushaka's simile again heightens the effect of this

underlying contrast between two modes of life when he compares the infatuation of the king for a hermit girl like a person palled with sweet dates, has a longing for the tamarind:

यथा कस्यापि पिण्ड खजूरुद्रे जितस्य तित्तिण्यामभिलाषो भवेत्तथा स्त्री रत्नपरि भोगिणा भवत इयम भ्यर्थना (A.S. II. P. 70) .

The lovers are married through the Gandharva form of marriage without the consent of the elders. K. Krishnamoorthy observes that “Kalidasa encapsulates here the eternal problem of humanity about love marriage which precariously hangs on the slender thread of mutual trust. That explains in part the play’s eternal interest for all generations of readers.” (Krishnamoorthy, K. Kalidasa. Delhi: Sahitya Academy 2017, P. 69)

The king leaves for his kingdom Hastinapur after giving Sakuntala his signet ring, a token of their love and promises to call her very soon to his palace. but the opening part of the act IV shows the heroine unknowingly ignores the hospitality of the sage Durvasa . The fiery tempered sage curses her saying she will not be remembered by the person about whom she is thinking and she has not noticed the presence of sage Durvasa. The person will forget her as a drunkard hardly recalls the words said in the state of intoxication:

विचिन्तयन्तीयमनन्यमनसा तपो धनं वेत्सि न मां उपस्थितं |
स्मरष्यति त्वां स बोधितो ऽपि कथां प्रमत्तः प्रथमं कृतामिव || (IV. 1)

Sakuntala does not hear the curse. Her friends hear it and try to appease the sage. he assures that the curse will be nullified by showing the token of love i.e. the ring with the king’s signet. The sage Kanva, after returning from the pilgrimage, has come to know through an oracle about the secret marriage of Sakuntala with the great king Dusyanta and the pregnancy of his daughter. The preparations are made to send Sakuntala to her husband’s palace. The fourth act shows the selfless affection of not only brotherly and sisterly love but the love of youngsters for elders and finally the whole world of living creatures – bird, beast and plants. the similes of this act express the sublime aspect of love in the somber atmosphere of departure of Sakuntala. The similes of this act are imbued with the quietistic affective tone. Them plants and animals of the hermitage are all affected by the sorrow of parting from Sakuntala. Even the creepers shed tears at the departure of Sakuntala by shedding the yellow leaves:

The simile is tinged with the pathetic affective tone:

उद्गलित दर्भकवला मृग्यः परि त्यक्त नर्तना मयूराः |
अपसृतपांडु पत्रा मुच्यन्त्यश्रूणीव लताः || (IV. 12)

The female deer have dropped down the cud of darbha grass, the peacocks have given up their dancing; and the creepers, with their yellow leaves falling off, seem to be shedding tears .

At the departure of daughter Sakuntala , the foster father Kanva expresses the sense of relief on bestowing his daughter to Dusyanta , the worthy husband as a person feels satisfaction on returning somebody’s property :

अर्थो हि कन्या परकीय एवं तामददसंप्रेष्य परिग्रहीतुः |
जातो ममायम विशदः प्रकामं प्रत्यार्पित न्यास इवान्तरात्माः || (IV. 22)

In the V act we see that the king hears one song of the queen Hanspadika , comparing herself to a mango blossom and the king to a bee who is satisfied with his dwelling in the lotus (queen Vasumati) , and has forgotten that he once kissed the mango blossom too . This verse (V.1.) is suggesting the theme of forgetfulness the pivot round which the whole of the drama revolves .

Hearing this enrapturing song , the king feels deeply agitated without separation from any of the beloved person . he compares this emotional state of agitation to the recalling of faint memories of the past life from the deep recess of the Unconscious . The similes significantly expresses the imperceptible stands of spirituality in a subtle manner :

रम्याणि वीक्ष्य मधुरान्श्च निशम्य शब्दान्
पर्यत्सुको भवति यत्सुखितोऽपि जंतुः |

तत्चेतसा स्मरति नूनंबोध पूर्व
भाव स्थराणि जनान्तर सौहृदानि || (V. 2)

A person although in the state of happiness becomes perturbed on seeing charming objects or on hearing of agreeable sounds , then , indeed , he mentally remembers , without being conscious of the fact , the associations (friendship) of past lives remaining permanently impressed in his mind .

