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# Indian Mystic Poet Kabir Das's "Bijak" and classic Sanskrit author Kalidasa's "Abhigyanshakuntalam"

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**ABSTRACT :-** The research paper talks about Kabirdas work "Bijak" and Kalidas work "Abhigyanshakuntalam". One of the first important manuscripts in contemporary Hindi is the "Bijak". The word Bijak refers to the collection of holy books. One of the first fundamental documents in contemporary bagheli is the bijak.

The drama Abhijnanashakuntala by Kalidasa, was written around the fifth century CE and is sometimes regarded as the best Indian literary masterpiece ever, is called "the recognition of Shakuntala" in Sanskrit.

**WORDS :-** Religion, Social reformer, Hindu saint

## I. INTRODUCTION

One of India's most prominent non-secular poets, Kabir Das, has dedicated his philosophical thinking to the selling of human lives. His views on karma as true dharma and the oneness of God influenced people's thinking for the better. Every Muslim, Hindu, and Sufi bhakti sees in him the fulfilment of the concept of love and devotion to God.

The life statistics of Kalidasa, one of India's greatest Sanskrit poets, are genuinely enthralling and fascinating. Although the particular period of his fame is unknown, it is assumed that he lived about the middle of the fourth or fifth century A.D.

It contains 3 main sections called sakhi, ramaini, and shabda and a fourth section containing miscellaneous humans music bureaucracy. The sakhi consists inside the doha or couplet shape

From financial break in chapter sixty-seven until financial calamity in chapter seventy-four of the book of the beginnings (adi parva) of the Mahabharata is where the narrative of Dushyanta and Shakuntala is told. Shakuntala's story is told in the epic without any overt erotic elements.

Kalidasa's three dramas bear the names: Malavika and Agnimitra, Urvashi, and Shakuntala. The two epics are The Dynasty of Raghu and The Birth of the War-god.

Love is portrayed in Speakme on the topic of affection in both Abhijnana Shakuntalam and Meghaduta as a crucial factor in the world. Shakuntala is a drama that tells the story of the Hindu king Dushyanta and Shakuntala's mature and proper love.

The sacred text for adherents of the Kabir panth sect, Bijak is the most revered of the Kabir's collections. It also includes a number of human songs.

## Kalidas contribution to Sanskrit Literature and kabirdas contribution to bhakti movement

It's possible that Kalidasa is one of the best exponents of Indian literature or Sanskrit from ancient India, and his works have made him well-known throughout the world even today.

According to some historians, Kalidasa lived at a minor level during the rule of Chandra Gupta II (c. 380–c. 415). This is due to the fact that his artwork reflects the sophistication and cultural ideals of that time period. He is regarded as one of the finest exponents of Sanskrit literature. To view the money issued by Chandragupta II, go here. To learn more about how Samudragupta, the father of Chandragupta II, decided to release a lyrical version of the currency because he was so focused on his course, go here. In addition to unique gods like Vishnu, he has become a devotee of Lord Shiva.

Many believe that he was greatly influenced by the writings of the well-known Sanskrit author Ashvaghosha. In addition to literature, he also excels in contemporary humanities and sciences, politics, and astronomy. Some historians accept it as fact that he passed away in Sri Lanka in 517, under Kumaradasa's administration. Others do not forget that he was transformed into one of the "nine gemstones" at the court of King Vikramaditya at Ujjain. But several of these rulers are now known as "solars of valour" or "vikramaditya," a common designation. It is absolutely correct that he lived during the time of Agnimitra, the second Shunga ruler, who ruled around 170 BC. Kalidasa is lauded in the 634 CE Aihole inscription. There are also some references to the great creator in the 473 Mandasor Inscription. In his painting "malvikaagnimitra," Kalidasa honours Agnimitra as his hero. Agnimitra was the son of Pushamitra Shunga, who lived in the second century B.C., the zenith of his life. The fact that Vaanbhatta, who lived in the early seventh century, mentioned Kalidasa in the introduction of his kaadambaree makes the decline good. Some historians assert that Kalidasa lived at a low level under Chandra Gupta II's empire (c. 380–c. 415). This is because his works of art capture the sophistication and cultural aspirations of the time. He is recognised as one of the best authors who wrote in Sanskrit. Visit this page to see the money that Chandragupta II issued. In order to release a lyrical version of the money since he was so concentrated on his course, Samudragupta, the father of Chandragupta II, made this decision. To understand more, go here. Kabir Das' legacy is preserved, however, through the panth of Kabir, a spiritual group that claims him as its founder. Kabir Panth is a religious philosophy rather than a distinct religion. Kabir refers to himself as a julaha and kori in his poetry. Each weaver is a member of a lower caste. He no longer associated himself in any real way with Muslims or Hindus. Visit the associated internet website to see a list of saints associated with bhakti movement. Sant Kabir Das' education was non-formal; he never attended school. He became into no longer even a weaver's expert. Despite the fact that his poetry are rife with metaphors, he is no longer genuinely interested in this line of work. He has developed to be on a spiritual quest to seek out reality, which unquestionably manifests in his poems. Sant Kabir Das' children became followers of him, and they now live in a Muslim family. He was joined to the family tree by way of a group of Muslim julahas or weavers, although he was highly recommended by his teacher, the hindu bhakti leader and vaishnava saint Swami Ramananda.

