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## Kalidasa kumarasambhavam pdf

The Kumarasambhavam epic opens with a magnificent hyperbole describing the great Himalayan mountains: The Himalayas is like a great measuring scale used to measure the earth. The narrative then moves to describing Himalaya's daughter Parvati. We can look at a few descriptions of Parvati. The Himalayas was both sanctified as well as decorated by his daughter Parvati. She was to him like a bright flame is to a lamp; like the river Ganges is to the paths of the heavens and like a refined language is to the intellect. By being the measure of every kind of beauty imaginable and the propriety of it, Parvati was like the result of the creator's desire to see all the beauty of the universe in one place. And then, when the gods approach Lord Brahma to help them overcome the demon Tarakasura, Lord Indra implores his preceptor bRuhaspati to communicate the request. And then, like the multitude of lotuses swayed by a pleasant breeze blowing over the lake, Lord Indra's thousand eyes were seen imploring his preceptor to narrate the perilous situation of the gods. The great white horse of Indra, ucchaiHshravas, which was like the personification of Indra's fame, was taken away from him by Tarakasura. We seek a protector, under whose leadership Indra shall win back his power and prosperity as if he would be releasing them from enemy captivity. And then, the gods employ the services of Kama, the god of love, to try and create love between Lord Shiva and Parvati. He is supported by his friend Vasanta, the spring season. The arrows of Kama were made from the budding leaves of the mango tree. The bees lined up on them appeared like the letters making up the name of Kama himself.[Here, Kalidasa has utilized the historical fact of warriors inscribing their names on their arrows to such dramatic and beautiful effect.] As he approaches Lord Shiva, Kama develops cold feet and loses all confidence. At that time, Parvati appears on the scene. Parvati appeared like a moving creeper in full bloom. Her beauty emboldens Kama: Kama, after ensuring that everything is right with his bow, waited for the right moment to strike his floral arrow at Shiva. He was like an insect unknowingly rushing towards a burning flame. Kama eventually strikes his arrow at Shiva and even the great lord is stirred for a moment: Shiva was stirred for a moment. It was like the sea which experiences high tide during moon-rise. But Lord Shiva quickly regains composure and burns Kama to ashes. Thus, having swiftly crushed Kama, the menace to his penance, like lightning striking down a tree, Lord Shiva decided to shun the presence of women altogether and disappeared with his companions. [This simile is completely apt because when lightning strikes a tree, it gets burnt down to ashes just like Kama was.] Rati, the wife of Kama, weeps over his ashes: She wailed for her husband lying on the ground, her clothes all soiled and her hair disheveled. It appeared as if she was moving that entire place to grief. Gone are you and you won't be returning; you are like a lamp put out by the wind. I am like the wick of that lamp which can only tune in despair. Fate has half-killed me by snatching Kama away from me. I am like that creeper which has been pulled down because the tree I was clinging on to was pulled down by an elephant. Thus despairing, Rati decides to end her own life. Then, a voice from the heavens assures her that Kama will return back to life. That voice shook her up like the first rains which shake up the anxious fishes in the near-empty ponds. In the meanwhile, Parvati decides to do penance to earn the love of Lord Shiva. Her mother tries to prevent her. A beautiful selection from this situation falls into the category dRuShTAnta or analogy. All the gods that you can think of reside in our home. Why do you need to do penance? The hard ways of penance are not made for a delicate darling like you. A flower can only tolerate the weight of a bee; not of a bird. Parvati nevertheless decides to go ahead with penance. And eventually, Lord Shiva is pleased with her penance and comes to meet her in the guise of a young Brahmachari. He tests the love of Parvati and when she rings true in every test, he eventually presents himself in his true form and holds her by her hand. Seeing him in such an unexpected manner, Parvati could neither stay put nor move. She was like a river which has encountered a mountain in its path and is struggling to find a way past it. Then, Parvati sends forth her friend to inform Lord Shiva about approaching her father to seek her hand in marriage: Thus, by sending the message and staying silent herself, Parvati appeared like a mango tree which sends forth its message of love to the spring season through the cuckoo. Lord Shiva on his part, requests the seven great sages, (the Saptarshis), to approach the mountain-king Himavantaon his behalf. They, along with Arundhati, set forth on their mission. Arundhati, the devoted wife of the great sage Vasishtha, shone in the midst of the seven sages as if she was the living fruit of their penances. The great Himalaya is humbled by their arrival. By your grace, I feel like a dullard suddenly