

CHAPTER – III

MAHĀKĀVYAS BASED ON THE MAHĀBHĀRATA

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CHAPTER – III

MAHĀKĀVYAS BASED ON THE MAHĀBHĀRATA

The *Mahābhārata* is one of the two great epics in India, the other being the *Rāmāyaṇa*. Originally it was written in Sanskrit by Maharshi Vedavyāsa about 5000 years ago. The *Mahābhārata* is the story of the Pāṇḍavas and the Kauravas. The later refused to part with the due rights of their cousins the Pāṇḍavas in the Hastināpur kingdom. As a result, the war of *Mahābhārata* was fought. The war which lasted for 18 days was won by the Pāṇḍavas. Thus, it is the story of victory of righteousness, truth and untruth and evil. The *Mahābhārata* is not merely a religious book; rather it is a treasure trove of knowledge containing political philosophy as well as the philosophy of our life. The great scriptures *Bhagvadgītā* is the product of this war. Many *mahākāvyas* in Sanskrit are written on the themes of the *Mahābhārata*. In the following pages the descriptions of those *mahākāvyas* are given.

III.I SATĪ-CARITAM

Satī-caritam is composed by K. S. Krishna Murthy in 1953. The theme of this epic is taken from the *Mahābhārata*. The story of Sāvitrī and her husband Satyavān has been narrated in the *Mahābhārata*. *Satī-caritam* has eleven cantos. Out of them, the first four cantos are published in the Sanskrit *Kāmadhenu* in 1923. Later, the poet has added 07 cantos and published it in the form of a book. This work is not available to me but the information is taken from the book viz. *Post Independence Sanskrit Epics*.¹

¹ Rangnath, S., *Post Independence Sanskrit Epics*, 1996

The epic begins with the following verse:

विध्योततामन्तरहर्दिवन्त-

द्रध्याद्विवस्वत्किरणारुणाभम्।

अन्विष्यमाणं मुनिभृंगवृन्दैः

गजेन्द्रवक्त्रस्य पदारविन्दम्॥ p.1

The first canto consists of the narration of Aśwapati, his dream and the boon from Saraswatī for a daughter. The second canto deals with the birth of Sāvitṛī, her childhood and her physical beauty. The third canto comprises of happiness of King Aśwapati, youth of Sāvitṛī. The fourth canto deals with meeting of Sages and Satyavān and description of natural phenomenon. The fifth canto deals with meeting of Satyavān and Sāvitṛī, mutual attraction between them and their love.

The sixth canto comprises of arrival of Nārada to meet king Aśwapati, graphical description of Nārada, hospitality given by King to Nārada and Nārada's information to the king about the short life of Satyavān. The seventh canto narrates the marriage of Sāvitṛī and Satyavān and devotion of Sāvitṛī towards her husband. The eighth canto describes the care taken by Sāvitṛī to protect the life of Satyavān, description of Nature and Yama. The ninth canto comprises of conversation between Yama and Sāvitṛī and three boons given by Yama to Sāvitṛī. The tenth canto deals with the long sleep of Satyavān, conversation between Satyavān and Sāvitṛī. The eleventh canto consists of Śalva who gets back his sight and kingdom.

Devotion of Sāvitṛī for Satyavān:

उपावासतिकृतो मे नाथ जाश्रन्तिरस्ति

प्रमुदितहृदयास्मि त्वानुगन्तुं प्रवृत्ताः।

भुवनभरणमर्हन्ब्रूहि भारः किमुस्यां

कथमपि न सहेय त्वद्वियोगं दिनेऽस्मिन्॥ p.22

Graphic description of Yama:

अरुणवसनमुग्र श्यामदन्तं विवस्वन्-
विषमुरुदृढगात्रं रक्तनेत्रं प्रगल्भम्।
करतलधृतपाशं बद्धमौलिं मृगीदृक्
कमपि कवितुकाराद्वेपमाना ददर्श ॥ p.23

III.II KARṆĀRJUNĪYAM

Karṇārjunīyam is composed by Vindhyeshvar Prasad Shastri in 1968. He was an erudite scholar of Sanskrit literature. He has composed 13 works in Sanskrit except this epic. *Karṇārjunīyam* contains 22 cantos and 1375 verses. The source of this epic is *Mahābhārata*. The poet has not given the titles to cantos. This epic is not available to me but the above information is taken from the book, *Sanskrit Mahākāvyaṇ Kā Samālocanātmaka Adhyayana*.²

This epic starts with the following verse:

श्रियं समुद्धर्तुमनाः स यो निजा-
मयोनिजां मैथिलनन्दिनीं प्रियाम्।
विधाय मैत्रीं दिननाथसूनुना
महेन्द्रपुत्रं निजघान राघवः ॥ १.१

Description of Karṇa and Arjuna:

लोके यद्यदिहान्तरं निगदितं सर्वत्र सूर्येन्द्रयोः
तद्वत्तत्सुतयोश्च सम्भवमिति स्वभाविकं विद्यते।
यद्गीतं चरितं यथार्थमसकृत् कर्णार्जुनीयं हि तद्-
व्यासेन प्रभुणा प्रदत्तसरणिं वक्ष्येऽनुरूपं मतेः ॥ १.७८

² Dwivedi, Rahash Vihari, *Sanskrit Mahākāvyaṇ Kā Samālocanātmaka Adhyayana*, 2001 pp.395-396

Example of *Karuṇa* sentiment:

कृष्ण तस्य क्रूरचेष्टां विलोक्य
श्वश्रवा गेहं बिभ्यती धावमाना।
मध्ये मार्गं तेन सद्यो गृहिता
चीञ्चक्रे सा हन्त रोरुद्यमाना॥ १०.६२

Rahash Vihārī Dwivedi rightly observes:

“रस-प्रणव कवि का करुण वर्णन शोभन होकर भी आज के युग के लिए उपयोगी नहीं है... इस प्रकार वर्णन करने वाले वीसवीं सदी के कवि यदि युग की अभिनव प्रवृत्तियों को न पहचान सके तो संस्कृत की सनातनकालीन का नियंत्रण दोषावह कहा जाएगा। प्राचीनशिल्प की दृष्टि से यह एक प्रशस्त महाकाव्य है।”³

III.III ADBHUTA-DŪTAM

Adbhuta-dūtam (AD)⁴ is composed by Jaggu Vakula Bhusana in 1968. The poet was an erudite scholar of Sanskrit literature. He has published 10 dramas, one *khaṇḍakāvya*, one *Campū*, and three novels. The theme of this epic is taken from the *Udyogaparva* of the *Mahābhārata*. AD is consisting of 15 cantos. The hero of AD is Kṛṣṇa who plays the role of messenger between the *Kauravas* and *Pāṇḍavas*. P.S. Subbarao opines regarding this work of the poet:

प्रतिज्ञाकौटिल्ये प्रतिनव-विचित्रार्थरुचिरं
प्रगल्भैर्वाग्गुम्फैः सहृदय-समास्वाद्यरचनम्।
प्रहर्षं सूरीणां रचयति रसाभिज्ञमनसां
प्रकृष्टं नैपुण्यं प्रथयति च नाट्ये रचयितुः॥

³ *Ibid.* p.396

⁴ Bhusana, Jaggu Vakula, *Adbhuta-dūtam*, Bangalore, 1968

The first canto narrates deceptive dress of Pāṇḍavas and prowess of Kṛṣṇa. The second canto deals with the pitiable condition of Draupadī, sadness of Pāṇḍavas, insult of Draupadī in assembly and protection of Draupadī by Kṛṣṇa. The third canto narrates the beauty of winter season. The fourth canto deals with journey of Kṛṣṇa to Hastināpur, description of forest and Kṛṣṇa's meeting with sages. The fifth canto describes worship of Kṛṣṇa and speech of Kṛṣṇa on *Śaguṇa* and *Nirguṇa Brahma*. The sixth canto deals with insult of Kṛṣṇa by Duryodhana. In the seventh canto, the poet has described the journey of Kṛṣṇa. In the eighth canto, the poet narrated the meeting of Kṛṣṇa and Duryodhana.

