

CHAPTER III

A LITERARY STUDY OF SANSKRIT MAHĀKĀVYAS FROM 2001-2010

This chapter covers a literary study of Sanskrit *Mahākāvyas* compiled between 2001-2010. Detailed analysis and discussion of all *Mahākāvyas* are provided in this chapter.

3.1 *Sāketasaṅgaram* of Shri Rama Dave

Rashtriya Sanskrit Sahitya Kendra, Jaipur published Śrī Rāma Dave's *Sāketasaṅgaram* in 2003. It is a classic *Mahākāvya* composed of 15 cantos and 605 verses - 599 in the main text and six for *Kavinivedanam*.

3.1.1. Title and Source of *Sāketasaṅgaram*

The title of this epic gives us an insight into the subject matter - *Sāketa* and *Saṅgaram*. *Sāketa* is an old reference to Rāma's hometown, Ayodhyā, and *Saṅgaram* represents a dispute. The meaning of *Sāketasaṅgaram* is a dispute concerning Ayodhyā. Despite the amount of time since independence, no viable solution has been found to this contentious issue. Politicians have taken advantage of it by utilizing the divide and rule strategy for their own gain. The current *Mahākāvya* is a reflection of the public's indignation towards corrupt government officials and the way they manipulate people's emotions trust. It illustrates their disdain for dishonesty in this way. Rāma mandir's renovation dispute spanned over two years, 30th October 1990 to 6th December 1992 and was documented extensively in the epic literature.

3.1.2. The Author

On the 22nd of September 1922, Shri Rama Dave was born in Samabadi, Badamer district, Jodhpur (Rajasthan) India to Shankarlal Dave and Mathura Devi. He quickly gained recognition and fame for his Sanskrit writing which has spanned many years. At the tender age

of six, his father passed away leaving him to face the hardships of life on his own. Despite this, he still managed to acquire the basics of education in his village, Samabadi.

In order to pursue his studies further, he left home and travelled to the Amarkota district of Tharaparakara where his elder sister lived. He achieved success in his Prathma examination from a renowned Sanskrit college in Varanasi. Shri Rama Dave completed his Sanskrit education in the traditional educational system of Sindh, Hyderabad. He has received various awards and recognitions from several organizations in recognition of his achievements.

In 1985, he was bestowed with an honour by the Akhila Bharatiya Veda Sammelana at Banswada. He also gained Vidvatsammāna from the Government of Rajasthan in 1990. In 1992, he was honored with *Māghapuraṣkāra* from the Rajasthan Sanskrit Academy, Jaipur in recognition of his *Mahākāvya Br̥tyābharanam*. He displayed an exceptional academic performance by achieving Prathmā, Madhyamā, and Kāvya-tīrtha degrees from the University of Kolkata with a first-class. He also honed his skill of expression and poetic art from the renowned Hindi poet Nagarjuna.

He was inspired by his teacher and began to write his daily diary in Sanskrit. Śrī Rāma Dave had an opportunity to learn Nyāya and Vedānta from the teacher Dharamdev Jetali while in Karachi. While studying at Punjab University, he furthered his knowledge of English. As a student, he wrote articles and composed poems in Sanskrit, publishing them in the monthly magazine called “*Kaumudī*”.

He expressed his deep devotion and love for Goddess Lalita through numerous poetic works. His admiration for her was so strong that he dedicated a considerable portion of his creative work to her. Shri Rama Dave was a master of composing *Mahākāvyas*, *Khaṇḍakāvyas*, *Śatakakāvyas* and *Laheṛīkāvyas*. He also crafted translations from Hindi, English, Urdu and Sindhi into Sanskrit. Shri Rama Dave began his professional life as a Sanskrit teacher in Karachi. He then shifted to work in the library at the University of Sindh. Later, he was appointed as an advisor for Rajasthan Teacher's Association in Jodhpur, Rajasthan.

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“महाकवि का तीसरा महाकाव्य – ‘साकेत सङ्गरम्’ संस्कृत प्रेमियों के लिए लोकार्पित किया जा रहा है । संस्कृत के प्रति निष्ठा व प्रेम रखने वालों के लिए कविने अपने कथन को हिन्दी भाषा माध्यम से भी प्रस्तुत कर अपने कथ्य को सर्वजन सुलभ बनाया है । 15 सर्गों के इस महाकाव्य में कवि का सांस्कृतिक चेतना जिस स्फूर्ति के साथ अभिव्यक्त हुई है, उसने प्रमाणित कर दिया है कि वे कितने सहृदय एवं निर्भीक हैं कि बरबस कहना पड़ता है – “निरंकुशाः कवयः” जोधपुर निवासी अपने घनिष्ठ मित्र श्री महेन्द्र अरोड़ा के बलिदान पर अयोध्या स्थित रामजन्मभूमि-मुक्ति-संघर्ष को महाकवि ने प्रत्यक्षदृष्टा के रूप में चित्रित कर ‘इतिहास’ को चिरजीवन

प्रदान किया है। वस्तुतः उनकी यह कृति न केवल वर्तमान काल का प्रेरणास्रोत है, अपितु यह युग-युगों तक 'रामजन्मभूमि-मुक्ति-संघर्ष' का आखों देखा हाल वर्णित करती रहेगी।

इस काव्य के अध्ययन से सामान्य पाठक को जो अनुभूति होगी, वह एक समान नहीं हो सकती, क्योंकि कविहृदय को पहचानना सरल नहीं।”¹

3.1.3 Summary of *Sāketasaṅgaram*

I. हिन्दूनां संहत्यभावे देश दुर्दशा वर्णनम्

This canto describes the effect of Kaliyuga because the lack of rulers who had protected our religion. Many Kṣatriyas lineage destroyed in the war of *Mahābhārata*. In course of time the Kṣatriyas became selfish, people forgot their duties. Brāhmiṇas became weak. The Mughals who attacked on the nation are very cruel and greedy. The sinners have destroyed our famous and pious temples like Somnath temple, Viśvanātha mandir of Kashi, Lord Kṛṣṇa's temple of Mathurā and Ayodhyā the birth place of Rāma. Hindu believed that now they became free from the slavery of Britishers and nation becomes united but the Mughals divided our nation. They believed that the idol of deities are stone, the sacred water of Gaṅgā is ordinary water, the Mughal emperors whose history is full of sinful acts. They insulted Hindu religion and the devotees.

II. हिन्दूत्व-राष्ट्रभक्ति बोधाय संघोदय वर्णनम्

The second canto deals with the establishment and works of the Rastriya Swayam Sevak Sangh. The Hindus are insulted by Mughals in all around the country. The main problem of the people of Hindu religion is they are divided; they forget the strength of unity that's why the establishment of RSS takes place for the wellbeing of Hindus. Keshav ram who was born in Hindu Brāhmiṇa family in Nagpur recognised the problem of nation. He roused the patriotism in the heart of people. He established the RSS and destroyed the evil force people who divided the Hindu Society. He spent his whole life for welfare of Hindus. He planted a tree in the form of RSS after doing this pious work he left all the responsibilities on the shoulders of Guruji Madhav Rao and Sadashiv Golwalkar after that his soul departed from this earth.

¹ .Dave, ShriRāma, *Saketa-Saṅgaram (Matallika)*, p.i

III. विश्वहिन्दू परिषत्कृत हिन्दूजागरणवर्णनम्

The third canto depicts the works which are done by of RSS. Madhav Rao started to unite the Hindus. He met many Dharmācāryas and described them to the problems of nation. On the auspicious day of Janmāṣṭamī which is celebrated as the birthday of Lord Kṛṣṇa in the Sāṅdīpanī Āśrama which is situated in the Mumbai in the presence of Swāmī Chinmayānanda. He organised a meeting and called Dharmācāryas of different communities. In this assembly with the firm determination of the upliftment of the Hindu religion, Gururji Madhav Rao established an Institute named as Vishwa Hindu Parishad (VHP) with the help of all those Dharmācāryas.

The main purpose of the establishment of VHS is to unite the Hindus. The members have taken the commitments like protection of animals, appreciation and protection of cow, training, publicity and practice of Sanskrit language, removal of malpractices which are spread in the society etc. the VHP has started the battle for the realising the birthplace of Rāma and Kṛṣṇa as well as Kāśī Viśvanātha temple. For the welfare of Hindu religion Mahātmās, Sādhus, Mahāmaṇḍaleśvaras are come forward. They planned to unite Hindus and for that they have get an idea about Śrī Rāma Ratha Yojnā. In this sacrifice of unity of Hindus, many people were joined. On the auspicious day of Prabodhinī Ekādaśī in the year of 1990 they put the slab of stone for constructing Rāma's temple.

IV. अयोध्यायां शिलान्यासः

The fourth canto is divided in three parts. It has 36 verses.

The first is part entitled as रामनामाङ्कितानां शिलानां निर्माणम् । It contains two verses.

The skilled artisans are carving name of Rāma on the beautiful stones and the devotees of Rāma covered these stones with saffron coloured cloth, put it on the chariot and spread the message of Śīlānyāsa all around the country.

The second part is entitled as शिला-पूजनम् ।The people are gathered from different villages to worship those stones on which has carving name of Rāma. They are dancing and singing devotional songs of Rāma. Some Mughals tried to oppose them and interrupted them by various tricks. But the people who has firmed determination of Śīlānyāsa didn't become distracted.

The third part is entitled as शिलास्तुति:

The stones carvings with name of Rāma are beautiful. It is an idol of God which pleased the minds of sages. These stones are like the army of Rāma and spreads divine rays of devotion of Rāma. These stones not only come from the temples, Āśramas and palaces but also from abroad. All the nation enjoyed the celebration of Śīlānyāsa.

V. श्रीरामज्योतिप्रसारणम्

The successful Śīlānyāsa and the triumph of Hindus becomes the result of jealousy in the many people. That's why the rural parties as well as *Malecchas* become hurdle in Hindu's Path. Saints becomes angry and started chanting mantras and held sacrifices and this flame is endless. That's why the poet entitled this canto as *Śrī Rāma Jyotiprasāraṇa. Bhagavatī Jwālāmukhī* herself taken the form of flame and resides in Sacrifice. It considers soul of Bhārata which gives the light of knowledge and destroys darkness of ignorance and sins in everyone's life.

VI. अयोध्यां प्रति कारसेवकप्रस्थानम्

The Hindus are getting inspiration from the Viśva Hindu Pariṣada and appealed of the set out the victory flag as well as re-establishment of Rāma's land of birth. Many monks are also associated with them taking tough vow. There is no prohibition for the devotees of Lord Rāma by the army of athletics. The people are singing song of the glory of the birth place of Rāma (Ayodhyā) and walking forward. In this canto poet sing the glory of the pious land of Ayodhyā. He says that Ayodhyā breaks the so-called obstacles of the people of society viz. religion and cast etc. So, in this canto, it is proved that Ayodhyā, birth place of Rāma is glorious.

VII. कारसेवकसाहिक्यवर्णनम्

The present canto has description of the proceeding of Kārasevaka's towards Ayodhyā. The poet describes about the bravery of Rāma's devotees in seventh canto. The devotees of Rāma come forward towards Ayodhyā, without thinking of their lives. The believer of Rāma from each part of India gathered there. No matters they are belongs to the different places, communities, religions, states etc. They are reached there and be united by forgetting all the differences. In this canto we can see the believers love for his God.