According to Psychologist Sartre there are four points of forming an image:

1. Object
2. Consciousness
3. Perception – Conception
4. Imaginative consciousness

Object remains in consciousness and the object of the image is the image itself . (Sartre , J.P. Psychology of Imagination PP. . 3 -21 . qtd. in Agrawal , Mrs. Vinod The Imagery of kalidasa . Delhi : Eastern Book Linkers , 1985 , P. 13)

The four points suggested by Kalidasa helps in formation of the image that have been enumerated by the noted twentieth century psychologist Sartre :

Charming objects (रम्याणि)

Remembrance (चेतस स्मरण)

Without consciousness of remembrance (अबोधपूर्व)

Impression (भाव स्थिर)

M.R. kale observes that the simile has deep spiritual significance . According to Indian philosophy a man's present condition is predestined by those actions done in past lives which are ready to give their fruit and which form this destiny . प्रारब्ध . According to Vedanta the soul is entirely aloof from these entombed in the astral body (लिंगदेह)of which the mind forms a part . from one corporeal existence to another .(Kale . M.R. Abhijnana Sakuntalam of Kalidasa . Notes , P. 118)

Another noted critic of Kalidasa Barbara Stoler Miller puts , “ We find both this vivid form of remembering and memory of a deeper metaphysical kind working throughout Kalidasa's plays , most explicitly in the fifth , sixth and seventh acts of the play . When he emphasizes the role of memory in aesthetic experience , Kalidasa seems to be basing his conception on established philosophical notions .

Tenth century philosopher Abhinavagupta explains what Kalidasa means by “memory“ . It is not discursive recollections of the past events , but rather an intuitive insight into the past that transcends personal experience , into the imaginative universe that beauty evokes . (Raniero Gnoli The Aesthetic Experience according to Abhinavagupta text PP. 16 ff. trans. PP.74 ff. qtd. in Miller , Barbara Stoler . (ed.) The Plays of Kalidasa . P. 40)

The v act of the drama is imbued with many ironic similes . the similes employed by the ascetics , disciples of sage Kanva show their dislike of the court life to the core . For Sarangarava the court crowded with people is like a house inflamed in fire . The simile connotes the negative mood and a tinge of loathsome affective tone :

तथापीदंशश्वत परिचितविविक्तेन मनसा जनाकीर्ण मन्येहुतवहपरीतंगृहमिव | (V. 10)

Saradvata , another disciple of sage Kanva , feels the same strong dislike with the court life :

अभ्यक्त मिव स्नातः शुचिशुचिमिव प्रबुद्ध इव सुप्तम् |
बद्धमिव स्वैरगतिर्जनमिह सुख संगिन मवैमि ||

Saradvata considers the pleasure seeking people in the court as the person who has bathed , looks upon one that is anointed , as one that is pure , looks one impure , as one that is awakened looks upon the sleeping , as

one with free movement looks upon the person that is bound. In the V act the king repudiates Sakuntala due to the effect of the curse and the ring of The heroine Sakuntala has fallen off while drinking water at Sachtirtha .She is , unfortunately unable to produce the ring . The king admires her beauty as a neutral spectator , not as her husband . She is seen like a sprout amidst the yellow leaves :

का स्वद्वं गुंठनवती नाति परि स्फुट शरीर लावण्या |
मध्ये तपो धनानाम किसलय मिव पांडु पत्राणाम || (V. 13)

The king , under the delusion of curse , denies having ever married Sakuntala . The simile employed by Saranagarava denotes the tension between the royal life and ascetic life quite clearly :

कृताभिमशामिनुमन्यमानः सुताम त्वया नाम मुनिर्विमात्र्यः|
मुष्टं प्रतिग्राह्यता स्व मर्थम् पात्रीकृतो दस्युरिवासि येन || (V.,20)

Sarangarava says that sage Kanva deserves to be insulted by the king who is bestowing Sakuntala , married by the king without his permission , The sage is like a person who gives the stolen property to the thief .

