

THE ROLE OF NATURE IN THE DEVELOPMENT OF PLOT IN KĀLIDĀSA' PLAYS

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Abstract: The present paper attempts to define the role of Nature in Kālidāsa' plays. It will be a two-way observation as to:

- How Kālidās paints nature in his plays?
- How nature painted by this great poet actually participates in the development of the plot of a play?

Introduction:

Human life and all its activities take place in the lap of Nature. This is how this universe has been designed by the almighty. It is barely possible to think of life on this earth without Nature. And this very nature has gifted the poet with such a sensitivity that helps him in reaching a state of ecstasy where he becomes one with nature and nature starts communicating with him. In the performance of the play or when it is read in a book form, nature does not stand out as a separate entity. It is always there heightening the emotions of the characters and those of the audience. It is very difficult to sum up the feelings of the poet subjectively but a few great poets have been gifted with the voice and the right idiom to put it forth. In Tagore's *Gitanjali*, the great poet very beautifully puts it thus:

I am here to sing thee songs. In this hall of thine I have a corner seat.
In thy world I have no work to do; my useless life can only break out in tunes
without a purpose.
When the hour strikes for thy silent worship at the dark temple of midnight,
command me, my master, to stand before thee to sing.
When in the morning air the golden harp is tuned, honour me, commanding my
presence.
I have had my invitation to this world's festival, and thus my life has been blessed.
My eyes have seen and my ears have heard.
It was my part at this feast to play upon my instrument, and I have done all I
could.
Now, I ask, has the time come at last when I may go in and see thy face and offer
thee my silent salutation?
Further he sings:
My poet, is it thy delight to see thy creation through my eyes and to stand at the
portals of my ears silently to listen to thine own eternal harmony?

Thy world is weaving words in my mind and thy joy is adding music to them.
Thou givest thyself to me in love and then feelest thine own entire sweetness in
me. (<https://www.sacred-texts.com/hin/tagore/gitnjali.htm>)

The poet is much more close to nature as he is continuously involved with it through his imagination. Wordsworth in *Lines Composed a Few Miles above Tintern Abbey* finds a communion with the nature and soul of man:

—And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and in the mind of man:
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things. Therefore am I still
A lover of the meadows and the woods
And mountains;

It is thus not a surprise that action in a play imbibes nature not only as its background, but also as its companion. Modern reader is sure to understand this if he/she is familiar with Samuel Beckett's *Waiting for Godot* a celebrated work in the theater of the absurd. Here there a single tree with a bundle of meanings associated with its presence on the stage:

The tree is a very useful plot device in that it anchors the characters to a specific place where they are waiting for Godot. We learn that Godot told the two men to wait for him by the willow tree, so they are there....The willow is a symbol of harmony, of strength, of rootedness to the soil.” (web page, e-notes)

In Classical Sanskrit poetry, the poet in absence of technological equipments had much more space to live with nature, and so there is nature playing a major role in the Sanskrit poetry. Trees, rivers, flower, beach, hearts, demerit animals, river, sky, breeze, clouds, rains, celestial bodies like such, moon, stars all take an active part in the development of the plot. They enhance the chore of the circumstances thereby making the plot more interesting and enjoyable (or fearful).

Kālidās, as his works discern, was a man exceedingly attentive towards his surroundings. He has a great love for the beauty in Nature which reaches its bursting idiom in his two long poems- *Ṛtusañhar* and *Meghadūtam*. The theme of these poems may be different but they celebrate the love for nature in its pristine beauty. The other plays also sing of this love for nature. The nature, if confiscate from his poetry what remains is a void. All the senses have something to feed upon in his poetry. His keen observation, his intense reverence for the earlier literature and his love for the interaction between the human beings and the nature can be easily defined through his poetry. The classical poetry reverberates in his works. His love for nature helps him in depicting the human emotions smoothly through his verse. It is difficult to segregate the poet of nature and the poet of human heart in Kālidās. The following translated (by Ryder) verse from *Ṛtusañhar* can better prove the point:

