

Great Scholar Kalidasa Works History and Light of Natyasastra, A Historical Study of Ancient Indian Theatre-Communication

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ABSTRACT

Kalidasa was a Buddhist monk who lived in the fifth century AD. This date, as close as it is, must be offered with caution and is far from guaranteed. Although no true biographical information about the author exists, he was a hugely popular figure during his lifetime, and Hindus have always regarded him as the greatest of Sanskrit poets. Kalidas, a great scholar and poet, wasn't always so knowledgeable and learned, according to popular tradition. In fact, he was formerly thought to be one of the kingdom's most illiterate citizens! Kalidas was perched on a tree branch one sunny day, attempted to cut the same branch on which he was sitting off. The development of rich Sanskrit literature during the ancient period of the Indian subcontinent provided us with an in-depth look into the society of the time. There have been a number of well-known Sanskrit poets and dramatists whose works are still studied today. Kalidasa is one of them, and he is often regarded as the greatest Sanskrit poet of all time. We can say that Kalidasa is credited with the authorship of a number of Sanskrit writings. Scholars are now unified in crediting Kalidasa with seven works after years of critical research, discussion, and argument. For the first time in Indian history of drama, Natyasastra was a text that attempted to reflect the performers' minds.

Keywords: Kalidasa, Scholar, Poet, Work, History Etc.

1. INTRODUCTION

Kalidasa was a Buddhist monk who lived in the fifth century AD. This date, as close as it is, must be offered with caution and is far from guaranteed. Although no true biographical information about the author exists, he was a hugely popular figure during his lifetime, and Hindus have always regarded him as the greatest of Sanskrit poets. As a result, we are confronted with one of literary history's most fascinating challenges. For our ignorance is owing to his countrymen's peculiar blindness to the interest and relevance of historical fact, not to their neglect of Kalidasa's writings. In terms of critical devotion to its own literature, no European country can match India. In India, there has been an unbroken line of savants unselfishly dedicated to the perpetuation and exegesis of the national masterpieces for millennia, rather than centuries. Editions, recensions, and commentaries abound; poets have searched for the perfect phrase of praise for their predecessors; yet, when we try to reconstruct the life of their greatest poet, all we have are a few tantalising legends and whatever information we can glean from a man who rarely mentions himself in his writings.

2. KALIDAS, A GREAT SCHOLAR AND POET

Kalidas, a great scholar and poet, wasn't always so knowledgeable and learned, according to popular tradition. In fact, he was formerly thought to be one of the kingdom's most illiterate citizens! Kalidas perched on a tree branch one sunny day, attempting to cut it off. However, because the moron was sitting on the wrong end of the branch, when he eventually sawed through it, he fell! Some astute pundit's ministers walking by witnessed this act of utter folly. These experts now wanted to perpetrate a practical joke on the haughty princess in order to teach her a lesson. She was dead set on marrying someone who could beat her in a dispute over the Bible. They had been subjected to a great deal of abuse by the princess over a long period of time, and they were resolved to exact their vengeance. As a result, when they came across Kalidas, they decided to introduce him to the queen as a good match. The pundits asked Kalidas to appear to be a great guru who was taking a vow of silence in order to hide his foolishness. Kalidas gladly consented, and they brought him to the queen with the caveat that he would only communicate through gestures. Kalidas gesticulated furiously when the queen asked him a few questions to test his intelligence, and the clever pundits 'interpreted' these gestures as exceedingly humorous answers and retorts. The princess was sufficiently impressed, and the couple married quickly.

Kalidas' foolishness could only be hidden for so long, and on the night of the wedding, Kalidas said something idiotic. The princess discovered she'd married a knucklehead. She tossed him out of her palace and her life, enraged. Kalidas, disheartened, roamed aimlessly till he arrived to the river's edge. He was about to commit suicide when he noticed some women washing clothes beside the riverbank. The stones that the women were hammering with their clothing were smooth and rounded, but the other stones were rough and jagged, he noted. This realisation struck him like a bolt of lightning, and it occurred to him that if stones could be worn through and changed shape by being hammered by garments, then couldn't his thick brains be changed by being pounded by knowledge?

