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There are great poets in Sanskrit literature, their introduction is very important. We should also know about his country, because poetry is read by the students. But he does not write about the works of poetry in his texts. So they are not introduced with little effort. So this lesson has been arranged for class 12th. The topic is described in simple language so that the student can understand.

**OBJECTIVE**

After studying this lesson, you will be able to:

- know the history of poets;
- know the texts of poets;
- learn the art of literature;
- know the ancient and modern poets;
- know the style of poetry; and
- know the importance of poets.

2.1 KALIDAS

Kalidas is the most popular poet of Sanskrit literature. Kalidas is not only a symbol of the individual, but also of the golden age of ancient Indian culture. The great poet Kalidas is the embodiment of that Sanskrit era, but it is a matter of sorrow that as much clarity is there about the ancient literature as there is no clarity about Kalidas's place of birth and work. There is no clear evidence to be found. In which city of India, Kalidas was born, there is no end to the controversy in this matter.

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2.1.1. Kalidas

Determining the time of Indian poets is a very difficult task. Because he did not write anything about himself. The time of the ancient poets is arranged by inference from the mentions located in other works. For this reason there is a difference of opinion regarding the time of Kalidas.

First opinion - Sir William Jones has accepted the time of Kalidas in the first century BC, because Kalidas was in the court of Vikramaditya Raja, the originator of Vikramsamvat, it is heard that therefore Kalidasa's period is the first century.

Second opinion - According to the opinion of great people like Dbewerlauson, Yokobi, Maniar William, etc., Kalidasa belongs to the middle of the second century.

Third opinion - Dr. Bhaudaji Mahasaya has accepted the time of Kalidas as the sixth century. Because Ujjayini king Harshavikramgupta had appointed a person named Matrugupta as the ruler of Kashmir. Assuming that Matrugupta is Kalidas, the time of Kalidas is considered to be 6th century.

The fourth opinion is derived from an inscription of Vatsabhti . Where 529 Malwa Samvatsar is mentioned. He is called 476 AD. The language of that inscription appears similar to that of Kalidasa. Based on this, MacDonnell has called their time as the fifth century.

The fifth opinion- Dr. Hornley etc. scholars accepted the time of Kalidas between the fifth and sixth century, in the poems of Kalidas with the words Gopta, Gopte, Kumargupta, Skandha etc. are found, because such words remind the Gupta dynasty kings.

Sixth-A.C. Chatterjee considers Kalidas to be a contemporary of Malvaraj Shodhdharma and considers his time to be the sixth century.

Seventh opinion- Ramchandra Vinayakpatvardhan has said the time of Kalidas 1800 years ago on the basis of verses like "Ashadhasya Pratham diwase, Pratyasanne Namasi" etc., because the same decision is taken after calculating according to astrology.

Eight opinion- R Krishnamachariyya Mahasaya accepts the contemporary of Dinnaga on the basis of this verse "Dinagana pathhi pariharan". Dinag's time was in the 6th century. For this reason Kalidasa's time is also 6th century.

Nineth opinion - M.M. Ramavatarsharma has accepted the contemporary of Chandragupta II and called his time as the sixth century. But some thinkers support Kalidas was in the second century AD.

2.1.2 Kalidasa's Place of Birth

There are many folklores and debates about the life story of Kalidas. Some consider him to be a poet in the assembly of Vikramaditya and some are said to be dependents of the Gupta king. In the meeting of Raja Bhoj in Dharanagar, the storyteller says that he was adorned with the title of Kaviratna. According to public opinion, he was very stupid since childhood. He was married to Vidyadhari. Knowing that the husband is a fool, Vidyadhari took Kalidas to the temple of Kalidevi. Since then, Kalidas became a scholar by the boon of Kalidevi by following his wife's orders. This story reveals the talent and poetic tact of Kalidas. But they do not believe in such a doctrine. There are many stories showing this type of poetic tact of Kalidasa.

First- Bhavabhuti of Uttara Ramcharita himself wrote the play and asked the meaning of Kalidas. He is present in the first issue of the play.

