

## CHAPTER – VII

### CONCLUSION

India is a religious country. The culture here is formed from those *Apauruseya* elements which we call Veda. It is said for the Veda that

“प्रत्यक्षेणानुमित्या वा यस्तूपायो न बुध्यते ।

एनं विदन्ति वेदेन तस्माद् वेदस्य वेदता ॥”

That means that the knowledge of those elements whose knowledge is not possible by other worldly means, their knowledge can be obtained from the Vedas. Veda is the basic source of our religion, philosophy, science, literature etc. The immense stock of knowledge is described as hidden in the Vedas. It has been disseminated by the literary writers of classical period through their poems. The first phase of which are *Rāmāyana* and *Mahābhārata*. Vyāsa has clearly declared in the *Māhābhārata* that

“धर्मे चार्थे च कामे च मोक्षे च भरतर्षभ ।

यदिहास्ति तदन्यत्र यन्नेहास्ति न तत् क्वचित् ॥”

The time of the poetic writing of the great poet Śrīharsa, Bhāravi, Māgha and Kālidāsa were often the time of the flourishing of the mythological culture and the decline of the Vedic culture. Although the Vedic beliefs were weakening, their influence was easy. In the way, the great poets have conveyed the Vedic concepts in their poems. It is easy to understand that they are the best nurturer of the Vedic tradition. They have mentioned many Vedic *Tattvas*, due to which the influence of the elements in the immediate society has been affected on the lives of human beings. The classical poets attest the Vedic influence through the use of Veda, *Śruti*, *Chandas*, *Trayī*, *Vedapāṭha* etc. Almost all their characters lead a life of Vedic style. Wherever the themes of reverence are present by poets in their poetry, they do not forget Vedic concepts. Referring to the *Samhitās* like *R̥k*, *Sāma*, *Yajur*, *Atharva* etc., they have explained their importance in their poems.

Through the foregoing discussion it can be concluded that both Vedic literature and Sanskrit literature have always emphasized the need for practical

realization of truth. The poets cannot create anything which has never existed and is without any basis.

In the first chapter, I have written about the period of Sanskrit Literature, definition of the Veda, classification of the Veda, a brief introduction of the Veda, origin of the *Kāvya*, the brief introduction of the *mahākāvyas* like *Raghuvamśam*, *Kumarasambhavam*, *Meghadūtam*, *Kirātārjunīyam*, *Śiśupālavadha* and *Naiṣadiyacaritam*. Veda is *Apauruṣeya* that to say, no human agency is responsible for the creation of the Veda. It is not manmade but god given. The scholars of the Veda speak that the *Ṛṣis* had skills and environments of their study. The Veda is regarded by the Hindus to have been issued from the absolute and communicated to the inspired sages or *Ṛṣis*. The Veda has four distinct divisions. First is *Mantras* or prayers embodied in metrical hymns. Second is *Brahmaṇas* or ritualistic precepts and illustrations written in prose. And other two are: *Āraṇyaka* and *Upaniṣad* or the secret doctrine, some appended to the *Brāhmaṇas* and some independent, in prose and occasional verses. Veda is divided into four categories viz. *Samhitās*, *Brāhmaṇas*, *Āraṇyakas* and *Upaniṣads*.

The great poets of the great calibre like Kālidāsa, Bhāravi, Śrīharṣa and Māgha did not have systematic history. Kālidāsa's own period is mixed with the decline of Vedic culture and the rise of the Puranic culture. Kālidāsa and other poets are highly devoted to the Vedic literature. The poets are undoubtedly the great Sanskrit poets whose poetic art marked by polish and perfection. Their works serve as a model for the later Sanskrit poets. They are renowned as a poet of beauty, harmony. Their works create enchanting word pictures and express human feelings with poise and restraint.