The ninth canto consists of curiosity of women to see the lord Kṛṣṇa. The tenth canto comprises of address of Kṛṣṇa to Dhṛtarāṣṭra and hospitality of Kṛṣṇa given by Vidura. The eleventh canto describes Dhṛtarāṣṭra's advice to Duryodhana and Kṛṣṇa is described as a messenger of Pāṇḍavas. The twelfth and thirteenth canto narrates speech of Kṛṣṇa and beauty of Kṛṣṇa. In the fourteenth canto, the poet has narrated the cosmic form of lord Kṛṣṇa. The fifteenth canto deals with attempt of Kṛṣṇa to make understand Karṇa and firmness of Karṇa.

Character of Kṛṣṇa in poet's word:

परमपुरुष एष दयानिधि-

नयनगोचरतामधिगत्य नः।

अभितभाग्यवशादिति मन्महे

लसति सम्प्रति मानुषरूपभाक् ॥ ५.४५

Example of *Bhakti* Rasa:

धन्यतमो भगवन्न मदन्यो

दृष्टिमिदं तवरूपमहो यत्।

चक्षुरपि प्रथमं भवतेदं

दत्तमभूत् सफलीकृतमद्य ॥ १४.१३

S. Ranganath rightly observes:

“The poet has modified the character of Dhṛtarāṣṭra as depicted in the *Mahābhārata*. Here, he is depicted as sincere in his advice to his son to accept the meditation of Shree Kṛṣṇa. He is not blind to the fact that Shree Kṛṣṇa is an incarnation. The supreme qualities of Shree Kṛṣṇa are sung on as many as four occasions in detail and are implied in almost all cantos of the poem. Śānta and Bhakti are the predominant sentiments here....His command over the language is remarkable. His diction is neither too pedantic nor too simple. There is novelty in the work though it is a mythological epic just as the character of Dhṛtarāṣṭra and so on.”⁵

Rahash Vihari Dwivedi observes:

“कवि ने स्वयं की कल्पना से पौराणिक और महाभारतीय कथानक को चारुतम बनाकर प्रस्तुत किया है। उसे कहीं नवीन मोड़ नहीं दिया गया है और न वर्तमान अनेक काव्यों की राष्ट्रभक्ति की धारा के विशेष निकट ही रखा गया है। यह प्राचीन शैली तथा परम्पराप्राप्त कथानक का एक श्रेष्ठ महाकाव्य है”⁶

⁵ Ranganath, S., *Post independence Sanskrit epics*, 1996

⁶ Dwivedi, Rahash Vihari, *op.cit.*, p.392

III.IV DHANAÑJAYAVIJAYAM

Dhanañjayavijayam (DV)⁷ is composed by R. Ramasubramaniam Iyer in 1974. He was an ardent devotee of Śrī Jñānānanda Swamīgal. His father's name was Rāmanatha and his mother's name was Śivakāmi. Rāmanatha was well versed in Sanskrit. Rāmasubramaniam Iyer was an eminent scholar in the field of Sanskrit literature. This poem is consisting of 18 cantos and 1459 verses describing various activities of Arjuna. The theme of this poem is taken from the 'Vanaparva' of the *Mahābhārata*. Arjuna is hero while his five brothers, Pāñcālī, Indra, Mātālī, Kṛṣṇa, and *Kauravas* etc. are the minor characters. The poet has not given the titles to cantos. This epic poem begins with the salutation to lord Śiva and goddess Pārvatī. The poem begins with the following verse:

ओंकारं जं गिरिजाकुमारं
दिव्यप्रसन्नास्यमचिन्त्यरूपम्।
मातृप्रशस्ताङ्कगतं महान्तं
काव्यात्मकं तं हृदि भावयामि॥ १.१

The first canto begins with the praise of lord Śiva and goddess Pārvatī, humble respect towards his parents, eulogy of sage Vyāsa, mystic vision of Vyāsa, and penance of Arjuna. The second canto narrates arrival of Śiva in the form of hunter, arrival of demon, description of Arjuna, discharge of arrow by Śiva and Arjuna, death of demon by both arrows, commencement of war, Śiva was pleased with Arjuna. The third canto starts with Arjuna's surrendering knowing the reality about Śiva, glory of lord Śiva, Śiva blessed to Arjuna and disappeared. The fourth canto narrates Arjuna's relaxation after his penance, description of Indra's chariot, arrival of chariot from Heaven, arrival of Arjuna in the assembly of Indra.

⁷ Iyer, Ramasubramaniam, *Dhanañjayavijayam*, 1974

The fifth canto is related to the description of the way from Earth to Heaven, hospitality of Arjuna in the heaven, description of Arjuna's procession, Arjuna's impression about the Heaven, Arjuna's meeting with Indra, and description of dance performed by the water nymphs. The sixth canto deals with Heaven's life of Arjuna, tuition was given by Chitṛaśena, meeting of Chitṛaśena and Urvaśī, description of the virtues of Arjuna, Urvaśī's curiosity to meet Arjuna. The seventh canto begins with Urvaśī's effort to attract Arjuna, disappointment in her attempt, arrival of Lomāśā in assembly and Lomāśā's meeting to *Dharmapuṭra* and departure for heaven.

The eighth canto consists of various episodes like dream of Dhṛtarāṣṭra. The ninth canto is endowed with the description of the separation of Pāṇḍavas and Pāñcālī and importance of pilgrimage and pilgrimage of *Dharmapuṭra*. The tenth canto describes Lomāśā's meeting with Pāṇḍavas, Pāṇḍava's pilgrimage, meeting of Hanumān to Bhīma and Bhīma's fight with demons. The eleventh canto is endowed with different topics like description of sea, war between Arjuna and *Nivatakavachas* and Arjuna's victory.

The twelfth canto describes about the description demon's city, fight between Arjuna and demons, use of '*Pāśupāta*' arrow by Arjuna, effect of '*Pāśupāta*' arrow and death of the Poulomas and Kālakeyas. The thirteenth canto deals with reception by celestials to Arjuna, meeting of Indra and Arjuna, coronation of Arjuna, praise regarding Arjuna's heroism, arrival of Śiva and Pārvatī and Śiva's boon to Arjuna. The fourteenth canto starts with eloquent speech of Indra, story of Nala and Damayantī, Pāñcālī's unconsciousness in the absence of Arjuna, lamentation of *Dharmapuṭra* and Draupadī's dream.