Dear maiden of the graceful song,
To you may summer's power
Bring moonbeams clear and garlands long

And breath of trumpet-flower,
Bring lakes that countless lilies dot,
Refreshing water-sprays,
Sweet friends at evening, and a spot
Cool after burning days. (*Summer*)
The rain advances like a king
In awful majesty;
Hear, dearest, how his thunders ring
Like royal drums, and see
His lightning-banners wave; a cloud
For elephant he rides,
And finds his welcome from the crowd
Of lovers and of brides.
The clouds, a mighty army, march
With drumlike thundering
And stretch upon the rainbow's arch
The lightning's flashing string;
The cruel arrows of the rain
Smite them who love, apart
From whom they love, with stinging pain,
And pierce them to the heart. (Rain, pp.212-214)

In *Kumarsambhavam*, the nature partakes in the affairs of the divine powers. In the following stanza of the second canto, Kāmdeva takes help of Vasañt (spring) to help force Lord Shiva and Pārvaṭī in a matrimonial relationship to obtain a son to kill the demon Tarkasur:

अथ से ललितयोषिद्भ्रूलताचारुशृङ्गं
रतिवलयपदाङ्के चापमासज्य कण्ठे।
सहचरमधुहस्तन्यस्तचूताङ्करास्रः
शतमखमुपतस्थे प्राञ्जलिः पुष्पधन्वा। (II, 64)
Atha se lalityoṣiḍbhruḷtācāruṣṛḅgaṅ
Rtivilypdadke cāpamās̄jy kṅṭhe.
Shačrmdhuhstnystcūtādkrasr:
Satamakmuptsthe prāñjli: puṣpdnwā.

Knowing the purpose of this divine relationship, Kāmdeva is encouraged, and Vasañt accompanied with his wife Rati goes to the abode of Śiva's worship to make the atmosphere sumptuous to appeal the couple. Thus:

मधु द्विरेफः कुसुमैकपात्रे पपौ प्रियां स्वामनुवर्तमानः।
श्रृगेण च स्पर्शनिमीलिताक्षी मृगीमकण्डूयत कृष्णसारः॥ (III, 36)
Madhu dewief: kusumaikpāra papau priyā swāmnūvartamānah:
ṣṛingen ca sparśanilitakshi maḡirimakaṅḁayat kṛiṣnasārah: .
(Even the inanimate objects of nature get involved in the love activities. The whole world seems to help the divine couple to participate in course of earthly love.)

Meghadūtam is a nature based lyrical poetry, consisting of about 120 stanzas divided into two parts of which the first part introduces the natural bounty spread on the path of the cloud from

Ramgiri to Alaka, while the second part reveals the picture of the human heart placed in the lap of natural exquisiteness. Kālidās is at ease while presenting the grief of the hero with the glowing description of the beauties of Nature woven together with human emotions. He has immortalized the beautiful views spread around the route to be followed by the clouds: mountains-Amarkuta, Himalaya-Kailasa; rivers- Narmada, Vetravati, Sindhu, Gambhira, Ganges; states- Dasarna, Avanty, and towns-Alaka, Vidisa, Ujjayani. The poet seems very conscious while describing a variety of facets of Nature. In the description of the route the poet very skillfully incorporates the changing emotions of human heart.

Kālidāsa' idea of sharing the sorrow of the Yakṣa through a cloud messenger has been justified by the poet himself in the poem:

‘*Kamarta Hi Prakrutikrupanachhetanachetaneshu*’:

‘Where the cloud, a compound of vapour, heat, water and wind, [and] where the messages that have to be carried by living creatures possessed of sound organs of sense? [that is, there is a great incongruity between the two objects]- Not taking this into consideration, through eagerness, the Yakṣa implored him (cloud); for those [that are] oppressed by love [are] by nature incompetent as regards [that is, to distinguish between] animate and inanimate objects.’ (Karmarkar, p. 5).

