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A critical analysis of Kalidasa's poetic style and writing from his poetical works

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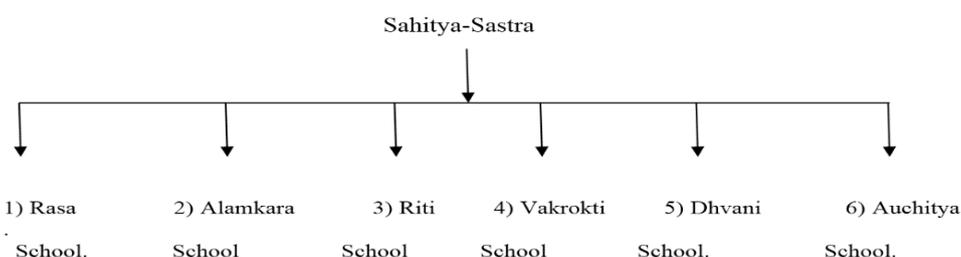
Abstract

Kalidasa the writer of the world famous play *abhijanasakuntalam* acknowledged him as the *Kavi Kulguru* in Indian Literature. Though, there is no evidence of the birth place and history, still his contribution of seven works to Indian literature creates his identity. Like William Wordsworth, Kalidasa also prominent writer of nature, art and style. This paper highlights the general picture of art of Kalidasa such as *Rasa*, *Alamkara*, metre, language and style to the Indian literature.

Keywords: Kalidasa, poetic style, *Rasa*, *Alamkara*, metre, language.

1. Introduction

Sahitya (Literature) means harmony between word and meaning which generates aesthetic pleasure in a sensitive mind. *Sahitya-Sastra* means the science which analyses the different aspects of *Sahitya*. Indian Poetics is well known for its inductive faculty, vague and critical mind and a definitely systematic outlook. Indian Poetics purvey substantial vigor in analyzing the process of aesthetic realization, which is apprehended by the connoisseurs of poetry. Earlier the science of poetics was known as *Alamkara-shastra*. Though there were *Rasa*, *Guna*, *Riti*, metre, *guna* and *dosha* the importance was given to *Alamkara* and thus the whole science was called as *Alamkara-shastra*. When the *Dhvani* school becomes dominating this name seems to be improper. Then this science called as '*Sahityshastra*' (qtd in Sagar Ladhva). Indian *Sahitya-Sastra* has six schools to its credit.



The major schools, thinkers and texts

School	Thinker	Text
Rasa	Bharata Dhanika-Dhananjaya	Natyastra Dasarupaka
Alamkara	Bhamaha Dandin Udbhata Rudrata	Kavyalamkara Kavyadarsa Kavyalamkarasarasamgraha Kavyalamkara
Riti	Vamana	Kavyalamkarasutra
Dhvani	Anandavardhana Abhinavagupta Mahimabhata	Dhvanyaloka Abhinavabharati Vyaktiviveka
Vakrokti	Kuntaka	Vakroktijivita
Aucitya	Ksemendra	Aucityavicharcarcha

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According to Sanskrit Literature; Indian Poetics are divided into ten *Kavyamargas* (constituents) which are following:-

- (1) *Kavya-svarupa* (the name of poetry): (a) the causes of poetry, (b) the definition of poetry, (c) various classification of poetry and (d) the purpose of poetry.
- (2) *Sabdsakti*, i.e., the signification of a word.
- (3) *Dhvani-kavya*, i.e., a piece of poetry containing an aesthetic suggestivity.
- (4) *Gunibhuta-vyaingya-kavya*, i.e., a piece of poetry where suggested sense is secondary to the primary sense.
- (5) *Rasa* (sentiment), i.e., the poetic relish.
- (6) *Guna*, i.e., the excellences in poetic expression.
- (7) *Riti*, i.e., the style of poetry.
- (8) *Alamkara*, i.e., figurative beauty of poetry.
- (9) *Dosa*, i.e., blemishes in poetic expression.
- (10) *Natya-vidhan*, i.e., Dramaturgy. (Choudhary 6-7)

