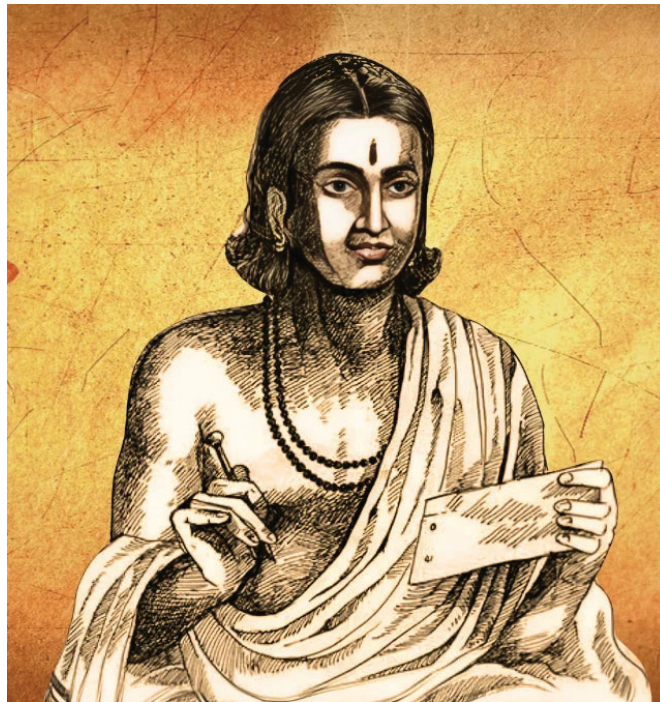


## KALIDASA



*Notes*

**Kalidasa** was a renowned ancient Indian poet and playwright, believed to have lived during the 4th or 5th century CE. He is often regarded as one of the greatest Sanskrit poets and playwrights in Indian literature. Two of his most celebrated works are the *Meghadutam* and *Abhigyan Shakuntalam* that have left an indelible mark on Indian literature and continue to be celebrated for their eloquence, poetic beauty and philosophical depth.



*Fig. 21.1*

Both *Meghadutam* and *Abhigyan Shakuntalam* can lead to a deeper appreciation of classical Sanskrit literature, their eloquent use of language, vivid imagery, and timeless exploration of human experiences, making Kalidasa a revered figure in the world of classical Indian literature. They also have a profound influence on Indian culture and art, and continue to be studied, performed, and cherished for their timeless themes and exquisite poetic craftsmanship.

Kalidasa



### Notes

- **Cousellor:** guide, advisor
- **Illustrious:** eminent



## LEARNING OUTCOMES

After completing this lesson, the learner:

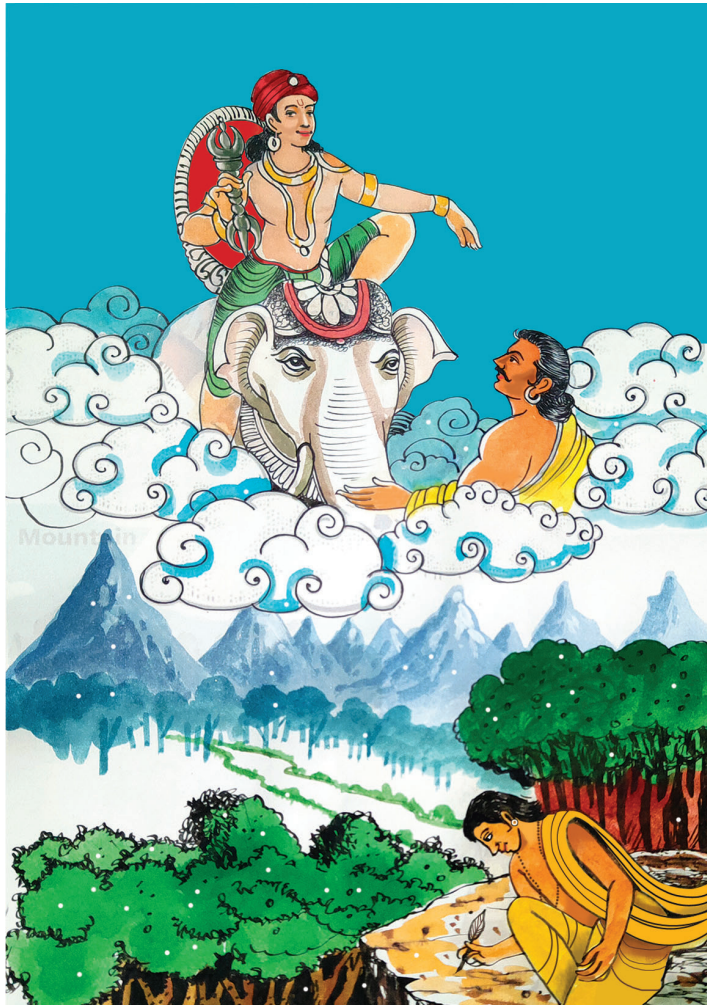
- Recognises ancient Indian culture and values;
- Discusses the vastness of culture and heritage in classical Sanskrit literature;
- Demonstrates a basic knowledge of the commonalities among some of the major Indian languages;
- Interprets characteristics and style of early Sanskrit literature.