Yakṣa is aware of the pain of separation and he could feel that of the beloved too thus, he desires his beloved to tolerate this pain while waiting for the union of the two lovers.

In the *Raghuvañśam*, while returning from Lanka with Sita and Laxman, Rama gives a vivid word picture of the mountains, rivers, hills, fauna and flora he views from the Puspakavimān:

क्वचित् प्रभालेपिभिरिन्द्रनीलैर्मुक्तामयी यष्टिरिवानुविद्धा।
अन्यत्र माला सितपङ्कजानामिन्दीवरैरुत्खचितांतरेव॥
क्वचित् खगाना प्रियमानसानां कादम्बसंसर्गवतीत पङ्क्तिः।
अन्यत्र कालागुरुदत्तपद्मा भक्तिर्भुवश्चन्दनकल्पितेव॥
क्वचित् प्रभा चान्द्रमसी तमोभिश्छायाविलीनैः शबलीकृतेव।
अन्यत्र शुभ्रो शरदभ्रलेखा रन्ध्रेष्पिवालक्ष्यनभः प्रदेशा॥
क्वचित् कृष्णोरगभूषणेव भस्माङ्गरागा तनुरीश्वरस्य।
पश्यानवद्याङ्गि विभाति गङ्गा भिन्नप्रवाहा यमुनातरङ्गैः॥ (13.54-57)

The natural description of the ocean in the *Raghuvañśam* testifies the close observation of Kālidās. He refers to big fishes taking water in their mouth and while closing their mouths throwing out water as fountains from the apertures on their heads. Big snakes are lying ashore to enjoy the air. Kālidās also refers to huge crocodiles with their movements in the ocean. When they rise all of a sudden they divide the foam on the shores, the foam on their cheeks appears like fans near their ears. Massive waves throw the shells out of the water amidst the coral trees which then move with great difficulty as their mouths are sewn by the sprouts of the trees.

The eyes are always ready to grasp the colours spread by nature; the ears are lurking for the sweet melodies and symphonies of the sounds of the objects of nature engrossed in their doings while the other senses are always organized to go out in nature to taste its sweetness. Thus, Kālidās uses all his expertise in utilizing the nature with its beauty to harness his poetry to satiate the senses of the audience.

All these are woven into the feelings and sentiments of the characters: the river, the cloud, the rains, the trees, the denizens of the forests; even the insects have their own beauty and charm in the eyes of Kālidās. Another aspect which needs to be observed in case of themes worked upon by Kālidās is that being a devotee of God Śiva and Goddess Kālī he deliberately exploits the theme of commotion, order, submission and peace as is found in nature. Nearly all his plays and even long poems present a disorder, either in the physical atmosphere which surrounds the characters or emotional or mental commotion inside the characters, in the very beginning presented by the prologue. In *Śākuntalā*, the *sūtradhār* introduces the chase of the spotted antelope by King Duśyañt:

rokfLe xhrjkxs.k gkfj.kk izlea âr%
 ,"k jktso nq%"kUr% lkj³~sx.kkfrjaglkAA 5AA

Again, the charioteer says:

d`".klkjs nnPpLRof; pkf/kT;kdkeqZdsA
 Hk`xkuqlkfj.ka lk{kRi';keho fiukfdu~AA16AA

He compares the king's pursuit to that of God Śiva's.

In Kālidās, the main action is generally, a struggle of a heart in grief. Externally, the action is either on a personal level, as in *Śākuntalā*, or on the battlefield as in *Raghuvañśam*. In *Malvikāgnimitra* the action is at both the levels; internal and external. In *Śākuntalā*, the heroine is born and brought up in a hermitage, in the lap of nature.