किमपि किमपि मन्दं मन्दमासन्नियोगादविरलितकपोलं जल्पतोरक्रमेण।
अषिथिलपरिरम्भव्यापृतेकैकदोष्णोरविदितगतयामा रात्रिरेवं व्यरंसीत्॥

In this verse, he refined the hymn by saying "Ratirevam" to "Ratireva". Here the poetic image of Kalidas was praised by the poetry lovers but it is not accepted by the historians that Bhavabhuti and Kalidas were contemporaries.

Second opinion - Another story (equilibrium) is also heard. Once upon a time Saraswati Devi installed both in two places in Tula to test the poetry quality of Kalidas and Bhavabhuti. Then the weight of Bhavabhuti's place was less (less). It is heard that Saraswati applied Kulharmukul Makarand in her ears, due to which both the places became equal. The poetic tact of Kalidas has been shown in the work of Bhojprabandh with many sophisticated anecdotes. But all these proofs cannot be considered.

Kalidasa was unique among the Navaratnas mentioned in the narrative of Vikramaditya, the founder of Vikramsamvatsar. This is another traditional belief as-

धन्वन्तरि क्षपणकामरसिंहं शंकुवैतालभृष्टं घटकर्परकालिदासाः।
ख्याती वराहमिहिरो नृपतेः सभायां रत्नानिवै वररुचिर्नव विक्रमस्य॥

The names of the Navaratnas are specified in this verse. But it is not all contemporary. Kalidas was in the legends of Vikram, even if this passage is accepted, this verse is not sufficient to prove his time. This type of popular legend or even the story mentioned by historical persons is not able to tell the character of Kalidas. From the stories which are delightful, one is able to know the popularity of Kalidas. When and in which country did the great poet take birth, all the researches have the same conclusion. There are external legends and historical stories about his life. Meghdoot and other works repeatedly described the beauty of Ujjayini, so they must have lived there for a

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long time. Saffron flower grown in Kashmir has been described, due to which it is Kashmiri. This is the opinion of some scholars. There is also Ramgiri and Vidarbha referred to by him in Meghdoot. Vidarbha was in such a description that this decision does not seem expedient. Described Malwa in detail, it means that he is Malviya, something like this. On perusing the Digvijayas of Raghu as described in the Raghuvansha epic, it is known that no region in India is unfamiliar to him. As the state of Assam has been described, in the same manner, Kerala has also been described in the same manner. A beautiful description of the sea shore like the Himalayas. Therefore he is a national poet, Ujjayini is his stable place, the whole of India is his Charasthan, therefore the whole of India is his region, it can be said that. The name of his parents is not available even today. In his poetry and plays, there are descriptions of land from the sea. Their country is Kashmir, is Bengal, is Malav, or is different from them. This is debated by scholars. Although Kalidasa is known from these three critical traditions. Kalidasa is the othermost in the minds of Sanskrit literature acquaintances. Kalidasa's three poems and three plays captivate the world and stubbornly leave the minds of Western scholars.

2.1.3 Works of Kalidasa-

There is also a difference of opinion about the number of works of Kalidas. Nevertheless, according to the opinion of many scholars, there are seven works of Kalidas. Two epics - Raghuvansham and Kumarasambhava. Two volumes of poetry – Ritusanhar and Meghdoot. Three plays- Abhijnanashakuntalam, Malavikagnimitram, and Vikramorvasiyam. Apart from these texts, some scholars also believe in the works of Kalidas like Pushpavanavilas, Shringarrashtak, Naloday etc. But according to the opinion of other scholars, Kalidas is not the author of these texts.

Ritusanhar

Ritusanhar is a unique composition in Kalidasa's Khandakavya. There are six cantos in the season. There are one hundred fifty-two (152) verses in this book. The description of the six seasons is available from summer to spring. How the nature changes with the change of time. Its depiction is found in it. Here the enjoyment of human beings especially due to the change of nature is described. In this poem, Chitradharmita, Geetidharmita form Vaishishtaya are seen, but Ritusanhar is Kalidas's book, differences are also seen in this subject. In the Ritusanhar by the poet, the love affair of young women in different seasons has been described. Many people do not consider the simple creation of Ritusanhar as the creation of Kalidas and some people call it the composition of Kalidas's youth.