He had penned his poems in a mixture of Hindi, Avadhi, Braj, and Bhojpuri after becoming illiterate. The poems are variously referred to as "dohe," "saloka," and "sakhi."

Sant Kabir Das, who was magnificently transformed, is known for his two-line couplets known as "kabir ke dohe."

The majority of his works of art were amassed under the guidance of Guru Arjan Dev, the fifth Sikh guru.

The guru granth sahib, the sacred text of the Sikh religion, contains Kabir Das' poetry.

Particularly written in the Hindi language were Kabir's works.

He chose to write in a local dialect in the fourteenth century, when Persian and Sanskrit were the two most popular languages in North India.

Hindi, Khari Boli, Punjabi, Bhojpuri, Urdu, Persian, and Marwari are all used in his poetry.

Journeys -

Following his passing, a dispute developed between Muslims and Hindus over whether to bury or cremate his body. In a second miracle, flowers were seen beneath his shroud, with half being burnt at Kashi and the other half being buried in Maghar.

Undoubtedly, Sant Kabir Das passed away in Maghar, where his grave lies.

The state of Uttar Pradesh's tourism department has started to market maghar, a location in the state where Muslims and Hindus have each erected a tomb in honour of Kabir, as a tourist destination.

Sant Kabir Das Literature - Sant Kabir Das developed into one of the most well-known poets of his day. His writings had a significant influence on the bhakti movement. 'Sakhi Granth', 'Anurag Sagar', 'Bijak', and 'Kabir Granthawali' are a few of his well-known works. His incredible poetry collection, bijak, features a huge number of poems. Kabir Das' writings have been mostly based on the ideas of reincarnation and karma. He had penned his poems in a mixture of Hindi, Avadhi, Braj, and Bhojpuri after becoming illiterate. The poems are variously referred to as "dohe," "saloka," and "sakhi."

## II. KALIDAS ABHIGYANSHAKUNTALAM

The drama Abhijnanashakuntala by Kalidasa, which was written around the fifth century ce and is sometimes regarded as the best Indian literary masterpiece ever, is called "the recognition of Shakuntala" in Sanskrit.

The narrator uses his or her voice to introduce the first act by describing the summertime. Along with that, he introduces King Dushyanta. Then, while pursuing a deer, King Dushyanta drove his chariot into the ashram of Sage Kanva. The monarch attempts to hunt a deer, but a monk forbids him and orders him to confine his search to the grounds of Sage Kanva. Then the monk extends an invitation to the king, and Dushyanta enters the ashram.

Since Kanva will be out for a few days, the monk informed the king. Shakuntala greets the royal visitor with the resources of companions, priyamvada, and anusuya. The monarch is astounded to see Shakuntala in all her splendour.

He acknowledges that Shakuntala is the offspring of Vishwamitra, a warrior monarch who later became a rishi and a Kshatriya.

The monarch orders his nobles and soldiers not to disturb the holy men and forbids them from killing any animals.

He asks the fool to look after his affairs there for a little while. Two younger ascetics enter and ask the king to protect their sacred fireplace (Yajna Shala) from the rakshas' (demons') looting.

The kingdom's emissaries inform the king of his mother's instructions to carry him.

