



Philosophical Thoughts as Reflected in Drama-S of Kālidāsa

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Mahākavi Kālidāsa a luminous star in the galaxy of Sanskrit literature. As a poet as well as a Dramatist, he has not only written the prominent poems and famous dramas just for the amusement and happiness for the people of society, but he has reflected the socio-political status, religious thoughts and spiritual approaches of the society as well. It is also noticed that when *Sanātanadharmā* or *Vaidikadharmā* once upon a time was in crises by the influence of *Buddhadharmā* and *Jainadharmā* in the soil of India, by the mean time, Ancient Scholar (*Vaidika Ṛṣi*) have made their efforts to establish and propagate the same by highlighting the value of it. Establishment of *Dharma* was only possible through the writing of *Kāvya*s and *Nāṭaka*s by the then scholars. As a result, poet Kālidāsa has not ignored the chance to highlight the concept of philosophy and religion, while writing his dramas and poems. We may discuss here few areas where Kālidāsa has concentrated to highlight the philosophical thoughts in his writings particularly in dramas.

Moreover, the establishment of *Īśvaravāda*, the concept *Prakṛti* and *Puruṣa*, *Yogavichāra*, *Īśvaratattvasidhanta*, *Vāgarthavāda* and the concept of *Yajña* and *Devatā* are discussed in detailed in this research paper with proper evidences.

Establishment of Īśvaravāda

It is also observed that, after a long gap of time duration, the Vedic Gods like *Aśvinkumār*, *Indra*, *Agni* and *Kubera* were not worshiped, in their place *Brahmā*, *Viṣṇu* and lord *Śiva* became so popular among the people during the Kālidāsian period. Most probably due to the influence of Buddhism, the worshipers of different Gods became united by leaving their diversity. By noticing this and being a

strong devotee of Śiva, poet Kālidāsa made *Śivastuti* in his drama *Mālavikāgnimitram* with eightfold image of Lord Śiva in *Mangalācaranam*.

He proclaims the worship of all pervaded Lord Śiva lends human for attainment of knowledge by removing the ignorance. It is said rightly-

एकेश्वर्ये स्थितोपि प्रणतबहुफले यः स्वयं कृत्तिवासाः।

कान्तासम्मिश्रदेहोऽप्यविषयमनसां यः पुरस्ताद्यतीनाम्॥

अष्टाभिर्यस्य कृत्स्नं जगदपि तनुभिर्बिभ्रतो नाभिमानः।

सन्मार्गालोकनाय व्यपनयतु स वस्तामसीं वृत्तिमीशः॥

Mālavikāgnimitra -1.1

In the above said *Mangalācaranam*, poet Kālidāsa has very carefully used a term as “*Kantāsammīśradeha*”, which represents *Devī Pārvatī* with lord *Śiva*. It is also denoting the *Ardhanārīśvara* concept of Lord *Śiva* and *Pārvatī*. In *Raghuvamśa* (1.1) while he used ‘*Vāgarthau*’, in connection to that, he also used a term as ‘*Samprktou*’, which means both Lord *Śiva* and *Pārvatī* are inseparable in their way. So it is understood that Kālidāsa has not used the term ‘*Samyuktou*’ in state of ‘*Samprktou*’. It means, if he could have written the term ‘*Samyuktou*’, in that case there could have possibility to get separation of *Śiva* and *Pārvatī* but the term ‘*Samprktou*’ denotes a strong bond between *Śiva* and *Pārvatī* which is inseparable. By realising this, Poet Kālidāsa has also explained the *Mangalācaranam* of *Mālavikāgnimitram* by using the term ‘*Sanmīśradeha*’ to represent the ‘*Samprkta*’ and established the concept of *Ardhanārīśvara*.

The same concept is also reflected in *Nandi* of *Abhijñānaśākuntalam* to strengthen more. To get rid of form the rebirth or *Punarjanma*, Kālidāsa also

prayed Lord Śiva in *Bharatvākya* of *Abhijñānaśākuntalam*.

