



A Comparative Study Of Similes Vikramorvasiyam Of Kalidasa And The Winter's Tale Of Shakespeare

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Abstract: Kalidasa and Shakespeare both the representative poet/ dramatists of the Eastern and Western literary tradition respectively are the great creative genius of their ages . Kalidasa is a great ancient Indian poet and Shakespeare , the great poet / dramatist of Elizabethan England . Their works are the reflection of different images and impressions that they assimilated as a sensible being . The plays of both the dramatists are the store houses of similes . Kalidasa is a poet who is basically known for a skilful use of similes and even known by the Epithet ‘ Upama Kalidasaya ‘ . Similes of Shakespeare are also befitting to the context . This paper aims at analysing the similes used by Kalidasa in his play Vikramorvasiyam and Shakespeare in his dramatic romance The Winter’s Tale.

Index Terms - Kalidasa , Shakespeare, plays , similes , Vikramorvasiyam , The Winter’s Tale

I.INTRODUCTION

Kalidasa and Shakespeare both the poet/ dramatists are great luminaries of the Eastern and Western literary traditions . They have mirrored the human life in a vivacious and vibrant manner expressing its various facets . The dramas of Kalidasa and the Dramatic Romances of Shakespeare are the store -houses of the delicate sentiments of human heart . Kalidasa wrote three dramas that are basically court dramas – The Malavikagnimitram ,The Vikramorvasiyam and The Abhijnana Sakuntalam . Shakespeare’s Dramatic Romances written in the last phase of his career are also the dramas that bear resemblance with the Kalidasa’s dramas because of their being tragi-comedies based on the theme of love . The dramas of these playwrights are court dramas . Shakespeare’s dramatic romances are Cymbeline, The Winter’s Tale and The Tempest . The setting of both the dramatists’ plays is similar with the admixture of the court and country life. The themes are that of the union in love and then separation and the reunion with forgiveness and reconciliation. The dramas of both the playwrights end in the happy note with sudden twists and turns and the supernatural elements also add an aura of romance to these plays. This paper aims at studying the similes used by these two playwrights in their plays . The similes of Kalidasa’s drama The Vikramorvasiyam (Vik.) and Shakespeare’s dramatic romance The Winter’s Tale (W.T.) have been critically analysed to have an insight into the works of these two luminaries of the literary firmament who . though chronologically , linguistically and nationally wide apart , are the poet/ dramatists of their respective traditions.

II.DISCUSSION

Simile is a literary device used by the poets to make a comparison between two different things, situations and phenomena. Through the use of similes they express their meaning in a more effective and artistic Manner. The poets of both the literary traditions make the frequent use of this literary device simile . Kalidasa's plays and poems have such a beautiful use of similes that the critics have gone to the extent of saying – 'Upama Kalidasasya ' Kalidasa, who represents the Augustan age of Sanskrit poetry. Kalidasa is a playwright of versatile and exceptional talent.

K. Krishnamoorthy observes about the similes of Kalidasa :

His use of simile and metaphor, poetic fancy and hyperbole, even pun and paradox, is very masterly. His fancies are always fresh and carry the stamp of a vivid imaginative vision. Any verse of his will provide an example of one figure of speech or another and will illustrate what a suggestive evocation of an emotion or mood or feeling is in its bearings. Such a balance between restraint and opulence, conformity to convention and unfettered creativity, beauty and profundity, is very rare in the history of the world literature. Indeed, Kalidasa has a permanent place in the hearts of all like-minded connoisseurs, Indian and western. (Krishnamoorthy, K. Kalidasa . Delhi : Sahitya Akademi, 2017 P. 79)

The lyrical grace of Kalidasa's poetry is exhibited through his simple and lucid style. There are mainly three styles in Sanskrit poetry viz. the vaidharbhi, the panchali and the gaudi. Among them vaidharbhi is regarded the finest and Kalidasa's creations are the best examples of vaidharbhi style. The similes he has used are incomparable for its naturality and spontaneity. as well. One notable quality of his similes is the deep observation power and vivid description and a comprehensive range of the similes drawn from all the spheres of life , presenting a variegated wardrobe of myriads of emotions and experiences imbued with knowledge of various spheres of life . The sources of these similes range from mythology, society, human life ,nature, shruti, smriti to vyakaranas and shastras etc. .

Shakespeare , a representative poet / dramatist of Elizabethan era , has also used similes profusely in all his dramas and poetic works . He wrote 37 dramas , 154 sonnets and two long poems . His dramatic romances , written at the final stage of his dramatic career , bear resemblance with the plays of Kalidasa as they are court dramas , based on the themes of love depicting union , separation and reunion of the lovers .