becoming knowledgeable or like iron turning into gold or like a mere mortal raised straight up to the heavens. The Saptarshis likewise compliment the mountain-king: Your thoughts are as tall as your peaks. And finally, they request him to marry his daughter to Lord Shiva: Just like a word and its meaning are inseparably coupled with each other, so shall you couple Lord Shiva to your daughter Parvati. Eventually, Lord Shiva and Parvati get married in a grand ceremony at the great Himalayas. And the epic concludes with Parvati becoming pregnant. Note: These are just some choice samples from Kumarasambhavam, perhaps the best work expounding what's known as Shiva Tatva—in the process, Kalidasa unravels Shiva to us mortals. Indeed, there are a host of beautiful similes in Kalidasa's other works as well. The interested reader can enjoy them all by reading the original or a faithful translation. To be continued The author is an Information Technology professional and a student and practitioner of Sanskrit poetry. Sanskrit epic poem by Kalidasa For the Malayalam film, see Kumara Sambhavam. Kumārasambhavam (Sanskrit: कुमारसम्भवं "The Birth of Kumāra") is an epic poem by Kālidāsa. It is widely regarded as the finest work of Kālidāsa as well as the greatest kāvya poem in Classical Sanskrit.[1][2] The style of description of spring set the standard for nature metaphors pervading many centuries of Indian literary tradition.[3] Kumārasambhavam basically talks about the birth of Kumara (Kārtikēya), the son of Shiva and Parvati.[4] The period of composition is uncertain, although Kālidāsa is thought to have lived in the 5th century. Contents Kumārasambhava literally means "The Birth of Kumāra". This epic of seventeen cantos entails Śringara rasa, the rasa of love, romance, and eroticism, more than Vīra rasa (the rasa of heroism). Tārakāsūra, a rakshasa (demon) was blessed that he could be killed by none other than Shiva's son, however, Shiva had won over Kama, the god of love. Parvati performed great tapas (or spiritual penance) to win the love of Shiva. Consequently, Shiva and Parvati's son Kartikēya was born to restore the glory of Indra, king of the Gods. Adaptations Kumara Sambhavam is a 1969 Indian film adaptation of the poem by P. Subramaniam.[5] References ^ Heifetz, Hank (January 1, 1990). The origin of the young god - Kālidāsa's Kumārasambhava. Delhi: Motilal Banarsidass. p. 1. ISBN 81-208-0754-5. OCLC 23743892. ^ Smith, David (2005). The birth of Kumāra (1st ed.). New York: New York University Press. ISBN 0-8147-4008-1. The greatest long poem in classical Sanskrit, by the greatest poet of the language. ^ "Book Excerptise: Kalidaser granthAball, v.2 by Kalidasa and Rajendranath Vidyabhushan (ed.)". itik.ac.in. Retrieved 17 April 2017. [permanent dead link] ^ "Kumarasambhavam by Kalidasa - Synopsis & Story". ilovelndia.com. Retrieved 17 April 2017. ^ Vijayakumar, B. (1 January 2012). "Kumarasambhavam - 1969". The Hindu. Bibliography Hank Heifetz (1 January 1990). The Origin of the Young God: Kālidāsa's Kumārasambhava. Motilal Banarsidass. ISBN 978-81-208-0754-9. External links Sanskrit Wikisource has original text related to this article: Kumārasambhava in Sanskrit full text of the Kumārasambhava in Devanāgarī script (first eight sargas) full text of the Kumārasambhava in Roman script at GRETIL The Birth of the War-God, selected translation by Arthur W. Ryder single folio of a Kumārasambhava manuscript in the Cambridge University Library [1] Attempted English translation of text by RTH Griffith Retrieved from " ON Group similar results Feedback Softcover. Condition: Fine. THIS RARE/ANTIQUE BOOK PUBLISHED IN THE YEAR 1958 BY Samskrita sahitya sadana HAVING 64 PGS AND SIZE 4.50\*7.25 WRITTEN IN English. THE BOOK IS IN READABLE CONDITION Originally in Softcover with some issues like loose binding and some Pin Holes. THE IMAGES OF THESE BOOKS ARE GIVEN FOR YOUR REFERENCE. YOU CAN GET THIS OLD RARE BOOK AS GIVEN IN THE FIRST IMAGE OF LEATHER BINDING ONLY AGAINST REQUEST WITHOUT EXTRA CHARGES. 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It is widely regarded as the finest work of Kālidāsa as well as the greatest kāvya poem in Classical Sanskrit.[1][2] The style of description of spring set the standard for nature metaphors pervading many centuries of Indian literary tradition.[3] Kumārasambhavam basically talks about the birth of Kumara (Kārtikēya), the son of Shiva and Parvati.[4] The period of composition is uncertain, although Kālidāsa is thought to have lived in the 5th century.Kumārasambhava literally means "The Birth of Kumāra". This epic of seventeen cantos entails Śringara rasa, the rasa of love, romance, and eroticism, more than Vīra rasa (the rasa of heroism). Tārakāsūra, a rakshasa (demon) was blessed that he could be killed by none other than Shiva's son, however, Shiva had won over Kama, the god of love. Parvati performed great tapas (or spiritual penance) to win the love of Shiva. Consequently, Shiva and Parvati's son Kartikēya was born to restore the glory of Indra, king of the Gods.Kumara Sambhavam is a 1969 Indian film adaptation of the poem by P. Subramaniam.