ममापि स क्षपयतु नीललोहितः

पुनर्भवं परिगतशक्तिरात्मभूः॥ *Abhijñānaśākuntalam*- 7.35

Further, it is understood when Buddhists had established the concept of *Nirīśvaravāda* and the whole society was in wrong direction, by the mean time, perhaps Kālidāsa was trying to establish *Īśvaravāda* by throwing light towards the eightfold images of Lord Śiva.

Concept of Puruṣa & Prakṛti :-

Bṛhadāranyakopaniṣad says “एकमेवाद्वितीयम् ब्रह्म नेह नानास्ति किञ्चन”. This statement is also supported by *Nāsadīyasūkta* (10-29) of *R̥gveda* proclaiming that supreme *Brahman* is one in form there is no duality. This is to be called as *Ekattavāda*. If we have a deep vigil towards the Kālidāsian Society, we understood that, the concept of *Dvaita* or *Dvaita Siddhānta* was also prevailing in the then society and taking the form or line of special *Śāstra*. The most prominent and oldest *darśana* is *Sāṅkhyadarśana* among the *Ṣaḍdarśana*. We may get its tremendous impact on *Bhagavatgītā*. This *Sāṅkhya* philosophy accepts *Puruṣatattva*, there is no doubt in it, but it also accepts the *Prakṛtitattva* as eternal along with *Puruṣatattva*.

It is understood that, the concept of *Puruṣa* and *Pakṛti* or we may say *Prakṛtipuruṣavāda* was so powerful and sway during Kālidāsian age. As a result, the entity of *Prakṛti* and *Puruṣa* was well treated in the form of *Pārvatī* and *Parameśvara*. Kālidāsa has nicely narrated in *Raghuvamsa* as ‘*Vāg*’ and ‘*Artha*’ by representing *Pārvatī* and *Īśvara*. The same idea is also reflected in *Manalācaranam* of *Mālavikāgnimitram* and poet used the term *Sammiśradehaḥ* as already discussed earlier.

Yogavicārah :-

Poet Kālidāsa has taken the term *Puruṣa* from the definition of *Sāṅkhyśātra* and the term *Yoga* and *Samādhi* from the definition of *Yogasūtra*. Not only in the *Drāmas* but also in his poems, he has frequently used the term from *Sāṅkhy* Philosophy and from *Yogasūtra*. Maharshi Patanjali says in *Yogasūtra* as – ईश्वरप्रणिधानाद् वा, it means the Devotion towards *Īśvara* many led to *Mukti* or *Mokṣa* to the Devotees. Here in this *Sūtra*, Patanjali did not use the term *Brahma* but used the term as *Īśvara*. In *Mangalācarana* of *Abhijñānaśākuntalam*, Kālidāsa

used the term *Īśa*. “ईश सत्तायाम्” means the master of the whole universe (ब्रह्माण्ड) is *Īśvara*. If we see in general, *Brahma* has no connectivity with *Brahmāṇḍa*. So in this connection, both Patanjali and Kālidāsa accept the entity of *Īśa* in *Brahmāṇḍa*. That why Kālidāsa understood the eight fold images of *Īśvara* which is all-pervading in the whole universe. As Kālidāsa says—

प्रत्यक्षाभिः प्रपन्नतनुभिरवतु वस्ताभिरष्टाभिरिशः॥
Abhijñānaśākuntalam -1.1

Here Kālidāsa has used the term *Pratyakṣa* intentionally to show his response towards the *Śunyavāda* of *Baudhadarśana*. As a result Kālidāsa wanted to prove *Īśvara* who is *Nirākāra*, *Nirvikalpa*, *Nisarga*, *Nirdvanda*, *Nirupamavibhava* and *Paramacaitanya* as per the line of *Yogadarśana*.