As a result, Kalidas became resolved to become the country's wisest and most learned man, and to that end, he began engaging in intellectual pursuits such as reading, meditating, and praying to his goddess Kali for heavenly knowledge. His request was granted. This is one of the most well-known Kalidas legends. There are a few more stories, but none of them are credible. It appears that Kalidas was at Emperor Vikramaditya's court. The location and time of this king's reign are also unknown. However, it can be assumed that Kalidas existed before the 6th century A.D., or roughly 1400 years ago. However, it is unclear when he lived prior to the sixth century. Though his works show a strong passion for Ujjain, it is impossible to say with surety that he resided there. However, we can conclude that he resided in Ujjain, regardless of where he was born.

3. KALIDASA'S WORKS HISTORY

The development of rich Sanskrit literature during the ancient period of the Indian subcontinent provided us with an in-depth look into the society of the time. There have been a number of well-known Sanskrit poets and dramatists whose works are still studied today. Kalidasa is one of them, and he is often regarded as the greatest Sanskrit poet of all time. Plays, epic poetry, and small poems

are among his works. There's always a purpose for something. Similarly, every author's work has a goal in mind, as well as the elements that influenced him to write the way he did. In the sense that they help us connect with the past, studying these aspects becomes necessary. This essay is a step in that direction. The economic structure that existed during Kalidasa's time was examined in order to determine its impact on social connections at the time. To understand why he wrote the way he did, the society as described in his writings will be analyzed. The causes for his works' popularity will also be investigated in light of the evidence gathered. This seeks to trace the progression of his works' relevance over history. Due of the restricted space available in this article, the study can only cover a few of his works. Klidsa's literary legacy is comprised of seven pieces that have survived. The Meghadta (Cloud Messenger) is a spellbinding poetic tour de force in which a cloud is tasked with carrying a message to the protagonist's beloved through a myth-laden landscape of India. Two longer poems (mahkavyas) based on earlier epic sources mix heroic narratives with stunning nature descriptions. Rama, an avatar of the Hindu god Vishnu, is born into the great solar race of warrior rulers shown in the Raghuvansha (Lineage of Raghu). The Kumrasambhava (Birth of the War God Kumra) recounts Shiva's son's divine emergence for the restoration of cosmic order.

From a historical standpoint, we know very little about Kalidasa. There are no records that tell us exactly where and when he lived. His time can only be determined by speculating on secondary evidence. Because the Sunga King Agnimitra is the protagonist in one of Kalidasa's plays, his time cannot be earlier than the 1st century BCE. His chronology cannot be later than the 7th century CE, as he is commended by Banabhatta and mentioned in Ravikirti's Aihole inscription. He must have lived sometime between the 4th and 5th centuries CE, during the Gupta Golden Age, according to most scholars today. It's probable that either Samudragupta or Chandragupta-II, or both, patronised him. His works reflect his deep affection for the city of Ujjain, which served as the Guptas' second capital. Many academics believe it was also Kalidasa's hometown. Lord Shiva was his personal god, as evidenced by his works. Except for Kumarasambhavam (which is a full tribute to Lord Shiva) and Rtusamharam, all of his major compositions begin with an invocation to Lord Shiva. His paintings also show that he had a thorough understanding of the Indian subcontinent's geography, vegetation, and fauna. He was also clearly knowledgeable with Vedic lore as well as artistic arts. All of these factors, together with his undeniable natural talent, have contributed to his status as the ultimate master of Indian literature. We can go further into his works and see for ourselves how joyful they are.

Kalidasa is credited with the authorship of a number of Sanskrit writings. Scholars are now unified in crediting Kalidasa with seven works after years of critical research, discussion, and argument. We can take a look at each of them briefly.

1. Rtusamharam

This is a short poem that describes the six seasons: grishma (summer), varsha (rainy), sharat (autumn), hemanta (winter), shishira (fall), and vasanta (winter) (spring). The characteristics of each season are detailed in detail, as well as their impact on people's clothing and lifestyles. Among all of his works, it is thought to be the earliest.