A simile is a comparison between two things on the ground of some similarity between the two objects . Simile and metaphor are two devices through which the poets make a comparison between two dissimilar things . The simile is an overt comparison while the metaphor is a covert comparison . While in a simile the comparison between two different things , situations and experiences remain stated while in a metaphor it remains implied . In a simile the thing to be compared , thing of comparison , denoter particles and the ground of similarity are generally found in a complete similes . The thing that is compared may be known as 'tenor ' , the thing of comparison as ' vehicle ' denoters may be ' like' , ' as ' , 'as...as' , ' than' etc. In Sanskrit dramas' similes the denoters may be – ' iva', 'eva , ' yatha ' 'yatha... tatha ' , ' khalu ' etc. . The ground of similarity may be any state , feeling , emotion or situation . In these similes one or two components may be found missing also , not always they are completely used in the poetry . In the Indian poetics the simile is known as upama . A simile in Sanskrit poetics (upama) possesses four components – Upameya (Tenor) , Upamana (Vehicle) , Sadharana dharma (Common Ground) and Vachaka Sabda (Denoters) In the simile (Upama) there may be one or two components missing , .making ground for other figures of speech that are basically similes with slight difference such as utpreksha , bharntiman , drashtanta etc in Sanskrit rhetoric . We can take two examples of similes from both the samples Vikramorvasiyam and The Winter's Tale :

This our sheep shearing / Is as a meeting of the petty gods (W.T. IV. iv. 3-4)

तदेतदुन्मीलय चक्षुरायतं महोत्पलम प्रत्युषसीव पद्मिनी | (Vik. I. 5)

The simile components may be seen as –

Object to be compared (upameya) Object of comparison (upamana) Shared quality (sadharana dharma) and denoter (Vacaka sabda)

Sheep shearing , petty gods , meeting , as

चक्षुरायतं , महोत्पलम , प्रत्युषसि पद्मिनी , इव

However , the full formal statement is not always made explicit . In various forms of similes one or other form may be left implied , giving rise to various forms of simile based figures of speech in Sanskrit drama like nidarshana , luptopama and dristanta etc . However , the rhetoricians realize that aesthetic quality can not be made subject of grammatical analysis . It is to be felt what in the ultimate analysis is incapable of being expressed in words . As Mammta said in Kavyaprakasha :

साधर्म्यमुपमा भेदे |

Here, the word ‘साधर्म्य’ and ‘भेदे’ indicates that the comparison is not merely logical and formal but based on the affective juxtaposition of two distinct entities . This study aims at comparing the use of similes by the two poet / dramatists in their respective works .

Although the idea of the nature of the combination is somewhat conveyed in these images. The passionate sentiments that Kalidasa infuses into his nature similes in his works reflects myriads of colours in them , The description of night give place to reflections on its sombre and dreary look on the advent of darkness. We have also noted a conspicuous feature in the manner in which their imagery reflects his varying poetical temperaments. Kalidasa reflects in his imagery the underlying interrelation between man and nature, which is to him quite vital and personal We have also noted a conspicuous feature in the manner in which their imagery reflects their varying poetical temperaments

In the dramas of Kalidasa and the dramatic romances of Shakespeare , we find the similarities of theme and setting too. In the plays of both the playwrights the hero ,heroines and other characters are seen inhabiting the rustic surroundings and the court as well.

If Kalidas has not written a tragedy, it is not a thing that he was insensitive to the misery of human life ,the Indian dramatic tradition always endorses the happy ending of the play . We not only have an insight into the plays of Kalidasa and Shakespeare but also the Eastern and Western way of life through the dramas of these two playwrights . One thing worth noting is that life is not always a tragedy or a comedy but a harmony of it .Both the stalwarts of their respective dramatic traditions observed it in their literary conventions .The noteworthy fact about a great literature remains that it crosses the boundaries of time , place and linguistic constraints. In this respect the plays of both the dramatists are quite significant and noteworthy.

As drama is considered to be an objective art in which the playwright remains aloof from the play , Shakespeare and Kalidasa both seem to be observing this trait very deftly. Shakespeare tried to bring in the harmony of life by placing the clowns and king ,court and rustic surroundings together. The plays of Kalidasa also present a variegated panorama of the medley of characters through his plays suggestive of the myriads of colours in human life. The king , his queen and other characters of human as well divine world , his Vidusaka ,and people representing various strata of life can be seen in the drama of Kalidasa as the setting of the drama is that of ancient time when human and divine beings were living in close proximity .

Art and poetry are nothing but a reflection of the out side world on human heart . Both the poet/ dramatist are astutely revealing this trait through their works . The works of both the playwrights are expression of human life its various shades of emotions and intricate experiences as well as the spiritual aspect of life that is universal in character Moreover , a poet also remains bound by the customs and mores as well as social and political undercurrent of his time as may be perceived while viewing the literary works of these two stalwarts .

Though Greccio Aryans and Indo Aryans were the kinsfolks ,by 4th century the time of Kalidasa ,their views of life and its problems could have been a little divergent . Despite these facts , poets in all ages are considered to be as divine harps who have been influenced by the external phenomena in the society . Poets always give voice to it through their creative mind .Their works are the reflection of different images and impressions that they assimilated as a sensible being . The plays of both the dramatists are the store houses of similes . Kalidasa is a poet who is basically known for a skilful use of similes and even known by the Epithet ‘ Upama Kalidasaya ‘ . Similes of Shakespeare are also befitting to the context .The plays of both the playwrights show the human passion human emotions delicacy of love and he spiritual aspect of love .Both Shakespeare and Kalidasa have realised love as noble spiritual experience. It may be apparently viewed in the similes of both The Vikramorvasiyam and The Winters tale .

