

CHAPTER- V

MAHĀKĀVYAS BASED ON THE LIVES OF GREAT SAINTS

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CHAPTER- V

MAHĀKĀVYAS BASED ON THE LIVES OF GREAT SAINTS

Sanskrit poets of modern period have composed many *mahākāvyas* on the lives of great saints and sages. In the following pages, an attempt has been made to introduce them.

V.I ŚRĪ-TUKĀRĀMA-CARITAM

Śrī-Tukārāma-caritam (STC)¹ is composed by Pandita Kshama Row in 1950. It is an important work in Sanskrit literature on the life of saint. She was born in Pune on 4 July 1890.² Her father Shankara Pāṇḍuranga was a scholar of Sanskrit. He was conversant with many languages like Latin, English, and German.

Kshamadevi had faced many difficulties in childhood because she had lost his parents in her childhood. She was an expert in Tennis player. Many times, she won the championship in women's tennis. She was greatly devoted to motherland. She has contributed a lot to Sanskrit literature in its various forms. She has composed three *mahākāvyas* viz. 'श्रीरामदासचरितम्', 'श्रीज्ञानेश्वरचरितम्', and 'श्रीतुकारामचरितम्'. STC is consisting of 9 cantos and 435 verses. This epic poem is full of *Bhaktirasa*. The poetess has given the title of each canto.

Cantos	Verses	Titles of cantos
I	67	मूलपुरुषप्रशंसनम्
II	38	जन्मादिसंकीर्तनम्

¹ Row, Kshama, *Śrī-Tukārāma-caritam*, 1950

² Merh, Kusum, *Satyāgrahagītā*, 2007.

III	67	वाणिज्यविनाशः
IV	41	शकुन्तसन्तर्पणः
V	48	दिनचर्यावर्णनम्
VI	33	हरिगणेशभोजनम्
VII	47	नष्टप्रत्यागमः
VIII	39	शिवाजीसमागमः
IX	55	प्रसन्नवैकुण्ठः

The first canto of this epic poem opens with introduction of Tukārāma and other saints, meditation of them and search of Hari by him. The second begins with the birth of Tukārāma, arrival of him in the temple of Pāṇḍuranga with parents, childhood of him, marriage of him, death of his mother and miserable condition of him and devotion of him towards Hari. The third canto starts with hunger of Tukārāma's family, the arrival of stranger, miracle of stranger, Tukārāma was cheated by stranger.

The fourth canto consists of pitiable condition of Tukārāma and his family, removal of crops because of no rain and simple-minded Tukārāma again cheated by the farmer. The fifth canto narrates anger of Tukārāma's wife, renovating the temple of Pāṇḍuranga and mercy of Tukārāma towards the people. The sixth canto discusses Tukārāma's dream regarding Hari, Hari's hymn composed by Tukārāma, description of haughty Brahmin and meal of Tukārāma with Gaṇeśa.

The seventh canto consists of insult of Tukārāma by arrogant Brahmin, fame of Tukārāma, arrest of Tukārāma and deep meditation of him. The eighth canto begins with the description of Mumbaji, anger of Mumbaji towards Tukārāma, arrival of Śivajī near Tukārāma, duties of *Ksatriya* narrated by Tukārāma to

Śivajī. The ninth canto opens with glory of Tukārāma, meeting of Śivajī with Tukārāma, miracle and spiritual power of Tukārāma and long sleep of Tukārāma. The poem ends with the following verse:

तदनु तदनुगास्तं द्रष्टुमौत्सुक्यभाजः

त्रितयमखिलमह्नां निन्युरुन्निद्रनेत्राः।

ददशुरथ विदूरादम्बरे लम्बमानं

किमपि मलिनमुर्वीमापतन्मन्दमन्दम्॥ ९.५४

The poet has used various metres like *Vaśantatilakā*, *Upajāti*, *Indravajrā*, *Upendravajrā*, *Mālinī*, *Rathoddhatā*, etc. let's see the example of *Sragdharā* metre:

उच्छ्वासस्तुच्छसंसृत्यविरत विसरद्गाढतापादिताना-

मुद्धारस्तामसान्धःप्रपतितविलपन्नास्तिकान्धव्रतानाम्।

निर्भासं कोटिजन्मार्जितदुरितगणध्वान्तविध्वंसिभक्ते-

निष्यन्दः कोऽपि वाचाममृतरसमयः प्रादुरासीन्मुनीन्दोः॥ ६.३३

An example of *Śleṣa*:

अथावली तस्य मेनः कलत्रं

त्यागेन धान्यस्य चुकोप पत्न्यै।

परिग्रहात्तापमुदीक्ष्य धीराः

सदा प्रहृष्यन्त्यपरिग्रहेण॥ ५.१

An example of *Bhaktirasa*:

प्रचलति ततः काले सोऽभूत्तपस्विपुरोगमः

सकलविषयव्यावृत्तात्मा गृहाञ्च पराङ्मुखः।

अजयत जपध्यानस्तोत्रैरनारतमीश्वरं

परिहृतनिजाहारस्वप्नः प्रबोधसमुज्ज्वलः॥ ३.१

Miserable condition of Tukārāma in poet's word:

सतानिरुजाकृतोऽप्यवगण्य धीराग्रणी-

र्व्यचिन्तयदियं तनुः क्षणविनश्वरी नश्यतु।

परोपकृतिरस्तु मे पितृदिनं हि सेयं तिथि-

ननु भ्रमररूपणिः पितर एव दृष्टा इमे ॥ ६.६

Indu Deshpande writes:

“The style is simple and direct. The style shows remarkable mastery over the Sanskrit language.”³

S. Rangnath remarks:

“This *mahākāvya* is replete with many important anecdotes in the life of Tukārāma which have been narrated charmingly by employing some of the figures like *Upamā*, *Anuprāsa*, *Śleṣa* and others. It serves as a good historical record also as Tukārāma is a historical figure. The style of the poetess is free flowing and pleasing without bombast.”⁴

V.II ŚRĪ RĀMADĀSA CARITAM

Śrī Rāma-dāsa-caritam (SRDC) is composed by Kshama Row in 1953. SRDC is consisting of 13 cantos and 676 stanzas. The poetess has given the appropriate titles to the cantos:

Cantos	Verses	Titles of the Cantos
I	34	रामदासावतारः
II	43	बाललीलावर्णनम्
III	54	विरागोपक्रमः
IV	49	विवाहपीठात्पलायनम्
V	64	मृतोज्जीवनः
VI	38	समीरसुतसंवादः

³ Deshpande, Indu, *Post Independence Sanskrit Mahākāvyas in Maharashtra*, in *Post Independence Sanskrit Literature: A Critical Survey*, p.140

⁴ Ranganath, S., *Post Independence Sanskrit Epics*, p. 12

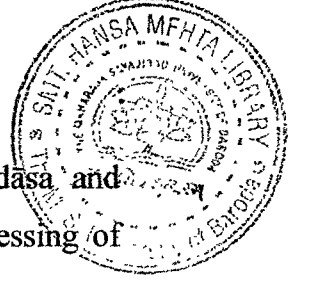
VII	40	पृथ्वीपर्यटनम्
VIII	44	पक्षिणीप्राणप्रत्याहरणो
IX	50	मातृदर्शनः
X	68	महात्मसमागमः
XI	54	मुनिप्रसादी
XII	85	श्रीशिवराजदर्शनः
XIII	53	शिष्यगुरुनिर्याणः