2. Meghadutam

This work is widely regarded as a literary masterpiece. This work is about a yaksha, a superhuman whose superhuman abilities are taken away by his lord Kubera and he is condemned to Earth for a year. The yakshais were sentenced to spend this time in Ramagiri's highlands and hermitages, longing for his beloved wife. He observes a cloud gathering there on the first day of AshADha. When it reaches alakapuri, the yakshas' town in the Himalayas, he imagines it as a messenger who can carry a message to his wife. The subject of meghadutam is the message and the path that will be followed to deliver it. Kalidasa has constructed a realm appropriate for the gods in this 115-verse poem. He explains everything along the cloud's path - rivers, forests, flowers, cities, temple towns and intimately connects each of them to the cloud.

4. WRITING FROM KALIDASA'S POETICAL WORKS AND HIS POETIC STYLE

In a sensitive mind, Sahitya (Literature) denotes harmony between word and meaning, which provides artistic enjoyment. The science of Sahitya-Sastra examines the various facets of Sahitya. Indian poetry is noted for its inductive abilities, a nebulous and analytical mind, and a methodical worldview. Indian Poetics has a lot of intensity when it comes to studying the process of aesthetic realisation, which is appreciated by poets. Alamkara-shastra was the name given to the science of poetics in the past. Despite the presence of Rasa, Guna, Riti, metre, guna, and dosha, Alamkara was given priority, and the entire science was dubbed Alamkara-shastra. This term appears to be inappropriate when the Dhvani School becomes dominant. This science was formerly known as 'Sahityshastra' (qtd in Sagar Ladhva). There are six schools in the Indian Sahitya-Sastra system. Indian poetry is categorised into 10 Kavyamargas (constituents) according to Sanskrit literature:

- Kavya-svarupa (poetry's name): (a) causes of poetry, (b) definition of poetry, (c) many classifications of poetry, and (d) poetry's aim.
- Sabdsakti, which is the meaning of a term.
- Dhvani-kavya, which is a piece of poetry with an artistic suggestivity.
- Gunibhuta-vyaingya-kavya, a piece in which the suggested sense takes second place to the fundamental sense.
- Rasa (sentiment), or poetic pleasure

i. Kalidasa's Poetic Style

In Sanskrit literature, Kalidasa was a famous poet. The vivid image in our minds introduces his seven literary masterpieces. He was a naturalistic poet, and his writings are based on the Dharma, Purana, Veda, Philosophy, Astrology, and Upanishads, among other things, which demonstrate his intellectual strength. "Tenderness in the expression of feelings and richness of creative fancy have assigned to him his exalted place among the poets of all countries," writes Humboldt of Kalidasa's abilities (Kale XII). As a result, he has employed literary terminology such as Riti, Rasa, Metre, scientific language, Alamkara, and others to express various characteristics of literary composition.

- ✓ **Riti (Style):** In the field of literature, Kalidasa is noted for his style. With his vision and aesthetic mastery, Kalidasa brought life to all kinds of words. He has adopted the style of Vaidribhi. Prasad guna is the main future of the Vaidribhi style. The Vaidribhi style inspired Aacharya Dandin greatly. According to Dandin, Kalidasa was the one who primarily established the Vaidribhi style. The Riti School was founded by Vamana. The soul of Kavya, or poetry, is Riti (style). The gunas are divided into two categories: those associated with sabda and those associated with artha, or sound and sense, respectively. Each is ten in number and has a similar name: Ojas, Prasada, Slesa, Samata, Samadhi, Madhurya, Udarata, Arthavyakti, and Kanti; but, the essence and definition of each guna of word and guna of sense are vastly different."
- ✓ **Rasa:** Kalidasa has mostly used Srinagar rasa in his writings, but he sometimes uses other Rasas according on the situation. Bharata interpreted all aspects of literature in terms of rasa in Natyashastra. Despite his primary interest for dramatic art, the rasa theory has been applied to the study of all genres of literature, as well as other types of art and aesthetic production. The notion highlights the text's emotional aspect and how the reader/receptor reacts to it. "Vibhavanu-bhava-Vyabhicharisamyogag-rasnishapatti," says the Bharata Sutra on Rasa (Chaturvedi 18). Samyoga and viyoga rasas are the two types of Sringara rasa. When two lovers appreciate each other's company, they have a union oriented Sringara. SamyogaSringara Rasa is the name of the practise. Separation focused Sringara occurs when two lovers are separated from one another due to some cause or circumstance. Viparlampha is another name for it.
- ✓ **Language:** Kalidasa has complete command of the English language. Simple, pleasant, and full of saras, Madura, and Prasad Guna, his language is easy to understand. He does not employ long, complicated sentences, but rather short, uncomplicated ones. "She will enter your vision absorbed/ in the day's ceremonies of worship or painting my likeness/ imagined withered by separation/ or, asking the lovely songster in the cage/ 'Sweet one, do you remember our lord? You were a favourite with him" We find unity of word and meaning in Kalidasa. He uses words that have connotative and emotive meaning. In his poetry, Kalidasa adapts his words to the occasion or context.