Again it is also said that *Īśvara* of Patanjali and *Puruṣa* of *Sāṅkhya* had no connectivity with *Yogasūtra* of Patanjali but Kālidāsa has made both in one. In the *Mangalācaranam* of *Vikramorvasīyam* he says:-

वेदान्तेषु यमाहुरेकपुरुषं व्याप्य स्थितं रोदसी
यस्मिन्नीश्वर इत्यनन्यविषयः शब्दो यथार्थाक्षरः।
अन्तर्यश्च मुमुक्षुभिर्नियमितप्राणादिभिर्मुग्यते
स स्थाणुः स्थिरभक्तियोगसुलभो निःश्रोयसायास्तु वः॥
Vikramorvasīyam -1.1

It is to be marked that Kālidāsa has used the term *sthirabhaktiyogasulabha* (स्थिरभक्तियोगसुलभ) in last line as an adjective to *Sthāṇu* is nothing but the *Saguṇarupa* of Lord Śiva. We understand that Patanjali has directed two ways to achieve *Mokṣa*.

- A Yogi gets or realises *Atmā* through **Contemplation** can achieve *Mokṣa*.
- A Devotee keeps attention through **Devotion** toward *Īśvara* can also achieve *Mokṣa*.

In this *Mangalācarana*, Kālidāsa used the term *Sthāṇu* by keeping the idea of Patanjali as “ईश्वरप्रणिधानाद् वा”. *Sthira* means concentration or *Ekāgratā*. A devotee should have concentration on *Īśvara* like a *Yogi*. That concentration is *Ananyabhakti*. Through *Ananyabhakti*, a devotee will get stability or *Sthiratā*. Kālidāsa accepts the concentration or *Ekāgrata* of *Yogi* in case of a Devotee. The term *vā* (वा) is represents as *Vikalpa* or substitute, means the second path *Bhaktiyoga* may be adopted to achieve *Mokṣa* alternatively. Therefore Kālidāsa has accepted *Sthirabhaktiyoga* through the

control of *Chittavṛtti*. As Patanjali defines the Yoga - योगश्चित्तवृत्तिनिरोधः. Again here the term *Īśvarapañidhāra* denotes as *Bhakti* to concentrate on *Īśvara* to get *Mokṣa*. This is the *Yogavicara* or yogic concept which has been taken by Kālidāsa and reflected the same in his *Drāma Vikramorvaśīyam*.

Īśvaratattvasiddhānta :-

To understand the thoughts of poet Kālidāsa, we must accept the contribution of Mahārṣi Patanjali. *Yogadarśana* of Mahārṣi Patanjali was standing like a milestone before the Vedic & Buddhist thoughts. Mahārṣi Patanjali has explained and defined the *Samādhitattva* and also accepted the same for *Puruṣatattva* as prescribed by *Sāṅkhya* philosophy. Once upon a time, the existence of *Puruṣa* was doubtful and the position of *Prakṛti* became so prominent. As per *Sāṅkhyadarśana*, *Puruṣa* became *Udāsina*. By the mean time, there was a need to establish *Īśvaratattva* where as Patanjali proved to achieve *Mokṣa* through *Yogamārga*. By getting influenced by *Yogadarśana* perhaps Kālidāsa has established the concept of *Īśvara* in his writings. As already we have discussed that, the *Mangalācarana* of the drama *Mālavikāgnimitram*, *Vikromorvaśīyam* and *Abhijñānāśākuntalam* clearly denote the concept of *Īśvara*.

In *Mālavikāgnimitram*, poet Kālidāsa has explained the eightfold form of Lord *Śiva* with association of *Pārvatī* by using the term *Kāntāsammīśradeha*. Again he has used the term *Īśa* to denotes Lord *Śiva*. In *Vikramorvaśīyam* and *Abhijñānāśākuntalam* also the concept of *Īśvara* is established by poet Kālidāsa.

