

CHAPTER IV

A LITERARY STUDY OF SANSKRIT MAHĀKĀVYAS FROM 2011-2018

4.1 Swātantryasāmbhavam of Rewa Prasad Dwivedi

Swātantryasāmbhavam is a *Mahākāvya* written by Rewaprasad Dwivedi. It is divided in seventy- five canto. *Swātantryasāmbhavam* is a modern epic. In present epic the role and the history of freedom achieved by freedom movement and from the rebellion of 1857 to 1947 has been presented as well as the political situation of India after independence has also been described. The source of the story of this epic is Indian freedom struggle.

4.1.1 About the Author:

Rewa Prasad Dwivedi is a famous name in library world in India and abroad for his excellence in writing poems, teaching difficult ancient texts of Poetics, down from *Nāṭyaśāstra*, *Rasagaṅgādhara* of Panditarāja Jagannātha. He is a poet, dramatist, critic, scholarly editor and above all a great scholar of Sanskrit poetics and drāmaturgy. On literary grounds, Prof. Dwivedi evaluated the merits and demerits of old theories propounded by Ānandavardhana and Maṃmaṭa etc. and resets them with the prominence of the vedic term ALAM, representing the meaning of Brahma. The credit goes to Prof. Dwivedi of leveling the authorities of literature at par with those of Upaniṣad's. In the present decade of the century 'ALAM BRAHMA' is absolutely a new proclamation in the Sanskrit Poetics like 'Aham Brahma' in philosophy. It is accepted all over the world. He has propounded new theories in the field of Sanskrit Poetics and DRāmaturgy in his treatises *Kāvyaślokaśikāṭikā*, *Nāṭyānuśāsanam* (I-V Vol.) and *Alam Brahma*. As a creative writer in Sanskrit, he has composed three big epics *Uttarasītācaritam* (1-10 Canto), *Swātantryasāmbhavam* (1-75 Canto, verses 6064), two Sanskrit dramas *Saptarṣikāṅgresam* (1-10 Act), *Yūthikā* (1-4 Act) and more than 21 lyrics poems on different subjects viz. *Pramāthaḥ*,

Śatapatram, *Śakatāram* (on the release of Nelson Mandela from prison), *Śarabhangam*, *Sugatobravīti* (on the demolishing of the images of Budhdha in Bamian by Taliban), *Vṛddhakumāri*, *Ahamasmyahameva*, *Rāmaparisankhyā*, *America-Vaibhavam*, *Avadānalatikā*, *Ayi Nīla Nadi* and many other lyrics.

Prof. Dwivedi has published 100 books in Sanskrit and composed over 10000 verses. Prof. Dwivedi's Epic poem *Svātantryasambhavam* composed in Canto1-75 and verses 6064, in a classical standard Sanskrit carrying sharp expression. This poem was first published in 1986 with 28 Sargas, second time published in 2001 with 33 verses and the latest edition published in 2011 with 75 sargas and 6034 verses. Its subject matter is India's freedom movement since Queen of Jhansi Mahārānī Lakṣmī Bāi up to the recently concluded agitation of Anna Hajare against corruption in Sept. 2011. A philosophical treatment of human life is depicted in Prof. Dwivedi's latest lyric poem '*Ayi Nīla Nadi*' of Egypt (Verses 242).

Since 1964 Prof. Dwivedi is engaged upto the present day in critically editing the old texts with documentation and with correction on the valid ground of contemporary script like Brahmi. He has given a logical reading in written Manuscripts of Kālidāsa literature. Afterwards all his conjectured readings were supported by the Manuscripts too, available in India and in Harvard University, USA. Prof. Dwivedi has critically edited three most important treasure houses of Indian minds – (1) *Nāṭyaśāstra* (*Kāvyaalakṣanakhanda* with Hindi Translation) 2004; (2) *Kālidāsagranthāvalī* (follower of Bharat, with Hindi Translation) 1976, 1986 and 2008; (3) *Śṛṅgāraprakāśa* of Bhojaraj (1-36 Prakāśa) in 2007.

As a Professor Emeritus (Sanskrit), in Banaras Hindu University Prof. Dwivedi is still engaged in the preservation of ancient treatises on poetics in a new form for the generations to come. He abridgment of *Śṛṅgāraprakāśa*, *Dhvanyāloka*, *Vyaktiviveka* are ready for print. Prof. Dwivedi has received President Award - 'The Certificate of Honour' In 1978, MM P.V. Kane Gold medal in 1983, Sr. Teacher's Award, BHU, in 1986, Sahitya Akademy Award in 1991, Kalpvalli Puraskar in 1993, Vachaspati Puraskara in 1997.

Prof. Dwivedi started his career as Lecturer and Asst. Professor of Sanskrit, MP Govt. service from 1959-1970. He became Reader in Dept. of Sahitya, 1970-1977, Professor -, ad of the Department of Sahitya 1970-1990, Dean, SVDV (Faculty of Sanskrit Learning, BHU) 1979-

81, 1985-87, 1987-1989, Emeritus Fellow (UGC 1991-1992), Emeritus Professor (BHU since 1993). He is Founder of Kālidāsa Sansthāna, Varanasi in 1986 which is engaged in the preservation and publication of rare Sanskrit Texts.

Pravin Pandya writes:

“उनका यह महाकाव्य संभवतः सर्वाधिक विशाल महाकाव्य है, जो कल्हण की राजतरंगिणी की शैली को आज के परिप्रेक्ष्य में प्रस्तुत करता है। इस महाकाव्य के कुल ७५ सर्ग प्रकाशित हैं तथा ३५ अन्य सर्ग प्रकाशन की प्रतीक्षा में हैं। प्रकाशित सर्गों की पद्य संख्या ६०६४ है तथा २६१५ पद्य अप्रकाशित सर्गों में हैं। द्विवेदी जी ने १८५७ ई. से अब तक की समस्त घटनाओं का वर्णन इस काव्य में किया है। स्वतन्त्रता के संकल्पोदय से लगाकर स्वतन्त्रता प्राप्ति का वर्णन तो इसमें प्राप्त हैं ही कतिपय अन्य राष्ट्रीय विभीषिकाएँ तथा रामजन्मभूमि के निर्णय आदि को भी कवि ने अपने महाकाव्य का विषय बनाया है।”¹

Radhavallabh Tripathi remarks:

“झाँसी की रानी के संघर्ष से आरंभ कर के अन्ना हजारे तक के आंदोलन का वृत्तांत इस महाकाव्यात्मक आख्यान का विषय बना है। आख्यान की काव्यात्मकता के साथ १८५७ से २०११ तक के इतिहास को समेटने का ऐसा प्रयास भी भारतीय साहित्य में अनोखा ही है।”²

सर्गः	सर्गनामः	श्लोकाः
१.	पीठिकाबन्धः	७६
२.	स्वातन्त्र्यसंकल्पोदयः	७२
३.	जनविद्रोहः	८५
४.	कमलापरिग्रहः	७६
५.	कमलादोहदलक्षणः	८१
६.	गर्भमङ्गलः	७३
७.	दोहदपूरणः	७२
८.	ग्रामटिकादर्शनः	७४
९.	जनान्दोलनः	७३

¹ Pandya Pravin, Samakālīna Sanskrit Sāhitya: Uplabdhiyan, Sambhavanayanen evam Swaraja, pp.238-239

² Tripathi, Radhavallabha, *Sanskrit Sahitya – Ekkisavi Shatabdi*, p.20

१०.	इन्दिरासंभवः	७३
११.	काव्यमङ्गलं (सरसीकाव्यम्)	७४
१२.	कमलामहाप्रयाणः	१००
१३.	मोतीलालनेहरूमहाप्रयाणे जवाहरपरिदेवनः (मृत्युकविता)	७०
१४.	भारतविभाजनः	७६
१५.	नोवाखालीरक्तपातः	११०
१६.	चीनपाकाभिद्रोहः	७०
१७.	जवाहरलालनेहरूपरिनिर्वाणः	७८
१८.	भारतपाकसन्धिबन्धः	८१
१९.	लालबहादुरशास्त्रिदेहविसर्गः	१०६
२०.	मातृप्रतिष्ठा	७०
२१.	पाकबङ्गविजयः	८२
२२.	आपत्कालसंहारः	९७
२३.	अन्तःकलहः	७१
२४.	जनाक्रोशः	१११
२५.	शक्तिलाभः	८७
२६.	प्राधान्यसंक्रमः	७०
२७.	जवाहरलालमुक्तिः	७८
२८.	प्राधान्यसंक्रमः	११७
२९.	मतिभेदः	७१
३०.	राजीवविशसनः	७०
३१.	नरसिंहसंभावनः	९१
३२.	सौराज्यशंसनः	८२
३३.	वाजपेयिप्राधान्यः	९१
३४.	मनमोहनसिंहस्याद्यं प्रधानमन्त्रित्वं	१०१
३५.	मङ्गलाभिर्शंसनो	९७
३६.	नरपशुता	९२
३७.	रसयोगः	७१
३८.	विषमक्षण	१०३
३९.	पातालप्रवेगो	७२
४०.	श्रीचन्द्रशेखरसिंहमहाप्रयाणो	७५

४१.	अनियन्त्रितचारित्रः	७०
४२.	विपर्ययो	७७
४३.	वामत्वविडम्बनः	७०
४४.	अशुचिता	८१
४५.	कटुविपरिणामः	७६
४६.	मतिपरिलकारो	७०
४७.	अतीतस्मृतिः	७०
४८.	दुर्योधनास्थिवह्निः	७०
४९.	अभीद्धतपः	७२
५०.	सुमतिशारदाप्राकट्यप्रार्थनः	७१
५१.	विडम्बनम्	७२
५२.	यमपरिग्रहः	७१
५३.	मालवीयाचारः	७१
५४.	सौभाग्यशंसनः	७०
५५.	प्रणतिरहस्यं	७२
५६.	विश्वस्वस्त्ययनः	८४
५७.	स्वरूपदर्शनः	७५
५८.	मृत्युजृम्भोदयः	७२
५९.	चक्षुरुन्मीलनं	७०
६०.	कर्मविनिमयः	८३
६१.	परिपोषमार्गः/सद्दामवधः	७१
६२.	महाविभीषाधिकारः	७७
६३.	मनुष्यमतिसंशोधनः	९५
६४.	विषमताभिषङ्गः	८५
६५.	पञ्चदशलोकसभानिर्वाचनः	९३
६६.	झञ्झादुर्दिनः	८७
६७.	भूयः प्रधानमन्त्रिनिर्वाचनः	८६
६८.	नियतिताण्डवः	७६
६९.	नियतिविपर्ययः	७७
७०.	विश्वस्तिवचः	७२

७१.	शत्रुप्रेमा	७५
७२.	रामजन्मभूमिविवादनिर्णयः	७८
७३.	भूयः प्रकोपः	८३
७४.	सुवर्णोदयः	७०
७५.	जनान्दोलनः	१४७

4.1.2 Summary of *Swātantryasaṁbhavam*

The present epic is the second epic composed by Santana Kavi Reva Prasad Dwivedi. It has 33 cantos and 2609 verses, in which the movement of independence from year 1857 to 1947 has been described along with the political situation of India after independence, till the tenure of honourable former Prime Minister Shri Atal Bihari Vajpayee. Its first publication was done in year 2000 from Kashi Hindu university Varanasi and the second publication was also done from Kashi Hindu university Varanasi in the year 2001 with Hindi translation. A brief description of the story line of the epic has been given below.

I. पीठिकाबन्धः

freedom of society and individual is a suitable subject for the present poets and for this Sanskrit is the suitable language. The history of Jhānsī ki Rānī to the former Prime Minister Atal Bihar Vajpayee is presented. The demarcation of Indian history is described.

II. स्वातन्त्र्यसंकल्पोदयः

In the second canto named *Swātantryasaṅkalpodayaḥ* the poet has described the birth, education and initiation of Jhānsī's daughter Rānī Lakṣmī bāi, and her wonderful personality while describing Lord Vishwanath's city Jhasi (Varanasi).

III. जनविद्रोहः

This canto is named as '*Janavidrohah*'. Professor Dwivedi has presented the idea of Indianness martyrdom of Rani Lakshambai of Jhansi, Mahatma Gandhi and Bal Gangadhar Tilak. The origin of Indian mass movement against the British rule has been presented.

IV. कमलापरिग्रहः

This canto is named as '*Kamalāparigrahaḥ*', the poet has written about Gaṅgā, Yamunā and Saraswatī and the story of the birth of Pandit Jawaharlal Nehru and his marriage with Kamala Nehru is described.

V. कमलादोहदलक्षणः

This canto is named as '*Kamalādohadalakṣaṇaḥ*'. In this poet has describe desire to create the creation and he symptoms of a pregnant woman Kamala Nehru while describing the spring.

VI. गर्भमङ्गलः

This canto is named as '*Garbhamaṅgalaḥ*'. In this the poet has described Kamla Nehru's pregnancy and the importance of the womb.

VII. दोहदपूरणः

This canto is named as '*Dohadapūraṇaḥ*'. The poet has described Utpaladi (Mahadev Hills) of Kashmir. Description of autumn and the characteristics of Sudarshan flower are also given.

VIII. ग्रामटिकादर्शनः

This canto is named as '*Grāmatikādarśanaḥ*'. A captivating description of rural environment of India, nature and flora like cucumber, bittergourd, tori, cauliflower, groundnut, bringal, Satavari, corn etc has been described in detail.

IX. जनान्दोलनः

This canto is named as '*Janāndolanaḥ*'. Professor Dwivedi has written about British rule in India, a picturesque description has been given of the nonviolent struggle for freedom.

X. इन्दिरासंभवः

This canto is named as '*Indirāsambhavam*'. The birth of Indira Gandhi is described in this canto.

XI. काव्यमङ्गलम् (सरसीकाव्यम्)

This canto is named as '*Kāvyaṃaṅgalam*'. Poet has described *Kavisammelana* held at Pandit Jawaharlal Nehru's house Aanand Bhavan in which he presented Sarsi- Kāvya. In this section dialogues between Hansa and Padma and the exclusive patriotism of Padma has been described.

XII. कमलामहाप्रयाणः

This canto is named as '*Kamalāmahāprayāṇah*'. In this there is description of Jallianwala Bagh Massacre, Indira Gandhi's contribution to freedom, the meeting of Indira Gandhi and Feroze Gandhi, great scarifies of Kamala Nehru Indira, Indira Gandhi's education, Chandrashekhar Azad's heroism and letters of Jawahar Lal Nehru to Indira Gandhi has been mentioned.

XIII. मोतीलालनेहरूमहाप्रयाणे जवाहरपरिदेवनः (मृत्युकविता)

This canto is named as '*Jawāhara Paridevanah*'. In this the marriage of Indira and Feroz, the birth of Rajiv Gandhi, the journey of Motilal Nehru and his death are given. A very beautiful description of death has been given by professor Dwivedi.

XIV. भारतविभाजनः

This canto is about Partition of India. After independence on 15th August 1947, Pakistan was established. British left India. Pandit Jawaharlal Nehru took oath as Prime Minister of India and Muhammad Ali Jinnah as the Prime Minister of Pakistan. Their oath taking ceremony is being described.

XV. नोवाखालीरक्तपातः

This canto is named as '*Paridevanah*' is regret, the tragic description of partition, the bloodshed on the India-Pak border, the death of Mahamaya Malaviya and the morning of Bharata Mata is described.

XVI. चीनपाकाभिद्रोहः

In this canto China Pakistan rebellion, honour of the art during the reign of Pandit Jawaharlal Nehru, development of self reliance engineering in arms, rain of good fortune in every field, invasion of China and Pakistan on India and pressure from Russian historical events like the failure of China etc described.