Meghdoot -

Meghdoot is a popular poem among Kalidas's composition. This book is written in Mandakranta chhanda. The hero is Dhirallit Yaksha and Vishalakshi Yakshini is the heroine. There are two part in this book, Purvamegh and Urmegh. Due to the ecstasy of duty, the Yaksha left his wife on the orders of Kubera and lived on the Ramgiri mountain. There is a description of the disconnected state of the Yaksha situated in the separation of Priya during the rainy season. The description of how humans behave after suffering. Here the poet has for the first time accepted the substance and displayed it as a messenger. The state of people without love has been described by the poet. The picture of nature is clearly visible by reading the verses here.

Raghuvansham -

Raghuvansh is epic having 19 cantos. The story of Raghuvansha is written in it. Raghu was very mighty and charitable. In this epic, there is a description of his lineage. That is why the poet named it Raghuvansh. Primarily it describes the great kings like Dileep, Raghu, Aja, Dasharatha, Ram, Luv, Atithi, etc. Dilip Satyasandha, Raghu mighty and charitable, Aj soft hearted and loving, Shri Ram the best, thus these four are also symbols of Dharma, Artha, Kama and Moksha. In this epic, Raghu Digvijay, Ajavilap, Sitaparityaag etc. parts are interesting. The essence of Ramayana was presented in the tenth canto. There is something attractive in each canto. The story and the description together enhance the beauty of this poem. The maturation of the Rasas produces ductility. Like the Navratna Virajit Muktahar, the love of all-beautiful souls calls for entitlement. Kalidas composed other poetry, yet Sanskrit writers praised him as Raghukavi. Hence the excellence of this poem is considered. The story of Rama is described from the beginning of the tenth canto to the fifteenth canto. After this, the character of the Ramvanshi kings was presented. The last canto ends with the consecration of the garbhagandha Agnivarna. Kalidas also wanted to describe the successor kings of Agnivarna, but he became Kalakavalit. Many people say that the next cantos of Raghuvansh were also written by Kalidasa, but they are not received today. Many people support the readiness of the text with the synchronicity of Kalidas and Agnivarna. The kings described in the Raghuvansh have a distinction with the kings described in the Ramayana. But the lineage described in the Vayu Purana bears a lot of harmony with the lineage described in the Raghuvansh. The story of Rama is described from the beginning of the tenth canto to the fifteenth canto. After that the character of the Ramvanshi kings was presented. Mahakavikalidas composed the epic Raghuvansha with the shelter of Ramakatha from Ramayana. The Raghuvansha epic is a very popular creation in the world of Sanskrit literature.

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Kumarasambhava

Kumarasambhava is the second epic. This is a unique epic containing the birth description of Devasenapati Kumaraskandha along with the love description of Shiva-Parvati. It has 17 cantos. But according to some scholars, there must have been 22 cantos in this in the past. With the boon of the creator Brahma, Tarakasur became very strong and started tormenting all the gods. For this reason, according to the information of Brahma, the gods got Shiva-Parvati married. Tarakasur was killed by his son Kumar. This story is narrated by the poet in Sumadhurshaili.

Some scholars argue that Kalidas named his poetry after reading the verse written below.

एष ते राम गंगायाः विस्तारोऽभिहितो मया।
कुमारसंभवञ्चौव धन्यःपुण्यस्तथैव च। Balkand 7/32

In the beginning of the poem, the poet described the way Nagadhiraja Himalaya is situated like the standard of the earth. This poem is the culmination of the poet's statue. The language of poetry, the complex of advanced culture, the beautiful sublime illustrations, etc., enhance the beauty of poetry.

In Kumarasambhava poetry, Himangasuta Parvati, who was engaged in penance, after listening to the speech of Brahmachariveshdhari Shiva, wished to leave from there, then the Analapkalpanamurti poet Kalidas presented a completely new and touching analogy. as

षिलाधिराजतनया न ययौ न तस्थौ।
मार्गाचलव्यतिकराऽऽकुलितेव सिन्धुः॥

The proper physical and mental condition of Parvati is reflected in this passage.

Abhijnanashakuntalam

The play Abhijnanashakuntal has established the name of Kalidas at the top of the Sanskrit world. There is no drama like Shakuntala in Sanskrit literature. This play was translated in almost all languages of India. This drama is performed every where. There is also folklore that "Natakeshu Ramyam Shakuntalam". There are seven ankas in the Shakuntal drama and if the fourth anka of Shakuntal is read alone and mindfully, then it is known that how much was the immediate social pride.