### 21.1 MEGHDUTAM

*Meghadutam*, also known as *The Cloud Messenger*, is a lyric poem in Sanskrit. It tells the story of a Yaksha (a celestial being) who is exiled in the Himalayas and longs to convey a message to his beloved wife. Unable to do so personally, he persuades a passing cloud to carry his message to her in a distant city. The poem is known for its wonderful descriptions of nature, landscapes, and seasons, as well as its deep emotional connection between separated lovers. Here are some selected verses from the poem translated into English by **H. H. Wilson**.

#### SECTION 21.1.1

Hail, friend of Indra, **cousellor** divine,  
**Illustrious** offspring of a glorious line!  
 Wearer of shapes at will; thy worth I know,  
 And bold entrust thee with my faded woe;  
 For, better far, solicitation fail  
 With high desert, than with the base prevail.



*Fig. 21.2*

### **LET US UNDERSTAND 21.1.1**

The verse opens in greeting the cloud messenger as a deity or supernatural being. The speaker, Yaksha, is addressing cloud messenger as a friend of Indra, a king of god in Hindu mythology who is associated with rain and thunderstorm. Yaksha describes the cloud messenger as a divine advisor. He is also regarded as a part of a distinguished, prestigious and noble lineage of clouds. Yaksha acknowledges his ability to transform its shape freely, which is a characteristic of clouds. Yaksha also expresses his trust in the cloud by revealing his sorrow to him. Yaksha believes that it is better to seek help from someone noble even if success isn't guaranteed, rather than relying on someone base or morally inferior.

Kalidasa



### Notes

- **Verdant:** agriculturally rich
- **Sward:** vast grassy land
- **Veering:** sudden change in direction
- **Lofty:** majestic

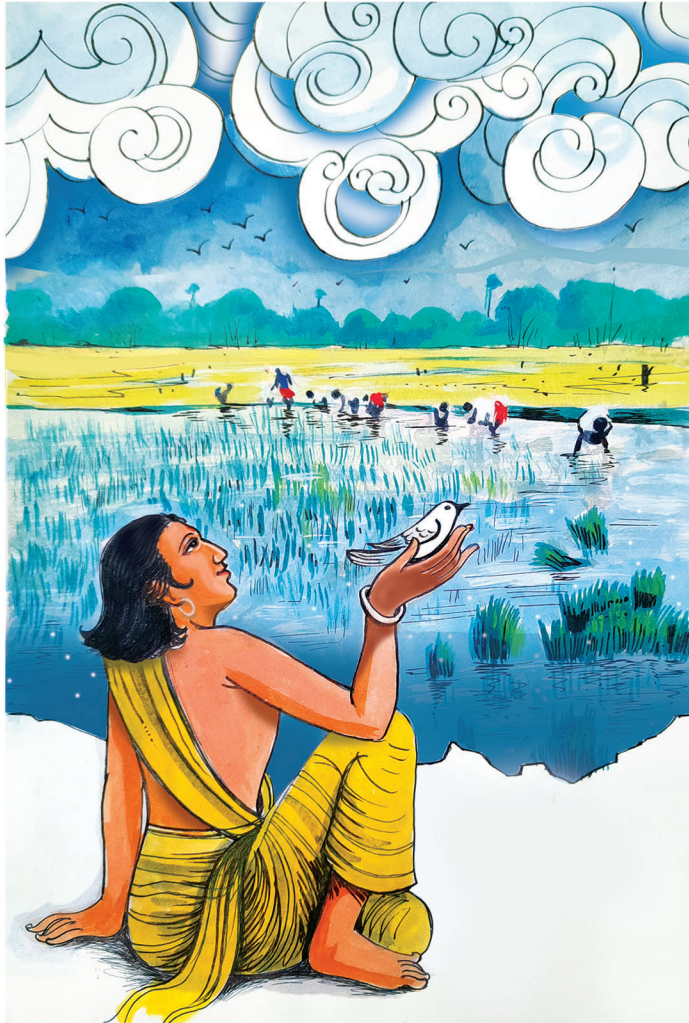


### INTEXT QUESTIONS 21.1

1. Who is the speaker addressing in these lines? Who is he addressing?
2. How does the speaker emphasise the cloud's importance and noble lineage?
3. What is the significance of the epithet "friend of Indra" in the given passage?
  - a) It highlights the speaker's admiration for the recipient.
  - b) It suggests the cloud-messenger's close relationship with a powerful deity.
  - c) It signifies the recipient's lineage and heritage.
  - d) It emphasises the cloud-messenger's role as a divine counsellor.
4. How is the cloud-messenger associated with Lord Indra?
5. How does the speaker convey his trust in the cloud?
6. What is the overall tone of these lines?
  - a) Disrespectful and critical
  - b) Reverent and respectful
  - c) Ironic and mocking
  - d) Indifferent and casual