Personification:

Personification is a major tools used in ancient poetry to represent the inner feelings on the stage. The poetic imagery of Kālidās, is mostly based on the personification of the mountains. The mountains to Kālidās appear to have both human and non-human form

जङ्गमं प्रैष्यभावे वः स्थावरं चरणाङ्कितम् ।
 चरणाङ्कितम् विभक्तानुग्रहं मन्ये द्विरूपमपि मे वपुः ॥ (Kumar, VI, 58)

Kālidās attributes divine personality to the Himalayas:

अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः ।
 पूर्वापरौ तोयनिधी विगाह्य स्थितः पृथिव्या इव मानदण्डः ॥ (Ibid. I,1)

Kālidās observes that the lotuses growing in lakes on the Himalayas are burst open by the rays of the sun which rise upwards:

इति तेभ्यः स्तुतीः श्रुत्वा यथार्था हृदयङ्गमाः ।
 प्रसादाभिमुखो वेधाः प्रत्युवाच दिवोकसः ॥ (Ibid. II, 16).

The Himalaya of Kālidās is made a calf to get mother- earth milked easily. The Himalayas protect the Darkness which enters it caves to seek protection from the sunlight.

दिवाकराद्रक्षति यो गुहासु लीनं दिवा भीतमिवान्धकारम् ।
 भीतमिवान्धकारम् क्षुद्रे ऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैःशिरसां सतीव ॥ (Ibid. I, 12)

The twilight with its beautiful shades is one of the favourite element explored by poets for their imagery. Twilight, for Kālidās, paints the sky with the mourning colours for the setting sun, as in the following verse:

jäihrdfi'kk% i;kseqpka dksV;% dqfVydsf'k HkkUR;ew%A
 æ{;fl Rofefr lka/;osy;k ofrZdkfHkfjo lk/kqofrrkAA (Ibid. VIII,45)

The twilight, as Kālidās images, is the heroine of the hero-like Sun. She comes before the Sun in the morning and it is quite proper that she follows the sun in his calamity. Hence, she pursues the body of the Sun, placed on the peak of the western mountain. (Kumar, VIII, 44).

सन्ध्ययाप्यनुगतं रवेर्वपुर्वन्द्यमस्तशिखरे समर्पितम् ।

समर्पितम् येन पूर्वमुदये पुरस्कृता नानुयास्यति कथं तमापदि ॥ (Ibid. VIII,44)

The evening is usually considered as the end of the day and is said to bring a momentary death on earth in the form of sleep which is also personified as the sister of death. Kālidās observes that the sun deposits the day with the ocean. (Kumar, VIII. 42).

सो ज्यमानतशिरोधरैर्हयैः कर्णचामरविघट्टितेक्षणैः ।

अस्तमेति युगभृगुकेसरैः सन्निधाय दिवसं महोदधौ ॥ (Ibid. VIII,42)

The sky in the evening, according to his observation looks like a pond, half- dry. The darkness in the east is the mud in one part of the pond:

पूर्वभागतिमिरप्रवृत्तिभिर्व्यक्तपङ्कमिव जातमेकतः ।

खं हृतातपजलं विवस्वता भाति किञ्चिदिव शेषवत्सरः ॥ (Ibid. VIII, 37).

He further describes the sky as if it were asleep after sunset. Kālidās describes thousands of sages engaged in singing hymns in praise of the sun in the evening.

Kālidās has given a personified picture of wind which, as he says in the following stanza, competes with the fragrance of the breath from the mouth of Aja:

o`UrKPN~yFka gjfr iq"ieuksdggkuka

ll`T;rs ljflTsj#.kka'kqfHkUuS%A

LokHkkfoda ijxq.kksu foHkkrok;q%

lkSjH;ehllqfjo rs eq[kek#rL;AA (Raghu. V, 69)

Birds and beasts are presented as behaving like human being in the Indian poetry to add flavors to the entertainment. Human beings like to see impossible becoming possible. They desire to tread the unknown realms of animal world and this is the zone of which the poets take advantage. Sometimes the poet finds it difficult to express the emotions directly and it hinders the development of the plot so he takes the help of the animal world.

Raghuvansham describes the part played by the animals, most interesting of which is that of Kumbhodara, the lion, and Nandini, the cow. (Canto II). Then there are monkeys, swan, crow etc. personified to participate in the design of the plot.

