

The Role of Verses in Abhijñānasākuntala, Act I

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Abstract: *Research Problem:* The knowledge of versification due to the lack of practice of prosody and metres and inability to taste them are rapidly changing, descending and deteriorating among the modern generation of literary community. Unawareness or the absence of clear awareness of the validity and the importance of verses in literary works and their contribution to literature and typical identity in literature may be one of the reasons for this. To change this condition a study where the role of verses are thoroughly concerned may be favorable. *Aims and Objectives:* It appears in modern literary creations the attitude of the systematic use of verses gradually declines in greater speed. This condition is really a severe collapse in the field of literature. In this survey multi-states of the use of verses in the scope of drama are critically taken into consideration. Accordingly the objectives of this survey are to show the strength of use of verses, the importance of metres in versification and the necessity of verses in drama and also to make a new interest in using and tasting verses and at the same to make verse-lovers instead of verse-haters. *Research Methodology:* Primary Source Study, Secondary Source Study, Use of Glossaries, Dictionaries, Encyclopedias, Magazines, Periodicals, Websites and etc. relevant to the Subject, Interviewing selected erudite scholars

Keywords: verse, metre, plot, symbolic factor, Abhijñānasākuntala, Nāṭyaśāstra,

1. Introduction

ābN<x> sutra<-ait ywaSwan<inveiztE>,
indaeRR;EguR[s<yu-E> suv&ÄmaERi-kEirv.

"A composition with application of metres at appropriate places, devoid of defects and full of merits, shines in a high degree as if faultless, possessed of good qualities and well-shaped gems do so." [ST. III.1, p.79]

As mentioned in the Nāṭyaśāstra where the fact that the whole existence of words has been engulfed by prosody [DNds! Derived from the root DNd! To please, to be delighted, means metre [v&Ä] or prosody [v&Äzaô]. TSNSD. pp. 410, 812; TPSED. pp. 441, 884; SEDM. Pp. 404, 405, 1009; SEDT. pp. 315, 514, 890; TNEB. pp. 68-74; EA20. p. 669] and the body of the word is built through various metres has been noticed, verses (i.e. poetry) and prose are integral parts of Sanskrit dramas. ["DNdae hInae n zBdae=iSt n CDNd> zBdvijRtm!, @v< ÄU-ys<yaegae naq(Syae*aetk> Sm&t>." - NS. xiv.45; p. 235 : [There is no word without the element of metre and there could be no metre without words. It is the combination of these two that enlightens the dramatic performance.]; " nanav&Äivin:pÜa zBdSyE;a tnuSm&ta." - NS. xiv.44; p. 235: [It must be remembered that the body of the word is constituted of different metres] Moreover, Bharata immensely expects the poets of drama to include metrical compositions in their works. ["DNda<Syev< ih yanlh myae-ain iÖjaeÄma>, v&Äain te;u naq(e=iSmNāyaeJyain inbaext. - NS. xv.1; p. 252 : [O Best of Brahmins, I have narrated a various chandas from which you should understand as to what type of metres could be used in a dramatic performance.]; #it DNda<is yanlh myaein iÖjaeÄma>, v&ÄaNyete;u naq(e=iSmn! āyaeJyain inbaext." - NS. xiv.133; p. 251; Because the main objectives of any Kāvya, as mentioned in Kāvyaaprakāśa, are bringing fame and riches, knowledge of the ways of the world and relief from evils, instant and perfect happiness, and counsel sweet as from the lips of a beloved consort. [kaVy< yzse=wRk<te Vyvharivde izvetr]tye, s*>

privn&Rtye kaNtasiMmttyaepdezyuje.] – KP. I.2] Therefore, it is very clear that among the miscellaneous works compiled in relation to Sanskrit drama the verses play a very important role in the development of its plot. This particular study is strictly focused on the observation of the various aspects of the use of verses in the Abhijñānasākuntala inclining to act I of its seven acts for its recognition as a basis of the entire drama and the brevity of this work. [In the discussion under the questionnaire with Prof. Jayashri Sathe, Prof. Lalitha Devdhar and Prof. Vinaya Kshirasagar at 4.00 P.M. – 5.00 P.M. on 10th of March, 2014 in the Department of Sanskrit, Deccan College, Pune] The act I, occupying as the main body or the foundation of the whole drama consists of 34 verses that specifically spread their light throughout the complete work. An attempt is made in this research paper to categorize these 34 verses in six sections such as verses directly supportive to the plot, giving advices, stating certain universal truths, making mental pictures of environmental circumstances, depicting thoughts of characters and having accompanied by symbolic factors and identify the role of the verses in the development of the story of the plot.

2. Observations

It is a truism that a metrical composition or a verse accompanied by a poetical utterance can enlighten our thoughts, kindles our emotions and thus delights us because it has a rhythmic movement. The music of imagination which springs from the music of poet's mind is carried out before reader with the help of verses that make the expression of thoughts and feelings musical and rhythmical. [RSSLG. pp. 108, 116, 117; KSS. P. 73; BKP. pp. 7,8; EA23. P. 480; EA28. pp. 46-48] Metre can shape out the expression. This is why sets forms of metre are, too, used by poets. Bharata mentions that there is no speech without rhythm and no rhythm without speech. [NS. xiv.45] Kṣemendra in Suvṛttatilaka says that a certain metre is best suited for a certain thought or feeling, and that metres add to the beauty of poetry if properly used as propriety of metre,

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from his point of view, is a very subtle thing. ["#it pirictnanaêpva[Igu[ana< ividtivivxdae;aedezlezaNtra[am!, #dmitzysUúmEv&RÄccaRivcarEri-ihmti-gMy< yaeigtLyazyanam!," - ST. ii.46]

As far as drama literature is concerned the use of verses possesses a remarkable place there. In its early stage it was only through verses that the story of the plot was set. Everything such as dialogue, expressions, feelings, descriptions and etc. were presented by means of verses. Greek and Japanese dramas belong to this category. Therefore, they are called 'Opera' in Greece and 'Kabuki' in Japan meaning 'Gītanātaka' or 'Verse-drama'. For the first time in the history of dramaturgy it was Sanskrit plays that the use of prose was introduced to drama literature. It doesn't mean that Sanskrit drama only makes use of prose and is totally away from the use of verses. It creates a beautiful combination of both prose and verse in the setting of Sanskrit drama. But the use of verses occupies a dominant role in Sanskrit drama in comparison to the use of prose there. On the other hand there is no any single Sanskrit drama with the absent use of verses.