The second chapter in this thesis is about the Vedic philosophical concepts of the classical poetries. The philosophy has provided a correct view of reality in our life. The people were very simple in the Vedic period that the philosophy consists of worship of numerous deities' representative the various occurrence of nature through prayers. The Philosophy is the instrument of the vision of truth through which the poets of the classical Sanskrit have acquired the ability to create the poetries. The Vedas are the oldest literary monuments of the Aryan mind. The origin of Indian philosophy can easily be traced back to the Vedas. The term Veda stands for *mantras* and *Brāhmaṇas* which

basically means a prayer where philosophical ideas shine. The concluding portions of the *Āraṇyakas* and *Brāhmaṇas* are finished in the *Upaniṣads*, where *Ātmā* alone is realized and regarded as the principal source of all Indian philosophy. At first the seers tried to open the endless mysticism of the universe. For him nature was a living presence and the worship of nature is oldest from Vedic philosophy. Therefore the scholar of various schools of philosophy tried to establish their thinking with logical arguments and proofs about the existence of god, origin of earth, cosmic world, divine soul and destiny. So the topic Vedic philosophy and classical Sanskrit literature is relevant and after the thorough study of the works of poets it can be concluded that poets often enter the field of philosophy to uplift the reader on the path of salvation.

*Ṛta* has appearance in various forms in the Veda. But many Vedic seers have the expression of the totality of the physical and spiritual phenomena in the *R̥gveda*. The many scholars of ancient and modern have interpreted the term variously of this word. The word *Ṛtam* is found as the synonyms of water and *Satya* in the *Nighaṇṭu*. Indian Commentators of the Vedas like Skandasvāmin, Udgītha, Veṅkaṭa Mādhava, Mādhava Bhaṭṭa, Sāyaṇa etc. have taken *Ṛta* as sacrifice or water or truth. The five elements have also mentioned in the second chapter. The five great elements originate from the *Pañcatanmātra*. *Tanmātra* is a Sanskrit word which means subtle essence. These *Tanmātras* incarnate to create the five great elements. *Āyurveda* states that the components and functions of nature are similar to the components and functions of our body. The *Pañcamahābhūta Siddhānta* states that everything in the physical universe is made up of these five elements. The five *Mahābhūta* are *Prthivī* (earth), *Āpa* (water), *Agni* (fire), *Vāyu* (illusion) and *Ākāśa* (space). They are represented in five senses like smell, test, sight, touch and sound. Kālidasa has described the eight forms of Śiva in his poem include above the five elements.

“या सृष्टिः स्रष्टुराद्या वहति विधिहुतं या हविर्या च होत्री  
ये द्वे कालं विधत्तः श्रूतिविषयगुणा या स्थिता व्याप्य विश्वम् ।  
यामाहुः सर्वबीजप्रकृतिरिति यया प्राणिनः प्राणवन्तः

प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः ॥<sup>1</sup>

Doctrine of *Māyā*, *Karma* has written by me in this chapter. The power of *Brahman* is *Māyā* and it is making up of the three *Guṇas*. The theory of *Māyā* is seen as an essential part of the *Vedānta* system in the present day. Many oriental scholars differ in their opinion regarding the relation of the *Māyā* Siddhanta to the *Vedānta* system of philosophy. *Māyā* is the power of *Brahman* transferring himself into universe and at that stage. He is called *Īśvara* who is neither *Jīva* nor *Paramātmā* but a separate entity. The word *Māyā* has been used for power and strength in the *R̥gveda*. “मही मित्रस्य वरुणस्य माया ।” *Māyā* is conceptualized intellectually. We saw that *Parabrahman* is visible to us in the form of three subjective concepts. He also appears with three corresponding objective nations. He is the inevitability of his existence. Gaudapāda says :

“विभूतिं प्रसवं त्वन्ये मन्यन्ते सृष्टिचिन्तकाः ।

स्वप्नमायासरूपेति सृष्टिरन्यैर्विकल्पिता ॥”

The absolute *Brahman* is the radiant triune *Paraprahman* at the inner entrance. In the same way *Māyā* is the black shadow projected by the Absolute into the Supreme. The old thinkers followed various of the main threads.

The *Karma* is one of the philosophical elements of the Indian philosophical system. The individual person enjoys his life based on his earlier *Karma*. *Karma* is performed physically, mentally and organs but it is not self. It is because of ignorance that we impute the doer ship of *Karma* to self. The main theory of the *Karma* is once who whatever does then he gets same result. “अवश्यमेव भोक्तव्यं कृतं कर्म शुभाशुभम् ।” According to the *Bhagavadgītā*, whatever action a man does, his *Karma* or effort is never destroyed.