VIII. कारसेवकानां कारसेवासंकल्पसिद्धिः

One moment, the city of Ayodhyā was sealed off and the next, Rāma's followers had made their way inside - disproving Mulayam Sinh's famous saying that "even a bird cannot enter into Ayodhyā" in the process. Āśoka Singhal also arrived at the same time. He had the same look as Hanumāna. The soldier of Rāma proudly raised a victory flag atop the birthplace of Rāma, to the joy and cheers of people watching it on television. After that, Mr. Ashoka Singhal warmly welcomed Ṛṣis, Munis, Mahātmās, and other participants. Through 34 to 59 verses in the current canto, the bard explains about Kārasevakas' heroism. Though there were many obstructions on their way, their determination helped them reach close to their aim. The fans of Uma Bharati were invigorated by their slogan and followed Swāmī Rāmadāsa into battle. Mulayamasinh, the messenger of Yama, was on the battlefield with his weapons. The malicious act of murder was committed against the loyal servants of Rāma on the battlefield of Ayodhyā, carried out through bullets and by our very own rulers.

IX. साकेते कारसेवककृतसंघर्षवर्णनम्

In this canto, the poet looks into the suffering of individuals impacted by the war. Afterward, helpers attempted to treat people scarred by battle. Ashoka Singhal, Mahātmā Vāmadeva, Mahanta Nratyagopaladas, Muni Paramahansa and Ramacandra discussed future plans and later announced that everyone should fast by taking a dip in water on the full moon day of the month of *Kārtika*. In contrast, the Mulayamasinh formulated a harsh plan.

All the troops had gathered in Ayodhyā, with several soldiers indulging in wine consumption. The perpetrators murdered those devoted to Rāma, creating a situation where the common people and journalists were not permitted to enter the city. Businesses had closed and Ayodhyā was transformed into a prison, as per orders. On the full moon day, Karasevakas bathed in the Sarayū river in sight of the sun, preparing for work. Rāmayajña occurred on the river's bank and some were chanting verses from both Gītā and Rāmāyaṇa in order to gain peace. The poet paints a vivid picture of horror in this canto, with the shameless sinners blatantly ripping women's clothes and carrying out ruthless slaughter. It serves as an example of the cruelty oppression faced under the misrule of both the government and Mlechha people.

X. मुल्लायमक्रोशः

Although descended from the Yadu dynasty, Mulayamasinh had a disdain for religion like Kaṇṣa. He believed his army was invincible. But then suddenly, everywhere he looked he heard news of Rāma's triumph and saw the saffron flags of his devotees rising in celebration. He was able to witness the full scene from a helicopter.

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He was astounded to observe these occurrences. Then the poet portrays Mulayamasinh as one who reprimands his troops harshly. He queried the soldiers if the members of VHP appeared as insignificant as mosquitos which could be squashed with a fist.

Mulayamasinh's rage is described in detail in this canto, using a variety of descriptive words and phrases. His troops informed Sangh's Swayamsevakas about his defeat, thus noting their success.

XI. हुतात्माभिनन्दनम्

The commander of religious affairs refrained from using weapons against the Rāmasevakas. The sages, recognizing his reverence for religion, expounded on Hindu culture in an effort to enlighten them to safeguard Rāma's land and country. The government's selfish policy was made clear by their revelation: Rāma's temple is indeed real and Rāmacandra's birthplace as a pilgrimage site is not a mosque, but rather temple property that can be directly proven by the columns.

Finally, Mahātmās saluted the courageous loyalists of Rāma. Consequently, the people achieved enlightenment as taught by the Munis, singing their national anthem and leaving the war zone.

XII. मुल्लायमकृत नृशंस व्यवहारेण जनानामक्रोशः

In this poem, the author expresses sorrow at the atrocities inflicted upon innocent people. The devotees were mercilessly slain and many had to suffer in vain. The Sarayū River was stained with the blood of saints, further adding to the tragedy. Mulayamasinh's sins committed in

a holy place will not be pardoned even after a hundred rebirths. Furthermore, demons causing harm to devotees are destined for hell. Devotees of Tirtha make this statement firmly and courageously with absolute faith. The writer of the canto is expressing anger at those who have forsaken Hindu traditions & beliefs. In an effort to erase the negative connotations of Babar from Rāma's homeland, they promised that devotees' sacrifices wouldn't be for naught and that a temple would be erected where it stood.

XIII. मुनिभिः जनाक्रोशशमनाय कृतं राजनीतिशास्त्रावलम्बनम्

Rāma's manifestation has been represented in various places such as rock, forest, grotto, town & city through statues. The Mlecchas had placed a stigma on the Somanātha temple; However, Saradar Vallabhabhai removed it after India gained independence. Hindus rose against the rulers in order to free Rāma's land. This chapter highlights their disapproval towards those in power. Unfortunately, it was mainly due to the self-centered nature of these leaders that the entire population was divided.

Despite their declarations of peace and nonviolence, the leaders' actions clearly speak otherwise. People were incensed by what was done, causing them to lose sight of any humor in the situation and pressing for vengeance against the wrongdoers. In response, the Munis stated that those in power had no understanding of religion and should avoid confrontation. Finally, the Mahātmās expressed their admiration for the devotees' perseverance, passion and bravery.

XIV. रामभक्तानां वीर्यवृद्धिः पुनः कारसेवाकृते अयोध्याप्रस्थानम्

In this canto, the poet examines the displacement of corrupt leaders. The devotees ignite a revolution in Ayodhyā to overthrow these people and rally up public disapproval against them. Viśvanāth Pratāpasinh is so overwhelmed by the outrage of the seers that he withdraws his name from candidacy. At a meeting in Tamilnadu, the late prime minister Rajiv Gandhi, who was known for his strong opinions on Hinduism, suddenly passed away. The winner of the election was blessed by the Munis and shared their pledge to the house. Meanwhile, those who had intended to protest found themselves defeated in the election.

After being defeated in the election, certain politicians started to pander to the Muslim population while also ignoring their supporters of faith. Some civil servants were relocated from their posts. India's Prime Minister, Narasimharao, found himself at a loss for what to do next. On 6th December, the news spread that this old land was re-dedicated to be a mosque, prompting a large Karaseva of four million people. Men, women & children of all ages joined in on the movement and offered their support. Following the event which occurred while Mulayamasinh was in power, people assured that it will never take place again. The RSS worked on a solution to ensure national unity and peace among all.

XV. मस्जिदुत्पाटनेन साकेतसंगरविजयः

The people of the country rallied around Śrī Rāma's name and cheered for it, but those in power took the side of enemies out of their own self-interest. Everyone was inspired by the sound of horns, drums, and other music echoing through the land. With their relentless efforts, the iron columns that had been set up for protection were broken, and the mosque was destroyed. Reaching their target, they vanquished all adversaries. The devotion that was expressed at the edge of Sarayū River ultimately came to fruition.

Upon news of Bābar's statue being destroyed which protected by the Malecchas, people rejoiced in celebration. Similarly, when Rāma returned after his victory over Rāvaṇa, the citizens of Ayodhyā decorated their homes and marked the momentous occasion with Diwali festivities!

In the end, the poet commended Chief Minister Shri Kalyanasinh's efforts in battling against adversaries. He was praised for his distinguished leadership of the nation.

3.1.4. Metres used in the *Sāketasaṅgaram*

Shri Rama Dave drew on a variety of metres, including *Mālinī*, *Upajāti*, *Anuṣṭubha*, *Śārdūlavikrīḍita*, *Indravajrā*, *Bhujāṅgaprayāta*, *Drutavilambita*, *Vasantatilakā* and *Pañcacāmara* to expound upon the political controversy surrounding Rāma's birthplace. Furthermore, he crafted beautiful descriptions while narrating this story. The poet makes appropriate use of the metres according to the descriptions in the *Mahākāvya*.

3.1.5. Figures of Speech in *Sāketasaṅgaram*

The poet's use of rhetorical devices is natural; it never feels forced or contrived. These poetic tools include *Anuprāsa*, *Upamā*, *Rupaka*, and *Swabhāvokti* amongst others.

Example of *Upamā* is

उत्पाद्य क्षण एव पीवर-तमान् स्तम्भान् दृढं कीलितान्
आरुढा यवन-प्रवाद-शिखरं पद्भ्यां बलान्मर्दितुम् ।
क्रुद्धा वानरयूथपा इव रणे भीमान् महाराक्षसान्
चक्रुः शोणित- रञ्जितोग्रवपुषः स्तूपान् महामुद्गरैः ॥ १५.१४॥²

3.1.6. Observations:

The poem is constructed from a simple array of words that come together to create a clear, uncomplicated composition. The author deliberately selected the words to illustrate their purposeful simpleness and unclutteredness in his literary work. The main sentiment of the poem is *Vīra* while *Bhayānaka*, *Karuṇ* and *Raudra* etc described as subordinate sentiment of the *Mahākāvya*.

3.2 *Sāketa-Saurabham* of Bhaskaracharya Tripathi

Sāketa-Saurabham is a *Mahākāvya* written by Bhaskaracharya Tripathi. It has eight sargas. They are namely *Avatāra*, *Sanskāra*, *Saṅkalp*, *Sahakāra*, *Udyog*, *Vikram*, *Abhisheka* and *Digvijay*. The familiar story thus finds a very fitting pattern woven to these cantos for it to evolve in its normal growth of a classic for *Rasa Niṣpatti* in its perfect and purest form.

Rāma fits in so well in the role of an ideal hero of an epic that Indian epic tradition basically centers round him. Sanskrit poets like Shri Abhiraj Rajendra written '*Jankī Jīvanam*', Shri Rewa Prasad Dwivedi contributing '*Uttar Sītā Caritam*' and '*Śrī Rāghavīyam*' are some names worth mentioning in the present context. What however, distinguishes the present work is its variety of

² Dave, Shri Rama, *Saketasangaram*, p. 128

metres, the originality of themes and the highest poetic rendering of the situation otherwise quite familiar to every one by tradition.

A great work of art like ‘*Sāketa Saurabham*’ characteristically expresses human situations, which are universal. How fast and frequently the behavior of people takes an upturn once the stars of the person are about to set. This dismal state of great dishonour is beautifully described in the case of Bālī who is neglected after he is vanquished by Rāma. He is the same Bali to whom every one saluted and bowed as if he is Indra when he moved in his chariot-

इन्द्रवत् सर्वदा स्यन्दनस्थो लसन्
नम्रशाखामृगैः क्लिष्टगत्या ययौ
हन्त रक्तस्य पंके निमज्जत्तनुं
नैव कश्चिन्नमस्कर्तुं प्याययौ ।

साकेतसौरभम् 4-18

Dr. Bhaskaracharya Tripathi is just not a Sanskrit Scholar of high repute but also the touchstone of modern Sanskrit poetry in its ancient devotional flavour. He has touchingly narrated to me how Lord Rāma Raja (of Orchha, Madhya Pradesh) blessed him with delicious meals in Sītā’s Rasoi (kitchen) after he had completed this work.

It is highly satisfying that Dr. Tripathi has provided Hindi poetic rendering also side by side so that the readers who are not well acquainted with classical Sanskrit from may well enjoy Hindi poetry in the Sanskrit fervour and fluency.

3.3.1. The Author:

Bhaskaracharya Tripathi is a renowned Sanskrit Poet. He was born on 1st July 1942 in the village Paundar, Jasra, Allahabad, Uttar Pradesh. His father’s name is Tripathi Rampyare. His father is an expert in astrology. He has done his B.A. and D. Phil in Sanskrit from the Allahabad University.

