

not visualize the hidden message given by the poet. According to me the message is that the ruler, who is there to provide welfare means to the subject and the honoured, who is always worshipped by the subjects, should not misuse the power and dignity, which they possess [5].

IV. SUSPECTED DIGNITY

The dignity of the great king Duṣyanta becomes constringent in the protection of his self-righteousness (भद्रे! प्रथितं दुःखन्तस्य चरितम्). He is already married. He does not have less than four wives, directly or indirectly mentioned in the play. Besides, after neglecting his so called wives, the bee-natured king surrendered his heart to the tender hearted lady, who is of the age of his daughter, and whose clan and kinship is not known [6].

The one and only desire of Duṣyanta is that the lady should be endowed with physical beauty. When he beholds Śakuntalā for the first time, he develops voracious desire to relish her beauty. Her ravishing beauty casts a magnetic charm on him. After observing the angelic radiance of that teen [7], he is immediately infatuated. On the other side, Hanspadikā, his second wife, a great singer, who is perhaps not endowed with ravishing beauty, couldn't receive the most deserved love from her husband, which she complains through a couplet.

Though amazed by her couplet [8] he also recognizes her complain [9]. But her grievances don't leave any impact on him. He doesn't even bother to go by himself to placate his ignored wife. He sends Vidūṣaka for that. It is well obvious that none other but a husband's praise can only please a wife. Lustful like bee and ardent desirous of physical beauty never understands the importance of inner beauty. Dr. Ratnamayī Dixit asserts that "a man infatuated by one's beauty can never do justice to his wives; however, dear they might have been to him before." [10]

V. WOMEN IN ABHIJNĀNA

In this particular play, women are always being hurt by the evil conduct of the masculine. It is always expected from women that they shouldn't cross the लक्ष्मणरेखा drawn by the lawmakers. And the supervisors of this लक्ष्मणरेखा are none other than so called religionists Kaṇva, Durvāsas, Śārṅgarava, and Mārīcā and their patron, the great king. Due to the disregard in guest hospitality [11], Śakuntalā had to bear the curse of Durvāsas. Here it isn't necessary to analyze whether the curse is substantially related to their offence or not, but it is very much essential to examine closely some questions like:

- Can't a lady ever spell a man's name other than her husband?
- Can't a lady resolve her problem through Self-thinking?
- Can't a lady get absorbed in the memories of her husband?
- Is a lady nourished only for the service of the others?
- Is a lady never allowed to make even one single mistake in her life, and
- Did Durvāsas get angry because of the inhospitality or because of the fact that he was ignored by a woman?

It is difficult to answer these questions, but, it is true that the subject of the curse should be the king who intentionally ignored Śakuntalā. As far as poetic discourse is concerned, the unreal accidental incident of the curse, which forbade Duṣyanta from identifying Śakuntalā, is an example of the lone impediment in the smooth flow of sentiments.

VI. RESPONSIBILITY OF DUṢYANTA

Coming to the poetic discourse, the unreal accidental incident of the curse of Durvāsas, which forbade Duṣyanta from identifying Śakuntalā is an example of the lone impediment in the smooth flow of sentiments. This has been proclaimed by Ānandavardhana that

अनौचित्यादृते नान्यद्रसभंगस्य कारणम्
औचित्योपनिबन्धस्तु रसस्योपनिषत्परा.

As long as the incidents and the characters go according to the concept of appropriateness (औचित्य), the sentiments, oozing out of the texts, appeal the readers. What else could have been more inappropriate (अनौचित्य) than to not recognize the person, who was completely robbed off everything, in the name of marriage, and to intimidate her by claiming her to be characterless?

After getting that valuable ring (*the loss of which has been forcibly claimed to be the reason behind Duṣyanta's ignorant behavior*) from the fisherman, he remembers Śakuntalā and sheds remorseful crocodile tears for her. He recollects the time spent with her, but any kind of anxiety to know where she has gone, whether she is alive or not, is not seen in him. Even a normal person tries his best to find his kith and kins. But we don't see any kind of uneasiness in Duṣyanta to know about her or to get her back. However, one of the heroes of Kālidāsa, Pururavas, after getting insanity in separation of Urvasī, when she became a creeper, laments and wanders forest to forest to search for her. Similarly, the restlessness of "Yakṣa" and the desire to meet "Yakṣiṇī" is enough to touch the heart of any paramour. But Duṣyanta doesn't even send a messenger to search for Śakuntalā. He himself, a Cakravartin, friend of Indra, could have searched for Śakuntalā from palace to forest, from heaven to hell, but he isn't making any effort to get her back.

In the sixth act, while remembering Śakuntalā, the fret of queen Vasumatī to the king, leaves question marks on his love. On one hand the ditched/rejected lady is fighting for her existence, is living a lonely life to hide her malignancy, on the other hand the king, who is brainy, hearty, having sacred mind [12] and internal senses [13], who knows the essence of humanity, is afraid of Vasumatī only because she will know the secret of his love for Śakuntalā.

राजा- वयस्य! उपस्थिता देवी बहुमानगर्विता च। भवानिमां प्रतिकृतिं रक्षतु।

विदूषक- आत्मानमिति भणा यदि भवानन्तःपुरकूटजालतो मोक्ष्यते तदा मां मेघप्रतिच्छन्दे प्रासादे शब्दापया।

Fortuitously, he met Śakuntalā in the hermitage of Mārīcā; it was him being heirless that caused his reunion with her.