According to Sanskrit literary principles, Kalidasa has use some specific literary term in his writing style which are presenting following:-

Poetic Style of Kalidasa

Kalidasa was a brilliant poet in Sanskrit Literature. His seven literary works are introduced by clarity image in our mind. He was a naturalistic poet and his works are based on the *Dharma*, *Purana*, *Veda*, *Philosophy*, *Astrology*, *Upanishads* etc. which are represent his intellectual power. Humboldt appreciates the qualities of Kalidasa: "Tenderness in the expression of feelings and richness of creative fancy have assigned to him his lofty place among the poets of all nations" (Kale XII). As we can say that, he has used different literary terms like, *Riti*, *Rasa*, *Metre*, scientific language, *Alamkara* etc. which are represents to the different aspects of literary writing.

Riti (style): Kalidasa is known for his style in world literature. Kalidasa enlivened all kinds of words with his imagination and artistic perfection. He has adopted *Vaidribhi* style. The main future of *Vaidribhi* style is *Prasad guna*. Acharya Mammat says, "वैदर्भीरीतीसन्दर्भे कालिदासो विशिष्यते" (qtd in Diwedi 23). Acharya Dandin was very much influenced by *Vaidribhi* style. Dandin opines that *Vaidribhi* style was mainly established by Kalidasa. Vamana is the founder of the *Riti* School. *Riti* (style) is the soul of *Kavya* or poetry. "*Riti* consists in the special arrangement or combination of words and the specialty lies in the application of *gunas*: "विशिष्टपदरचना रीती: I विशेषो गुणात्मा" I On the basis of these aphorisms, *riti* and *guna* are accepted as if identical in meaning. The *gunas* are of two kinds: connected with *sabda* and *artha*, i.e., sound and sense respectively. Each is ten in number and their names are similar: *Ojas*, *Prasada*, *Slesa*, *Samata*, *Samadhi*, *Madhurya*, *Udarata*, *Arthavyakti* and *Kanti*. But there is a great difference between the nature and definition of every *guna* of word and *guna* of sense" (Choudhary 47)

त्रिस्रोतसं वहति यो गगन प्रतिष्ठा

ज्योतिषि वर्तयति चक्रविभक्तशिमः।

तस्य व्यवेतरजसः प्रवहस्य वायो-

मार्गो दितीय हरि विक्रमपूत एषः॥ (Abhijnanasakuntalam 7.6)

(This is the path, sanctified by the second step of Hari, of the wind pravaha, which is free from dust (Rajas), which bears

the triple streamed river (Ganges) located in the sky and which causes the luminaries to revolve with their rays (duly distributed) (Shastri 379)

जातं वंशे भुवनविदिते पुष्कलावर्तकानाम्

जानामि त्वाम प्रकृतिपुरुष कमरूपम् मघोनः।

तेनार्थित्वं त्वयि विधिकशाहरबन्धुर्गतोह

यांचा मोघा वरमधिगुणे नाधमे लब्धकामा॥ (Meghaduta 1.6) (Pathak 7)

I know thee to be sprung from the world-renowned line of the Pushkaras and the Avartakas, to be the principle of ficer of Indra, and to be able to change thy form at will; happily, therefore, I, separated from my wife, apply to thee for help: a request preferred to a well-born person, though not granted is better than one made to a low-born person and complied with (Pathak 7). As we can say that, Kalidasa has used *Vaidribhi* style in his Sanskrit poetry. On the other side he used *Gaudi* and *Panchali Riti* in his poetry.