Prof. Hereford observes about this treatment of love, "The Shakespearean norm of love thus understood may be described somewhat as follows -- love as a passion kindling heart, brain and senses alike in natural and happy proportions; ardent but not sensual; tender but not sentimental; pure but not ascetic moral but not frivolous, mirthful and witty but not cynical.

His lovers look forward to marriage as a matter of course and they neither anticipate its rights nor turn their affections elsewhere. They commonly love at first sight and once for all. Love relation which did not contemplate marriage occurs rarely and in subordination to other dramatic purposes. (Hereford, C. H. Shakespeare – The Treatment of Love. qtd in Mayadhara, Mansingh. Kalidasa and Shakespeare. PP. 86-87.)

The theme of the play *The Vikramorvasiyam* is taken from *Vishnu Purana* and the story occurs in other ancient texts also like *Padam Purana* and *Brahadkatha* etc. In the first act scene i the crying of the nymphs is heard telling about the demon *Kesin* who has kidnapped their friend *Urvasi*. The king *Pururavs*, who has the ability to release the divine danseuse, rescues her. In the end of the first act we find that the king and *Urvasi* both fall in love at first sight. In act II the *Vidusaka*, the king's confidant, reveals the secret of the king's absentmindedness to the queen *Ausinari's* maid *Nipunika* that the king has fallen in love with the heavenly nymph *Urvasi*. The pleasure grove has been an excitant of love not its allayer while the spring season has set in. The king has a premonition of the impending relief just before the descent of *Urvasi* that is heard by the heroine *Urvasi* herself when the king reveals his love lorn condition to his friend *Vidusaka*. As soon as *Urvasi* shows herself, she is recalled by *Indra* who is anxious to see her perform a dance before the gods.

In act III the conversation between two pupils of Sage *Bharata*, the Preceptor of Dramaturgy, are heard saying *Urvasi* has been cursed to forsake heavenly life by the mentor *Bharata* for mistakenly mentioning *Pururavas* rather than *Purushottama* (*Indra*) in her role and later as result of *Indra's* intervention the curse has been delimited so that *Urvasi* may again come back to heaven after begetting offspring from the king, as the king sees the face of his son. The curse operates in the drama in such a way that it produces the same events like *Kalidasa's* other drama *The Abhijnana sakuntalam*. *Urvasi's* friend *Chitrlekha* brings her to the king whose wife queen *Ausinari*, seeing the ardent passion of her husband for *Urvasi*, consents him to marry *Urvasi*. In act IV through the conversation of *Chitrlekha* and *Sahjanya* we come to know that the king and *Urvasi* while enjoying in *Gandhamadana* forest happen to see a *Vidyadhara* beautiful maiden whose beauty attracts the king and becomes the reason of *Urvasi's* anger. She enters the forest *Kumaravana*, sacred to *Kumara*, which ought to be avoided by women. She has transformed into a creeper as a curse and the king is in the state of utter distress and dismay at the sudden disappearance of his wife *Urvasi*. Later, the king happens to again unite with *Urvasi* at the instruction of a divine voice to pick up the *Sangmaniya* gem produced from the red lac of goddess *Parvati's* feet. This gem brings about the union of *Pururavs* and *Urvasi* again. *Urvasi*, who has transformed to a creeper again comes to the former self and they both return to their kingdom.

In act V the precious jewel causing the union of the two lovers, is carried off by a vulture taking it for a piece of flesh. It causes much distress to the king and he tries to kill it with his arrow. By then it is found killed by the arrow of *Ayus*, the king's son whom the sage *Chayvan* was rearing in his hermitage. Now, the sage sends the prince to his father *Pururavs's* palace, due to this violent act of the killing of the bird. The king is surprised to know this fact that he is father of the boy *Ayus*. The news of the child birth was kept secret by *Urvasi* due to the fear of separation from the king as the effect of the curse. Amidst this union of father and son, *Urvasi* reveals that she has to go back to heaven. The king also prepares to give the kingdom to *Ayus* and to leave for the hermitage. Immediately the happy news is heard from the sage *Narada* that Lord *Indra* wants them to live happily along with their son.

Shakespeare borrowed the plot of the drama *The Winter's Tale* from *Greene's Pandosto*,

The Winter's Tale revolves round the life-death-life pattern of nature and human existence. In this dramatic romance of Shakespeare the play starts with the conversation between two lords—*Camillo* of *Sicilia* and *Archidamus* of *Bohemia*. They talk about the friendship between the two kings. *Camillo* paints the picture of their friendship so extravagant:

'They were trained together in their childhoods, and there rooted betwixt them then such an affection which cannot chose but branch now they have seemed to be together though absent; shook hands as over a vast and embraced as it were, from the ends of opposed winds.' (I. i. 23-31).