He was a professor of Sanskrit at the Government Ramanand College in Bhopal. He was a visiting professor at the Indira Kala Sangit Vishwavidyalaya as well as Himalayan International Institute Honesdale and Pennsylvania of U.S.A. He has given the dissertation at the 6th world Sanskrit Conference held at Philadelphia in U.S.A. He has taken part in the 13th World

Sanskrit Conference which was held at Edinburgh in Scotland. He has delivered more than 24 lectures in the Seminars as well as Conferences.

He has written following books: Ajasati, Gadya Dwadashi, Lakṣamī Lanchhana, Mrutkutam, Nilimpakāvyam-Nirjharini, Sanskritjivanam, SnehsauVīram, Laghuraghu (V Volumes), Tauryatrikam, Sāketasaurabham Mahākāvya. He has edited 24 Volumes of Durva which was Sanskrit literary magazine, Manas Madhu, Kṛṣṇāvatāra and Bhojabhārātī. He is also the editor of Sanskrit Pratibha of Sahitya Akademi, New Delhi. He has translated and reviewed the books like Bālarāmāyaṇa (II Vol), Sanskrit Ki Pahchaan, Prakashyaman Akshara, Badle Pankh, Achhi Hindi etc. He has received Pandit Raj award for his Mrutkutam and Charudev Shastri award for his Sanskrit Jivanam from the Delhi Sanskrit Akademi. He was also awarded by Bhoj Puraskar in the year of 1995 for Bala Rāmāyaṇa from Madhya Pradesh Sanskrit Akademi. He has received Nirjharini award from the Uttar Pradesh Sanskrit Akademi. He has received Vachaspati award for Sāketasaurabham from K.K. Birla Foundation. He has also received “Certificate of Honour” by the Indian President Pratibha Patil on 10th July 2010.

सर्गः	सर्गनामानि	श्लोकाः
१	अवतारः	७३
२	संस्कारः	६८
३	संकल्पः	८६
४	सहकारः	४८
५	उद्योगः	४९
६	विक्रमः	४८
७	अभिषेकः	६९
८	दिग्विजयः	५४

3.3.3. Summary of *Sāketasaurabham*

I. अवतारः

The first canto is named *Avtārah*, according to the tradition of Sanskrit Mahākāvya SS is starting off with *maṅgalācaraṇa* verses. The beginning of the canto is a tribute to divine figures

such as Saraswatī, Brahmā, Jānkī, Śiva and Hanumānji. It also acknowledges Acharya Ramagulama and Pt. Ramapyareji - the poet's teacher and father respectively. In addition, honour is given to Sanskrit - the mother of language that gives sustenance to its children. In this canto, Rāma's birth and the births of his brothers, their childhood and their playtimes are described in detail. They gain an extensive knowledge of the four Vedas, six Vedāngas, Purāṇas, Mimāṃsā, Āyurveda, Dhanurveda, Gandharvas as well as divine mantras. After acquiring knowledge from Ṛṣi Vasiṣṭha, they eventually return to Ayodhyā. The canto also provides details of Tāḍakā's death as well as Ahalyā's liberation from a curse. Furthermore, it documents how Rāma and Sītā initially meet in Puṣpavātikā and Sītā's Swayamvara. The finale of the canto sees the four brothers - Rāma, Bharata, Lakṣmaṇa and Śatrughna - tying the knot with their respective brides Sītā, Māṇḍvī, Urmilā and Śrutakirtī.

II. संस्कारः

The second canto, *Saṅskārah*, consists of 68 verses. Sītā's arrival makes Ayodhyā more joyous while her departure leaves Janakapurī sorrowful. Rāma was well-liked and admired for his kind nature. He was looked upon as the embodiment of Lord Viṣṇu, thus when Daśaratha felt he was getting old, he proclaimed Rāma's coronation in Ayodhyā. The news of the kingdom's celebration resulted in people being overjoyed and they began to dance around the palace and throughout the town. While this happened, Kaikeyī asked Daśaratha for two boons - one being that Bharata should be crowned instead of Rāma. The second one is the Vanavāsa of Rāma, for twelve years. Rāma decided to go to the forest with his wife Sītā and brother Lakṣmaṇa.

III. संकल्पः

In the third canto, Rāma's arrival in Daṇḍakāraṇya is described. He vanquished all demons that hindered Śarabhaṅga Muni's Āśrama for performing a sacrificial ritual. Lakṣmaṇa was devoted to protecting Rāma and Sītā both night and day. For fourteen years, Lakṣmaṇa didn't blink his eyes. He cut the nose and ears of Sūparṇakhā, while Rāma ended Khara and Dūṣaṇa's lives. In this episode of Sītaharaṇa, Rāma experiences a deep grief for the loss of Sītā and embarks on a journey through the forest to find her. He meets Śabrī who informs him of where to find Sugrīva and Hanumāna, at the Ṛyamuka Mountain. Śabrī offered Rāma various plums she had previously tasted; he readily consumed them.

IV. सहकारः

This canto provides an insight into Rāma's union with Hanumāna on R̥ṣyamukha mountain. It also gives a glimpse of the friendship between Rāma and Sugrīva, as well as the war that he had with Bālī. No one could defeat Bālī in the war because he had a boon that, if his enemy stood in front of him and fought, then his enemy's half of the strength would enter into Bālī. However, he was killed by Rāma. Rāma declared that Bālī had no right to exist since he had stolen his brother's kingdom and misbehaved with his brother's wife. Upon knowing that Rāma was the offspring of Daśaratha, who killed Tāḍkā, Bālī realized his grievous mistake. Afterwards, Rāma was informed to watch over his son Aṅgada and wife Tārā then he died. Rāma then travelled to Prasavaṇa Mountain and occupied a cave there. Though Rāma tried his best, he could not reduce the longing for Sītā's presence. Rāma was filled with immense sadness and tears streamed down his face as he remembered Sītā. He and his sibling, Lakṣmaṇa, sadly spent two months up in the mountains during the rainy season. Sugrīva instructed the monkeys to search for Sītā in all directions when winter arrived. He gave Rāma's signet ring to Hanumāna and sent him in south direction.

V. उद्योग

The 5th canto of the epic reveals how Demon Hirṇyākṣa and his brother (the foe of Lord Viṣṇu) were reborn as Durdanta. They then made Laṅkā their kingdom's capital city. Consequently, Rāvaṇa was born with ten heads and Kumbhakaraṇa as his younger brother. No one was able to challenge their greatness in battle, not even when Rāvaṇa kidnapped Sītā and locked her up in Aśoka Vātikā. The poet depicted in few verses how Hanumāna crossed the sea and found his way to Laṅkā. Vibhīṣaṇa guided him to the Aśoka Vātikā, where Hanumāna's eyes swelled with tears upon seeing Sītā sitting beneath the tree. At that time Rāvaṇa arrived with his wife Maṇḍodarī. Rāvaṇa told to Sītā that if she does not accept his proposal than he will kill him. After that Hanumāna tossed Rāma's ring, Sītā felt grief and wailed loudly. Hanumāna then arrived and comforted her. Hanumāna was overcome by hunger and ended up ravaging the garden, resulting in Meghanāda's capture of him. He then set Laṅkā ablaze and returned to Rāma.

VI. विक्रमः

The sixth canto of the epic starts with the destruction of Laṅkā due to fire. In this part of the poem, a bridge made of rocks across the ocean enabled Rāma and Rāvaṇa to battle. Ultimately, an epic battle ensues between Rāma and Rāvaṇa in this canto. Lakṣmaṇa became unconscious due to the fatal arrow shot by Meghanāda. However, he was revived with Saṅjīvanī herb and Rāvaṇa eventually lost his life in the epic war when Rāma defeated him, leading to Vibhīṣaṇa being crowned as the king of Laṅkā. Rāma granted boons to the monkeys that died in battle. From there, he and Sītā began their journey in Puṣpaka - a sight comparable to that of the sun travelling from south to north.

VII अभिषेकः

The seventh canto describes the coronation ceremony of Rāma. Rāma is having the fame like Raghu, lustrous like the Sun and he is the one who adheres to his father's promise. So, people see him like a supreme brahmana. The ninth day of the bright fortnight of Hindu Lunar month, Caitra is the day when Rāma takes birth on this earth. Coincidentally, on the same day he gets exile and he returns back to Ayodhyā. His coronation ceremony takes place on that very same day.

From all around the world people left all their works and come to Ayodhyā for the crowning ceremony of Rāma. There is no any pious water left from pilgrimages and useful herbs left which are not used in the coronation. Elders are worshipped first in the governance of Rāma. From his age, the sages like Atrī and Vaśiṣṭha take place in the seven sages (सप्तर्षिः). The progeny spends their life in the devotion of God so it gets mental health. The people engrossed in the sacrifice and prayers. The name of Rāma dispels all the problems of people so people get all kind of health and wealth.

VIII. दिग्विजयः

This canto describes the birth of Lava and Kuśa. Coming back to Ayodhyā Rāma and Sītā live happily. After sometimes Sītā becomes pregnant. Rāma wants that his offsprings take birth in the hermitage and also get initial rites there. During this time, Rāma hears some defamatory words about Sītā from the mouth of washerman. So, he decided to send Sītā in the

Vālmīki Āśrama. In the Āśrama Sītā gives birth to two sons. They are named as Lava and Kuśa. They both are looking attractive and they are born with the knowledge of many celestial weapons.

They are growing up in the Āśrama with animals and birds like moneys, parrots etc. Sītā very well knows that there is the lack of instruments for their primary education. So, she herself gives them the knowledge of vowels, consonants, pronunciation of letters like palatal, dental etc. from the parts of body she teaches them numbers. She also teaches them different metres. So, they both become expert in singing.

3.3.4. Metres used in the *Sāketa-Saurabham*

One of the most impressive qualities within the poet's writing style is their expertise in managing different metres. He has an extraordinary command over this domain, and have successfully employed numerous meters like *Indravajrā*, *Upendravajrā*, *Vasantatilakā*, *Mālinī*, *Śārdūlavikrīḍita*, *Sragdharā*, *Vamśastha* and *Puṣpitāgrā*.

The example of *Vasantatilakā*

स्पन्देत सागरवृत्तो भुवि सर्वतो वा
वन्देत ताण्डवपटुः स्वरपण्डितो वा
कामं वराङ्गततिकृन्तनसाहसोऽयं म्लेच्छो
दराक्षरमुखः खल-राक्षसोऽयम् ॥ 5/30 ॥³

The example of *Śikharinī*

हिरण्याक्षो दैत्यः सकशिपुहिरण्यस्तदनुजः
पुरोजन्मन्यास्तां विहितचिरवैरौ मध्वजिता
इदानीं दुर्दान्तौ पुरमकुरुतां राक्षसतनू
हिरण्यप्राकारामधिजलधि लङ्कां स्ववसतिम् ॥⁴

3.3.5. Figures of Speech used in the *Sāketa-Saurabham*

The *Arthālamkāras* employed by the poet to convey his ideas include: *Yamaka*, *Upamā*, *Rupaka*, *Utprekṣā*, *Atiśayokti*, *Kāvyaṅga*, *Arthāntaranyāsa*, *Arthāpatti*, *Drṣṭānta*, *Viṣamā*, *Vyatireka* etc.

