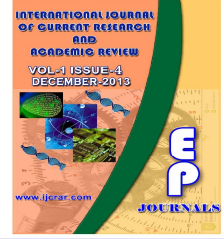




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**Educational foundation in kalidasian age
(with Special references to the works of Kālidāsa)**

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A B S T R A C T

In Abhijñānaśākuntalam it is clearly observed that the two obedient students Sārṅgarava and Sāradvata have accompanied Śakuntalā towards Hastinā by the command of their Guru Mahari Kava. At the king Duyanta's palace, when Śakuntalā was refused by the king, these two Śiyas were not interested to bring back Śakuntalā along with them as they were deployed by the Guru Kava to drop her. At the end they left Śakuntalā and returned back to the heritage. From all these evidences, it is concluded that poet Kālidāsa has reflected the role of a teacher, duties of a student, relationship of a teacher and a student, characteristic of learning and its value etc, while narrating his dramas and Kāvya. The above said educational elements took a prominent place in his writings and proved poet Kālidāsa as eminent educationist.

Introduction

In the galaxy of Sanskrit literature, the poet Kālidāsa stands like a luminary star among the poets. In comparison to the great poet Kālidāsa, no such poets have come in contact to count as the second so far.¹ In other word, it can be said that, so far, no poet, who can stand before Kālidāsa by executing the excellence in the field of Sanskrit literature as the poet Kālidāsa did. As a poet, a dramatist, a philosopher, a spiritual master, a social thinker, a Rhetorician, poet Kālidāsa stands always top in the row by superseding others. Each

and every works of poet Kālidāsa conveys the beautiful amazing power, poetic excellences, dramatic ideas, philosophical thoughts, spiritual knowledge, social environment, and Rhetorical guide line. That's why he is recognized as Māhākavi or Kavikulaguru- the master poet among all poets.

Here there is an attempt to highlight the Educational foundation in Kalidasian age through his works as depicted therein.

Through a deep perception to the works of Kālidāsa, we may come across with the noble ideas which are related to the concept of learning. The process of learning is not so easy where a pupil will be strong enough without the guidance of a teacher (Guru) to achieve the goal. While describing the practice of learning of Pārvati, the daughter of Himālaya, poet Kālidāsa has not forgotten the idea to establish the learning methods which were shown by our ancient law makers. Learning is completely useless without the proper guidance or the assistance of a teacher. In the first canto of Kumārasabhavam², Kālidāsa used the term “Upadeśakāla” broadly it can be narrated as the time of learning. It is clearly understood that Pārvati, being the consort of lord Siva, she could have the power to teach others through her intellectual discourse, but poet Kālidāsa has described Pārvati as a student and made her to get all sorts of knowledge, by sitting before a Guru, even the knowledge of her previous birth (Prāktanajanmavidyā). From this, it is clear that Pārvati had a teacher (Guru) for her learning.

Again, in 5th canto of Kumārasabhavam Kālidāsa has explained the qualification of a pupil. As he says, to get learning, age is not a barrier. A person who is perfectly sound in his knowledge, he is the right person to get the lesson (Upadeśa)³. The ladies are also entitled to be a part of learning (Dharmasravanam), where Kālidāsa put the example in case of Pārvati. In a critical juncture of human life, one should take shelter and advice of a Guru to overpass the difficulties. The exact idea has reflected in case of king Dillipa in the 1st Canto of Raghuvamsa. As the king Dilipa was childless, he went to the hermitage of Vaśiha along with his wife to know the reason of his distress. Both the king and his wife touched the feet of Vaśiha and

Arundhati.⁴ Here it is understood that a disciple should always be honest before the Guru by touching his feet. So Kālidāsa has highlighted this idea again in 2nd Canto of Raghuvamsa where king Dilipa bow down on the feet of his Guru and his wife⁵ as a token of service to them.

Further, the Kings of Suryavamsa, got the various discipline of learning from their revered teachers (Guru) as it is highly narrated in 4th Canto of Raghuvamsa⁶. The king Aja also taught by his Guru till his youth⁷. In those days, father used to act as a teacher to his son, where the king Raghu got the lesson of archery from his father Dilipa. As a result, after his victory over Mahendra, the king Raghu gave dole (Gurudakina) to his own father Dilipa⁸. Here the term ‘Guru’ is not used in the sense of a father alone but also used as a teacher.

In 5th canto of Raghuvamsa, King Raghu asked the welfare of the Kautsa by giving him a hearty welcome. While king was asking the welfare of the Kautsa, Kālidāsa has narrated ‘Guru’ as ‘Sun’ through a beautiful simile (Upamā). He said, without the sun, as the universe cannot be lighted, like this without a Guru, a student cannot be flourished⁹. The conversation between Guru Kautsa and the king Raghu represents the better relationship of a teacher and taught.

In Vikramorvasiyam, the little son yus¹⁰ and in Abhijñānaśākuntalam, the child Sarvadamana¹¹ procure education in the penance groves. In the same manner, Kumār Kārttikeya receives education and training of archery in his very early age as depicted in Kumārasambhava.

Kālidāsa also highlighted the qualities of a teacher and the qualities of a student by representing Ganadāsa as a teacher and

Mālavikā as a student in the drama of Mālavikāgnimitram. How do we recognize a best teacher as poet Kālidāsa describes in Mālavikāgnimitram -¹².

It is understood that, he is a noble teacher who is having deep command over various knowledge (śāstras). He is also fit, to explain the concept in a clear manner whose foundation of learning is strong. He is the best teacher who is perfect in his knowledge to teach and explain. As a result he will be recognized by the student alone. In connection to this, Kālidāsa declares that, a teacher who sustains his life by acquiring money, and taking the shelter of others, he is recognized as a businessman.¹³ With the proper guidance and the noble advice of the teacher, student will be purified and that particular advice is considered as pure(Suddha).¹⁴ Again, Kālidāsa says that, an ill intellect student can achieve better cognition with the close contact of a teacher.¹⁵ This idea is reflected in 2nd act of Mālavikāgnimitram. To a perfect teacher, a perfect student is required. Kālidāsa explains that, teaching (Vidyā) should be bestowed upon a right student as a result that Vidyā will have a great significance.¹⁶ All these above said evidences are highlighted by poet Kālidāsa in relation to Gaṅadāsa, the teacher and Mālavikā as his disciple.

In Abhijñānaśākuntalam it is clearly observed that the two obedient students Sārngarava and Sāradvata have accompanied Śakuntalā towards Hastinā by the command of their Guru Mahari Kava. At the king Du yanta's palace, when Śakuntalā was refused by the king, these two Śiyas were not interested to bring back Śakuntalā along with them as they were deployed by the Guru Kava to drop her.¹⁷ At the end they left Śakuntalā and returned back to the heritage. From all these

evidences, it is concluded that poet Kālidāsa has reflected the role of a teacher, duties of a student, relationship of a teacher and a student, characteristic of learning and its value etc, while narrating his dramas and Kāvya. The above said educational elements took a prominent place in his writings and proved poet Kālidāsa as eminent educationist.

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2. स्थिरोपदेशामुपदेशकाले प्रपेदिरे प्राक्तनजन्मविद्या।। कु.स. 1.30
3. न धर्मवृद्धेषु वयः समीक्षते। कु.स. 5.16
4. रघुवंशम्- 1. 57
5. गुरोः सदारस्य निपीड्य पादौ। रघु. 2. 23
6. रघुवंशम्- 4. 10
7. रघुवंशम्- 5. 38
8. अजस्रदीक्षाप्रयतः समद्गुरुः। क्रतोरशेषेण फलेन युज्यताम्।। रघु. 3.65
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