XVII. जवाहरलालनेहरूपरिनिर्वाणः

This canto is named as '*Jawāharalālanehrūparinirvāṇaḥ*'. Merging of princely states in India by Sardar Patel, Mahatma Gandhi is hunger, Jawaharlal Nehru's death and Pandit Nehru's last ritual by Rajiv Gandhi etc are described here.

XVIII. भारतपाकसन्धिबन्धः

This canto is named as 'Indo Pak Treaty'. Here death of Pandit Jawaharlal Nehru, Lal Bahadur Sastri becoming Prime Minister, Pakistan's re invasion of India, crushing defeat of Pakistan India's victory over Lahore, Pakistan's president Ayub Khan and Shastri ji's agreement, and death of Shastri ji is being described here.

XIX. लालबहादुरशास्त्रिदेहविसर्गः

This canto is named as '*Śāstridehavisargah*'. Shastri ji has written a letter in which his salvation, self-request to Mother India, the bright form of Mother India, the horror of death in Pakistan, the valour of Indian solidiers, establishment of peace, friendship with Russia, Tashkent Agreement, sacrifice of Shastri ji's life as an atonement is describe.

XX. मातृप्रतिष्ठा

This canto is named as '*Matrpratiṣṭha*'. The whole nation mourns over Shastri ji's death. The lamentation of Mrs Lalita Shastri, Shastri ji's dead body, his last rituals, the election of Mrs Indira Gandhi as Prime Minister, the influence of Indira Gandhi with the help of his sons Rajiv Gandhi and Sanjay Gandhi etc have been described.

XXI. पाकबङ्गविजयः

This canto is named as '*Pākabangvijayah*'. Public's love and affection for Indira Gandhi and her 2 sons, the heinous atrocities of Punjab soldiers on women and men of Bangh bhoomi and strong

commendation of human race on this, the army in bangabhumi by Indira, the destruction of 400 Pakistani airplanes, the surrender of about 1,00,000 soldiers and their imprisonment in remote places and the election of Lok Sabha at the same time and Indira getting a majority in it etc has been described.

XXII. आपत्कालसंहारः

This canto is named as '*Āpatakālasamhārah*'. Zakir Hussain's becomes the president in the land of Radha Kṛṣṇa, disruption in Congress party and formation of Indian Congress party even after winning Bangladesh being abandoned, Indira's missile treaty and Bangladesh president Mujib and Pakistan's president Ayub Khan, Aryabhata's launched into space, public anxiety due to Sanjay Gandhi's harshness, Indira Gandhi's election by High Court of Prayagon the petition of Rajnarayan Singh declaring illegal, relation of justice and religion, presidents awareness, constitution amendment by Indira Gandhi and declaration of termination of emergency etc are described.

XXIII. अन्तः कलहः

This canto is named as '*Antaḥ Kalahaḥ*'. In this Indira Gandhi's conversation with sycophant, advising them to hold election ahead of time, defeat of both Indira and Sanjay in the election, Morarji Desai being made Prime Minister by Atal Bihari Vajpayee and Chaudhary Charan Singh at the same time Mrs Neelam Sanjeev Reddy as president and Doctor Pratap Chandra became the education minister Morarji made Charan Singh the self-government minister and Rajnarayan Singh the health minister, removal of Raj Narayan Singh by the sangh. Case setup and withdrawal of by Atal Bihari Vajpayee, Charan Singh and Rajnarayan Singh. The obstinacy of returning and threatening 40 MPs of jansang to separate from them etc has been described.

XXIV. जनाक्रोशः

This canto is named as '*Janākrośaḥ*'. Janta dala's rule came to end and as soon as Morarji withdraw both Chaudhary Charan Singh and Rajnarayan Singh. Chaudhary Charan Singh got the post of Prime Minister in place of Morarji Desai but he was unsuccessful in parliament which leads to his downfall. The writing of a poem named 'Aham Swatantra' by sanatana kavi in which

he describes the dissatisfying episode and abominable form of Indian politics of that time are being described in this canto.

XXV. शक्तिलाभः

This canto is named as '*Śaktilābhaḥ*'. In this Indira Gandhi who is unaware of the conspiracies against her, visits Shri Vaishnavi Devi of Himachal and listens to the praise worthy poems emanating from caves of that mountain, Indira realised freedom from attachment.

XXVI. प्राधान्यसंक्रमः

This canto is named as '*Prādhānyasaṅkramaḥ*'. In this the spread of terrorism in Punjab by Pakistan, disunity amongst national leaders' interpretation of India on the base of many mythology parables and Indira Gandhi winning the election with majority and becoming president once again are mentioned.

XXVII. जवाहरलालमुक्तिः

This canto is named as '*Jawāharamuktiḥ*'. Indira's sons moruning over riots in Punjab after destroying the miscreants hidden in golden temple, Giani Zial Singh becoming the president and in mean time Vinoba Bhave's fast against cow slaughter, his breaking of fast on assurance from Indira but resuming fast and leaving his body due to not eating. India's lack of feeling of revenge on those who prosecuted Vinoba ji, Jagjivan Varma left Indira's side. On 31st October 1984 Indira's own guide Vayant Singh assassinated . Indira's funeral and her reception in heaven by her father Jawaharlal Nehru and mother Kamala and the rise of Jawahar Lal and Kamala from heaven to the attainment of salvation.

XXVIII. प्राधान्यसंक्रमः

This canto is named as '*Prādhānyasaṅkramaḥ*'. In this Rajiv Gandhi became Prime Minister, he sent his army to Sinhal, Rajiv gave importance of action rather than plans, description of Rajiv Gandhi government or working style of his government, completion of 5 years of Rajiv Gandhi is government and his becoming victim of Bofors scandal, finance minister Vishwanath pratap Singh withdraws his support from Rajiv, in loksabha election Congress did not get a majority, multi-party supported and Vishwanath pratap Singh became Prime Minister, he made

Mufti Mohammad Sayeed the minister of self-government and secretly supported supporting VP Singh , Shree LK Advani started Yatra from beach to Ayodhyā which was stopped by chief minister Lalu Prasad, Mulayam Singh in Ayodhyā killing thousands of unarmed devotees of Rāma. BJP withdraws support from Vishwanath Pratap Singh and his resignation after a long discussion in Lok Sabha, Rajiv Gandhi's disapproval in becoming leader of a minority party and Mr VenkatRāman inviting Mr. Chandrashekhar for the post of Prime Minister in Congress government has been narrated.

XXIX. मतिभेदः

This canto is named as '*Matibhedah*'. Rajeev Gandhi's assurance of cooperation to Mr Chandrashekhar, Chandrashekhar removed of Karuṇanidhi from Madras, sermons of ram bhakti Saints of Ayodhyā to their opponents, the reason for downfall of VP Singh was the then political condition, detail symbolic explanation of disparities Chaudhary Devi Lal's support to Chandrashekhar and president Shri Venkataraman's appeal for establishment of political unity at the national level in the interest of nation etc is narrated.

XXX. राजीवविशसनः

This canto is named as '*Rajeev Hatya*'. Rajeev Gandhi did not like some of the works of Chandrashekhar, resignation from the post of Prime Minister by Chandrashekhar, recommendation of the 10th election by Chandrasekhar and nuisance in Punjab by him, description of the glory of Punjab depicts the distorted form of trouble Punjab, despite the distorted form , India suffering from political instability, Rajiv Gandhi was killed by human bomb in Perumbadur while he was campaign for 10th election, identification of dismembered body of Rajiv Gandhi, polls in some area were cancelled and in others other areas it was postponed ,the story till the last rituals of 47 year old Rajeev Gandhi has been described.

XXXI. नरसिंहसंभावनः

This canto is named as '*Narsimhasambhāvana*'. Congress made Narsingh Rao the president, Narasimha Rao was confident that he would prove his majority in the parliament. But in Ayodhyā Congress firing on devotees and suffered, Kamalapati Tirupati fainted on hearing the news of election and died, elections result was declared in which Congress's leaders like

Devendra Dwivedi, Umakant Mishra, Nawab Pataudi, Rajamangal Pandey, Gyaneshwar Mishra, Jagannath Mishra etc defeated, victory of Congress in South dominance, Congress , BJP and Janata Dal in election didn't get majority, Narsimha Rao elected as the leader of Congress party, the Sītātation of Narasimha Rao after seeing the hung situation on Congress party, the poet has presented a poignant portrayal of the postponement of election and the political condition of that time.

XXXII. सौराज्यशंसनः

This canto is named as '*Saurajyaśaṁsanah*'. Shree Narsimha Rao is swearing in as Prime Minister by president Shree VenkatRāman, swearing in ceremony, from of political commander, nakshatra position at the time of swearing in of Narasimha Rao, discharge of responsibility Seshan (head of the election Commission) Narsimha Rao's story is described , his selflessness and ideal form of Indianness is being narrated.

XXXIII. वाजपेयिप्राधान्यः

This canto is named as '*Vājapayeeprādhānyah*'. Narasimha Rao's 5 years as Prime Minister completed and it was time for election again, Congress didn't won, Atal Bihari Vajpayee becoming Prime Minister for 13 days with multi party support and after 13 days Shree Devagoda was made Prime Minister, Devagoda resigned from the post due to stubbornness of the Congress party President, Sītāram Kesari finally Indra Kumar Gujral was made the Prime Minister. During the period president of India ,Shankar Dayal Sharma, Vajpayee Ji become the Prime Minister again as a leader of minority, Mr. Vajpayee tested atom bomb with utmost secrecy, composing of poem by Professor Reva Prasad Dwivedi his support, ' Parmanu Yugam Naa Pranaam' with the example from ancient literature, Mr. Vajpayee extending his hand of friendship to Pakistan but Pakistan occupied o Kargil, they were driven back by Indian troops , meanwhile Mr Vajpayee was defeated by one vote in loksabha election, the election of 13th Lok Sabha were held in which clear majority of Vajpayee and his supporting parties can be seen, Mr Vajpayee's formation of cabinet minister, declaration of nuclear power by Vajpayee, U.S. President Mr. Clinton's visit to India and at the same time on 23 March 2000. Professor Reva Prasad Dwivedi was awarded with the best Sanskrit Literature award 'Srivani Alankaran' etc is described.

The source of this story of the present epic is not an ancient literature or epic but the eternal poet has made the history of Indian freedom struggle the basis of the entire story described in 33 cantos of this epic. In this way in this epic the poet has explained the historical event from 1857 to 2000. From history of Jhansi Ki Rani Lakṣmī bai to the Prime Ministership of Atal Bihari Vajpayee. In a pictorial and lucid manner. In the presented epic the poet has shown his amazing talent by presenting all the characters of the epic. *Swatantrata sambhavam* epic is the best epic among the epics composed in this century. This book is presenting the political history of India and the freedom movement.

4.1.3 Metres Used in *Swātantryasambhavam*

The poet stands out due to their impressive knack of seamlessly using a variety of poetic metres in their writings. His expertise in this area is remarkable, and he has been able to routinely utilize poetic forms such as *Indravajrā*, *Upendravajrā*, *Vasantatilakā*, *Mālinī*, *Shardulvikridita*, *Sragdharā*, *Vamśastha* and *Rathoddhatā*.

The example of *Rathoddhatā* is

वास्तवं स्म नहि बोबुधीति सा
चेखिदीति न हि सा स्म तत् ततः ।
जङ्गमीति पुरतः स्म किञ्च सा ।
प्रत्ययः क्व नु न बोभवीति नुः ॥¹

The example of *Śārdūlavikrīḍita* is

विश्वेशेन विराजितां त्रिपथगापूतां जगत्पावनी
काशी प्राप्य जयन्ति चेद् भगवतीं भूयः सृतेः सन्ततिम् ।
किं चित्रं ननु संस्कृतामृतमयी धाराऽपि यत्रास्ति यां
ब्रह्माद्वैतविशारदां श्रितवतां चिन्ता न काप्युत्कृति ॥ 46/68 ॥²

The example of *Vasantatilakā* is

रात्रिर्यथा दिनमपि क्षणशो विधान संयन्त्रिते हि निखलेष्वपि मानुषेषु ।
यद्वै विधानमिह यन्त्रणमस्ति धर्मनाम्नोऽनुशासनवरस्य यमात्मकस्य ॥ 1/54 ॥³

4.1.4 Figures of Speech used in *Swātantryasambhavam*

The poet utilizes varied rhetorical techniques to craft their poetry, resulting in a seamless and natural feel. There's an effortlessness that is evident in their composition, ensuring that the poem never appears staged or too deliberate. To express his ideas, the poet utilizes certain figure of speech known as *Arthālaṅkāras*. These include *Yamaka*, *Upamā*, *Rupaka*, *Utprekṣā*, *Atiśayokti*, *Kāvyaṅga*, *Arthāntaranyāsa*, *Arthāpatti*, etc.

The example of *Yamaka* is:

ऋतेऽपि सिक्थं मृगलोचनानां दन्तच्छदाः स्निग्धतमा यदासन् ।
निमन्त्रणं पिच्छलपिच्छलं वै विलोचनेभ्योऽजनि तेन यूनाम् ॥⁴

The example of *Śleṣa* is :

वन्दामहे पद्मदलाभिरूपां पञ्चप्रशाखीं कविनायकानाम् ।
विवर्ततेऽर्थात्मतया स्वयं वै यामाश्रिता काचन सूक्तिदेवी ॥⁵

The example of *Upamā* is

शरदिव शुभा राजीवोल्लासदा विविधैर्गुणैः

¹ Dwivedi, Revaprasad, *Swātantryasambhavam*, p. 224

² *Ibid.*, p. 493

³ *Ibid.*, p. 6

⁴ *Ibid.*, p. 32

⁵ *Ibid.*, p. 178

कुरुकुलमहागाथाः च संजयशोभिनी ।
भुजयुगवती काचित् प्रत्यर्थिशोणितभक्षण-
व्रतनिपुणिमोत्कृष्टा कालीव या प्रियदर्शिनी ।⁶

The example of *Utprekṣā* is

न खलु कणिकामात्रेऽप्यन्यस्य हन्त धनस्य ते
हृदयमभजत् कृच्छ्रे कालेऽपि भावविपर्ययम् ।
पदमपि महत् प्रीत्यै नाभूत् स्वधर्मरताय ते
कृतयगमिवाधातुं काले कलो त्वमिहागतः ॥ 20/29॥⁷

4.2 Vaidehīcaritam

Vaidehīcaritam is written by Vidyavachaspati Ramchandra mishra is a *Mahākāvya* of 10 cantos it has been translated in to hindi by Vishram Tiwari and edited by Dr. Prabhash Chandra. It is published in 2015 from Varanasi s. In the introduction to the book Dr. Vishram Tiwari has not furnished any information about the author.

सर्गः	श्लोकाः
१	६४
२	६८
३	४७
४	५४
५	१०५
६	९५
७	७६
८	७५
९	४४

⁶ *Ibid.*, p. 89

⁷ *Ibid.*, p. 185

4.2.1 Summary of *Vaidehīcaritam*

Canto I

Sargas are not given the titles. It doesn't start with any kind of maṅgalācaraṇa. In this Sarga the author has given the description of qualities of the King Janaka, beauty of his kingdom in Mithilā, draught in Mithilā and king Janaka's commitment to do Yajña for getting rain.

Canto II

Next day the king Janaka along with his trustworthy people and wife proceed towards the sacrificial land for worshipping the land. With recitation of Vedic mantras by Brāhminas the king Janaka started ploughing the land. Immediately some sound is heard from the golden stones. When Janaka looked towards the direction of sound he found some figure like a human. That human figure was one of the beautiful baby girls. The wife of a king became very happy taking the girl in her lap. Everybody went to the palace. That celestial daughter is given the name Sītā. Slowly she grows in hands of her parents and friends. The queen informs and requests the king about grown up Sītā and requests him for her marriage. The king king promised the queen to order ministers to arrange for the *Swayamvara* of Sītā.