Water is the most essential ingredient of the nature that participates in the building up of and presentation of the emotions. The motif of water is reverberating throughout *Śākuntalām* from the very beginning:

“;k l`f"V% L="Vqjk|k ogfr fof/kgqra ;k gfo;kZ p gks=h**(I,1)

(Water which is the first creation of the creator.)

Riśi Kaśyap, while bidding goodbye to Śākuntalā, reminds of the warm feelings of her daughter towards the nature, as he exclaims:

- ikrqa u çFkea O;oL;fr tya ;q"ekLoihrs"qk ;kA

(Who does not essay to drink water first when you had not had (your) drink (watering).)

Water here symbolizes the value of the life of other beings to Śākuntalā. This in turn shows the soft emotions of Śākuntalā towards these beings.

The second category is of those supernatural elements that partake in the main action. When Kaṇva returns from *Prabhāsa tirtha*, nobody is ready to take the responsibility of putting sage Kaṇva into rage, thus the nature is called upon to pass the message of pregnancy of Śākuntalā. He is informed by *ākāśvāṇi* (voice from the heaven) about the pregnancy of Śākuntalā and about king Duśyānta as being responsible for it. Then in Act VII the herb-Aparājita, with special powers worn by their son Sarvadamana, turns into a biting serpent in case anybody harms the boy except his parents. Mātali, being a celestial being, has the power to become invisible. In Act V, 31.1 Menka, the celestial nymph and mother of Śākuntalā, in a flash of light, lifts her and is lost into the air, as is announced by the *Purohit*:

L=h laLFkkua pklIjLrhFkZekjk&
nqfC{kO;Suka T;ksfrjsda frijks·Hkwr~ AA30AA

In all these incidents, nature is responsible to produce the romantic effects and thrill that audience desires to watch in the drama. Mary B. Harris in her work, *Kalidasa, Poet of Nature* writes that 'he was a man of culture and acquainted with the fine arts. This we infer from the number and character of his allusions to painting and music, in his lyrics and dramas. He was a Nature student and Nature lover as are most of his race; the great world-artist of nature whose talent is seen at its highest mark in his poem "The Seasons", which also gives rein to the poet's other supreme characteristic of intricate eroticism interwoven with Nature.' Nature helps Kālidās to let the plot flow smoothly. As in *Śākuntalā*, a voice blesses her when she departs from the hermitage:

Voice in the Air: May her way be pleasant all throughout by lakes, full of lotus beds; the sun's heat moderated by the trees exuberant with leaves, its dust be as soft as the pollen of the lotus, and by pleasant breezes; and may she be prosperous! (IV, 9, 11)

Kālidās with his magical touch pour life to his plots with the use of figures of speech like metaphor (*rupaka*), hyperbole (*atisayokti*) and fancy (*utpreksha*). The poet has vividly defined the emotion which is *Vipralambha Srinara* or love in separation. The poem *Meghaduta* is also considered a Duta Kavya in Sanskrit literature. Kale very beautifully figures out Kalidas's style:

"He set forth as a necessary corollary that man attains his true dignity only in releasing that is not independent of and above the world that is not human.: that the ocean and the rivers, the mountains and the forests, the trees and the flowers, the birds and the beasts, are as much conscious of a personal life as man and therefore claim from him a recognition of their dignity and worth." (Baindur Meera, p.158).