The function of prose in Sanskrit drama seems to be in very limited. It is particularly used to make the flow of story and dialogue. As it is also occasionally used for picturization of mental and environmental conditions that, too, is not that powerful as verses do. The very sentence order of the metrical language captivates the reader's attention, differing from that of prose. [ERSS. P.75]

The Abhijñānasākuntala is a very good example to see the crucial performance of the use of verses by which the plot and the entire work has been vividly portrayed. According to the act I of the Abhijñānasākuntala it is obvious that verses have been utilized with the variety of aspects. Their role, having been really portrayed in broader scope is discussed in this paper under the six sub-themes as above stated.

2.1 Verses supporting the plot

Though all the verses, in general, deal with the plot of the Abhijñānasākuntala, the following five stanzas are, here, specifically considered as in prominently supportive to the plot.

- 1) tvaiSm gItrage[hair[a às-< ùt>, @; rajev Ê:yNt< sar¼e[air<hsa.[ŚK. I.5]
[By the sweet melody of your song I was carried away by force, like this king Duṣyanta (dragged away far) by the deer running fast. [AKU. P. 4]
- 2) jNm ySy puraev¼ze yu-êpimd< tv, puÇmev<gu[æpet< c³vitRnmaßuih.[ŚK. I.12]
[It is befitting of you who are born in the race of Purus. May you have a virtuous son who becomes an emperor. [AKU. P. 8]
- 3) rMyaStpaexnana< àithtiv¹a> i³ya> smvlaeKy, }aSyis ikyÑ,jae me r]it maEvIRik[ā> #it. [ŚK. I.13]
[Having seen the pleasant activities of the hermits carried out without any hindrance, you will know that how much protection is offered by my arms marked with the scar of the bow-string. [AKU. P. 9]

- 4) k> paErve vsumtI— zasit zaistir ÊivRnItana<, AymacrTyivny< muGxasu tpiSvkNyasu.[ŚK. I.25]
[While this scion of the Puru race rules over the earth subduing the wicked who behaves rudely to timid damsels of the hermits. [AKU. P. 18]
- 5) gCDit pur> zrIr< xavit píads<iSw< cet>, cIna<zukimv ketae> àitvat< nIymanSy.[ŚK. I.34]
[My limbs are moving forward; but the uncontrolled mind rushes back like the cloth of Chinese silk of the banner borne against the wind. [AKU. P. 29]

The main purpose of the first verse, said by Sūtradhāra to Naṭī is to show that Sūtradhāra forgets everything because he was dragged by Naṭī's song. So this serves the drama in several ways as starting the drama in a most systematic way while introducing the main character to the audience for the first time by hinting slightly what is going to happen in the drama, i.e. Duṣyanta's mind was so attracted by Śakuntalā that they fall in love and but, later he forgets. This verse concisely shows whole the theme.

The second and the third, said by Vaikānasa to king, reveals the Bharata's birth, the significant outcome of the drama and giving the king a kind of permission to visit the hermitage, the fourth deals with king's sudden appearance before Śakuntalā and her friends with his powerful statement and the fifth displays through an appropriate simile that king's mind has now so bound to Śakuntalā in love that though his body can leave her his mind cannot do so.

2.2 Verses giving advices or directions

- 1) n olu n olu ba[> siÚpaTyae=yimiSmn! m&Êin m&gzrIre pu:prazaivvai¶>, Kv vt hir[kana< jIivt< caitlael< Kv c iniztinpata> v¼sara> zraSte. [ŚK. I.10]
[Not indeed, not indeed must this arrow (of you) be allowed to descend upon this tender body of the deer, like fire upon a heap of flowers. Where, forsooth, on the one hand, is the very existence of fawns? And where, on the other, are your sharp-falling adamant shafts? [SK. P. 14.]
- 2) tt! saxu k<tsNxan< àits<hrsaykm!, AaÄRÇa[ay v> zô< n àhtuRmnagis. [ŚK. I.11]
[Hence withhold your arrow well-fitted to the bow. Your weapon is for the deliverance of the distressed, and not to hurt the guiltless. [AKU. P. 8; SK. P. 14]
Even if the prose portions like "rajn! Aaïmm&gae=y< n hNtVyae n hNtVy>," [ŚK. P. 13] is perhaps used to make certain directions the first verse is almost very powerful to give the order to stop the ill-doer from the sin while the second makes him aware of the reasonable effects of getting weapons.

2.3 Verses stating certain universal truths

There are six verses [ŚK. I.1, 2, 16, 17, 22, 26] including benedictory verse in act I, having been used to convey a kind of universal principles.