Canto III

The messengers spread the message of *Swayamvara* in other kingdoms and many kings started reaching Mithilā. All kings became very happy by getting best hospitality in Mithilā. All kings took their seats in *Swayamvara*. The kings were welcomed by sounds of conch and musical instruments. Satānanda declares the stipulated condition of breaking the *Śivadhenuṣa* in *Swayamvara*. Some kings went to lift the *Śivadhenuṣa*, all kings one by one got failed. Janaka became very tense. That time Rāma enters who went there to protect the sacrifice of Viśvāmitra. Rāma with the permission of Muni to lift the *Śivadhenuṣa* and break it in a moment. Vaidehī garlands Rāma and accepted him as her husband. Janaka and Sunayanā became very happy. Sunayanā decorated Sītā with beautiful clothes and ornaments.

Canto IV

The king Janaka asks Vishwamitra to complete other formalities of marriage of Sītā and Rāma. On getting the permission a messenger is sent to Kauśaladeśa. The description of Sarayū River adjacent mountains is beautiful. The messenger gave the message of king Janaka to King Daśaratha. Daśaratha agrees to go to Mithilā and gave gifts to messenger. Janaka welcomes Daśaratha with chanting of Vedic mantras. Then Janaka made her daughter Sītā married to Rāma with proper rituals. Sunayanā and Janaka were very sad and with heavy heart they send their off their daughter Sītā to her husband's home. Sunayanā advises Sītā as how to lives in in-law's house. Sītā and Rāma departed for Ayodhyā.

Canto V

Kauśalyā, mother of Rāma, was very excited to receive Rāma and Sītā at the palace of Ayodhyā. Sītā happily passing her days with Rāma. their conjugal love increases day by day. Daśaratha now wants to coronate Rāma as the king of Ayodhyā but Kaikeyī doesn't agree to this decision of Dashrath. Kaikeyi asked for two boons, exile for Rāma and coronation of Bharat as the king of Ayodhyā. Rāma agrees to the demand of Kaikeyī. Sītā and Lakṣmaṇa accompanied Rāma on the way to Jungle. Daśaratha became very unhappy. Rāma killed Kharaduṣaṇa demons and earned fame as valorous Kshatriya. Śūrpaṇakhā approached Rāma and asked him to satisfy her sexual desire. Rāma sent her to Lakshman. He cut her nose and she ran away. Sītā saw a beautiful golden deer in the forest. She sends Rāma behind the deer in jungle. On listening Rāma's sound calling Lakṣmaṇa, Sītā tells Lakṣmaṇa to go for Rāma. Lakṣmaṇa draws a line covering their hermit and tells Sītā not to cross the line. But a she came out to give alms to a poor brāhminā. Rāvaṇa a revealed his terrifying form of a Rākṣasa and took away Sītā on his chariot.

Canto VI

Rāma found Lakṣmaṇa reaching to him and suspects some misdeed of the demons. When he doesn't find Sītā in their hut, he started searching her in other parts of jungle. Sītā is lamanting and warns Rāvaṇa a of Rāma's valour. Jatāyu came to rescue her but was killed by Rāvaṇa a. Rāma found Sugriva and Hanumāna. Both of them agreed to help Rāma in searching Sītā. Sugriva sent his army of monkies towards south direction. Hanumāna with his army went to sea side. Hanumāna a went to Ashokvatika and found

Sītā. Hanumāna assures Sītā that he is sent by Rāma and put entire Laṅkā on Fire. Hanumāna Came back to Rāma and informs about Sītā. Hanumāna proceeds towards Laṅkā with army of Sugriva and Rāma. Kumbhakarāṇa came to the battlefield and he was killed by Rāma. The Rāma killed Rāvaṇa a. Sītā gave Agnipariksha and proved herself pure. Later Rāma proceeds towards Ayodhyā with Sītā and Lakṣmaṇa.

Canto VII

Rāma and Sītā reached Ayodhyā. Sītā got solaced while meeting all three mother-queens who were deeply affected by the loss of king Dasarath. She met all her sisters also. Sītā became queen of Ayodhyā after the coronation of Rāma as a king of Ayodhyā. Sītā became engaged in taking care of all family members and Rāma. King Janaka came to Ayodhyā to meet his daughter Sītā. Rāma and Sītā were living their marital life with lot of love and respect for eachother.

Canto VIII

People of Ayodhyā were living happy life due to good deeds of the king Rāma. Everybody was happy because of good governance of the king Rāma. The fame of Rāma spread in entire world due to his victory over Rāvaṇa a. Sītā became pregnant. Sītā is gaining new glamorous beauty because of happiness due to her pregnancy. But this happiness is going to survive for long time. Bhadra, the messenger of the king, brings the news of people speaking insane about the character of Sītā. Rāma took the decision of leaving Sītā and ordered Lakshman to leave Sītā on the hermitage of Vālmīki. Lakṣmaṇa followd the order and left Sītā in the hermitage. Sītā argued with Lakṣmaṇa about the decision of Rāma and lamanted a lot over the decision. She was consoled by Vālmīki and Sītā lived a life like household in the hermitage. She gave birth to twins. Both were trained in various weapons in the hermitage. *Upanaya saṁskāra* of both children were done by Vālmīki. Once they both found a horse with royal flag over his head. It was a horse of Rāma for *Aśvamedha Yajña*. Lava caught the horse and Kuśa went to Lava for his help. The armymen of Rāma got astonished by the valorous deed of Lava and Kuśa. After that the horse named Śyāmakarṇa enterd into Ayodhyā with Candraketu and others.

Canto IX

Sumantra, the chief amongst the ministers enters the palace. Rāma asked him about the activities of army and horse. Sumantra described how his army and horse travelled in different regions and reached towards the hermitage of Vālmīki. Sumantra informed Rāma about capturing the horse by Lava and described the war between the army of Rāma and twin brothers. Rāma was surprised while knowing about use of *Jṛmbhakāstra* by Lava and he was happy in defeat by his own son. Rāma performed Ashvedha yajna and invoted many Munis from various parts. Vālmīki was also invited with two brothers. Both brothers recited Rāmāyaṇa composed by Vālmīki. All the invited kings and Rāma himself got overwhelmed listening melodious Rāmāyaṇa kavya in the sweet voice of both children. But Rāma was getting sad remembering Sītā. Looking at sad Rāma Munis stop the children to sing and the assembly was dissolved.

Canto X

Sītā after tolerating many troubles in her life and separation from her husband gradually became hard. All Munis came back from *Aśvamedha Yajña* and when Sītā listens about Rāma's unhappiness, she also became sad. She developed guilt for Rāma's unhappiness and felt that she is not able to give a life without defame to her husband. She didn't want to live such life. Rāma was also feeling guilty for his deeds towards Sītā. Rāma felt that he did not discuss with his advisor of *Dharma* and even his brothers before taking such cruel decision for his beloved pregnant wife. Rāma appointed a person to search Sītā. Rāma was informed that Sītā is living with two children in the hermitage of Vālmīki. Now Rāma proceeds towards hermitage of Vālmīki with five army men. Sītā informed her two children about their father Rāma and went in isolation. She prays to mother Prithvi to console her, to pardon both herself and Rāma and finally requests her to giving place in her lap. Suddenly a light like a flame of fire arosed from Pṛthvī and shines. That light takes away Sītā. Sītā, who was idol of many sad stories, who was faithful to her husband got merged and disappeared in the Prithvi from where she manifested.

4.2.3. Metres used in the mahākāvya

The poet has many verities of meters like *Vasantatilakā*, *Indravajrā*, *Upajāti*, *Mālinī*, *Drutavilambita*, *Mandākrāntā*, *Anuṣṭubha*.

The Example of *Upamā*

कथा मूर्तिमती च
प्रतिप्राणा शुचिब्रता

धरया जनिता सीता
तस्यामेव व्यलीयत ॥⁸

शरदि गतायामाविरभूत् समयो हेमन्तः,
नीताविव विगतायां क्लेशोऽतीव दुरन्तः ।
क्षामेव क्षितिर्भवच्छीतं बहुविस्तारम् ।
दुष्टे नृप इव गतवति लोके महाधिकारम् ॥⁹

4.2.3 Observations

The cantos of this *Mahākāvya* do have not given any title. This *Mahākāvya* have main sentiments like *Karuṇa* and *Vipralambha*.

The author has given many *Alaṃkaras* in this *Mahākāvya* while describing the beauty of *Sītā*, beauty of *Mithilā*, *Ayodhyā* and forest

The language of this *Mahākāvya* is lucid and simple. The Hindi translation of this *Mahākāvya* is not up to the mark however it is helpful to the readers in understanding the *Mahākāvyas*.

4.3 Gaṅgāputrāvadānam of Niranjan Mishra

This epic by Niranjan Mishra consisting of Twenty-three cantos is published in 2016 from Satyam Publishing House, New Delhi. The hero of the poem is Swami Nigamananda. Swami Nigamananda devoted his life in protecting the river Gaṅgā from illegal digging and mining. His moto was to secure river Gaṅgā and bring back its sanctity. On one hand land traders were illegally digging the bank of river with the help of government officers, while on the other hand the ascetics were on hunger strike to save the river. Swami Nigamananda took lead in this mission to save Gaṅgā. In this poem he is an ideal hero and an environmentalist. The poet described in him the qualities of *Bhīṣma*, *Paraśurāma* and *Bhagīratha*. So, here Swami Nigamananda is called as Gaṅgāputra by the poet.

⁸ Tripathi, Vishram, *Vaidehīcaritam*, p.10

⁹ *Ibid*, p. 24

4.3.1 Title and Source of Gaṅgāputrāvadānam

This epic poem is in true sense a modern poetry. Its theme is based on a contemporary social issue of protecting the river. Though it is written following the traditional principles of *Mahākāvya* its theme and style of presentation make the poetry modern. The title of this poem very well suggests that the theme of the poem. However, at the first impression it seems that Bhīṣma is the hero of the poem but after reading the poem it is realised that the title is perfectly given as the contribution of Swami Nigamananda is described in this poetry. Thus, in true sense it is a *Caritakāvya* titled as *Swamīśrīnigamānandacaritam*.

4.3.2 Summary of Gaṅgāputrāvadānam

Canto I

The poem begins with invocation to Lord Shiva. The poet has given beautiful description of Devabhūmi Uttarakhand.

Canto II

In this canto the poet has given the description of beautiful natural elements in Haridwāra. Haridwāra is like a city in the heaven where great sages reside.

Canto III

In this canto the poet has given the description of the hermitage Matrū Sadana of Swami Nigamananda. The natural beauty of the environment, the tradition and discipline of Gurukul of Swami Nigamananda are depicted in detail.

Canto IV

In this canto the poet has described the birth of Swami Nigamananda in Mithilā, his childhood and the unique qualities like taking interest in religious activities etc. He took admission in residential school.

Canto V

In this canto the school life of ‘Swarupam’, his discussion on spirituality with his fellow students and desire to find out suitable Guru etc are described.

Canto VI

‘Swarupam’ out of his desire to get Guru met a young ascetic. In the very first meeting he realised the greatness of the ascetic. He left with ascetic for Haridwāra.

Canto VII

In Haridwāra ‘Swarupam’ met Guru Shivananda. On the first meeting he accepts Shivananda as his Guru. Shivanand also accepted him as his disciple. He visited Kedarnath with Shivananda and fellow students. They all expressed their desire to visit Badrinath.

Canto VIII

This canto begins with the picturesque description of the beauty of natural elements in the path towards Badrīnātha. They all had visited the temple of Badrīnātha. On the way back Shivananda described them the importance of nature in human life.

Canto IX

Here the society criticizes the activity of ‘Swarupam’. His going with ascetic and Swami Shivanand, his spiritual activities etc. are not taken in good sense by the people of his village. ‘Swarupam’ went his home and discussed with his father about his interest in spirituality. He went to his school to collect his certificate.

Canto X

‘Swarupam’ proceeds for Vrajdhama with a young ascetic. There he met Shivanand and expressed to accept the ascetism. He decided to sacrifice the worldly life. He went to his village to meet his father.

Canto XI

His father called a Tantric to change the mind of ‘Swarupam’. A Tantric tried his best to stop ‘Swarupam’ of going on the path of ascetism but he failed and ‘Swarupam’ left the home.

Canto XII

His father got worried on not finding his child in the home. He tried to search him in many places. Swarupam reached to Vrajbhumi. One person of his village met

Shivanand in Haridwāra and got the satisfactory reason of becoming ascetic of ‘Swarupam’.

Canto XIII

Swarupam accepted ascetism in full manner. He received the name Nigamananda and committed to do the work for the betterment of people. He went to Haridwāra with his Guru and other ascetics. He stayed there for some days and expressed his desire to make his own Āśrama. With the help of everybody he established his Āśrama named *Māṭṛ Sadana*.

Canto XIV

In this canto the poet has described the importance of Gaṅgā. Various names of Gaṅgā are found here. The poet has also described the condition of the river Gaṅgā.

Canto XV

Here the illegal digging and mining in river Gaṅgā with the help of various vehicles is described. Swami Nigamanand’s efforts to stop the vehicles, his request to government officers is described here. When his request turned fruitless, he begins hunger strike. As a result, the government banned the vehicles.

Canto XVI

A villager saw Nigamananda in Kumbha Mela of Haridwāra. He informed his father and they came to Nigamananda. His father tried to convince Nigamananda to come back to home but Nigamananda denied. His father returned back to village with all villagers.

Canto XVII

Nigamanada’s maternal uncle met Nigamananda in Haridwāra. He got impressed with Nigamananda’s devotion for river Gaṅgā, the truth and agony, his efforts to stop the digging. Some officers attacked the Āśrama and took away Nigamananda and his followers to jail. Here he was given poison to weaken his energy and sent him back to Āśrama.

Canto XVIII

Nigamananda started never ending hunger strike. He requested again the government to make the area of Kumbha as free from digging and mining. But he failed. His health degraded due to wrong medical treatment. The government consoles him to stop the digging. But this was just to break his hunger strike.

Canto XIX

Swami Nigamananda gave various evidences of geographical area of Kumbha to government but government try to limit the area. Swami again started hunger strike. Swami Dayānanda and Swami Yajanananda also joined him in the strike. Both were imprisoned by the police. But looking at the event of Kumbha Mela the officers accepted the expansion of the area of Kumbha as suggested by Swami Nigamanamda. But after Kumbha Mela the land trader again started the mining work.

Canto XX

Looking at the repeated cheating by the officers Swami Nigamananda became very unhappy. He deeply thought about it and tried to find out the solution from the Vedas.

Canto XXI

Swami Nigamananda evaluated the vedic elements and discussed with his disciples' various ways to establish the vedic religion. He also tried to strengthen self-confidence of his disciples and gave commitment to protect river Gaṅgā.

Canto XXII

Now Swami Yajanananda started hunger strike against the court. Swami Nigamananda also started the hunger strike. The officers admitted him in the hospital and gave him the wrong treatment. His health became worse and he has taken to another hospital. He was given the poison. He was admitted in hospital in Dehradun and after Seventy-eight days of hunger strike, he left this mundaned world.

Canto XXIII

After the post-mortem the dead body of Swamiji was taken to the Āśrama. The news spread in various media. The parents of Swamiji and the villagers went to Haridwāra. Swami Nigamananda was given the Bhu-Samadhi.