This epic poem begins with the following verse:

आस्कन्दो यवनैर्व्यधीयत यदा वर्षत्रिशत्याः पुरा
धर्मग्लानिरभूत्तदाऽखिलमहाराष्ट्रावनीमण्डले ।
तत्काले समवातरत्क्षितितले संरक्षितुं पीडितान्
धीमाज श्रीपवनात्मजः स हनुमान् सर्वोऽपि यं वन्दते ॥ १.१

The first canto deals with the description of saint Ekanātha, pleasure of Sūryājipanta, birth of Rāmadāsa. The second canto discusses about the plays of Rāmadāsa. The third canto consists of education of Rāmadāsa, his detachment from the worldly pleasure and grief of the mother. The fourth canto comprises of proposal of Rāmadāsa's marriage, proposal refuted by him and sorrow of mother. The fifth canto states journey and penance and miracle and eulogy of Rāmadāsa. The sixth canto comprises of *Harikirtana* performed by Rāmadāsa and discussion between Hanumān and Rāmadāsa. The seventh canto narrates the touring of Rāmadāsa in India and meeting with Guru Nanaka. The eighth canto describes arrival of Rāmadāsa in Paithān and description of his mother's grief.

The ninth canto deals with reunion of mother and Rāmadāsa and departure of him from the house. The tenth canto consists of meeting of Rāmadāsa and Tukārāma and conversation between them. The eleventh canto describes prowess of Śīvajī, meeting of Śīvajī and Rāmadāsa and conversation between



them. The twelfth canto states faith and trust of Śīvajī in Rāmadāsa and hospitality of Rāmadāsa by Śīvajī. The thirteenth canto describes blessing of Rāmadāsa to Śīvajī, devotion of Śīvajī and salvation of both.

The epic ends with the following verse:

निस्त्रिंशबुद्धिबलतो भुवि राज्यधर्म-
संस्थापनेन महितौ शिवरामदासौ ।
वैकुण्ठलोकमवकुण्ठमुपागतौ ता-
वानन्दभागभिनन्द भृशं मुकुन्दः ॥ १३.५३

The poetess has described the figure of Rāmadāsa in the following verse:

वर्णेन गौरो रुचिराङ्गयष्टि-
बालः स बालेन्दुकलेव कान्त्या ।
दिने दिने वृद्धिमवाप पित्रोः
संप्रापयन्मोदररसं समृद्धिम् ॥ १.२७

Duties of *Ksatriya* described by the poetess are as follows:

निष्णातो व्यवहारकर्मसु चरेद्राजन्य आदौ स्वयं
विश्वास्यान् विनियोजयेच्च कुशलान् दुष्टानपास्य द्विषः ।
श्रीमद्दीनजनान् सदा समदृशा सन्तोषयेत्सङ्कटे
शान्तिस्थैर्यजुषात्मना व्यवहरेद्रक्षेद्विवेकं हृदि ॥ ११.३९

V.III ŚRĪ JÑĀNEŚVARA-CARITAM

Śrī Jñāneśvara-caritam (SJC)⁵ epic is composed by Kshama Row in 1954. SJC is consisting of 8 cantos and 406 verses. The titles of cantos are as under:

Cantos	Verses	Titles of the cantos
I	57	पाणिग्रहणम्
II	79	पितृप्राणार्पणम्

⁵ Row, Kshama, *Jñāneśvara-caritam*, 1954

III	27	शुद्धिपत्रप्राप्तिनिश्चयः
IV	64	महिषवेदघोषणम्
V	53	महिषमन्त्रोच्चारणम्
VI	30	ग्रन्थनिर्माणम्
VII	64	श्रीचाङ्गदेवदर्पापहरणः
VIII	32	समाधिप्रवेशः

The poem begins with the following verse:

यः षड् वर्षशतानि भूरि महितो विद्वद्भिरज्ञैस्तथा
 साक्षाद्विष्णुरिवावतीर्ण इह यो ज्ञानेश्वरो ज्ञानिराट्।
 धृष्णोम्यल्पमतिस्तदीयचरितं गातुं विमोहादहं
 संस्पष्टुं डयनोद्यतेव चटका तारापथे भास्करम्॥ १.१

The first canto narrates the holy places of India and Jñāneśvara's family. The second canto consists of agony of newly wed couple, depression of them, Rāmānanda's pilgrimage, and the arrival of Viṭhala in Alandi and birth of four children of Viṭhala. The third canto deals with Jñāneśvara as a poet, importance of sacred thread ceremony, happiness of Jñāneśvara and departure of him in the direction of Paithān. The fourth canto consists of advent of Jñāneśvara at uncle's house, characteristics and duty of Brāhmin and knowledge of Jñāneśvara.

The fifth canto discusses about *Shrāddha* ceremony of Jñāneśvara's father, composition of *Jñāneśvara-vijaya* and miraculous deed of Jñāneśvara. The sixth canto states about the meditation of Jñāneśvara, grandeur of Marāṭhi language and amazement of Brāhmin hearing the composition of Jñāneśvara. The seventh canto contains meeting of the poet Nāmadeva and Jñānadeva and necessary advice of Jñānadeva to Nāmadeva. The eighth canto narrates the other

compositions of Jñānadeva, knowledge of Jñānadeva in the scriptures and emancipation of Jñānadeva. The poem ends with the following verse:

प्रथमनवदिनेषु प्राचलन् कीर्तनानि
प्रतिदिविषदगारं ब्रह्मविद्भिः कृतानि।
प्रचलति परिपाटि षट्शताद्धोत्तरं सा
प्रतिसममधुनापि ज्ञानदेवार्चनार्थम्॥ ८.३०

An example of *Śālinī*:

निर्वर्तिते यज्ञविधौ सुहृद्व्यं
ज्ञानेश्वरोऽभोज्यत पूजनार्हः।
विश्वेश्वरेणेति जनस्तदाह
किं नाम भक्ते स विभुर्न कुर्यात्॥ ७.२६

The poetess has used many figures of speech like *Rūpaka*, *Upamā*, *Utprekṣā*, *Tulyayogītā* and others. Let us see the examples of *Rūpaka*:

मोच्यतां हृदिह मोहबन्धना-
दर्च्यतां च हरिपादनीरजम्।
ज्ञायतां हरिवशं चराचरं
नित्यमाचरत संयतेन्द्रियाः॥ ४.२०

An example of *Tulyayogītā*:

ततः कनिष्ठा दुहिता मनोज्ञा
ललामभूता भुवि योगिनीनाम्।
मालिन्यदोषात्सततं विमुक्ता
मुक्ताभिधा मौक्तिकशुद्धकान्तिः॥ २.४८

An example of *Śṅgāra*:

ततो दिदक्षुः पितरौ कुमारो
न्यवेदयत्स्वश्वशुराय हेतुम्।
लब्ध्वाश्वनुज्ञां च सहात्मवध्वाऽऽ-
पेगांवमात्मीयमयात्स शीघ्रम्॥ १.५५

Description of caves, which are prepared for the meditation of Jñānadeva:

संशोधिते कन्दरभूतलेऽस्मिन्

सुगन्धिधूपेन च नामदेवः।

प्रचण्डशोकानिलकम्पमानो

रात्रौ हरेः कीर्तनमन्वतिष्ठत् ॥ ८.२२

P. V. Kane observes:

“All the works of Pandita Kshama Row are distinguished by certain pleasing characteristics, viz. an elegant and easy diction, command of a choice vocabulary, mastery over Sanskrit metres, numerous figures of speech, vivid descriptions and general poetic quality of a high order.”⁶

