

**THE PERFECTION - TASTE OF THE GREAT POET KALIDASA IN SANSKRIT
LITERATURE**

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Introduction

Sanskrit literature is very vast and oldest Many scholars have composed poems in this Sanskrit literature. Among those, poet Kalidasa is well known. This poet composed two epic poems, Raghuvamsham and Kumarasambhavam, two volumes of poems, Meghdootam and Ritusamhara, and three plays, Abhijnana Shakuntala, Vikramoorvasiyam and Malavika Agnimitra. Kalidasa, who is titled as the guru of the poetic family, is almost the ideal of all poets.

The concept of the element of taste

The root of the vision of beauty is the science of poetry. The taste of beauty and the corresponding discrimination of form are the subject of poetry. The primacy of the element of love in the taste of beauty. And in rhetoric, the primacy of the element of wonder in its form is decorated with words such as curvature and excess. And the discrimination of taste in these two is less glorified by the greatness of the spread of influence. The word rasa is commonly found used in the four senses. in the half-essence of the foot, in mercury and others, in literature, or in the taste of liberation. There the beauty of poetry and its taste are glorified as two objects of taste. In practice it is the object of the sense of taste, but in the ultimate sense it is that very thing. That is why in the Chāndegya Upanishad the Supreme Self is described as all-tasting.¹ He is certainly tasteful,² and therefore wherever He is found, the living entity attains bliss by attaining this taste.

The word rasa is often used in the Kama Sutra in various senses, such as for pleasure and for the power of desire. That Natyashastra is found to be the oldest of the texts expounding the essence of taste as written by Bharata. For here, in the context of describing the form of the play, the taste is discussed in detail. Bharata's work may have been formulaic, and Kalidasa was familiar with that form. The date of its composition is to be determined from the first century BC to the next two centuries. By the authenticity of Anandavardhana and Abhinavagupta, the seed of rhetoric is also incorporated in the verses on the subject of that krauncha. There are two Valmiki

श्लोकौ- पादबद्धोऽक्षरसमसितन्त्रीलयसमन्वितः।

शोकार्तस्यप्रवृत्तोमेश्लोकोभवतुनाऽन्यथा।।

समाक्षरैश्चतुर्भिर्यःपादैर्गीतोमहर्षिणा।

सोऽनुव्याहरणात्सद्यःशोकःश्लोकत्वमागतः।

In the first of these two, the term otherwise has a false meaning. The explanation is that the sage's Udgitha, inspired by grief, could have been foot-bound and accompanied by the rhythm of the same syllable tantra and nothing else. In fact, it is Kalidasa who is praised in the equation of shoka and verse – whose shoka became a verse.⁶ Here the poetic verse is the special one in the poem.

The sorrow in the heart of Valmiki, which is sensual, is the permanent feeling, the material of taste is obtained by seeing the killing of the crocodile, the dead crocodile is the dependence of objects, and the living crocodile is the dependence of shelter. In neither of the Kalidasa poems, Anandavardhankarika, is the scriptural explanation of taste except from the experience of taste, which is the transformation of the permanent being into the form of taste, from the experience of taste, from the meaning of taste, from the experience of taste.

It is also uncertain whether the taste, which is rich in the deviation of emotion and feeling, is the object of poetic taste or whether it is used symbolically for the purpose of poetic miracle alone. There is a grasp of taste in the context of epic poetry. In an epic, all the tastes are required to be indicated separately in their proper places. There is a self-evident involvement of various taste

assemblies in the nature of the world. And this view makes the system of taste inevitable in essay poetry.

We also look at two rows of poets. On the one hand, purely rhetorical poets like Kalidasa and Bhavabhuti, who loudly expressed their rejection of rhetoric against the rhetoricians of their contemporaries – there Kalidasa –

त्रैगुणयोद्भवमत्रलोकचरितं नानारसं दृश्यते।
नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम् ॥

Kalidasa's poems are juicy not only from a theoretical but also from a practical point of view. There are as many refined examples of taste as are found in the visual poems composed by Kalidasa, and they are not available elsewhere. Among them there is some wonderful cultivation of combination and delay of aesthetics, he has equal rights to heroism and compassion, and the inclusion of other tastes as appropriate.

The perfection of Kalidasa's taste

Kalidasa is constantly the only poet perfect in taste. He expresses in a peculiar way whatever taste he casts his gaze upon. Aesthetics and compassion are observed in his poetry, which cut apart even the most wonderful things. In fact, there are many other poets who are more learned than Kalidasa, who have placed serious expertise in various disciplines, all of whom are found trying to impose their own glory of wisdom on the world.