The fifteenth canto narrates beauty of mountain, meeting of Arjuna with his brother, reception by Mātālī, Arjuna's happiness in the presence of his brother and Pāñcālī. The sixteenth canto begins with glory of Kṛṣṇa, evil thoughts of Duryodhana, meeting of Nārada and Pāṇḍavas, importance of religion, and Duryodhana's grand procession and his disappointment. The seventeenth canto deals with disguise of Pāṇḍavas, killing of Kīcaka by Bhīma, arrival of army in the country of Virāṭa, episode of stealing of royal cows, arrival of Duryodhana in Virāṭa's capital and deacription of war. The eighteenth canto starts with original forms of Pāṇḍavas, victory of Uttarā and Uttarā's marriage with Abhimanyu. The poem ends with the following verse:

सदा विपश्चित्तुकलाधरे कलाः

मनोहराः पश्यति दोषवत्यपि ।

न राजहंसः पयसोऽम्बुमिश्रितात्

कदापि गृह्णाति जलं पिपासया ॥ १८.९१

This epic composed in various metres like *Anuṣṭup*, *Indravajrā*, *Upajāti*, *Upendravajrā*, *Mandākrāntā*, *Mālinī*, *Varṇasastha*, *Vasantatilakā*, *Śārdūlavikrīḍita*, *Śālīnī*, *Pṛthvī*, *Śikhariṇī* etc. Let us see the example of *Vasantatilakā*:

धन्योहमद्य सुतरां शिवयोः प्रसादा-

द्यावद् विलोकयति मामिह भाग्यलक्ष्मीः ।

चक्रं यथा भ्रमति वर्तितयन्त्रशक्त्या

भाग्यं तथा प्रचरतीदमदृष्टशक्त्या ॥ ४.११

Vīra is dominant sentiment in this epic poem. *Śṛṅgāra*, *Adbhuta*, *Karuṇa*, *Bhayānaka*, *Raudra* and *Śānta* are presented as minor sentiments. The example of *Raudrarasa*:

निशम्य शम्भोरवहेलनं परं

परंतपः सन्नतिकोपमृच्छितः।

किरात! पापिन्मृगयार्थिनोऽस्तु मे

मृगस्त्वमेवेति शरं स संदधे ॥ २.३२

The epic poem is consists of various figures of speech like *Upamā*, *Atiśayokti*, *Utprekṣā*, *Śleṣa* etc. Let us see the example of *Utprekṣā*:

स कोपमुदीपयितुं प्रचक्रमे

क्रमेण पार्थेऽथ शिवः शितैः पदैः।

ज्वालां वनाग्रैरुता वने यथा

यथाऽग्निजिह्वां भृशमाज्यधारया ॥ २.३०

The poet has described the beauty of mountain Gandhamadana and Indrakila in charming manner. Let us see some examples of Gandhamadana Mountain;

विशिष्टपुष्पस्तवकद्रुमैस्तत-

स्ततं लताभिश्च स गन्धमादनम्।

अपश्यदाच्छन्नमिवोन्नतस्तनं

विचित्रवर्णाङ्कितचेलया भुवः ॥ १५.६

फलातिभारैरवनामितदुमाः

सगन्धपुष्पस्तवकान्विता लताः।

जलप्रपाता मृगपक्षिणो नृणां

पृथक् च कर्षन्ति मनांसि सानुषु ॥ १५.७

In this epic the author has nicely portrayed various descriptions like natural, beauty of Indra's chariot, description of Heaven, description of various holy places of India, description of battle, description of sea, description of cities of India etc. Let us see the description of the divine chariot of Indra in the poet's word:

उच्चैःश्रवप्रमुखवाजिरुह्यमानं

मायामयं नभसि नेत्रमुषं ज्वलन्तम्।

ऐन्द्रं रथं हरितपिङ्गलनीलवर्णं-

रग्रे ददर्श विलसन्तममुं प्रकाशैः॥ ४.२४

Ramasubramaniam Iyer says:

In this *mahākāvya*, two changes have been made from the original text of the *Mahābhārata*. Indra in the course of giving some advice to his son Arjuna has alluded to the story of Nala and Damyanti. In the original text this story is narrated by a sage to *Dharmaputra*. Similarly, Indra speaks about the nature of ‘*Dharma*’ in the various ‘*Yugas*’ in the course of his advice. In the original text this told by Hanumān to Bhīma.”⁸

Rabindra K. Panda writes:

“According to the definition a *mahākāvya* must have a theme taken from an epic of history. Firstly, in this poem the theme has been taken from the *Vanaparva* of the *Mahābhārata*. Secondly, the hero should be endowed with many good qualities and noble traits. In this epic poem, Arjuna fulfills all those necessary qualities. Another feature of a *mahākāvya* is the division of the work into various cantos properly and coherently connecting the theme. A canto must deal with a particular idea directly connected with the traits of the hero. Each emerges from a

⁸ *Ibid*, (Introduction) p. xi

consideration of a number of facts. The poem is interesting for its delineation of sentiment, description of natural beauty and sweet language. Though the theme is old yet it seems to be new in the hand of the master poet.”⁹

C.R. Pattabhiraman observes:

“DV deals with Arjuna’s life and achievements up to the stage of the ‘*Bhagvadgītā*’. It narrates how the best of the Pandu Princes equipped himself not only for the Great War but also for the great ‘*Upadeśa*’ in the ‘*Gītā*’. We find him in his father, Indra’s court in the Heavens shocked by the way of life amongst ‘*Devas*’. He later realizes that their standards and way of life were different from those of mortals on earth. We similarly see him as an ascetic praying to ‘*Īśvara*’ and securing boons and ‘*astras*’ after severe trials. We also see him fulfilling the role of a great house-holder and husband marrying many princesses who were his admirers.”¹⁰

For the language of this *mahākāvya*, Balakrishna Shastri writes:

“काव्येऽस्मिन्महाकाव्यलक्षणं संप्रतिपन्नं वर्तते। अस्य शैली सरलतमा।
पाकश्च द्राक्षापाकः। प्रसादगुणपूर्णः। रीतिश्च वैदर्भी। भिन्नवृत्तत्वं
महाकाव्यानुगुणमादृतम्। उपमोत्प्रेक्षादिनैके अलंकाराः
रसौचित्यमनायासेनादृताः। इतिवृत्तानुगुणमुपदेशा लोकोक्तयश्च विवृताः।
विविधरसालंकारैरुपबृंहितमिदं काव्यरत्नं सहृदयानां
कालिदासमनुस्मारयति।”¹¹

⁹ Panda, Rabindra K., *Essays on Modern Sanskrit Poetry*, Delhi, 2009

¹⁰ Iyer, Ramasubrahmaniam, *Dhananjayavijayam*, (An Appreciation) p .vii

¹¹ *Ibid*, p. ii

III.V KARṆA -CARITĀMṚTAM

Karṇa-caritāmṛtam (KC)¹² is composed by Gulab Chandra Sharma in 1990. Gulab Chandra Sharma was born in Nayan village, Shahpura, Jaipur in 1921. His father's name was Hanuman Sahay. The poet has obtained the knowledge of astrology from his grandfather. At the end of the epic, the poet has given the lineage of himself. KC is consisting of 21 cantos. The poet gives the appropriate titles of the cantos in accordance with the incidents, which were occurs in the life of Karṇa.