Vikramorvasiyam -

The love story of Urvashi and Pururva is described in this play. This story was very ancient and popular in Sanskrit literature. This incident is found in the dialogues of Rigveda. Based on this incident, this play was created. Due to the curse, Urvashi

came from heaven to the world of death. On his arrival in the world of death, he was reconciled with King Pururava. After that the love of both of them started. But at the end of the curse, Urvashi left Pururava and went to heaven. Due to separation, Pururava went mad. Seeing the love of both, Indra allowed Urvashi to live with Pururava again.

Malavikagnimitram -

This five-anka play was written on the basis of the love story of Vidisha king Agnimitra and Malavika. This play is very exciting.

2.1.4 Language of Kalidasa

The glory of this Rasiddha poet is known only from his poems. It is known from the perusal of Kalidas's poetry that he had great erudition in Vedas and Puranas, such imagination, tact, melody of posts, skill of character constitution, rapture, fine, beautiful words etc. The poetry of this poet is respected by all. Kalidas, awarded by the Sudhijans, is the representative poet of Indian culture. His creation was accepted as the main instrument of the four-class Purusharth by the poetry. This great poet is the emperor of Vaidarbhi riti, full of prasad Guna, a master of upma, a painter of nature depiction, euphemistic style, a unique poet who is skilled in new imagination. Kalidas is seated like the sun among the poets. Kalidasa's language is flawless, simple. Without effort, in the simple language of literature, the elements are preached. For this reason, the poetry of Kalidas gained immense popularity. Kalidas's compositions are interesting not only to scholars but also to children. As seen in Raghuvansham

ज्ञाने मौनं क्षमा शक्तौ त्यागे श्लाघविपर्ययः।

गुणागुणान्बन्धित्वात् तस्य सप्रसवाइवः॥

Kalidasa's poetry is famous. In the opinion of the critics, the miraculous novel of Heart Paksha has become possible in Kalidas's poetry as compared to Kala Paksha. He is the best poet. The miraculous depiction of friendly heart is found everywhere in Kalidas's poems. To present a complete picture of human life, he composed Raghuvansh. Kumar Sambhav was created to bring out the best of love.

Figures of Speech plan

“Upma Kalidasasya” although this phrase is prevalent everywhere in the Sanskrit world. Kalidas was not only a hero in the use of simile, but all the figures of speech have been used by Kalidas. The use of upamalankar is seen again and again. No one else is able to do the same experiment as Kalidas did.

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INTEXT QUESTIONS – 2.1

1. How many poetic work are there by Kalidas?
2. What is the time of Kalidas?
3. How many plays did Kalidas have?
4. Kalidas was a heroic in the description of which Alankar?
5. How many cantos are there in Raghuvansh?
6. Which kings are described in Raghuvansh?
7. How many cantos are there in Kumarasambhava?
8. Who is Kumar in Kumarasambhava?
9. Who is the hero of Kumarasambhava?
10. Where is the birth place of Kalidas?

2.2 ASHVAGHOSHA

Ashvaghosha is a well-known great poet of Sanskrit literature. Saket Nagar is his birthplace. Saket Nagar is the present day Ayodhyanagar. He was the son of Aryasuvarnakshi. Scholars have accepted their time as the first century AD. He was a contemporary of Emperor Kanishka. Ashvaghosha was the guru of the king of Kanishka. By birth, a master of Brahmin Vedas, he was a great scholar. After some time Ashvaghosha was attracted by the teachings of the Buddha and accepted Buddhism after receiving a Buddhist initiation from Vasumitra, the president of the Buddha Sangha, who was attached to the Mahayana branch. he was good in music. At the time of his singing, even the horses did not eat grass etc. That's why he got the name 'Ashvaghosha'.