The king compares Sakuntala , standing amidst anchorites like a tender sprout amidst the seared leaves . We find the dramatic irony is fully reflected through the similes as the audience knows about the curse but the hero and the heroine are totally ignorant about it The sarcastic retort of the king that all women are expert liars lead to an altercation .The king compares Sakuntala as a turbulent river sullyng its own stream and uprooting the trees growing on its banks :

व्यपदेशमाविलयातुंकिमीहसे जनमिमं च पातयितुम् |
कूलन्कषेव सिन्धुः प्रसन्नमम्भस्तटतरुम च || (V. 21)

The king goes on to compare her to a cuckoo who gets her offspring reared by the crow .

स्त्रीणाम शिक्षित पतुत्वम मान षीषुःसंदृश्यते किमुत याः प्रति बोध वात्यः|
प्रागंतरिक्खसा गमना त्स्वम पत्या जात मन्येद्विजेः पर भृताः खलु पोषयन्ति || (V. 22)

In the similes employed by the king for Sakuntala are ironically perturbing The guileless . Sakuntala is like a jasmine creeper uprooted from the side of Malaya mountain :

कथमिदानीमतातस्यान्कात्परिभ्रष्टा मलयतटोन्मुलिताचन्दनलतेव देशांतरेजीवितंधारयिष्यामि ||(IV. P. 154)

Sakuntala was already apprehensive of sustaining life in the foreign soil . In the state the broken hearted Sakuntala compares the king to a person putting on the garb of virtue and a grass covered well :

क इदानी मन्यो धर्म कंचुक प्रवेशिनस्तृणच्छन्न कूपो पमस्यतवानुकृतिप्रतिपतस्यते | (V. P. 186)

In this simile of furious affective tone Sakuntala compares the king to a person with the attire of virtue and the grass covered well . when the disciples of sage Kanva depart , leaving Sakuntala there to accept her fate , she starts weeping and wailing . In this state of lamentation she is lifted by lightning in human form (her mother Menaka) and taken towards the sky .In view of the deft use of imagery with ironic connotation , the remark of Chandra Rajan is quite apt :

The play subjects not only the ideal of kingship but also the character of Duhsanta as king and man to an ironic scrutiny (Rajan , Chandra . The Complete Works of kalidasa . Delhi : Sahitya Akademy 2017 , P. 66)

In act six with the recovery of the ring from the fish , brought by a fisherman , the king gets free from the curse effect and the whole episode of marrying Sakuntala revives in his mind . t The king is grieving the loss of his wedded wife whom he has repudiated in the state of pregnancy .The childless king is lamenting the loss of his wife as well as heir to the throne . This is the spring season and it looks as if the nature is also participating in the grief of the king . The trees are not putting forth seasonal flowers . The spurned Sakuntala's glance is hurting him like a poisoned dart :

पुनर्दृष्टिवाष्प प्रसर कलुषामर्षितवती मयि क्रूरे यत्तत्सविषमिव शल्यं दहति माम् ||(VI. 9)

The king is perplexed and shares this grief with his friend Vidusaka whether whatever has happened , was only a dream , or an illusion of magic , or infatuation coming over the intellect , or the stock of merit that has exhausted after having given that much fruition , ai has passed away no more to return and his false hopes , now, are like the crumbling of the river bank :

स्वप्नो नु माया नु मति भ्रमो नु क्लिष्टम नु तवात्फल मेव पुण्यं |
असन्नि वृत्यै तदतीतमेते मनोरथा नाम तट प्रपाताः|| (VI. 10)

This is a state of oscillating between different planes of consciousness , connoting the state of perplexity the king undergoes in the love lorn condition .