³ *Ibid.*, p.129

⁴ *Ibid.*, p.105

The example of *Utprekṣā* is

त्वमेव पीनो नियमस्य कारक-
स्त्वमेव दीनोऽसि मतस्य धारकः
स्वयं विजेता स्वयमाजिवाहिनी
स्वयञ्च यज्वा यजुषां प्रचारकः ॥2.61॥⁵

The example of *Anuprāsa* is

तटीनक्रः शक्रः कलितकरुणः सोऽपि वरुणः
कुवेरो विस्मेरो नरि नमनशाली च शमनः
गजास्यो निर्वास्योऽभवदवितरं पूजनविधे-
निश्चिंशं तरलयति तस्मिन् दशमुखे ॥5.6॥⁶

3.3 Bhāratamāta Brūte of Harinayana Dikshit

Dr. Harinarayan Dikshit's *Bhāratamāta Brūte* is a contemporary Sanskrit *Mahākāvya* published in 2003 by Eastern Book Linkers, Delhi. This epic is divided into 22 cantos and features 1654 verses in total. This *Mahākāvya* consists of 1659 verses, including 5 that are dedicated to the poet's introduction. The poet has chosen Lord Viṣṇu and goddess Lakṣmī to be the chief characters of his epic poem. Dr. Dikshit has provided an eloquent depiction of Haridwāra, a revered holy site in India, showcasing the presence of a divine couple. Moreover, it sheds light on the decline in Indian culture and values.

3.3.1. The Author

On 13th January, 1936, Dr. Hari Narayan Dikshit was born in the village of Paḍakulā⁷ in the Jaloun district of Uttar Pradesh. He was born into a noble Brāhminā family and possessed the

⁵ *Ibid.*, p.55

⁶ *Ibid.*, 120

⁷ रम्ये हृद्ये विमलचरिते भारते धर्मदेशे
जालौनाख्ये लघुजनपदे चोत्तरे सुप्रदेशे ।

ग्रामोऽस्त्येको भुवि पङ्कुलाख्यो न तुल्यो नवीनैः

प्रायः कृष्यां निहितमनसो मानवा यत्र सन्ति ॥ 2 ॥ *Rādhācaritam, Kaviparicaya*

rare combination of maturity, bold criticism and exquisite poetry. His father is Shree Raghuvir Sahay Dikshit and his mother is Shreemati Sudama Devi Dikshit.⁸

During his youth, the poet grew up in a rural area, and was taught basic education by his parents. Later on, he pursued higher education, including both traditional and modern approaches to learning. He completed his conventional education in Vyākaraṇa, Sāṅkhyayoga and Sāhitya and received his Śāstrī and Ācārya certifications from the Sanskrit Vishvavidyalaya of Varanasi. He also went on to pursue a modern education, obtaining both his B.A. and M.A. degrees from Agra Vishvavidyalaya in Agra city.

His impressive knowledge of Sanskrit and Hindi, which earned him the Sahitya Ratna degree from Prayaga, has enabled him to become an accomplished poet. Moreover, he is also honored with the D. Lit. Degree from Kumayun University in Nainital. After fully mastering the Sanskrit language, Dr. Dikshit started his teaching career at Aadarsh Sanskrit Mahavidyalaya in Uraee (Jaloun- Uttar Pradesh). Subsequently, he was appointed to Sitaram Jayram Aadarsh Sanskrit Mahavidyalaya in Sumerpur (Unnav).

Subsequently, his career path took him to Bareilly College where he served as a lecturer. After a short time there, he moved to K. N. Rajkiya Mahavidyalaya in Gadhawal. Finally, his journey concluded at Kumayun University in Nainital where he began as a Reader.

Following this, he was given the post of Head of the Sanskrit Department at Kumayun University, Nainital. Through his hard work and unparalleled capacity, he gained recognition as an authority in various aspects of philosophy. Dr. Dikshit is a distinguished scholar who has proved to be an invaluable asset on numerous committees and organisations, selected by the government. His major accomplishments are outlined below:

⁸ विप्रो मान्यस्सदसि रघुवीरस्सहायान्तनामा
धर्मज्ञश्च प्रतुलविभवो दीक्षितो मे पितास्ति ।
माता चासीद्विमलहृदया नाम यस्यास्सुदामा
तस्मिन्ग्रामे मम लघुमतेरेनयोर्जन्म जातम् ॥3॥ *Rādhācaritam*, Kaviparicaya.

1. He was designated to two administrative roles - as a General Committee Member and Working Committee Member of the Uttar Pradesh Sanskrit Academy - by the pertinent authorities.
2. He served as a part of the Expert Committee for research at Bundelakhand University situated in Jhansi (Uttar Pradesh) and Ruhelakhand University based in Bareilly (Uttar Pradesh).
3. He was invited to be a part of the Expert Committee for research activities at Rani Durgavati University, Jabalpur and Gorakhpur (Uttar Pradesh).
4. He was honored to be a part of the Expert Committee for research at Sagar University, Sagar and contributed immensely to their progress.
5. He was presented with the responsibility to serve as Dean of Students and a Member of the Board of Studies and Working Committee for the Faculty of Arts at Kumayun University, Nainital.
6. He was privileged to be selected as a Member of the Expert Committee for research in Sahitya department and also serve on the Board of Studies in Sampurnanand Sanskrit University's Faculty of Sahitya and Sanskriti, Varanasi.
7. At the Sanskrit department of Gurukul Kangadi University in Haridwara and Hemavati Nandanabaguna Gadhawal University in Shrinagar, he was part of the Committee for devising their syllabi.
8. Additionally, he held the roles of Dean of Faculty of Arts and University Court at Vidyaparishad, as well as Membership on the Expert Committee for research & the Committee for syllabus in Sanskrit department at Kumayun University, Nainital.
9. He was chosen to be part of the Expert Research Panel for Rajasthan University and Meerut University in Rajasthan and Meerut respectively.
10. He is a highly experienced individual in the educational field, having served in the Teaching Board for Grammar at Sampurnanand Sanskrit University in Varanasi, and additionally held an associated librarian position with Kumayun University Library in Nainital.

सर्गः	सर्गनामानि	श्लोकाः
१.	मङ्गलाचरणम्	७९
२.	लक्ष्मीविष्णुजिज्ञासा	४५

३.	हरिद्वारदर्शनम्	९६
४.	हरिद्वारदर्शनम्	६४
५.	प्रभात-सूर्योदय-वर्णनम्	४७
६.	हरिद्वार-ऋषिकेशदर्शनम्	८४
७.	सप्रदर्शनम्	४६
८.	मनसादेवीदर्शनम्	४७
९.	विश्वविद्यालयवर्णनम्	२४८
१०	भारतमातृ	१०५
११	भारतमातृमिलनम्	४८
१२.	संस्कृति-सभ्यताह्रासवर्णनम्	४८
१३.	मातापितृ-दुर्दशावर्णनम्	११२
१४.	यौतुकदुष्परिणामवर्णनम्	५०
१५.	समाजदुर्दशावर्णनम्	९२
१६.	नारीदुर्दशावर्णनम्	७५
१७.	हरिकृपावर्णनम्	४८
१८.	नारीमनोवृत्तिवर्णनम्	५०
१९.	दूरदर्शनदोषवर्णनम्	७३
२०.	शिक्षादशावर्णनम्	५८
२१.	राजनीतिदशावर्णनम्	५८
२२.	सान्त्वनादानम्	८१

3.3.2. Summary of Bhāratamāta-Brūte

I. मङ्गलाचरणम्

As per the Sanskrit Literary tradition, the poet begins *Bhāratamāta Brūte* with salutation to his favourite deities. At the very first outset of the first canto the poet pays homage to Lord Gaṇeśa. After that he also sings the glory of Goddess of knowledge Saraswatī, his preceptor, his own mother and Bhāratamāta. Later on, he describes about the rivers, waterfalls, flora and fauna and life of people of Kumaun region. The poet also praises the deities of Kumaun region Gvalladeva and Nainādevī in this Canto. This introductory canto contains 89 verses.

II. लक्ष्मीविष्णुजिज्ञासा

The Second Canto is entitled as Lakṣamī Viṣṇu Jigñāsā has 45 verses. The canto begins with the conversation of Lord Viṣṇu and Lakṣamī. They decide to visit Bhāratabhūmī. So, they commence their visit from Kashmir. But later they disheartened hearing sound of gunshots and leave from there to next destination. Harinarayan Dikshit has beautifully described scenic natural beauty of Kashmir.

III. हरिद्वारदर्शनम्

The next canto is entitled as ‘Haridwāra Darśanam’. This canto contains 96 verses. This canto describes Lord Viṣṇu and Goddess Lakṣamī’s visit of Haridwāra. The poet describes various names of Haridwāra. This pious city is known as both Hardwar and Haridwāra because there is no difference between हर (Lord Śiva) and हरि (Lord Viṣṇu). The poet has beautifully described the evening Gaṅgā Āratī and atmosphere during Gaṅgā Āratī.

IV. हरिद्वारदर्शनम्

The fourth canto is devoted to the description of Gaṅgā Aarati by poet. The poet also describes the peaceful environment of the bank of river Gaṅgā. The glory of God is sung everywhere and the sound of conch shell is attracting people. It is the sign that it’s the time of Āratī. Lord Viṣṇu and Goddess Lakṣamī reached to the Har Ki Pauri. They became happy to

see the devotion of people towards the Gaṅgā. The Goddess Lakṣmī forgot all her tiredness of the journey and felt relaxed in the atmosphere of bank of river Gaṅgā. After some time spent there, they went back to their residence.

V. प्रभात-सूर्योदय-वर्णनम्

The fifth canto is '*Prabhāta Sūryodaya Varṇanam*'. It contains 47 verses in numbers. The canto has beautiful description of moonset and sunrise, after sunrise how people play homage to Lord Sun on the bank of rivers Ganges, recitation of various mantras and stotras by hermits and students near Gaṅgā, the chirping of birds who are wandering in search of the food, the people which are going to take auspicious bath on Har ki pauri of river Gaṅgā etc.

VI. हरिद्वार-ऋषिकेशदर्शनम्

The six canto has 84 verses. The title of this canto is Haridwāra-Rishikesh Darshan. Lord Viṣṇu and Lakṣmī in the disguise themselves in form of farmer couple. They are free from the tension because in this form no one can recognise them. They pay visit to many places of Haridwāra and Rishikesh. Such as Neeleshwar temple, Chandidevi, Bilveshwar temple, Śivāśrama, Bhīmagaudā, Trivenīghāta, Lakṣmaṇa Zulā, Swargāśrama, Lakṣmī -Nārāyaṇa temple, Parmārtha Niketana, etc.

VII. सप्तदर्शनम्

The seventh canto entitled as 'स्वप्नदर्शन'. It has 46 verses. In this canto Lord Viṣṇu dreams about Manasā Devī who gives her introduction to Lord Viṣṇu that she is daughter of Kaśyap Muni known as मनसा. She is the devotee of Lord Śiva. She praises Lord Viṣṇu by the words 'he is the protector of his devotees by taking avtaras like Matsya, Kurma, Varāhā, Nrusinha, Vāmana, Paraśurāma, Rāma, Kṛṣṇa, Budhha and Kalki etc. Hearing her she also invites Lord Viṣṇu to her palace.

VIII. मनसादेवीदर्शनम्

The next canto i.e., Canto eight is entitled as मनसादेवी दर्शन describes the visit to Manasadevi by Cable Car or ropeway Lord Viṣṇu and Lakṣmī.