- 1) Aś. I.1 > Showing all the empirical world is regulated by the supreme lord from the Brahminic point of view.
[(That visible form, viz. water) which (was) the first creation of the Creator ; (that, viz. fire) which bears the

- oblation offered-according-to- rule ; and (that visible form, viz. the priest) which (is) the offerer-of-the-oblation ; (those) two (visible forms, viz. the Sun and the Moon) which regulate time ; (that, viz. ether) which perpetually pervades all space, having the quality (sound) perceptible by the ear ; (that, viz. the earth) which they call the originator of all created-things ; (that, viz. the air) by which living beings are furnished with breath — may Isa [the supreme Lord], endowed with [manifested in] these eight visible forms, preserve you ! [ya s&iò> òòura*a vhit ivix-t< ya hivyaR c haeÇI ye Öe kal< ivxÄ> iuitiv; ygu[a yaiSwta VyaPy ivñm!,
- 2) yama-> svRbIjâk<itirit yya àai[n> àa[vNt> àTy]ai-> àpÚStnui-rvtu vStai-ròai-rIz>]
 Aś. I.2 > Before the performance is staged and finished even a well-experienced one cannot satisfy about it. [I do not consider skill-in-the-representation-of-plays to be good [perfect] until (it causes) the satisfaction of the learned (audience); the mind of those even who are very well instructed has no confidence in itself. [Aa pirtae;aiÖÊ;a< n saxu mNye àyaegiv]anm!, blvdip izi]tanamaTmNyàTyy< cet>]
- 3) Aś. I.16 > There is a foretelling statement in Puranic literature as "vametr-ujS)Ndae vròIla-sUck>," which means throbbing one's right hand denotes getting a most excellent woman as a partner. [KAN. P. 290] This is experienced by king and he elicits another law that gates of destiny are everywhere. [The hermitage is tranquil, my arms are throbbing, and how could there be any favorable result for this? Or what is destined must have opening everywhere. [zaNtimdmaïmpd< S)...rit c ba-> k...t>)limhaSy, Awva -ivtVyana< Öarai[- viNt svRÇ]
- 4) Aś. I.17 > The beauty of town is artificial and that of village is natural and artificial beauty that pretends to be pretty and is short timing is defeated by the natural beauty which is really attractive and long lasting. [If such is the beauty of the damsels of the hermitage which is rarely found in those of the royal harem, then the wild creepers are definitely surpassing the creepers of the garden with their quality. [zuĪaNtĒIR-imd< vpuraïmvaisnae jnSy, Ērik<ta olu gu[Eé*anlta vnlta->]
- 5) Aś. I.22 > The fact "For in matters that are subject of doubt, the tendencies of the hearts of good men are an authoritative guide (to the truth)" that inference of something by great people is almost closer to the truth is acceptable factor in society. [Undoubtedly she is fit to be married by a Kṣatriya since my noble mind entertains a longing for her. In the case of the virtuous the working of the inner sense could bear testimony in cases beset with doubts. [As<zy<]Çpirçh]ma ydayRmSyami-lai; me mn>, sta< ih sNdehpde;u vStu;u àma[mNt>kr[äv&Āy>]
- 6) Aś. I.26 > Revealing the universal acceptance: "The tremulously-radiant flash does not rise from the surface of the earth (but descends from the sky)" [How could there be the genesis of such form among the mortal females. An effulgence which radiates could not rise up from the surface of the earth. [manu;I;u kw< va SyadSy êpSy sM-v>, n à-atrl< Jyaicitéideit vsuxatlat!.]

2.4 Verses making mental pictures of environmental circumstances

Forming mental pictures in the mind of reader or spectator mainly through four characters, Duṣyanta, Sūta, Sūtradhāra and Naṭī and through Nepathya can be seen from ten verses.

- 1) Aś. I.3 > The mental picture of the season of summer, presented by Sūtradhāra
 [The days are delightful as they come to a close, with ample facility to plunge in water; having fragrant breeze due to their contact with Pātala flower and inducing sleep under the thick shades.]
- 2) Aś. I.4 > The mental picture of the season of summer, sung by Naṭī
 [Tender-hearted and proud ladies make ear ornaments of the Śirīṣa blossoms the delicate tendrils of which are gently and repeatedly kissed by bees.]
- 3) Aś. I.7 > The mental picture of the running deer, seen by Duṣyanta
 [Looking at the pursuing chariot again and again bending his neck with grace, with his hind part of the body mostly drawn into the forepart for fear of strike of the arrow, strewing the half chewed Darbha grass on the way from his mouth fatigued by the effort, you see, because of the high volition moving much on the air and little through the ground.]
- 4) Aś. I.8 > The mental picture of the running horses, seen by Sūta
 [Once the reins are loosened the chariot-horses are trying to overtake the antelope in speed with the forepart of their bodies well stretched out with the chowries atrests motionless and with steady and erect ears not to be overtaken even by the dust they themselves raise.]
- 5) Aś. I.9 > The mental picture of the speed of the chariot, described by Duṣyanta
 [What is minute at sight soon becomes large, what was divided in between seems to be united and what is naturally curved appears to be straight for the eyes so that there is nothing far away or near because of the speed of the chariot.]
- 6) Aś. I.14 > The mental picture of the premise of hermitage, seen by Duṣyanta
 [For here are the (grains of) wild-rice beneath the trees, fallen from the mouths of the hollow-trunks filled with parrots; in other places the polished stones (used) for crushing the fruit of the Ingudi are plainly observed; the fawns too, with undeviating step from having acquired confidence, bear the sound (of the voice); and the paths of the reservoirs are marked with lines by the drippings from the ends of the bark-clothes.]
- 7) Aś. I.15 > The mental picture of the premise of hermitage, seen by Duṣyanta
 [The trees have their roots washed by the waters of canals, tremulous in the wind; the tint of (those trees which are) bright with fresh- sprouts is diversified [partially obscured] by the rising of the smoke of the clarified butter (burnt in oblations); and in front, these young fawns, free from timidity, leisurely graze on the lawn of the garden, where the stalks of Darbha grass have been mown.]
- 8) Aś. I.24 > The mental picture of the bee, hurting Śakuntalā, seen by Duṣyanta

['You touch repeatedly her quivering eye, whose outer-corner moves (playfully) ; going close to her ear, You are softly humming as if whispering a secret (of love); You are drinking the lip, containing all the treasures of delight, of her waving her hand; (while) we, O bee ! through (the necessity for) inquiring into the truth (of her origin), are disappointed (of immediate fruition), You indeed are in the full enjoyment (of thy desire).'] In other words, 'while I am kept in suspense by the necessity of ascertaining whether she is a Brahmin or a Kshatriya woman, You are in the act of enjoying her charms.']