The first canto deals with the description of Pṛthu, birth of Kuntī, her beauty, her youth, her spell offered by Durvāśa to Kuntī, chanting of spell by her, born of lustrous child viz. Karṇa by the spell, abandonment of Karṇa by Kuntī cause of fear of public opinion, nourishment of Karṇa by the Adhiratha who is childless. The second canto comprises of the description of beauty of Karṇa, childhood of Karṇa and prowess of him. The third canto consists of departure of Adhiratha to Hastināpur, marriage of Pṛthu with Pāṇḍu, birth of children by the womb of Kuntī and Mādri, death of Pāṇḍu and arrival of Kuntī in Hastināpur along with his children. The fourth canto deals with the beauty of Karṇa and education of Karṇa. The fifth canto consists of social problems with Karṇa, Arjuna proclaimed as a best archeries, insult of Karṇa and silent of Kuntī.

The sixth canto comprises of Arrival of Rādha in Champāpuri, beauty of Karṇa, marriage of Karṇa with Vṛśālī. The seventh canto narrates the description of *Vasanta*, grandeur of marriage assembly, description of city and happiness of

¹² Sharma, Gulab Chandra, *Karṇa-caritāmṛtam*, 1990

people. The eighth canto deals with the journey of Vṛśālī, beauty of moonlight and night. The ninth canto consists of Pāṇḍava's killing conspiracy organized by Kauravas, nobility and generosity of Karṇa and popularity of Karṇa. The tenth canto deals with *svayamvara* of Draupadī, Karṇa's insult and marriage of Arjuna with Draupadī.

The eleventh canto contains marriage of Suyodhana with Bhānumatī, fighting with Jarāśandha, news of Vṛśālī's pregnancy and happiness of Kuntī. The twelfth canto consists of description of *Rājasūya* sacrifice, birth of Karṇa's son, importance of *Yaksha*, defeat of Pāṇḍavas in gambling, insult of Draupadī and sadness of Karṇa. In the thirteenth canto, the poet narrates disguise form of Pāṇḍavas and search of Pāṇḍavas by the Kauravas. In the fourteenth canto, the poet gives the description of India and patriotism of *Kuntībhoja*. The fifteenth canto consists of ruler of Karṇa, arrival of Karṇa near Paraśurāma for getting the *Brahmāstra* and curse of Paraśurāma and description of war. The sixteenth canto deals with the faith of Karṇa and mental agony of Karṇa.

The seventeenth canto describes the praise of generous, arrival of Indra in the form of Brāhmin and astonished of Indra. The eighteenth canto deals with proposal of Kuntī to take the side of Pāṇḍavas and insult of Kuntī. In the nineteenth canto, the poet has described the proficiency of Karṇa in war and description of war. The twentieth canto deals with destruction of Karṇa's *Amoghaśakti*, happiness of lord Kṛṣṇa, killing of Abhimanyu, Jayadratha, Droṇācārya, Bhīṣma respectively described by the poet. In the twenty-first canto, the poet has described praise of Karṇa, the tremendous war between Kauravas and Pāṇḍavas and victory of Pāṇḍavas.

Beauty of Kuntī in poet's word:

विलासभूमिर्नवयौवनस्य
क्रीडाङ्गणं पुष्पशरासनस्य।
रतेर्विचित्रा मधु-पानशाला
तस्याः शरीरं सुषमां बभार ॥ १.१२

Beauty of Sun:

सिंहाकृतिर्व्योम्नि समुच्छलन्तं
प्राच्यां समुतप्तसुवर्ण-वर्णम्।
प्रचोदकं दिव्यधियः कवीनां
भर्गो वरेण्यं सवितुर्ददर्श ॥ १.५०

Beauty of Karṇa:

अथाऽर्जुनोऽप्यस्य मुखं ददर्श,
विद्योतितं कुण्डलमण्डलाभ्याम्।
शुक्लाष्टमी-चन्द्र विशालभालं
विचित्रतेजोवलयं दधानम् ॥ ४.१४

Poet's knowledge in astrology:

चचाल भूः दिक्करिणो विभीताः
सर्वेग्रहाः वक्रगतिं प्रपेदुः।
नक्षत्रचक्रं क्षरतं जगाम
तत्राङ्गराजे स्वभिषिच्यमाने ॥ २१.५

Example of good saying:

सुमहानपि दुष्टाऽऽत्मा नाऽपकर्तुं किलार्हति।
येषां संरक्षकः साक्षात् भगवानिति निश्चितम् ॥ ९.१३

Karṇa's modesty in this epic:

अधरितनिजमानां संस्मरन् सोऽपि किन्तु
न खलु विवदिषन्तीमङ्ग राजेति वर्णेः।

मनसि परिविनिन्दन् कौरवाणां समाजम्

प्रसभमरुणनेत्रः प्राव्रजत्स्वं निकेतम् ॥ १२.५२

Karṇa's brevity in the war of *Mahābhārata*:

"कर्णः" सदैवोच्चतमः स्वयम्भूः

"महारथी" भूतल दानवीरः।

"राजा" धनुर्वेद-महाप्रवीणः

ज्येष्ठो महाभारत मुख्ययोद्धा ॥ २१.१११

"कर्णः" सदा मानवताऽभिमानी,

सर्वस्व-दाता धन-वर्जितेभ्यः।

श्रीकृष्णमान्यः खलु दिग्विजेता

जये महाभारत पूज्यपात्रम् ॥ २१.११२

This epic consists of various metres and figures of speech. Mostly the poet has used *Anuṣṭup*, *Śārdūlavikrīḍita*, *Dṛṭavilambita* and *Mālinī*. The poet has used many figures of speech to make this epic charming. He has used *Upamā*, *Rūpaka*, *Anuprāsa*, *Śleṣa*, *Yamaka* etc. Let us see the example of *Śleṣa*:

दुतं दुतद्रः परिशान्तधृष्टः

आकान्तभीमो व्यथितार्जुनश्च।

स्वयंवरा कज्जलिताऽश्रुवर्षैः

शान्तोऽभवत्कर्ण महादवाग्निः॥ १०.४५

Poet's scholarship in grammar:

निषेध-वर्णान्त-निपात-लोपाः

दृष्टाः जनैर्व्याकरणो तथैव।

समस्त-शब्देष्वपि केवलेषु

सुविग्रहाः दृग् ग्रहतामुपेयुः॥ ८.१५

Shankarlal Shastri writes:

“कवि का स्पष्ट मानना है कि हस्तिनापुर के सिंहासन पर कर्ण का ही अधिकार था, क्योंकि अधिरथ ययाति का वंशज था तथा ययाति हस्तिनापुर के संस्थापक थे। पाण्डवों की तरफ कर्ण भी देवपुत्र था तथा प्रथम कौन्तेय भी था। इस प्रकार कर्ण को ही सिंहासन का पूर्णतः उत्तराधिकारी सिद्ध किया जा सकता है। महाभारतीय पात्रों में कर्ण को यथार्थ रूप में देखने पर ज्ञात होता है कि कर्ण प्रेरणादायी, जनहितैषि, उद्यमी, धनुर्धारी व कुशल दानी के रूप में उभरते हैं। इन्हीं साक्ष्यों को मध्य नजर रखते हुए कवि ने कर्ण के साङ्गोपाङ्ग जीवन को महाकाव्य रूप में चित्रित किया है।....इस रचना में एक उपेक्षित पात्र कर्ण को धीरोदात्त नायक के रूप में प्रस्तुत कर मानवीय भावों के सूक्ष्मतम निरीक्षण प्रकृति के साथ तादात्म्य भाव और जीवन के बहुआयामी बहुरङ्गी तथा नैकविध स्वरूपों का गहराई तक अध्ययन कर उसे मनोरम ढंग से प्रस्तुत करने की कला कवि के प्रखर पाण्डित्य व मौलिक पर्यवेक्षण शक्ति की परिचायिका है।”¹³