Jyoti Parasariy says:

“क्षमाराव की रचनाओं में प्रसाद गुण मुख्य है। वे शब्दालंकार और अर्थालंकार के माध्यम से जैसे भाषा और भावनाओं को सुंदर और उदात्त बनाती हैं, वैसे ही सूक्तियों के मनोहर निवेश से कथा के वातावरण को भी प्रभावपूर्ण बना देती हैं।”⁷

V.IV ŚRĪ-BODHISATTVA-CARITAM

Śrī-Bodhisattva-caritam (SBC)⁸ is composed by Satyavrat Shastri in 1960. The poet was born on 29th September 1930. We have already given the pertinent information about Prof. Shastri while we have discussed about his *Rāmakīrti-mahākāvya* in the second chapter of the thesis. The subject matter of this epic poem is based on the life of Buddha. The hero of this epic poem is Buddha. This epic is consisting of 14 cantos and 980 verses.

⁶ Kane P.V., *Ibid*, p.v

⁷ Parasariy, Jyoti, *Ādhunik Sanskrit Sāhitya Kī Murdhanya Lekhika: Pandita Kshama Row, in Post Independence Sanskrit Literature: A Critical Survey*, p. 296

⁸ Shastri, Satya Vrat, *Śrī Bodhisattva caritam*, 1960

This poem begins with:

शास्तेति नाम्ना प्रथितो महात्मा

बुद्धः प्रबुद्धो जनताहिताय।

प्राग्जन्मवृत्तान्तकथास्तदीया

गीर्वाणवाण्या समुदीरयामि॥ १.१

The first canto begins with the narration of Bodhisattva and his business and success as a merchant. The second canto describes Bodhisattva as a noble king and his noble qualities. The third canto narrates Bodhisattva displayed as a king of Kaśi and war between Kauśala Naresh and Bodhisattva. The fourth canto discusses about the qualities of generosity, forbearance and compassion. The fifth canto comprises of logical views presented by woman, her speech and happiness of king. The sixth canto deals with the story of baggers and incarnation of Bodhisattva who has controlled all his organs.

The seventh canto describes the story of beautiful girl i.e. Shivi and her merits. The eighth canto narrates the former birth of Unmandanti and description of moonlight. The ninth canto deals with conversations between the king and the field marshal. The tenth and eleventh cantos deal with Bodhisattva's form of baggers, description of couple and their quarelling and settlement between them. The twelfth canto narrates Bodhisattva as a farmer and his sorrow. The thirteenth canto contains Bodhisattva in the form of a merchant, his loss in the trading and different characteristics between two friends. The fourteenth canto narrates Bodhisattva as a professor and his message.

The Poem ends with the following verse:

इत्यादि सर्वं भगवान् स बुद्धः

शुद्धोदयो वक्ति वचः प्रबुद्धः।

लघीयसानेन कथानकेन

प्रदीप्यमानो यशसोन्नतेन॥ १४.४४

An example of *Dayāvīra*:

अस्तु तावत्पुनर्नैव सीमाध्वंसो विधीयताम्।

इदं चाभीप्सितं द्रव्यं समादायोपभुज्यताम्॥ ३.५८

An example of pathos:

दष्टः क्षणेन तनयः स तु मृत्युमापद्

हा हन्त! तत्र महतीयमुपस्थिताऽऽपत्।

विप्रः समीक्ष्य मृतमात्मजमात्मलीनस्

त्यक्तवा हलं निकटमैत्खलु शोकहीनाः॥ १२.१९

More than fourteen metres are used in this epic i.e. *Rathoddhatā*, *Bhujāṅgaprayāta*, *Śikharīnī*, *Vaśāntatilakā*, *Mālinī*, *Dṛṇavilambita*, *Rucirā* and *Swāgata*. Example of *Rucirā* metre:

स पुनः स्वमनःक्षतशोधनतः

श्रमणोचितपुण्यशोधनतः।

उपबुद्धमुवास विशुद्धमतिः

समयेऽभ्युदयं च तथाऽऽपयातिः॥ ९.५७

The poet has used figures of speech like *Upamā*, *Arthāntaranyāsa*, *Yamaka*, *Śleṣa*, *Anuprāśa*, *Rūpaka*, *Vyatireka*, *Dṛṣṭānta* etc.

Example of *Antyānuprāsa*:

पुत्रोऽस्ति मे प्रियतरोऽयमनिन्द्यवृत्तः

क्षेत्रे स्वयं यमिह दग्धुमहं प्रवृत्तः।

प्राणाधिकः प्रियतमो बहुधा हितोऽयं

यस्मिन् मृते पितृषु मेऽवसितं हि तोयम्॥ १२.४६

Bodhisattva in the form of teacher;

तच्छिष्यस्य वचो निशम्य भगवान् बुद्धो विशुद्धोदयः

प्रीत्या बोधयितुं तमेवमवदत् प्रेयन्! मुधा मा तमः।

नाम्नो नास्ति महत्त्वमत्र भुवने कर्मैव मुख्यं मतं

किं नाम्ना, यदि सद्गुणास्त्वयि परां शोभां स्फुटं बिभ्रति॥ १४.६

Beauty of Unmadanti in poet's word:

तदोन्मदन्ती कलिकाग्रदन्ती

रतिं हसन्ती हृदयं हरन्ती।

सर्वाञ्जनान् कामवशं नयन्ती

देवाङ्गनेवाऽऽस्त विमोहयन्ती॥ ७.१३

An example of epigram:

विना विचारं मतिमान् मनुष्यः

कदापि कार्यं सहसा न कुर्यात्।

विनिन्द्यमुक्तं विपदां पदं तद्

दुःख्यत्यवश्यं ह्यविमृश्यकारी॥ ९.३७

Rahash Vihari Dwivedi writes regarding this epic:

“बोधसत्त्व के विगत जीवन की कथाओं के वर्णन की दृष्टि से इस काव्य का नामकरण “श्रीबोधिसत्त्वचरितम्” उचित है। यह काव्य शास्त्रीय महाकाव्य-रचनाफलक में आबद्ध होकर पौराणिक शैली में कथाओं को प्रस्तुत करता है। काव्यभाषा प्रायः सरल और सर्वत्र सालंकार है। भाषा पर कवि का असाधारण अधिकार है। उपर्युक्त क्रियाओं और शब्दों के प्रयोग में कवि सिद्धहस्त है। यह काव्य प्राचीन काव्यशास्त्रीय निकष पर पूर्णतः खरा नहीं उतरता किन्तु वर्णनीय वस्तु की महनीयता तथा विस्तृत प्रभावपूर्ण वर्णन के कारण इसे असुन्दर नहीं कहा जा सकता। यह एक नवीन शैली का महाकाव्य है। पालिजातकों की महत्त्वपूर्ण कथाओं को उपलब्ध कराने में इसका योगदान श्लाघ्य है।”⁹

Satyavrat Varma observes:

“The themes of this epic are incidentally highly demanding and pose considerable challenges to the poet in imparting them a facade of cohesion. He has invariably risen to the occasion and acquitted himself with credit. The various

