

# Education System in Ancient India in the Light of Kalidasa's Writing

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**Abstract – Like other countries the epics constitute an important aspect of the Sanskrit literature in India. Two important epics were produced during the ancient times viz. Mahabharata and Ramayana. These epics or long poems originated from the heroic stories sung at the time of great sacrifices during the Vedic age.**

**It may be noted that these epics were not written at one time by any single author and they were touched and retouched by different writers from time to time. Usually the authorship of Ramayana is assigned to Valmiki and that of Mahabharata to Vedavyasa.**

**The Ramayana is known as the Adikavya (the earliest narrative poem). It contains 24,000 verses and is divided into seven books. The work deals with the central theme of the conflict between Rama and Ravana in a simple and direct form without indulging in the literary gymnastics so common among later classical writers.**

**Keywords: Education, Writer, Literature**

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## INTRODUCTION

Rama, the saint of Ramayana, has been depicted as an ideal person whose faultless life in his diverse jobs—as child, spouse, sibling, companion, lord, and so on has filled in as a model for the general population of India for every one of these ages.

The loftiness of the topic, the fragile artistic frivolity, the superb peacefulness with which the changes of the saint are portrayed and the sustained tastefulness of lovely virtuoso make the Ramayana one of the best examples of Kavya writing in Sanskrit writing.

The Mahabharata is the bulkiest epic comprising of 100,000 stanzas and is separated into 18 parvas (books). This book is usually doled out to Rishi Vedavyasa, yet researchers have communicated questions if such a voluminous work could have been practiced by one single individual.

Hopkins trusts that it was created by not one individual, nor even by one age, however by a few. The epic enlightens us regarding the extraordinary common war between the Kurus and Pandavas battled at Kuruksetra, close Delhi. It likewise contains a substantial number of different scenes and additions.

It is considered as a fortune place of India's national custom, an incredible reference book of morals and religion, or legislative issues and ethics. The style of Mahabharata is immediate and striking; however it contains numerous regularly rehashed buzzwords and stock sobriquets, which are average of conventional epic writing all over the place. The main characters have been portrayed in extremely straightforward an blueprint, which makes them look genuine people.

A portion of the added scenes in Mahabharata are likewise of impressive legitimacy. Santi Parva, one of the longest scenes, is an exposition on statecraft and morals, however not of much abstract esteem.

"These two Epics not just provided the later artists with inexhaustible material for an intricate treatment however the Ramayana, specifically, additionally outfitted them with the models for the elaborate style which created in different routes in their grasp. The impact of these two extraordinary takes a shot at Sanskrit writing when all is said in done and on the kavya writing specifically is however excessively understood."

Certain examples of the most punctual degree examples of kavya are found in the Mahabhasya of Patanjali, which is dated about the center of the second century B.C. Patanjali makes reference to

two sensational sonnets—Kamsavadha and Bali-bandhana, which have tragically not come down to us. Pingala, a known sage, is credited with Chandahsutra, in which he manages both Vedic and established meters.

In spite of the fact that this work can't be dated with sureness, it demonstrates that poetical writing had significantly grown even before he composed this work. It appears to be far-fetched that Pingala made the distinctive meters. Then again it is progressively likely that he recorded and characterized precisely the different meters as of now being used in writing.

The soonest Sanskrit verse which has endure and come down to us is that of the Buddhist author Asvaghosa, who is accepted to be a contemporary of Kanishka and most likely lived in the principal century A.D. Of his various works, the Buddha Charita and Saundarananda are generally famous. The previous is a Mahakavya managing the life of Buddha from his introduction to the world to his triumph over Mara.

The last portrays how the attractive ruler Sundara took to the life of a Buddhist priest much against the will and to the pain of his wonderful spouse, who cherished him beyond a reasonable doubt. Ashvaghosha was a mix of an extraordinary writer and a religious educator. There-fore he was effective in building up the amazing subjects in great style.

His works are additionally wonderful for the suddenness and power of his language, lovely appeal and authenticity. He, be that as it may, came up short on the specialized aptitude and nuance of the later artists.

Another conspicuous Buddhist artist, who comes not long after Ashvaghosha, was Matricheta. He formed Buddhist psalms which look like the arrangements of Ashvaghosha so intently that it is in reality hard to recognize crafted by the two.