“नेहाभिक्रमनाशोऽस्ति प्रत्यवायो न विद्यते ।

स्वल्पमप्यस्य धर्मस्य त्रायते महतो भयात् ॥”<sup>2</sup>

I have also written the concept of *Ātmā*, *Brahmā*, *Mokṣa* etc. There are three states of the *Ātmā* like *Jāgrta*, *Svapna* and *Suṣupti*. All these three are included in a fourth state *Turiya*. The first stage is that which occurs while

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<sup>1</sup> *Abhijñānaśākhantalam*, I.1

<sup>2</sup> *BhaG.*, II.40

awake, in which the soul has knowledge of the ordinary world complete with external objects. In this state, it enjoys material things. Here it is most dependent on the body. The second stage is the dream, in which the soul enjoys the subtle things. It creates new figures for itself from the contents of the awakened state. It is said that the soul voluntarily frees itself from the bondage of the body and also freely travels. The third stage is *Suṣupti*, in which we neither dream nor have any desire. It is said that the soul enjoys bliss by becoming one with *Brahman* for some time in this state. The concept of *Brahman* can be said to constitute the central code of the philosophical approach to Hinduism, the master idea in the Vedas and *Upaniṣads* that has been a source of inspiration in Indian culture for centuries. *Brahma* is the only supreme power from within which all things have been created, identified with the inner soul and is embedded in the heart of every human being. In the Vedas, *Brahma* is described as the creator and coder of the universe. He is the supreme authority in the world. The concept of liberation or *Mokṣa* is a very important concept in Indian philosophy. It is to be understood in connection with the self or *Ātman*. It is said that liberation is the fundamentally pure state of the *Ātmā*. Philosophically *Mokṣa* means liberation from worldly existence or transmigration; final or eternal liberation.

The Upaniṣadic philosophy is the basis of all Indian religion and morals. It is considerable extent of Hindu politics, Legislation and society. Its practical importance to races is immense. Science has stumbled on the basal fact of the unity of all things. The unity of all things is the rock on which the Upaniṣads have built. Therefore we will expect to find that Vedāntic evolution and monism are very different things from evolution and monism. The Vedanta slurs over this part of the scheme with a brief acknowledgment. The work of art becomes incapable of fresh interpretation, it becomes a philosophy of fruitful expansion, a species of change and variety.

When we study the works of the classical poets, we find that they have deep knowledge of various systems of Indian philosophy and have successfully used the views of Vedic philosophy on many occasions. In this thesis we tried to show how they have actually done it. Indian philosophy tradition is indeed very rich. No one can ignore the various systems of Indian philosophy which represent the great wisdom of the great thinkers of ancient

Indian. So we have found almost all the important views of the Vedic philosophy in the works of Kālidāsa, Bhāravi, Māgha and Śrīharṣa. They believed the Vedic culture very much. Thus we can say that these poets were not only a great poet, but also a great scholar of Indian philosophy in their own right. In the proposed thesis we have tried to find out the scars of Indian philosophical thoughts as found in the different works of classical poets. We have analyzed the doctrines used by the classical poets and also tried to critically assess how this attempt has been successful.

The topic Vedic religion has introduced by me in the third chapter. The Aryan religious heritage leaves an indelible mark on the character of Hinduism. Various styles of Vedic religious texts, such as their collections of hymns, ritual manuals, and works of speculative philosophy, are known as works on health and astrology. The *Dharma* stands for comprehensive consideration of duties, righteousness, devotion, invocation, social welfare & welfare of the world. *Dharma* in its comprehensive embraces ethical as well as religious pursuits, intrinsic as well as instrumental values. According to our *Dharmaśāstra*, *Dharma* is a social order. Veda describes *Dharma* as restraints, charity, compassion, and life as sacrifice. Veda describes enjoyment with relinquishment. Performing sacrifice is also *Dharma*. Mention may be made here that *Vyavahāra* as a category is distinct from *Dharma*. That is why Manu says :

“वेदः स्मृतिः सदाचारः स्वस्य च प्रियमात्मनः ।

एतच्चतुर्विधं प्राहुः साक्षाद्धर्मस्य लक्षणम् ॥”

According to the *Brāhmaṇa* literature, *Yajña* is the best act. It is considered as religion according to the Vedic tradition. In Vedic *Mantras*, we found many prayers for prosperity, long life, wealth, intelligence, family, children and food. All these are desirable for a good and high quality of life. Vedic sages have underlined this fact. *Puruṣasūkta* of the *R̥gveda* describes supreme *Brahman* or *Puruṣa* as universal soul. The *Puruṣasūkta* establishes the same fact that he has thousands of heads, thousands of eyes and thousands of feet. By pervading the whole earth on all sides, he remains ten fingers in surplus.