⁹ Dwivedi, Rahash Vihari, *Sanskrit Mahākāvyaon Kā Samālocanatmak Adhyayana*, p.186

episodes that form the canvas of the SBC, whatever their ethical overtones stand in splendid isolation. Nor do they revolve round a signal individual but hinge upon a host of characters both noble and ignoble. The feeble attempt to explain away the motley crowd on the ethereal presumption that the solitary soul of the Bodhisattva binds them to gather leaves one cold. They do not cease to be separate entities thereby not do they acquire homogeneity. Left to themselves, they could have thrown the poem out of gear. Shastri has debunked the devastating possibility in his own way. He has sought to weld the disjointed episodes by working up the Bodhisattva himself as a cohesive phenomenon. That is why the fractured stories end up with something noble, no matter what the vicissitudes. It is, however, deniable that the device has narrowed down the possibilities of the development of the theme.”¹⁰

S. Ranganath remarks:

“Thus this work does not pertain to one character but involves many characters, but a single character which binds all the characters and runs through the entire epic is the character of Buddha.”¹¹

Rahash Vihari Dwivedi remarks:

“श्रीबोधिसत्त्वचरितमिति वृत्तप्रधानं धार्मिककाव्यमस्ति। अतः कथानां पात्राणाञ्च वैविध्यमस्ति। यत्र-तत्रैकनामधारी जनः पृथक् पृथक् भूमिकासु चित्रितं दृश्यते। सर्वेष्वेव पात्रेषु बौद्धधर्मस्य सिद्धान्ता

¹⁰ Varma, Satyavrat, *Satyavrat Shastri: An outstanding Sanskrit Poet*, in *Post Independence Sanskrit Literature: A Critical Survey*, p.397

¹¹ Ranganath, S., *Contribution of Satyavrat Shastri to modern Sanskrit Literature*, pp. 33-34

अनुस्यूताः सन्ति। नायकाः प्रारम्भत एव बौद्धधर्मावलम्बिनः
दृश्यन्तेऽथवा पश्चात् बौद्धधर्मस्य महत्त्वं ज्ञात्वा तं स्वीकुर्वन्ति।
पञ्चमसर्गस्य मातृभक्तिकथां विहाय सर्वत्र प्रामुख्यं बोधिसत्त्वात्मकस्यैव
पात्रस्यास्ति। काव्येऽस्मिन् चरित्राङ्कनस्य द्वे पद्धती दृश्येते। प्रथमा-
पात्रगुणानां शब्दतः कविमुखेन प्रतिपादनं द्वितीया च - पात्राणां
कार्यव्यापारे तद्वक्तव्ये वा तेषां स्वभावस्य निरूपणम्। अत्र द्वितीया
पद्धतिरेव श्लाघ्या भवति।”¹²

V. V ŚRĪ SWĀMĪ VIVEKĀNANDA CARITAM

Śrī Swāmī Vivekānanda-caritam (SSVC)¹³ is composed by Tryambaka Bhandarker Sharma in 1973. His father's name was Atmarama and mother's name was Vajrabai. The poem deals with the life, philosophy, personality, and character of swami Vivekānanda. The hero of this epic is Swāmī Vivekānanda. SSVC is consisting of 18 cantos and 1123 verses bearing significant titles.

Cantos	Verses	Titles of the Cantos
I	52	संकल्पविकल्पः
II	54	संगमः
III	77	दीक्षाप्राप्तिः
IV	54	पूर्णतालाभः
V	59	लक्ष्यनिश्चयः
VI	54	श्रीगुरुप्रयाणम्
VII	77	हिमाचलदर्शनम्
VIII	80	भारतभ्रमणम्
IX	52	शिकागोगमनम्

¹² Dwivedi, Rahash Vihari, *Arvachina Sanskrit Mahākāvyaṇusīlanam*, p. 20

¹³ Sharma, Tryambaka Bhandarker, *Śrī Swāmī Vivekānanda Caritam Mahākāvyaṇam*, 1973

X	58	अमेरिकावक्तृता
XI	85	धर्मसभानन्तरम्
XII	71	इंग्लन्द-अमेरिकाभ्रमणम्
XIII	56	यूरोपभ्रमणम्
XIV	58	भारतागमनम्
XV	60	रामकृष्णाश्रमस्था
XVI	56	उपदेशात्मकः
XVII	60	पुनर्भ्रमणम्
XVIII	60	निर्वाणम्

The poem begins with the following verse:

श्रीरामकृष्ण-युगमुज्ज्वलमेकसंस्थं

जातं जनेष्वजनि विश्वजनीनमुच्चैः।

वन्दे तमन्धतमसावृतजीववृन्दे

प्रज्वालितो जगति येन विवेकदीपः ॥ १.१

The first canto deals with prayer of Rāmakrishna and Vivekānanda, dream of Mother Bhuvaneshwari and birth of Narendra and extraordinary power of Narendra. The second canto narrates curiosity of Narendra and aspects of nature, and introduction of Rāmakrishna. The third canto begins with the arrival of Narendra at Dakshineshwar, power of Rāmakrishna and prayer of Rāmakrishna to Kālī. The fourth canto opens with qualities of Narendra and speech of Narendra heard by Rāmakrishna. The fifth canto starts with meeting of Narendra with his friends, news of father's death, grief of Narendra and miserable condition of Narendra.

The sixth canto contains attainment of spiritual knowledge by Narendra and advice of Rāmakrishna to Narendra, death of Rāmakrishna and sadness of mother Śāradā. The seventh canto consists of characteristics of Vivekānanda

and his followers and effort of Vivekānanda to know the philosophy of east and west. The eighth canto narrates spiritual power of Vivekānanda, compassionate behavior of him and description of world religious parliament. The ninth canto deals with the journey of Vivekānanda and beauty of Chicago. The tenth canto contains description of assembly, Vivekānanda's presentation on Hinduism and his speech in world religious parliament.

The eleventh canto narrates lecture series of Vivekānanda in America and his journey. The twelfth canto comprises lecture of Vivekānanda and description of science, art, politics, and others. The thirteenth canto describes meeting of Swāmiji with Max Muller, message of Vivekānanda and establishment of Rāmākṛishṇa mission. The fourteenth canto contains speech of Vivekānanda and his service for the poor people. The fifteenth canto deals with the message of Vivekānanda for the youth, popularity of Vivekānanda and aim of Vivekānanda's life. The sixteenth canto contains messages of Vivekānanda on patriots, women's education and removal of weakness etc. The seventeenth canto discusses description Vivekānanda's follower and Vivekānanda's lecture in Kashmir. The eighteenth canto contains salvation of Vivekānanda and prayer of goddess Kālī. The poem ends with:

लोकं मोहतमोहतं धृतहितालोकं विधातुं क्षमे

विश्वाध्येयगुणे विवेकचरिते धर्मप्रधानाश्रये।

भक्त्या तच्चरणार्पितस्वकृतिनाऽऽदर्शे पवित्रे महा-

काव्ये त्र्यम्बकसूरिणा विरचिते सर्गोऽयमष्टादशः॥ १८.६०

The poet has used metres like *Bhujāṅgaprayāta*, *Dṛṭavilambita*, *Indravajrā*, *Mandākrāntā*, *Rathoddhatā*, *Sragdharā*, *Śālinī*, *Śikharīnī*, *Swāgatā*, *Śārdūlavikrīḍita*, *Upajāti*, *Pramuditavadna*, *Vaitālīyam*, *Varṇāsasthavīlā*, etc. Let us see the example of *Pramuditavadna*:

श्रुतयत्तिलघुवाक्छिकागोसभा

प्रमुदितवदना यथाऽजायत।

तदितरवचनैस्तथाल्पामपि

प्रमुदमुपगता न तैर्विस्तृतैः ॥ १०.४६

This epic poem is consisting of various sentiments like *Śānta*, *Karuṇa*, *Vīra*, *Bhayānaka* and *Adbhuta*. Let us see the example of *Śānta*:

आस्ते जीवनमेव भंगुरमिदं तुच्छोऽभिमानस्तथा

यत्सांसारिकभोग्यजातमखिलं नानाविलासान्वितम्।

यो जीवेदपरार्थसाधनकृते तस्यैव शान्तिः परा

प्राणन्तोऽपि मृतोपमाः खलु नरा ये स्वर्थिनः केवलम् ॥ १५.५९

The poet has used various figures of speech like *Anuprāśa*, *Yamaka*, *Atiśayokti*, *Ananvaya*, *Apahnuti*, *Aprastutaprasāmsā*, *Arthāntaranyāsa*, *Utprekṣā*, *Upamā*, *Ullekha*, *Kāvyaṅga*, *Lokokti*, *Vinokti*, *Virodha*, *Vyatireka*, *Śleṣa*, *Samāśokti*, *Sahokti*, *Saṅkara*, *Sambhāvanā*, *Dṛṣṭānta*, *Nidarśanā*, *Nirukti*, *Pariṇāma*, *Rūpaka*, *Preyas* and *Mudra*. For instance, *Nidarśanā*:

स देशभक्तिं हृदयेषु यूनां

सञ्चारयन् दिव्यगिरा जगाद्।

अहो प्रयाता रजनी सुदीर्घा

प्राच्यां नवोऽभूदरुणोदयोऽयम् ॥ १४.२८

Spiritual power of Vivekānanda in poet's word:

तद्धाम परमं शम्भोरस्याकल्पत शक्तये।

येन सा सफलीभूता मातुराशीःसरस्वती ॥ ७.७२

Let us see an example of beauty of England:

स ददर्श समृद्धिसम्भृतां

नगरीं लन्दनलक्षणां मुनिः।

सुमहोद्यमसाधनेन या

सधनालंकरणं भुवोऽजनि ॥ १२.२

Importance of education in the life of people:

शिक्षाप्रसारेण निजार्थशून्यान्

नरान् विधातुं पशुतुल्यबन्धून्।

दीनेषु नित्यं समवेदनाङ्काः

क्षुत्पीडिता भोजयितुं यतध्वम्॥ ९.२१

Jalpa Padhiyar remarks:

“There are no poetic faults in this epic, however only one instance came to our notice. Actually it should be योगक्षेम, the poet has presented as क्षेमयोग show the *Kramabhanga dosa* occurs...As Pandit Trayambaka Bhandarkar is a modern poet, he mainly follows the *Vaidarbhi* style. His language is highly polished and profusely ornamented with figures of speech. It is lucid and enjoyable. He has commendable command over language.”¹⁴

Rabindra Kumar Panda observes:

“A study of the SSVC reveals that the author of this epic poem was a master of versification and choice expression. A student of literary criticism will not fail to discern in his verses a large number of *alaṅkāras*, both sound and sense.”¹⁵

V. VI KRISTUBHĀGAVATAM

Kristubhāgavatam (KB)¹⁶ is composed by P. C. Devassia in 1977. It is one of the outstanding Sanskrit *Mahākāvya* produced in twentieth century on Jesus’

¹⁴ Padhiar, Jalpa P., *Śrī Swāmī Vivekānanda-Caritam: A Study*, p.231

¹⁵ Panda, Rabindra K., *Alaṅkāras in Śrī Swāmī-Vivekānanda-carita-mahākāvya*, in *Essays on Modern Sanskrit Poetry*, 2009

¹⁶ Devassia, P.C., *Kristubhāgavatam*, 1977

life who is the great saint of Christianity. Devassia was born in Kodamallur near Kottayam of Kerala state on 24 March 1906. He is a scholar of both languages Sanskrit and Malayalam. He has contributed notable works in both Sanskrit and Malayalam. He has worked as professor in various colleges of Kerala. He has to his credit 14 creative works in Malayalam, 3 in Sanskrit and 7 in English. He is honored with 19 awards. KB is awarded with the National Sahitya Academy award. KB is consisting of 33 cantos and 1582 verses. The poet has given appropriate title to each canto according to the event occurring in the life of Jesus.

Cantos	Verses	Titles in Sanskrit and English
I	45	कन्यकादर्शनम् (The sage meets the Virgin)
II	36	प्रतिश्रुतिः (The betrothal)
III	52	सखर्यस्य दिव्यदर्शनम् (The vision of Zacharias)
IV	38	मङ्गलविज्ञापनम् (The Annunciation)
V	38	बन्धुगृहाभिगमन् (The Visitation)
VI	40	जन्मदेशगमन् (A journey to Bethlehem)
VII	30	भगवतो येशोरवतारः (The birth of Jesus)
VIII	27	देवालयसमर्पणम् (The presentation in the Temple)
IX	56	विद्वदागमनं हेरोदकृतं शिशुभारणं च

		(The arrival of the Magi and the slaughter of the Innocents)
X	53	येशोः शैशवम् (The childhood of Jesus)
XI	31	स्नापकयोहनस्यागमः (The coming of John the Baptist)
XII	42	पिशाचस्य प्रलोभनं येशोः शिष्यवरणं च (The Temptation and call of the disciples)
XIII	37	विवाहोत्सवे भगवतः प्रथमाद्भुतम् (The marriage feast at Cana and the first miracle)
XIV	34	समरियाङ्गनावृत्तान्तः (Jesus and the Samaritan women)
XV	57	अद्भुतपरंपरा (Jesus works many miracles)
XVI	41	अन्यान्यद्भुतानि द्वादशशिष्यवरणं च (More miracles and the selection of the Apostles)
XVII	52	गिरिप्रभाषणम् - १ (The Sermon on the Mount- I)
XVIII	42	गिरिप्रभाषणम्- २ (The Sermon on the Mount- II)
XIX	47	स्नापकयोहनस्य वधः (The execution of John the Baptist)
XX	77	मग्दलेनायास्तैलाभिषेकः (The story of Mary Magdalene)

XXI	87	साधोः समरीयस्य दृष्टान्तः (The parable of the Good Samaritan)
XXII	41	दुर्व्ययिनः सुतस्य कथा (The prodigal son)
XXIII	56	गणिकावृत्तान्तः (The women taken in adultery)
XXIV	38	लासरस्य पुनरुज्जीवनम् (The raising of Lazarus)
XXV	44	येशोर्जेत्रयात्रा (The triumphant entry into Jerusalem)
XXVI	67	युगान्तस्य लक्षणानि (The End of the World)
XXVII	61	अन्तिमभोजनम् (The Last Supper)
XXVIII	45	गदसीमन्यारामे येशोर्यातना (The Agony in the Garden)
XXIX	40	यूदासस्य प्राणत्यागः (The End of Judas)
XXX	81	पीलातस्य विचारो निर्णयश्च (Pilate tries and sentences Jesus)
XXXI	64	येशोः क्रूशारोपणम् (The Crucifixion)
XXXII	48	येशोरुत्थानम् (The Resurrection of Jesus)
XXXIII	35	स्वर्गारोहणम् (The Ascension)

This epic poem begins with the following verse:

नगत्पतिं गोकुलजातमर्चितुं

विपश्चितः संचरतो निनाय या।

पुनश्च काव्याध्वनि मे विराजतां

समुज्ज्वला सैव शुभाय तारका॥ १.१

The first canto consists of prayer of Vālmīki, sage Joseph, his profession, his devotion, respect of Samuel to Joseph and Samuel's advices to Joseph to get married. The second canto deals with Joseph's meeting to Mary, hospitality of Joseph, and proposal of marriage by Joseph. The third canto narrates the birth of John. The fourth canto states description of pregnancy of Mary, disappearance of angel proclaimed about the birth of Jesus. The fifth canto discusses about the birth of son John, arrival of Mary and eagerness of Joseph.