## EDUCATION SYSTEM IN THE ANCIENT INDIA IN THE LIGHT OF KALIDASA'S WRITING

To the insufficient and unsure information recently customs might be included some data about Kalidasa's life accumulated from his own works. He makes reference to his own name just in the introductions to his three plays, and here with a humility that is beguiling without a doubt, yet enticing. One wishes for a part of the informativeness that portrays a portion of the Indian writers. He talks in the principal individual just once, in the stanzas early on to his epic sonnet The Dynasty of Raghu.<sup>1</sup> Here additionally we feel his unobtrusiveness, and here again we are shied away of subtleties as to his life.

We know from Kalidasa's works that he spent no less than a piece of his life in the city of Ujjain. He alludes to Ujjain more than once, and in a way barely conceivable to one who did not know and love the

city. Particularly in his sonnet The Cloud-Messenger does he abide upon the city's charms, and even offers the cloud make a bypass in his long adventure in case he should miss making its acquaintance.<sup>2</sup>

We realize further that Kalidasa voyaged broadly in India. The fourth canto of The Dynasty of Raghu portrays a visit about the entire of India and even into locales which are past the outskirts of a barely estimated India. It is difficult to trust that Kalidasa had not himself made such a "stupendous visit"; such a large amount of truth there might be in the convention which sends him on a journey to Southern India. The thirteenth canto of a similar epic and The Cloud-Messenger additionally depict long adventures over India, generally through areas a long way from Ujjain. It is the mountains which inspire him generally profoundly. His works are loaded with the Himalayas. Aside from his most punctual show and the slight sonnet called The Seasons, there isn't one of them which isn't genuinely aromatic of mountains. One, The Birth of the War-god, may be said to be all mountains. Nor was it just Himalayan glory and sublimity which pulled in him; for, as a Hindu faultfinder has intensely watched, he is the main Sanskrit writer who has depicted a specific blossom that develops in Kashmir. The ocean intrigued him less. To him, as to most Hindus, the sea was an excellent, horrendous hindrance, not an interstate to experience. The "ocean belted earth" of which Kalidasa talks intends to him the territory of India.

Another end that might be absolutely drawn from Kalidasa's composing is this, that he was a man of sound and rather broad instruction. He was not for sure a wonder of learning, as Bhavabhuti in his own nation or Milton in England, yet no man could compose as he managed without hard and canny examination. In the first place, he had a minutely exact information of the Sanskrit language, when Sanskrit was to some degree a counterfeit tongue. To some degree an excessive amount of pressure is frequently laid upon this point, as though the essayists of the traditional period in India were making in an unknown dialect. Each author, particularly every artist, forming in any language, writes in what might be known as an odd figure of speech; that is, he doesn't compose as he talks. However the facts confirm that the hole between composed language and vernacular was more extensive in Kalidasa's day than it has regularly been. The Hindus themselves see twelve years' investigation as essential for the authority of the "head all things considered, the art of syntax." That Kalidasa had aced this science his works bear bounteous observer.

He moreover aced the takes a shot at talk and emotional hypothesis—subjects which Hindu academics have treated with incredible, if some of the time hair-part, creativity. The significant and inconspicuous frameworks of rationality were

additionally controlled by Kalidasa, and he had some information of space science and law.

Taranatha, the popular Tibetan student of history, has gone to the degree of suggesting that there was just the writer who bore these names. I-t sing, the acclaimed Chinese traveler who visited India in the start of the eighth century A.D. is additionally brimming with commendation for Matricheta and portrays him as the songbird singing the respect because of Buddha.

It might be noticed that as in the event of Ashvaghosha just certain pieces of crafted by Matricheta have come down to us.

The Sanskrit writing created till this day did not have the characteristic suddenness on the grounds that, as Basham puts: It was primarily composed for recitation or execution at court, or for relatively little circles of artistic, all knowledgeable in the inflexible standards of the abstract convention and exceedingly keen to verbal inventiveness.

In such circumstances it is purposeless to expect the local wood-notes of a Clare or the normal enchantment of a Wordsworth. The writers lived in nearly static culture, and their lives were controlled in detail by a group of social traditions which was at that point antiquated and which had the assent of religion behind it.