He further remarks:

“कवि की भाषा में यथार्थता, माधुर्यता, सरसता व प्राञ्जलता का सुमधुर गुम्फन है। इस रचना में कृत्रिमता व क्लिष्टता का अभाव दृष्टिगोचर होता है। अलङ्कारो की स्वभाविकता बड़ी ही सुन्दर है। शब्दालङ्कारो से भाषा-सौन्दर्य व अर्थालङ्कारो से भावाभिव्यक्ति की मनोरम झाँकी परिलक्षित होती है।”.... निःसंदेह यह महाकाव्य न केवल कर्ण के जीवन पर ही बल्कि समूचे मानव जगत को नव प्रेरणा देता है।....“महारथी” महाकाव्य में पौराणिक सम्पदा व संस्कृति की

¹³ Shastri, Shankarlal, *Rājasthān Kī Sanskrit Sampadā*, 2009, pp.61-73

धरोहर को संजोकर रखने की तडप पद-पद पर अभिव्यञ्जित हुई है। जीवन के चरम लक्ष्य की ओर संकेत, मानव चेतना को जगाने का उद्यम, भोगवाद के प्रश्रय से मानव में पशुत्ववृत्ति का अभिवर्धन, विपन्न हो रहे पर्यावरण की सुरक्षा के प्रति व्यग्रता व धर्म की मनमानी आदि पक्षों पर वैचक्ष्यपूर्ण ध्वन्यांकन किया गया है। इस प्रकार पाटलेन्दु कृत “महारथी महाकाव्य राजस्थान के महाकाव्यों की पुरातन परम्परा को अक्षुण्ण बनाये रखने में पूर्णतः सहायक सिद्ध हुआ है।”¹⁴

Gayaval Lalashankar observes in his research paper:

“महाभारत के मूल कथानक को लेकर अपनी प्रतिभा एवं कल्पनाशक्ति से कर्ण के चरित्र को सरस एवं ओजस्वी भाषाशैली के माध्यम से आदर्श स्वरूप प्रदान किया है। शास्त्रसम्मत सिद्धान्त का अनुकरण करता हुआ यह महाकाव्य इक्कीस सर्गों में विभाजित है।....इस प्रकार कर्ण महाभारतीय पात्रों में सर्वोत्तम सबों के लिए प्रेरणादायी है, यही विचार कर्ण के साङ्गोपाङ्ग जीवन को महाकाव्यरूप में चित्रण करना उचित जानकर ही कवि ने इस काव्य का प्रणयन किया।”¹⁵

III.VI BHĪṢMA-CARITAM

*Bhīṣma-caritam*¹⁶ is composed by Harinarayan Dikshit in 1991. Harinarayan Dikshit is the star in the galaxy of modern Sanskrit poetry. He was born at village of Parkula, district Jalaun, Uttar Pradesh. His father's name was Raghuvira Sahaya

¹⁴ *Ibid*, pp.75-77

¹⁵ Gayaval, Lalashankar, *Swāntantrotara Rājasthānīya Mahākāvya*, in *Sanskrit Writings in Independent India*, p.67

¹⁶ Dikshit, Harinarayana, *Bhīṣma-caritam*, 1991

and mother's name was Sudama Devi. He has published number of works in Sanskrit literature. This epic is divided into in 20 cantos and 1118 verses. The subject matter of this epic poem is taken from the great epic *Mahābhārata*. This epic covers the story of life of Bhīṣmapitāmaha from the birth up to the death. The poet impressed through the vast personality of Bhīṣma who played an important role in the war of the *Mahābhārata*. The title of the cantos and number of verses are as under in accordance with the theme of the epic:

Canto	Number of Verses	Titles of the Cantos
I	51	जननीवियोगः
II	51	विद्याप्राप्तिः
III	51	दिक्षान्तसमारोहः
IV	52	विशिष्टगुरुप्राप्तिः
V	52	दिव्यास्त्रप्राप्तिः
VI	69	धनुर्विधाप्राप्तिः
VII	61	वनविहारम्
VIII	42	वियोगवर्णनम्
IX	85	भीष्मप्रतिज्ञावर्णनम्
X	47	विमातृलाभवर्णनम्
XI	40	अनुजद्वयलाभवर्णनम्
XII	57	विचित्रवीर्यविवाहवर्णनम्
XIII	57	पाण्डवकौरवकलहकारणवर्णनम्
XIV	61	भीष्मशरशय्यावर्णनम्
XV	51	महाभारतयुद्धवर्णनम्
XVI	52	खेदनिरासवर्णनम्

XVII	52	राजधर्मवर्णनम्
XVIII	53	प्रजाधर्मवर्णनम्
XIX	53	मोक्षधर्मवर्णनम्
XX	54	महाप्रयाणवर्णनम्

This epic poem begins with:

नमामि देवीं वरदायिनीं शुभां
 परायणां भक्तजनार्तिनाशने ।
 शरीररक्षां विदधाति मामकीं
 दयावती स्नेहवती च सा सदा ॥ १.१

The first canto is entitled with the separation from mother wherein the poet narrates about the separation of Gaṅgā from Śāntanu and Bhīṣma, Śāntanu's ruling over Hastināpura, greatness and popularity of him, happiness of people during the ruler of king Śāntanu and sadness of him in the absence of wife Gaṅgā. The second canto *viz.* the acquirement of learning consists Śāntanu's happiness because of birth of son, childhood of his son, education of child, appointment of teacher by Śāntanu, expertise of child Devavrata in scriptures, happiness of teacher and description of convocation ceremony.

The third canto *viz.* the convocation ceremony deals with convocation ceremony of Devavrata, hospitality of Devavrata in Hastināpura, speech of teachers, speech of Devavrata and Śāntanu's happiness hearing the speech of Devavrata. The fourth canto *viz.* the acquirement of a special teacher comprises of Paraśurāma's appointment as a teacher, Devavrata's education, description of hermitage, arrival of him near Paraśurāma and pleasure of Paraśurāma. The fifth canto *viz.* the acquirement of divine weapons starts with Paraśurāma's training to Devavrata,

training of various arrows, Paraśurāma's invaluable advice and departure of Devavrata from the hermitage. The sixth canto *viz.* the acquirement of the art of archery discusses description and decoration of Hastināpura, arrival of Devavrata in Hastināpura, hospitality of Devavrata and description of Śāntanu's assembly.

The seventh canto *viz.* wandering in the forest mentions coronation ceremony of Devavrata, loneliness of king Śāntanu, Śāntanu's departure for forest, arrival on the bank of river Yamuna, meeting with Satyavatī and love between them. Further, the poet narrates, Śāntanu's advent near Satyavatī's father namely Daśarāja. The eighth canto *viz.* the description of separation explains Śāntanu's grief in the absence of Satyavatī, appointment of spy to know the reason of Śāntanu's grief by Devavrata and information from spy to Devavrata. The ninth canto *viz.* the description of a terrible oath states Satyavatī's misery, arrival of Devavrata near Daśarāja, Devavrata's terrible oath *viz.* *Bhīṣmapratijñā* for the happiness of his father and arrival of Satyavatī in grand palace. The tenth canto *viz.* description of obtainment of stepmother consists of happiness of Śāntanu, explanation of sexual enjoyment and description of pleasure of them.