5. IN THE LIGHT OF NATYASASTRA, A HISTORICAL STUDY OF ANCIENT INDIAN THEATRE-COMMUNICATION

In ancient India, theatre was a vital means of communication. Kalidasa and Bhasa, for example, were ancient Indian dramatists who wrote numerous plays. They wrote countless dramas that cemented their place in the hearts of Indian audiences. When describing his typological research of inscriptions in Indian epigraphy, Richard Salomon remarked that we can detect references to drama in literary inscriptions. It demonstrates how popular dramatic theatre was in ancient India. As a result, it is possible to say that drama was also mentioned in an important ancient global medium of mass information, namely inscriptions. There's a problem here. Who was it that made the drama so popular? The importance of the performers may be seen here. They were instrumental in popularising dramas in ancient India. What were

their thoughts on using performance to communicate with the audience? How did they try to reach out to the audience? We can't find answers to these issues from any inscription because they only mention the dramas and the dramatists, not the people who popularised the dramas, i.e. the actors. For the first time in Indian drama history, *Natyasastra* was a text that attempted to reflect the performers' minds.

Before getting into the specifics of ancient Indian theatre workers' attitudes regarding theatre communication, it's crucial to first grasp who the ancient Indian theatre workers were. There is a list of members of a theatre group in the thirty-fifth chapter of the *Natyasastra*, which helps us understand who was regarded a theatre worker or theatre connected individual in ancient India. According to *Natyasastra*, a theatre group should have people who specialise in seventeen different types of works, such as *Bhrata* (stage manager or producer or a person who can do everything linked to a play), a multifaceted individual) *Nata* (person who performs as an actor-Dancer), *Sutradhara* (person specialised in applying the songs and music during the performance), *Natyakara* (one who expresses the various *rasa*-s, *bhava*-s natural to the people through different characters in accordance with the *Natyasastra*), *Nandi* (person praising in Sanskrit or Prakrit), *Nayaka* (person engaged in directing dance d) *Kusilava* was also transliterated as actor-dancer by M.L. Varadpande. Aside from this list, *Natyasastra* also stated that everyone who assists the performance in any manner should be recognised as a member of a theatre ensemble. This list aids us in comprehending the elements of a theatre troupe. Surprisingly, *Natyasastra* does not limit itself to the subject of acting work; it also covers the names of all allied works deemed important for a performance. As a result, even though they were not actively involved in the performance, the *Rajakas* or *Malyakaras* were honoured as members of a theatre ensemble. Those doing this can be represented by a theatre worker or other people involved in the theatrical act. The *Natyasastra* was produced to elucidate the *Natyaveda*, which was used as a textbook for theatre practitioners to assist ancient Indian artists.

6. CONCLUSION

We can say that Kalidasa is credited with the authorship of a number of Sanskrit writings. Scholars are now unified in crediting Kalidasa with seven works after years of critical research, discussion, and argument. For the first time in Indian drama history, *Natyasastra* was a text that attempted to reflect the performers' minds. In Sanskrit literature, Kalidasa was a famous poet. The vivid image in our minds introduces his seven literary masterpieces. He was a naturalistic poet, and his writings are based on the *Dharma*, *Purana*, *Veda*, *Philosophy*, *Astrology*, and *Upanishads*, among other things, which demonstrate his intellectual strength. Indian poetry is noted for its inductive abilities, a nebulous and analytical mind, and a methodical worldview. Indian Poetics has a lot of intensity when it comes to studying the process of aesthetic realisation, which is appreciated by poets.

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