IX. विश्वविद्यालयवर्णनम्

It is the longest canto of this Epic. In this can do this description of old University which is situated in Haridwar. In this history and the present status of the Gurukul of Kangadi university is described in detail. Viṣṇu and Lakṣamī reached the university and they were spell bound to see the scenic beauty of the place. They came to know about how Swami Dayanand and Mahatma Shri Munshi Ram along with some best teachers of that time established this Gurukul. This institute face many challenges and finally after independence Dr Rajendra Prasad takes pride in granting a sum of rupees 1 Lakh to the university.

At present along with Indian literature philosophy grammar poetry science and many other modern subjects are being taught in this university.

X. भारतमातृदर्शनात्मकः

Viṣṇu and Lakṣamī to visit the temple of Bharat Mata full stop it was an aid story the temple with the beautiful statues of Hanuman and Ganesh in the entrance. On the eighth floor one can have darshan of lord Śiva, Kailāśa, Pārvatī and lord Ganeśa. Various incarnations of Vishnu ji for presented on 7th floor. On the 6th floor there were goddesses. 5th floor represents the idol of Indian saints and mahatma's. 4th floor consists of idols of Indian gurus like Shankaracharya, Vivekananda, Swami Dayanand Saraswati and many more. On 3rd floor there was Matri Mandir which displayed idols of incredible Indian womens such as Mirabai, Savitri, Sati Rani Padmavati etc.

XI. भारतमातृमिलनम्

In this canto Lakṣamī and Viṣṇu saw three women sitting under a tree, in a very bad condition, on enquiry they came to know that they were Bhārata Mātā and her two daughters culture and civilization. On seeing their miserable condition, the couple wanted to listen to her story.

XII. संस्कृति-सभ्यताहासवर्णनम्

In this canto there is description of decline of Indian culture and civilization. Bharat Mata narrates her sad story to Lakṣamī and Viṣṇu . She says these days people neither give nor receive

due respect from each other. Marriages are no more considered as a sacred relation on the other hand they are being measured in the terms of profit and loss. Disparities are increasing amongst people in the name of caste, creed religion etc. Finally, Bhārata Mātā cries narrating the pathetic condition of culture and civilization.

XIII. मातापितृ-दुर्दशावर्णनम्

In this canto the plight of presentday parents have been narrated children these days have become ungrateful and selfish the neglect their old parents. Today young men act according to their wives wishes. And today's daughter in laws have no compassion for their mother in laws and father in laws. Mother's these days are in pain and sorrow because of her own children. Though there are some and daughters in law who gave you respect to their elders. Thus, Bhārata Mātā narrated about ethics and behavior of current society to Lakṣamī and Viṣṇu.

XIV. यौतुकदुष्परिणामवर्णनम्

In this canto Bhārata Mātā tells about the effects of social problem of dowry. There are some who force their daughter in laws to bring money and other things from her maternal home. Not only this daughter in laws is being tortured, taunted and even beaten up by her in laws. Also, people treat their sons and daughters differently. They are happy on the birth of a baby boy where is sad on the birth of a girl baby. They even go to the extent of killing the girl child in her mother's womb.

XV. समाजदुर्दशावर्णनम्

Internal bitterness and disparities in societies has been depicted in this canto. Today everyone wants to move to the urban setting. Money has become everything. Greed for the money has given rise to bribery. Upper class people have privilege to take all kind of medical facilities whereas poor cannot afford the same. Holy Rivers are being polluted by the discharge of waste in them. Deceit, conspiracy, fraud, gambling, rape, murder, theft etc. prevails in the society. People have sacrificed their ethics in the name of modernity. Thus, Bhārata Mātā narrated all this to Vishnu ji and Lakshmi Ji with heavy heart.

XVI. नारीदुर्दशावर्णनम्

In this canto Bhārata Mātā being a woman expresses her concern about the burden on the present- day women. Female previously were used to be called as grihalakshmi and Janani today do not get their due respect and prestige. Women do not get the same status as that of men. She progresses less even though she is equally talented to man. She is considered as insignificant and a threat to other family members. Disparities between men and women can be seen everywhere. Thus, the pitiable condition of women is told by Bharat Mata to the couple.

XVII. हरिकृपावर्णनम्

Through this canto the message that 'God's mill grinds slowly but surely' is being delivered. The couple showers their grace on Bharat Mata. She wanted to tell her full story of miseries so she asked for permission and Lakshmi Ji will listen to her whole story.

XVIII. नारीमनोवृत्तिवर्णनम्

The attitude of Indian women is being described here. Bharat Mata says that reason behind the deplorable condition of women in the country is due to the men as well as women themselves. These days women want to enjoy all the luxuries and comforts and force their husbands to fulfill all her desires. She eats outside goes to club and indulge herself in all such activities. She wants to enjoy equal status with the man but she does not want to work hard.

XIX. दूरदर्शनदोषवर्णनम्

In this canto the ill effects of Doordarshan or television are being mention. Along with television cinema too has destroyed the culture of this country. Television has changed the definition of relationship. The love and respect shared by husband and wife is not seen these days different methods and means of immorality are also displayed through Doordarshan. Television cause mind pollution, it wastes time and reduces life and efficiency of eyes. Thus, Bharat Mata narrated all the faults of Doordarshan to Lakṣmī and Viṣṇu

XX. शिक्षादशावर्णनम्

The bad condition of education system is being illustrated in this canto. These days teachers or not satisfied with their work as well as their salaries. In colleges and university's

professors are appointed using unpaired means. Problem of an unethical work on the part of teachers during examination has also been seen. These days Shastras are not a part of school curriculum due to which ethical and moral qualities cannot be developed in the students. Thus, the Pathetic condition of today's education system is also be shared with the couple.

XXI. राजनीतिदशावर्णनम्

Political condition of the country is being described in this canto. There are many parties who are serving their own interest in the name of welfare of public. They win elections on the power of money and by force. Politicians are least bothered about national interest they are only concerned about their own interest and their parties. Money which is to be used by for development of country is used by politicians for their own interest. Foreign debt of the country is increasing day by day. Thus, the situation was also narrated to Lakṣamī and Viṣṇu.

XXII. सान्त्वनादानम्

Vishnu ji acknowledges that it is his duty to remove the sorrows of Bharat Mata. He describes Kalyuga as destroyer of culture and civilization, in which all the vices are going to be intensified or will gain intensity. He consoles Bharat Mata and says that whenever the Tyranny increases on earth, he will incarnate to destroy the evil. Thus, Vishnu Ji assured Bharat Mata and the couple went back to Vaikuntha Dham.

Through the 22 cantos of this Epic poet is being successfully able to reveal the agnoy of Bhārata Mātā.

3.3.3. Metres used in Bhāratamātā Brūte:

In the composition of this Mahākāvya, two types of Metres are used: *Vārṇika* and *Mātrika*. Examples of *Vārṇika* metres are *Anuṣṭup*, *Mālinī*, *Vārṇika*, *Upajāti*, *Upendravajrā*, *Śārdūlavikrīḍita*, *Vamśastha*, *Drutavilāmbita*, *Vasantatilakā* and *Indravajrā*.

The *Mātrika Chanda* used in this *Mahākāvya* are *Āryā*, *Gīti*, *Āryāgīti* etc.

The example of *Āryā*

मन्ये तव वक्तव्यं
सम्प्रत्याति नैव यातमवसानम् ।
तन्मां ब्रूहि समस्तं
शङ्कां कुरु मयि न पुत्रसदृशे ॥⁹

The example of *Upajāti* is

काले समुत्थाय विधाय प्रातः
कृत्यानि सर्वाणि च नैत्यिकानि ।
अन्यान् हरिद्वारपुरीविशेषान्
द्रष्टुं प्रयातौ कमला च विष्णुः ॥¹⁰

3.3.4 Figures of Speech used in Bhāratamātā Brūte:

Harinarayana Dikshit's poetry is enriched with *Śabdālaṃkāra* and *Arthālaṃkāras*, making it exquisitely beautiful. This *Mahākāvya* utilizes a range of *Śabdālaṃkāras*, such as *Chekānuprāsa*, *Vṛtyānuprāsa*, *Yamaka* and *Śleṣa* etc.

The example of *Anuprāsa* is

वन्दे गजाननं देवं
नगजानन्दवर्धनम् ।
पुष्पाति यत्कृपा सो
नृणामिच्छालतां शुभाम् ॥¹¹

The *Arthālaṃkāras* employed by the poet to convey his ideas include: *Upamā*, *Rupaka*, *Utprekṣā*, *Atiśayokti*, *Kāvyaṅga*, *Arthāntaranyāsa*, *Arthāpatti*, *Dṛṣṭānta*, *Parikara*, *Ullekha*, *Viṣamā*, *Vyatiṛeka* etc.

The Example of *Upamālaṃkāra* is

त्वत्कृपामिश्रितं काव्यं
सुरसं भवतीक्षुवत् ।

⁹ *Ibid*, p. 20

¹⁰ *Ibid*, p. 34

¹¹ Dikshit, Harinarayan, *BB*, p. 2

तदेव त्वत्कृपाहीनं

नीरस वेणुदण्डवत् ॥1/16॥¹²

3.3.5. Sentiments:

Bhāratamātā Brūte is an epic poem composed in the Sanskrit language, and is based primarily on the sentiment of *Vīra*. This poem incorporates a variety of other sentiments such as *Karuṇa*, *Adbhuta* and *Bhayānaka* to provide a full range of emotion and evoke powerful imagery. The poem has been praised for its captivating story-telling, intricate descriptions and vivid characters.

The example of *Bhayānaka* sentiment is

कुतोऽपि तौ शुश्रुवतुस्तदानीं

भुशुण्डिशब्दानतिभीमभीमान् ।

कर्णेन्द्रियोद्वेगकराननेकान्

बोभूयमानान्नगरस्य चान्तः ॥2/26॥¹³

3.3.6. Observations:

Dr. Dikshit has created a poetic masterpiece with her poem, exhibiting both classical proficiency and grace in its style. The verses are a perfect embodiment of the content, showcasing a remarkable level of artistic quality. Dr. Dikshit's work is an exemplary piece of art that speaks for itself, demonstrating her skillful mastery over the art of poetry. While modern Sanskrit poetry often relies on convoluted and intricate sentence structure, the writing style of the author in this poem exhibits a distinct *Vaidarbhī* influence. This is evident from the simple yet effective usage of short compounds to convey complex ideas. Through its clarity and graceful diction, this *Vaidarbhī* technique adds a unique beauty to the poem that sets it apart from other works of literature. The language of the *Mahākāvya* is simple and lucid. It is published with the poet's own Hindi translation that's why it is easy for readers to understand the readers. Even those readers who do not know Sanskrit language, they also enjoyed the *Mahākāvya* by reading its translation.

¹² *Ibid*, p. 5

¹³ *Ibid.*, p.30

3.4 Rādhācaritam of Harinarayan Dikshit

Contemporary Sanskrit poets are devoting their efforts to composing biographical poems or caritakāvyas about eminent personalities. An example is Harinarayaṇa Dixita's Rādhācaritam. Harinarayaṇa is highly respected for his noteworthy contributions to modern Sanskrit Literature, just like Pandita Kṣamadevi. Dr. Dixita has written four Caritakāvyas so far: Bhīṣmacaritam, Gvalladevacharitam, Gurumahārājacaritam and the current one being Rādhācaritam.

3.4.1. Title and Source of Rādhācaritam

Rādhācharitam is a Charitakavya describing the life sketch of Rādhā. Lord Kṛṣṇa left Vrajabhūmi and went to Dwārakā. After the departure of Kṛṣṇa how Rādhā lived and did various social activities for welfare of residents of Vraja.