The sixth canto comprises of arrival of Mary in Bethel, Mary's delivery, and appointment of physician. The seventh canto deals with birth of Jesus and happiness of Mary and her husband. The eighth canto consists of meeting of John and Joseph, meeting with seers Zacharias and the arrival of Elizabeth and Simeon in the temple. The ninth canto narrates fight between King of Judea and his rivals and annoyance of Herod. The tenth canto states beauty of Jesus, happiness of his parents and his education.

The eleventh canto begins with description of John, advice of him to the people and baptism of Jesus. The twelfth canto deals with penance of Jesus and description of the king Herod and his evil deeds. The thirteenth canto opens with arrival of Jesus in the relative's marriage, imprisonment of John and insult of Jesus. The fourteenth canto discusses about staying of Jesus in Samaria on the request of people and spread the message of tolerance and love. The fifteenth canto begins with the arrival of Jesus in Galilee, miracle of Jesus, and

Jesus as prophet. The sixteenth canto deals with appointment of twelve disciples for propagation of his message among people. The seventeenth canto consists of Jesus's teaching of love and tolerance.

The eighteenth canto states the description of natural beauty and advice of Jesus to the people. The nineteenth canto consists of dispute between Baptist and king Herodia, imprisonment of Baptist and killing of Baptist. The twentieth canto deals with journey of Jesus along with his twelve disciples and description of miraculous incident of Jesus. The twenty-first canto consists of power of his disciples, meeting of Jesus and Peter and discussion of people with Jesus. The twenty second canto narrates the love and mercy of Jesus for the people.

The twenty-third canto explains lecture of Jesus and anger of Pharisees. The twenty- fourth canto deals with description of Jesus as a Christ and death of Lazarus. The twenty-fifth canto deals with frightened of Roman, festival of Jews, arrival of Jesus and hospitality given by Lazarus. The twenty-sixth canto consists of beauty of temple, the arrival of flood and end of the world. The twenty-seventh canto discusses about the planning of Jesus's killing, arrival of Peter and last speech of Jesus. The twenty-eighth canto deals with merciful words of Jesus. The twenty-ninth canto consists of remembrance of master's miracle by Judas and suicide of Judas.

The thirtieth canto describes the conversation between Jesus and governor, miracles of Jesus, frightened of Caesar. The thirty-first canto narrates sorrow of people seeing the terrible condition of Jesus and end of Jesus. The thirty-second canto describes about Mary Magdalene's visit of tomb, miraculously opening of tomb, appearance of Jesus and his message for his disciples. The last canto

narrates Peter and disciples of Jesus, appearance of angels in the sky and last blessings of Jesus.

The poem ends with:

समीहितं विश्वसृजा यदादितः
प्रकाशितं दिव्यतपोधनैस्ततः।
तदुन्नतात्मार्षणवृत्तमीरितं
मयाद्य विश्वोत्तरभावसुन्दरम्॥ ३३.३५

Example of *Dīpaka* figure of speech:

तन्निशम्य वचनं सुदारुणं
तप्तबाष्पसलिलाकुलेक्षणा।
सा विभाताहिमशीकरोद्गल-
त्पुण्डरीकसदृशाननाऽभवत्॥ ८.२४

Example of maxim:

श्रुत्वा तदन्ना निषसाद खिन्ना
विचारभारानतवक्त्रबिम्बा।
अहेतुकामुत्कलिकामुपैति
स्नेहार्द्रचित्तं हि शुभे मुहूर्ते॥ २.१५

Birth and Play of Jesus in poet's word:

पुनः पुनः सोऽपिबदीक्षणाभ्यां
स्मितोज्ज्वलास्यं प्रियदर्शनं तम्।
स्वमातृहस्तेन सुवेष्टिताङ्गं
स्वतेजसा दीपितगर्भगेहम्॥ ७.७

Miracle of Jesus described by the poet in this epic:

येशुदेवकरस्पर्शान्तिस्मात्कुष्ठं तिरोदधे।
अहस्करकरस्पर्शान्तिमः पृथ्वीमुखादिव॥ १६.४

Beauty and description of Sunset in charming manner:

संसारार्तिहरां सनातनरसां येशोर्मुखान्निःसृतां
प्रेमोद्गीतिसुधां पिबन् प्रशमितोत्तापो भवन् भानुमान्।
संहत्याशु करान् विवेश विनयेनास्ताद्विपाश्वस्थितं
सन्ध्यारागकषायिताम्बरधरो ध्यानोचितं गह्वरम्॥ १८.४२

V. Raghvan writes:

“Not only the incident, the miracles, etc. are faithfully given, but also the famous sayings of Christ, which have become part and parcel of the thought and language of the people, are incorporated in appropriate terms. One of the noteworthy features of the author’s treatment is the inclusion of apt analogies and comparisons with personalities and situations in the two Sanskrit epics, the *Rāmāyaṇa* and the *Mahāabhārata*, as also in the *Purāṇas*, and occasionally with some well-known happenings in modern India, like the killing of Gāndhijī- all of which bring the poem close enough to the student of Sanskrit literature and Indian readers in general. No effort is spent to make the poem over-colored or loaded with displays of learning skill: it is always simple and straightforward in the much valued *Vaidarbhi* style.”¹⁷

Rajendra C. rightly remarks:

“Though the theme is novel, the author, with his fine mastery over the Sanskrit language, has been able to present the life story of Christ in a style which so natural that we would treat it on a par with ancient *mahākāvyas*...In short, *Kristubhāgvatam* is one of the most

¹⁷ *Ibid*, p. iii

outstanding contributions from Kerala to contemporary Sanskrit literature because of its lucidity, and novelty of theme."¹⁸

R.K. Panda notice:

"The present poem is a major achievement in the field of modern creative writing in Sanskrit. It is the first major poem on the whole life of Christ. The author follows all the norms and principles of the epic but does not indulge in too many figures of speech or descriptions of seasons, sunrise, sunset etc. A few commonly known figures only occur...The style is simple and clear, endowed with the poetic qualities like *Prasāda*."¹⁹

K. Vijayana observes:

"The life history of Jesus Christ is thus remaining impressively represented in *Kristubhāgvata*. The poet seems unfettered in the execution of the theme though it is biblical. He adopts the path of classical poets. But does not allow pedantry or excessive cognateness to creep in the thorough knowledge of Hindu mythology the author wields has stood in good stead, and it has presented for the work the garb of an ancient *mahākāvya*. The parallels from Hindu mythology frequently introduced are indeed striking. The generalizations employed enjoy the dignity and polish associated with the statements of classical