Rasa: Kalidasa has mainly presented *Srinagar rasa* in his works, but he also uses other *Rasas* according to the situation. Kalidasa has made use of both. In *Natyashastra* Bharata interpreted every aspect of literature in terms of *rasa*. Even though, his main concern was for the dramatic art form, the *rasa* theory has been applied to study all forms of literature and other forms of art and aesthetic creation. The theory emphasizes the emotional aspect of the text and how it is received by the reader/receptor. Bharata's *Sutra* on *Rasa*, "Vibhavanu-bhava-Vyabhicharisamyogag-rasnishapatti" (Chaturvedi 18). *Sringara rasa* is divided into two categories, *samyoga* and *viyoga rasa*. Union oriented *Sringara* takes place when the two lovers enjoy the company of each other. It is called *Samyoga Sringara* *Rasa*. *Viyoga* means, Separation oriented *Sringara* takes place when two lovers are separated from each other due to some cause or situation. It is also called *Viparlampha*. Here is an example of *samyoga Srinagar* *rasa*,

सम्यमानमायताक्षयाः किंचिदभिव्यक्तदशनशोभिमुखम्

असणग्रलक्ष्यकेसर मुखावसदिव पङ्कज दृष्टम्॥ (Malvikagnimitram 2.10) (Devadhar 44)

(It has beheld the smiling face of the long eyed one, lovely with the teeth but half visible, like an opening lotus with its laments partially seen) (Devadhar 45)

यदृच्छया त्वं सकृदप्यवंधययोः

पथि स्थिता सुंदरि यस्य नेत्रयोः।

त्वया विना सोऽपि समुत्सुको भवे-

त्साखिजनस्ते किमुतार्द्रसौहृदया॥ (Vikramorvasiyam 1.9) (Kale 68)

(Even he, in the range of whose eyes you may chance to stand but once and thereby make them fruitful,-even he, O charming one will be uneasy by your absence; what to say then of those your friends whose hearts are full of ardent love for you? (Kale 69). As we can say that Kalidasa have used *Sringara Rasa* in his writing style. His mostly literary works are based on the *Kruna*, *Veera*, *Hasya*, *Santa*, and *Vibhatsa rasas*.

Language: Kalidasa has full mastery over language. His language is simple, sweet and full of *saras*, *Madura* and *Prasad Guna*. He does not use long complex sentences but simple. “She will come into your view absorbed/ in the day’s rites of worship or drawing my likeness/ imagined wasted by separation/ Or, asking the melodious songster in the cage/ ‘Sweet one, do you remember our lord?/ You were a favorite with him” (Rajan 313)

In Kalidasa we find unity of word and meaning. The words used by him have connotative and emotive significance. Kalidasa uses language according to occasion or situation in the poetry. Kalidasa’s linguistic art is mainly based on simplicity.

अस्त्युतरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः।
पूर्वापरो तयोनिधि वगाह स्थितः पृथिव्या इव मानदण्डः॥
(Kumarasambhavam 1.1) (Tandon 68)

(Revered by all, stands the massive mountain/ The divine Himalaya, in the north of India./ Running his course from the eastern seas to the western ocean/ He provides a measure for the earth’s dimensions) (Tandon 68)

निवर्त्य राजा दयिताम् दयालुस्तां सौरभेयी सुराभिर्यशोभिः।
पयोधरीभूतचतुः समुद्राम जुगोप गोरुप धरामिवोर्वीमा। (Raghuvamsa
2.3) (Devadhar 22)

The kindly monarch, shining in his glory, having bidden his wife return, protected the cow born of Surabhi, as if she were earth embodied, with the four oceans for her udders (Devadhar 22). According to Kumarsambhava and Raghuvamsa, kalidasa was a literary style effective poet. He has used in his literary and non-literary works e.g. scientific, easy and logical words.

Metre: Kalidasa’s is known for its beautiful imaginary and metre. Metre (*Chanda*) has a great importance in poetry. He has used different types of metres in different situations. That shows that he regards it proper to use particular metre for particular situations. For example for depicting rainy season he used *Mandakranta* for veera rasa he uses *Vasnatha* and on the completion of a work he uses *Vasanttilika* metre. *Meghaduta* is written in *Mandakranta metre*. the season behind this is that *meghduta* beings with the depiction of rainy season. Here is an example of *Mandakranta* metre,

प्रघोतस्य प्रियदुहितरं वत्सराजोअत्र जहे
हेमुं तालद्रुमवनमभूदत्र तस्येव राजः।
अत्रोदभ्रान्तः किल नलगिरिः स्तम्भ मुत्पाट्म
दित्यागंतूनरमयति जनो यत्र बन्धूनभिजः॥ (Meghaduta 1.32)
(Bharadwaj 59)

(And where the people well-versed in the folk lore a muse their relations coming on a visit to a place with stories as “Here did the king of Vatsa country (Udyana) carried away the beloved daughter of Pradyota and here there was the golden garden of the Tala trees belonging to the same monarch and here also roamed as they the elephant Nalagiri, having uprooted the tie post in his fury) (Bharadwaj 59).