Additionally, he prevents the fool from telling his other local queens about this mystery. He decides to anoint Shakuntala, the queen of queens, as his patrani. Shakuntala has spent her entire life up until this point in the serene, forested surroundings of the ashram, but her contact with a dashing young monarch has left her feeling ill at heart.

Shakuntala admits that she might not be able to find another mate on this planet and that she can no longer survive without Dushyanta.

When the king shows there, he declares his love for Shakuntala.

Shakuntala is hesitant when the monarch suggests acting out the "gandharva" marriage.

The king departs the area in order to protect the ashram from the demonic attack.

When sage Kanva returns from his pilgrimage, he is told by the skies that Shakuntala and King Dushyanta will wed.

Shakuntala won't be aware of the king's relationship with him, and no one invites Shakuntala to the ashram.

Shakuntala is expecting, so the sage makes the necessary arrangements for her delivery to her husband.

Shakuntala enters the realm of King Dushyanta along with a woman named Gautami and ascetics.

Shakuntala is now reminded of Dushyanta's signet ring, but it is missing. In the future, a fisherman makes a noteworthy catch in a river and discovers a gold ring inside a fish's gut.

It is by far the same signet ring that Dushyanta gave to Shakuntala.

The curse is broken when the monarch sees the ring, and he immediately remembers his marriage to Shakuntala.

Then, Lord Indra's charioteer (sarthi), Matali, descended from heaven to drive Dushyanta into combat with the demons.

Dushyanta immediately departs for heaven in order to aid gods and combat powerful demons.

Themes of Abhigyanshakuntalam

Theme of Love :- Shakuntala and Dushyanta's love is described as being pure and altruistic in point one. Their love is not primarily motivated by material gain or societal standards; rather, they fall in love at first sight. Their love isn't motivated by anything outside of themselves; rather, they are interested in each other's inner characteristics.

Theme of Duty :- The story of Abhijan Shakuntalam includes a significant amount of the concept of obligation. The drama examines the tension between people's private aspirations and their responsibility to society. She is also



responsible for her own happiness and the happiness of her son. Though she tries to fulfill her duty towards her son, she is also heartbroken when Dushyanta leaves, as she is unable to fulfill her duty towards him.

Theme of Fate :- The story of Abhijan Shakuntalam heavily emphasises the situation of obligation. The drama examines the tension between individuals' aspirations and their responsibility to society. Love is also the power that helps Shakuntala to overcome the curse placed on her. The play suggests that love can help to heal and redeem individuals. And that fate can be overcome by strong personal emotions and relationships.

Nature as a Theme :- The plot of Abhijan Shakuntalam heavily relies on the theme of nature. The drama is set in a forested area, and references to the forest's natural beauty are frequent. The drama addresses the relationship between nature and the characters, who are also linked to nature in various ways.

### **Kabirdas Bijak**

One of the first important manuscripts in contemporary Hindi is the bijak. The word "bijak" refers to a collection of holy books. Kabir Das was an Indian mystic poet and saint who lived in the 15th century. His poetry is found in the Sikhism scripture Guru Granth Sahib and his compositions served as the foundation for the bhakti movement in Hinduism.

One of the first fundamental documents in contemporary bagheli is the bijak.

Vipramatissi

Kahara,

Baseant,

Chachar,

Beli

Birahuli,

Hindola

Sakhi .

The bijak is one of the earliest fundamental writings in contemporary Bagheli, and it is a holy text for followers of Kabir Panthi. One of the most important writings ever written was created by saints from ancient India. The most well acclaimed of Kabir's compilations, Bijak, is by far the most well-known saint of northern India. It is also referred to as the holy book by adherents of the kabirpanthi faith. Additionally, a number of songs written by other individuals that Kabir specifically featured his thoughts and concepts that he used to spread throughout his life. One of the earliest primary texts in contemporary bagheli is the bijak. For the Kabir panthis, Kabir Das' composition of Bijak is regarded as a holy text. Dohas and Kabir poems were especially found in bijak .

Ramdas, also known as Samrath Ramdas, became a hindu saint and the architect of ancient India. Ramdas took up bhakti yoga and became an advocate. He discussed how dedication to Rama as a whole leads to religious development. He underlined the significance of actual electrical current. But this choice is incorrect because he did not write bijak.