4.3.2 Metres used in *Gaṅgāputrāvadānam*

The poet uses proper metres to portrait natural beauty, description of travel, and decorative depiction of nature etc. The poet has used only one type of metre in a canto according to the characteristics of the *Mahākāvya*. In the last verses of the canto, the change of meter has been duly followed. In some cantos, the poet has also used different meters. Primarily Anuṣṭubha and Upajāti. metres are used mostly. He has also expertly used verses such as *Śārdūlavikṛīḍita*, *Mālinī*, *Toṭaka*, *Vamśastha*, and *Vasantatilakā*.

The example of *Vasantatilakā*:

जगदिदं यदि वाञ्छति मङ्गलम्,
प्रकृतिमेव भजेन्निजजीवने ।
प्रकृतिरेवं जगद्धितकरिणी,
स्वशिशवेजननीव पयस्विनी ॥¹⁰

The example of *Toṭaka*:

सत्यनिष्ठा जना येऽधिकारे स्थिता,
लोकतन्त्रे न ते प्रीतिभाजः कथम् ।
स्वार्थसंसाधको भूपतिः स्वानुगं,
वक्रदृष्ट्यैव पश्यत्यहो सत्यगम् ॥¹¹

4.3.3. Figures of Speech used in *Gaṅgāputrāvadānam*

The poet has incorporated *Śabdālaṃkāras* in the 1st, 2nd and 3rd cantos, while *Arthālaṃkāras* were used throughout the other cantos. Use of *Utprekṣa*, *Śleṣa*, *Upamā*, *Rupaka*, *Samāsokti*, *Apanhuti*, *Kāvyaṅga* and *Vibhāvanā* are the figures-of-speech featured in this epic poem.

The example of *Apanhuti*

दौर्भाग्यमेतन्मम भारतस्य,
सर्वत्र चौराः प्रबलीभवन्ति ।

¹⁰ . Mishra, Niranjana, *Gaṅgāputrāvadānam*, p.8

¹¹ *Ibid.*, p. 123

न्यायासनाधिष्ठित कृष्णकाकाः,
प्रदूषयन्तीह चकोरलीलाम् ॥¹²

4.3.4. Observations

The poet has described the reality of the society and tried to spread awareness about the protection of environment through this poetry. The hero of the poem Swami Nigamananda has all the qualities of the hero as described by Viśwanātha in his *Sāhityadarpaṇa*.

The main sentiment of this poetry is Vīra and Karuṇa is the subordinate sentiment. The main purpose of this poetry is the protection of *Dharma*. Description of natural elements, various cities, morning, evening, night, hermitage etc. make the poetry beautiful and creates a scope for the poet to exhibit his poetic talent. However, in describing the reality of society he has not used any imaginations and fantasy. Therefore, the editor Shaileshkumar Tiwari in the introduction to the first canto remarks.

इस काव्य की विशेषता यह है कि इसमें वर्णित घटनायें सर्वथा सत्य पर आधारित हैं। वर्णनवैशिष्ट्य में कवित्व है पर घटना के उपस्थापन में कहीं भी कल्पना को अवसर नहीं दिया गया है।¹³

A wonderful description of Uttarakhand is found in various verses of the first canto of the poem. Following is the example:

सप्तर्षिसन्ध्यार्चनपुण्यभूमिः
नन्द्यंग्रिसंक्षुण्णशिलोच्चभूमिः ।
मातुर्वसूनामपि जन्मभूमिः
सुरासुरणामधिकारभूमिः ॥५॥¹⁴

The description of beautiful woman of mountains is described in the following verse:

जल वहन्त्यो मधुरं लपन्त्यः
महार्घदिव्याभरणस्तरुण्यः ।
वने भ्रमन्त्यो वनदेवताया
विभ्रान्ति सख्यः शिशुचन्द्रमुख्यः ॥ २८॥¹⁵

¹² . *Ibid.*, p. 79

¹³ *Ibid.* p. ii

¹⁴ *Ibid.* 71

¹⁵ *Ibid.* 90

The chief character of this *Mahākāvya* is hero only. There is no heroin in this *Mahākāvya*. The cantos are not given the titles. The language of the poet is simple, lucid and free from the compounds and difficult usages. following four good sayings (Sukti) are found in the first canto of the poem.

1. पापं परेषां समयप्रभावात्भुङ्क्तेऽत्र लोके सततं हि साधुः ॥२२॥
2. न बाधते कं जलजावियोगः ॥२४॥
3. अध्यात्मलाभो नहि भौतिकेन ॥३८॥
4. स्थानविपर्ययेन कदापि सौख्यं न विधिप्रयोगे ॥३९॥

However, this is a perfect epic poem as it follows all the principles of *Mahākāvya* as given by the rhetoricians

4.4 *Granthibandhanam* of Niranjana Mishra

Granthibandhanam is a *Mahākāvya* written by Dr. Niranjana Mishra. It is written in 16 Cantos and 1211 verses. Cantos have not given the titles. This *Mahākāvya* is based on the current social malpractice of dowry system. A hero, heroin and place etc. of this *Mahākāvya* are imaginary. It depicts the thoughts of the society on the dowry system and how the hero opposes this malpractice spread in the society and marry a girl without taking any dowry.

4.4.1 The Author:

Dr. Niranjana Mishra was born on 2nd January 1966 in the village Bhramarpur of the district Bhagalpur of Bihar. He was born in a noble Brāhmin family. His father's name is Pt. Sitaram/Sukhdeva Mishra and his mother's name is Bhavani (Bhama) Devi. His father was the scholar of Dharmashastra. The author had five sisters and one elder brother.

The author spent his early childhood in the village. He started to learn Sanskrit from his childhood. Because of his family's poverty and desire of his father he obtained his education in traditional system. He cleared secondary and higher secondary exams from the Durga Sanskrit Uchha Vidyalaya. He obtained his Shastri Degree from Adarsha Sanskrit Mahavidyalaya and his Acharya degree from Kameshwar Singh Darbhanga

Sanskrit Vishwavidyalaya. He also obtained his master degree in Sanskrit from Lalit Narayan Vishwavidyalaya, Darbhanga. He worked in the Kendriya Vidyalaya, TunduDhanbad. He was appointed as a lecturer in Shri Bhagwandas Adarsh Sanskrit Mahavidyalaya, Haridwāra in the year 1998. His father had interest in literature. This influenced the child Niranjana and he took interest in creative writing since his childhood. His interest developed gradually and he became a prolific writer of Sanskrit literature. As a result, many original writings in Sanskrit are penned by him. He received many awards like Lekhan Puraskar from Delhi Sanskrit Sahitya Akadami, Yuva Sahitya Purashkar from Bhauravdevras, Lacknow, the prize of Samasyapurti, Laghukathalekhan, Laghunāṭakalekhana etc from Uttarakhand Sanskrit Academy. His epic poem Gaṅgāputravadanam received best book prize in 2018 from Sahitya Academy and Kālidāsa Puraskar from Ujjain. Apart from the composition of literary works he also contributed in the story broadcasting as well as Kavisammelana by Akashvani Najibabad.

सर्गः	श्लोकाः
१	७०
२	६५
३	८४
४	८२
५	१३६
६	६८
७	९३
८	७३
९	१००
१०	६५
११	८२
१२	८२
१३	७२
१४	८२
१५	६७

4.4.2 Summary of *Granthibandhanam*

Canto I

The first canto contains the description of village named *Tapovana*. It has 70 verses. A brāhminā named Guneshwara is lived there. his wife's name is Sudharmā. They have a daughter named Sukanya. She has qualities like as per her name. Once she rescued a baby parrot and he becomes her friend. The people called their friendship is amazing because one is walking on the earth while another is in sky. One day Sukanya is wandering in a forest with baby parrot and talking to him. Meanwhile she has seen a handsome young man in the forest. She liked him very much. At that very moment the baby parrot disappeared from her eyes. She becomes restless because of that young man. When her friends asked about that than she hide the truth and replied that she is here in search of her baby parrot.

Canto II

The second canto describes the restlessness of Sukanya in separation of the form of that young man. It has 65 cantos. She becomes like a picture and stare continuously in the sky. She does not able to focus on her works and becomes silent. She lost in her own world. Her father is worried about her behavior and tell her friends to know the reason behind this. But when they failed to know the reason than one of her friends ask her that who is that parrot whose separation is not bearable by our friend? There after she replied to her friends that even she does not know who is he? She only knows that she does not want to think, hear or see other than him. And at this very moment my parrot friend also went somewhere. Her friends' console by saying that the parrot is with her is only for some reason and here only to unite her with someone. Suddenly they hear voice of baby parrot. Baby parrot describes her to what he saw and where he was gone but Sukanya knows that the baby parrot wants to tell her about that young man. She is surrounded with her friends so stopped him by saying that there is no need to say what he sees. She wants to listen his story in solitude.

Canto III

The third canto describes the story of the baby parrot where he has gone and what is the reason behind that. The baby parrot said that there is a village named Bhramara. Where every Brāhminas are devotee of Lord Śīva. In every house people worship Lord Śīva. He has gone in that village because Sukanya is his friend and he is not able to bear her sadness. The baby parrot continues his story and told that in that village a Brāhminas has a son named as Śubhankara. And he is that young man who stolen your heart. And he also asked permission to go that village again and wants to meet that young man. If he left again Sukanya without her knowledge then she becomes angry on him. Sukanya agreed with the baby parrot.

Canto IV

The fourth canto deals with the baby parrots' departure to go Bhramara village, the description of his path, arrival of his destination and the description of that place etc. when the baby parrot starts his journey with chanting Śīva-Śīva. He crossed so many beautiful forests, temples, rivers and hermitages etc. He does not stop on the way even not for rest at any lake or he doesn't even see towards his favourite fruit Pomegranate. After crossing so many miles he comes to a village and sits there on the banyan tree. Then, he goes to the temple of Goddess Durga and prayed there. In that village he sees many beautiful girls as well young men but his eyes do not get satisfaction till, he had not seen Subhankara. When he sees Subhankar his mind becomes busy in thought how his wish comes true? how can he meet Subhankara etc.

Canto V

The fifth canto deals with the conversation between Shubhankara and the baby parrot. Once Shubhankara is lying on bed under the tree of mango. It is the perfect time for baby parrot to meet Shubhankara, so he comes down from the tree. The baby parrot wanders around Shubhankara with his sweet voice. Shubhankara becomes surprised to see the baby parrot because his wings are looking beautiful and speaking like human being. During their conversation Shubhankara is impressed very much by the baby parrot. Shubhankara told the parrot that he trusted on him not on any one else, So, if the parrot

shows a girl for marriage, then it is the best choice for him. The baby parrot becomes happy and said about Sukanya that he has seen many girls but only one is there who suits you. And thereafter he describes about Sukanya. In this way Sukanya entered in the heart of Shubhankara by the talks of the baby parrot. Then the baby parrot comes to Sukanya and told her all the details.

Canto VI

The sixth canto depicts the discussion between Shubhankara and his friend Nikhattu. After hearing about Sukanya, Shubhankara continuously thought about her. He told his restlessness regarding Sukanya to his friend. His friend told him about the social condition of today's society that now a days people not believe in the Swayamvara. Even if a girl is beautiful or having good qualities or she is in your heart but because of the dowry people send her far away from you. So, act like today's generation but not like the hero of the poems from Puranas. In this canto Shubhankara's friend criticize the Dowry system and also describes bad effects of it. Thereafter he asked Shubhankara about the girl who is behind his restlessness. After that Shubhankara told everything about the baby parrot to Nikhattu. Nikhattu gives all these details to Subandhu's relatives and then they gathered for the discussion about the marriage of Subandhu.

Canto VII

The discussion regarding Shubhankara's marriage takes place in this canto. The social leaders, relatives and wise people who knows about the rules of society gathered for the discussion of Shubhankara's marriage. The descriptions like how to choose girl for a marriage, the dharma of husband and wife, how to examine the girls etc. are there. Some of them are supported to the dowry system and some are not. But Ratneśvara, father of Shubhankara wants to know the view of his son about his marriage. Because he is the one who has to live with a girl whom he married.

Canto VIII

The canto describes the different opinions of the people regarding the marriage and dowry. Finally, at the end people prepared to Ratneśvara in support to take dowry from the bride's family. Because like others he also sees happiness of his son in dowry. When Nikhattu comes to know about the decision of Shubhankara's father about dowry then he

told every thing to Shubhankara. He told to Shubhankara that dowry is not good for anyone and he advised him to go to his mother. Because the mother is the person who always takes his son's side and help him in fulfilling his wish. When Shubhankara's mother hears the view of his son regarding dowry and she also supports him. Thereafter she talks to Shubhankara's father and his father also ready to marry his son without taking dowry as per the wish of their son. The news in spread among the people in village. Some people become happy to hear that while some are not. This shows that the both kind of people are there in the society.

Canto IX

The ninth canto contains descriptions like in the village Tapovana, Sukanya's father worried about his daughter's marriage. Talking of people regarding the dowry, impossibility of the marriage without giving dowry. Sukanyā's father is worried about her daughter's marriage because even if her daughter has all the qualities but he is not able to give dowry in her marriage. He continuously remembers the name of Lord Śiva because he is the only one who can be able to remove his obstacles in her daughter's marriage. The people said that it is impossible to marriage without giving the dowry so try to earn more. One of the wise persons advised him not to worry because Lord Śiva does always good to his devotees. During their conversation a brāhminā comes there, Gunesvara welcomed him. Then the brāhminā tells him that he is here for the marriage proposal of her daughter Sukanya from Subhankara. Everyone praises the luck of Sukanya. The brāhminā also becomes happy to see the hospitality of Gunesvara and Dakshina. Guneswara agrees to marry his daughter with Subhankara.

Canto X

The news of the marriage of Sukanya and Subhankara is spread in the Tapovana. It is unbelievable by the people. Gunesvara is engaged in the discussion of the marriage to his relatives. In the Tapovana people becomes very happy and ready to help Guneswara in her daughter's marriage. Everybody is present there who is useful in appropriate works like merchants, brāhminas, cooks, farmers, shepherds, players of elegant instruments, some of who experts in decorating the house, expert in painting, goldsmiths, traders, astrologers, those who chant Vedas, women experts in vivid household works etc. The

brāhminas chose an auspicious time to go to groom's home to worship him because after that the work of marriage will begin.

Canto XI

The eleventh canto begins with the brāhminas entry of Subandhu's house who has seen Sukanya. Ratneswara told him that expressions of your face says that everything is fine yet he wants to know everything in detail. The brāhmina praises about Subhankara's luck, the beauty and qualities of Sukanya, hospitality of the villagers and Guneswara, simplicity and good qualities of Gunesvara etc. Hearing all these Ratneswara asked to begin preparation for the marriage and waiting for the arrival of Guneswara. Ratneswara welcomed Gunesvara, Subhankara also comes there and bow down to Gunesvara and elders. The rituals of the worship of groom's is done and then Guneswara and elders take a leave to go Tapovana.

Canto XII

The twelfth canto depicts the preparation of Marriage at the home of Subhankara. The guests come from the different places. Everyday guests come with relatives. Ratnesvara welcomed them all. Elders are busy in doing the rituals before proceeding for marriage who stop obstacles which comes in a way. Girls become happy to see Subhankara in the form of Groom, Women are singing marriage song. In this way, everybody is busy in preparing for *Varayātra*.

Canto XIII

The thirteen canto describes preparation of the marriage of Sukanya in the Village Tapovana. The relatives and guests come far from the Tapovana. whatever thing is Gunesvara thinks about, that thing is in front of him appears there. The disciples become satisfied to see the smile of his preceptor. There is a vast area outside of the village is being prepared for a marriage. is the beautiful description of the place of marriage. How it is decorated by the people of Tapovana etc.

