

**PLEASANT INTERACTION OF THE NATURAL WORLD AND HUMANITY IN
ABHINJANASHAKUNTHALA**

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Abstract

Throughout ancient times, nature has had a profound influence on literature. The world's best writers have all written about how lovely nature is, and positive nature is a rich source of inspiration for writers. In actuality, great writers have never depicted nature as existing independently of the human world. Abhinjana Sakunthala is a play written by Kalidasa, The story of the play has taken from Adiparva of Mahabharatha the story of the play revolves around the love between Raja Dushyantha and Shakunthala were nature aids in the progression of their love. Kalidasa in his play portray nature as part of human life, he in fact even dedicates a chapter to portray the sincere affection between nature and human beings. This paper is a small attempt to look into the work's depiction of the harmonious relationship between humanity and natural world.

Introduction

From ancient time onwards Nature has a deep impact upon literature. The positive nature is a rich source of inspiration for authors, and all of the world's greatest authors have written about how beautiful nature is. Great writers, in fact, have never shown nature as an entity apart from the human world; rather, they see nature and man as components of the harmoniously flourishing organic totality. India considers nature as God; the Indian epics, the Ramayana and Mahabharata, devote an entire chapter to the forest. Nature has always been regarded as sacred in ancient Sanskrit literature, and the great Sanskrit poets have always encouraged the preservation of nature with respect and affection. Kalidasa mainly concentrates on Puranas; his most well-known work, Abhinjanashakuntalam, is a classic in both Indian and international literature. The story of the play has taken from Adiparva of Mahabharatha the play revolves around the love between Raja Dushyantha and Shakunthala.

Nature is taken care of by Kalidasa in this play. Nature aids in the story's progression. In this drama, the goodness of nature towards mankind is compared with the love that humans have for the natural world. Kalidasa describes Shakuntala as a daughter of Nature. The drama "AbhijnanaShakuntalam" does a fantastic job of illustrating the love of both man and nature. Kalidasa venerates the natural world. He has done a fantastic job of describing nature's influences. Kalidasa's art specialises on the interior and exterior compounded of nature. Shakuntala is an essential component of the biosphere in this play. Her beauty was divine. She is innocent, pure, and as organic. She never wore gold or diamond jewellery and wears bangles, earrings, and necklaces in various colours of flowers. Kalidasa has used nature into his theatre in this way, nature is not presented as a hostile element in the play, but as a companion that needs preservation, with love and affection. Shakuntala, the heroine, being nurtured by nature, becomes an integral part of it. In the play, because of their passionate bond with human beings, nature is sensitive to each other's separation.

The drama begins in the serene monastery of Sage Kanva, where human life and the natural world coexist in perfect harmony. When Dushyanata arrives in the hermitage's precinct, the hermits' protective character is revealed when they shield a deer from King Dushyanta's arrow. There is hermit's (Vaikhanasa's) affection for deer in the first act of the drama. When the king Dushyanta added arrow to kill the deer, then Vaikhanasa said "O king, to the hermitage belongs this deer, he should not, he should not, be killed."

Shakuntala hermitage daughter is seen in the first to third act. Whenever Shakuntala is appeared by Kalidasa in the drama, she is accompanied by nature in her different forms. She represents nature in her beauty and feminine grace. Her permanent companions are hermitage's plants, birds and animals in the ashram. She loves the plants of the hermitage. Ashram plants and animals, are very dear to her. Shakuntala had a natural affection for the saplings of the ashram. So she said – "अस्ति मे सोदरस्नेहएतेषु" (अ.शा.प्र.

Shakuntala has established human relationship with plants, birds and animals in the hermitage. She has given names to animals and plants of the hermitage. She calls a fawn in the hermitage as 'Deerghpanga'. She fondled a 'Navamallika' vine and named it 'Vanajyotsna'. Even she marries this 'Navamallika' vine to a mango tree. So, Shakuntala's friend Anasuya said – "Friend Shakuntala, here is the Jasmine creeper, the self selecting bride of the mango tree to which you have given the name Vanajyotsna. You have forgotten it." In reply Shakuntala said then I will forget myself. Nature has observed every important step in the life of Shakuntala and Dushyantha in this play. This action demonstrates nature's sincere affection for Shakuntala. Shakuntala also received a number of ornaments from the hermitage nature without complaint when heading to her husband's home. A particular tree produced a beautiful silk garment that was as white as the moon. Appropriate for this auspicious occasion, another tree released lac dye to be applied to this feet. Sylvan deities' hands presented ornaments from other trees that reached the wrist (lit. the joint) and competed with the tender sprouts that burst forth.