[5] From the Jacket For centuries, the pandits who owned this manuscript, kept it concealed because of its erotic content. Since the book came to light, it was acclaimed all over the world as a masterpiece of devotional and erotic writing combined with vignettes of nature not to be found in the literature of any language. The content is erotic, but never vulgar. The Kumarasambhavam is a poem for the devotees of Shiva. It tells the story of the birth of Parvati, her penance to achieve her union with Shiva, the marriage of Mahadeva and its consummation. Rajendra Tandon, born 1934, is a Master of Arts in English literature. He has studied Sanskrit, Urdu, mathematics, physics and law. He takes a keen interest in Indian history, Indian miniature painting, astronomy, fine arts, Indian classical music, gardening, and homeopathy. Rajendra Tandon has published translations of Bhartihari's Niti Shatakam, Shringar Shatakam and Varagya Shatakam. He currently lives in Mumbai. Preface The Kumarasambhavam is a rich source of devotional material in praise of Brahma and of Shiva. It is replete with scenes of civil society in the times of Kalidasa. The poet's sketches of the behaviour of the onlookers are realistic and colourful. Throughout the text, not a word has been wasted. There is remarkable precision in the architecture of the cantos. Most of the time, an element of theatre pervades the narration. Kalidasa was a perceptive dramatist: every occasion is converted into a visual with proper scenery, dramatis personae and dialogues. The erotic element and situations in the Kumarasambhavam never degenerates into the vulgar. There isa refinement of taste and an accomplished limitation of manners and morals. No effort has been made to serve the salacious in the sense of lustful and bawdy. Although Kalidasa follows Vatsyayan closely in narrating the behaviour of Shiva towards His shy bride, at no point of time does he make the reader a voyeur. I have read this masterpiece several times and am sure I will go back to it again and again. Kumarasambhavam gives the reader a fresh insight each time it is read. There are several Sanskrit editions of the Kumarasambhavam; fortunately, the text shows no variations. I have relied on the original text as given in the Kalidasa Granthavali, published by Bharat Prakashan Mandir, Aligarh, Samvat 2019 edition. This book was edited by Pandit Sitaram Chaturvedi. I express my thanks to the author and the publishers. The translation is entirely mine. I also express my gratitude to late Professor M.R. Kale, the learned author of Kumarasambhavam of Kalidasa, presently published by Motilal Banarsidass Publishers Private Limited, Delhi. This edition includes extracts of a commentary by Mallinath, a pandit who explained the intricacies of Kalidasa's language, his references, his similes, his grammar and almost every other aspect of his writing, hundreds of years ago. This learned commentary continues to be a definitive work of literary appreciation till date. In my translation I have tried to bring out a sense of what Kalidasa wrote, as I understand it. Sometimes words have been added in parenthesis to make the sense clear according to my judgement. The syntax of Sanskrit and that of the English language are entirely different, and hence, I felt the need for a word here and a thought there. In the Roman text, the Sanskrit words have quite often been separated from the way these had been combined according to the rules of Sanskrit grammar. This has been done to make it easy for a non-pandit to understand them. In the Sanskrit text too, this liberty has been taken according to my judgement, now and then. My purpose has been to simplify while retaining the music of the Sanskrit words and phrases written by Kalidasa. While writing this book, I have received immense help from my wife, Swam and from my daughter, Bindu and son, Vivek. Swam has tolerated my immersion in the job with a smile even when I have neglected my duties at home. Of course, I have been reading every shloka to her to discuss its beauty of language and of thought. This required a lot of forbearance on her part. Bindu and Vivek have been enlightening critics of the text as written by me. I am grateful to all three of them. No book is made by an author alone. He needs a publisher. The latter risks his funds and puts in effort in bringing out a book and marketing it to bring it to the notice of the readers. That is not an easy job. I am grateful to my publishers for the interest they have taken in bringing out Kumarasambhavam in its new avatar. I express my gratitude to my editors, Deepthi Talwar and Smita Singh for the keen interest taken by them in editing the manuscript for publication. They have shown tremendous patience and forbearance for the idiosyncrasies peculiar to any author. Contents Preface ix Kalidasa: His Life and Times 1 The Kumarasambhavam: A Critique 30 The First Cantō: Uma's Birth 67 The Second Cantō: Brahma's Vision 97 The Third Cantō: The Destruction of Madana 124 The Fourth Cantō: The Wailing of Rati 163 The Fifth Cantō: The Fruits of Penance187 The Sixth Cantō: The Engagement of Uma 232 The Seventh Cantō: Uma's Wedding 272 The Eighth Cantō: Uma's Love Play 320 Notes 367 Add a review Your email address will not be published \*

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