Ashvaghosha is said to be the disciple of Suvarnakshiputra Parshva. He was dependent on Magadhraj. The ruler of North India, Kanishka, bowing down to the attack, ordered Magadhraj to give two things in return for the state. 1 - Buddha's patra, 2 - Ashvaghosha. The king was ready to give the pot of Magadha but did not want to give Ashvaghosha. The ministers got worried seeing him. The king took a method to convince the ministers. One day he made the horses in his stall to eat grass. Then he wanted to listen to the music of Ashvaghosha by horses not to eat the grass. Then the poet came to know the value of Ashvaghosh. That is why he was named Ashvaghosha. His real name has disappeared. Ashvaghosh went to Kashmir with Kanishka. They respected him very much. Being a contemporary of Kanishka, the time of Ashvaghosha is decided in the first century BC. Ashvaghosha's poetry was translated into Chinese in 248-417 AD. A Chinese traveler named Itsing had called the great preacher, Ashvaghosha, the predecessor of Nagarjuna. Ashvaghosh was a resident of Saket.

2.2.1 Time-Period

Ashvaghosh is the former poet of Kalidasa Kavi. It is heard that he was a contemporary of King Kanishka of the 1st century. Therefore, the period of Kanishka is considered to be the period of Ashvaghosha. Therefore, the period of Ashvaghosha is the first century BC.

2.2.2 Country

Ashvaghosha was the Sabhapati of Maharaja Kanishka. His country was Magadha and the birth place of Ashvaghosh is Saket.

2.2.3 Works-

The great poet Ashvaghosh was famous as a philosopher and a religious speaker, he had erudition in various scriptures. Here the poet Ashvaghosha composed the books Buddhacharitam, Soundaranandam, Shariputrprakanam, Gandistotragatha, Vajralisthi and Sutralankar.

Buddhacharitam- Buddhacharitam is the poetry of Ashvaghosha. There are 17 cantos in this poem. It is known from the text of Chinese Prof. Takkusumahaya that there were three thousand verses in that book. But today only 1368 verses are found in this poem. The Buddhacharita, translated into Chinese in the seventh or eighth century, has 28 cantos. From this it appears that only part of Buddhacharita is found in Sanskrit language. King Shuddhodhana ruled in a city named Kapilavastu. His son was Siddhartha Yuvraj. The story of how Siddhartha, who lived a happy life like a heavenly life with a prosperous kingdom, a rich authority, a beautiful woman and a beloved wife Yashodhara, was born as dispassion, this story has been described in the Buddhacharita. In this, the story of the entire life of Mahatma Buddha, such as Abhinishkraman, Tapovan Gaman, Yashodhara Lament, Magadha Yatra description, Siddhartha's attainment of Buddhahood, preaching of education, etc., is described in simple and soulful language. There is a plurality of words defined in Buddhism in poetry. It is understood from the Buddhacharita that Ashvaghosha is the originator of the Mahayana tradition of Buddhism.

Poetry is the expression of the heart feeling. Poetry excites and attracts the human heart. Therefore, since ancient times, for the promotion of human religion and its purpose, the shelter of poetry is taken. The great poet Ashvaghosha also composed poetry for the promotion of Buddhism. At the end of Saundranand, the poet himself said that like honey is mixed to drink a pungent medicine. Similarly, I have taken shelter of poetry for the purpose of propagating religion.

Therefore the poetry of Ashvaghosha is the propagator of the philosophical ideas of

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Buddhism. There is no doubt that Ashvaghosh was a great scholar. These poets were teachers of Buddhist philosophy and Buddhist doctrines. His authentic texts are Buddhacharitam, Saundarananda and Shariputraprakaran. Other texts do not seem to have been composed by him from internal and external evidence. Some parts in poetry are beautiful, from the point of view of poetry.

Saundranand -

There are 18 cantos in this text. In this, the love story is described with Sundari, the wife of King Nanda of Ikshvaku dynasty. In this, when Nanda become like dead person in the separation of the beauty women, then Gautam Buddha preached to that Nanda, that sermon was very meaningful. From the point of view of poetry, Saundranand is superior to Buddhacharita. Here the poet displayed complete art and poetic splendour.

Shariputra Prakarana

The Shariputra prakarana is said to be the ancient play of Ashvaghosha. But there is difference of opinion in this matter. In the opinion of most of the people, Shariputraprakaran is not the work of Ashvaghosha, but in terms of composition, some people consider it to be of Ashvaghosh. There are 9 anka in this play. The hero of this is of patient nature.