Tulsidas, who is today also known as Goswami Tulsidas, was a poet and vaishnav saint who became well-known for his adoration of the god Rama. Ramcharitmanas, Vinaya patrika, Geetawali, Dohavali, Sahitya Ratna, Hanuman Chalisa, Vairagya Sandipani, Janaki Mangal, and Parvati Mangal are a few of his most important compositions. This statement is untrue because Bijak turned out to be agitated when dealing with the extremely helpful beneficial resource of tulsidas.

It covered the topic of secularism in particular because he evaluated both Hindu and Muslim practises. Kabir's poetry are collected in a book called a bijak. It is divided into three fundamental parts known technically as sakhi, ramaini, and shabda.

### III. CONCLUSION

The most significant and well-known poet in the northern Indian sufi and bhakti traditions is regarded as Sant Kabir Das. The holy text of the Kabir Panth, a society committed to Kabir's teachings, is known as the Bjak. Bjak is divided into four primary sections: ramain, abda, skh, and a fourth section that includes a variety of folk song compositions..

The name Kabir is derived from the Arabic al-kabr due to "the super" – the thirty-seventh name of God in the Qur'an and das method slave or servant in Sanskrit. He was alive between the end of the fourteenth and the beginning of the fifteenth century. The journey of Kabir is still shrouded in legend and enigma. As he got older, he turned into a follower of Ramanand Swami. The story of Kabir has garnered interest throughout Kashi, also known as Varanasi or Banaras.

Kabir cannot be categorised as a yogi, a Hindu, or a Muslim. His unwavering independence has made him a stand-in for speaking truth to power. He mocked violence, egotism, and hypocrisy, especially when it came to religion. He opposed caste ideas and spoke for the equality of all individuals while being from a socioeconomic group that is traditionally seen as nasty and dirty.

The holy text of the Kabir Panth, an organisation devoted to Kabir's teachings, is known as the Bjak. Kabir's writings have been collected for documentation by a group of ascetics and regular people from humble origins who are ardent followers of Kabir. The Kabir panthis are what people call them. The kabir series was well regarded by Westerners in the early 20th century, and as a result of the panths exposure, it became the bijak.

The word "bijak" refers to a collection, guidebook, or anthology.

Ascertain Shakuntala's marital status and potential engagement. Sages receives the utmost respect from him. Shakuntala, as a dushyanta, also conveys the full girl's honourable experience. Show him a lively pride in his dignity and in making his father happy.

#### 1 - Plot

This play's plot has potential to be incredibly thrilling. This is an excellent illustration of terrain creation. while Shakuntala and Detective King Dushyant fall in love. He understands Shakuntala is

Adopted daughter of Kanva. Hse is drawn to the king's grace and charm as well. This romance culminates in marriage. Shakuntala and Dushyant are wed through the gandharva form.

Marriage Prior to departing the city, Dushyanta makes a commitment to return right away.

2- Curse: As soon as the recent hardy sage durva arrives, rush inside Shakuntala's hermitage. Shakuntala is currently considering her gone husband. He can't thus offer appropriate hospitality.

He. "He who you think is abandoning livelihood I and as a guest could not tolerate you in your thoughts, despite the fact that it reminded (you)," a furious Durva reprimands him.

3- After his return, Dushyant is preoccupied with royal business. He absolutely forgets to set up the bride's Forest. Currently pregnant, Shakuntala. He is consequently dispatched to the royal palace. When he arrives, Dushyant declines to acknowledge him. She desires to display her wedding band to him.

however did not alter his finger.

-King's Acceptance: King Dushyanta finally receives his wedding ring from a fisherman. Dushyanta recalls the entire account of his private union with Shakuntala. He starts leading a depressed existence. In this play, nature is a significant character. The entire narrative is set in a beautiful natural setting. Kalidas,



A lover of nature aptly described its allure. actually a gathering

Kalida paintings are supported by inner and exterior nature. Abhigyan Shakuntalam is a wonderful demonstration of both natural and human love, to put it briefly.

Due to the kalidas art's popularity, the Indian government offers Madhya Pradesh's kalidas samman, which appropriately performs classical dance, poetry, classical music, plastic arts, and art.

In his conclusion to the play, Kalidasa states that Shakuntala's existence serves as an introduction to genuine love and the splendour of nature, and that genuine love is eternal.

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