CONCLUDING OBSERVATIONS

The present chapter is a humble attempt to present in brief the discussions made in the earlier chapters. From the discussions made in the previous chapters, it has been observed that beginning from the Rg-vedic period up-to classical, the inter-relationship between nature and human being has been significant one towards since early stage of human civilization. Ancient Indian seers realized the importance of nature for the well-being of the human society, where there should be a very good harmony between the two for maintaining a sustainable eco-friendly society. Hence, realizing the importance of these natural objects, they regarded the various natural elements such as the Sun; the Moon, air; fire etc. as deities, which reveal a great sense of gratitude towards these elements of nature. Ancient Indian seers visualized the whole cosmos as covered by the God and each and every elements of the world are viewed as sacred parts of the greater self. It has been observed that ancient Indian thinkers were very much concerned and rigid regarding the care and protection of natural elements. Hence, they imposed restriction as well as punishments to those who act against nature. As for example, the Arthasastra, the Manusamhita and different Smrti-sastras etc. the Indian scriptures may be cited here. Moreover, in the pages of Sanskrit Literature, innumerable moral lessons and teachings are revealed like the concept of pancamahayajna that have to be followed as far as practicable, by every house-hold may play a vital role for a pollution free society. Ancient Indian scientific knowledge is full of various methods and techniques regarding the plant ecology, its care and
protection. The concept of universal law and order, of the manifestation of the cosmos, and the universal harmony between the human being and nature are very essential for the contemporary society.

Kalidasa, the prince in Sanskrit Literature and the poet of nature has earned world-wide recognition and appreciation for his love of nature and concern for the safety and protection of nature for the existence of human civilization. In all the works of Kalidasa, nature as well as environment occupies a prominent role like a character with all humanly feelings, emotions, and attitudes. The immortal poet-dramatist, in a most fascinating manner, portrays how the pleasant seasons, cool breeze and other objects of nature can influence the living world, especially the human being through which the poet conveys the importance of these natural elements on human life and puts forward the message that the human being is highly responsible for maintaining a fair and conducive environment.

In the *Rtusamhara*, the poet portrays vividly the glamour of six Indian seasons. Here, the poet expresses the psycho-ecological impact of these seasons on all living creatures including human beings. All these reflect Kalidasa’s earnest love, sense of respect, gratitude, and attractive mind towards the natural environment.

In the *Meghaduta* also, the poet uses a piece of cloud for his poetic purpose which plays the vital role in lyrical literature. In the *Meghaduta*, Kalidasa presents cloud as a great descendent of a great
dynasty i.e. the *Puskaravamsa*. Thus, in this lyric also the poet carries out a close harmony between the human being and an inanimate object of nature. In the *Uttaramegha*, the second part of this lyric, the poet describes the concrete city *Alaka*, the home city of Yaksha’s beloved one. Here, also it has been observed that the poet portrays the charm of this great concrete city with the background of natural environment pervaded thereby.

Thus, in both lyrics, in the *Rtusamhara* and in the *Meghaduta*, Kalidasa’s love and emotions have been well revealed through which he conveys his great message for the human being to maintain humanly attitudes to the natural elements also.

In the *Kumarasmbhava* also, nature has been portrayed like the prominent character of the epic. Although the poet’s intention was to bring up the episode of the birth of *Kumara* for a special purpose, yet, in this epic, the poet associates nature in a most fascinating manner. Here, he deliberates the mountain Himalaya as the soul of all gods. Parvati is depicted as his child. *Ausathiprastha* has been depicted as the capital of this Lord Mountain. Some other elements of nature like *Agni*, *Vayu* etc. have been depicted here as deities. Thus, the epic, from the beginning to end, reflects Kalidasa’s devotion, love, gratefulness, sense of regard and knowledge of his surroundings. These reflect Kalidasa’s awareness regarding the maintenance and protection of natural elements.
The *Raghuvaṃsa* is another epic wherein the depiction of nature is noticeable and remarkable one. From the vivid description of various hermitages like- the hermitage of Vasistha, Satakarni, etc., as mentioned in this epic, one can ponder the poet’s weakness as well as the attractive-mind towards such spiritual environment.