सर्गः	सर्गनामानि	श्लोकाः
१.	चिन्तनसर्गः	६८
२.	उद्धोधनसर्गः	६६
३.	सम्बोधनसर्गः	२७७
४.	क्रियासर्गः	५१
५.	कृतज्ञतासर्गः	७८
६.	स्मृतिसर्गः	७९
७.	संवादसर्गः	२१२
८.	व्रजदर्शनसर्गः	८४
९.	यात्रासर्गः	९५
१०.	प्रियदर्शनसर्गः	१३५
११	भूयोवियोगसर्गः	४२

१२.	अभिनन्दनसर्गः	५१
१३.	प्रवृत्तिपोषणसर्गः	६३
१४.	राधाचरणरेणुसर्गः	१०२
१५.	प्रतीक्षासर्गः	६०
१६.	परिचयसर्गः	७६
१७.	द्वारकादर्शनसर्गः	८३
१८.	कृष्ण-गुरुजनदर्शनसर्गः	१४६
१९.	ऐश्वर्य्यसर्गः	२०५
२०.	मन्त्रणासर्गः	७०
२१.	देशनासर्गः	१६३
२२.	महाप्रस्थानसर्गः	११६

3.4.2. Summary of *Rādhācaritam*

I. चिन्तनसर्गः

The first canto entitled as Cintanasarga. Rādhā is sitting under Kadamba tree on the riverbank of Yamuna. She feels restless because Shri Kṛṣṇa leaves Vraja and goes to Dwaraka. Vrajavāsīn, Yashodā and Nand are disturbed to think that they never get a chance to see the divine sight of Shri Kṛṣṇa again. All the people leave their duties and possessed/ inhabited by bad habits. She is worried about all these things happen in Vraja. After sometime she comes out from the dilemma and decides that now she takes the responsibility of the people of Vraja as a best friend of Shri Kṛṣṇa. Then she starts walking towards the home.

II. उद्धोधनसर्गः

In the second canto Daughter of Vrisbhanu, Rādhā comes to meet Yashodā . She informs Yashodā that Vrajavāsīn s become lazy and restless in the absence of Shri Kṛṣṇa. Shri Kṛṣṇa is Karmayogi and she wants that people of Vraja follows him. She also says that with the help of

them (Yashodā and Nand) she wants to do the work for the welfare of the Vrajavāsīna . Yashodā replies her that in this male dominated society people may not accepted her guidance because she is a woman. But Rādhā convinced her with the words, “Only the uneducated and people of low intelligence have seen the women with low opinions. She wants to educate all the people. And because of her education people start to believe in equality. Thereafter Rādhā asks Yashodā and Nand to arrange an assembly.

III. सम्बोधनसर्गः

Nanda announced among the Vraja people that Rādhā will give a speech in the assembly. Youngers, elders and children all are invited in that assembly. All are very eagerly waiting to hear Rādhā. In the gathering she explains them about the importance of Karma and inspires them to become Karmayogi. She says that yet they are favourite to Shri Kṛṣṇa they become work-shy, lazy and cheerless while Shri Kṛṣṇa himself is Karmayogi and he likes hardworking persons. Hearing Rādhā’s speech which is full of enthusiasm and encouraging words people are getting ready to follow her.

IV. क्रियासर्गः

The fourth sarga viz. Kriyāsargaḥ. According to the name of sarga it is full of actions. The whole Vrajbhumi becomes enthusiastic, hearing the inspirational speech of Rādhā. People leave their laziness. Under the guidance of Rādhā, Vraja rises as the centre of different industries. Because of the domicile industries people become rich. Rādhā seems like Visnupriya Lakshami herself because of all these things which are done by her. Her efforts make Vrajvasin knowledgeable not only in the cosmic way but also in maths, medicine, Vedas etc. Rādhā also encourages women to do the domicile industrial works. Because of all these women get the equal position and honour in the society. Rādhā becomes very happy to observe the progress of Vrajvasins in all the way i.e. Educational, Social, Cultural and Economical.

V. कृतज्ञतासर्गः

One day Rādhā goes to the palace of Yashodā having the desire of welfare of Vrajavāsins. Yashodā welcomes her with the hug and saying grateful words to her because of the work which has done by her for the Vraja. Rādhā gives all the credit to Śrī Kṛṣṇa and says that

she is the only representative of Shri Kṛṣṇa. She comes up with the idea of celebrating the birth ceremony of Śrī Kṛṣṇa and people also accepted her proposal to celebrate Śrī Kṛṣṇa's birth ceremony every year.

VI. स्मृतिसर्गः

Rādhā is passing her time keep in mind the welfare of Vrajvāsins while Śrī Kṛṣṇa becomes the husband of sixteen thousand one hundred queens. She hears all these news with patience and also praises the wives of Śrī Kṛṣṇa. Now the spring season comes so, Rādhā becomes restless to meet Śrī Kṛṣṇa. With full of tears in her eyes she spends her days in the separation from Shri Kṛṣṇa. At that time Nāradaḥ arrives there and starts the discussion with her about Śrī Kṛṣṇa.

VII. संवादसर्गः

In this seventh canto Rādhā asks questions about the Śrī Kṛṣṇa to Nāradaḥ. i.e. Is Śrī Kṛṣṇa remembering Vrajvasins and her? Nāradaḥ explains her to unearthly married life of Śrī Kṛṣṇa in details and says that he is also disturbed and his heart is burning in the separation from Vrajvasins. Nāradaḥ comes there with the message of Śrī Kṛṣṇa that all Vrajavāsīn come at the Kurukṣetra on the day of solar eclipse to meet him. Hearing this Rādhā forgets all her pains. Nāradaḥ accepts Rādhā's incomparable hospitality and he says to Rādhā that he wants to see the divine land of Śrī Kṛṣṇalīlā.

VIII. व्रजदर्शनसर्गः

Nāradaḥ visits the places of Śrī Kṛṣṇa's Līlābhūmi in Vraj with the devotion towards Lord Kṛṣṇa in his heart. He told to Rādhā that he wants to show all the places belong's Śrī Kṛṣṇa's Līlābhūmi. He visits Vamśīvaṭavṛkṣa, Mahārāsālīlabhūmi, Govardhanparvata, Kadamba tree and Tulsi Forest. His heart is full of happiness and he is amazed to see the luck of Vrajavāsīn. There after he comes to Yashodā and Nanda. There is the conversation taken place between them. He asks for permission to go back. He has great pleasure to have divine vision of the places of his beloved deity. With the full of joy in his heart he goes to the way of the sky and enters into Dwārīkāpuri.

IX. यात्रासर्गः

The ninth canto entitled as *Yātrāsargaḥ*. In this canto there is a description of the pilgrimage of Samantapancaikatīrtha. The people of Vraja have so many questions in their mind for the solar eclips. Rādhā explains them to the importance of the solar eclips. The Vrajavāsīn start the journey of Samantapancaikatīrtha under the leadership of Nanda in the auspicious moment. They are reached the Samantapañcakatīrtha having the vision of the river Saraswatī and start to make tents to stay there.

X. प्रियदर्शनसर्गः

The large number of people gathered in the Samantapañcakatīrtha who want to gain the infinite merit in the auspicious moment of Scholar-eclipse. People becoming busy in doing the religious observance during the time of eclipse. After finishing the Solar eclips Rādhā takes a bath and recollect the memory of Śrī Kṛṣṇa in her mind at that very moment Śrī Kṛṣṇa comes to there and meet his parents, Rādhā and the people of Vraja. He said to them that he has also suffers in the pain of the Separation but he is compelled because of his duty to protect the religion. Hearing the words of Śrī Kṛṣṇa, Rādhā forgets the pain of separation from him. They all are living happily together in Samantapañcaka for so many days.

XI. भूमिवियोगसर्गः

After spending a wonderful time together in Samantapañcakatīrtha, Rādhā and Śrī Kṛṣṇa again separated from each other. The situation of their separation Dr. Dikshit comparing with the wheels of pleasure and pain, sunrise and sunset etc. Śrī Kṛṣṇa holds the memory of Rādhā in his heart went from there to perform her duty. Rādhā also went from there with the wish good luck of Shri Kṛṣṇa.

XII. अभिनन्दनसर्गः

The Vrajavāsīn happily come back to the Vraja from the pilgrimage. They continuously celebrate wealth of the merits like a festival. They expresse gratitude towards the idol of inspiration (Rādhā) of their pilgrimage and also praised her. But Rādhā gives all the credit to Śrī Kṛṣṇa. Not only Vrajavāsīn but Nand also admires Rādhā.

XIII. प्रकृतिपोषणसर्गः

In this canto Vrajavāsin come to Rādhā with the intense desire to know about the Nature. Rādhā explains them to the importance of Nature and told them if we pressecure Nature than only the world can be secured. If we harm the nature, we have to face the disastrous troubles. So, we have to preserve the Nature. The people of Vraja keep all these things in mind spread the importance of Nature in the Society like the air spreads oil in the water.

XIV. राधाचरणरेणु सर्गः

In this canto the author gives the description of the Rādhā's devotion towards Śrī Kṛṣṇa. Once Śrī Kṛṣṇa is badly suffering from the headache. Nāradaḥ asked him the solution of his headache. He replied that the dust of the foot of his devotee can only save him from this pain. Rukmaṇī, Satyabhāmā etc all his wives don't ready to give their dust of foot because of the fear of Sin but when Rādhā hears about that she gives dust of her foot without thinking of a while. When Śrī Kṛṣṇa knows the name of his devotee because of whom he comes out from the pain he praises Rādhā. Because of this incident all the wives of Śrī Kṛṣṇa and Nāradaḥ become ashamed of their deed and asking for apology from Śrī Kṛṣṇa. Śrī Kṛṣṇa forgives them and said that when Rādhā will come to Dwārakā at that time they have to take care of Rādhā.

XV. प्रतिक्षासर्गः

According to the name of canto Pratikṣā Sargaḥ, Śrī Kṛṣṇa passes his time in waiting of Rādhā who is his best friend and lover. Śrī Kṛṣṇa becomes disturbed because the separation from Rādhā so, he appointed wind as his messenger and sends a message to her that he becomes restless in her separation. He is not able to perform his duties well because his mind is always busy in remembering her. So please do a favour for him, give her glimpse to him and fill the energy into his body so he can perform his duties and easily gain his goal. And please come to the Dwārakā and also take the visit of nearest Pilgrimages.

XVI. परिचयसर्गः

Rādhā gets the message of the Shri Kṛṣṇa, and she goes to the pilgrim named as SiddhashRāma with her friends. Accidentally, all the wives of Shri Kṛṣṇa went there with him.

Because of Rādhā's virtues the environment of the AshRāma becomes more lustrous and pious than before so the wives of Śrī Kṛṣṇa asked him about the reason behind that and come to know about Rādhā. They all went to meet Rādhā. Rādhā welcomes them, worshipped Śrī Kṛṣṇa and asked him that when she comes out from the grief of the separation of him? Shri Kṛṣṇa asks her to be patient. The wives of Śrī Kṛṣṇa also welcome Rādhā at their dwelling place so she becomes very happy. In this way Rādhā and Kṛṣṇa passed good time with family in the Sidhhāśrama.

