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Kumarasambhavam: A Study from Ecological Perspectives

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Kālidāsa's works are known for their three-layered qualities - an intellect of beauty, a capacity for indebtedness of the aesthetic principles and our traditional culture. Kālidāsa's depiction of the great Himālayān Mountain and of the approach in which the season of spring blossomed are some of the most lyrical according to the distinguished scientists; deforestation and climate change are on timely connected.

In *Kumārasambhavam* Kālidāsa portrays nature with its flora and fauna. The poem provides us a intense portrayal of what a good, meaningful life a man could and should lead as promulgated by our learned ancestors. Thinking about the poem in little different way, it becomes clear that the poet has not only defined natural world including the natural objects, human beings and the super - human deities but he has also pointed out the inner connection among them. It is clear in the poem that the destruction of the natural laws by the human world or the *dānavas* can generate big misfortune for the global.

In the *Kumārasambhavam* or the poem expressive of the birth of Kumāra, Kālidāsa chooses a higher plan for the play of his genius. In the 'birth of Kumāra.' the poet deals solely with gods and being of another world. Though in so doing he does not fail to invest them with human sentiments without which indeed, the scene is laid among the valleys and on the slopes of the Himālaya, a mountain which is - as we are told in the very first *śloka - devatātmā*, and all subsequent actions that place there are divine and super - human. There is a description of Pārvāti, and this is in this text we come to know that it is the description about a goddess and not about a woman on earth. Kālidāsa shows his warm knowledge of the leading ideas of Hindu philosophy. In the third canto he gets openings for a portrayal of spring and he has brilliantly succeeded in drawing a accurate picture of nature and at the same time of an unsurpassed poetic beauty. Kālidāsa's work, where his powers of repartee, humour and piquancy of style are seen at their best. In the seven cantos, we see a very comprehensive explanation of the marriage - ceremony and the processions, and he has given it human touch again by the prevailing tone of domesticity throughout. Kālidāsa has excelled himself by the description of the sunset, twilight and night fall on the mountain.

Kālidāsa's poetry is full of description of nature. He offered unforgettable picture of life, delineated the familiar and the familiar and sublime aspects of nature. He gave a spectacular picture of the mountain the Himalaya. Himalaya is the king among the other mountains. It is situated in the North side and it is the dwell place of Lord. The Himalaya stands like the measuring rod of the earth, spanning remoteness between the eastern and the western oceans. These views of nature are possible to drawn by the great poet Kālidāsa.

The Himālaya's beauty is ever green. Nobody can destroy its beauty. Nature also couldn't destroy of it. For that snow couldn't be a destructive force of beauty. In the case of him who is the source of countless jewels, for one blemish is lost in a host of virtue, like the spot on the moon in her rays. It consists of many peaks; some are seeming like and ultimately twilight with its color reflected upon patches of clouds. To see these colors Apsarā of heaven think that there, dusk is appeared and they started their dance and music with joy. It comprises of some peaks which are high range, some are low, so the Siddhas repair when travelled by showers, after having enjoyed the shadow which is fallen on peaks. They reached on the high range where sunshine is available. When the elephant rubbed his ear in Sarala trees, for the itching sensation then the milky juice came out and make the peak fragrant. The darkness, hiding in his caved for shelters, afraid of sun light and the Himālaya stretches shelters them because great men always give their soul for all human.

Kālidāsa provides a glowing picture of the Himālayas with its bright gems which are used as alternatives for lamps, the medicinal herbs shining at night, the Devadāru tree, the Chamara deer, the caves affording shelter to the mountaineers, the Siddhas, the Kinnaras and the Vidyādharas residing there. It contains all the requisites of sacrifices. " Monarch of mountains " are succeed by Brahma.

The Himālaya in these caves' guards from the sun, darkness, gives shelter, being as it were scared of light, indeed with the exalted feeling of kingship extends as much to the lonely suppliant seeking their protection, as to the exceptional. Where the chamari deer prove their title ' the lord of the mountains '. To be noteworthy by the chauries which are as white as the rays of the moon and which have their beauty extended all round by the movement of the tails. Where the cloud with their forms accidentally hanging over the entrances to the caverns serving as horses, become the screens for the woman of the *kimpuraṣas*, shy at their garments having been snatched away. From which the wind, which stands along with it the spray of the current of the Ganges, which ever and shakes the Devadāru trees and which agitates the feathers of peacocks, is appreciated by the hunters when they have done stalking the deer.

Here we narrate the beauty of Himālayas. We see that how nature ornamented herself. Menā gave birth to Mainaka, who wedded to a Nāga damsel, who contacted friendship with the ocean and who never got the pain of the wounds made by the thunderbolt, even when the foe of *Vṛtra*, the clever of pinions, was enraged. Then Sati, who is the daughter of *Dakṣa* and the former wife of Siva who driven by the insult offered by her father had abandoned her body by yoga, resorted to the mountain consort for rebirth. That blessed one was begotten on her, who was always self-restrained by the mountain lord as prosperity is produced by the quality of energy from policy not failing on account of its being well directed. When she born the moveable and immovable beings are pleased, the wind was free from dust and wherein there was a shower of flowers following close upon the music in the sky.