Canto XIV

The fourteenth canto describes the place of marriage, arrival of Vara, welcome of Vara, and arrival of groom for marriage etc. The everyone is coming out from their home to Mandapa. People adorned themselves with beautiful clothes. From children to elders everybody is there. Children, young and old all the people come on time with the Groom in new vehicles. They are welcomed by people of Tapovana. Here the poet gives description of vivid kind of hospitalities done by the Gunesvara and the rituals of the welcome of Groom etc.

Canto XV

The fifteenth canto deals with the marriage of Sukanya and Subhankara takes place with rituals. Guneswara worshipped Groom by auspicious waters etc. thereafter marriage ceremony begins after the coming of bride in the Mandapa. Sukanya seats near her father and Subhankara seats in front of her. Gunesvara gives Kanyadana to Subhankara.

Canto XVI

After the Kanyadana, Subhankara placed the bride of his left and first bow down to God of fire and satisfied him with some offerings. thereafter he made four Pradaksinas of God fire. Now the Granthibandhan is completed. On seeing knot both of them, everyone felt like an unimaginable union of the earth and sky. The elders give blessing to both bride and groom. Without taking the dowry Subhankara gets married. He established the new path by breaking the old system.

4.4.3 Metres used in *Granthibandhanam*

The poem made use of a variety of metres, including *Anuṣṭupa*, *Upajāti*, *Vaṁśastha*, *Vasantatilakā*, *Drutavilmbita*, *Mālinī*, *Pañcacāmara*, *Śārdūlavikrīḍita* to create a strong impact.

4.4.4 Figures of Speech used in *Granthibandhanam*

The poet employs many rhetorical devices in their work, creating an organic flow and never appearing forced or contrived. Examples of these techniques often include

Anuprāsa, Upamā, Rūpaka, Utprekṣā, Śleṣa, Yamaka and *Swabhāvokti* among other literary strategies.

The Example of *Śleṣa* is

सुकविसिद्धपदां त्रिगुणावलिं ध्वनितरङ्गतरङ्गितमानसाम् ।

त्रिविधरीतिरतां रसविग्रहां सुकवितां तरुणीमवलोकयत् ।।¹⁶

The Example of *Utprekṣā*:

सुरगजो नलिनीं गगने किमु क्षिपति सिद्धसुसेवितमानसात् ।

सुरवधूपदनूपुरहीरकं निपतितं किमु वा स्खलनात्क्वचित्॥¹⁷

4.4.5 Observations

The poet opted for a simpler language instead of opting for the more traditional, sophisticated styles used by many other poets. He wanted to make sure his works reached out to a wider audience and were easy for them to understand. This narrative contains fantasy characters, yet its statement on dowry rings true in today's world and corresponds to the hardships we see each day. It accurately reflects the present situation of our culture. There are beautiful descriptions of forest, villages, temples etc. The dialogues also take places in this *Mahākāvya*. This writing has broken away from traditional poetry and imagination, making an enduring impression on the public and gaining admiration from the readers.

4.5 *Rājalakṣmīsvayaṁvaram* of Shri Rama Dave

Rājalakṣmīsvayaṁvaram is a *Mahākāvya* composed by Pt. Śrīrāma Dave. The *Mahākāvya* was published by Hansa Prakashan, Jaipur in 2001. It is divided into eighteen cantos. The total number of the verses are one thousand four hundred eighty-nine from them last five verses stand for the benediction. The poet describes democracy as a plan of God. The poet says that the election of the ruler as a

¹⁶ *Ibid*, 74

¹⁷ *Ibid*, 55

Svayamvara of Rājalakṣmī. He describes the scenes of election in a very interesting way.

4.5.1 Title and Source of *Rājalakṣmīswayaṁvaram*

According to the great rhetorician Viśvanātha, the title of *Mahākāvya* should give on the subject matter discussed in the poem or on main character of the *Mahākāvya*. The title of the *Mahākāvyas* contains both the things because the *Rājalakṣmī* is the heroin of the *Mahākāvya* and the Swayamvar is the incident of election described in the *Mahākāvya*. The theme of the *Mahākāvya* is not based on any historical or mythological incident but the theme of the *Mahākāvya* is imaginary. It is based on the election process in the India. In this *Mahākāvya* we can see the patriotism of the poet.

4.5.2 Summary of *Rājalakṣmīswayaṁvaram*

Canto I

A virtuous king Parikshita departed from this earth after that *Kalayuga* started corrupting the kingdom by his five vices which are gambling, alchoholism, women, violence of animal and gold. Those kings who were appointed for the taking care of the people started exploiting the public under the influence of *Kalayuga*. Kings were lapsed from their duties so nation lost its freedom. That's why the goddess of wealth became very sad. Lord Visnu decided to bring the transformation in this corrupted democracy and he made a plan for this. He also wanted to involved Laksmi in his plan to change the system. He started to act like he is ill and when Laksmi started worrying about him at that time, he proposed his idea before her because he thought that it is the right time to inform about what he thinks. At that very moment Narada also came there and started praising of Laksmi and told that after getting the boon now Kaliyuga started showing his influence on this earth. Only she can help to establishment of system of democratic government on this earth.

Canto II

Indra receives order by God to frees Rājalakṣmī from the bondage of the dynasty. Indra, the king of Gods, incarnate in the form of the great Vallabhabhai Patel to snatch away the authority from kings. All the kings handed over their authority to

Vallabhabhai Patel. After snatching away the rule from the kings, Vallabhabhai Patel beats and whips them badly, reminding them their tyranny.

Canto III

In this third canto, Śeṣa who is in the form of election commissioner assigned Goddess Saraswatī for the entertainment of Rājalakṣmī. Saraswatī informs Rājalakṣmī about the obstacles of democracy by her satirical words. But Rājalakṣmī did not get influenced by her words and believed that all these systems are only the illusion of Lord Visnu and she did not have any regret to accept it.

Canto IV

In this forth canto, Saraswatī tries to please Rājalakṣmī by her humorous but sneering way. In the form of ballet paper, Garuda who is the messenger of Lord Visnu also started praising of Rājalakṣmī. Saraswatī describes the wealth of vote in this Swayanvara of Election. Canditaes also come forward to get the vote. Elsewhere the vote is also admired by the regulators of democracy.

Canto V

In the fifth Canto, there are descriptions of an announcement of Swayamvara of Rājalakṣmī in the form of Election, rules which are following during the Swayamvara, the attempts of the contenders to get maximum votes, scenes of election etc. There is also the description of those who deceived from the candidature of the election, are praying to the leaders.

Canto VI

The sixth canto describes the showmanship of the candidates for pleading votes, how the people humiliate the solicitant of vote, dishonesty of leaders in fulfill their promises, the tricks for not giving vote etc.

Canto VII

In this canto, there are the descriptions like admiration of their own party by the candidates of the ruling government of the Congress party. The commendation of Mahatma Gandhi Pt., Jawaharlal Nehru and Indira Gandhi etc.

Canto VIII

This canto gives the descriptions of how the leading party construct an arrangement to protect the Punjab of Indira, the achievement of corporeal progress during their governance, women upliftment, the description of the growth of neglected people, the satirical description between opposition parties to come power etc.

Canto IX

This canto described that how the deities are incarnated in the form of human in India. And how they put various unnecessary demands to be obstacle in the governance of Indira as well as tried to fail her 'Remove Poverty' announcement. There is also a description of publicity of the Congress candidates like Rajiv Gandhi etc.

Canto X

In this canto the (opposition) Bharatiya Janta Party described the faults of ruling Congress Government. The contamination spreads all around society like cow killing, betrayals of public, the division of country, disobey the principles of Gandhiji, the high influence of western culture on the people, people are forgetting the Indian Culture, shortage of grain, corruption etc.

Canto XI

The eleventh canto also depicts the weaknesses and blunders of the leading Congress Party by the Bharatiya Janta Party.

Canto XII

Canto 12 of this poem highlights that sad fact. Even, after gaining independence, India is being subjected to harm from its enemies. Ironically, many of its citizens have forgotten the efforts and valour of champions such as Shivaji and Pratap. Veer Savarkar, an incredible Hindu hero, made remarkable sacrifices that were unfortunately forgotten. His courage and strategic approach stunned the British empire. Despite, undergoing inhumane torture in prison, this heroic patriot's fervour for his nation never dimmed. He even swam across an ocean to escape the enemy. Unfortunately, such inspiring

revolutionaries are being disregarded and labeled communally today. These brave figures are a symbol of our national identity and should be respected appropriately.

The English language is being embraced even in independent India. Divine speech which gives nectar being addressed as dead language. Sanskrit literature is in a precarious state, raising alarm bells as to who will be able to preserve the Vedic texts in the future.

Canto XIII

In the fourteenth canto, Śārādā is portrayed in an aircraft with *Rājalakṣmī*, giving her a bird's eye view of the election "*swayamvara*". People have been travelling to villages and attempting to create a divide amongst the farmers, pointing out how they are required to work in all weather conditions, often without enough food themselves, just to produce the food that feeds everyone else. To protect their livestock during famine, farmers are often forced to travel long distances with their animals, leaving behind the womenfolk to suffer in loneliness. The intensity of this suffering is something that only they can understand. When her loved ones don't come back even during spring, the woman grieves over their absence and is deeply saddened. She painfully remembers them and spends her days filled with immense sorrow.

With the hope of victory, numerous candidates have been implementing new tactics in their campaigns in order to gain *Rājalakṣmī*'s favor. They aim to be blessed by her hand and receive sweetness of the victory.

Canto XIV

The fourteenth canto covers the elections in detail, including how people were attempting to manipulate the results by giving fraudulent votes to their friends and family. Regrettably, anyone found attempting to rig the election could face serious consequences. Following their candidate's campaign, the supporters created a plan to increase the count of votes. This included tactics such as intimidation, bribery and persuasion.

Astrologers often experience a surge in demand leading up to an election. If their predictions result in the desired outcome for the candidate, they may receive some form of compensation as a reward for their effort. Prostitution is regarded as a misdemeanor in this system, yet surprisingly, it still holds respect during the victory. Aspiring political candidates often visit holy hermitages to seek blessings before running in elections, with

the hope of achieving success. At this time, he remembers mantras, chanting and the blessings of the deities. All the auspicious instrumentalists stand waiting for the time of victory. During election time, some people engaging in illegal activities such as trying to cast fake votes for their preferred candidate. This could result in punishment if caught. After the campaign is over, strategizing how to get more votes is something many of the candidates' supporters may participate in.

Canto XV

In Canto Fifteenth, *Rājālakṣmī* is distressed by the governmental system of Navatantra that she resorted to recollecting Lord Viṣṇu. Concurrently, Nārada and Lakṣmī appear before her. Lakṣmī was distressed by the political system and expressed her grievance to Lord Viṣṇu, asking how long she had to endure a situation in which new ordeals seemed to arise each day. Upon, the announcement of election results, those who won the election joyously celebrate while those who lost are left feeling dismayed.

Canto XVI

The sixteenth canto has the description of victory. Upon hearing the news of Rajeev Netra's victory, numerous nations immediately sent congratulatory gifts to honor him. During the celebrations of victory, deities attended and indulged in the festivities by assuming various forms. Apsaras also joined in, beautifying their appearance with unique and creative makeup looks. Painters, journalists, and other professionals arrived with their own equipment. The maids and servants also made sure to dress up nicely.

4.5.2 Metres used in the *Rājālakṣmī Swayaṁvaram*

The poet Shri Rama Dave used total 11 metres in his *Mahākāvya*. He has used 5 to 6 different metres in every single canto. He used the variety of metres like *Mandākrāntā*, *Śikharīṇī*, *Mālinī*, *Vamśastha*, *Bhujāṅgaprayāta*, *Upajāti*, *Indravajrā*, *Upeṇḍravajrā*, *Anuṣṭupbha*, *Vasantatilakā* and *Śārdūlavikrīḍita* etc.

The example of *Mālinī Alamkāra* is

मधुवनपरिपारश्चे कोकिला मौनवाणी ।

शशिनमुपगतेयं कौमुदी क्लिश्यमाणा,

बकमिव समुपेता खिद्यते हा मराली ॥¹⁸

4.5.3 Figures of Speech used in *Rājālakṣmī Swayamvaram*

The poet skillfully used both the *Śabdālaṃkāras* and *Arthālaṃkāras* in this epic poem. The *Śabdālaṃkāras* like *Anuprāsa*, *Śleṣa*, and *Yamaka* etc. The *Arthālaṃkāras* used in this poem are *Upamā*, *Rūpaka*, *Utprekṣā*, *Atiśayokti*, *Dṛṣṭānta*, *Arthāntaranyāsa*, *Vibhāvanā*, *Viśeṣokti*, *Svabhāvokti*, *Smaraṇa*, *Bhrāntimāna*, *Sandeha*, *Virodhābhāsa*, *Vakrokti* etc.

The example of *Yamaka Alaṃkāra*

कृता ये पणाः पूरिता नैव मन्ये,
तथाल्लङ्घिताश्चापि वित्तानुबन्धाः ।
कृतश्चापि पीठे विधानप्रतीपम्
तथाऽपि प्रसीद प्रसीदैकवारम् ॥¹⁹

4.5.4 Sentiments

In the *Mahākāvya*, poet used the sentiments according to its subject matter as well as title. The main sentiment of this *Mahākāvya* is *Vīra* and the other subordinary sentiments like *Vipralambha Śṛṅgāra*, *Saṅyoga* and *Karuṇa*, *Bibhatsa*, *Bhayānaka*, are used in this *Mahākāvya*.

4.5.5 Observations:

The language of the *Mahākāvya* is simple and lucid as well as free of compound words. In this epic we also see the conversation in the dialogue forms. The poet Shri Rāma Dave is a great scholar of the modern time. His knowledge of the words is very wide and vast. He used different and innovative terms for the same subject. The poet used mainly *Vaidarbhī* style in this *Mahākāvya*. We can also see the *Gauḍī* and *Pāncālī* styles at some places. The use of *Subhāṣitās* and proverbs make poetry more beautiful.

¹⁸ Dave, Shri Rama, *Rajalakṣmī swayamvaram*, p.43

¹⁹ *Ibid.*, p. 56

4.6. Śrī Gurumahārājacaritam of Harinarayana Dikshit

Śrī Gurumahārājacaritam is a Mahākāvya written by Dr. Harinarayana Dikshit. It is written in thirty cantos. The poet also gives seventeen verses of introduction given by himself. It is published by Eastern Book Linkers in year 2015. It is published with the self-made Hindi translation.

This Mahākāvya is written on the life of the spiritual preceptor of the author (Swami Shri Vidyananda Saraswati ji). He has written 29 books on different genres like Gadyakāvya, Dr̥syakāvya, Sandeśakāvya, Khaṇḍakāvya, Rupaka, Kathā, Mukta Kāvya etc. but he felt that there is no satisfaction in his heart and no peace in his mind. So, the author always thought that what should he has to write which gives inner peace to him. After so much brainstorming he finally decided to write a Mahākāvya on life of his preceptor. Even if he was ill, he started to write the Mahākāvya entitled Śrī Gurumahārājacaritam from 15th April 2010 on Thursday. He finished this Mahākāvya on 18th November 2013 on Monday.