XVII. द्वारकादर्शनसर्गः

On the request of wives of Śrī Kṛṣṇa, Rādhā accepted their hospitality. The entire people of Dwārakā gathered to see the divine vision of Rādhā. Rukmaṇī has given milk to Rādhā with the mixer of honey and saffron which makes easy to digest the food. When Rukmaṇī was serving the lotus feet of Śrī Kṛṣṇa she observes that there are blisters on soles of his feet. Rukmani comes to know the reason behind the blisters that Śrī Kṛṣṇa's lotus feet always staying in the heart of Rādhā and when Rādhā drinks the hot milk which was given by Rukmaṇī, the blisters are arise on his soles of feet. Hearing all this, Rādhā gets more respect than before from the wives of Śrī Kṛṣṇa.

XVIII. कृष्ण-गुरुजनदर्शनसर्गः

This canto describes, Rādhā comes to meet Śrī Kṛṣṇa, when Rukmaṇī told her about the blisters. Rādhā comes there and touches the soles of his feet by her eyelashes and at that very moment the blisters were disappeared. There after Rādhā meet Vasudeva, Devakī, Rohiṇī, Revatī, Balarāma and Ugrasena etc. All are become very happy to meet each other. They also praised the works which were done by Rādhā and give blessings to her.

XIX. ऐश्वर्यसर्गः

The father of Kaṁsa is worried to observe the signs of his old age. He also becomes sorrowful while he remembering his son's sinful acts. Maharṣi Garga gives him instruction that if he worships Rādhā and Kṛṣṇa, his all sins to be forgotten. By the grace of Śrī Kṛṣṇa, he meets his son Kaṁsa who is in the divine form. After that he decides to spend his whole life in the devotion of Rādhā and Kṛṣṇa.

XX. मन्त्रणासर्गः

Rādhā passed nine days in Dwārakā on the 10th day she hears the voice of peacock and the memories of Vraja recalled in her heart. So, she asked a permission from Shri Kṛṣṇa to go back in Vraja and they had also the discussion about her works. Shri Kṛṣṇa told her that his only wish left to destroy the evil natured Yādavas. Thereafter Rādhā who is eager to perform her duties for the welfare of people departed from the Dwārakā.

XXI. देशनासर्गः

The people of Vraja feelings like they get a new life on the arrival of Rādhā. They welcomed Rādhā with pleasing heart and also lightening the lamps in night like Diwali. Thereafter Rādhā performs all the religious rituals which are necessary to do after coming back from pilgrimage.

XXII. महाप्रस्थानसर्गः

This Canto contains 116 verses. At the start, Radhaji wishes for joy and prosperity for the people of Vraja. The sacred river Yamunā and Govardhan mountain always bring happiness and abundance to those from Vraja. In this canto, the Poet emphasized the importance of education and hard work. He also praised Radha's glory. Ultimately, at the end of the canto, Rādhā and Kṛṣṇa departed for Goloka in a heavenly plane.

3.4.3 Meters used in *Rādhācharitam*

Harinarayan Dikshit usually follows the approach of using a single metre for an entire canto, with the exception of the last verses. However, there have been instances where various metres have been used in a single canto to suit different situations. 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 *Indravajrā*, *Upendravajrā*, *Vasantatilakā*, *Mālinī*, *Śārdūlavikrīḍita*, *Sragdharā*, *Vaṁsastha* and *Puṣpitāgra*.

The example of Upendravajrā is

गतस्य कृष्णस्य दिनानि मासाः

क्रमेण वर्षाण्यपि निर्गतानि ।

अहो समागत्य न चैकवारं
विलोकितास्तेन वयं स्वकीयाः ॥ 1/2॥¹⁴

The example of Mandākrāntā is

नैनीताले गिरिजनपदे सूत्तराखण्डभूम
विद्यापीठे परिणतवयाः पाठनादासमुक्तिः ।
स्वान्तस्तुष्ट्यै भुवि सुरगिरः कोशवृद्ध्यै च हृद्यां
यावत्सौख्यं प्रतिदिनमहं काव्यसृष्टिं करोमि ॥¹⁵

The poet has taken care of the propriety in the use of metres in his poem because the choice of metres in the *Mahākāvya* is greatly determined by the subject- matter and sentiments.

3.4.4. Figures of Speech used in *Rādhācharitam*

Harinarayan Dikshit is well-versed in both using *Śabdālanmkāras* and '*Arthālanmkāras*.' This is evidenced by his use of various *Śabdālanmkāras* and '*Arthālanmkāras*' in his poem, exhibiting his expert command of figures of sense. Our poet has special admiration for the literary devices '*Upamā*' and '*Rupaka*', as well as *Yamaka*, which he used frequently in his works. The prominence of these '*Arthālanmkāras*' in *Kāvya*-style is a significant feature. He also used the *Alamkāras* like *Utprekṣā*, *Atiśayokti*, *Viśeṣokti*, *Svabhāvokti*, *Bhrāntimāna*, *Drṣṭānta*, *Virodha* and *Vibhāvanā* are commonly employed in *Radhācaritam*.

The following stanza is the example of figures of speech of *Yamaka*.

जयतु कीर्त्तिसुता वृषभानुजा
जयतु कर्म-महत्त्वविबोधिका ।
जयतु कृष्णसखी ब्रजवासिनी
जयतु यादवरत्नहितैषिणी ॥ १७. २४॥¹⁶

The following stanza is the example of *Upamālanmkāra*

¹⁴ *Ibid.*, p.3

¹⁵ *Ibid.*, p. 487

¹⁶ *Ibid.*, p.328

प्रकृत्या गुणसम्पन्ना कल्याणि कमलोपमा ।

सावित्रीवत्प्रभायुक्ता वत्सला पार्वतीसमा ॥३.२०॥¹⁷

3.4.5 Sentiments used in *Rādhācharitam*

In this poem, *Vipralambha Śṛṅgāra* is the main sentiment that is depicted. It is a feeling of separation, longing and deep love. The poem also showcases subordinate sentiments like- *Vīra* (heroism), *Adbhuta* (wonderment) and *Karuṇa* (compassion). These feelings are portrayed in an intricate manner to depict the story of a lover separated from his beloved.

The example of *Vipralambha Śṛṅgāra* is:

कृष्णो राधाविरहविधुरो रैवतोपत्यकाया-

मेकस्तिष्ठन्नवनतशिरा एकदाश्वत्थमूले।

वृन्दारण्ये रुचितवसतिं गोपसाम्राज्यलक्ष्मीं

साध्वीं राधां निजविरहिणीं चिन्तयामास चित्ते ॥15/9 ॥¹⁸

3.4.6 Observations:

During the evaluation of *Rādhācaritam* as a *Mahākāvya* I find the characteristic of *Mahākāvya* as follows:

The *Rādhācaritam* is divided into 22 cantos. These cantos are neither too long or nither too short. The names given to the cantos according to the subject-matter. Ex. चिन्तनसर्गः, क्रियासर्गः, उद्बोधनसर्गः etc. At the end of the canto there is the indication of the subject-matter of the upcoming canto. The *Rādhācaritam* begins with the Vastunirdeśātmaka Maṅgalācaraṇa which specifies the subject matter of the *Mahākāvya*. The theme of the *Rādhācaritam* is mythological and poet made some changes in them. The poet has given various descriptions of beauty of Vrajabhūmi, beauty of Gopīs, Tulsīvana, Govardhana Mountain, Rāsaliḷā of Shri Kṛṣṇa etc. महतां च काव्यम् – as the definition of the *Mahākāvya*, it is associated with the noble person. It is a great epic. It describes the noble personalities like Rādhā, Śrī Kṛṣṇa, Nārada, Yaśodā etc.

¹⁷ Ibid., p. 34

¹⁸ Ibid., p.215

Keshavrav Mushalgaonkar remarks:

“प्रस्तुत काव्य में हृदयपक्ष तथा कलापक्ष दोनों का सामंजस्य सहृदयों के हृदयावर्जन में सर्वथा समर्थ है। मिश्र-शैली में निबद्ध यह काव्य अलंकारजन्य चमत्कारों से तथा काव्यगुणों से सर्वथा मण्डित है।”¹⁹

3.5 Śrī Gvalladevacaritam of Harinarayana Dikshit

Dr. Harinarayana Dikshit's *Śrīgvalladevacaritam* is a *mahākāvya* composed of 27 cantos, 2136 verses, and an introductory portion in both Sanskrit and Hindi. It ends with 7 verses which has the author's introduction. Eastern Book Linkers published this *Mahākāvya* about the local god of Kumaon, Uttarakhand (India), Gvalladeva or Golu devta, in 2008.

3.5.1. Title and Source of *Śrī Gvalladevacaritam*

The Title itself suggest the theme of the *Mahākāvya*. Dr. Harinarayana Dikshit resides in Nainital, where there is a temple dedicated to Sri Gvalladeva in the Ghodakhal village of the Nainital District in Uttarakhand. The poet has composed this *Mahākāvya* based on the life story of *Śrī gvalladeva*. The title of the *Mahākāvya* is named on the hero of the *Mahākāvya*.

सर्गः	सर्गनामानि	श्लोकाः
१.	मङ्गलाचरणम्	५६
२.	कूर्माञ्चलवर्णनम्	९०
३.	सन्तानाभावदुःखवर्णनम्	८७
४.	पुत्रप्राप्त्युपायवर्णनम्	६२
५.	श्रीविभाण्डेश्वरार्चनावर्णनम्	१०१
६.	अभीष्टपत्नीलाभवर्णनम्	१६२

¹⁹ Mushalgaonkar, Keshavrav, *Adhunik Sanskrit Kavya Parampara*, pp.263-264

७.	गर्भागमनवर्णनम्	४३
८.	सपत्नीर्ष्याग्निवर्णनम्	४५
९.	सपत्नीकपटवर्णनम्	९७
१०.	श्रीग्वल्लदेवजन्मवर्णनम्	११२
११.	बाल्यवर्णनम्	१०६
१२.	सम्बन्धबोधवर्णनम्	८३
१३.	ग्वल्लप्रत्यागमनवर्णनम्	५८
१४.	विमातृमिलनवर्णनम्	६४
१५.	सपत्नीपश्चात्तापवर्णनम्	९६
१६.	कालिकाशाजागरणवर्णनम्	६४
१७.	मातापितृमिलनवर्णनम्	२०८
१८.	यौवराज्याभिषेकवर्णनम्	८२
१९.	विमातृवियोगवर्णनम्	७०
२०.	पितृवियोगवर्णनम्	४०
२१.	अभीष्ट-शासनविधि-वर्णनम्	६३
२२.	राज्यनिरीक्षणवर्णनम्	१२१
२३.	चम्पावतराज्यलाभवर्णनम्	९०
२४.	प्रजा-सुख-समृद्धि-वर्णनम्	८२
२५.	देहत्यागवर्णनम्	८०
२६.	लोकदेवत्वलाभवर्णनम्	६२

3.5.2 Summary of *Śrī Gvalladevacaritam*

I. मङ्गलाचरणम्

It has been a tradition since ancient time that a poet begins his work with worship of God. Following the same tradition, Dikshit has also remembered various gods and goddesses, hermit and sages, parents and his revered teachers through invocation of first canto. This canto has 56 verses. First of all, the poet has worshipped Ganesha, the son of mother Parvati who gives wealth, wisdom and fame. After that he bow down to Saraswatī who is wearing white and holy clothes, Garland of beautiful pearls around the neck and playing Veena in her hands. After that poet have remembered his Gurudev and mother.