- 9) Aś. I.30 > The mental picture of the fatigued appearance of Śakuntalā, owing to the watering trees, Seen by Duṣyanta
 [For her arms have the shoulders drooping, and the lower part [fore arm] excessively red through tossing the watering-pot. Even now her unnaturally-strong breathing causes a heaving of her breast; a collection of drops of perspiration, impeding (the play of) the Śirīṣa in her ears, has formed upon her face; her disheveled locks, the fillet (that confined them) having given way [fallen], are held together with one hand.]
- 10) Aś. I.32 > The mental picture of the falling dusts raised by horses, on wet bark garments suspended on the trees of the hermitage, explained by behind the curtain
 [For the dust, raised by the hoofs of the horses, like a swarm of locusts shining in the fading glow of sunset, falls on the trees of the hermitage, having bark-garments, moist with water, suspended (to dry) on the branches.]

The poet's power of observation has been nicely reflected in the above verses. Only the verse I.9, describing the fleeing deer is sufficient to bring forward Kālidāsa's power of observing an object minutely. [KAN. P. 290] The following table shows the summery of this section;

Verse No.	Picture	Character
Act I.3	Season of Summer	By Sūtradhāra
Act I.4	Season of Summer	By Naṭī
Act I.7	Running deer	By Duṣyanta
Act I.8	Running Horses	By Sūta
Act I.9	Speed of Chariot	By Duṣyanta
Act I.14	Premise of Hermitage	By Duṣyanta
Act I.15	Premise of Hermitage	By Duṣyanta
Act I.24	Bee hurting Śakuntalā	By Duṣyanta
Act I.30	Fatigued appearance of Śakuntalā	By Duṣyanta
Act I.32	Falling dusts raised by horses	By Duṣyanta

2.5 Verses depicting thoughts and feelings of characters

How characters get thoughts and feelings towards the objects is primarily exhibited in ten verses of which the nine brings Duṣyanta's feelings mainly of Śakuntalā and very often of others and the one deals with Sūta's views of Duṣyanta.

- 1) Aś. I.6 > Sūta's thought of Duṣyanta chasing the deer in comparison to Śiva
 [Looking at the antelope and you holding a stringed bow, I fancy as it were the wielder of Pināka (Śiva) in person pursuing a deer.]

- 2) Aś. I.18 > Duṣyanta's feelings of the unseen guardian of Śakuntalā as he is doing a fruitless work by keeping her with the duties of the hermitage
 [He who wants to put this body endowed with natural beauty to endure penance, that sage is definitely trying to cut the creeper of the Śamī tree with the edge of the leaf of a blue lotus.]
- 3) Aś. I.19 > Duṣyanta's feelings of Śakuntalā's beauty
 [This blooming body of hers by (reason of) the bark dress fastened with delicate knots upon her shoulder (and) covering the orbs of her two breasts, does not exhibit (the fullness of) its own charms, like a flower enveloped by a calyx of pale leaves.]
- 4) Aś. I.20 > Duṣyanta's feelings of Śakuntalā's beauty
 [The lotus though surrounded by the moss is beautiful; the spot on the moon though dark enhances the charm. This slender girl is all the more lovely in her dress of bark; For what indeed is there which is not an embellishment to sweet forms?]
- 5) Aś. I.21 > Duṣyanta's feelings of Śakuntalā's beauty
 [Her lower lip has the redness of a tender petal, the arms bear semblance with charming stalks and youthfulness bewitching like a blossom is blooming all over her limbs.]
- 6) Aś. I.23 > Duṣyanta's feelings of Śakuntalā's beauty
 [In whichever direction the bee turns towards (her), in that direction her rolling eye is darted; bending her brows through fear, she is already learning coquettish-movements of the eye even though (as yet) uninfluenced-by-love.]
- 7) Aś. I.27 > Duṣyanta's feelings of Śakuntalā's hesitant future
 [Is this monastic vow, so opposed to the ways of love is to be observed by her merely until the marriage or is she destined to lead a life along with the female deer with intoxicated eyes till the very end.]
- 8) Aś. I.28 > Duṣyanta's feelings of his desire of Śakuntalā
 [Oh my heart, be hopeful; now the doubts are cleared; what you considered as fire has turned to be a jewel capable of being touched.]
- 9) Aś. I.29 > Duṣyanta's feelings of himself willing to contact with Śakuntalā
 [Wanting to follow the daughter of the sage I have been held back suddenly by decorum; although not moving from my place it seems that I have gone and turned back again.]
- 10) Aś. I.31 > Duṣyanta's feelings of indirect response of Śakuntalā towards him
 [Although she does not mingle her speech with my words, she lends her ears facing towards me when I speak, It is true that she does not stand with her face towards my face, but her sight never directed to any other object.]