To get her Himālaya was purity and glorified as the lamp was exceedingly brilliant flame, or the heavenly path by the Gangas, or the wise by the polished speech. When the daughter of *Dakṣa* abandon her body in her formal life, the lord Siva given up all attachment, live without a wife. At that time, he, with a skin for his clothing, and with his mind control, live for the purpose of practicing austerities, on same pick of the snowing mountain, where the revered *Devadāru* trees were respected by the current of the Ganges, which was odoriferous with the smell of musk and where there was the music of heavenly minstrels. His lesser deities who joined on Siva with the flowers of the *Nameru* trees for their ear-ornaments. Clad in which birch barks soft to the touch, and anointed with minerals dyes, sat on the rocks coated with fragrant resin. The mountain lord having deified with the customary offerings, him who was of incalculable worth and was adorned by the gods, directed his daughter of restrained soul, together with her female friends to wait upon him. Siva allowed her to serve him according to her wish, although she was an obstacle to contemplation, for they alone are steady whose minds are not affected in the presence of the cause of perturbation. *Pārvātī*, whose have long and beauty hair, she lived there already followers for offerings cleaning the place and brining water and the *kusha* grass for the performance of holy rites. In this way she everyday attained upon Siva.

The sun, who is our member, directs his rays so that in his city, the lotuses are awaken. The moon waits with all his digits at all times, he only leaves the digit that forms the crest gem of Siva. The winds flow very softly, because if wind flows speedily then the flowers of his garden are shattered. And the seasons, ever diligent in providing a stock of flower, wait upon him, as if they were his gardeners. Giving up for the time a succession of service, the serpents, with *Vāsukī* at their head wait upon him at night with their blazing jewel-lusters, serving as fixed lamps. Even *Indra* desirous of securing favor done by him, tries again and again to win him over with the precious flowers of the desire granting trees sent by messengers.

The red *Palāsa* buds and curved like the young moon, not being blossomed soon shone like red marks of nails on the forest sites united with the vernal season. The vernal beauty, having displayed on her forehead a *tilaka* artistically painted with black pigment in the shape of the bees that swarmed over it, ornamented her lip in the form of the young mango-leave with a red lint mellow like the light of the morning sun. What strain of sweet music was warbled out by the male cuckoo whose voice had become impassioned by his feasting on the mango-sprouts, became the mandate of cupid competent to break down the pride of high-minded dames.

When *Madan* reached that region, with *Rati* as his companion and his flower bow strung, all living things forming themselves into pairs manifested by their actions amorous feeling, pervaded by the sensation caused by that touch. The female elephant thought great love, gave to the male the water held in the mouth, fragrant with the pollen-dust of lotuses. The *Cakravāka* flattered his mate by giving her a lotus stalk half eaten. The *kimpuruṣas*, in the intervals of music, kissed his beloved's face, having his eyes rendered attractive as they rolled through intoxication caused by the floral wine, and having its paintings a little disfigure by the drops of perspiration brought on by exertion. The trees, too, received closed clasps from the arms, in the shape of tender twigs, of the creeper-wives, captivating with throbbing lips in the shape of young reddish sprouts and with breasts in the shape of dense clusters of flowers.

Siva shows the *Madan* ready to strike with his beautiful bow bent to a circle. Then Siva, with the help of his eye, left only the ashes of *Madan*. After that *Pārvātī* was very shy in front of her friend and come back home with her father. *Pārvātī* wished to make her beauty fruitful by austerities, having recourse to *Samadhi* how else could she secure the two things- such love and a husband of that kind? Being granted permission by her great father, who was delighted at persistence worthy of her, she repaired to a peak, full of peacocks.

The scared grove to, become holy, where the previous antipathy between warring beasts was abandoned, where the guests were well gratified with the desired fruits by the trees, and where the scared fires were kindled in newly-built of leaves. Then a certain ascetic wearing an antelope's skin, and holding a staff of *palāsa*, of ripe speech and burning as it were, with *Brāhmanic* luster entered the penance forest, like the first stage of life in bodily form. *Pārvātī* kindly disposed all guests, went forth to receive him, offering worship with great reverence, even when there is impartiality, the acts of the firm-minded towards great personages are such as are full of extreme reverence. The friends of *Pārvātī* tells the ascetics that *Pārvātī* planted which trees there has been fruits appearing but the desire of *Pārvātī*'s there are not seen even to be near sprouting time.

The great sages, fly into the sky and reached *ośadhiprasta*. It is a very beautiful city and it crossed the highest level of beauty. The city which was built as it were, by transplanting *Alakā* itself, the repository of wealth and abundance, and peopled, as it were, by causing an exodus of the redundancy of heaven. Which was encircled by the streams of the Ganges, which had herbs blazing within its ramparts, the wall of which was built of large jewel stones and which was charming even in its fortifications. Wherein the elephants had over-come their fear of lions, where the horses were of the *Bila* breed, and of which the *Yakṣas* and the *Kimpuruṣas* were the male citizens and the sylvan goddesses the females.