The aware-mind of Kalidasa towards environment persists in his three well-known plays also. Among these plays; the *Malavikāgnimitra*, reflects a very stimulating, artificial environment of nature. In this dramatic creation, the environment, as depicted by the dramatist consists of the picture of seasons, trees, plants, creepers, pleasant gardens, the sky, the night, the Sun, the Moon, clouds, animals etc. as the natural objects and the *Asoka*-garden, ponds etc. as the artificial objects of environment. Here, Kalidasa portrays various charming and exciting pictures of nature with their large enduring impact on all living beings. Malavika, the human character has been compared with many natural objects in many places. Similar instances are also found in the *Vikramorvāsya* also, where Kalidasa brings out an equal harmony between nature and human being. Pururava finds immense similarities of his beloved in each and every aspect of nature and finally embraced Urvasi in a creeper form in the hermitage of Kartikeya. Thus, in Kalidasa’s description, he has imposed emotional and humanly attitudes to elements of nature.

Kalidasa’s masterpiece, the *Abhijñānaśākuntalā* highly reflects the harmony between man and nature. Almost in all acts of
this play, the playwright portrays nature in a most fascinating manner. Kalidasa infuses feelings and emotions in each and every object of nature as same as human beings. In view of Kalidasa, the entire flora and fauna and the human being of an eco-system are cordially inter-related like the members of the same family. Thus, he tries to set up a good harmony between nature and man by placing them in a same integrated eco-system.

Kalidasa has always an unfailing attractive mind towards nature through which he establishes himself as a worshiper of nature. His description of natural environment includes all types of animate and inanimate objects, apart from the flora and fauna. In his all works, Kalidasa presents nature possessing all humanly feelings and attitudes. Nature has the capacity to share their feelings and emotions with the human being through their own way of communication. The mournful picture especially observed in the fourth act the *Abhijnanasakunatalam*, where Sakuntala depart to her husband’s house is a clear representation regarding this aspect. Nature can give mental relaxation and can remove all mental anxieties of human mind, which is highly reflected in the third act of the *Malavikagnimitram* and in the fourth act of the *Vikramorvasiyam* respectively. Nature has its own sensation. Therefore, in the third canto of the *Kumarasambhava*, at the advent of the spring season, the whole penance-grove of the Himalaya becomes very intoxicated.

The characters in Kalidasa’s works have been depicted as dedicating themselves to serve nature. Prayer or worship to the
different natural objects like-the Moon, the Sun, rivers, the earth etc. which stand as symbol of Indian Culture towards environmental awareness has been adequately reflected in the works of Kalidasa. With their day to day duties, the characters of Kalidasa maintain their oblation to the Sun, Moon and other objects of nature. Sakunatala, never drinks even a drop of water without watering the trees and creepers. In the *Raghuvarmsa*, the King Dilipa has been depicted as a devoted follower of the divine Cow Nandini. Pururava always offers oblation towards the Sun. Similarly some other characters viz. Parvati, sage Kanva, Marica, the king Agnimitra, Anasuya, and Priyamvada, are depicted as co-existent and good volunteers of nature.

Kalidasa believes that for a sustainable environment both flora and fauna have equal importance. Therefore, he laid much emphasis regarding the care and protection of them. Kalidasa was always in favor of the preservation of animal kingdom. In the *Abhijanasakuntalam*, he strictly alerts king Dusyanta regarding the use of his arrow when he tried to kill the hermitage deer. Similarly, in the *Vikramorvasiyam*, Ayusa had been punished by exiling him from his ward for killing an innocent bird. Through his majestic poetic art, the poet carries out the message that service to the innocent animals may be the cause of good luck for human beings. Therefore, both king Dilipa and Dusyanta as depicted in the *Raghuvarmsa* and in the *Abhijanasakuntalam* respectively got the bliss for their son. Moreover, in view of the poet, none of animal may be fierce one in an eco-friendly, peaceful environment. In the *Abhijanasakuntalam*,

183
Sarvadamana; the son of Dusyanta, was found in the hermitage of Marica playing with a lion. Similarly, by employing a vigorous serpent as the guard of man’s hidden treasure as found in the Malavikagnimitram, the poet indicates that even a poisonous snake may help human beings if they are good, faithful, and full of fellow feelings.

Similarly, the concept of Yajna has been observed in almost all works of Kalidasa. He potrays the Yajnas as the purifier of one’s mind. Therefore, in the fourth act of the Abhijnanasakuntalam, on the eve of Sakuntala’s departure to her husband’s house, Kanva, her father advised Sakuntala to go round the sacrificial fire for purifying her mind in pursuit of good future.