The eleventh canto *viz.* description of obtainment of two brothers narrates Satyavatī's pregnancy, birth of beautiful boy *viz.* Citrāngada, pleasure of Devavrata and Śāntanu, expertise of Citrāngada, coronation and prince-hood of him, news of Satyavatī's pregnancy second time, birth of second child *viz.* Vicitravīrya. The twelfth canto *viz.* the description of marriage of Vicitravīrya deals with the death of Śāntanu, Citrāngada's killing in the combat, coronation ceremony of Vicitravīrya, *Svayamvara* of Ambā, Ambikā and Ambālikā, kidnapping by Devavrata and disagreement of Ambā to marry with Vicitravīrya.

The thirteenth canto *viz.* the description of the cause of broil between Pāndvas and Kauravas consists of Vicitravīrya's death due to tuberculosis, *Mantraputras* from Ambikā and Ambālikā *viz.* blind Dhṛtarāṣṭra and Pāṇḍu respectively, marriage ceremony of Dhṛtarāṣṭra, and Pāṇḍu with Gāndhārī and Kuntī respectively. Gāndhārī gives birth to hundred sons and one daughter. Kuntī gives birth to three son's *viz.* Yudhiṣṭhira, Bhīma and Arjuna. Mādrī gives birth to two son's *viz.* Nakula and Sahadeva, death of Pāṇḍu, cause of curse, Pāṇḍavas' marriage with Draupadī, *Rājasūyayajña* performed by Pāṇḍavas, game of dice between Pāṇḍavas and Kauravas, exile of Pāṇḍavas for thirteen years, Uttarā's marriage with Abhimanyu.

The fourteenth canto *viz.* the description of Bhīṣma's bed of arrows consists of war between Pāṇḍavas and Kauravas, worry of Yudhiṣṭhira, meeting of Yudhiṣṭhira and Bhīṣma and death of Bhīṣma. The fifteenth canto *viz.* the description of the *Mahābhārata* war comprises of Droṇācārya's appointment as commander-in-chief, death of Droṇācārya, Karṇa's appointment as chief of Kaurava, killing of Duḥśāsana by Bhīma and Killing of Karṇa by Arjuna, worry of Duryodhana, advice of Aśvatthāmā, Śalya appointed as a commander-in-chief, killing of Śalya in war, sinful Aśvatthāmā also punished by the Pāṇḍavas. The sixteenth canto *viz.* the description of regret and despair deals with the victory of Pāṇḍavas, Kṛṣṇa removes the pain of Bhīṣma, repentance of Bhīṣma, consolation given by Kṛṣṇa, Yudhiṣṭhira appologies to Bhīṣma and asks him to forgive.

The seventeenth canto *viz.* the description of general kingly duties deals with Yudhiṣṭhira's question to Bhīṣma about the duty of king, answer of Bhīṣma

regarding king's duty as well as some necessary suggestion of him. The eighteenth canto viz. the description of duties of people deals with Bhīṣma's description of *Prajādharmā* in details. The nineteenth canto viz. the description of salvation consists of Yudhiṣṭhira's question to Bhīṣma regarding the salvation and funeral rites of Bhīṣma. The twentieth canto viz. the description of *Mahāprayāṇa* deals with the charity and food given by Yudhiṣṭhira, salvation of him, good qualities of Bhīṣma, concluding ceremony of Bhīṣma performed by relatives.

Grandeur and beauty of India in poet's word:

वसुन्धरा यस्य च शस्यशोभिता
धनेन धान्येन मुदा च यो भृतः।
ज्वलंश्च यत्रास्ति विवेकदीपको
जयेत्स देशो भरतस्य भूभृतः॥ १.१४

Birth of Bhīṣma in poet's word:

प्रसूय पुत्रं वसुतेजसं शुभा
चुचुम्ब सा स्नेहयुता हि तं चिरम् ।
समर्प्य तं शान्तनुहस्तयोस्ततो
जगाद खिन्ना विनयेन भूपतिम् ॥ १.३५

Oath of Bhīṣma:

अहं निवत्स्यामि सदा विना स्त्रियं
रतिं विवाहं च जहामि सर्वथा ।
न कामयिष्ये च कदापि कामुकीं
न रेतसा मे च कुलं चलिष्यति ॥ १.६३

Example of *Śṛṅgāra* sentiment:

अनन्तरं तौ तिलतण्डुलाख्यं
परस्परालिङ्गनमन्वभूताम् ।

तां भावभूमिं समतीत्य भूयः

प्राप्तावुभौ दुग्धजलैक्यभावम् ॥ १०.२९

Example of *Mandākrāntā*:

प्रायच्छया नभसि जलदैः कामिनीकुन्तलाभैः

शस्यश्यामा खगरवकला पुष्पगन्धान्विता च ।

देवीयम्भूरपि न रुरुचे दाशकन्यास्वरूपे

नारीरत्ने प्रसितमनसे भूमिपालाय तस्मै ॥ ८.६

Example of maxim:

गुरुतत्त्वं सदा पूज्यं वर्तते धरणीतले ।

यदि न स्यादिदं तत्त्वं सत्पथो दुर्लभो भवेत् ॥ ३.१६

Rabindra Kumar Panda remarks:

“The *mahākāvya* is an admirable contribution to the modern Sanskrit literature. The work is dedicated to its hero Bhīṣma. The dedicated verses give a glimpse of his noble character. The poet has tried to highlight all the best things that were there in the personality of Bhīṣma. The work is appreciable for its theme and presentation. Though the theme is well known, it came to light for the first time in the form of a *mahākāvya*.”¹⁷

Kartik Pandya observes:

“The source of the plot of this epic is ‘*Mahābhārata*’ only composed by Veda Vyāsa. Though our poet has composed this epic on the basis of the *Mahābhārata*, still we can observe some deviations made in the poem by our poet.

¹⁷ Panda, Rabindra K., *op.cit.*, 2009

Some deviations made by the poet are the nurturing and bringing up of the child Devavrata by his father and King Śāntanu himself, Devavrata Bhīṣma's appointment of spy to know the secret of his father Śāntanu's love for Satyawatī, the description of the love-sporting of King Śāntanu and Satyawatī, Bhīṣmapitāmaha's advice on *Rājadharmā* to the Pāṇḍavas etc. These deviations have helped the poet in the successful presentation of the poem.”¹⁸

III.VII PĀRTHA-CARITĀMṚTAM

Pārtha-caritāmṛtam (PC)¹⁹ is composed by Brahma Datta Vagmi in 1994. The poet was born on 19th December 1916 in Gudgav, Hariyana. His father's name was Kushal Chanda. The poet has composed many works in Sanskrit literature. He was honored with many prestigious awards.