### SECTION 21.1.2

Thy fertile gifts, which looks of love reward,  
 Where bright-eyed peasants tread the **verdant sward**.  
 Thence sailing north, and **veering** to the west,  
 On Amrakuta's **lofty** ridges rest;



*Fig. 21.3*

### **LET US UNDERSTAND 21.1.2**

These lines provide a pleasing description of a rich, lush and green landscape by the cloud-messenger who is on his voyage. The happy inhabitants of this countryside are rewarded with bountiful harvests and prosperity. The verse paints a picture of hardworking and happy farmers who cultivate the fields.

Then the cloud is described as moving north and then changing direction to the West. This is a journey or exploration starting from this fertile location and arriving at a place named Amrakuta, a range of majestic and towering mountains.

## Kalidasa



## Notes

**INTEXT QUESTIONS 21.2**

1. What is the central theme of the verse?
  - a) The journey of a cloud-messenger
  - b) The description of a lush landscape
  - c) The significance of Amrakuta mountains
  - d) The hardworking farmers of the countryside
2. Who is described as being on a voyage in this verse?
3. How is the landscape described in terms of natural resources and agricultural productivity?
4. What is the cloud-messenger's role in the landscape?
  - a) It brings rain and nourishment to the fields
  - b) It moves from North to South
  - c) It explores various locations
  - d) It brings prosperity to the cities
5. What does the verse suggest about the inhabitants of the countryside?
  - a) They are unhappy due to lack of rainfall
  - b) They are careless about the land
  - c) They enjoy bountiful harvests and prosperity
  - d) They move from North to West
6. According to the verse, what direction does the cloud-messenger take on its journey?
  - a) South to North
  - b) North to West
  - c) West to East
  - d) East to West

**SECTION 21.1.3**

Here the soft dews thy path has lost resume,

And sip the **gelid current**'s rich perfume,

Where the wild Elephant delights to shed

The juice **exuding** fragrant from his head.

Then swift proceed, nor shall the blast have force

To check with empty gusts thy **ponderous** course.



Fig. 21.4

Kalidasa



*Notes*

- **Gelid:** extremely cold
- **Current:** (here) flowing water
- **Exuding:** discharging
- **Ponderous:** slow and clumsy

## Kalidasa



## Notes

**LET US UNDERSTAND 21.1.3**

These lines evoke a vivid and picturesque description of a peaceful natural landscape. The soft dewdrops on the path have reappeared. It conveys a sense of rejuvenation or renewal. The dewdrops are sipping the rich and refreshing fragrance of a cold and flowing stream. Then the cloud-messenger describes a wild elephant rubbing his head against trees. The elephant is enjoying shedding a fragrant juice from its head. This adds to the natural beauty of the setting and encourages the cloud-messenger to continue his journey swiftly. He is assured that even the strong wind will not be an obstacle.

**INTEXT QUESTIONS 21.3**

1. What is the significance of the soft dewdrops on the path?
  - a) They represent danger and obstacles.
  - b) They symbolise a sense of renewal or rejuvenation.
  - c) They indicate a dry and arid environment.
  - d) They depict a polluted stream.
2. What does the fragrant stream convey in the verse?
  - a) It represents a toxic environment.
  - b) It symbolises a refreshing and pleasant stream.
  - c) It signifies a turbulent and muddy river.
  - d) It represents a barren and lifeless landscape.
3. What message does the poet convey to the cloud-traveller?
  - a) To beware of the strong wind and storms.
  - b) To turn back and avoid the natural setting.
  - c) To continue their journey without fear of the elements.
  - d) To wait for the wild elephant to pass before moving forward.
4. What imagery is used to depict the flowing stream?



5. What assurance does the poet provide about the strong wind?
6. What emotions or feelings does this verse convey?

### SECTION 21.1.4

There when the Sun restores the rising day,  
 What deeds of love his tell-tale beams display;  
 The **withered** garlands on the pathway found,  
 The faded lotus **prostrate** on the ground,  
 The pearls that bursting zones have taught to roam,  
 Speak of fond maids, and wanderers from home.