Over role view of this part is illustrated by the following table;

Verse No.	Character	Thoughts of Feelings
Act I.6	Sūta's	Of Duṣyanta chasing deer
Act I.18	Duṣyanta's	Of unseen guardian of Śakuntalā
Act I.19	Duṣyanta's	Of Śakuntalā's beauty
Act I.20	Duṣyanta's	Of Śakuntalā's beauty
Act I.21	Duṣyanta's	Of Śakuntalā's beauty
Act I.23	Duṣyanta's	Of Śakuntalā's beauty
Act I.27	Duṣyanta's	Of Śakuntalā's hesitant future
Act I.28	Duṣyanta's	Of his desire of Śakuntalā
Act I.29	Duṣyanta's	Of himself about contact with Śakuntalā
Act I.31	Duṣyanta's	Of Śakuntalā's indirect response to him

2.6 Verses accompanied by symbolic factors

- 1) Aś. I.1 > The first verse is on one hand the benedictory, on the other hand summary of the story. It is as follows; ya s&iò> öoura*a > The utmost creation of the creator = Śakuntalā
 vhit ivix=t< ya > The bearer of seeds in womb by the proper sexual intercourse = Her womb
 hivyaR c haeÇI > The offerer = Kaṇva
 ye Öe kal< ivxÄ> > The two who are the knowers of curse-ending period = Anasūyā and Priyainvadā
 iuitiv; ygu[ya ya iSwta VyaPy ivñm!, > One who is popular by her qualities like devoted to the husband everywhere = With Śāraṅgarava, Śāradvata and Gautamī Śakuntalā's tour to see Duṣyanta
 yama-> svRbIjāk<itirit > The birth of the lord of all the people = The birth of Bharata
 yya àai[n> àa[vNt> > What makes people live = Bharata's journey to Hastināpura with Śakuntalā
- 2) àTy]ai-> àpÚStnui-rvtu vStai-ròai-rlz>. > Eight of the above factors = Happy end of the drama
- 3) Aś. I.5 > Systematic beginning of the drama while introducing the first character.
- 4) Aś. I.16 > Throbbing the arm symbolizes that Duṣyanta is getting a great woman.
- 5) Aś. I.24 > The strong influence from Duṣyanta to Śakuntalā is symbolized by the bee hurting Śakuntalā.
- 6) Aś. I.30 > The sudden change of the environment of hermitage due to arrival of Duṣyanta is illustrated by the abrupt arrival of the elephant to the hermitage

[An elephant alarmed on seeing the chariot enters the grove of penance, shaking away the herd of deer, smashing the

trees with hard blows, carrying the bough on one of his tusks and dragging the creepers fettered to his feet, as though an incarnation of the impediment to penance.]

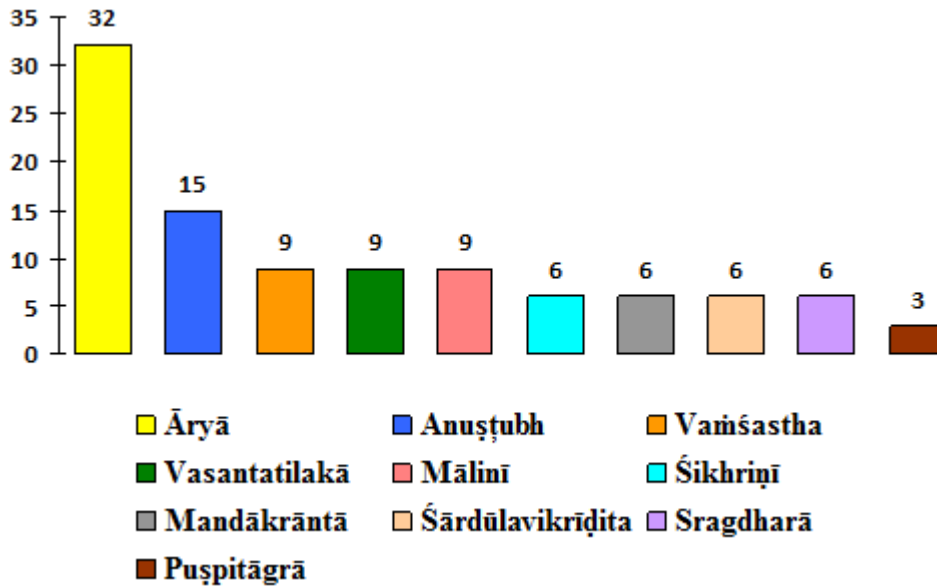
In order to make the play great the use of symbolism along with rhythmical tone has become a major factor. [KHATM. P. 141] The below table provides the complete vision of this portion;

Verse No.	Symbol	Function	Output
Act. I.1	Benedictory verse with double meaning	As a summary	8 main factors of story
Act. I.5	Far-going of Sūtradhāra's mind	As a key verse	Far-going of Duṣyanta's mind
Act. I.16	Throbbing the arm	As a future-mark	Getting a great woman
Act. I.24	Bee	As an obstacle to hermit-life	Hermit-life was put into trouble
Act. I.30	Elephant	As a sudden change of environment of hermitage	Hermit-premise was put into trouble

2.7 Choice of metres

The Precept that sound should echo to the sense is nowhere better illustrated in Sanskrit literature than in the work of Kālidāsa. [TLSKS. P. 94; KSS. pp. 73-81; AKU. pp. vii, viii] A glance at the metres used by the poet is sufficient to prove this. In the act I of the Abhijñānasākuntala, respectively from verse, no. 1 to 34, ten metres have been used such as AayaR [ŚK. I.2,3,4,13,16,17,21,25,28,29,34] Anuò-! [ŚK. I.5,6,11,12,26] v<zSw [ŚK. I.18,22,23] vsNtitlka [ŚK. I.8,27,31] mailnI [ŚK. I.10,19,20] izoirI [ŚK. I.9,24] mNda³aNta[ŚK. I.15,33] zaËRliv³Iift [ŚK. I.14,30] öGxra [ŚK. I.1, 7] pui:ptaæa [ŚK. I.32]. The use of Āryā to enunciate simple home-truths which is apparently the poet's favorite metre in dramas has here too been popular to him. Anyway, It is true that the criterion of their selection has been made in a very critical and effectual method.