काँचीगुनेः कांचनरत्नचित्रैरनो भूषयन्ति प्रमदा नितम्बाना
नुपैर् हंसरुतं भजदिः पादाम्बुजान्यम्बुजकान्तिभांजी॥ (Rtusamhara 4.4)
(Unni 24)

(No more the comely girls decorate their hips with waist bands made of gold and jewels and neither do they put on the anklets producing the sweet sounds of swans on their lotus like feet.) (Unni 24). Kalidasa has used different types of metres in his poetry, for example, *mandakranta* metre used in *Meghaduta* and *Upjati* metre used in *Ritusamhara*. Both the text based on different metres.

Alamkara: Kalidasa’s works is mainly based on the Indian poetics or *Alamkara Shastra*. The *Alamkara* word is derived from the root *Kr* with the prefix *alam* which means to decorate, to adorn (अलं करोति इति अलंकारः). The original meaning of the term *alamkara* is that which adorns or that by which something is adorned and the same meaning is reflected in this term *Alamkara- Shastra or Kavyashastra*, the science of that particular element which adorns the poetry (Das 1). *Alamkaras* were found scattered in the early Indian writings, such as Vedas but they were not arranged properly. It cannot be gain said that *Alamkaras* were subjected to scientific treatise for the first time by Bharatha. He has defined four *alamkaras*, viz. *Upama*, *Roopaka*, *Deepaka* and *Yamaka*. Bhamaha is considered as a poetician of this school. Udbhatta, Dandi, Rudrata, Jayadeva all these are the followers of this school.

Alamkara (Rhetoric) is very importance in literature and poetry. Kalidasa has beautifully used *sabda alamkara* and *artha alamkara*. But mostly, he has used *artha alamkara*. Kalidasa has showed very minute observation in the usage of *alamkara*.

चलापागाम दृष्टिं स्पृशसि बहुशो वेपथुमती,
रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः।
करौ व्याधुनवत्याः पिबसि रतिसर्वस्वमधरं,
वयं तत्वान्वेषान मधुकर हतास्त्वं खलु कृती॥ (Abhijnana
Sakuntalam 1.25) (Shastri 39-40)

(Frequently you touch her throbbing eye with its outer corner trembling and approaching her ear, you murmur softly, as if you were whispering a secret of love; and while she waves her hands, you kiss her lower lip which contains all the treasure of love’s delight; while we, O bee, through search after truth are disappointed, you succeeded to gain the wish.) (Shastri 39-40)

अमुं पुरः पश्यसि देवदारुं पुत्रीकृतोअसो वृषभध्वजेना
यो हेमकुम्भस्तननिःसृतानाम स्कन्दस्य मातुः पयसाम् रसज्ञः॥
(Raghuvamsa 2.36) (Devadhar 30)

(Do you see the Devadaru tree ahead, which has been regarded as his very son by Lord Siva of the bull-emblazoned banner, which tree has tasted the water poured by the mother of Skanda from breast-like golden pithers,(as Skanda has tasted her milk coming out from her breasts as from golden jars?) (Devadhar 30)

Thus, we can say that Kalidasa has used different type of *alamkaras* in his all literary works which are Kalidasa’s literary language are also a great role in poetry, which are highest form in *Alamkarashastra*. Sum up we can say that Kalidasa’s *Kavyakala* (Poetic style) words and meaning are unique. He has used different type of literary terms, i.e., *Rasa*, *Riti*, *Metre*, *Alamkara* etc.

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