### LET US UNDERSTAND 21.1.4

In this verse, the cloud-messenger describes how the natural world, as illuminated by the morning sunlight, reflects the emotions and experiences of love, longing, and nostalgia. As the sun rises and brings light to the world, it shines upon wilted flower garlands lying on the ground. Similarly, the sunlight shows a lotus flower that has lost its freshness and is lying on the ground. The poet also described the pearls that have been taken from their original places, perhaps by travellers or merchants. He suggests that these various objects, like the garlands, lotus, and pearls, speak to us about the feelings of longing and nostalgia experienced by lovers who are separated from each other or by wanderers who are far away from their homes.



### INTEXT QUESTIONS 21.4

1. What do the Sun's beams reveal about the deeds of love?
2. What is found on the pathway according to the stanza?
3. What is described as prostrate on the ground?
4. What do the bursting zones teach the pearls to do?
5. According to the stanza, what do the pearls speak of?
6. How does the stanza characterise fond maids and wanderers from home?



### Notes

- **Withered** : to become dry and die
- **Prostrate**: in a humble and submissive state

Kalidasa



### Notes

- **Writhing:** twisting
- **Succour:** aid, support

### SECTION 21.1.5

From **writhing** boughs should forest flames arise,  
 Whose breath the air, and brand the yak supplies;  
 Instant afford the aid 'tis thine to lend,  
 And with a thousand friendly streams descend.  
 Of all the fruits that fortune yields, the best  
 Is still the power to **succour** the distress.

### LET US UNDERSTAND 21.1.5

The present stanza highlights the clouds' role in providing relief to a parched land and aid in the form of rain to extinguish forest fires. As the verse opens, fires spreading in the forest have been noticed. The branches of trees are twisting and trashing due to the fire. The fire gets its fuel from the air and burns wood like that of a yak's body. The cloud-messenger is being urged to provide immediate assistance to extinguish the fires. He is asked to pour down rain generously to put out the flames. This verse also emphasises that the most valuable and cherished gift that nature can provide is the ability to help those in need. Therefore, having the power and ability to aid those in distress is the most meaningful and virtuous use of one's capabilities.



### INTEXT QUESTIONS 21.5

1. What is the primary role of clouds in the stanza?
  - a) Providing shade
  - b) Giving relief to a parched land
  - c) Creating forest fires
  - d) None of the above
2. What is the main message conveyed in the final line of the verse?
  - a) Clouds should avoid helping in emergencies
  - b) A meaningful use of one's capabilities is to assist those in need
  - c) Forest fires are a natural occurrence

- d) None of the above
3. What have the clouds noticed in the forest?
  4. How intense are the flames of the wildfire?
  5. Why are the branches of the trees described as twisting and writhing?
  6. Why is it emphasised that helping those in distress is a duty?



### DO YOU KNOW

- *Meghadutam* is separated into two parts – “Purva megha” (Previous cloud) and “Uttara megha” (Consequent cloud).
- Kalidasa wrote *Meghadutam* as a lyric poem.
- This poem is written in *Mandkrnt* metre, which means 'slowly advancing'.
- This poem is one of the pathfinder of the *sande[akvya]* or message poem genre.

## 21.2 ABHIGYAN SHAKUNTALAM

*Abhigyan Shakuntalam*, often referred to simply as *Shakuntala*, is one of Kalidasa’s most famous works and a timeless masterpiece of classical Indian drama with seven acts. It is based on the story of Shakuntala, a beautiful maiden raised in a hermitage, who falls in love with King Dushyanta. The play explores themes of love, separation, and the consequences of forgetfulness. It is renowned for its poetic beauty, rich characterisation, and portrayal of human emotions. Here are some excerpts from the play translated by **Chandra Rajan**.

### SECTION 21.2.1

What was minute suddenly **looms** large;  
 what’s **cleft** down the middle seems to unite;  
 the eye sees as straight what’s naturally curved:  
 the chariot rushing along, nothing stays  
 near or far, even for a moment.



### Notes

- **Looms:** to appear as a shape that is not clear
- **Cleft:** an opening made by splitting

## Kalidasa




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**Notes**

- **Plunge:** to jump suddenly and with force
- **Revel:** enjoy oneself in a lively and noisy way
- **Puddles:** a small pool of water
- **Repose:** to lie down or rest in a particular place

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**LET US UNDERSTAND 21.2.1**

The verse is about how our perception of things can be distorted or altered by distance, speed, and the way our eyes work. It opens with describing a series of optical illusions or paradoxes: how something very small can suddenly appear much bigger than it actually is, and how something divided or split in the middle can look like it's joined together when seen from a distance. Sometimes, eyes can play tricks and make things that are actually curved appear straight. Then the speaker, King Dushyant, argues that when something is moving quickly, like a speeding chariot, everything around it seems to change rapidly. Things that were once close suddenly become far away, and vice versa, in the blink of an eye. They highlight the complexities of human perception and the illusions it can create.