This nature simile with the word 'seemed' foreshadows the reality that all is not as simple as it appears to be. When Camillo says that 'the friendship rooted betwixt them ... can not choose but branch now' (lines 23-24) he means 'flourish' what we see all too soon is division and separation. While King Polixenes of Bohemia, who has been the guest of Leontes, the king of Sicilia for nine months, announces his intention to leave, Leontes's wife queen Hermione persuades Polixenes to stay some more days either as her guest or as a prisoner. Graciously he gives in. Leontes discovers that Hermione has succeeded in persuading Polixenes while he has failed, he seems hurt and compares Hermione's success with Polixenes to the words she spoke when she vowed to be Leontes' wife. While Hermione and Polixenes are talking together Polixenes compares their childhood friendship as twinned lambs exactly alike frisking together in a beautiful nature simile with mythological tinge:

We were as twinn'd lambs that did frisk I' th' sun, / And bleat th' one at the other: (W.T. I. i. 66-67)

While Polixenes and Hermione chat, Leontes steps aside and suddenly reveals to the audience filthy suspicion about Polixenes and Hermione. Leontes, filled with unfounded jealousy suspects that his wife Hermione has adulterous relation with Polixenes. he compares their simple talk to a sigh like the call of a hunting horn in another nature simile:

But to the paddling palms and pinching fingers,
As now they are, and making practis'd smiles
As in a looking glass; and then to sigh, as 't were
The mort o'th' deer –O this is entertainment
My bosom likes not, nor my brows (I.ii. 15-19)

Their friendly talk appears to Leontes as the call of the hunting horn announcing the death of a deer. The simile indicates Leontes' diseased mind.

The evidence that Mamillius is Leontes' son is physical evidence, the evidence of likeness but Leontes is so much suspicious about Hermione's character that the physical similarity between him and son Mamillius appears to him like a hearsay:

Leon. Thou want'st a rough posh and that the shoots that I have
To be full like me: yet they say we are
Almost as like as eggs; women say so,
(That will say any thing): but were they false
As o'er dy'd blacks, as wind, as waters; false
As dice are to be wish'd by one that fixes
No bourn 'twixt his and mine, yet were it true
To say this boy were like me. (W.T. I.ii. 128-35)

Again in a simile from nature Leontes compares this relationship between his wife Hermione and Polixenes as illicit and the knowledge of this adultery is like drinking the liquid in a cup seeing the spider in drink. the simile is based on a belief that spider in a drink may poison the person who consumed it only if he knew the spider was there:

There may be in the cup
A spider steep'd, and one may drink, depart,
And yet partake no venom (for his knowledge
Is not infected); but if one present
Th' abhorr'd ingredient to his eyes, make known
How he hath drunk, he cracks his gorge, his sides,

With violent hefts . I have drunk , and seen the spider . (II.i. 39-45)

Leontes orders Camillo to poison Polixenes . Camillo in a moral dilemma , explains the king Polixenes their lives are in jeopardy and they flee Sicilia . Leontes accuses Hermione of adultery and treason and orders the pregnant Hermione to prison . There, in prison she gives birth to a baby .Paulina presents the king with baby . Furious Leontes orders Antigonus to take away the baby and abandon it in the forest . and Cleomanes and Dion who have been sent to bring the oracle judgement from the temple of Apollo in Delphos , have returned with oracle . The Apollo's oracle's words are read amidst Hermione's trial that 'The Queen is innocent . Leontes denounces the oracle and as a repercussion of it his son Mamillius dies , Hermione faints . Immediately , Leontes repents his sin of suspecting his wife . Paulina announces Hermione's death . As the kingdom will be without the heir unless his lost daughter is recovered , Leontes begins long years of penance .

Paulina's husband Antigonus , guided by a dream , leaves baby Perdita at the sea shore of Bohemia , believing Polixenes to be her father . he and the crew of the ship suffer terrible death . But suddenly the mood of the play changes . A charitable shepherd and his son , Clown , discover the child with a quantity of gold left there . The baby comes to the safe hands . as ' a thing new born' and ' a changeling ' . (W.T. III. iii. lines 113& 117)

In act IV Time appears and tells that sixteen years have passed . Leontes 's lost daughter has grown into a beautiful shepherdess with whom Florizel , Polixenes's son , has fallen in love .

Against the jollity of a sheep shearing festival , rich with music and dancing disguised Polixenes and Camillo spy on ardent lovers . As they are about to be betrothed , Polixenes throws his disguise and vents his anger on his son Florizel who dares to marry a lowly girl without his consent . Camillo , who longs to see Leontes again contrives the couple's elopement to Sicilia . Revealing to Polixenes where they have gone , follows with the angry king in pursuit . The shepherd and his son , in fear of their lives attempt to tell Polixenes about Perdita's origin but are tricked aboard Florizel' s ship and everyone reaches Sicilia without the truth's being discovered .