Vedic religion is known as an eternal and universal religion. It has told about all beings' welfare. It recommends for worldly pleasures and various achievements. It aims for the purity of mind. It has shown the path of knowledge and salvation. The classical poets like Kālidāsa, Māgha, Bhāravi and Śrīyharṣa show how religion governs the gods. The poet advice that human must be greatly careful about two types of mistakes in his pursuit of *Dharma*. They are the omission and commission. Kālidāsa and other poets treat of the different laws such as personal law, social obligations and family responsibilities. The social laws are more important because they concern all the members of the society. In the family, human must think of himself and his comforts in the last only. He will realise that the physical body is given to him not for his pleasure but for the performance of *Dharma*. The poets believe in the structure of the *Varṇas* and *Āśramas*. They have described the ideal life of the all *Varṇas* whatever says in the Vedic literature. They have also explained that the sages and their sacrifices are the cause of rains. They have also written that is the duty of the king, to protect the structure of the *Varṇas* and *Āśramas* as given by the seers like, Manu, Vasiṣṭa, Yājñavalkya etc. It is observed by us that the poets depict the various duties of a man. They have presented man as a son, brother, husband, father etc and similarly woman as a wife, daughter etc in their poetries. According to the *Śruti* and *Śmṛti* they have shown that how a man will understand the value of the four stages of life and conduct himself accordingly. Only Vedic religion thinks about Vedic seers on philosophy, rituals, society and culture. How classical poets like Bhāravi, Magha, Śrīharṣa and Kālidāsa are influenced by various Vedic religion thoughts. Because of their profound knowledge of Vedic rituals and religion they incorporated those ideas in their literary works to such an extent that their works become the source of Vedic knowledge. It reflects the fact that during their time the Indian society had strong faith in Vedic religion. Therefore, these thoughts of Vedic religion have clearly influenced by the great poets in their epic poems.

The topic of Vedic sacrifice and others rituals has been introduced by me in the fourth chapter. In this chapter, we have written the concept of the ritual, the source of the ritual, concept of various sacrifice and other domestical rituals. Vedic ritual is divided into two categories the *Śrauta* and *Smārta*. The *Śrauta* ritual embodies that the grand priestly ceremonies

celebrated in honour of the gods and offering them with a motive followed by a voluntary reward on the deities. The cognition of the rituals comes to us mainly from the Vedas and the *Kalpasūtra* which is part one of the six *Vedāṅgas*.

“छन्दः पादौ तु वेदस्य हस्तौ कल्पोऽथ पठ्यते ।

ज्योतिषामयनं चक्षुर्निरुक्तं श्रोत्रमुच्यते ॥

शिक्षा घ्राणं तु वेदस्य मुखं व्यकरणं स्मृतम् ।

तस्मात् साङ्गमधीत्यैव ब्रह्मलोके महीयते ॥”<sup>3</sup>

They bear much information about the methods and the way in which the Vedic sacrifices were meant to be performed so that their purity and efficacy could be secured. The knowledge was very essential for the continuation and conservation of *Dharma*, the performance of the priest and of those who depended upon it for their survival and success. *Yajña* is performed for the creation of particular fruit. Fifteen names of *Yajña* have been told in the *Nigāṇṭu*. Although these names are not mentioned in the Veda but the *Brāhmaṇa* and *Āraṇyaka* are widely discussed about those names. According to *Matsyapurāṇa*, the special action in which there is a combination of the five elements like gods, Vedic *mantra*, priest and *Dakṣiṇā* is called *Yajña*. The other term of sacrifice is generally used as *yāga*, *kratu*, *adhvara* and *makha*. Sacrifice has been performed for the welfare of human beings. Therefore, from the point of view of human welfare, there is an urgent need for sacrifice in all the stages of life.