PC is consisting of 18 *ratnas* and 915 verses. The theme of PC is taken from the *Mahābhārata*. The hero of this epic is Pārtha. The main sentiment of PC is *Vīra*. The poet has not given the titles to the cantos, but he gives the information through the table of contents in the beginning of the epic, are as under:

१. पार्थजन्म
२. कुन्ती द्वारा लालनम्
३. सनन्दनद्वयकुन्तीविबोधः
४. द्रोणाश्रमे शास्त्रास्य शिक्षणम्

¹⁸ Pandya, Kartik, *Bhīṣma-caritam – A Critical Study*, 2011

¹⁹ Vagmi, Brahma Datta, *Pārtha-caritāmṛtam*, 1994

५. महाभारतयुद्धम्
६. कृष्णेन सदुपदेशः
७. अर्जुनकारण्यम्
८. वीर प्रणायः
९. यदुकुलनाशः
१०. पांडवानां हिमालये लगनम्

The epic begins with the following verse:

प्रशान्तमुद्रो भगवान् रमापती
 रहस्यवोचज्जयवीरपुंगवम् ।
 सखे मुहुः शोकसमाकुला मही
 समीहते मां निजपक्षपातिनम् ॥ १.१

The first *ratna* deals with the dialogue between Kuntī and Kṛṣṇa and birth of Kṛṣṇa and Arjuna. The second *ratna* narrates Arjuna's sacred thread ceremony, arrival of Arjuna in the hermitage of Droṇācārya, Arjuna's gallantry and the purpose of his birth. The third *ratna* deals with faith of Eklavya, description of Eklavya's sorrow, Arjuna's love for his preceptor, Droṇācārya's preaching for Eklavya, mutual understanding between Eklavya and Arjuna, Droṇācārya's blessing to Eklavya. The fourth *ratna* consists of description of Droṇācārya's hermitage, meeting of Droṇācārya and Vyāsa, meeting of Vyāsa and Arjuna, dialogue between Arjuna and Vyāsa in isolation, difficulties of Arjuna narrated by Vyāsa. The fifth *ratna* consists of Arjuna's incubation about future's enemy, consolation given by Karṇa and Arjuna's faith in god.

The sixth *ratna* deals with the conversation between Droṇācārya and Arjuna, qualities and patience of Arjuna, meeting of Arjuna with his brothers, description

of wicked-minded Duryodhana and deliberation between Arjuna and Yudhiṣṭhira. The seventh *ratna* consists of description of conference, speech of Arjuna among the kinsfolk and citizens of Hastināpura, Yudhiṣṭhira's ideas, anger of Bhīma and consolation by Arjuna. The eighth *ratna* narrates power of almighty god and characteristic of egoist person. The ninth *ratna* comprises of arbitrary behavior of Duryodhana, Arjuna and Kṛṣṇa's meeting, Duryodhana's challenges for the war to Arjuna, lecture of Bhīma and description of Arjuna's modesty.

The tenth *ratna* deals with worry of Yudhiṣṭhira, arrival of him near Kṛṣṇa, Duryodhana's arrival near Kṛṣṇa, urged to Kṛṣṇa to take the side of him in the war, Kṛṣṇa's vow, Arjuna's prowess and Kṛṣṇa's prophecy. The eleventh *ratna* consists of arrival of Arjuna in Dwarika near Kṛṣṇa, arrival of Arjuna near his brothers, the power of the rival party and preparation for war. The twelfth *ratna* narrates dispute between Arjuna and Karṇa, Arjuna's curiosity to know the path of salvation, question of Arjuna to Kṛṣṇa and path shown by Kṛṣṇa. The thirteenth *ratna* consists of courage of Arjuna, instability of Arjuna in the war and characteristics of soul described by Kṛṣṇa.

The fourteenth *ratna* deals with difference between good and evil deeds. The fifteenth *ratna* comprises of description of war between the Pāṇḍavas and Kauravas. The sixteenth *ratna* deals with slaying of Bhīṣma, Droṇācārya, Śālyā, and Karṇa and others. The seventeenth *ratna* consists of killing of his relatives, collapsing of Kauravas, sadness of Arjuna in the separation of Kṛṣṇa. The eighteenth *ratna* deals with departing of Kṛṣṇa in the residence of himself from the earth. The epic poem ends with the following verse:

विधाय विविधां लीलां विनाश्य साधुविद्विषः।

पुनरेव घटं याति विप्लवान्ता यथा नदी ॥ १८.४५

The poet has used many metres like *Anuṣṭup*, *Indravajrā*, *Upendravajrā*, *Upajāti*, *Vasantatilakā*, *Varṇāsthā*, *Mālinī*, *Śikharinī* and so on.

Example of *Upamā*:

एतौ युगौ ते दृढबाहुदण्डौ
विद्वेषिलोकाय महेन्द्रवज्रौ ।
दीनाय निर्नाथजनाय वीर
प्रच्छायिकल्पदुममान्यतायाम् ॥ ४.९

Description of hermitage of Droṇācārya:

अत्रैव शिक्षामधिगन्तुमेते
छात्रा दवीयस्थदिशोऽभ्युपेयुः ।
प्रायेण तत्रैव कुरोश्च पाण्डोः
वंशस्यमर्त्या बहुशो वसन्ति ॥ ४.४

Arjuna's patience described in the sixth *ratna* in charming manner:

सुकुलचलनमेवं शुक्लमाचारवृत्तम्
नयनमविदितानां कर्षणाकारिभावः ।
सपदि विपदि सत्यामानने सुप्रसादः
सकलमवसितं तल्लक्षणं धीरतायाः ॥ ६.१९

The description of Eklavya's plight:

चरण, नास्ति मदीयगृहं क्वचित्
नहि कुटुम्बसुहृद्वलबन्धनम् ।
क्षितिरपीह मदीयभरं गुरो
न सहते तत एव निराश्रयः ॥ ३.२८

An example of good saying:

सर्वं तेषां भवति शुभदं यत्र भव्यो मुरारिः
सोढं कष्टं विपदि गहनं तत्परीक्षार्थमेव ।

संघर्षान्ते कनकमयते दिव्यतां नाऽपि तद्वत्

तत्रारुह्य प्रविशति सदैवेन्द्रलोकं मनस्वी॥ ११.४३

Harisinh Shastri observes:

“काव्य को महाकाव्यकी श्रेणी में लिया जा सकता है क्योंकि इसमें महाकाव्यके सारे गुण विद्यमान हैं यह महाकाव्य के सभी लक्षणों से युक्त है।.....कवि की शैली सुगम प्रसादमय है। दीर्घ समास एवं क्लिष्टता कहीं खोजने पर ही प्राप्त होती है। भाषा अत्यन्त सरस भावपूर्ण, व्याकरण निष्ठ एवं सरल है। अतः यह महाकाव्य सहज, सरस, सरल, प्रवाहमय, अलंकृत, प्रसादगुण युक्त है महाकाव्य में कलापक्ष और भाव पक्ष का सुन्दर समन्वय है। प्रस्तुत रचना के पढ़ने पर यह ज्ञात होता है कि कवि-कवि ही नहीं प्रत्युत विवेचक भी हैं। क्योंकि इनकी रचना में कोई अभाव नहीं खटकता। रचना स्वयं में सशक्त और भावपूर्ण है।”²⁰

III.VIII SĀMBA-SAMBHAVAM

Sāmba-sambhavam (SS) is composed by Gopikṛṣṇa Vyāsa. The poet was born in Pokran near Jesalmer in Rajasthan, on 8th August 1915. His father's name was Ambalal Vyasa and his mother's name was Amruti Devi. The poem begins with the following verse:

अम्बालालात्मजोऽयं हरित

ऋषिकुले राजरङ्गाभिधाने,

उत्पन्नाया सुदेव्या अमृति-

पदजुषः स्वात्मजो गोपिकृष्णः॥

²⁰ *Ibid*, p.vii-viii

The poet did M.A. from the Jodhpur University in 1968. Later on he joined Jodhpur University as a lecturer in 1975. He has composed many works in Sanskrit literature viz. *Sāmba-Sambhavam*, *Amarnātha-darśanam*, *Indirā-śatakam*, etc. Therefore, he was honored with many prestigious awards like Māgha Award, Kālidāsa Award etc. He passed away on 31st October 1994.