Meanwhile , sixteen years on , Leontes is still Paulina's humble penitent . Leontes receives the couple as arrival of spring in the wintry Sicilia , By that time the news comes that Polixenes and Camillo have been coming pursuing them to his kingdom . Leontes undertakes to speak on their behalf . In the last act we find the restoration and reunion with the forgiveness and reconciliation . As the denouement commences the play ushers to the happy resolution with the discovery of Perdita's birth as the lost princess of Leontes through the revelation of the old shepherd and his son and the finding of all the evidences , Camillo and his master , the two kings , and Perdita and Leontes are reunited and the shepherd and his son are incorporated into the royal family as 'the gentle men born ' Together they visit Paulina's house to view the remarkable statue of Hermione made by the sculptor Julio Romano , nature's ape , who has made it as if the real Hermione only breath and movement left . To their utter surprise they see the statue come to life . The oracle's words are fulfilled with the recovery of the lost heir Perdita Hermione returns from the other state to be reunited with the king . The play ends with a note of sublime wonder and joy .

Kalidasa and Shakespeare both present beautiful similes of the nature in which nature has been seen with human attributes as in Vik act III the eastern direction shrouded with dismal darkness is fancied like the loosely hanging tresses of the lady. The east is compared to a young lady who during the absence of her lord (Moon) , keeps her hair untied in the unhappy state . At the approach of the moon the east greets him by binding up her hair in the form of dispelling darkness . The moon is implied to be the husband of the east .:

उदय गूढशशांक मरीचिभिस्तमसि दूर मितः प्रति सारिते |

अलक संयम नादिव लोचने हरति में हरि वाहन दिनमुखम् || (Vik. III. 6)

In W.T. when Perdita in the sheep shearing fest offers the flowers she alludes human attributes to marigolds while offering flowers to Polixenes and Camillo in disguise of shepherds :

The marigold that goes to bed wi' th' sun

And with him rises, weeping :these are flowers

Of middle summer , and I think they are given

To men of middle ages . (IV. iv. 105-8)

Perdita , again ,compares the primroses blooming in the outset of summer as the young maidens dying unmarried before they can behold the bright Phoebus in his strength . because they are the earliest flowers of spring and stop blooming before the warm weather comes . ‘ the malady most incident in maids ‘ , an anemic condition affecting the young girls :

; pale primroses

That die unmarried , ere they can behold

Bright Phoebus in his strength { a malady

Most incident to maids) ; (W.T. IV. iv. 122-25)

Both the poet/dramatists present the unparalleled grace and beauty of their heroines from the medium of the heroes as their beauty is ‘a joy forever ‘. Pururavas compares Urvasi to be the ornament of ornaments , decoration of all decorations and a counter comparison to all standards of comparisons :

आभरणस्याभरणं प्रसाधन विधेः प्रसाधन विशेषः।

उपमानस्यापिसखे प्रत्युप मानाम् वपुस्तस्याः॥ (Vik. II. iii.)

About 50 % of the similes are found to be nature similes in Vik. . Many of them are evoking multiple sensory perception . one simile may be cited here that presents a beautiful visual co- relative of kinetic / tactile perception :

एषा मनो मे पसभंशरीरात्पितुः पदम् मध्यम उत्पतन्ती।

सुरांगना कर्षति खान्दिताग्रात्सूत्रं मृणालादिव राज हंसी ॥ (Vik. I. 18)

The king feels at the departure of his lady love Urvasi towards heaven that she has been carrying his heart away as a swan soaring into the sky after drawing a fiber from the lotus stalk .

In W.T. Florizel shows the bond of affection between him and Perdita by comparing their love to that of turtle dove that are supposed to mate for life :

Your hand , Perdita : so turtles pair

That never mean to part . (W.T. IV. iv. 154-55)

In W.T. Florizel compares graceful Perdita to ‘a wave of the sea ‘ and the simile is actually expressed in the wave like movement of the language :

: when you do dance , I wish you

A wave o’ th’ sea , that you might ever do

Nothing but that , move still , still so (W.T. IV. iv. 140 -42)

In both the playwrights similes we find not only the repetition of words but the consonants and vowels too reverberate in a short space giving unique vividness and aptness to their comparison . This has been found a characteristic in the similes of both the playwrights .