**INTEXT QUESTIONS 21.2.1**

1. How does the perception of something cleft down the middle change according to the verse?
2. How does the eye perceive naturally curved objects in the verse?
3. What is described as “rushing along” in the verse?
4. Identify the overarching theme of the verse.
5. What optical phenomenon is described in the first line of the stanza?
6. How does the stanza challenge conventional notions of perception?

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**SECTION 21.2.2**

Let bisons **plunge** into forest-pools and **revel** splashing,  
 striking the water repeatedly with their mighty horns;  
 let the herds of antelopes clustering in groups in the shade,  
 chew the cud undisturbed;  
 and let wild boars lining up round **puddles**  
 where the marsh-sedge grows fragrant, root peacefully in the mud:  
 and let this my bow with its loose-knotted string  
 be allowed to enjoy its well-earned **repose**.

**LET US UNDERSTAND 21.2.2**

These lines describe a serene scene in nature where various animals are depicted enjoying their peaceful activities. The speaker, King Dushanta, talks about bison, which are large animals happily diving into forest pools and splashing around with their strong horns. Antelopes are seen resting together in the cool shade, peacefully chewing their food without any disturbance. Wild boars are described as lining up near muddy puddles, cheerfully rooting around in the mud. Finally, the speaker, King Dushant mentions his own bow, saying that it deserves a rest after its hard work.

**INTEXT QUESTIONS 21.2.2**

1. What activity are bison depicted engaging in?
2. How do the antelopes spend their time?
3. Where do the wild boars root peacefully?
4. What is the state of the bow in the passage?
  - a) Taut and ready for use
  - b) Broken
  - c) Resting with a loose-knotted string
  - d) Hidden in the bushes
5. Describe the scene with the wild boars.
6. What are the marsh-sedges associated with in the text?

**SECTION 21.2.3**

Here, the moon, lord of healing herbs  
sinks behind the western mountain,  
there, on the other, Dawn **heralds**  
the advance of the rising Sun.

The rise and setting of the two Lights simultaneous  
regulate the **vicissitudes** of life on earth.

*Notes*

- **Heralds:** to be a sign that something is going to happen soon
- **Vicissitudes:** one of the many changes and problems in a situation

## Kalidasa

**Notes****LET US UNDERSTAND 21.2.3**

In these lines, there's a description of the rising and setting of the moon and the sun, which are symbolically referred to as the "two Lights." First, it mentions the moon setting behind the western mountain. It indicates the end of the night. At the same time, it talks about the dawn, when the sun is about to rise on the eastern horizon. Then, it suggests that the simultaneous movements of the moon and the sun control the changes and fluctuations of life on Earth. This means that the regular cycles of day and night, governed by the moon and the sun, influence the natural rhythms and events that occur in the world.

**INTEXT QUESTIONS 21.2.3**

1. Who is referred to as the lord of healing herbs?
2. What does the rising Sun advance?
3. What regulates the vicissitudes of life on earth?
4. How do the moon and Sun interact according to the stanza?
  - a) They move independently of each other
  - b) They both set at the same time
  - c) Their rise and setting are simultaneous
  - d) One rises while the other sets
5. What is the significance of the moon sinking?
6. What is implied about the relationship between the moon and Sun in the stanza?
  - a) They are antagonistic
  - b) They are mutually exclusive
  - c) They have a harmonious and regulating influence
  - d) They operate independently

**SECTION 21.2.4**

Kalidasa

The same moon who, stepping on the crown of Sumeru,  
 Parent of Mountains, dispelled the darkness, and **traversed**  
 the middle regions of Vishnu's abode,  
 now falls down the sky in a pitiful glimmer of light:  
 the ascent too high of even the great ends in a fall.

*Notes***LET US UNDERSTAND 21.2.4**

First, the verse talks about the moon ascending to the peak of Sumeru, which is described as the “Parent of Mountains.” This indicates the moon’s brightness and power, as it dispels darkness and travels through the sky. Then, it mentions the moon passing over the middle regions of Vishnu’s abode, which symbolises its movement through the heavens. However, the tone changes in the next line, as it describes the moon’s setting with a “pitiful glimmer of light.” This suggests a decline in the moon’s brightness and glory. Finally, it reflects on the idea that even the most glorious and powerful entities like the moon can experience moments of decline or weakness.

- **Traversed:** to cross or travel through an area of land or water

**INTEXT QUESTIONS 21.2.4**

1. What does the moon step on according to the lines?
2. Whose abode does the moon traverse in the middle regions?
3. How is the moon described at the end of the lines?
4. What does the line “the ascent too high of even the great ends in a fall” suggest?
5. What contrast is drawn between the moon’s ascent and descent?
6. What is the tone of the description of the moon’s descent?