सर्गः	सर्गनामः	श्लोकाः
१.	मङ्गलाचरणात्मकः	७१
२.	जन्मभूमिवर्णात्मकः	६५
३.	जन्माधारवर्णनात्मकः	४२
४.	पुत्रजन्मवर्णनात्मकः	७७
५.	पुत्रजन्मोत्सववर्णनात्मकः	८१
६.	बाल्यवर्णनात्मकः	५२
७.	बाल्यचरितवर्णनात्मकः	१२३
८.	विद्याग्रहणवर्णनात्मकः	५३
९.	विवाहवर्णनात्मकः	५१
१०.	प्रशासनवर्णनात्मकः	१०७
११.	परिवाराभाववर्णनात्मकः	८६
१२.	वैराग्योदयवर्णनात्मकः	६७
१३.	कालीदुहावासवर्णनात्मकः	७७

४.	संन्यासदीक्षाग्रहणवर्णनात्मकः	११८
५.	तपस्यावर्णनात्मकः	१२७
६.	गुरुप्रसादवर्णनात्मकः	८४
७.	स्वक्षेत्रप्रत्यागमनवर्णनात्मकः	१०८
८.	मङ्गलाकालीदुहावासवर्णनात्मकः	१०१
९.	शतचण्डीयज्ञवर्णनात्मकः	१५७
१०.	जन्मभूमिप्रत्यागमनवर्णनात्मकः	१४१
११.	पङ्कुलागमनपृष्ठभूमिवर्णनात्मकः	१३०
१२.	पङ्कुलावासवर्णनात्मकः	१०४
१३.	पङ्कुलावासवर्णनात्मकः	११२
१४.	सुहृत्समागमवर्णनात्मकः	२५१
१५.	महामारीवर्णनात्मकः	१२३
१६.	श्रीभद्रकालीमठनिर्माणवर्णनात्मकः	११२
१७.	लोकोपकारवर्णनात्मकः	२९६
१८.	चमत्कारवर्णनात्मकः	१०७
१९.	देहत्यागवर्णनात्मकः	२६६
२०.	माहात्म्यवर्णनात्मकः	२२५

4.6.1. Summary of *Śrī Gurumahārājacaritam*

I. मङ्गलचरणात्मकः

The canto begins with the salutations to Lord Ganeśa to avoid the obstacles to complete his *Mahākāvya*. In first verses of the canto the poet bows down to Lord Ganeśa who destroys the fatality of his devotees and worshipped first in the society amongst all the deities. Thereafter in the eight verses from 9th to 16. He adored the goddess of knowledge Sharda. Because of her grace the silly persons can be wise. He is writing a *Mahākāvya* on the life span of his preceptor and it is great task for him. So, he asked her to give blessing to him so he could finish the *Mahākāvya*.

In the next eight verses that he also bows down to her mother Late. Sudama Devi who was constant source of his inspiration. In rest of the verses of the canto he gives salutations to Goddesses like Lakṣmī, Pārvatī, Sītā, Rādhā, Chandaghatini devi, Mundaghatini Devi, Kalika Devi, Chandika devi, Vindyaivasini devi, Kalika Devi, Mothers of Rama and Kṛṣṇa.

II . जन्मभूमिवर्णनात्मकः

The second canto begins with the description of Uttarapradesha. In the 65 verses the poet gives the beautiful description of the places like Ayodhyā -birth place of Rāma, Vrajabhūmi- the birth place of Kṛṣṇa, Naimiṣāraṇya, Prayāgarāja, Sāranātha etc. In that region there is a district named Aauraiyyā situated on the bank of river Yamunā. In that district a village called as Nigada which is full of temples and beautiful natural elements. It seems like a pilgrimage. In this village a Brāhmina lived, half of the village known him as Gayādīna and half known him as Upādhyāya. He and his wife have a great devotion in Goddess Jagadambā. Once they both had a same dream in the same night and at the same time that Goddess Jagadambā is pleased on them because of their righteous behavior and devotion. That's why she gave them a boon that they may have a virtuous son. When they told about their dream to each other, they became surprised and happy. Then they both went to in front of their favourite deity and expressed their gratitude's towards her and they both waited for the birth of their son.

III. जन्माधारवर्णनात्मकः

The third canto consists 42 verses. Pt. Gayādīna and his wife Suśīlādevī spending their time happily. And soon after the passing of the monsoon, the autumn came which is most liked by the people. On the night before the Śaratpurnimā in the courtyard of his house Gayadina glazed at the moon of fourteenth day and his mind has a divine wish and he talked about his wish to his wife. And she replied that O Nath! have a patience in year heart and do this work tomorrow. On the second day, both of them performed sacrifice and pleased the gods and goddesses who helped the womb to get their fulfilled desire. Thereafter. Pt. Gayādīna fed the Khīra of the sacrifice to his wife and started waiting for the happy night. When the night come and the auspicious time come in the second half of the night both of them happily started doing their desired work. Those who act religiously, their children definitely blessed and also become religious.

IV. पुत्रजन्मवर्णनात्मकः

The fourth canto depicts the birth of Vidhyadharji. On the auspicious day of Karwa Chautha, Suśīlādevī observed fast and worshiped his husband. After some days find herself pregnant in every way, she told this news to her husband without delay. Then they

both prayed to goddess Jagadambā for the welfare of their son. She was always careful in her eating and drinking. Gayadina also performed the Punsavana Sanskara. During her pregnancy all the auspicious festivals like Makarsankrānti, Maghī Puraṇamāsī, Śivarātrī they performed Dāna, Dakṣiṇa and special worship of Lord Śiva etc for the happiness, knowledge and happy long life for their upcoming child. On the auspicious day of Ekadasi of Vikram Samvanta 1954, month of Sawan, Shukla Paksha she gave a birth to a son. Pt. Gayadina and Sushildevi once again expressed their gratitude to their presiding deity. The women of the family who came to here the news, played plates at that time, and she and other neighboring ladies played auspicious instruments. Gayādina performed his son's Jātakarma Sanskāra.

V. पुत्रजन्मोत्सववर्णनात्मकः

The fifth canto describes the celebration of the birth of son by Pt. Gayadina. He performed the Shraddha named Nāndīmukha for the happiness of the ancestors of the both the side. On the sixth day Ṣaṣṭhī-Pujā was performed. After completed Nāmakaraṇa Saṁskāra Pt. Gayadina feed the relatives and all the family members of his village with love and respect. Pt. Gayadina the best scholar among those who know the meaning of words, decided the name 'Jagadambā Prasad' of his new born son. And wishing him that his son to be learned so he gave another praiseworthy name to his son is Vidyādhara.

VI. बाल्यवर्णनात्मकः

The sixth canto describes the childhood of Vidyādhara. When Surya comes to in Uttarāyaṇa then the day is increased in the same way the child grew continuously. His mother was happy to see his growth. His Annaprāṣana Saṁskāra and Cūdākarāṇa Saṁskāra, Kamachedanā Saṁskāra etc have done according to the time and Gayadina also spent so much money on these. Vidyādhara always attracted the heart of his mother, father and neighbour appearance and activities. When Gayadina considering him the age at which he should start learning alphabet and on the auspicious day and time he started to give knowledge of Alphabets. And while studying at home, in a short time he acquired skill of making small sentences. Seeing this, Pandit Gayadina got him admitted in the Government school. Vidyādhara feels happiness in his heart having entered in to the school.

VII. बाल्यचरितवर्णनात्मकः

Vidyādhara falls in love with the schools because of its environment, teacher's way of teaching etc. Here poet also describes the qualities of teachers like they are not greedy for the things of children, never jealous and envious of each other, they are not partial, have ability to understand good and bad, neither caste nor power affected on them, nor position and influence of wealth affected on them. Vidyādhara's mother used to cook and give him Kaleu in breakfast and his food tried to give him on time. Vidyādhara's friend who comes at home, she always makes happy them giving Laddoos. In the night she told him religious stories and stories of the deities like Lord Shiva, Jagadambā, Lord Ganesha, Dhruva, Gautam Buddha, Lord Rāma, Lord Kṛṣṇa etc. He became experts in all the lessons taught in the school. He always spoke true and loving words. He never ate inedible food, never saw inedible things. His interest gradually increased towards worshipping Goddess Jagadambā with the methods prescribed in the Śāstras. So Dayadina taught him some of the methods of worship. Dayadin has chosen Shri Prabhunātha Pāthaka as Ācārya of his son. His Upanayana Saṁskara is also done.

VIII. विद्याग्रहणवर्णनात्मकः

The eighth canto depicts the childhood of Vidyanand and his studies. Vidyadhar ji was the top student in his class. He consistently achieved good grades, showing his intelligence and acumen. Moreover, he was successful in all the subjects of his village school. He had an extensive knowledge of sanskrit as well. Shri Vidyadhar ji was a model of contentment, faithfully serving his respected parents and offering sound counsel to those seeking advice. He also delighted in conversing with the wise men through profound discussion. His name was made more significant by obtaining a complete understanding of educational concepts and knowledge. This enabled his reputation to bloom rapidly among many, like the scent of musk.

IX. विवाहवर्णनात्मकः

The Ninth Canto of the poem narrates the story of Vidyadharji's marriage. As his renown spread and his reputation for graciousness became known, coupled with the fact that Shree was from a respected high-class Brāhminā family and had acquired

considerable wealth, many families aspired to marry their daughters off to him. A Brāhmina from an esteemed lineage, Shripati, visited Vidyadhar ji's household one day with the horoscope of his daughter. He revealed his intention to Shri Vidyadhar ji and presented him with the prosperous natal chart of his daughter. Pandit Gayadin ji was quick to recognize the potential of the two individuals and promptly gave his blessing, making their union an auspicious one. Shortly after, Vidyadharji got married and live happily.

X. प्रशासनवर्णनात्मकः

Nowadays, generating a sufficient income is critical for households to sustain a decent quality of life. If there isn't enough money coming in, it can lead to an unhappy and empty existence. After giving it some thought, the intelligent Vidyadhar ji decided to work hard to maintain the wealth his ancestors had accumulated over time. Mr. Raghunath Singh, nicknamed Chaturvedi, is a big landlord who owns lots of land in his village and therefore is respected by many as a feudal lord. He earned the title of 'Chaudhary', making him nearly deserving of everyone's respect. Chaturvedi appointed him as their principal secretary. The exemplary management abilities of the individual garnered him accolades throughout society. His accomplishments even caught the attention of the king of Budhadana, who ultimately appointed him minister for his kingdom. Chaudhary Shri Raghunath Singh ji was pleased to give consent to the gentleman. The gentleman was evidently content with his advancement. Hence, he joyfully accepted the post shortly after.

XI. परिवाराभाववर्णनात्मकः

The 11th canto describes the absence of family in his life. As per the law of the creator, the family leaved him forever and become the guests of the house of Dharmaraja, the lord of Yampuri. Thus, bound by the will of the Creator, thrown him into the sea of sorrow, having lost his family, and with a sorrowful heart, he once again takes refuge in the ship of his patience and wisdom.

XII. वैराग्योदयवर्णनात्मकः

In Canto 12, Vidhyadhar has a vision of Jagdamba who instructs him to abandon everyone else and travel to Vindhyaachal mountain retreat. He is to reside in a black cave there and offer his worship to Bhadrakali without fear. Witnessing the joys and sorrows of

the world, he would alternate between feeling elated and shedding tears, but when he reached Mother Jagdamba's feet, a sense of contentment would overwhelm him. With a cheerful heart and soul, he eventually accepted his fate with grace.

XIII. कालीगुहावासवर्णनात्मकः

The thirteenth canto of the tale tells us about Vidhyadharji's stay in the Kali Cave located in Vindhyanal. This part contains a detailed description of this cave and how he had a divine vision of Goddess Kali here. Due to the grace of the Goddess, the spiritual leader at that place welcomed him as a disciple. The initiation process was expected to be finished soon. So until he don't get initiation from his Gurudeva. Vidhyadhar decided should not waste his time and started reciting Shri Durga Saptasati day and night according to his wisdom.

XIV. संन्यासदीक्षाग्रहणवर्णनात्मकः

The fourteenth canto describes the Sanyasa Diksha ceremony of Vidhyadhar ji. Mahantji invited all of the renowned Vedic and Tantrik ritualists to conduct the Dikshavidhi one day. Those who stay in the temples of the city - sages, saints, devotees of Lord Shiva (Mahants), followers of Goddess Devi and worshippers of Lord Viṣṇu were all invited. Swami Ekasharanand Saraswatī was standing out like Brahmarshi Shri Vasishta ji, and his initiate, Shri Vidyadhar ji was sitting near him on a specially arranged seat of Kush. They both seemed quite content. After completing all the religious ceremonies, Shri Mahant ji bestowed him the Gurumantra which would ensure his success. Shri Vidyadhar underwent the spiritual transformation of sannyas diksha and was renamed Vidyananda Saraswatī. He devoted a number of years to meditation and austerity under his Gurudev's guidance, in order to gain the blessings of Jagdamba Bhadrakali.

XV. तपस्यावर्णनात्मकः

The fifteenth canto describes the Penance of Vidhyadharji. After taking sannyas, Srividhyadhar ji, who served as a guide for Gurudev, had mastered control over his mind and commenced worshipping Mother Jagdamba with great devotion. Refusing to indulge in any form of pleasure and sorrow, disregarding all worldly illusions, he committed

himself to his goal and began worshipping Mahakali Devi. For three years, Shri Vidyadhar ji engaged in diligent austerity, eventually managing to satisfy Jagdamba Maa Bhadrakali and getting all the grooms he desired.

XVI. गुरुप्रसादवर्णनात्मकः

The sixteenth canto describes the preaching of the preceptor Mahantji to his disciple Vidhyadharji. He advised him that, as his well-wisher, he should not boast nor be proud of the blessings given to him by Goddess Mata Shri Jagdamba. He was advised to stay in control of his six enemies: work, anger, greed, attachment, pride and jealousy. It is critical to maintain restraint over your senses in all circumstances. Be empathetic and kind towards each creature, as well as all humans. Furthermore, he should always practice forgiveness for anyone who has hurt him in the past. Scholars have viewed this fortune as a form of protection. he should keep on enhancing his wealth with the blessings of Mata Bhadrakali at regular intervals according to his wishes. Because apart from the money in the form of education, all kinds of money in the world definitely get depleted by using it in the society; There is no doubt about it.

XVII. स्वक्षेत्रप्रत्यागमनवर्णनात्मकः

During a dream, Goddess Jagdamba appeared before Shri Vidyadhar ji and was promptly worshiped by him. At the conclusion of rituals, the goddess asked him to listen carefully and spoke her words thereafter she asked for him to leave that place and suggested he relocate to his hometown. There was an old temple dedicated to a goddess and she asked him to safeguard it while living there, in addition to spread the glory of that temple. After that, after saluting his Gurudev (Mahant Shree Swami Ekarsanand Saraswati Ji with sadhyanga and saluting all those (sages and children) with folded hands and again saluting that temple (named Kalikhoh) of Jagdamba Mata Mahakali, he returned to his native place.

XVIII. मङ्गलाकालीदुहावासवर्णनात्मकः

The eighteenth canto described his welling in the Mangala Kali Cave. It has a beautiful description of that place also. Upon, his arrival at the revered temple of Jagdamba Devi Mata Shri Mangalakali, the month of Chait was in full bloom, making it a picturesque scene. The climate couldn't bother the people of that era, they were energetic

and thrilled. Even the beasts and fauna nearby were aware of the jubilant atmosphere and exhibited behaviour that reflected it. This caused everyone to be actively happy and content. When he observed these beauties of that place then suddenly a person(merchant) came to Vidhyadharji and told him that Goddess Mangala Kali had appeared in his dream and instructed him to serve Vidhyadharji.

XIX. शतचण्डीयज्ञवर्णनात्मकः

The merchant relayed to him that Jagdamba Mata Kali had appeared to him in a dream earlier that night, revealing to information regarding him. The vendor reassured Vidhyadharji that any task he wanted to be finished could be handled by him. He will execute his responsibilities sincerely; in doing so, his spiritual state will be content. If his funds are diverted to charitable activities, there'll be no greater joy for him than this. Vidhyadharji told him that with absolute faith that you'll grant my desire, pay attention to what I'm telling you without any doubts. This Navratri, let us come together to celebrate the grandeur of Jagdamba Devi Mata in this temple which will capture the hearts of everyone who visits. Worship of Jagdamba and recitation of Shri Durga Saptashati and Navarna Mantra are done in honor of Devi. The stories from Shri Maddevi Bhagwat Purana, folk songs are acharisongs related to the worship of Mother Goddess are part of the rituals. All temples should be organized properly and food should be given to all visitors. This is an essential part of temple etiquette that must be followed. The merchant granted his wish with the utmost respect. Swami Vidyadhar ji, being an exceptionally intelligent one, made Lakṣamī Prasad ji undertake the Shat Chandi Yagna to increase the prestige of Jagdamba Mata Mangala Kali who was born from him.