Through his all works, it has been found as a common feature that the poet brings a good harmony by comparing the both to each other. In the Kumarasambhava, the Himalaya has been depicted as an animate object. He further states this mountain as the soul of all deities. Himalaya, married Mena, Parvati was their child. Such types of examples i.e. the deification of intimate objects as deities or in human form are found here and there in each and every work of the poet.

Through his works, it is has been observed that Kalidasa presents the hermitages surrounded by outstanding natural environment, which contains peace, purity, tranquility; and this reveals his great sense of favour towards such environment.
According to Kalidasa, the hermitages are the best place for health, education, for developing human character, besides being place of religious activities by the sages. The hermitage of Kanva, Marica as depicted in the *Abhijnanasakuntalam*; the hermitage of Satakarni, Agastya etc. as found in the *Raghuvaṃsa* may be mentioned as example here.

Kalidasa shows that nature itself has its own inherent beauty. Each and every shape of nature may lead to unending joy and happiness to human beings.

Through his all works, Kalidasa distinctly establishes the large enduring impact of conducive environment on human being. In the *Meghaduta*, the poet shows in detail the impact of a cloudy weather upon all living creatures, especially in case of the love-lorn persons. In the *Rtusamhara*, also a long description of the psycho-ecological impact of nature or environment on the wild creatures is depicted. Similarly, in different places he carries out the large enduring impact of various environments upon human-being.

In Kalidasa’s environment, a long description of attractive gardens, dance of peacocks, lakes full with lotuses, and other grateful moods of nature have been consistently observed. These all have been described as the glory of Indian Territory.

Kalidasa also presents various glorious movements of nature, like the moon-rise, the twilight etc. In the *Vikramorvasiyam*, he
depicts a charming picture of moon-rise. The moon adorns the crest of Siva, which removes the darkness of the night. Similarly, in the Meghaduta, we have very exciting and pleasing picture twilight regarding the environment of the Mahakala-temple referred thereby.

In the description of Kalidasa’s natural environment, the rivers are very holy or sacred one. Water of these rivers may remove sin of the worshippers. For only one example, in the Meghaduta, the poet cites the myth of Balarama, who for the expiration of his evil and removal of his sin took bath in the sacred water of the river Swaraswati.

Through his all works, Kalidasa expresses the utility of plant kingdom through which the poet shows how all the living creatures especially the human being depends upon the plants. The plants provide all the needful objects such as: ornaments, garments etc. for use of human beings. Some of them have great medicinal value. Moreover, some other plants may remove evil and fulfill one’s desire. In the Meghaduta, we have the description of the desire-yielding-tree which provides all the needful objects to man by their own will.

From the above discussions, it may be said that Kalidasa’s various aspects of environmental awareness as observed in his works have great relevance in the present-day-scenario. Especially, the harmony between nature and human beings, which is mentioned by Kalidasa in his all works, is probably very rare and unique. Kalidasa’s works are abundant with innumerable moral lessons and ethics
regarding the care, protection and concern towards one’s own surrounding including all living and non-living objects of nature. The poet laid much emphasis regarding one’s pure-mind as the root of all human activities and as an important pre-requisite of a sustainable environment. Some other concepts as proclaimed by Kalidasa, through his poetic fancies, such as—the concept of the circulation of water in the form of water, vapor, cloud and rain; the concept of _pancamahayajna_ as indicated by Kalidasa to be maintained by every house-hold; the many-fold utilities of _Yajnas_ etc. are indisputably recognized by modern societies essential to maintain an eco-friendly sustainable environment; and this may execute as nodal approach for solving the environmental hazards and challenges, which the society is facing today. Kalidasa’s works highly reflect the norms of Indian Tradition regarding environment. So, finally, it may be concluded that indisputably Kalidasa, the prince, the poet of nature, occupies a unique position in the field of literature. His works may be recognized as the mirror of the environmental aspects as laid by the ancient Indian seers and sociological thinkers. Thus, it can be said that the works of Kalidasa reveals his vast knowledge of valuable scientific studies including environmental science of ancient India along with its practical utilization for eco-friendly life support system the need of which is urgently felt in the contemporary world. Here, it appears that keeping in view the importance of nature in human existence, Kalidasa, the poet of nature has given emphasis on intimate relationship between human beings and nature which has been depicted in the fourth act of the _Abhijnanasakuntalam_ where Sakuntala departs to her husband’s house. Keeping the context in
mind, the following verse composed in appreciation Kalidasa is worthy to be cited here:

kāvyesu nātakam rāmyam tatra rāmyam śakuntalā
tatrāpi ca caturthā'ṅkah yatra yati sakuntala II