**SECTION 21.2.5**

Trees bend down when laden with fruit;  
 rain clouds filled with water

Kalidasa

*Notes*

hang low almost to the ground;  
 wealth does not make the good haughty:  
 this is the true nature  
 of those who do good to others.

*Fig 21.5*

### **LET US UNDERSTAND 21.2.5**

In this verse, there's a comparison made among the behaviour of trees laden with fruit and rain clouds heavy with water, and the nature of good people who help others. Trees bending down when they have fruit means that they lower their branches because of the weight of the fruit. This shows humility. Rain clouds hang low because they are full of water, almost touching the ground. This illustrates the idea of abundance and generosity. The lines then talk about how wealth doesn't make good people arrogant or proud. This suggests that true goodness is not affected by material possessions or status.



### **INTEXT QUESTIONS 21.2.5**

1. What is described as the true nature of those who do good to others?



2. What is the physical manifestation of trees laden with fruit?
3. How do rain clouds behave when filled with water?
4. What do the lines suggest about the relationship between wealth and behaviour?
5. What analogy is used to describe the behaviour of trees laden with fruit?
6. What behaviour does wealth fail to induce in good people?



### DO YOU KNOW

- *Abhigyan Shakuntalam* is originally written as a play in Sanskrit language.
- The other two plays written by Kalidasa are: *Malavikagnimitram* and *Vikramorvasiyam*.
- According to the *Mahabharata*, Bharata, the son of Shakuntala and King Dushyanta is an ancestor of the lineages of the kauravas and Pandavas.
- It is popularly believed that after this Bharata that India was given the name *Bharatvarsha* or the Land of Bharata.

### LET'S DO

Identify the other literary devices that we have learnt in our previous lessons, used in each verse of our lesson written by Kalidas. Then, write a critical appreciation for each of them.

### LET'S TALK

1. Discuss with your friend the presentation of nature in these two texts by Kalidas.
2. Talk about the other great poets of ancient India and their classic writings.

### LET'S LEARN



### GRAMMAR

#### Active Voice and Passive Voice (Imperative Sentences and Quazi-Passive)

In lesson 12, we learnt about Active and Passive voice and some rules to convert them for statement sentences. In lesson 14, we proceeded with the interchanging of Active



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## Kalidasa




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**Notes**

and Passive voice in interrogative sentences. In this lesson we will explore the interchanging of Active and Passive voice in imperative sentences and quasi-passive voice.

Imperative sentences are a crucial aspect of communication, often used to give commands, instructions, or requests. We have been acquainted with such sentences in lesson 17 while changing the speech of imperative sentences. Voice change in imperative sentences involves altering the structure and tone while preserving the meaning and intent of the original command.

I. Let's consider the following example:

- a) Close the door.
- b) Tell him to go.
- c) Don't tease the dog.

To change the voice of such imperative sentences, the word 'Let' is usually placed at the beginning of the passive voice. Then the subject followed by the verb 'be' and the Past Participle form of the main verb. Therefore, the passive form of the above-mentioned sentences would be:

- a) Let the door be closed.
- b) Let him be told to go.
- c) Let the dog not be teased by you.

The sentences could be converted like the following as well:

- a) You are ordered to close the door.
- b) You are told to tell him to go.
- c) You are instructed not to tease the dog.

II. When there is already 'let' in the sentence in active voice, the passive structure is the same as in above:

Active voice: Let me write a letter.

Passive voice: Let a letter be written by me.

III. If the sentence consists of 'Please' in Active voice 'You are requested to' is used in the Passive voice. In such cases an Intransitive verb may also be changed

into Passive For ex.,

Active voice: Please pass the salt.

Passive voice: You are requested to pass the salt.

IV. If the active voice expresses some advice, the passive voice would be with the the verb 'should' and 'be':

Active voice: Keep your word.

Passive voice: Your word should be kept.

Another kind of voice is the Quasi-passive voice. This is active in form but passive in sense. For ex.,

Active voice: Honey tastes sweet.

Passive voice: Honey is sweet when it is tasted.

Active voice: The rose smells sweet.

Passive voice: The rose is sweet when it is smelt.



### INTEXT QUESTIONS 21.3

Change the voices of the following imperative sentences:

1. Please wash the dishes.
2. Open the window.
3. Let the letter be mailed by noon.
4. Bring me a cup of coffee.
5. The book is good.

### LITERARY DEVICES

#### Paradox

We have learnt Paradox in Lesson 17. In section 21.2.1 of this lesson, you came across the following line :

- “what’s cleft down the middle seems to unite”



*Notes*

## Kalidasa



## Notes

This presents a contradiction or seemingly absurd situation where something that is divided appears to come together.