Here the creation itself started with *Yajña*. Indian is identified with *Yajñas*. Kālidāsa, Māgha, Bhāravi are greatly influenced by this sentiment. Dilīpa’s son Raghu is also Vedic in *Raghuvamśam*. He has ruled the whole world. He travelled for *Digvijaya* and he made to perform the *Viśvajita* sacrifice. After this sacrifice, according to the Vedic law, the sacrificer has donated everything. Therefore Raghu also donated everything. In this way, Aja, Daśaratha, Rāma etc. almost all *Raghuvansī* are engaged in daily *Yajña*. Veda says that sacrifice is the best act of the world. “यज्ञ वै श्रेष्ठतमं कर्म ।” By expounding the importance of *Yajñas* in other poems also, the great poets have made themselves the knowers of Vedic literature. In the works of Kālidāsa,

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<sup>3</sup> *Pāninīya-śikṣā*, 41-42



Māgha, Bhāravi, Śrīharṣa, there is a sufficient amount of discussion of *Samskārs*. Since the Vedic period, this dispute has been going on that how many rites are there? Although the number sixteen is universal, but mainly ten is done. Poets like Māgh, Bhāravi etc. have also been influenced by this ideology. It is clear from the manner in which the poets perform the rituals in their poems through the characters that they themselves were associated with the Vedic tradition.

The fifth chapter has explained with the concept of Vedic mythology, source of mythology the term of Veda etc. by us. The Vedic mythology occupies an extraordinary significance in the study of religious history. The *Ṛgveda* that is the oldest work of Indian literature is the most significant source of Vedic mythology. In its oldest source, we have far more religious beliefs based on the humanization and worship of nature than on any other literary monument in the world. The earliest stage of Vedic mythology is not primitive as it was once thought. The Vedic mythology has its origin from ancient times to Vedic age in the belief that regarded all human beings as equal objects and natural phenomena as conscious and divine. The myth actually arises when the imagination interprets a natural phenomenon as the action of a person resembling a human agent. The natural phenomenon fades from the drawings of creatures as its place is taken by elaborate representations of human passion.

The *Ṛgveda* recognizes the number of the gods as thirty-three, a figure given also in the Iranian tradition. The deities are divided into three groups of eleven, connected with heaven, the earth and the air. The most significant group is the representative triad of fire, wind and sun. Deities are mostly mythological apotheosis of natural elements. All other mythologies present this phenomenon though myth which present the solar, lunar and consteller aspects of the sky more or less transparently. All pantheons include a cluster of demigods of different orders. Yāṣka himself does not accept that all the various gods are merely forms or manifestations of the three representative gods, although he does allow that the three orders are associated in the sphere and functions that make up each.

The divine concept of the poets like Kālidāsa, Māgha, Bhāravi and Śrīharṣa has been presented by me. The poets are most influenced by the Vedic gods. They have applied the names of the god in various forms and they mentioned the concept of the Vedic gods in their poems, which as follows : *Pākaśānana*, *Vṛtraśatru*, *Śatakratu*, *Śakra*, *Vṛṣan*, *Vṛtrahantā*, *Vajrapāṇi*, *Trambaka*, *Rudra*, *Nīlakaṇṭha*, *Śiva*, *Paśupati*, etc. All these Vedic designations of deities are also in their full glory in the poems of Kālidāsa, Māgha, Bhāravi, Śrīharṣa. The great poet Kālidāsa etc., an exclusive worshiper of Vedic culture, is completely immersed in the story of *Vṛtravadha* and *Śatakratu* by Indra; here also they have highlighted the Vedic importance of Indra by presenting the context of the killing of an invincible *Asura* like *Vṛtra* by Indra. Therefore, the glory of Indra's name *Śatakratu*, which was then, is present in the present period.