Vāgarthavāda :-

Poet Kālidāsa was contemporary to Mahārṣi Patanjali. When we analyse the concept of *Śabda* and *Artha* of Patanjali we may come across with many issues. In general *Vāg* means *Vāṇī* or *Śabda* and *Artha* means its meaning. But apart from this, whatever the problem was occurred earlier to Kālidāsa on *Śabda* and *Artha*, by the time Poet, Kālidāsa was completely aware about it. During the period of Kālidāsa, *Ālamkārikas* also have given different opinion on *Śabda* and *Artha* in connection to *Kāvya*. *Aṣṭādhyāyī* of Pāṇini was placed before the scholars as *Śabdānuśāna* and based on that, Patanjali has emphasised the importance of *Śabda* in his work *Mahābhāṣya*. In *Sāhityaśāstra*, Scholars also have given importance to *Śabda*. In this juncture, importance to the part of *Artha*, during that period might have neglected or influenced less. Such

problem of *Śabdārtha* was properly understood by Kālidāsa.

It is also noted that, during Vedic period the concept of *Śabdabrahma* was the prime thought of Vedic Seers. *Vedavākya-s* are ultimate truth by giving importance to *Śabda* and these *Śabdās* are eternal. That's why Vedic Mantras are intact without having any changes there in, but in *Laukika Sāhitya* there are different *Pāṭhabhedas*. Moreover, due to impact of Vedic tradition, scholars like Yāska, Pāṇini, Patanjali have given more emphasis on *Śabda*. Thereafter, when *Laukika Sāhitya* took its shape and scholars have started writing *Kāvya*s and importance of *Artha* came in contact with *Śabda*. It is rightly said that सिद्धे शब्दर्थयोर्नित्यसम्बन्धः it means in *Kāvya*, both *Śabda* and *Artha* are eternally connected each other to convey a specific meaning. Accepting this view, Acārya Bhāmaha said “शब्दार्थौ सहितौ काव्यम्” to extend a beautiful definition of *Kāvya*. In this connection poet Kālidāsa also had accepted this statement; as a result he has put his intention to mingle both in a poetic form in the *Mangalācarana* of *Raghuvamsa*. As it is said-

वागर्थविव सम्पृक्तौ वागर्थ प्रतिपत्तये।

जगतः पितरौ वन्दे पार्वतीपरेमेश्वरौ॥ Raghuvamsa- 1.1.

In this verse, Kālidāsa wants to convey the eternal connectivity between Lord *Śiva* and *Pārvatī*, the divine parents of whole universe with a simile, like the relation between *Śabda* and *Artha*. The term *Vāg* means *Śabda* or *Vāṇī* and *Artha* means its meaning but here Kālidāsa has not used the term शब्दार्थविव in place of वागर्थविव deliberately. The term *Vāg* signifies the feminine nature as per grammatical rule which represents the *Devī Pārvatī* and the term *Artha* signifies the masculine nature, represents Lord *Śiva*. Through the *Vyañjana Vyapāra* it is explained by Kālidāsa by emphasising *Śabda* and *Artha* are inseparable. This concept indirectly touched upon by Kālidāsa to establish the *Ardhanārīśvara* of the Divine Couple. By using *Upamāṅkāra*, Kālidāsa tries to intensify the *Dhvanitva* as *Śabda* and *Artha* both are equally importance for a *Kāvya*. Again he has represented the beauty (सौन्दर्य) of *Dāmpatya Prema* (Conjugal life) in form of *Śiva* and *Pārvatī* and established the position of *Śabda* and *Artha* in *Kāvya*. Here we may say, the *Anurakti* Saundarya between *Śabda* and *Artha* is also reflected. As long *Śiva* and *Śakti* cannot be separated like *Śabda* and *Artha* cannot be separated like the relation between *Guna* and *Gunī*

and *Dharma* and *Dharmā*. This is *Saudaryavāda* of *Vāmana*. Finally it may say, Poet Kālidāsa has explored the truth of *Śabda* and *Artha* in *advaita* form and made both united in the form of *Ardhanārīśvara* and also explained *Aṣṭamurti* form of Śiva in *Vedāntic* perspectives in his *drāma-s*.