Russ McDonald comments in Shakespeare’s late Style that clauses seem to come in waves and the rocking motion is seen in ‘ move still, still so ‘ . This repetition is a device commonly found in both the playwrights’ dramas . (McDonald , Russ . Shakespeare’s Late Style . Cambridge : Cambridge Univ. Press , 2006 , P. 204)

In 2rd act Paulina , who is sure that queen Hermione is falsely charged with adultery , says, “ commit me for committing honour “ (II. iii. 49)

And

While pleading this case she says :

Good queen , my lord , good queen : I say good queen ,

And would by combat make her good , so were I

A man the worst about you . (II. iii. 59-61)

Though the first half of the W.T. is embedded with the negative mood similes because of Leontes' unfounded jealousy , the similes of later half of The Winter's Tale are showing the conflicting feeling and most of them are positive mood similes as the play proceeds to the denouement . with the recovery of Perdita as the lost daughter of Leontes and the sense of loss of Mamillius is compensated by Florizel as his would be son-in-law . As the play ends up in restoration re union , happiness and reconciliation , with the theme of forgiveness and reconciliation ,the moment of exhilaration is reported by the similes of the gentlemen conversing about the restoration of the king Leontes's daughter Perdita :

Third Gent . There might you have become one joy crown another , so and in such manner that it seemed sorrow wept to take leave of them , for their joy waded in tears . (W.T. V. ii. 45 _ 47)

Similarly when the king Pururavas thinks of the impending separation from Urvashi at the sight of his son Ayus (as was told by lord Indra to Urvashi at the time of Bharata's curse that she will return to heaven when her husband Pururavas will see the son begotten through her for the first time .The king compares this separation as the fire of lightning upon a tree , the suffering of which has been alleviated by the shower of the first cloud :

आश्वासितस्य मम नाम सुतोप लब्ध्या सद्दृष्टव्या सह कृशोदरि विप्रयोगः।

व्यावर्तितातपरुजः प्रथमा भ्रवृष्टया वृक्षस्यवैद्युत इवाग्निरूप स्थितोज्यम् || (Vik. V. 16)

In act IV of Vik. While Urvashi and Pururavas are in the Gandhamadana mountain groves , the glances of Pururavas upon a vidyadhara girl rouses the jealous wrath of Urvashi and disdaining the king's apologies , she leaves him , and unmindfully enters the proscribed environs of the grove sacred to lord Kartikeya . the curse of the deity at once takes effect and she is changed into a creeper . Ignorant of this the king , mad with grief roams through the forest and asks every object animate or inanimate to give some tidings of Urvashi or to restore her to him . In the similes we find that the outer landscape of the forest and groves of Gandhamadana complements the inner landscape of the king's emotions : grief , hope , disappointment and despair . The king fancies that his beloved has been metamorphosed into each of the several objects . The similes pathetic affective tone and multiple sensory bases are found in large number in this fourth act . Later , the king finds the jewel Sangmaniya (the uniter of separated lovers) and with the jewel in his hand , he embraces certain creeper which he fancies to be his beloved Urvashi and the very instant the metamorphoses is undone and the creeper transforms into Urvashi . When the king sees the creeper resembling Urvashi , he exclaims :

तन्वी मेघ जलाद्र पल्लवतया धौता धरे वा श्रुभिः

शून्ये वा भरणैः स्व काल विरहा द्विश्रांत पुष्पोद्धमा।

चिंता मौन मिवास्थिता मधुलिहां शब्द विना लक्ष्यते

चंडी मां वधूय पाद पतितं जाता नुतापेव सा || (Vik. IV. 38)

The creeper is like a slender lady whose lower lip has been washed with tears , on account of its leaves being wet with rains ; who wears no ornaments , on account of the budding forth of the flowers having ceased due to the lapse of its flowering season ; and who resorts to an anxious silence , by its being destitute of the hum of bees . This creeper appears like irascible lady (Urvashi) who is full of remorse for scorning Pururavas fallen humbly at her feet .

This nature simile is quite appropriate suggesting similarity between the creeper and Urvashi . Various natural phenomena have so much in common with feminine features that the latter may be considered as absorbed

in the former completely . Their appearance tends to recall all the attributes of the feminineness in certain contexts .

In act V of W.T. Paulina 's chapel is visited by the king Leontes Polixenes Perdita and Florizel to see the statue made by the sculptor Julio Romano and the statue is the very like ness of Hermione . Later , we find that the statue is the real Hermione who remained in this other state until the finding of the lost heir Perdita . This last scene with the reunion of Hermione and Leontes , Perdita Florizel and Polixenes and the forgiveness and reconciliation , ushers to a happy end . When Leontes sees the statue- like Hermione in the chapel of Paulina , he misrecognizes her as the statue , Leontes compares the affliction of seeing even the statue of his wife as giving affliction whose taste is ' as sweet as a cordial comfort' :

For this affliction has a taste as sweet

As any cordial comfort . (W.T. V. iii. 76 – 77)

As Tillyard comments that "Apollo is the dominant god in The Winter's Tale ." (Tillyard E.M.W. Shakespeare's Last Plays . P. 46) . In the drama Vik. we find the presence of lord Siva , goddess Parvati . Kartikeya Indra , Laxmi , and sage Narada . The Sangamaniya jewel as predicted by the oracle is made of the lac applied to the feet of daughter of mountain Himalaya (Parvati) that brings about union with Urvasi . Sangamaniya gem causing re union of Pururavas and Urvasi , becomes an important motif in the play . The king Pururavas resolves to make this jewel his crest jewel just as lord Siva makes the young moon his :

तथा करिष्यामि भवन्तमात्मनः शिखा मणिं बालमिवेंदुमीश्वरः | (Vik. IV. 37)

In the last act of The Winter's Tale with the music of Paulina causing a restorative effect , Hermione comes down the pedestal . Though this is a Paulina's contrivance ,for Leontes and others this may be 'an art ' :

If this is magic , let it be an art

Lawful as eating . (W.T. V. iii. 110-11)

Paulina is the stage manager of this ' lawful Magic ' so that this incident of Hermione coming to life may not be hooted 'Like an old tale ' (W. T. V. iii. 117).