In the Raghu dynasty, when Saumitri is about to leave Janaki in the deep forest by Rama's orders, when he overthrows the rule of Maharaja Rama of the virtuous, the description of Janaki's sorrowful state can be seen as an example in the words of the poet –

ततोऽभिषङ्गानिलविप्रविद्धाप्रभ्रश्यमानाभरणप्रसूना।
स्वमूर्तिलाभप्रकृतिंधरित्रीं लतेवसीतासदृसाजगाम ॥
इक्ष्वाकुवंशप्रभवः कथं त्वां त्यजेदकस्मात्पतिरार्यवृत्तः।
इतिक्षितिः संशयितेव तस्यैददौ प्रवेशं जननीनतावत् ॥

Although this great poet has equal rights to all tastes, he likes the king of tastes more than aesthetics. This beautifully depicts the union and separation of aesthetics as appropriate. If the curiosity in the mind increases in tasting the taste of coincidence and aesthetics, one can look at this eighth verse of Kumarasambhavam. Looking at the beauty of coincidence and aesthetics, let us be sure of the perfection of taste in this great poet –

सस्वजे प्रियमुरोनिपीडनं प्रार्थितं मुखमनेन नाहरत्।
मेखलाप्रणयलोलतांगतं हस्तमस्य शिथिलं रुरोधसा ॥

If the mind is satisfied with the beauty of delayed rhetoric, then the entire Meghdoot poem would be sufficient for it:

अङ्गेनाङ्गं प्रतनुतनुनागाढतप्तेन तप्तं,
सास्त्रेणाश्रुद्रुतमविरतोत्कण्ठमुत्कण्ठितेन।
उष्णोच्छ्वासं समधिकतरोच्छ्वासिना दूरवर्ती,
सङ्कल्पैस्तैर्विशतिविधिनावैरिणारुद्धमार्गः ॥

See how painful it is for Kanva, who is averse to the poison of the world, to see Shakuntala going to her husband's house –

यास्यत्यद्यशकुन्तलेतिहृदयं संस्पृष्टमुत्कण्ठया
कण्ठस्तम्भितबाष्पवृत्तिकलुषश्चिन्ताजडं दर्शनम्।
वैक्लव्यं मम तावदीदृशमिदं स्नेहादरण्यौकसः
पीड्यन्ते गृहिणः कथं नुतनया विश्लेषदुःखैर्नवैः ॥

The metaphors of Kalidasa are observed to be juicy, charming and even more touching. It is well known that beauty itself is known as taste in poetry. The poet creates poetry to accomplish that very thing. Many poems also quote Kalidasa's verses as examples.

The poet's experience of the world is great, his vision is far-sighted, and his knowledge is wide and profound. Therefore, beauty is conspicuous in poetry. The poems of this great poet seem to be adorned with infinite beauty and splendor because of their charm.

सरस्वतीस्वादुतदर्थवस्तुनिःष्यन्दमानामहतांकवीनाम्।

अलोकसामान्यमभिव्यनक्तिपरिस्फुरन्तंप्रतिभाविशेषम्॥

Kalidasa is an aesthetic poet. He is a great passionate and the whole world knows him as the chief jewel among the worshipers of beauty. Her vision not only perfectly understands the tender feeling of beauty but also possesses supreme proficiency in its expression. That great poet does not dare to express the feeling he wishes to raise by name, but for that purpose he becomes visible to the eye by attaining expression. For example, in “Parvati counted the leaves of the lotus of her pastimes” she clearly presents the feeling in Parvati, her love for shame and character, and her tendency to conceal the transcendence of joy, in her limited words. Nor can it be described by any examples without discovering its complete perfection of taste. Who can appreciate the essence of dispelling the reality that his entire poem is full of charm from the beginning to the end?

टिप्पणी –

Chandogya Upanishad 3-14-2

Taittiriya Upanishad 2-7-2

Kamasutra 2-1-65

SrimadRamayanam 1-2-36

Raghuvamsam 14-70

Malavikagnimitra 1-4

Kumarasambhavam 8-14

Abhignasankuntalam 4-6

आधारग्रन्थाः

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- ❖ Taittiriya Upanishad– कन्हेयालालजोशी, चौखम्बाओरियन्टलिया, दिल्ली-1985.
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- ❖ Kumarasambhavam - चौखम्बासुरभारतीप्रकाशम्, वारणासी – 1995.