It seems, as if, Kālidāsa, with the help of these अनौचित्य, tends to speak out the fact which is related to each and every person of the society and is the mystic doctrine of the society of every age.

VII. CLAIRVOYANTS

Here, the ascetic claims are also in the periphery of ironic scrutiny. As a matter of fact, the great poet Kālidāsa was in deep agony in the contemporary environment with the moral downfall of Seers and Sages. They started changing course from their deeds. They accepted destructions from regular creations. The very presence of these clairvoyants like कण्व, दुर्वासा, मारीच etc. in the plot entails the fact that they have been employed to put the heinous deeds of the king under a veil.

Hence, it is necessary to elaborate these clairvoyants individually.

Kulapati Kaṇva, in the role of father, lost his touch while he went to propitiate the adverse fate threatening Śakuntalā's happiness which could be confronted in future [14]. Alas! He couldn't see that Śakuntalā was going to be humiliated by her husband himself. The sojourn journey of Somafrītha by Kaṇva is nothing but a futile effort. Kaṇva's disciples did not come off very well too. Śārṅgarava is an angry, arrogant and a tactless person. One can see him develop into a Durvāsā in time. We are surprised to see that he does not convey the message of Kaṇva to the king in the sage's own words.

Another ascetic, Rājarṣi Durvāsā could not be controlled by anybody [15], as etymology and critics defend him. My simple question is: what is the use of his austerity and supernatural power, when the uses of all these qualities are neither for the advancement of people *nor for creativity*. He couldn't see anyone's happiness. Even for a little negligence, he starts cursing so that the cursed person should keep on moaning on his/her destiny for life long. He couldn't see the beam but only mote in other's eyes. Undoubtedly, Ṛṣi like Rājarṣi Durvāsas, who is having unfavorable divine sight, cannot be an example or ideal for any civilized society.

And the third one is Ṛṣi Mārica, who is giving shelter to Śakuntalā for her life but couldn't dare to speak to Duṣyanta to accept Śakuntalā as his wife. He, audaciously, without any repentance, told the King that the moment Menakā flew in from Apsaras-pool and came to Aditi, bearing Śakuntalā, grief stuck on the account of her repudiation, I knew from meditating upon it that this unhappy girl, your partner in religious rites, had been repulsed by you under the influence of Durvāsā's curse. And that the effect of the curse would cease as soon as you saw this Ring [16].

Kulapati Kaṇva, Durvāsā and Marica, being Krantadrashta, should have known the reality even before it turned up. They turn their faces away from the plight of the innocent teen Śakuntalā. Kaṇva shed off his responsibility by sending his daughter to her husband's place. Durvāsā, should have found out the concrete solution to the problem. Instead he hands over the curse and Marica tries to give a valid reason for Duṣyanta's ignorance.

A message, given by the poet, is that the seers and ascetics are merely puppets in the ruler's hands. They act as per the wishes of the king.

VIII. SUGGESTIONS PUT BY THE POET

And, hence, in the last act of the play, to make the Munis and the contemporary King remember of their desired code of conduct, Kālidāsa had to write in Bharat Vākya (final benediction) that प्रवर्त्तां प्रकृतिहिताय पार्थिवः, सरस्वती श्रुतमहतां महीयाताम् (may kings ever work for the good of their subjects, may the utterance of those blessed by the word be ever honoured). It entails the fact that with the speech of Durvāsas and degrading influence of Kaṇva, Durvāsā and Mārica, Kālidāsa wasn't happy. Otherwise, the spokesperson of public-welfare*(राजा प्रकृतिरञ्जनात्) [17] the great Kālidāsa wouldn't have spoken to develop meaninglessness of word to those intellectuals.

In fact, the great poet Kalidāsa neither wants to establish ideal love in his play, nor he is conscious towards the encashment of emotional conflict. However, he has presented an unparalleled example, how a man can misuse the rights and power to malign the dignity of a woman *for carnal gratification only*.

IX. FRESH INTERPRETATION/CONCLUSION

In this view, undoubtedly his plays are revolutionary in the world of literature. In other words, the great poet Kālidāsa has created a revolutionary play in which the negative aspects of the King has been described. Evidently, on the contrary, his statement and reality of राजा प्रकृतिरञ्जनात्, the great poet has proposed the theory of राजा रतिरञ्जनात्. Only this statement carries and is capable to carry the feelings, emotions and trusts of this great play Abhijnān.

Perhaps, it is first written SATIRE by any poet in literary world, where human follies and vices are held up to scorn and ridicule.

Accordingly, this is not the Abhijnān of Śakuntalā, this is not the Abhijnān of putra Sarvadaman, this is not the Abhijnān of the ring and this is not the Abhijnān of the seer or sages. Contrary it is the Abhijnān of the king's behavior, it is the Abhijnān of emotional brutality by ascetic pupil on women, and it is the Abhijnān of disrespect of relationship on the cost of royal shelter where an innocent woman's voice can be translated as:

I have been stabbed in
The back by those
I needed the most
I have been lied to by
Those I love
And I have felt alone
When I couldn't
Afford to be
But at the end of
The day I had to
Learn to be my own
Best friend because

There's going to be days
Where no one is going to
Be there for me
But myself.

दुर्वाससः शापादियं तपस्विनी सहधर्मचारिणी
त्वयाप्रत्यादिष्टा नान्यथेति. स
चायमंगुलीयकदर्शनावसानः – षष्ठोऽङ्कः ।

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Wouldst thou have this earth and heaven in one sole name combine,
I name thee oh Śakuntalā and all at once is said.
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