XX. जन्मभूमिप्रत्यागमनवर्णनात्मकः

The twentieth canto is described Vidyadharji's return to the birthplace. The temple is restored to its former glory due to the successful completion of Śatacaṇḍī Sacrifice. People living in that area started coming again (to her temple there) to worship Jagdamba Mata Mangala Kali and ask her for their wishes. Now the fame of Shri Jagdamba Mata Mangala Kali was spreading like the fragrance of spring in the nearby villages. In all those villages Swami Shri Vidyadhar ji himself visited Jagdamba Mata used to spread the amazing supernatural qualities of Mahakali. Once a devotee named Vijaysinh came there

and invited Vidyadharji to come in the village named Nigada, the native land of Swamiji. Swami Vidyadharji accepted his invitation. He stayed in the house of Vijaysinh and visited the Nigada village as well as the villages near by the village Nigada to spread the fame of Goddess Jagadamba.

XXI. पढकुलागमनपृष्ठभूमिवर्णनात्मकः

The news of Swami Shri Vidyadhar ji's arrival spread quickly throughout the village like the aroma of sandalwood in a forest. Everyone was filled with joy. People began visiting Swami Shri Vidyadhar ji to gain his divine grace, and he happily imparted the knowledge of Jagdamba Mata Mangalakali's special characteristics. Along with Swami Vidyadharji's visit to Nigada village, this canto details the villages surrounding it that became enlightened by his teachings of Goddess Jangadamba. Raghuvir Sahay from Padhakula village welcomed Swamiji to his village and home when he recognized him during his travels. He showed great hospitality and invited Swamiji to stay with them. Adhering to Jagdamba Mata's desires, Swamiji accepted the invitation to visit Padhakula village. He assured her that he would definitely go there.

XXII. पडकुलावासवर्णनात्मकः

The twenty second canto describes the dwelling of Swami Vidyadharji in the Padhakula village. The canto contains beautiful description of the month of Asadha and as well as raining. It's time to start farming for the farmers. This canto also mentions about 'Harātayate', a fixed day as per Yoga, Nakṣatra, Tithi, Karṇa and zodiac signs to start agricultural activities. It is believed by many that this particular day is very lucky and propitious. After, completion of that Harayate ceremony, on that very day Swami Vidyadharji comes to the place of Raghuvir Sahay. So, he becomes very happy and said that this year's 'Harayate' day will definitely be auspicious for this village. Because on the day you come who increase the grain. Swami Shri Vidyadhar ji was delighted by the immense praise he had been given, holding in his heart the desire of his adorable Goddess Jagdamba Mata Bhadrakali Mahakali, he lived at learned Brahmins Pandit Raghuveer Sahay Dixit's house in a village called Padakula.

XXIII. पडकुलावासवर्णनात्मकः

The twenty third canto deals with the Swami Vidyadharji's daily activities and preaching during their dwelling of Padkula. Swami Vidyadhar ji, a high-class monk living in the Padhakula village and sharing the devotion of Mother Jagdamba Devi among the people, experienced an unexpected dream one night. This dream showed to him his beloved Jagdamba Devi Mata Mangala Kali and upon hearing her words, Swami Shri Vidyadhar ji who was a devotee of Mata Jagdamba determined to go back to her. One who gives their thoughts, intellect and emotions to the words of their Favourite Deity pays no attention to the commands of anyone else.

XXIV. सुहृत्समागमवर्णनात्मकः

Jagadamba Kali's dream prompted Swamiji to go back to her temple. He told Raghuvir Sahay that he was leaving. Hearing the news, Raghuvir Sahay got sorrowful. Swamiji comforted him and reassured him that he would be back soon. In this canto of the poem, Swami Vidyadharji is reunited with his friend Pandit Shrinathji who is now a ghost.

XXV. महामारीवर्णनात्मकः

The twenty fifth canto titled as *Mahāmārīvarṇanātmakah*. It has a description of diseased name Tawn. Before the diseasespread in the village Padakulā, Swami Shri Vidhyadharji gives solution to the people of the village. He asked all to live outside of the village for 3 months and he himself lived in the temple of Jagadamba in the village. The people believed in him and follow his words. In this way Swami Shi Vidhyadharji saved the life of villagers. When the disease is disappeared the people again resettled in the village.

XXVI. श्रीभद्रकालीमठनिर्माणवर्णनात्मकः

The twenty sixth canto is *Bhadrakālīmāṭhanirmāṇa*. This canto deals with the construction of the *Maṭha* of Bhadrakālī. With the Inspiration of Swami Shri Vidhyadharji some people donate the land to construct temple of the Goddess. One day in auspicious time the construction begins and because of everyone's support it completed quickly. Then the idol of Mata Jagadamba established in that *Maṭha*. After doing this Swami Shri

Vidhyadharji started happily living there and started the work for the welfare of the people.

XXVII. लोकोपकारवर्णनात्मकः

The Twenty Seventh canto depicts the works which are done by Swamiji for the welfare of people. Many incidents are described in it. All the people of the area used to feel a lot of happiness in their hearts after seeing his works done for the welfare of the people. And in order to create faith in all of them by performing various miracles from time to time and making people devotees of Mother Goddess Jagdamba there in Shanti Kutir Ashram he lived happily.

XXVIII. चमत्कारवर्णनात्मकः

The Twenty Eighth canto depicts the miracles done by Swami Vidhyadharji for the well being of people. It contains many incidents which done by him for the welfare of society. He has only one aim that the people always be devoted to Goddess Jagadamba. For a long time, he engrossed himself in the welfare of people. But once Śoṭha named disease which destroy the strength entered in his body.

XXIX. माहात्म्यवर्णनात्मकः

The twenty ninth canto deals with the Swamiji's disease and his soul's departure for heavenly abode. Even if lots of treatment there is no improvement in his disease. So, he accepted medical treatment only to reduce suffering. He has given up the desire to be rid off that disease. And on 20th February in year 1960 his pious soul left his body.

XXX. माहात्म्यवर्णनात्मकः

The thirtieth Canto describes the greatness of Śrī Gurumahārāja (Swami Shri Vidhyadharji). Many people living near the village Padakula come there and worshipping Goddess Jagadamba and Swami Vidhyadharji. The people still doing the sacrifices etc which he started. In this canto the poet sings the glory of his beloved Gurumaharaja. In this canto he mentioned many names of the people who helped in the Sacrifice organized at the place of Swami Shri Vidhyadharji after his demise. In this way the epic is completed with poet's salutation to his Guru Maharaja and Goddess Jagadamba.

4.6.2 Metres used in *Śrī Gurumahārājacaritam*

Harinarayan Dikshit is known for his unique approach for writing poetry, which involves using a single metre throughout the entire canto, except for the last verses. However, there have been occasions where he has employed different metres in his verses, giving them an even more unique flavor and depth. Hari Narayan's skillful management of metres is the standout feature in his style. He has true mastery over this area. The poet has very aptly employed other metres like *Upajāti*, *Indravajrā*, *Vamśastha*, *Mālinī*, *Śikhariṇī*, *Upendravajrā*, *Vasantatilakā*, *Mālinī*, *Śārdūlavikrīḍita*, *Sragdharā*, and *Puṣpitāgra*. His use of different metres, effectively captures the essence of his works. His style is unique in that he has managed to combine traditional forms with modern sensibilities to create memorable works of art.

The example of *Upajāti*

श्रीरामचन्द्रस्य च जन्मभूमिः
पूता च पुण्या च जनप्रिया च ।
जगत्प्रसिद्धा सरयूतटस्था
विभात्ययोध्यापि पुरी च यस्मिन् ॥²⁰

4.6.3 Figures of Speech used in *Śrī Gurumahārājacaritam*

Harinarayan Dikshit is an accomplished poet who has shown a mastery in the use of *Śabdālaṃkāras* and *Arthālaṃkāras*. His poem, which showcases his expertise in these poetic devices, is a testament to his skillful use of *Śabdālaṃkāras* and *Arthālaṃkāras* to create a work of art. He expresses a particular admiration for these stylistic mediums in his writing. This epic poem writing heavily relies on the use of *Arthālaṃkāras*. This includes *Utprekṣā*, *Atiśayokti*, *Viśeṣokti*, *Svabhāvokti*, *Bhrāntimāna*, *Yamaka*, *Upamā*, *Dṛṣṭānta*, *Virodha* and *Vibhāvanā* , Anuprāsa which are frequently found in this *Mahākāvya*. The example of Anuprāsa is

यथा यथाजायत गर्भवृद्धिस्-
तथा तथाभामदध्वात्सुशीला ।
यथा यथा वृद्धिमुपैति चन्द्रस्-

²⁰ . Dikshit, Harinarayana, *Śrī Gurumahārājacaritam*, p.15

4.6.4 Obseervations

Dr. Dikshit's poem is a remarkable masterpiece embodying technical virtuosity and carrying a powerful moral. The poem stands out for its simple yet powerful language that is easily understood. Dr. Dikshit has crafted a timeless piece of literature that will be admired for generations to come. It showcases an impressive level of artistic finesse, incorporating a lucid and refined language to convey its message. Featuring simple yet captivating words, the stanza paints a vivid picture that is sure to leave readers in awe.

This poem is a celebration of devotion. The main sentiment of the poem is *Bhakti*, with *Adbhuta* (awe and wonderment), *Karuṇa* (compassion or mercy), *Vīra* (heroic courage) and *Vātsalya* (affectionate love) as its subordinate sentiments. Through vivid imagery and powerful language, the poem paints a vivid picture of how devotion can manifest in different forms.

4.7 Śrī Paraśurāmacarita Mahākāvya of Pushkardatta Sharma

Dr. Pushkardatta Sharma is the author of this *Mahākāvya*, which consists of 612 verses and split into 11 cantos. This work was published by Rashtriya Sanskrit Sahitya Kendra in Jaipur back in 2011. This *Mahākāvya* is centered around Bhagavan Paraśurāma's commendable characteristics. It follows the Sanskrit literary custom of beginning with a benedictory Stanza. Jamdagni, the father of Paraśurāma, is described in the *Mahākāvya*. It covers the significance of Paraśurāma's life and his accomplishments.

4.7.1 The Author:

The composer of this epic, Shri Pushkar Dutt Sharma, was born in the well-known family of Bawalia Brahmins of the Mudgal clan in village 'Bawal' in the province of Haryana. His father's name was Ishwardasa Sharma. He was considered to be one of the foremost scholars of astrology. This great scholar had great skill in the production of birth charts and other things, in the specific explanation of the good and bad effects of the stars

²¹ *Ibid.*, p.89

and in the explanation of their results. He was very simple by nature, modest in speech and well-behaved.

Pushkar Datta Sharma's mother's name was Gopi. He had one sister and seven brothers, two of them died in childhood due to ill health. As the third child of his father, Dr. Pushkar Dutt Sharma was born on the 5th August 1927. He has sharp intellectual from his childhood and seemed to be more skilled than his classmates. He was able to preserve the entire lesson in his memory by hearing them once in the class. His study of Sanskrit first started in the sixth class of the school in Tara Nagar. He had also shown his skills in the field of sports. He started to play a well-known game called Śātarānjan (Chess) with an adult who lived nearby and within six months he defeated his teacher. He had also expertise in kite flying.

When he was twelve years old, he had already entered the Vidyavagvardhini Sanskrit school as a regular student. On the very first day this boy was assigned to study the fourteen Sūtras of the *Lāghusiddhāntakaumudī*, such as the अङ्गुष्ठा. It was a great surprise that this boy, who had attended a modern English-medium school, had not soon escaped. Remembering this as his own duty, this boy Pushkar Dutt Sharma accepted the order of destiny and immediately devoted himself to his study. At that time, Sanskrit schools and colleges were affiliated to the famous institution called Varanasi Sanskrit College. The courses of the same examinations then conducted were fixed for all the study.

Pushkar Dutt Sharma was already proficient in subjects prescribed other than Sanskrit. For modern topics, however, these have become helpful to all participants. Therefore, it was not surprising that this great man passed his first examination in the second grade in the same year. In the four-year- along with the Madhyama, he also gave the Ayurveda Viśharada examination. Then, in the year 1944 he got married. He was seventeen years old at that time. It must be understood that Mrs. Parmeshwari Devi, the wife of Pushkardatta Sharma, was thirteen years old.

He has two sons who are well educated and well settled. Pushkardatta Sharma was selected by the Rajasthani Public Service Commission for college education and appointed to Dungar College at Vikrampur. They therefore left Delhi and came to Vikrampur where

they completed the remaining four-year unpaid leave granted by the Revenue Department and took up new responsibilities at the Dungar School with the permission of the Revenue Department. This assumption of office was done on the tenth day of December (10-12-1958) in the year fifty-eight and twenty-nine (1958).

Along with teaching, writing was also going on. The first two cantos of the epic *Prahlad-Mahākāvya* composed by him were published in the Hindi magazine Vishwa-Bharati. The Under the guidance of Mr. Praveen Chand Jain, Principal of Dungar College, he completed his Ph.D. He also received the title. It has already been indicated that Rajasthan was represented in national chess tournaments during this period. After teaching at the University of Jodhpur for a year, he returned to Bikaner. Until now, everything was going well but at the same time, a gentleman from Sri Ganganagar College was transferred to Dungar College. And it became a thorn in the side of Prabhakara Shastri and Pushkar Dutt Sharma.

Therefore, Dr. Pushkardutt Sharma, who had lived in Board Sikar for more than five years, started writing and published a Hindi novel called Kanti. Then he published a book entitled History of Sanskrit Literature. A Hindi explanation of the *Laghusiddhantakaumudi* was also published at the same time. For teachers and students, this work is still being practiced throughout Rajasthan after more than thirty years. The Institute of Secondary Education has appointed Mr. Sharma along with Mr. Ramachandra Dwivedi to write Sanskrit Text Books. Two textbooks, Laghu Siddhanta Kaumudi and History of Sanskrit Literature, written by Mr. Sri Sharma for the higher secondary classes of this Board, have been in use for more than twenty years.

Dr. Pushkardutt Sharma, Dr. Prabhakar - Shastri and other professors participated in various conferences of the All India Oriental Society such as those held in cities like Aligarh, Varanasi, Calcutta, Shantiniketan, Pune and Jaipur. Dr. Sharma has also edited some of the books published by the Rajasthan Sanskrit Academy. Pushkar Datta Sharma was done by the great fortunate ones. Among the scholars honored by the Government of Rajasthan every year, Dr. Pushkar Dutt Sharma was also honoured.

Dr. Pushkardutt Sharma retired from service on the thirtieth day of June in the twenty-second year. Then these Ladnunagarstha Jains-Vishwa-Bharati trained the workers to speak English fluently.

After returning from Ladnunagar to Vikrampur, Shri Sharma Mahabhag was appointed as the Director of the Anup Sanskrit Library established by the former Maharaja Shri Anup Singh there. The then- former Maharajas, Drs. This appointment was made by Karani Singh Mahabhaga in recognition of the proficiency of Sharma Mahabhaga in Rajasthani, Hindi, Sanskrit and English. later retired from the post of President and shortly after Maharaj Shri Dr. Karani Singh was invited by the distinguished guests to accept the post of their secretary.