The astronomical images may also be considered as a blend of mythological and nature images and among them we find repeated references to the moon's movement in the milky way , the relation of the constellations to the two luminaries and that of the moon and the sun .These phenomena coming to some conjunction or other in clear skies symbolise union or compatibility between human beings. Thus the conjunction of the constellations with the moon reflect the coming together of friends and lovers or regaining of consciousness after some obstruction in a simile drawn from astronomy :

एताः सुतनु मुखम ते सख्यः पश्यन्ति हेमकूट गताः |

प्रत्यागत प्रसादम चन्द्र मिवोपप्लवान्मुक्तम || (Vik. I. 10)

In the simile king Pururavas compares the face of Urvasi regaining consciousness as the moon released from an eclipse .

In The Winter's Tale the simile from astronomy may be cited :

It is a bawdy planet , that will strike /where 'tis predominant . (W.T. I. ii. 201-2)

In this negative mood with furious affective tone Leontes is comparing unfaithfulness of wives like a bawdy planet which will spread ruins wherever it is in ascendance , due to eruption of sudden jealousy suspecting the infidelity of the chaste wife Hermione .

As in the fourth act of Vikrmorvasiyam the effect of curse of lord Kartikeya changes Urvasi into a creeper and then the creeper metamorphoses into Urvasi with the touch of Sangamaniya jewel . Similarly , in The Winter's Tale Hermione who is frozen to the other state of living like a statue again comes to life and its various colours with the restoration of her lost daughter Perdita .

In the last act of *The Winter's Tale* A work of art an imitation of life , suddenly becomes 'real ' and this happens in a play which is itself an imitation of life , a fiction in which imaginary persons come to life for the pleasure of the credulous audience .

Both the plays end in an affirmation of integration pf natural and supernatural and manifestation of the divine providence . Perdita and Florizel are received by the king Leontes as spring on the earth:

Welcome hither

As is spring to th' earth (W.T. V. i. (150 – 51)

Though presented in the cover of romance as ' an old tale ' as Paulina compares it:

Paul. That she is living ,

Were it but told you , should be hooted at

Like an old tale : but it appears she lives (V. iii. 15-18)

King Leontes , Hermione's husband who has performed saint like sorrow of penitence for sixteen years , is ready to accept this magic of reunion with supposedly dead Hermione , now restoring to life :

Leon. O, she's warm !

If this be magic let it be an art

Lawful as eating . (W.T. V. iii. 109 -11)

Mighty powers are seen preserving good in the drama . Similarly , in *Vikramorvasiyam* in the creation of *Urvashi* the moon , the god of love and the spring season have perhaps contributed (Vik. I. 8), *Urvashi* is the epitome of beauty , a unique creation of god :

अस्याः सर्गं विधौ प्रजापतिर भू चन्द्रो नु कान्त प्रभः श्रंगारैक रसः स्वयं नु मदनो मासो नु पुष्पाकरः |

वेदाभ्यास जडः कथं नु विषय व्यावृत्त कौतूहलो निर्मातुं प्रभवे मनोहरमिदं रूपं पुराणो मुनिः || (I . 8)

The king *Pururavas* is overwhelmed at seeing the mesmerising beauty of *Urvashi* and thinks that may it be the moon , of lovely brightness became the progenitor in creating her ? Or she could have been created by god of love himself whose main element is erotic sentiment ? Or was it month rich in the production of flowers ? For else how could an old anchorite , grown dull by the study of Vedas , and his thirst for pleasure extinguished , have produced such a fascinating form as this ?

In W.T. Perdita is *Flora* / Peering in *April's* front (IV. iv. 1-2)

In the similes of *The Winter's Tale* *Caroline Spurgeon* notices " likeness between human and natural processes and characteristics and on the oneness of rhythmical movement and law ." (*Spurgeon , Caroline Shakespeare's Imagery . P. 306*)

Urvashi is reunited with *Pururavas* through *Sangamaniya* jewel and later sage *Narada* comes to give the message that she might spend the whole life with the king *Pururavas* and their son *Ayus* . A large no. of similes were found with the thematic source nature in both the works . Main rasas evoked in the *Vikramoravsyam* are comic ,erotic ,marvellous , quietistic and pathetic . with the comic / erotic motif running through the play . In W.T. the main rasas evoked are mainly furious , terrible and comic as well as some similes of loathsome have been found in the first half of the play , while in the later half of the play the mood of the play similes changes to positive form as the play is based on the theme of the destruction caused by the maliciously mad jealousy and the regeneration . death and coming back to life . The songs of *Autolycus* fills the atmosphere with gaiety of spring as ' For the red blood reigns in the winter's pale ' . (W.T. IV. iii line 4)

Regarding sensory evocation the predominance of visual simile has been seen in both the plays , with the auditory , kinetic and tactile next to the visual similes .