From this śloka we observe the scientific knowledge of people that how the rain happens upon the earth in which various crops, grains, plants etc. grow and people get their food from it. The same awareness of people also we find in the *Bhagavadgītā* (3.14).

Conclusion:

After studying the Mahākāvya of Kālidāsa it has been observed that consciousness dwells in everything and everywhere in his writings. The difference between the man and his surroundings lies only externally and not substantially or essentially. Keeping this identity between man and his surroundings in mind one must behave with the surrounding nature as one would do with a living being. In the view point of Mahākāvya is very important from the point of ecological science. Such a view point may prove to be a good remedy for the present ecological imbalances. Man treats tree or any insect as a means of enjoyment for himself. He fulfills his desires by destroying them if needed. If one realizes the reality of identity between himself and the nature, his attitude and behavior may perhaps undergo a total change. So, it will be seen that in showing the existence of consciousness in each and everything, Mahākāvya is a way suggests the solution for the ecological problems. This solution however is based on philosophical footing and values. It will also be seen as peculiarity of the Mahākāvya. This is fact that suggests a philosophical solution to physical or empirical problems. This solution bridges the gap between spiritual and empirical to such an extent that the apparent difference between the two is totally eliminated.

Mahākāvya propose another point which is noteworthy, in this direction. What it does is that it compared the two types of livings. One with beasts, birds, plants etc. and the other is human beings. Then it declares that the real life is that which is undisturbed by the flow of thought. Such a living is found in the case of the liberated soul. Mahākāvya carry an essential identity between the man and his environment, man behaves at will and tries to bring about a change in the environment for fulfilling his selfish is so beneficial for him. If the same attitude of man towards the environment, the result will be disastrous. What the results will be are very vividly described by the Mahākāvya though in a different context. Men degenerate into animals and the animals in course of time rise to humanity.

The whole universe is composed of two principles, which are opposite to each other in nature, like the light and darkness. All animate and inanimate things or forms cease to exist and lose their independent existence at the great dissolution of the world. Living organisms and their non-living environments form a symbiotic relationship in a specific habitat along with their mutual relationship depending on each other. Such interactions and interdependencies are studied by the ecologists of modern age. Although it is a fact that the ancient man did not feel the necessity of this science of ecology in all its modern facts, at least awareness was positively there and this awareness can be traced from our ancient Sanskrit Literature and more so in Kālidāsa's works as true representatives of the then society. In Kālidāsa's writings, hermitages are treated as natural habitats for man and animal, where, reign peace and tranquility. Here violence is prohibited in all its possible forms. Kālidāsa's description of ponds, lakes and gardens as well as their specific manner of their maintenance only go to prove that Kālidāsa was a perfect environmentalist or ecologist. Kālidāsa has successfully established a strong link between plants and animals, thus contributing significantly to plant ecology. About this there are ample references in the paper. In the intimate relationship between man and animal as discovered by Kālidāsa only goes to reveal his awareness on animal ecology and eco-systems. Even the poisonous serpents are described as the guardians of man's hidden treasure. The emotional associations between man and animal are established by Kālidāsa in so subtle a manner through the use of similes and metaphors. If all these references are studied deeply, this may only lead to reveal the fact that Kālidāsa was not only a romantic poet with high imaginations, but he had possessed a keen interest in observing his contemporary society. As a true poet of nature, he has been able to bring about equilibrium between plants and animals and between living organisms and non-living environments. Thus, on the whole through all his works including dramas, Kālidāsa has displayed his awareness towards various aspects of ecosystem ecology.

Moreover, from the study of Kālidāsa's works we can form a real picture of his life. His works are replete with the evidence of his having been well informed and deeply grounded in several branches of learning. He was steeped in the Vedānta philosophy as embodied in the Upaniṣads and the Bhagavadgītā. He must have been born and brought up in an atmosphere congenial to the study of both sacred lore and other sciences like politics, erotic, literature, ethics etc. His mastery over language and rhetorical devices proves an educational career in some learned academy. His intimate knowledge of the court life shows that he must have moved in princely circles and enjoyed royal patronage. He must have been a much-travelled man, because from his book we get various description about places, rivers, temples, mountains etc. or might be, as diplomat or as a confidential friend of the king he had to go to different states or kingdoms for diplomatic purpose, either his position at royal court was such that he could comment facilities of travel in distant and almost intractable parts of the country. It seems that he has a close familiarity with flora and fauna of his period. His attitude might be gentle and sweet tempered. He had an unflinching eye for beauty. Another most important thing is that it seems he has an ardent devotee of Śiva.

We also find the ideals of human life and the real picture of human mind and the frame work of the then society also emerges to us through all the references of Mahākāvya of Kālidāsa. Thus, Mahākāvya of Kālidāsa sufficiently speak about the general attitude of man towards nature. They also make the desire that let man live happily together not only himself but with the nature and its surrounding elements. This urge of unity among all who constitutes the cosmos amply shows their awareness of the principle of harmony which is the necessity of all types of balance and also the ecological balance.

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