**Hyperbole**

Hyperbole often involves extreme exaggeration to make a point or to emphasise a particular quality or aspect of something.

- “nothing stays near or far, even for a moment”

This exaggerates the transient nature of existence, emphasising the fleetingness of time and distance.

**Epithets**

These are descriptive phrases expressing a quality or characteristic of the person or thing being described.

- “Friend of Indra” describes the divine nature of the cloud-messenger
- “Illustrious offspring of a glorious line” describes the and lineage of the cloud-messenger

**Apostrophe**

Apostrophe is a poetic device in which the speaker addresses an non-human entity as if it were a person.

**For example:**

- “Hail, friend of Indra, counsellor divine.”

This is a form of direct address to the cloud-messenger which is a non- living object. Hence, it is an example of Apostrophe.

**INTEXT QUESTIONS 21.4**

Identify the poetic devices used in the following lines.

1. “Like a fleeting moment, day turns into night”
2. “counsellor divine”
3. “Upright, noble souls”

4. “Hail, friend of Indra, counsellor divine,  
Illustrious offspring of a glorious line!  
Wearer of shapes at will;”
5. “May this serene scene unfold”
6. “One side, the Lord of herbs, ascends the mountain’s crest,  
While on the other, the Sun, a radiant orb, takes its quest.”
7. “Deep as the touchstone’s gloom”
8. “sip the gelid current’s rich perfume”
9. “looks of love reward”
10. “Let the majestic elephants, their tusks glistening bright,  
Find rest in this cool and tranquil pool, a soothing delight.”
11. “bright-eyed peasants tread the verdant sward”
12. “When in this world, swiftly one goes out of sight,  
Like a fleeting moment, day turns into night.”
13. “brand the yak supplies”



### WHAT HAVE YOU LEARNT

- Kalidasa draws upon Indian mythology, folklore, and history in his works, situating his narratives within a broader cultural and religious framework. Studying *Abhigyan Shakuntala* and *Meghadutam* enables us to explore connections to Hindu mythology, historical events, and cultural traditions, enriching their understanding of Indian heritage.
- Both *Abhigyan Shakuntala* and *Meghadutam* are exemplary works of classical Sanskrit literature. They showcase rich language, intricate poetic forms, and sophisticated literary techniques. These texts allow students to appreciate the beauty of language and literary craftsmanship.
- Both texts reflect Kalidasa’s profound aesthetic sensibility, evident in his portrayal of beauty, harmony, and elegance. These works can cultivate students’



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appreciation for aesthetics in literature and art, encouraging them to recognise and value beauty in various forms.

- They emphasise the beauty of nature and its profound impact on human emotions. Through vivid descriptions of landscapes, seasons, and natural phenomena, students can develop an appreciation for the natural world and its significance in literature and human experience.

**TERMINAL QUESTIONS**

1. How does the poet emphasise the transient nature of human interactions and time's passage?
2. What do the moments of connection or presence symbolise in "your chariot's shade"?

**ANSWERS TO INTEXT QUESTIONS****21.1.1**

1. The speaker in this line is Yalsha.  
He is addressing the cloud as he is regarded as a deity or supernatural being.
2. The speaker emphasises the cloud's importance and noble lineage by describing it as part of a distinguished, prestigious, and noble lineage of clouds.
3. b) It suggests the cloud-messenger's close relationship with a powerful deity.
4. Indra is a prominent god in Hindu mythology who is associated with rain and thunderstorms. The cloud is associated with Indra because it plays a significant role in bringing rain.
5. By addressing the cloud as a divine entity and describing it as a friend or ally of Indra, the speaker expresses his belief that the cloud is a reliable and trustworthy figure.
6. b) Reverent and respectful

**21.1.2**

1. b) The description of a lush landscape
2. The cloud-messenger is described as being on a voyage in this paragraph.
3. The landscape is described as blessed with rainfall and possessing abundant natural resources or agricultural productivity.
4. a) It brings rain and nourishment to the fields
5. c) They enjoy bountiful harvests and prosperity
6. b) North to West

**21.1.3**

1. b) They symbolise a sense of renewal or rejuvenation
2. b) It symbolises a refreshing and pleasant stream
3. c) To continue their journey without fear of the elements
4. The imagery used to depict the flowing stream is that it is cold and fragrant.
5. The poet assures that even the strong wind will not be an obstacle.
6. This verse conveys feelings of serenity, beauty, renewal, and encouragement.

**21.1.4**

1. The Sun's beams reveal the deeds of love.
2. Withered garlands are found on the pathway.
3. The faded lotus is described as prostrate on the ground.
4. The bursting zones teach the pearls to roam.
5. The pearls speak of fond maids and wanderers from home.
6. Fond maids and wanderers from home are characterised as being represented by the pearls.