Kālidās is famous for use of simile (*Upama*) and is honoured as '*Upama Kalidasasya*.' An example from *Meghadūtam* where the waves in the Vetravati river are compared to the river knitting her eye-brows at the noisy cloud thundering on her banks is presented in Stanza 24 of *Purvamegha* and the eyes of sorrowing wife are half open and half closed like a lotus bud on a cloudy day, neither closed, nor open fully in Stanza 30 of *Uttarmegha*:

तेषां दिक्षु प्रथितविदिशालक्षणां राजधानीं
गत्वा सद्यः फलमविकलं कामुकत्वस्य लब्धा।

तीरोपान्तसूतनितसुभगं पास्यसि स्वादु यस्मा-
त्सभूभंगं मुखमिव पयो वेत्रवत्याश्चलोर्मि॥ (Purvamegha, 24)
सा संन्यस्ताभरणमबला पेशलं धारयन्ती
शय्योत्सङ्गे निहितमसकृद् दुःखदुःखेन गात्रम्।
त्वामप्यस्त्रं नवजलमयं मोचयिष्यत्यवश्यं
प्रायः सर्वो भवति करुणावृत्तिराद्रन्तिरात्मा॥ (Uttarmegha, 30)

He employed Mandakranta metre in a wonderful style in:

जालोद्गीर्णैरुपचितवपुः केशसंस्कारधूपै-
र्बन्धुप्रीत्या भवनशिखिभिर्दत्तनृत्योपहारः।
हर्म्येष्वस्याः कुसुमसुरभिष्वध्वखेदं नयेथा
लक्ष्मीं पश्यल्ललितवनितापादरागाद्वितेषु॥ (32)
'Hang by lattice windows, large and sweet
with incense out of women's new-washed hair,
watch the filial peacocks dance affection,
and in the flower-scented palace air
see dancers moving on their red-lac feet.' (Holcombe, 8)

Hence, the portrayal of Yaksha abode and his longing for beloved represented with unique sense of creativity by Kālidās, seems to motivate the emotions and generates sympathy among the readers consequently.

In *Malvikāgnimitra*, Gautama, the court jester and king Agnimitra's close friend, provides a very cunning example in the following dialogue:

"...However, the Lady Mālvika is like moonlight obstructed by a drift of cloud. Seeing her depends on another's will...and as far as you, my friend (Agnimitra), you are like a vulture circling over a slaughter-house greedy foe raw flesh, but afraid to seize it."(The Complete Works, p.111)

And:

When Mālvika leaves the stage after her performance, Agnimitra gets impatient and whispers:

"Like the sunset of my eyes' great good fortune,
like the end of my hearts great festival;
like the door being shut firmly in my face
of my mind's steadfastness was that fateful moment, I believe,
when she vanished from my sight,
disappearing behind those curtains."

Gautama replies:

"O, great you are like a pauper who wants the physician to bring the medicine to him." (Ibid. Act. II, p.109)

In the *Meghadūtam*, the cloud itself serves as a messenger because it is movable and brings fresh showers just as the messenger brings (expected to) good news, is an apt example of *Rupak alñkar*.

txr% firjkS oUns ikoZrhijes'ojhAA

While portraying Alaka which is located at the top of Kailasa, Kālidās shows the stature of his artistic brilliance. The translation reads:

“Alaka with [its silken] garments, the Ganges, slipped off, on its slope, as on a lover’s lap...with her lofty seven storied mansions, bear in your[proper] season a mass of clouds pouring forth water, like a noble woman free from pride [her] curly hair wreathed with strings of pearls” (Stanza 65)

Kālidās was a craftsman in weaving pictures with the help of words, through *abhivyanjana*:
 ,oa okfnfu nso'khZ ik'osZ firqj/kkseq[kh
 yhyk dey i=kf.k x.k;kekl ikoZrhAA (Kumar. VI, 84)

In *Kumasambhavam*, in the above stanza, Kālidās describes Parvati sitting beside her father who is listening to the proposal of her marriage with Siva. She feels shy and bows her head and starts counting the petals of the lotus.

In *Sarga II of Raghvansam*:

iqjLd`rk ikfFkZosu izR;qUnrk ikfFkZo/keZiRU;kA
 rnUrjs lk fojjkt /ksuqfnZu {kike/;xrso IU;/kAA20AA

On the path, Nandni (cow) stood like the evening between day and night, when king Dilip and Queen Sudakṣna exchanged welcome.

