

Human Values in the Works of Kalidasa

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Abstract – Kalidasa is India's greatest Sanskrit poet and dramatist. In spite of the celebrity of his name, the time when he flourished always has been an unsettled question, although most scholars nowadays favor the middle of the 4th and early 5th centuries A.D., during the reigns of Chandragupta II Vikramaditya and his successor Kumaragupta. Undetermined also is the place of Kalidasa's principal literary activity, as the frequent and minute geographic allusions in his works suggest that he traveled extensively.

Keywords: Kalidasa, Work, India

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INTRODUCTION

Various works have been credited to his creation. The vast majority of them, be that as it may, are either by lesser writers bearing a similar name or by others of some inherent worth, whose works essentially risked to be related with Kalidasa's name their very own names having well before stopped to be recollected. Just seven are by and large viewed as veritable.

There are three plays, the soonest of which is presumably the *Malavikagnimitra* (*Malavika and Agnimitra*), a work worried about royal residence interest. It is of uncommon intrigue in light of the fact that the saint is a recorded figure, King Agnimitra, whose father, Pushyapamitra, wrested the majesty of northern India from the Mauryan lord Brihadratha around 185 B.C. also, settled the Sunga dynasty, which held power for over a century. The *Vikramorvasi* (*Urvashi Won Through Valor*) depends on the old legend of the adoration for the human Pururavas for the sublime maiden Urvashi. The legend happens in embryonic structure in a psalm of the *Rigveda* and in a much enhanced form in the *Shatapathabrahmana*.

The third play, *Abhijnanashakuntala* (*Shakuntala Recognized by the Token Ring*), is the work by which Kalidasa is best known in India as well as all through the world. It was the main work of Kalidasa to be converted into English from which was made a German interpretation in 1791 that evoked the frequently cited profound respect by Goethe. The crude material for this play, which normally is brought in English just *Shakuntala* after the name of the courageous woman, is contained in the *Mahabharata* and in comparative structure additionally in the *Padmapurana*, yet these adaptations appear to be unrefined and crude when contrasted and Kalidasa's cleaned and refined treatment of the story. In

uncovered framework the narrative of the play is as per the following: King Dushyanta, while on a chasing campaign, meets the recluse young lady Shakuntala, whom he weds in the isolation by a function of common assent. Obligated by undertakings of state to come back to his castle, he gives Shakuntala his seal ring, promising to send for her later. In any case, when Shakuntala goes to the court for their gathering, pregnant with his youngster, Dushyanta neglects to recognize her as his significant other due to a revile. The spell is along these lines broken by the disclosure of the ring, which Shakuntala had lost on her way to the court. The couple are later rejoined, and all closures joyfully.

Notwithstanding these three plays Kalidasa composed two long epic sonnets, the *Kumarasambhava* (*Birth of Kumara*) and the *Raghuvamsha* (*Dynasty of Raghu*). The previous is worried about the occasions that lead to the marriage of the god Shiva and Parvati, girl of the Himalaya. This association was wanted by the divine beings for the generation of a child, Kumara, lord of war, who might enable them to overcome the evil presence Taraka. The divine beings prompt Kama, lord of adoration, to release an amorous bolt at Siva who is engaged in reflection. Incensed by this interference of his starknesses, he consumes Kama to fiery debris with a look of his third eye. However, love for Parvati has been stimulated, and it comes full circle in their marriage.

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The *Raghuvamsha* treats of the family to which the incredible legend Rama had a place, starting with its most punctual predecessors and exemplifying the primary occasions told in the

Ramayana of Valmiki. In any case, similar to the Kumarasambhava, the last nine cantos of which are unmistakably the expansion of another artist, the Raghuvamsha closes rather suddenly, recommending either that it was left incomplete by the artist or that its last segment was lost early.

At last there are two verse sonnets, the Meghaduta (Cloud Messenger) and the Ritusamhara (Description of the Seasons). The last mentioned, if at all a certified work of Kalidasa, should doubtlessly be viewed as a young structure, as it is recognized by rather misrepresented and excessively abundant delineations of nature, for example, are not somewhere else average of the writer.

It is of unrelated intrigue, be that as it may, that the Ritusamhara, distributed in Bengal in 1792, was the main book to be imprinted in Sanskrit. Then again, the Meghaduta, until the 1960's not really known outside India, is from numerous points of view the best and absolute best of every one of Kalidasa's works and unquestionably one of the magnum opus of world writing.

A short lyric of 111 stanzas, it is established without a moment's delay upon the barest but then most unique of plots. For some unexplained forsakenness of obligation, a Yaksa, or specialist of Kubera, divine force of riches, has been sent by his master into yearlong outcast in the mountains of focal India, far from his adored spouse on Mount Kailasa in the Himalaya.

At the opening of the sonnet, especially distressed and hapless at the beginning of the downpours when the sky is dull and desolate with mists, the yaksa opens his heart to a cloud embracing close the peak. He demands it unimportant total of smoke, lightning, water, and wind that it is, to pass on a message of comfort to his darling while on its northward course.

