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Regional Divisions of Ancient India : Perspectives From Kalidasa's Raguvamsa

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Abstract

Kalidasa is one of the greatest poets in ancient India and a native of Ujjain, Malwa. Avanti was the ancient name of Malwa. Most of his works are based on Vedas, Upanishads, Puranas, and Epics such as Ramayana and Mahabharata. One of the notable Mahakavya of Kalidasa is Raguvamsa. From the beginning cantos in Raguvamsa Kalidasa bow Parvati and Parameswara, who are the parents of the universe and are connected with the words and their meaning. Raguvamsa Kalidasa depicts the dynasty of Raghu and his conquest of his country. References to tradition and geographical history are explained in the cantos. References to tradition and geographical history are explained in the cantos. *Raguvamsa* is a Sanskrit Mahakavya. In this Kavya Raghu is the hero, ought to be either a divine personage or Kshatriya noble personage and possessed a self-controlled and illustrious with high spirit. The main object of this Kavya is to venerate deeds of the good and the honorable and is divided into nineteen cantos. Detailed descriptions of different topics including the rise of the sun and moon, mountains, forests, oceans, rivers, boundaries, and cities. His illustrations of the great Himalayas scenes gaze very much, one who was an eyewitness. Among later writers, Jayadeva has entitled our poet Kalidasa has Kavikula Guru the 'Lord of poets' and the Vilasor 'Graceful Play' of the Muse of Poetry. He is the master of acknowledged skillfulness and his poetry's enchanting powers are great.

Key Words

Vedas, Upanishads, Puranas, Ramayana, Mahabharata, Gangasrotantatrsu, Janapadas

In the modern sense, Raguvamsa is historical and merges with insightful and beautifully summarizes the solar dynasty and conquest of Raghu, the lineage of the solar race. Kalidasa presented a narrative form with various Puranas and discharged the theme as appropriate for his purpose. The theme of the Raguvamsa is puranic

i.e., Ramayana, Vishnu purana, Padma purana etc. From canto IX, Kalidasa closely follows the Purana Ramayana. Kalidasa was an admirer and a diligent student of the great epic. Without a doubt, as has been pointed out by Pandit B. Krishnamaohariar, "the name "Raguvamsa" of the poem itself seems to have been

directly suggested by and borrowed from the Ramayana', but Kalidasa had an extraordinary brilliant narration with high thought imaginary. Dr. Ryder opines about Raguvamsa, that we must regard the Raguvamsa as a poem "in which single episodes take a stronger hold upon the reader than does the unfolding of an ingenious plot.". The poet himself is a master of art and he has expressed beautiful thoughts in the language that is most elegiac and fascinating.

His poetic genius has conveyed Sanskrit poetry to the uppermost style and refinement. His elegance is extraordinarily unmodified and uncorrupted. It has neither the broadmindedness of the Puranas nor the overgenerous coloring of later poems. 'It is artificial and characterized by brevity consistent with self-expression. An unaffected simplicity of expression and an easy-flowing language mark his writings that are embellished with similes unparalleled for their beauty and appropriateness, and with pithy general sayings. His diction is marked by the absence of long compounds involved in constructions, over-wrought rhetoric, and artificial puns. Kalidasa excels other poets in his description of the sublime and the beautiful. It is a principle recognized by all modern critics that Nature must be the life and essence of poetry; and in respect of this, Kalidasa may be said to be essentially a poet of Nature.'

"No composition of Kalidasa's presentations more the fruitfulness of his poetical mastermind, the enthusiasm of his imagination, the temperateness and play of his impressive, his insightful knowledge of the human sentiment, his subtle appreciation of its further most-

sophisticated and tender sensations, his understanding with the workings and counter-workings of its contradictory state of mind short more entitles him to rank as the Shakespeare of India." Prof. Lassen calls him the brightest star in the firmament of Indian poetry. 'The Raguvamsa is the only work of Kalidasa which contains several references to the geography of India as it was known to him in those days. These are to be found in the 4th, 6th, and 13th cantos, but more particularly in the 4th, which describes the dig-Vijaya of Raghu.'

The territorial divisions of Bharath have been identified by the Kalidasa in Raguvamsa as Janapadas. These territorial divisions of Bharath have been mentioned in the fourth canto of Raguvamsa. In this textbook, Kalidasa mentioned the conquest of Raghu. In the fourth cantos of Raguvamsa king, Raghu decided to start upon the expedition of conquest. He attempted to conquer unconquered kingdoms by acquiring these foreign countries, so Kalidasa describes the progress of the conquerors' army through foreign lands in Raguvamsa and attempts to give an ideal boundary of India. But Kalidasa does not touch the inland countries, but he refers to the natural boundaries of India. He mentioned the most powerful middle kingdom of Bharath. The people inhabiting the eastern Janapadas such as suhmas, the vansas, and Utkalas these were accepted Raghu's supremacy. In Raguvamsa he mentioned suhmas situated the west of vansas.

The illustrated commentator of Mahabharata Nilakantha opines that the suhmas is the part of Bengal and lay in the west of the Ganges, and situated in