In the year 2000, Sri Sharma, the wife of the greatly fortunate, Srimati Parmeshwari Devi, passed away leaving behind a family full of sons and grandsons. In this way, the married life of both of them was fulfilled for the sixth time. In fact, this greatly fortunate woman had been suffering from paralysis for the past ten years and had been living her life somehow. Thereafter, Dr. Pushkardatta Sharma left his house in Rani Bazar and began to live with his two sons.

4.7.2 Title and Source of Śrī Paraśurāmacarita Mahākāvya

The name of the *Mahākāvya* indicates its theme, which is dedicated to the life of Paraśurāma. *Mahākāvyas* usually have their title derived from the central character or content of the poem - something that has become a customary practice. The poet sticks to the conventions of *Mahākāvya*, providing a title based on the name of the hero, as well as creating a story that is inspired by historical themes. The theme of the *Mahākāvya* is taken from the *Mahābhārata*.

4.7.3. Summary of Śrī ParaśurāmacaritaMahākāvya

Canto I

In the very first verse of the first canto the poet gives salutation and sings glory of Lord Śiva. Thereafter, he describes the scientific reason for the origin of the Himālaya. The first canto also consists the descriptions like Āryāvartaḥ, Āryā's proceeding to the direction of east-south, Āryan education system, Āśrama of Ṛcika Muni etc. Ṛcika Muni is

skilled in divine weapons and well-versed in Vedas. He asked king Satyavatī from her father. But Satyavatī's father Gādhi refused him to say that he is poor and he has no maid. So, Satyavatī cannot survive with him. If Ṛcika can give 100 horses which are black in color, he will immediately give Satyavatī to him. So Ṛcika went to Varuna and asked for the horses. Varuna gives 100 horses to him and Ṛcika gives them to Gādhi. In this way Ṛcika gets marry to Satyavatī. Satyavatī forgets the palace as well as chariots and engrossed in serving her husband. Once she asked her husband that she wants a brilliant son with qualities having saint and a brother also having Kshatriya qualities. The canto described the character of Satyavati. The poet also described his vow to serve to his husband.

Canto II

The second canto has descriptions of Ṛcika's journey with Satyavatī to his father's home. On the way they both went into the river for bath but there was a crocodile in the river. Because of the fear Satyavatī embraced Ṛcika and they both became romantic because of the touch of each-other. Gādhi welcomed both and they lived there for some time happily. Gādhi knew about the divine power of his son in law that's why he requested him to give an offspring. Ṛcika has made two milk pots, one for her wife and one for his mother-in-law. But by mistake the pots are interchanged so Satyavatī's son possessed the qualities like Kshatriya while Gādhi's son possessed qualities of Sages.

Canto III

Ṛcika comes back to the hermitage with Satyavatī. In due Course of time the pregnant Satyavatī has begun to feel severe pain before giving birth to baby. She crying loudly and hearing her voice of crying, an old woman who lived near their hut comes to them. When old woman sees her, she understands that her delivery would not take place without difficulty. Satyavatī is continuously crying loudly because of pain. An old woman is skilled so however she manages all the things finally Satyavatī gives birth to son. On other side Satyavatī's mother also gives birth to a son. Having obtained the good news of the birth of brother she desired to see him and the king Gādhi was also overjoyed to hear the birth of a son by her daughter. The son of Satyavatī gets Shastravidya from his father while Visvamitra gets the education of Astra and Sastra from Rajagurus. Once Viswamita has seen a divine cow Kāmadhenu to Vasiṣṭha and he asked for that cow. But Vasiṣṭha

refused to give him the cow. Vishwamitra tried to take a cow forcefully but when he becomes unsuccessful doing this, he has killed 100 sons of Vasistha. Thereafter for the atonement he performed penance and get the name Brahmarṣi from Vasistha. He becomes famous as Kauśika. Jamadagni the son of Satyavati and Ṛcika is well-versed in Veda and Puranas. Jamadāgni has sons named as Rumnavana Vasu, Vishvavasū, Sushena and Paraśurāma.

Canto IV

All the sons of Jamadagni become well-versed in different Śāstras viz. Rumṇavāna in Veda and Vedangas, Vasu in Kāvyaśāstra, Viśvavasū in Purāṇas, Suṣeṇa in Āyurveda and Paraśurāma in Dhanuśśāstra. Once Renuka visits Malayācala during the spring. There she shows a watersports of the king Chitraratha with beautiful girls. She forgets time to see him. Jamadagni becomes angry on her because she arrives late. When he comes to know the reason of her delay, he becomes angrier and he ordered his sons to kill their mother. Four of them, except the Paraśurāma refused to kill their mother and they become stones by their father's curse. Paraśurāma cut off his mother's head at his father's command. Jamadāgni becomes praised on him and ready to give his son what he wants. Paraśurāma wants his brothers and mother alive back and they he also added that they forget all these. Jamadagni fulfilled Paraśurāma's wish. Once a king comes to the Jamadagni welcomed him and Kamadhenu gives tasty foods and milk. The king asked for she calf of that cow but Jamadagni refused to give him. The king tried to take forcefull the cow and sends soldiers but Cow creates army and they not able to take her. The king Kārtavīrya killed that great sage and his sons and mothers are tortured by him. That's why Paraśurāma takes an oath to kill his enemy and will make this earth free form the Kshatriyas. But on the advice of his brothers, he pleased the God's like Indra and then he worshiped Lord Śiva who gives him various weapons and armor. Thus, well prepared for Battle, Paraśurāma went to the residence of Kārtavīrya and invited him for fight. Kārtavīrya is also come there and thought that he is surrounded by his enemy who has desire to die.

Canto V

The fifth canto depicts the war of Paraśurāma and Kārtavīrya. The soldiers of the Kārtavīrya becomes unconscious by Paraśurāma and the war between him and the king

gets terrible form. Paraśurāma cut off his hands, feet and other limbs. The king falls to the ground yet he tries to reach by his hands to enemy, then rise and wants to fight. Even Paraśurāma also praises his willingness to fight. Paraśurāma thinks to leave him seeing his position but that wicked man died cause of bleeding.

Canto VI

Paraśurāma also killed the son of Kārtavīrya. Hearing of the killing of Kārtavīrya, his friend the king of the Matsya comes there to fight with Paraśurāma. But very soon he is defeated. His neck is cut off by the axe of Paraśurāma. Thereafter, Paraśurāma goes to the Magadha. He stopped by the soldiers yet he forcefully enters into the palace and cut off his head with sword. Then he went to Mithilā and killed the king and his soldiers by his axe. Then, he also defeated the Vidarbha, Tamralipi, trigartta, Anga, Banga and Nishada soon. Thereafter, Paraśurāma ends the fast of the king of Mithilā and satisfied his desire to with eating more and more and sends him to the world of death. He becomes surprised to kill the king of Kashmir because the king holds his both hands to his feet. He also praises the courage of the sage. But when he declared that it is impossible to kill himself and scholars of his royal assembly also support him, Paraśurāma's anger is subsided. At that moment he remembers his mother and with the desire of forgiveness from her, he went to see her.

Canto VII

When he comes to his hermitage, he observes that her mother is lying on the ground who becomes slim in grief. Paraśurāma placed his head in her feet. She died by saying that she is the mother in the real sense because she has son like him. After completing her funeral rites, he went to Himalaya. There he settled in beautiful as well as peaceful nature and began to practice Kṛcchatapa (severe austerities). After completing it Paraśurāma came to Himalaya and began the Aśvamedha Sacifice. In completing the sacrifice, he gave whole earth to Aditī. The sea has given him a place named Śūpārkara to live. He lived there and performed all the penance. Once he went to his maternal uncle's house. There his maternal cousin asked him that if he did not fulfill his promise to destroy all the Kshatriyas on earth. His Aśvamedha Sacifice becomes unsuccessful. Hearing his words Paraśurāma became angry on him yet he didn't kill him. He promised himself not to

return to his home. When he did not find any solution then his father appears before him and told that his promise had been fulfilled and he ordered him to perform sacrifice again and granted him immortality.

Thereafter the story of Rāma is described. Rāma has broken the bow at the Swayamvara arranged by Janaka for Sītā, the anger of Paraśurāma on Rāma was disappeared when comes to know that he is incarnation of Lord Viṣṇu himself.

Canto VIII

In course of time, Droṇācārya, who had been taught by Paraśurāma in the art of weapons and arms come to his friend Drupada to see him. The friendship of the two were comes to an end when Drupada said that How it is possible to friendship between the poor and rich ? The humiliated Droṇācārya went to the Kauravas and became their teacher. The story of Bhīṣma is also given here. His promise was well known and he laid down unmarried for the rest of his life for the protection of his brothers. The forcible abduction of three sisters Ambā-Ambikā and Ambālikā from their *Swayamvara*. Ambā and Ambikā both were married but Ambālikā remained unmarried. Bhīṣma although unmarried, he refused proposal of Ambālikā. Then their mother asked for help to Paraśurāma. Even if the ordered by him, Bhīṣma did not agree to marry with Ambālikā. That's why the war between Paraśurāma and Bhīṣma takes place. Even after the long time the war did not come to an end. Then, the father of great brahmin came there and ordered them to maintain peace. So, thought that Bhīṣma's offense is forgiven by the ignorance Ambālikā cursed him that He has to die with the hand of Shikhandi in her next life. Therefore, in his previous life, Shikhandi was forbidden to face him as a woman. Thus, Arjuna threw Bhīṣma on the bed of arrows by his skill . When he was born in the northern moon, he died even though he was immortal. Then one day Karṇa, the son of Sūta (son of Kuntī), disguised as a Brāhmin, came to his hermitage. He introduced himself to the brāhmin and took up his discipleship. On one occasion, when Lord Paraśurāma was asleep with his head on his thigh, an insect pierced his ear and thigh and began drinking blood. He did not count his pain so as not to disturb his Guru's sleep. When the flow of blood touched the shoulder of the spiritual master, he became excited. Seeing the blood flow, he ordered his disciple to reveal the truth. When Karṇa revealed the truth that he was the son of a charioteer and began to argue with his teacher. Paraśurāma thought that even Karṇa, a good disciple, was guilty of deceit.

Canto IX

When he asked reason to the Karṇa then he replied that Droṇa carya had not accepted him as his disciple even though he had been offered for training. In fact, in order to preserve Arjuna's uniqueness, he prohibited the entry of Karṇa in his hermitage. For this very reason, the story of Ekalavya is described here from whom Droṇa asked him to give a thumb of his right hand.

Canto X

On hearing this Paraśurāma rebuked Droṇa for his actions for the sake of Arjuna's uniqueness, he counted the names of Bhīṣma-Kṛpācārya and others as unique. Then he explained the uniqueness of Lord Kṛṣṇa and His divine power. (Here is the story of Kṛṣṇa.) Karṇa then described his own poor descent as an obstacle to his own education. The teacher was pleased with this and gave him a blessing. He also instructed Karṇa to observe truth, charity, religion and so on. It should always be accepted by the ear that no sage leaves that house in despair. The whole world knows that Karṇa, who obeyed the orders of his spiritual Guru, was also known as the hero of charity.

Canto XI

After that, Paraśurāma did not accept other disciple for training. Next is the story of the Kauravas and the Pāṇḍavas. In the great battle of Mahabharata religion and irreligion were completely forgotten. There are many examples here such as the stealing of Draupadi's clothes, the killing of Droṇa, episode of Lakshagriha, the killing of Abhimanyu, and the killing of Karṇa by Arjuna who is without chariot. The request of Indra in the form of a brahmin for earrings is said to be the death of Karṇa. When Karṇa learned the story of his birth from his mother Kuntī, he informed her that he would not kill any other Pāṇḍava except Arjuna. Thus, Karṇa descended as a lifelong giver. He took nothing, except the possession of a small kingdom which he received from Duryodhana. Thus, indeed, he became distressed and even arrogant, realizing the futility of excessive charity. That is why, even after hearing from the mouth of the Guru the divinity of Kṛṣṇa, he was proud and did not bow down to Kṛṣṇa. Karṇa also knew that by killing one Arjuna, the other four Pāṇḍavas would certainly commit suicide themselves. Then Duryodhana's

victory was also assured. However, this desire of Karṇa was not fulfilled. He was killed by Partha. All the Kauravas was also killed and victory was won by the Pāṇḍavas.

4.7.4. Metre used in *Śrī Paraśurāmacarita Mahākāvya*

Metres are an essential part of poetry and can be used to create beautiful, poetic works of art. In this *Mahākāvya*, several famous metres are used to bring out the beauty and power of the poem. These metres include *Śārdūlavikrīḍitam*, *Vamśastha*, *Vasantatilakā*, *Sragdhārā*, *Anuṣṭupa* and *Mālinī*. By understanding these metres in the *Mahākāvya*, readers will be able to appreciate its beauty more.

The example of *Śārdūlavikrīḍitam* is

शक्तिर्यस्य नभोधरा निरयगा प्रत्यक्षरूपं गताः
वाय्वादित्यमृगाङ्कनीरसदृशो दिव्यत्वमापुस्तथा।
देवानामधिदेवता मुनिगणैर्यो राधितोऽगोचरः
विश्वस्यैव नियामकः स तु महाब्रह्माण्डनाथो जयेत् ॥²²

The example of *Sragdhārā* is

"जानासि त्वं न शक्तिञ्च 'दशशतकराख्योपनाम प्रसिद्धं
तातोन्माथेन ते वै न किमपि ननु बुद्धं त्वया स्थूलबुद्ध्या ।
वत्सो देयो न धेनोः कथमपि भवते, गच्छ रक्ष स्वप्राणान् "
व्याहृत्यैतत् सदपो नरपतिरथ संख्यं जुघोष प्रहृष्टः ॥ 4/49।²³

4.7.5. Figures of speech used in *Śrī Paraśurāmacarita Mahākāvya*

The poet masterfully incorporated *Śabdālamkāras* and *Arthālamkāras* in their work. Examples of the former include *Anuprāsa*, *Śleṣa*, and *Yamaka*, amongst others. This poem makes use of numerous *Arthālamkāras* including *Upamā*, *Rupaka*, *Utprekṣā*, *Atiśayokti*, *Dṛṣṭānta*, *Arthāntaranyāsa*, *Vibhāvanā*, *Viśeṣokti*, *Svabhāvokti*, *Smarāṇa*, *Bhrāntimāna*, and *Vakrokti*. Etc.

²² Sharma, Puskardatta, *Śrī Paraśurāmacaritamahākāvya*, p.37

²³ *Ibid.*, p.83

The example of *Upamā* is

स्निग्धाः सौहार्दपूर्णा रविरिव शिखरे संस्थिता विज्ञलोके
धर्मे सक्ता निरीहा बलिरिव सकला ज्ञानदानस्वभावाः ।
संक्षेपेऽद्वैतसंस्थाः पृथगसुमनसा स्वीयसौविध्यदृष्ट्या
सौभ्रातृत्वेऽपि भिन्नां सरणिमनुचरा नैजतामाप्रपेदुः ॥ ²⁴

4.7.6 Observations:

This epic vividly portrays the beauty of nature, morning, evening, and its characters. The poet abides by the rules of meter throughout it except for a change in the last verse. The *Vaidarbhī Rīti* is an important feature used in this *Mahākāvya*. By utilizing this style, authors are able to express complex ideas in an easier-to-understand way that increasing readers. The *Mahākāvya* is characterized by its simple language structure and low number of compound words, making it easier to understand. This style of writing has been used in various famous works. A concise description of the poet's life is included at the start of the epic in Sanskrit. Furthermore, summary of each canto which is also written in Sanskrit at the beginning.

²⁴ *Ibid.*, p. 73