The Yaksa at that point depicts the many enthralling sights that are coming up for the cloud on its way to the remarkable city of Alaka, where his better half grieves in the midst of her recollections of him. All through the Meghaduta, as maybe no place else so abundantly in Kalidasa's works, are an unvarying freshness of motivation and appeal, enchant symbolism and extravagant, significant knowledge into the feelings, and a unity with the marvels of nature. Besides, the smoothness and magnificence of the language are most likely unmatched in Sanskrit writing, an element even more striking for its inescapable misfortune in interpretation.

There is solid motivation to trust that Kalidasa was of remote inception. His name is irregular, and even the legend proposes that it was received. The disgrace connecting to the postfix 'dasa' (slave) was extremely solid, and universal Hindus evaded its utilization. His commitment to the brahminical statement of faith of his time may double-cross the enthusiasm of a believer. Astoundingly enough, Indian custom has no

solid information concerning one of its most prominent writers, though there is a reserve of data both verifiable and customary around several lesser scholarly lights.

Kalidasa was all around familiar with contemporary sciences and expressions, including legislative issues and stargazing. His insight into logical space science was plainly gathered from Greek sources, and by and large he seems to have been a result of the extraordinary union of Indian and brute people groups and societies that was occurring in north-western India in his day. Dr S. Radhakrishnan says, 'Whichever date we receive for him we are in the domain of sensible guess and nothing more.

Kalidasa talks almost no of himself, and we can't hence make certain of his origin of numerous works ascribed to him. We don't have the foggiest idea about any subtleties of his life. Various legends have accumulated round his name, which have no recorded esteem' (II, p. ii). The fanciful story that he finished his days in Ceylon, and kicked the bucket on account of a concubine, and that the lord of Ceylon in melancholy consumed himself to death, isn't acknowledged by his biographers.

DISCUSSION

Extraordinary as Kalidasa might have been, it has been seen that he had his scholarly shortcomings. He demonstrated no enthusiasm for the social issues of his day; his plays don't mirror the turbulent occasions in which he lived; he felt no compassion toward the parcel of the normal man; his work is overburdened with depiction, and is wistful, tedious and now and again coarse. Inside his range he was magnificent by any of the producers who wrote in the Sanskrit language, however this does not add up to much, for the general standard of Sanskrit show isn't on a standard with the best somewhere else.

Contrasting his works and those of the Persians, Arabs, Greeks and Europeans, and by the equivalent severe principles of analysis, Max Muller announces, 'Kalidasa's plays are not better than many plays that have been permitted to rest in residue and tranquility on the racks of our libraries'.

The melancholy of the general population at the retirement of King Dilipa was overwhelmed by the exceedingly extraordinary temperances of King Raghu. It resembled the products of the mango tree influencing individuals to disregard the blossoms that sprouted before.

Here, Kalidasa has shown the essential ideals of rulers prevailing upon individuals by sheer excellencies and not through dishonesty.

Indeed, even foes with alluring characteristics were claimed up by him like a patient would take to drug. In the meantime, he evaded even friends and family with unwanted characteristics like severed a contaminated organ from the body.

He adored his subjects and cooperated intimately with them. For instance, we can see his communication with the seniors of the cowherd-town on his way to the isolation of Sage Vashista.

Kalidasa put stock in the four ashramas or periods of life as considered in Indian culture – brahmacharya(student life), grihasta(family life), vanaprastha(retirement into the backwoods) and sanyasa(renunciation and repentance).

He holds up that perfect for people in his works. We can see the rulers of the sunlight based race for a model. Flourishing is for sure unfavorably influenced when the decent are not regarded by us.

At the point when the Brahmachari(Lord Shiva in mask) talks impolitely about Lord Shiva, Parvati leaves him as opposed to hearing him affront an incredible perfect.

Those who affront incredible standards, yet in addition the individuals who hear the put-down become miscreants.

Kalidasa additionally supported regard to extraordinary individuals independent of sexual orientation. At the point when the Seven Great Sages alongside Arundhati show up before Lord Shiva, he regards Arundhati similarly as he regards the seven incredible sages.

Despite the fact that he is the person who chooses the destiny all things considered, we don't have the foggiest idea what he himself is doing atonement for.

Afterward, amidst his vacation with Parvati in the Gandhamadana Mountains, Lord Shiva makes sure to pay regards to all of creation at nightfall.

CONCLUSION

Basically, Lord Shiva is showing others how its done for the remainder of the world to pursue. It is this part of Lord Shiva that Kalidasa has introduced in his Kumarasambhavam. In the meantime, it is a training in the nature and object of wants. At first, Parvati chooses to take the path of least resistance and draw in Lord Shiva by her physical magnificence alone. That does not work. Thus, she takes the course of repentance and finds that Shiva submits himself to her.

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