Kalidasa’ describes the condition of the Yakṣa and the beauty of the cloud in the following stanza:

तस्मिन्नद्रो कतिचिदबलाविप्रयुक्तः स कामी
 नीत्वा मासान्कनकवलयभ्रंशरिक्त प्रकोष्ठः
 आषाढस्य प्रथमदिवसे मेघमाश्लिष्टसानु
 वप्रक्रीडापरिणतगजप्रेक्षणीयं ददर्श॥ 2

“Having passed some months on that mountain, that uxorious one, separated from [his helpless] wife, with[his] fore-arm bare on account of the sleeping of the golden bracelet [owing to extreme emaciation], saw on the first day of [the month of] Asadha, a cloud resting on a peak,[and] and as charming to look at as an elephant in position for giving a side-blow by his tusks, in the sport of battering against a rampart.” (Karmakar)

The holy river Reva (Narmada) is described as:

स्थित्वा तस्मिन्वनचरवधूभुक्तकुण्जे मुहूर्तं
 तोयोत्सर्गं द्रुततरगतिस्तत्परं तर्त्म तीर्णः।
 रेवां द्रक्ष्यस्युपलविषमे विन्ध्यपादे विशीर्णं
 भक्तिच्छेदैरिव विरचितां भूतिमंगे गजस्य॥ (19)

“You would see the Narmada shattered [into streamlets] at the root of the Vindhya [mountain] rugged with stones [and appearing] like the coloured decoration on the body of an elephant, formed in variously painted streaks.”(19)

In *Malvikāgnimitra*, the noontime is described by the bard as:

“In the long lotus pool, wild geese laze,
 each one in the shadow of a lotus leaf,
 their eyes resembling shut buds;
 pigeons shun the sloping rooves of palace
 and mansions sparkling-white that shimmer
 in the intense noonday heat;

peacock, dazed, fly round whirling fountains
eager to drink the drplets of water scattering;
the sun who drives seven steeds shoots all his rays
straight down with their full power, blazing,
even as you (Agnimitra) blaze with kingly virtues.”(The Complete Works, Act II,
p.110)

Uddipana vibhavas usually consists of the descriptive portion of the poem. Amorous sports, playing in the water, seasons, nature, drinking, picking flowers, decorating the bodies, physical beauty, and so on, have been treated as *uddipan vibhavas*. Before going for the amorous affairs of the main characters, Kālidās gives the pictures of the surrounding nature and the sports of its components. In *Abhijñānaśakuntalam*, he describes the flowers, animals of the ashram playing with the presence of the heroine and the plants in their full glory touching her body. Nature is vibrating and throbbing with life in Kālidāsa’ plays. It is the background and the platform where emotions are expressed and actions are executed. It intensifies the sorrow and enhances the beauty. It does not leave alone the loves but stays with them and finds out means and ways to express their views. Kālidās has the bounty of nature to share with his audience and he is comfortable with it. That is to say, that Kālidās does not spare even a bit of his space that cannot be occupied with any element of nature. But he is not ready to leave the audience just with this, he uses his skills to explore nature to share emotions and feelings that are felt by human beings, and can be transferred to the audience through his characters drawn from nature. For this “heathen poet, loving God’s creation, his women and his flowers more than we who boast of consecrated powers...his words of wisdom shine...” with the brilliance of the morning dew. Bana gives another facet of Kālidāsa’ soul in the lines–

Where find a soul (that) does not thrill?
In Kalidasa’s verse to meet
The smooth inevitable lines like blossom cluster,
Honey sweet? (Ryder, p. xvii)

There cannot be a better conclusion than this one from Tagore:

The same stream of life that runs through my veins night and day runs through
the world and dances in rhythmic measures.
It is the same life that shoots in joy through the dust of the earth in numberless
blades of grass and breaks into tumultuous waves of leaves and flowers.
It is the same life that is rocked in the ocean-cradle of birth and of death, in ebb
and in flow.
I feel my limbs are made glorious by the touch of this world of life.(web page)

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