The king makes a portrait of Sakuntala in the hermitage recalling his sojourn there and the king , in the state of distraction can't differentiate between the reality and illusion . He chide the bee in the portrait hovering over the lotus like face of Sakuntala , threatening him to imprison in the interior of the lotus for this impudence :

आक्लिष्ट बाल तरु पल्लव लोभनीयं
पीतममया सदयमेवरतोत्सवेषु|
बिम्बाधरंस्पर्शासि चेदभ्रमर प्रियाया
स्तवाम कारयामि कमलोदर बन्धनस्थम || (VI . 20)

In this simile of erotic affective tone the king compares the lower lip of his beloved like the bimba fruit , charming like the uninjured tender leaf of the young tree ,that was drunk by the king tenderly in hymeneal sports . The bee is showing great impudence by touching his beloved's lips . The king will get him imprisoned in the interior of the lotus . The Vidusaka Madhvyā lets the king realise the reality of the portrait . This realization brings him back to the plane of reality . Chandra Rajan observes :

It is the state hovering between different planes of consciousness , where the real and the imagined are interfused as in the portrait episode which the pragmatist Madhvyā would characterize as being on the verge of madness . (Rajan , Chndra . The Complete Works of Kalidasa . P. 71)

The king is pining in love- lorn condition , appears like a precious gem , ground , though reduced , does not appear so owing to the excellence of brilliancy :

प्रत्यादिष्ट विशेष मंडनविधिर्वाम प्रकोष्ठार्पितम
विभ्रतकांचन मेकमेव वलयं श्वासोपरक्ताधरः |
चिंता जागरण प्रतांत नयनस्तेजोगुणादात्मनः
संस्कारोल्लिखितोमहामणिरिव क्षीणोऽपि ना लक्ष्यते || (VI. 6)

This simile of erotic affective tone poignantly denote that the king is so विरह संभ्रंत that he is wearing one bracelet of gold on the left arm . The placing of the bracelet on the left arm indicates distraction of his mind in the disheveled condition . The king repents that he first repudiated Sakuntala and now this pining is like running after a mirage :

साक्षात्प्रियामुपगताम पहाय पूर्व
चित्रार्पिताम पुनरिमां बहु मन्यमानः|
स्रोतों वहां पथि निकाय जलामतीत्य
जातः सखे प्रणयवान्मृगत्रणिकायाम् || (VI. 16)

Realizing the reality of repudiation , the king bewails that having first repudiated my beloved when she personally came to me , and now , thinking highly of her drawn in the picture he has entertained a longing for mirage after having crossed a stream having abundant water . The king is invited by that time by the lord Indra to assist in waging a war against demons and Matali , the charioteer of Indra takes him to heaven . While coming back from heaven towards the earth , after vanquishing the demons , the king happens to visit the hermitage of sage Matica where he reunites with Sakuntala nad his son Sarvadamana . The hermitage is a serene place where one boy is dragging the lioness cub . when the king , in order to prevent him from this act of violence , holds him , the amulet on his arm is fallen off and to the surprise of the two ascetic ladies attending him , the amulet does not change into a snake to bite the person touching it . They at once recognize that he may be the husband of Sakuntala because the amulet would have changed into a snake and might have

bitten the person other than parents . The atmosphere , now, changes into a hilarious eve of reunion ,restoration , forgiveness and reconciliation.

Though poetry is universal in character , the [poet , depending upon language as a medium of ex[pression , is conditioned by certain mores , customs , traditions ,and religious beliefs of his time . Some similes require the knowledge of customs and beliefs prevalent during that time . Prominent among them may be the reference to lord Siva who was a dominant deity at that time :

कृष्णासारे दद्वक्षुस्त्वयिचाधिज्यकार्मुके |
मृगानुसा रिणसाक्षात् पश्यामीव पिनाकिनम् ||

The charioteer of the king , at the outset of the drama compares the king chasing the deer with the bow stung , as the Pinak holder Siva chasing the deer (Yajna) in visible form .At the time of reunion sage Marica compares this union of Dusyanta , Sakuntala and their son Sarvadamana as the union of faith fortune and performance in a simile that requires knowledge of classical Indian mythology for its full comprehension. The trio meet as Shraddha Vitta and Vidhi according to the sage Marica when he blesses them:

दिष्ट्या शकुंतला साध्वी सद्पत्यामिदम भवान् |
श्रद्धा वित्तं विधि श्रेति त्रितयं तत्समागतम् || (VII. 29)

The virtuous Sakuntala , this noble boy and your honour , fortunately the triad of faith , fortune and performance , is here united . One more simile may be cited that is addressed to the audience who share common set of beliefs and superstitions along with the poet :

प्रलोभ्यवस्तु प्रणय प्रसारितो विभातिजालग्रथितान्गुलिःकरः |
अलक्ष्य पत्रांतरमिद्ध्यरागया(नवोषसा भिन्न मिवैक पंकजम् || (VII. 16)

The king exclaims seeing the mark of sovereignty on the palm of the boy Sarvadamana when he spreads his palm to take the desired object . His palm with the fingers connected like a web , appears like a solitary lotus opened by the early dawn with its glow enkindled , and having intervals between its petals imperceptible . Such type of sign suggests sovereignty .Similarly the simile of sage Kanva on the eve of Sakuntala's departure , expresses traditional Indian attitude towards the daughter :

अर्थो हि कन्या परकीय एवं तामददसंप्रेष्य परिग्रहीतुः |
जातो ममायम विशदः प्रकामं प्रत्यापित न्यास इवान्तरात्माः || (IV. 22)

The sage Marica , at the time of their reunion , tells about the curse of sage Durvasa that caused the delusion in the mind of the king and the dissolution of the evil effect of curse with the sighting of the ring :

शापादासि प्रतिहता स्मृतिं रोधरुक्षे भर्तयपिततमसि प्रभुता तवैव |
छाया न मूर्च्छतिमलोपहतप्रसादे शुद्धे तु दर्पण तलेसुलभावाकाशा || (VII. 32)

Sakuntala was rejected on account of the curse that caused obstruction in the memory of Dusyanta . Now, he is freed from the darkness of delusion . Just like an image takes no effect on the surface of the mirror , having its transparency obscured by the dust . but finds an easy access and has clear reflection when the mirror is clear .

Finally the reconciliation and reunion of Sakuntala and Dusyanta along with their son Sarvadamana takes place in sage Maricas hermitage , Sarvadamana was later known as Bharata in history and with his name India is known as "Bharat Varsha". Chandra Rajan observes that when he (Dusyanta) meets Sakuntala again in Marica's hermitage , he sees her knowing her true worth . It is recognition or Abhijnana , the highly suggestive word which forms the first part of the compound word that is the title of the play Abhijnana sakuntalam . The carnal knowledge he had of Sakuntala which had carried him to dizzying height of rapture only to plunge him into deep despair under the weight of an overwhelming guilt . The love acquires the spiritual form at the time of their reunion and reconciliation ' the golden world ' of the Primal Pair Marica and Aditi . (Rajan , Chandra . P. 70)

III. CONCLUSION

It may be concluded that this unique blend of images working at different levels, is the salient feature of Kalidasa's art. The use of similes reveals sensuousness and the predominance of the erotic sentiment. The drama based on the theme of love, elevates love from the mere physical pleasure to an experience that is highly spiritual. Kalidasa's similes are used to enrich the theme, develop the character and create the atmosphere. Kalidasa has drawn the similes from the various spheres of life. The similes reveal the poet's Unique power of observation and expression and astute imaginative capacity. Kalidasa has attempted to see similarity in dissimilar things through his similes and to discover the order and system behind the world in all its diversity and to link the various aspects of animate and inanimate nature and to show that human life and nature are indispensable to each other. His similes have a beautiful expression of truth, goodness and beauty i.e. the concept of सत्यम् शिवम् and सुन्दरम्, the very essence of Indian philosophy. It is because of the excellence and perfection of Kalidasa's similes, his poetry has been universally recognized both in the East and in the West.

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