They were never in rebellion, against the social framework, and Indian Shelley's and Swinburne's are deficient. A large portion of this writing was composed by men very much incorporated in their general public and with few of the complex mental difficulties of the cutting edge essayist; thus the otherworldly anguish of a Cowper, the heart-looking's of a Donne, and the social cynicism of an early T.S. Eliot, are as a rule missing.

The central subjects of established artists of Sanskrit were love, nature, laudatory, lecturing and narrating. As respects the affection, the traditional artists talk energetically of physical love; they treated nature in connection to man and not for the wellbeing of its own.

The panegyric component (recognition of lord and his precursors) is likewise found in plenitude in their works. At long last practically every one of the works enjoyed lecturing, which in course of opportunity arrived to be considered as one of the authentic alamkaras.

The Sanskrit Kavya achieves unbeatable greatness and tallness of flawlessness in progress of Kalidasa. There is parcel of discussion among researchers with respect to the careful period when Kalidasa lived and composed. While a few researchers might want to put

him in the second century B.C. others would convey him to the 6th century A.D.

Yet, the most ordinarily acknowledged view is that Kalidasa flourished in the rules of Chandra Gupta II and Kumara Gupta I (376-454 A.D.).

As indicated by specific researchers every one of the works attributed to Kalidasa were not his creation and they were just passed under his name. Rajashekhara went to the degree of inducing that there were at least three Kalidasa's previous him.

Without going into this contention, the greater part of the general population presently perceive one and only Kalidasa—the Kalidasa who was the creator of Abhijnanasakuntala, Meghaduta, Raghuvamsa. Kumara-sambhava, and Ritu-Samhara, which won him unstinted esteem from the popular European artist Goethe. Moreover Kalidasa likewise composed different works which have not endure.

The Meghaduta (Cloud Messenger), an interesting little Kavya of a hundred and twenty-one refrains, is a melodious pearl of the most perfect beam tranquil. This ballad has a solidarity and an equalization, and gives a feeling of wholeness which is once in a while found somewhere else. In this little sonnet Kalidasa has swarmed such a large number of stunning pictures and word-pictures that it appears to contain the core of an entire culture.

As respects the subject of the lyric it depicts the message of a yaksa who abides in the heavenly city of Alaka, in Himalayas and has been isolated from his adored through a revile. He sees a substantial cloud passing northward to the mountains and spills out his heart to it.

He not just passes on a message of delicate love and confirmation of association with his better half who is consuming her time on earth in distress anticipating her significant other's arrival, yet in addition tells the course which the cloud ought to pursue to achieve his better half.

While portraying the course Kalidasa describes in lovely stanzas the grounds, waterways and urban areas over which the cloud must pass. Remarking on this work of Kalidasa A.B. Keith says, "Indian analysis has positioned Meghaduta most noteworthy among Kalidasa's ballads for quickness of articulation, wealth of substance and influence to inspire opinion, and the applause isn't undeserved.

The Ritusamhara or 'Cycle of the Seasons' is another wonderful ballad of Kalidasa in which he gives a poetical depiction of the six periods of the year and the relating temperaments of the sweethearts. This aesthetic relationship of human feelings with the attributes of the periods of the year makes the sonnet something other than what's

expected from shepherd's logbook and positions it among a portion of the fine examples of idyllic extravagant.

As indicated by Macdonell "maybe no other Sanskrit lyric shows such strikingly profound compassion for the physical world, sharp powers of perception and ability in portraying an Indian scene in distinctive hues". The *Kumarasambhava* is another extraordinary Kavya of Kalidasa which manages the topic of the marriage of Uma and Siva.

## DISCUSSION

In this kavya Kalidasa builds up the possibility that genuine romance is anything but an insignificant passing extravagant dependent on physical fascination yet is an association of spirits sublimated by atonement and penance. Uma's endeavors to vanquish Siva by the blandishments of her tempting charms neglected to win Siva.

It was just when her affection was changed into otherworldly commitment through compensation, renunciation and committed love that the Mahayogi was vanquished and guaranteed Uma "From this minute, O hanging lady, I am thy slave, purchased by thy repentance". It likewise manages the birth and endeavors of their child Kumara of Skanda. The most remarkable nature of this sonnet is the splendor of extravagant and the glow of feelings.