Concept of Yajña & Devatā :-

If we have a glance to the religious thoughts of Kālidāsa through this writings, we may confined him to the age of 2nd century B.C. Poet Kālidāsa tries to establish and support the *Vaidika Dharma* or *Sanātana Dharma* in his *drāma-s*. During Buddha and Jaina period Animal Violence was existing in *Yajña* and performance of *Bali* was prevailing. Creating injury to the animals was considered as ill activities. Such reflection we may get in 6th act of *Abhijñānaśākuntalam* through the dialogue of the fisherman. He proclaims that, due my *Kaulikavṛtti*. I used to do ill activities everyday by catching fishes like a *Paṇḍita* who used to provide *Bali* of Animal in *Yajña* even though he does not like to do such cruel actives. It is said by Kālidāsa as –

सहजं किल यदविनिन्दितम् न खलु तत्कर्म विवर्जनीयम्।
पशुमारणकर्मदारुणोऽनुकम्पामुदुरेव श्रोत्रियः॥
Abhijñānaśākuntalam 6.1

From this verse it is understood that killing or creating injury to the animals was considered as an ill and cruel activity during Kālidāsian period. After Buddha, Jaina and post period of Kālidāsa, killing animals in Sacrifice or *Yajña* was prohibited due to the gradual impact of *Bhaktimārga* and *Yogamārga*. This *Baliprathā* or killing animal in Sacrifice was prevailing during Kālidāsian period because of the greater influence of King and Monarchy.

Apart from this, we may recognise the position of Heavenly Gods in Kālidāsian *drāmas*. When calamities occur, the kings of Kālidāsa were being invited by the Gods to assist them. In *Vikramorvaśīyam*, (1.6) through the dialogue of Menakā in first act we notice that, king Pururavā was invited by lard Indra to help him war against *Dānavas*. The exact reference also we may get in Seventh act of *Abhijñānaśākuntalam* (7.1) where king Duṣyanta was being invited by Indra and extended hospitality. The hospitality, which was extended to Duṣyanta by Indra by offering a beautiful garland of *Mandārapuṣpa*. It is said in *Abhijñānaśākuntalam*-

अन्तर्गत- प्रार्थनामन्तिकस्थं जयन्तमुब्दीक्ष्य कृतस्मितेन।
आमृष्ट- वक्षो हरिचन्दनाङ्का मन्दारमाला हरिणा पिनद्धा ॥
Abhijñānaśākuntalam – 7.2.

In *Vikramorvaśīyam*, after getting invitation from Indra, Pururavā indulged in war and put *Daityas* in to ocean by his powerful arrows. It is said-

अदः सुरेन्द्रस्य कृतापराधान् प्रक्षिप्य दैत्यांल्लवणाम्बुराशौ।
वायव्यमस्त्रं शरधिं पुनस्ते महोरगः श्वभ्रमिव प्रविष्टम्॥
Vikramorvaśīyam – 1.19.

Kālidāsa sometime utters the name of other Gods while composing *drāmā-s*. In *Vikramorvaśīyam* he utters the name of *Brahmā*, when explaining the extra ordinary beauty of *Urvasī*. He says-

वेदभ्यास जडः कथञ्चु विषय- व्यावृत कौतूहलो।
निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः॥
Vikramorvaśīyam-1.10.

In *Mālavikāgnimitram*, Kālidāsa explains the name of *Viṣṇu* who has sifted *Rukminī* and got marry her.

Kālidāsa says-
तव हतवतो दण्डानीकैर्विदर्भपतेः श्रीयम्।
परिधगुरुभिर्दोर्भिर्विष्णोः प्रसह्य च रुक्मिणीम्॥
Mālavikāgnimitram- 5.2.

Again we also noticed that very frequently Kālidāsa utters the name of *Śiva* in *Mangalācaranam* of all three *drāma-s* as critics described him as a Śaiva- a great believer of *Śivatattva*.

Finally, in this research paper an attempt has been made to establish the philosophical thoughts as reflected in the dramas of the great poet Kālidāsa.

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