2.8 Calculation of Used Metres



All the calculations are considered in percentage

2.9 Features of used metres

Metre	Variety of Chandas	Feature	Used Times
AayaR	A variety of Mātrā Chandas	v--/vv/--v/-v/vv/-v/vv/v = 30 > First half-verse ----/-v/-vv/vv/vv/-/vv/v = 27 > Second half-verse In the first half-verse contains 30 morae and the second half-verse 27. Each foot has four morae except the sixth of second half-verse which has only one mora. [lúmEtTsÝg[a gaepeta -vit neh iv;me j>, ;óae=y< c nl"u va áwme=xer inytmayaRya>. ;óe iÖTfylaTprke Nle muola½ s yitpdinym>, crme=xer pÁmke tSmaidh -vit ;óae l>. - VR. II.1,2; pp.8,9]	11
Anuóu-!	A variety of Varṇa Chandas	-v-v/-vv/-v-v/-v-v/ v-vv/-vvv/vvvv/-v-v/ Containing four Pādas of eight syllables. The 5 th syllable is short in all the feet. The 7 th is short in 2 nd and 6 th foot. The 6 th syllable is long in all the feet. The first four syllables and the last syllable of each Pāda may be either long or short. [pÁm< l"u sveR;u sÝm< iÖctuwRya>, gué;ó< c sveR;ametCDælaekSy l][m!.. - ST. I.14; p.28]	05
v<zSw	A variety of Jagatī	-v/-vv/-v/-v-v jg[tg[jg[rg[[jtaE tu v<zSwMdlirt< jraE, - VR. III.12.2; p.49]	03
vsNtitlka	A variety of Śakvarī	vv/-v--/-v/-v/vv tg[-g[jg[jg[gué gué [%-a vsNtitlka t-jajgaEg>, - VR. III.14.4; p. 57]	03
mailnI	A variety of Atīśakvarī	---/--/vvv/-vv/-vv ng[ng[mg[yg[yg[[nnmyyyutey< mailnI -aeiglaekE>, - VR. III.15.4; p. 59]	03
izoir[I	A variety of Atyaṣṭī	-vv/vvv/--/--v/v--/v yg[mg[ng[sg[-g[l"u gué [rsEéÖEiZDÚa ymns-la g> izoir[I, - VR. III.17.1; p. 61]	02
mNda³aNta	A variety of Atyaṣṭī	vvv/v--/--/vv/-vv/-vv mg[-g[ng[tg[tg[gué [mNda³aNtajlix;fgEM-aER ntaE taI,ê cet!, - VR. III.17.5; p. 63]	02
zaĒRliv³Iift	A variety of Atidṛti	vvv--v/-v/---v/vv/-vv/-v mg[sg[jg[sg[tg[tg[gué [sUyaRñEmRsjStta> sguv> zaĒRliv³Iiftm!, - VR. III.19.2; p. 65]	02
ögxra	A variety of Prakṛti	vvv/v-v/v--/--/vv/-vv/-vv mg[rg[-g[ng[yg[yg[yg[[èâEyaR[a< Çye[iÇmuinyityuta öGxra kIitRteym!, - VR. III.21.1; p. 67]	02
pui:ptaça	A variety of	-----v-v-vv-----v--v-v-vv/ = 25 -----v-v-vv-----v--v-v-vv/ = 25 Containing twenty-five syllables to the half-verse, each half-verse being alike, the first and third quarter-verses ending at the twelfth syllable [Ayuij nyugre)tae ykarae yuij c njaE jrgai pui:ptaça. - VR. IV.11; p. 79].	01

2.10 Function of used Metres

The use of Āryā is often popular in rhythmical, melodious compositions and emphatic expressions. There are eleven

Āryā verses in Act I, used with superb poetic purpose. The verses, no. 1, 2, 3 and 4 are melodies, sung by Sūtradhāra and Naṭī and verse, no. 13 by Vaikhānasa is, in one sense, for the king to visit the hermitage, a direct request, that may be an

opportunity for him to see Śakuntalā and in another sense, is an admiration of the administration of the king towards even a religious center, hermitage, and verses, no. 16, 17, 21, 25, 28, 29 and 34 are come out through the king with respectively following objectives;

16 > Throbbing his hand in a tranquil hermitage is a sign of his destiny.

17 > Showing Śakuntalā's extreme beautifulness and greatness as a hermitage girl in comparison to town ladies.

21 > Her youthfulness is highly pictured.

25 > When Śakuntalā was helpless because of bee and asked for help thinking that it was the suitable time to appear before them the king who had so far hidden came out with the question that who was hurting the timid damsels of the hermit while he is ruling over the earth.

28 > After getting aware of the current state of Śakuntalā the king make a future positive desire.

29 > King's sudden feeling to detain Śakuntalā when she was leaving, but he was stopped by decorum.

34 > When Śakuntalā was leaving with her two friends and the king happened to return to the city his serious mental condition is displayed.