Sutralankar

This text based on Buddhist philosophy is the only translation in Tibetan language. Not available in original form. In this, some stories that promote moral thought are stored.

Vajrasuchi

This book is based on the legends of Buddhism. In this the system of varna system is shown. Some people call this poetry of Dharmakirti and not of Ashvaghosha.

Mahayana Shraddhatpadakashastram -

There is an explanation of nihilism in this scripture. Its original form is also not available, it is translated in Chinese language.

2.2.4 The erudition of Ashvaghosha -

Ashwaghosh's knowledge of literary erudition and Buddhist philosophy was very serious. He presents the philosophical facts in a simple sarcastic style. Ashvaghosha was a Brahmin in the beginning. Therefore, there was also a deep knowledge of Brahman literature and proper knowledge about ethics, economics and grammar. He was the founder of Yogachara school of thought.



INTEXT QUESTION – 2.2

11. Which king had Ashvaghosha?
12. How many poems are there in Ashvaghosh?
13. Which is the play composed by Ashvaghosha?
14. What is the period of Ashvaghosh?
15. How many cantos are there in the Buddha?
16. Who is the hero in Buddhacharita?
17. Who was the father of Buddha?
18. Whose work is Saundranand Kavya?
19. How many cantos are there in Saundernand?
20. Whose work is Vajrasuchi
21. Whose composition is the Shariputrprakaran?

2.3 BHARAVI

2.3.1. Introduction

Bharavi was a scholar of Shaivism, a great scholar, a politician, a heroic description, a promoter of the ornate style. Nothing was mentioned by Bharavi about his family, place of residence, father, grandfather, or guru. According to Avantisundari Katha, Bharavi Dandivirchit was a Kushikagotriya Brahmin. He used to reside in Anandpur. After that he came and resided in Achanpur Elipur of Varar province. Narayan Swami became in this dynasty. His son was Damodar. This Damodar became famous by the name of Bharavi. There this verse is found about Bharavi-

स मेधावी कविर्विद्वान् भारविं प्रभवां गिराम्।
अनुरुध्याकरोन्मैत्रीं नरेन्द्रे विष्णुवर्धने॥

Thus Bharavi was the great father of Dandi. His period is believed to be around 600 AD. They have only one epic named “Kiratarjuniyam”, which is counted in the first place in the Brihatrayi. In Sanskrit scholarly society, these types of narrations are well-known such as ‘Bharaverthagauravam’, ‘Narikelphalasmitam vacho Bharveh’, ‘Sputta na padairpakritam’. According to the geographical description described in the epic Kiratarjuniya by Mahakavi Bharavi, one should know about his country.

2.3.2 Country and Time

Various opinions are presented below regarding the country period of Bharavi.

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First- It is known from this mentioned line in the inscription written by the Jain poet Ravi Kirti in Aiholgram in South India in 634 AD, “Sa Vijayatam Ravikirti: Kavitaashrit Kalidas Bharavikirti” that till the first half of the seventh century Bharavi was a well-known poet.

Second- Kalidas was the predecessor of Bharavi and Mahakavi Magha was the successor in terms of the progressive effect of the poetry art. The period of Magha is believed to be 700 AD. Therefore, the position of Bharavi should be the latter half of the 6th century.

Third- This example of Bharavi is found in the kaashika (Kirata 3/14). Therefore, the time of Bharavi should be the second half of 6th century after Vamanajayaditya (7th century BCE).

Fourth- According to the Avantisundari Katha, Damodar and Bharavi, the grandfather of Dandi, were the councilors of Vishnuvardhana (615 AD). Hence his period must be in the second half of the 6th century. In conclusion, it appears that the position of Bharavi should be from the 6th century onwards to the seventh century AD (550-600 AD).