¹⁸ Rajendra, C., *Sanskrit Kāvya of Post-Independence Kerāla*, in *Post-Independence Sanskrit Literature: A Critical Survey*, pp.94-95

¹⁹ Panda, R.K., *Some Noteworthy Sanskrit Mahākāvyas of Twentieth Century*, op.cit., p.27

poets. The poem stands delectable both for a devoted Christian and a cultured Indian of the present century.”²⁰

Sweta Prajapati says:

“The *Kristubhāgvatam* has definitely made a distinct place in modern Sanskrit literature. The poet has made a sublime contribution by giving the biography of Jesus in divine language. Like *Bhāgavadapurāṇa*, *Kristubhāgvatam* will be appreciated and accepted by the lovers of Sanskrit poetry forever.”²¹

V.VII VIŚVABHĀNU

Viśvabhānu (VB)²² is composed by P.K.Narayan Pillai in 1979. The University of Bombay awarded Ph.D degree for his contribution to Vedic studies. *Viśvabhānu* is based on the life of Swāmī Vivekānanda. It presents the biography of Swāmī Vivekānanda. *Viśvabhānu* is consisting of 21 cantos 555 stanzas. The poet has given appropriate title to the cantos.

Cantos	Verses	Titles of the Cantos
I	25	A vision
II	25	The Roots
III	25	Auspicious Birth
IV	25	A genius Unexcelled
V	25	Spiritual Urge
VI	25	Meets Sri Rāmakrishana
VII	25	The Master and Disciple

²⁰ Vijayan, K., *Twentieth Century Sanskrit Mahākāvyas of Kerala*, in Journal of Manuscript Studies, p.112

²¹ Prajapati, Sweta, *A Sanskrit epic on the life of Jesus Christ*, in Journal of the Oriental Institute, p.186

²² Pillai, P. K. Narayana, *Viśvabhānu*, 1980

VIII	25	The Message of Master
IX	25	The Baran Agore Math
X	25	Religious Wandering
XI	25	New Revelation
XII	25	On the Himalayas
XIII	25	From north to South
XIV	25	In Kanyakumari
XV	25	To America
XVI	50	World's Parliament of Religion
XVII	25	Propagation of <i>Vedānta</i>
XVIII	25	Back in India
XIX	25	Programme of Work
XX	25	Establishment of Mission
XXI	30	The Mahasamadhi

The poem begins with the following verse:

अनन्तमानन्दतरङ्गसङ्कुलं

प्रकाशरत्नाकरतुल्यमुज्ज्वलम्।

निरस्तमायाकृतसर्वचापलं

चकास्ति रोचिर्मयदिव्यमण्डलम्॥ १.१

The first canto deals with arrival of Rāmakrishna and birth of Vivekānanda. The second canto consists of beauty of Durgācarandatta and Sundaridevi, death of Sundaridevi and Viśvanātha's pain. The third canto consists of Viśvanātha's lawyership, Viśvanātha married with Bhuvneshwari and birth of auspicious son. The fourth canto discusses mercy of lord Siva and naming ceremony of newborn child. The fifth canto states Narendra's meditation and his renunciation.

The sixth canto describes Rāmakrishna's native place and Narendra's question regarding the God's existence. The seventh canto deals with Rāmakrishna's curiosity to meet Narendra and Rāmakrishna as a teacher of Narendra. The eighth canto consists of message of Rāmakrishna and establishment of monastery in Baranagore. The ninth canto consists of Narendra's planning for future action and Narendranath's pilgrimage and his unparalleled oath. The tenth canto discusses about the description of Swāmīji and misery of the villagers.

The eleventh canto consists of the description of forest and meditation of Swāmīji. The twelfth canto states news of sister's death, his illness and his religious wandering. The thirteenth canto comprises of Swāmīji as a preceptor, visit of *Somanātha*, visit of Kerala and religious wandering. The fourteenth canto consists of the poet's sympathy for the nature, description of India's past, present and future and miserable condition of India. The fifteenth canto deals with the arrival of Swāmīji's in the royal palace of Jaipur and his journey in the direction of Chicago. The sixteenth canto narrates the description of Chicago, description of religious parliament and his speech. The seventeenth canto consists of praise of Swāmīji and Swāmīji's speech regarding greatness of Rāmakrishna and meeting with Max Muller.

The eighteenth canto consists of Swāmīji's visit in the different places of India like Madras, Calcutta and Baranagore with religious purpose. The nineteenth canto states importance of *Vedānta* philosophy and Swāmīji's effort to teach the path of *Vedānta*. The twentieth canto deals with Swāmīji's personality as a preceptor, Swāmīji's diseases, and establishment of Rāmakrishna mission. The twenty-first canto comprises of description of equality even with animals and birds perusing the god in everyone and salvation of Swāmīji.

The poem ends with:

गुरुसत्तम! लोकसेवने-

व्रतमाचर्य फलेषु निःस्पृहः।

कृतकृत्यतया स्वकामनाद्

अहमायामि तवान्तिकं प्रभो!" ॥ २१.२९

Viśvabhānu contains seven metres viz. *Anuṣṭup*, *Upajāti*, *Varṇāstha*, *Viyoginī*, *Puṣpitāgrā*, *Vasantatilakā* and *Pṛthvī*. The *Vaidarbhī* style is characterized by freedom from the ruggedness of conjunctions, hard sounds and long compounds. However, in certain places the *Gauḍī* style is also seen. An example of *Anuprāsa*:

भ्रमरुपमरीचिकाहरी

परिखीभूतपराध्वनिर्झरी।

मुनिमानससोदरी परि-

स्फुरतात् काशिपुरी पुरीश्वरी ॥ २.२३

An example of *Bhaktirasa*:

"ईश्वरो मे स्फुटं दृश्यो यथा दृश्यं जगन्मयम्"।

इति प्रत्युदितः प्रीत्या दुग्धाब्धिः सौम्यतां ययौ ॥ ६.२२

In this poem, one could see rhyme at the end of lines. The poet has used figures like *Upamā* and *Arthāntarnyāsa* in appropriate places. Let us see an example of it.

इदं समास्कन्दनमात्मनाशनं

प्रतप्तविश्वस्य शमं समिच्छतः।

पिपासितापीडितपान्थवर्त्तनि

स्फुरज्झरस्येव वृथा विशेषणम् ॥ १.१५

About the quality of the work, C. Rajendran rightly remarks:

"This *mahākāvya*, consisting of 21 cantos deals with the life and teaching of Swāmī Vivekānanda in a lucid style. This work covers the entire life story of Vivekānanda,

giving vivid description of his divine birth, education, association with Shri Ramakrishna, transfer of spiritual power from the teacher to the disciple, his foot-journey to the length and breadth of India, voyage to the west, the spiritual conquest of the west, return to the motherland, programs for future work and the final meditation.”²³

About the philosophical ideas, P.K. Sasidharan Nair rightly observes:

Vivekānanda avoided arguments and spent long hours in meditation and reading by himself. A perennial fountainhead of inspiration in matters of spiritual and worldly, he was an epitome of all the attributes of a sage, a seeker after truth, and accomplished yogi, and an infatigable social reformer.... Both religious and worldly people looked up to him for guidance. In the process of following him, they tried to understand his wonderful but abstruse *Advaitic* philosophy and follow his lead in practical everyday life. Vivekānanda is undoubtedly one of the greatest teachers of the modern age.”²⁴