In general Anuṣṭubh, regarded as the first and the main Vṛtta in classical Sanskrit literature, is used to make the meaning clear. It is also used in giving summary of a long poem and in the advice of restraint. [zaô< k...yaRt! àyÆen àšÚawRmnuòu-a, yen svæRpkaray yait suSpòsetutam!. pura[àitibMbe;u àšÚaepayvTmRsu, %pdezàxane;u k...yaRsveR:vnuòu-m!. AarM-e sgRbNxSy kwaivStrs<çhe, sgæRpdezv&ÁaNte sNt> z<sNTYnuòu-m!.,ST. III.6, 9,16 ; pp.80-82] Act I is of five Anuṣṭubh verses, no. 5, 6, 11, 12 and 26. The verse, no. 5, told by Sūtradhāra, is a turning point of commencing the drama making the audience aware of the main event while introducing the main character to the stage. The Sūta's praise of the king, following the deer to shoot is presented in verse, no. 6 by which spectators can, at very first, get an honourable view of the main figure of the drama. The verses, no. 11 and 12 by Vaikhānasa, are placed in order to make a proper advice of restraint for the king and a wish him to get a noble son in future. The greatness of the second main character, Śakuntalā is conveyed in verse, no. 26 by the king.

In the explanation of certain kind of policies like the six-fold policy Vamśastha that has indescribable beauty is considered. [ST. III.30; p.91] Three Vamśastha verses, 18, 22 and 23 through the king appear in the first act revealing the following ideas;

18 > If her beautiful body is put for penance by anyone it is really similar to cutting the Śamī tree with the edge of the leaf of a blue lotus by him. This, having the poetic ornament of Utprekṣā, indirectly leads the reader realize in cognitive way what the most appropriate decision is.

22 > The king thinks that she should be suitable to be married by a Kṣatriya as the doubt appearing in the mind of the virtuous is not pointless. This is an Arthāntaranyāsīc poetic expression which also goes to reader in indirect way.

23 > The fact that darting eyes here and there due to the movements of the bee is as if she is learning coquettish-movements of the eye too has poetic value.

Vasantatilakā is employed in a description where the dreadful and the heroic sentiments are contained. [vsNtitlk<-ait »re vIrraEÖyae>, - ST. III.19; p.85] The three verses in this metre, used here, also are in poetic importance.

08 > The running of horses is as if they do not bear the speed of the deer.

27 > King's two hesitations of Śakuntalā whether her hermit-life is till marriage or lifelong.

31 > Śakuntalā's indirect response to the king from which her love towards him is denoted.

Though these sayings are not dreadful they have slight tendency of heroic sentiment.

The use of Mālinī appears at the end of Sarga if it has quick movement and racy rhythm. [k...yaRTsgRSy pyRNte malnI— Ô,talvt!. - ST. III.19; p.85] Out of three verses, used here in this metre verse no. 10 by Vaikhānasa giving order the king not to shoot the deer, verses no. 19 and 20 by the king praising the extreme beauty of Śakuntalā are of course full of racy rhythm.

On the occasion of due discrimination Śikhriṇī is occupied [%ppŪpirCDedkale izoir[I ywa, - ST. III.20; p.86]. Act I has two Śikhriṇī verse said by the king. Verse no. 9 deals with the picturization of the speed of chariot and 24 with that of the hurting movements of the bee and they help the reader to get the due discriminative awareness of each event.

Mandākṛāntā finds its best use in describing separation in the autumnal season and the calamity of living abroad in the rainy season [āav"qœavasVysne mNda³aNta ivrajte, - ST. III.20; p.86]. Two verses, no. 15 and 33 appeared here. 15 by the king, is about the precise description of the hermitage environment which has a very quiet tone and 33 by behind the curtain, of the elephant entered the hermitage, which is accompanied by a kind of calamity of the place.

Śārdūlavikrīḍita can be seen in praising kings. [zaEyRStve n&padIna< zaĒRI³lft< mtm!, - ST. III.22; p. 88] There are two verses, no. 14 and 30, here in this metre, voiced by the king and 14 is about the surrounding of the hermitage and 30 about Śakuntalā's tired appearance due to the heavy work of hermitage-grove.

In the description of hurricanes and etc. Sragdharā is included. [savegpvnadIna< v[Rne öGxra mta. - ST. III. 22; p. 88] The existence of two verses, no. 1 as the benedictory poem, having religious, philosophical and dramatic importance and 7 by king as a depiction of the way of running of the innocent deer, making Karuṇa rasa in reader's mind through this metre is here available.

Puṣpītāgrā is taken in common use, but, making sentiments. [ST. pp. 15, 16; III.6; p.80] Verse no. 28 said by behind the curtain is in this metre, visualizing the falling of dusts raised

by the horse on the wet bark garments suspended on the trees of the hermitage.

Likewise, in the Kāvya all kinds of metres according to rasas of the theme of description can be used. [kaVye rсанusare] v[Rnanugu[en c, k...vIRt svRv&Āana ivinyae< iv-avivt!. - ST. III.6:p.80] Anuṣṭubh should be used in the composition having a shadow of Purāṇas or works didactic in nature. Vasantatilakā is splendidly suited for the expression of the commixture of Vīra and Raudra rasa. Mālinī should be used at the end of a canto for a racy rhythm. Śikhriṇī's use at the time of distinguishing two things is very effective and Mandākrāntā in describing the separation of hero and heroine during the rainy season. In the praise of a king's velour Śārdūlavikrīḍita is preferred while Sragdharā is recommended in the description of vehement winds [ST. pp. 19, 20]. The following is the essence of the above descriptions;

Metre	Function
AayaR	Rhythmical, melodious compositions and emphatic expressions
Anuṣṭubh	Making clear meaning and giving summary of a long poem and advice of restraint
v<zSw	Political explanations
vsNtitlka	Description of dreadful and heroic sentiments
mailnI	Sarga-ending and making racy rhythm
izoirI	Occasion of due discrimination and picturization
mNda³a Nta	Separation of lovers in autumnal season and calamity of living abroad in rainy season
zaĒRliv³ Iift	Praising kings and great things and places
ōGxra	Fearful events like description of hurricanes and etc.
pui:ptaḡa	Commonly used to make sentiments

As far as the use of metres in the act I of Abhijñānasākuntala is concerned placing the proper metre in the proper place which is propriety of metres can be seen in the act I in particular and throughout the work in general. [suv[aRhRābNxe;u ywaSwaninveiznam!, rĒanlv v&Āana< -vTy_yixka éic>. - ST. III.36; p.92]

3. Findings

The composition, rendered in good metres, seeming proper through their appropriateness to the situation gets a great value and the selection of verses in act I of the Abhijñānasākuntala is an excellent example for this characteristic.