Kālidāsa also assumes the form of *Brahma*, who is named as *Prajāpati* and *Hiranyagarbha* in the Vedas, from the *Āgama*. The *Hiranyagarbha-sūkta* is the seed form of *Brahma*'s opulence. Kālidāsa mentioned this *Hiranyagarbha* as *Brahma*. Kālidāsa is also impressed by the importance of Agni among other gods, he says that

“हवीषि मन्त्रपूतानि हुताश ! त्वयि जुह्वतः ।

तपस्विनस्तपः सिद्धिं यान्ति त्वं तपसां प्रभुः।”

In fact, this importance of fire reminds us of the fire god of the Vedic age. Similarly, by describing the Vedic deities like Varuna, Surya, Rudra, Marut etc. the poets present evidence of Vedic influence.

The sixth chapter has written by us about the social life, economical thoughts and the cultural thoughts. Vedic Aryans were a very civilized and cultured people. That is why they had tied their society in a certain system. *Varṇa* system is an ancient system of Hindu society. Marriage was a very important ceremony in the Vedic society. This was the beginning of household life. By witnessing the fire, the father or brother of the girl dedicated his daughter or sister to a suitable groom. The position of women was also respected in the Vedic society. There are four forms of woman like daughter, wife, mother and general. After marriage, the important role of a woman starts in the form of *Pantī*. The wife had a very important place in the Vedic society.

She was considered the owner of the house. She is endowed with equal rights and duties with men. The status of women was good in the Vedic period from every point of view, religious, social and political.

A vast mass of Vedic literature as well as a highly developed intellectual life speaks abundantly about a well planned system of education in Vedic period as well as later Vedic period. There were three main institutions for imparting education in the Vedic period namely *Āśhrama*, *Pariṣad* and *Sammelana*. Even these are used in our society at present in form of various names. The centers which imparted education in a stipulated time were called *Āśrama*. These were also called *Gurukula* or *Ācāryakula*. These *Āśhramas* are situated in the open lap of nature in the forest far away from the city. At the time of entering the *Āśrama*, the *Upanayana* ceremony of the disciples was performed.

The economic condition of the Aryans was very good in the Vedic period. They themselves used to produce everything useful for life. Various types of business were popular for earning money. Everyone had prior freedom to work and earn money in the Vedic period.

Vedic religion is contained in the *Mantras* and practised by the culture because culture is a purified mode of activity. It means the established religion converted into action is useful to the society. The non active religion cannot be everlasting, it ends early. The Vedic religion has survived today because of the institution of *Yajña*. In short, to make religion practical is the essence. Religion in itself is a guide for worldly living and life after death but the culture brings it into practice. Therefore, culture needs religion and religion needs culture.

The Vedic culture was mainly village centered. Village was the criteria for civilization and culture. Agriculture was the principal industry. It was the main occupation of the people in Vedic era. In fact, the Aryans were the real agriculturists who considered agriculture as the main source of their economic power. Various arts and crafts were practiced in Vedic period. Carpentry was the most important craft. The carpenter had a high status as he was the builder of the chariot. Apart from agriculture and animal husbandry, there were many other industries related to them which people used to do. Business of wood, copper, pottery, textile, leather, etc. were prominent in business. The student of ancient Indian culture has access to written and unwritten sources i.e. literary

works of various authors, inscriptions, archaeological finds, etc. to form the social, cultural and religious history of ancient India. The six *Mahākāvya* provide a great deal of information about Vedic social, Sanskrit and religious history. Positions of the Vedic women also have mentioned in the epic by the poets.

I have remarked again and again that the mind of Kālidāsa, Bhāravi and other poets had its roots deep in the Vedic culture, social and economic. But through the activities of many of the characters in their poems and other works Kālidāsa, Māgha, Bhāravi and Śrīharṣa left no doubt that they were very much familiar with Vedic repertoire and also kept in great.

In conclusion it can be said that the great architects of the genres of the epic poems, the great poets Kālidāsa, Māgha, Bhāravi, Śrīharṣa have presented those elements described in the Vedas with their original talent, which are the causes of material and spiritual flourishing of human life. We have seen how all these Vedic ideas like philosophy, religion, ritual, mythology and social etc. were prevalent during the period of Kālidāsa, Māgha and other poets, and how they able to succeed many ideas of Veda into the structure of their poetries. Presenting the Vedic thoughts on each and every step, the great poets have presented the law for the continuous discharge of this Vedic tradition. Therefore, the sweet and tasteful poetry of these great creators are always appreciated.

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