K. Vijayan says:

“Vishvabhanu is a fine piece of poem satisfying the necessary requirements of a *mahākāvya*. The celestial origin of the hero with the description of which the poem begins is an example of creative imagination. The instructions imparted by Vivekānanda to correct the world are versified in a sweet and memorable way. The

²³ Rajendran C., *op.cit.*, p.97

²⁴ Nair, P. K. Sasidharan, *A Glimpses of Five Mahākāvyas Originated in Kerala Since Independence, in post-Independence Sanskrit Literature: A Critical Survey*, p. 100.

descriptions in general are picturesque. The fruits of good actions are stressed throughout the poem.”²⁵

R. K. Panda rightly remarks:

“The significant features of this *mahākāvya* are that the poet makes a very lucid presentation of the theme. By the proper use of his superb talent, he had made the theme interesting. He does not show his depth of knowledge by way of creating artificial descriptions, difficult words, long compounds, unnatural narration, and long metres. He is faithful to authentic presentation of the incidents that have happened in the life of the great Swāmīji, one of the great builders of modern India. By way of presenting the character of Swāmī Vivekānanda, the poet has in fact made a commendable work.”²⁶

V. VIII ŚĀRADĀMAṆI-LĪLĀ-CARITAM

Śāradāmaṇi-līlā-caritam (SLC)²⁷ is composed by Bala Krishna in 1993. SLC is consisting of 11 cantos and 639 stanzas. This epic poem is very small but interesting. The poet has given the titles to the cantos.

Cantos	Verses	Title of the cantos
I	59	शारदामणिजन्मवर्णनम्
II	59	दक्षिणेश्वरगमनम्
III	57	दस्युजातिजडमतिनाशः
IV	56	समाधियोगः
V	73	तीर्थयात्रावर्णनम्

²⁵ Vijayan, K., *op.cit.*, p.114

²⁶ Panda, Rabindra K., *Some Noteworthy Sanskrit Mahākāvyas*, *op.cit.*, p.32

²⁷ Bala, Krishna, *Śāradāmaṇi-līlā-caritam*, 1993

VI	73	विपदानुभूतिवर्णनम्
VII	63	शिष्यानुशासनम्
VIII	62	कालीस्वरूपदर्शनम्
IX	55	दिव्यादिव्यस्वरूपवर्णनम्
X	42	शारदामणिदेहत्यागः
XI	40	शारदामणिस्तुतिवर्णनम्

The poem begins with salutation to the goddess Śārada,

सा शारदा स्यान्मम सारदात्री,

शब्दार्थयोर्यास्ति महाकवीनाम्।

मातेव बालस्य पदश्च्युतीनां

निभालयित्री सुतरां दयालुः॥ १.१

The first canto starts with salutation and praise of goddess Śārada, description of Banga and birth of Śāradadevi. The second canto begins with Śārada's engagement with Rāmakrishna, illness of her husband, journey of her, prayer to goddess Kali and her arrival in Dakshineshwar. The third canto opens with speech of Rāmakrishna, Śārada's service for her husband, her father's death, her sorrow and her transparency towards the robbers. The fourth canto contains deep meditation of Śārada, illness of her husband and the qualities of Śārada. The fifth canto discusses merits of Śārada, pilgrimage of Śārada for her husband, description of different places of India and beauty of *sarada* season.

The sixth canto opens with the various descriptions of pilgrimage, difficulties of Śārada, meeting with Swāmī Vivekānanda and death of Yogānanda. The seventh canto deals with the arrival of Niranjanānanda near Śārada, his speech on the topic of *Vāsana* and *Brahmacarya* for the followers of Śārada. The eighth canto contains unhappiness of Śārada, difference between rich and poor, difficulties of her preceptor and importance of teacher. The ninth canto narrates

divine form of goddess Śārada, reality of this world and mercy of Śārada towards the poor people. The tenth canto discusses the power of almighty god, disease of Śārada and death of Śārada. The eleventh canto narrates some eulogy composed by the poet in the respect of Śārada and Rāmakrishna.

The poem ends with,

यस्य दयालवेनैव सश्रद्धं शरणागताः।

देवत्वं प्रतिपद्यन्ते देवदेवं जगामहे ॥ ११.३९

This poem is composed with different metres viz. *Anuṣṭup*, *Varṇasastha*, *Mandākrāntā*, *Sragdharā*, *Vasantatilakā*, *Mālinī*, *Dṛṭavilambita*, *Indravajrā*, *Upendravajrā* etc. Let us see the example of *Sragdharā*:

शिष्या भक्ताः पवित्रा बहुजनन चितैः पुण्यसंस्करभारै-

द्रष्टुं शक्ता बभूवुः सुरमुनिपरतः शक्तिरूपं जनन्याः।

श्वच्छान्तर्मानसो ना भवति शुचितमश्चिन्तनैः शक्तिमूर्तेः

चित्ते तस्यास्तवाञ्छारणरणकस्ते भासते दिव्यरूपम् ॥ ९.२

An example of *Karuṇa* sentiment:

निजशिष्यवरस्य संस्थितिं

श्रुत्वा वज्रहतेव साऽभवत्।

स्रवदस्रझराऽज्जनिष्ट हा!

गतरोधः सरितोरयो यथा ॥ ६.६८

Figures of speech like *Virodha*, *Rūpaka*, *Yamaka*, *Arthāntaranyāsa* and *Upamā* increase the beauty of this epic poem. Let us see an example of *Upamā*

क्वचित्पयोमृच्छकलाङ्कितताडकां

तथान्यतः शून्यनभोविभागम्।

कथां नु भिक्षोर्बहुजीर्णशीर्णा

विडम्बयन्तीसुपमाछलेन ॥ ५.६५

Let us see an example of beauty of Banga state:

गङ्गाम्भसा पूतहृदन्तराले
सिन्धोस्तरङ्गैर्विमलाडिङ्घपद्मे।
भानूदयाप्तऽप्रथमप्रकाशे
निसर्ग-देव्याः प्रियसौम्यहम्ये ॥ १.२

An example of rainy season:

ऋतुस्तपान्तः समुपागतोऽथ
वर्षाभिधानोऽसितमेघवस्त्रः।
कृषीवलैः सस्यसमृद्धये यः
प्रतीक्ष्यते स्फारितनेत्रमालैः ॥ ३.४५

The characteristic of wise man:

चित्रं चरित्रं महतां महीयः
सर्वात्मकं त्याजितबन्धुगन्धम्।
दयातरङ्गं सुतरां गभीरं
यथास्ति पानीयनिधेः स्वरूपम् ॥ ४.७

An example of good saying:

संसाररूपं सततं निभाल्यं
गेयानि गीतावचनान्यजस्रम्।
संस्पर्शजाः सौख्यकरा न भोगा
दशां तदासक्तिमतां विदन्तु ॥ ७.५५

The poet gives the purpose of writing this poem:

“इस काव्य के लिखने का प्रयोजन जनकल्याण के लिए है। क्योंकि महापुरुषों का जन्म जनकल्याण के लिए होता है। महापुरुष आदर्श रूप में लोकसंग्रह के लिए “तेन त्यक्तेन भुञ्जीथाः” के अनुसार कर्म करते हैं। भक्ति-उपासना किस अनन्यनिष्ठा से करनी चाहिए।”²⁸

Here ends the fifth chapter of the thesis. In the next chapter we will discuss about the *mahākāvyas* based on the freedom fighters.

²⁸ *Ibid*, p.3