Rishi Kanvashakuntala's father asks permission from the nature to head to Shakuntala's husbandhouse -

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या

नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम्।

आद्ये वः कुसुमप्रसूतिसमये यस्याः भवत्युत्सवः

सेयं याति शकुन्तला पतिगृहं सर्वैरनुज्ञायताम्॥-सं.श्लो)(अ.च.शा.अ)8(

The nature gives permission through the sound of Koel bird-

अनुमतगमना शकुन्तला तरुभिरियं वनवासबन्धुभिः।

परभृतविरुतं कलं यथा प्रतिवचनीकृतमेभिरीदृशम्॥9 सं.श्लो)(अ.च.शा.अ)

In this fourth act of the play, where Shakuntala leaves Tapovana and goes to Hastinapur, she is anxious about the upcoming breakup, the animals and plants of Tapovana are all in the same condition-

उद्गलितदर्भकवला मृगयः परित्यक्तनर्तना मयूराः।

अपसृतपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लताः॥सं.श्लो)(अ.च.शा.अ) 11)

On the same scene shakunthalamemoris that she have not asked permission to Vanajyotsna, then Kanva says अवैमि ते तस्यां सौदर्यस्नेहं तात् त्वात् स्त्रीयं यथाऽवनाऽसिंहं (अ.च.शा.अ) nstoyjanaVlike sister to Shakunthala. Another scene is depicted by Kalidasa in fourth act of the drama.

Where a Motherless fawn, whom Shakuntala had brought up with son's love. This fawn was holding Shakuntala's coat when she leaves Tapovana –Her relation to the deer is portrayed through –

यस्य त्वया व्रणविरोपणमिड्गुदीनां तैलं न्यषिच्यत मुखे कुशसूचिविद्हे।

श्यामाकमुष्टिपरिवर्धितको जहाति सोयं न पुत्रकृतकः पदवीं मृगस्ते॥ 13 सं.श्लो॥(अ.च.शा.अ))

Shakuntala entrusts priyasakhiPriyamvada with responsibility of taking care of the ashram's coolness and animals while going to Hastinapur. In this way Kalidasa describes Shakuntala's journey to husband's house and her deep connection with nature in this act of the drama.

The dramatist Kalidasa was not blind to the description of the Hastinapur urban landscape in the play's fifth act. Shakuntala recounts the story of the deer in the hermitage in an attempt to arouse Dushyanta's memory. The young fawn refuses to take water from King Dushyanta's hands. Furthermore, the drama's sixth act reveals that the spring cuckoo has likewise kept silent. as Shakuntala's breakup with the monarch .

Shakuntala makes an appearance in the seventh act as the epitome of the ideal woman. On Hemkoot Mountain, the home of the wise Marich, she gives birth to a son. This location embodies the perfect natural setting, where everything is present in its entirety. Kalidasa describes the mountains, caves, waterfalls, and woods in vivid detail. plants and animals. In the hermitage of Sage Marich, Dushyanta encounters his son Sarvadamana and his wife Shakuntala in an exquisite celestial setting during the drama's seventh act. This action demonstrates the effect of peaceful nature as well. The vicious animals become unaware of their own enmity. When Dushyanta sees that a young child is forcing a lion cub that has been partially fed from its mother's breast, she is taken aback. play by using its tusks to beat it. The child then addressed the lion cub –

जुम्भस्व सिंह दन्तांस्ते गणयिष्ये (अ.स.शा.अ)-

अर्थपीतस्तनं मातुरामर्दक्लिष्टकेसरम्।

प्रक्रीडितुं सिंहशिशुं बलात्करेण कर्षति॥ 14 सं.श्लो॥(अ.स.शा.अ))

Conclusion

Nature has observed a very significant development in the play. It is a crucial and indispensable part of this narrative. Shakuntala, the daughter of Mother Nature, is indispensable. Her relationship with the natural world is unique. MahakaviKalidasa's play "AbhijnanaShakuntalam" makes the unconscious nature conscious in this way. The play honours the wonder and holiness of the natural world. Shakuntala, the protagonist, finds delight in serving nature once she befriends it and develops a friendly relationship with it. Shakuntala is the epitome of kindness since she is raised in the lap of Mother Nature. Shakuntala is the epitome of life because she embodies the warmth and tolerance that allow life to flourish and because her kindness outweighs the sadness of her circumstances.

Shakuntala is a selfless lover of all living things, including birds, flowers, trees. Nature, on the other hand, loves Shakuntala so profoundly that separation from her is intolerable. The play emphasizes the need to treat nature with love and care since it portrays it as having feelings similar to those of humans. The play places a strong emphasis on protecting the environment. Using images of the natural world, Kalidasa tells a tale about how love is expressed in the natural world and between humans and the natural world.

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