Though the *Russ McDonald* puts in *Shakespeare's Late Style* :

“Shakespeare relishes the indistinguishability of the illusory and the ‘actual’ . We are mocked with art as the play puts it . We can not tell if the statue is an actor or a monument – audiences take pride in noting how still the actress is as she impersonates the statue – and we can’t tell if the resurrection is a miracle or a gimmick . The artificiality of all experience with providence as the artist , the divine playwright is the great theme of Shakespeare’s last phase . “ (McDonald , Russ . Shakespeare’s Late Style . P. 252)

In conclusion it may be said that both the dramatists plays’ similes reveal a rich blend of various kinds of knowledge , philosophical , natural , psychological , and social experiences. A beautiful combination of spiritual life and the worldly life has been seen in the plays of both the dramatists . The similes of both The Winter’s Tale and The Vikramorvasiyam reveal the theme of love , jealousy , union , separation and reunion , forgiveness and reconciliation in a deft and astute manner . The nature similes are predominantly found in Vik. and W.T. as well . In the matter of sensory evocation visual sensory perception as well as kinetic/ tactile evocation is mainly seen in Kalidasa play while in The Winter’s Tale similes with loathsome , terrible , furious and pathetic affective tone are also found to be used when the eruption of Leontes’ jealousy causes much suffering to the innocent wife Hermione , loss of son and the daughter and he , himself loses his mental peace . Though the later half of the play is evoking rich cheerful atmosphere of spring like regeneration , the similes are also suffused with positive mood evoking erotic , marvellous , heroic and comic affective tone . The similes with multiple sensory evocation were found in large no. in the play of both the poets . The positive mood similes with erotic / comic affective bases are mostly found in Kalidasa’s play except in the fourth act when suddenly Urvasi changes into a creeper due to lord Kartikeya’s curse . While in the first half of W.T. the similes were found to be evoking furious , terrible , loathsome affective bases with the negative mood as the theme of jealousy is pre -dominant in the first half of W.T. and the IV and V act similes we find the positive mood signifying the theme of restoration . forgiveness and reconciliation .

Kalidasa’s similes are endowed with spontaneity and suggestiveness so are the similes of Shakespeare . Kalidasa’s range of similes encompasses mythology, nature, shruti, smriti to vyakaranas and shastras. Kalidasa through his penetrating insight opened up the hidden meaning of the objects.

As the play Vik. Is a court drama based on the theme of love with erotic / comic motif running parallel to it , his similes very exquisitely express the dominant sentiment of erotic affective bases . The similes evoking erotic affective tone are used to elevate love from mere physical pleasure to an experience that is highly spiritual .

Such kind of erotic affective tone similes evoke the lovers’ intensity of love . Pururavas ‘s ardent ecstasy of love may be noticed through this positive mood similes :

सामंत मौलि मणि रंजित शासनामेकात् पात्रमवनेर्न तथा प्रभुत्वम् ।

अस्याः सखे चरणयोरहमद्कान्तमाज्ञाकरत्वमधिगम्य यथा कृतार्थः ॥ (III. 19)

For the king attainment of royal umbrella and the edicts signifying his sovereignty , are not so charming as the charming servitude of Urvasi . Similarly , in W.T. Florizel’s ecstatic love for Perdita is crosses the bounds of reason :

If my reason

Will thereto be obedient , I have reason

If , not my senses , better pleas’d with madness . (IV. iv. 482-84)

Similarly , Leontes shows the same strain of ardency in love for Hermione :

No settled senses of the world can match

The pleasure of that madness . (V. iii. 72-3)

In W.T. as the theme of jealousy is predominant in the first half of the play similes of the first half are evoking furious terrible pathetic and loathsome rasa with negative mood while the similes of act IV and V are imbued with the erotic /comic , marvellous and quietistic affective tone ushering the play to the denouement and resolution in the form of happy restoration , reunion , restoration and reconciliation .

Both the poet/ dramatists similes are used appropriately at various places, They are not for the embellishment. They contribute to the development of the theme, enriching the atmosphere and developing the character.

Mansinha Mayadhara comments in Kalidasa and Shakespeare that both are great and superb for only that fact, the fact of creating superb beauty of ideas, ideals, and of words as well as of images. (Mansinha, Mayadhara. Kalidasa and Shakespeare. P. 145)

In conclusion it may be said that both the plays similes used by these two playwrights of great creative fervor and immense observation power, are quite notable and serve the function of creating atmosphere, enriching the theme and developing the character in their respective plays. They are revealing the shades of imperceptibility of the spiritual aspect of life along with the aesthetic and emotive evocation.

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