The *Raghuvamsha* is one more Mahakavya, in which Kalidasa portrays the account of the epic legend Rama and his commendable precursors. This work however fragmented bears a declaration to the flexibility of Kalidasa's gifts and magnificence of his artistic expertise.

The above works of Kalidasa bear declaration to the significance of Kalidasa as an artist. "The material expertise, the flashes of compelling expressing, simple and musical progression of stanza, his ability in portraying nature and in utilizing analogies, the quickness and adequacy of lingual authority and the sublimity of his idea of excellence mark him off as the most skilled artist of India".

Various writers composed Mahakavyas after Kalidasa and in this way proceeded with the custom set by him. In spite of the fact that their works couldn't be an improvement over the verse of Kalidasa they wove "progressive robes of decoration".

These artists showed extreme love for indulgence of word usage and symbolism. Therefore their works lack suddenness and instinctive nature. Their kavyas joined such an extensive amount digressive issue that the significance of the primary topic was extraordinarily decreased. Their works do not have the natural solidarity and give off an impression of being only a gathering of graceful pieces.

Not long after Kalidasa, two epic writers—Bharavi and Magha, earned extraordinary notoriety by their works. Bharavi, the creator of *Kiratarjuniyam* was the first to prosper. The precise date of Bharavi isn't known, however it is usually trusted that he won acclaim as a writer before 634 A.D. since his name shows up in the Aihole engraving of that year alongside Kalidasa.

Bharavi in his sonnet running in eighteen books manages the scene of Arjuna getting an awesome weapon from Siva to battle against the Kauravas.

Siva so as to test the saint's fearlessness assumes the presence of a half-savage Hillman of the Kirata clan. The story is of little significance. The main estimation of the work lies in the depictions of nature which are practically equivalent to Kalidasa's.

Bharavi draws unique pictures and communicates unforeseen considerations. In this way he says, "The sun slants east-wards, tipsy with the nectar which he has drawn with his hands (kara signifies 'beam' and 'hand') from the measures of the lotuses of day. The moon is a silver container which the night brings for the sanctification of the King of Love. The brilliant dust of the lotus which shudders in the breeze over a gathering of blooms is the brilliant parasol which mirrors the essence of Lakshmi while it shades it".

The commentators have commended Bharavi for his profundity of thought, for his direction of flaw-less and stately expressions, the nature effortlessness and clean of lingual authority, and the splendid and incredible play of extravagant.

Magha was another exceptional artist of the post-Kalidasa period. Most likely he lived in the last 50% of the seventh century. In his work *Sisupala-vadha* he manages the narrative of Vishnu's battle with the evil presence Sisupala, a notable topic from *Maha-bharata*.

Despite the fact that the story isn't all around told and the ballad has no similarity to solidarity, a portion of the stanzas are actually quite fine bits of Sanskrit verse. Magha shows total dominance of language by embedding's numerous stanzas of stunning resourcefulness.

As indicated by well-known researchers, "Magha exceeds even Bharavi in the specialty of versification, for he utilizes twenty-three unique meters as against Bharavi's nineteen he likewise exceeds him in traps. Lines which have two implications, accord-ing to the manner by which the compound words are isolated, lines which have a contrary significance when perused in reverse, stanzas in which the syllables are rehashed in order to frame geometrical figures, and, progressively indulgent still, the utilization of just two, consonants in a line are the last accomplishment of this over-astute verse".

## CONCLUSION

Certain researchers have communicated the view that Magha joined in him the virtuoso of Kalidasa for utilizing proper comparisons, Bharavi's significance of thoughts smooth word usage. The advanced researchers nonetheless, are not slanted to acknowledge this view, despite the fact that they would rank Magha as an artist of high request.

A portion of the less mainstream journalists of Sanskrit kavya, which rendered profitable commitments included Kumaradasa,. Bhaumaka, Amaru, Rajanaka, Sivasvamin, Nitivarman, Mankha, Kaviraja and so on. It will be alluring to allude to their works in short. Kumaradasa composed towards the end of the seventh century.

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