The theme of this epic is taken from the 14th to 18th *Adhyāyas* of *Anuśāsanaparva* of the *Mahābhārata*. This work is not available to me but Shankarlal Shastri gives this information in his book.²¹ Lalashankar Gayaval observes in his research paper:

“बीजरूप में प्राप्त लघुवृत्त को कवि ने अपनी प्रतिभा सुधा से सींचकर
महाकाव्य रूप में विशाल विटप को पल्लवित, पुष्पित एवं फलसम्भृत
किया है।”²²

The first canto deals with the eulogy of lord Śiva and Kṛṣṇa, merits of Kṛṣṇa described in *Bhāgavat*, dance of Kṛṣṇa, description of routine life of Kṛṣṇa, form of Veda and science, glory of Śiva by seer Durvāśa. The second canto consists of greatness of spell ‘*Om Namah Sivāya*’, devotion of lord Kṛṣṇa towards Śiva, meeting of Jāmbavatī and Kṛṣṇa, worship of goddess Pārvatī for getting the son by Jāmbavatī, mutual love between Kṛṣṇa and Jāmbavatī.

The third canto describes the departure of Kṛṣṇa for the penance, meeting with Sudāma, suggestion given by Sudāma to Kṛṣṇa for worshiping Śiva, majesty of lord Śiva, remembrance of Gāndhī, Sāvarkar and others, description of forest and river Saraswatī, description of Brāhmin and their living styles and faith in lord Śiva of people of village. The fourth canto narrates the separation of Kṛṣṇa and

²¹ Shastri, Shankarlal, *op.cit.*, 2009 p. 96

²² Gayaval, Lalashankara, *op.cit.*, 2003, p.75

Jāmbavatī, lamentation of her, description of local Rajasthan songs, arrival of Nārada in front of Jāmbavatī, suggestion to perform Śiva's worship, mental-agony of her, unconsciousness of her, Jāmbavatī's body protected by Nārada, Jāmbavatī approached to Kṛṣṇa with the help of meditation, returning of her after having made understood by Kṛṣṇa. The fifth canto comprises of the greatness of Śiva's worship, dissolvent of Kṛṣṇa in Śiva's devotion, arrival of seers and deities to see the worship of Śiva performed by Kṛṣṇa, appearance of Śiva having pleasant with the devotion of lord Kṛṣṇa, trouble faced by Kṛṣṇa at the time of penance and firmness of Kṛṣṇa in the worship of Śiva.

The sixth canto consists of eulogy of Śiva. In this canto the poet has used word "नमः" in the beginning of each verse. The seventh canto describes happiness of lord Śiva having seen the devotion of Kṛṣṇa, engagement of seers in Śiva's worship and fruits of Śiva's devotion. The eighth canto comprises of arrival of Kṛṣṇa to back home, pregnancy of Jāmbavatī, importance of *Jyotiṣśāstra*, birth of Sāmba, charity given by Kṛṣṇa on the occasion of Sāmba's birth, childhood of Sāmba, departure of Sāmba for getting the knowledge in hermitage, arrival of Sāmba having completed education, hospitality of Sāmba and engagement of Sāmba in Śiva's worship.

Mutual love between Kṛṣṇa and Jāmbavatī:

भर्तृ-स्नेहान्वितापि स्त्री पुत्रहीना न शोभते ।

वल्लरी सहकारस्था यथा पुष्पफलैर्विना ॥ २.१७५

Description of hospitality of Kṛṣṇa performed by Brāhmin:

समागतैः पोकरणद्विजेशैः

सहैव तीर्त्वा तटमद्भुतं तत् ।

ग्रामस्य तत्पोकरणस्य पार्श्वे-

स्थितः क्रियां द्वयर्थकरीचकार ॥ ३. २५८

Example of *Viyoginī* metre:

न हि कापि पतिव्रता पतिं
परिवर्ज्य क्षणमात्रमप्युत ।
अनुजीवितुमत्र चेष्टते
विगतप्राणधना तनूरिव ॥ ४.५८

Greatness of Śiva in the word of poet:

श्रुत्वा संस्तवनं कृतं नृहरिणा कृष्णेन वेदोदितम्
सन्तुष्टः परमो मया दयितया युक्त्या प्रकृत्या स्वयम् ।
प्रारेभे वदितुं सहस्यमखिलं वेदोत्परं निर्मलम्
वेदेषु प्रथितोऽह्येकपुरुषः स्थाणुः शिव शङ्करः ॥ ७.९

Fruits of Śiva's hymn:

श्रीकृष्णेन कृतां शिवस्तुतिमिमां वेदार्थतावात्मिकाम्
सद्वर्णामुपमन्युतण्डिऽकथितां चान्यर्षिभिः सम्मताम् ।
यः कश्चित् पठतीह निर्मलधिया नित्यं महेशालये
लब्धोऽशेषसुखः स जन्मनि महादुःखेभ्य उन्मुच्यते ॥ ७. ३००

Shankarlal Shastri observes:

“कवि ने अपने महाकाव्य में अधिकांश स्थलों पर पौराणिक शैली को ही अपनाया है। सामान्यतः कवि के काव्य का उपजीव्य साधनभूत महाभारत व पुराण है। पद-पद पर कवि ने वेदादि में उल्लिखित शिव के विराट् स्वरूप व महाभारतादि ग्रन्थों के आधार पर सविस्तार वर्णन किया है। इससे निःसंदेह कवि का गंभीर शास्त्रीय पक्ष व प्रतिभा का दिग्दर्शन होता है। कवि अनेक विषयों के ज्ञाता थे। यह पक्ष उनके

व्याकरण, साहित्य, वेदान्त, न्याय व पुराणेतिहास आदि शास्त्रों के विषय को लेकर अपनी सर्जना करने के कारण स्वयंसिद्ध है।”²³

III.IX KIRĀTĀRJUNĪYAM

Kirātārjunīyam is composed by Jagannath Pathak. It is an unpublished epic. The poet was born at Kothatoli, Bihar in 1934. The subject matter of this epic is taken from *Kiratārjunīyam* of Bhāravi. The poet has composed some of the part of this epic in his childhood. This work is not available to me but Rahash Vihari Dwivedi mentions about this epic in his book.²⁴

Let us see an example:

कठिनं हृदयं मृदुत्वमेति
दुतिरायाति च निर्भरं सुवर्णम् ।
प्रथमं स्पृहयत्यतीव शैत्यं
परितपं तु समीहते द्वितीयम् ॥ १८.६

Thus in the aforgoing pages we made an analysis of the *mahākāvyas* based on the *Mahābhārata*. In the next chapter we will try to introduce the *mahākāvyas* composed on the *Purāṇas*.

²³ Shastri, Shankarlal, *op. cit.* p. 94

²⁴ Dwivedi, Rahash Vihari, *op.cit.* pp.397-398