2.3.3 Kiratarjuniyam

Mahakavi Bharavi, taking shelter of the Mahabharata story, composed the heroic epic Kiratarjuniya, consisting of 18 cantos, from the ornate art form. Kiratarjuniya with the seriousness of the meaning is the first enumerated in the Brihatrayi. This book begins with the word Shri and Sargant with the word Lakshmi. In this there is a description of Arjuna’s battle with Lord Shiva. Hence the book was named Kiratarjuniyam. “KiratashchArjuna kiratarjunau (Dwand Samas) kiratarjunau adhiktya kritam kavyam kiratarjuniyam” Kiratarjunatchh (Eye Adesh) being kiratarjuniyam. The attainment of divine weapons for Arjuna is the fruit of the epic. The hero of this book is Arjuna and the heroine is Draupadi. Arth-glory, clarity, repetition and ornate word planning are the hallmarks of this epic. Bharavi also composed monosyllable, double-sided shlokas. For example, “Na nonnannuno nana nananata nanu” (Kirat. 15/14). In this book, there is an interesting and delightful depiction of season description, Himalayan description, sandhyavaran, moon description and morning etc. Similarly, the description of Chitrakavya in the 15th canto is worth seeing. In the first canto, the word tact is present in the statement of Draupadi, it is rare elsewhere. The basis of the story of Kiratarjuniya is Mahabharata itself. There is a story of Kiratarjuniya in the 18th canto and forest festival of Mahabharata. Here is the Kirat dressed Shiva. Taking a short story from the Mahabharata, Bharavi created originality in the plot with his poetic talent. The style of Mahabharata is simple, but the style of Kiratarjuniya is

complex and ornate. Bharavi has also given a beautiful description of seasons, mountains, rivers, forests, mornings, evenings etc. According to this utterance 'Bharaveertha Gauravam', the meaning of Kiratarjuniya is very famous.

**INTEXT QUESTIONS -2.3**

22. What is the country of Bharavi?
23. What is the name of the poetry of Bharavi?
24. What is the age of Bharavi?
25. Who was Kirat?
26. How many cantos are there in Kiratarjuniya?

**SUMMARY**

In this text, there is a description of the period and works of Kalidas Ashvaghosh and Bharavi. The pride of Kalidas is also described. Differences have also been displayed regarding the time period of the poets. The poets' erudition, language style has also been described. From this it became known that the country of Kalidas is Ujjayini. The country of Ashvaghosha was the capital of Kanishka. The time of the Ashvaghosha is the first century. Ashvaghosh has two poems without controversy. Buddhacharitam and Soundaryananda. The period of Bharavi is 6th and 7th century. It is known that Bharavi belonged to South India. The only epic of Bharavi is Kirata Juniyam.

**TERMINAL EXERCISE**

1. Introduce the works of Kalidas.
2. Write the language style of Kalidasa.
3. Write an essay on the basis of Kiratarjuniyam.
4. Write about the country of Ashvaghosha.
5. Introduce about the works of Ashvaghosha.
6. Write a short essay about the country of India.
7. Present Bharavi's erudition.
8. Write an essay on the language style of Kalidas.

**POET
INTRODUCTION****Note**

**POET
INTRODUCTION****Note****ANSWERS TO TEXT QUESTIONS****2.1**

1. Kalidas has two poems (Kavya)
2. Kalidasa's period is first century BC.
3. Kalidas has three plays.
4. Kalidas was a knight in the use of Upama Alankar
5. There are 19 cantos in Raghuvansh.
6. In Raghuvansh there is a description of Suryavanshi kings
7. Kumarasambhava has 17 cantos.
8. Kumar is Kartik in Kumarasambhava.
9. The protagonist in Kumarasambhava is Kartik.
10. Ujjayini is the country of Kalidas.

2.2

11. Ashvaghosha was in the assembly of Emperor Kanishka.
12. Ashvaghosh has two poems.
13. A play by Ashvaghosha is the Shariputrarakaran.
14. The period of Ashvaghosh is the first century AD.
15. There are 17 cantos in Buddhist literature.
16. The protagonist of Buddhacharita is Gautam Buddha.
17. The name of Buddha's father is Shuddhodana.
18. Saundranand is the work of Ashvaghosha.
19. There are 18 cantos in Saundranand.
20. Vajralisthi is the work of Ashvaghosha.
21. Shariputrarakaran is the composition of Ashvaghosha.

2.3

22. The country of Bharavi is Kanchipuram.
23. The poetry of Bharavi is Kiratarjuniyam.
24. The period of Bharavi was 6th century.
25. Kirat is Lord Shiva.
26. Kiratarjuniyam has 18 cantos