For the development of the plot the contribution obtainable from verses is ineffable. Generally story is going on in prose. But in the story very important events as well as turning points are highlighted by means of verses. **See 2.1**

When making a sort of guidelines or commands verses can play a prominent role in relation to the clarity, influence, emphatic and brevity rather than prose. **See 2.2**

Picturization of events and nature in verse is energetic, vivid, attractive, and appropriate. Ex. Charioteer says that he kept slow the chariot since the ground was uneven and hence the

deer was at a distance and he is going to make it so speed that it may now be overtaken without any difficulty. This statement appears in prose like this;

sUt - Aayu:mn! %~aitnI -Uimirit mya rZmIs<yмнаŌwSy mNdIk«tae veg>, ten m&g @; ivàk«òaNtr> s<v&Ā>, sMait smdezvitRnae n Ērasdae -iv:yt,

Then the king says to Charioteer to loosen the reins; raja - ten ih muCyNtam-Izv>, Charioteer follows the order and describes the speed; sUt - yda}apyTyayu:man!, (rwveg< inēPy) Aayu:mn! pZy pZy mu-e;u riZm;u inraytpUvRkaya in:kMpcamrizoa in-&taeXvRk[aR>, AaTmaeĪErip rjaei-rl¼nIya xavNTymI m&giva]myev rWya>.

The king, too, happily praises the speed; raja - (sh;Rm!) sTym! AtITy hirtae hrl<í vtRNte vaijn>, twa ih ydalaek sUúm< ijit shsa tiŌpulta< ydxer iviCDÚ< -vit k«tsNxanimv tt!, àk«Tya yŌ³< tdp smreo< nynyae nR me Ēre ikiĀt!][mip n pañer rwjvat!.

So in this passage though the players observe the speed of Chariot how the audience or the reader gets the idea of the speed is from the description of the verses. This is the real patronage of versification for the drama.

Though perhaps advices are given in prose in order to make them constant, assured the role of verses are almost helpful. **See 2.2**

For the presentation of universal principles verses have played a successful role. **See 2.3**

Verses are rightly capable in the formation of mental pictures regarding persons, places, events, things, actions and etc. **See 2.4**

In the matter of the exhibition of the feelings and thoughts of the characters the contribution of the verses is immeasurable. **See 2.5**

When in need of making turning points in the drama in order to make use of powerful symbols or signs verses are very helpful. **See 2.6**

The contribution of verses for the work of drama is unavoidable.

4. Conclusion

In this study the main focus has been drawn to the use of 34 verses in act I of the Abhijñānasākuntala. It is clearly revealed that the poet, through the use of verses, has attempted to enlighten his work and to achieve his objectives in relation to the composition of a drama. Likewise, in the sub themes like verses directly supportive to the plot, giving advices, stating certain universal principles, making mental pictures of environmental circumstances, depicting thoughts of characters and having accompanied by symbolic factors

the contribution of the verses compared to prose seems to be more progressive, productive and effective. Moreover, it is undoubted that by inclusion of metres having the association with powerful, meaningful and beautiful words, appropriate to the situation the composition of any drama can shine and win the heart of audience. This richness of the work may have been a cause in the compilation of the honorary title like " kaVye;u naqk< rMy< tÇ rMya zk...Ntla, tÇaip c ctuwaer=>> tÇ ðaekctuòym!", ". The tendency of tasting and

commenting verses among modern readers should be enhanced while they should be empowered with the knowledge of prosody. Necessity of making verse-lovers instead of verse-haters through a real awareness of the value of versification and its use in literary work may be an effective issue for the development of the field of this subject.

Abbreviations

01. AKU.	> Abhijñānasākuntalam of Kālidāsa, N. P. Unni
02. EA20.	> Encyclopædia Americana, Vol. 20
03. EA23.	> Encyclopædia Americana, Vol. 23
04. EA28.	> Encyclopædia Americana, Vol. 28
05. ŚK.	> Śakuntalā, A Sanskrit Drama, Monier Williams
06. BKP.	> Beauties from Kālidās
07. CWKU.	> The Complete Works of Kālidāsa
08. KAN.	> Kālidāsa : Afresh
09. KHATM.	> Kālidāsa His Art and Thought
10. KP.	> Kāvya prakāśa
11. KSS.	> Kālidāsa Smikṣā
12. NS.	> Nāṭyaśāstra
13. RSSLG.	> Remarks on Similes in Sanskrit Literature
14. SEDM.	> Sanskrit – English Dictionary, M. Monier Williams
15. SEDT.	> Sanskrit – English Dictionary, Theodore Benfey
16. ST.	> Suvṛttatilaka
17. TLSKS.	> The Literary Semantics of Kālidāsa
18. TNEB.	> The New Encyclopædia Britannica
19. TPSED.	> The Practical Sanskrit – English Dictionary
20. TSNSD.	> The Students' New Sanskrit Dictionary

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Interviewing the selected three erudite scholars

- [49] Professor Dr. Jayashri Sathe
- [50] Professor Dr. Lalitha Deodhar
- [51] Professor Dr. Vinaya Kshirasagar
- [52] Professor Dr. Pradnya Kulkarni
- [53] Professor Dr. P. Prasad Joshi