

## Kalidasa's Abhijnanasakuntalam – A Mythological Description and Version

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### ABSTRACT:

The famous play *Abhijnanasakuntalam* composed by Kalidasa has been tailored from the original epic which shows in the *Adiparva* part of *Mahabharata*. It is one of Kalidasa's chief victorious elements as play and has been translated by plentiful scholars. *Sakuntala*, has been resurrected to a novel existence in this play. The exercise of brilliant story and devotion to theatrical sources of *Natyashastra* discloses a *Shakuntala*, who has uniqueness, who seeks a personality and one who develops as a character with love for nature.

**KEY WORDS:** Kalidasa, Abhijnanasakuntala, Mythological, Description, Version.

### INTRODUCTION:

1. Bharata Muni's *Natyashastra* is measured to be one of the oldest essays of performing arts in the humankind, which is more than two thousand years old.
2. The label *Natyashastra* can be highlighted as Manual of Dramatics and theatre in which *Natya* stands dramatic form and *Shastra* denotes manual or treatise.

### OBJECTIVES OF THE STUDY:

The chief objectives of the paper are:

1. To highlight the impact of Kalidasa's *Abhijnanasakuntala* as a play.
2. To represent mythical narrative and its description on Kalidasa's *Abhijnanasakuntala*.

### LIFE AND HISTORICAL ASPECT OF KALIDASA:

1. Kalidasa is observed as one of the utmost poets of Sanskrit Literature who secured enormous fame during his existence. He wrote 3 plays *Mālavikāgnimitram*, *Vikramorvasiya* and *Abhijñānaśakuntalā* in which *Abhijñānaśakuntalā* is his mainly well-known play.
2. Kalidasa composed two epic poems *Kumarasambhavam* and *Raghuvamśa* and minor poems, such as, *Meghadūta* and *Rtusamhāra*.

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### KALIDASA'S ABHIJÑĀNAŚAKUNTALĀ - MYTHICAL NARRATIVE AND ADAPTATION:

1. Kalidasa's *Abhijñānaśakuntalā* is a significant and important play which is considered a masterwork in Sanskrit literature. It has its identity in the world literature and has been translated into several languages is still read wide-reaching after so many generations.
2. Kalidasa obtained motivation from an easy story and added sources of Natyashastra in the epic to given a different angle to the epic.
3. Kalidasa did not pursued the layout of introducing the characters in the middle of the Act, only in the starting features are given the inclination of entry and then it is assumed that people will know by the tone of the play, when a nature will penetrate.
4. *Abhijñānaśakuntalā* stands with the tale of two lovers who go through a hard journey to find love. Kalidasa divided the play into seven acts dealing with a prototype of encounter, division and reunion.
5. From Act I to Act III we observe how Dushyanta while hunting in a forest comes across Sage Kanva's hermitage. At the same time as triping the hermitage he observes Shakuntala and is infatuated by her beauty and immediately falls in love but is confused at her being a hermit's daughter.
6. It is noted that Act IV starts with a curse which sage Durvasas gives to Sakuntala for the reviled action that he receives at the Hermitage as a visitor. He provides her a curse that: "Your follower shall forget you though reminded, or think of you as of a tale told".
7. Act IV stands the departure of Shakuntala from her hermitage to find her love and recognition in Hastinapur where her husband King Dushyanta lives.
8. Act V is extremely vital for both the protagonists of the play, as it features their inner features as it sets up the separation between them.
9. Shakuntala disappeared with the "heavenly light in women's form, but shining bright." Act VI starts with the understanding the feel affection for that King had for Shakuntala as the fisherman.
10. The final act, Act VII highlights as an amalgamation after the division of both the characters. In this act we observe humankind of religious loveliness".

### KALIDASA'S LEGENDARY STORY AND ITS VARIATION:

1. The very work which has been tailored by Kalidasa from the Indian epic *Mahabharata* by Vyasa has "transformed the somewhat unremarkable original into something multifaceted.
2. Kalidasa's story to remain the protagonist Dushyanta as extremely high-quality nature who is cursed by sage Duravsas is not the story as represented in Mahabharata.

3. The feminist viewpoint is widespread in both the narratives and Shakuntala upholds her personality in both the stories.
4. Dushyanta shifts his position and suits a King who is not at error but his fault is governed by paranormal sources.

## CONCLUSION

1. The exceptional *Abhijanasakuntalam* has been so wonderfully prearranged by Kalidasa with the sources of Natyashastra that it is hard to complicate all the complex feelings.
2. There have been unusual understandings other than all consent with the sentiments of Dramaturgy and poetic method engaged by Kalidasa.
3. This paper required to hub on the essential basis of Kalidasa's use of legendary narratives and sources of *Natyashastra* in Shakuntala.

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