**21.1.5**

1. b) Giving relief to a parched land
2. b) A meaningful use of one's capabilities is to assist those in need
3. The clouds have noticed spreading wildfires (forest flames) and trees' branches twisting and writhing due to the fire.
4. The flames of the wildfire are so intense that they heat up the air and provide

*Notes*

## Kalidasa



## Notes

a source of heat like that of a yak's body.

5. The branches of the trees are described as twisting and writhing due to the fire because the intense heat from the wildfire is causing them to contort and writhe in agony.
6. It is emphasised that helping those in distress is a duty because the clouds are reminded that it is their responsibility to provide immediate assistance to extinguish the wildfires.

**21.2.1**

1. According to the verse, something that appears to be split down the middle can actually seem to come together or unite.
2. The verse describes how the eye perceives naturally curved objects as if they are straight, indicating a distortion in visual interpretation.
3. 'Rushing along' symbolises the rapid passage of time or swift progression of events.
4. The overarching theme explores the deceptive nature of perception and how our senses can alter our understanding of reality.
5. The optical phenomenon described is the sudden enlargement of something minute, highlighting a shift in perceived scale.
6. It challenges conventional views by demonstrating how perception can be unreliable and inconsistent, leading to a distorted understanding of familiar phenomena.

**21.2.2**

1. The bison are depicted plunging into forest-pools and reveling by splashing and striking the water with their horns.
2. The antelopes spend their time chewing the cud in groups and in the shade, undisturbed.
3. The wild boars root peacefully in the mud around puddles where marsh-sedge grows.
4. c) Resting with a loose-knotted string
5. The wild boars are described as lining up around puddles where marsh-sedge grows fragrant and rooting peacefully in the mud.
6. The marsh-sedges are associated with the fragrant, muddy areas where the



wild boars are rooting.

### 21.2.3

1. The moon is referred to as the lord of healing herbs.
2. The rising Sun heralds the advance of the day.
3. The rise and setting of the two lights (the moon and the Sun) regulate the changes and fluctuations of life on earth.
4. b) Their rise and setting are simultaneous
5. The moon sinking behind the western mountain signifies the end of its influence for the night, making way for the dawn and the rising Sun.
6. c) They have a harmonious and regulating influence

### 21.2.4

1. The moon steps on the crown of Sumeru, the Parent of Mountains.
2. The moon traverses the middle regions of Vishnu's abode.
3. The moon is described as falling down the sky in a pitiful glimmer of light.
4. It suggests that even the greatest achievements or heights eventually lead to a decline or fall.
5. The contrast is between the moon's grand and illustrious ascent and its eventual, diminished descent.
6. The tone is one of melancholy and regret, highlighting the moon's diminished state and the inevitable decline.

### 21.2.5

1. The true nature of those who do good to others is humility and lack of haughtiness.
2. Trees laden with fruit bend down under the weight of the fruit.
3. Rain clouds filled with water hang low, almost to the ground.
4. The lines suggest that wealth does not make the good haughty or arrogant.
5. The analogy used is that trees laden with fruit bend down, symbolising humility and modesty.
6. Wealth fails to induce arrogance or haughtiness in good people.



*Notes*

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## Notes

## 21.3

1. You are requested to wash the dishes.
2. Let the widow be opened.
3. Mail the letter by noon.
4. You are ordered to bring me a cup of coffee.
5. The book is good when it is read.

## 21.4

1. Simile; it compares the transition from day to night to the fleeting nature of a moment, emphasising the quick passage of time.
2. Metaphor; it is comparing the character's wisdom and counsel to something divine.
3. Apostrophe; is addressing a non-human entity (soul) and giving it human qualities (being upright and noble).
4. Personification; the cloud is qualified with human qualities.
5. Alliteration; the repetition of the "s" sound in "serene" and "scene".
6. Imagery; the descriptions of Lord of herbs is ascending the mountain and the Sun is embarking on its quest. It allows readers to visualise these celestial events.
7. Simile: It suggests that the darkness is as deep as the gloom associated with a touchstone, emphasising its profound obscurity.
8. Metaphor; It describes the water as having a "rich perfume," comparing its quality to a pleasant scent.
9. Personification; It personifies the land, suggesting that it rewards those who cultivate it with love.
10. Imagery; It vividly describes a scene of majestic elephants finding rest. This description creates vivid mental images for the reader.
11. Imagery; creates a clear mental picture of a lush, green countryside where happy peasants are walking.
12. Symbolism; it symbolises the fleeting nature of life and time, with the chariot's shade representing a brief respite or moment of reflection within this transitory journey.
13. Symbolism; representing a source of fuel or danger