The poet has written about Gvallaju, he was the ancient king of Kumaon and used to nurture and protect his subject well. For this reason, he became revered by the society and after leaving his body he came in the category of gods. The people of the society made his ideal and installed it in the temples. The Poet has saluted him before composing an epic poem on his life. Lord Jagannath presents in Jageśvara, goddess Kālikā Gadnath, , Mahadev giri maharaj, Sunanda Devi and Nainā Devī poet has bowed to all of them.

II. कूर्माञ्चलवर्णनम्

The poet has given a beautiful description of the land of Kurmanchal in the canto named Kurmanchal description. It has 90 verses. This land is a part of state of Uttarakhand. Here is the Adobe of gentleman. This state is lies in the lap of Himālaya, Gaṅgā River along with any other holy rivers like Jamunā, Ramph-naulī, Ladhīyā, Padwani, Saryū-river, Śyāma river, Gaurī and Śārada etc originate from here. This area is beautified by mountains like Droṇa, Nāgārjuna, Naṇḍā etc Many temples are situated here, due to which this region has become a very religious place Temples like Gaṇanātha, Baijnātha, Mulnarayan Vataditya, Jateśwara, Mukteśwara, pātālabhūvaneśwara, Kapileśwara etc are located here. Here nature has a unique bloom due to which there are many types of forests are found here. Fruit bearing, flower bearing and many types of trees are found in this forest. This region is famous for being full of devotees from India,

who worship mother Saraswatī , scholars, poets, sages, kings, artists, good leaders, occultists, Mahatma, brave soldiers and religious person. The people here are peace loving, tolerant, learning loving, art loving, gentle and patient.

III. सन्तानाभावदुःखवर्णनम्

There are 87 verses in this canto. This canto is named Santānābhāvadukha description. The state of the mind of King Halarai of the city named Dhūmakota of Kurmanchal is described. The king is childless even after having 7 Queens. He is always set in the absence of children. He is always worried about who will give him Pind ? Who will donate water? after his death.

One day being worried he was sitting on the top of the palace. Then at that time he saw a Yogi above. This Yogī was going to mountain Kailāśa for penance. Seeing the worried king Yogīrāja came down to the king. The king felicitated the Yogī and gave him seat. The king tells Yogīrāja that even after having 7 Queens, he is childless and remains worried. Hearing this Yogīrāja sits in a padmasana for a few movements. After that he told future of the king about having children.

IV. पुत्रप्राप्त्युपायवर्णनम्

Yogīrāja tells King Halarai about getting a child in this canto. This canto has 62 verses and is named as Putraprāptyupayavarnanatmak. Due to the inauspicious work done in his previous birth, the king has not got the happiness of having a child till now. It is because of this action that he was are not able to get her son. Yogi instructed him to take fast in the coming holy month of śrāvaṇa and going in the shelter of Lord Vibhāṇḍeśwara, taking bath in the surbhi river every-day and worshipping Lord Manas and also to keep on requesting the Lord for the destruction of the sins of his previous birth because he is a deity who can be pleased soon.

In this way the king after listening to the words of Yogiraj, followed all the same things and was grateful towards Yogiraj after that with the desire to get happiness of having a son he started waiting for the month of śrāvaṇa to please Lord Vibhāṇḍeśwara by worshipping him.

V. श्रीविभाण्डेश्वरार्चनावर्णनम्

The worship of Vibhāṇḍeśwara Mahadev is described in 101 verses of this canto. This canto is named as shree Vibhāṇḍeśwara arachanavarnanatmak. King Halrai chose a group of

trusted ministers and went to worship Lord Vibhāṇḍeśwara. King reached Lords temple and with the desire of having son start it chanting the mantra Namah Shivay.

They found a cave within the limits and obtained a residence there. He took bath daily in Surbhi river and worship the Lord with devotion also he started apologising for bad deeds of his previous birth.

The poet has described auspicious omens in it too. In his dreams the king saw a white Lotus, Flamingo, a baby elephant, a White Horse, a fire sitting on the sacrificial alter, a cow with a calf, a girl with a child etcetera. The king got immense pleasure from these dreams. One night Lord Vibhāṇḍeśwara pleased with the bhakti gave him a boom, to have a son and for that he has to marry again. The king will have one of Lords ganas, as his son. This son will bring happiness and peace to the world and destroy the wicket. Thus, he returned home after receiving the boom.

VI. अभीष्टपत्नीलाभवर्णनम्

This canto comprises of 126 versus. And this can do is named as Abhīṣṭapatnīlābhavarṇanam. In this canto there is a description of king expressing the desire of 8th wife. The king told the ministers that at the end of the rainy season he has to go to the Himalaya Mountain to search for desired girl. All the ministers were very happy to hear that but the 7 queen start it worrying about their new sister-in-law they were going to get.

The king started the search but when he did not succeed so he sought help from God on following the path shown by Lord an impressive girl was soon in front of him. A girl named Kalika was performing penance in Tapovana near Kailāśa mountain. Lord Śiva has asked her to get marry soon the girl honoured the king with due respect and asked about him the king narrated the whole incident to her. When asked by the king the girl said that she is sister of Panchnaam Devas and her name is Kalika. On hearing this king was pleased and proposed her for marriage. She accepted and says that Lord Shiva has already told her about him in a dream. Kalika's brother happily got both of them married. After that the king and queen Kalika departed and returned to their capital.

VII. गर्भगमनवर्णनम्

This canto is named as Garbhāgamanavarṇanam. It has 42 verses. There is a description of the grand reception of queen Kalika on reaching Dhūmakota, king's capital. There is an

atmosphere of joy all around and lamps were burning. Brahmans were reciting shlokas for King Halrai in the prestigious temple of the palace. The king and the queen are being congratulated by the people.

On seeing her heartfelt welcome by all the people, Rani Kalika forgot the sorrow of separation from her relatives and was very happy at her heart. The 7 Queens performed the aarti of queen Kalika hiding the fire of jealousy and showed their artificial love for her. They said to her that they are just like sisters and welcomed her. Queen Kalika used to inspire the king for prosperity of entire subject of the state. The queen got pregnant with the blessings of Lord Vibhāṇḍeśwara. The king was very pleased and appointed special doctors.

VIII. सपत्नीर्ष्याग्निवर्णनम्

The jealousy of 7 queens towards queen Kalikā is described in this canto in 45 verses. This canto is named as *Sapatnīrṣyāgnivarnanam*. Seeing the pregnant Kalika, the 7 Queens keep burning in the fire of jealousy. Queen Kalika is continuously getting glory due to her pregnancy. She had become king's favourite. The other queens started worrying about themselves as queen Kalika was going to be mother and was getting more respect from everyone, other queens appear to be insignificant in front of her.

The other Queens find themselves in trouble so they secretly planned to abort the Pregnancy of queen Kalika but all their pains went in vein as the womb of queen Kalika was a blessing from Lord himself which continues to grow.

IX. सपत्नीकपटवर्णनम्

The treachery of the queens is described in 97 verses of this canto. The king duly performed all the rituals of conception of queen Kalika. The queen was living her life happily being served by all the people. But the seven queens lived in great pain. They started thinking of new attempts to kill the child. They all started greeting the king and queen with artificial smiles and respect and reassure them with their words. They assured the king that the queen Kalika would give birth to a son and surely, he would be our son too we will all be his mothers. They also requested King to handover the entire work of delivery to them. For this they needed a secluded room where only 7 Queens and kalika will be present. A plan was going on in the mind

to kill the unborn. The king agreed and the queen too convinced and gave them permission. No one was able to understand the bad intentions behind this.

X. श्रीगवल्लदेवजन्मवर्णनम्

The birth of Śrīgvalladeva is described in 112 verses of this canto. The delivery time of queen kalika is near. The 7 Queens took her to a preordained secluded room with the desire to accomplish the heinous act. They said to the queen Kalika that it is their family tradition that a woman gives birth to the first child closes her eyes and ears. If she doesn't do this her child is sure to die.

Hearing this queen Kalika blind folded her eyes and put cotton in her ears. At that time Kalika heard a sweet voice in her ears. The voice said that, "O mother! I bow down to you, I am Gaur Bhairava, your son I am about to be born. After a few moments queen Kalika fainted as she gave birth to a son. Taking advantage of this the other Queens threw the newly born into the heard of wild cows. The queen made a small cop and a lamp red with blood and put it in front of queen Kalika and started mourning, the news of mourning spread all over the palace. Then the 7 Queens went to see the baby. To there surprise the milk was falling to child's mouth.

After that the queens threw the child in the Scorpio grass but it turned into a honeycomb. Then the Queens dropped the child in the salt pit presuming that it would surely die from the pungent saltiness but the salt turned into sugar. The Queens were very surprised to see all this. Then they made a heavy iron box, locked the child inside and threw it in the river Kali.

XI. बाल्यवर्णनम्

The childhood of Śrīgvalladeva is described in 106 verses of this canto. This canto is named as Śrīgvalladeva blyavarnanamatamka. The iron casket kept by the queens reached a village floating along the stream of Kali River. In that village a fisherman named Bhana lived with his wife, he was childish. The iron box got entangled in his net he could not pull it so he called his wife to help. Seeing this box in the net both of them were curious. The opened and saw beautiful child lying inside it, they were filled with love.

Surely, he had got the happiness of a child. He thanked a Lord Śaṅkara again and again. At his home cow gave birth to a calf and the kitchen was full of all the essentials he became grateful to the child and started taking care of him with devotion and perform all the rites from time to time. One day the Gvalla told the foster father that he wants to ride a horse. The foster father asked the Carpenter to build the horse. Valla told his foster father that he wants to go to Dhūmakota and live with his parents' queen kalika and king Halarai.

XII. सम्बन्धबोधवर्णनम्

This canto has 83 verses. This canto is named as sambandhabodh description. The child Gvalla has an addressed to his foster. One day the boy Gvalla told to his foster parents the story of going to Dhūmakota a. The whole story that who is his father mother? Where is? Seeing the polite of his mother in this place my sense of duties has awakened. That's why I want to go to Dhūmakota to remove her sorrows you both are undoubtedly my parents and will always be you have taken care of me so I am grateful to you.

On hearing this both of them became very sad and said that he was like a God. They were blessed to have a child and requested them to always be kind to them, and guide them whenever they misguided. They allowed him to protect and serve his mother and fulfill his duties.

XIII. ग्वल्लप्रत्यागमनवर्णनम्

The news of Gwalla going to dhūmakota spread throughout the village, knowing that he is a son of king and on hearing the story of his birth and the atrocities of his stepmothers, the villagers were extremely saddened and had sympathy with him. Villagers performed the ritual of sugar and curd and bit goodbye to Gwalla. The horse which was made of wood became alive as soon as gwala road on it and it flew in the sky seeing this scene everyone was amazed and started hooting. The boy gwala soon reached Dhūmakota by crossing the mountains through the sky. After reaching Dhūmakota he saluted his mother land and the birth place.

XIV. विमातृमिलनवर्णनम्

In this canto there are 64 verses. The conversation of the child Gwala and his stepmother is described. After reaching Dhūmakota Gwalla rested in the garden of raj mahal near to it there

was a beautiful bathing ghat for the Queens. All the 7 Queens used to come there for bath in afternoon. The boy Gwala waited and controlled his anger on seeing the queen. The boy asked for the Queen to leave the place as his horse was going to drink water from them. Hearing such words, the queen in return said that your mother is an idiot and that she didn't even teach you that a wooden horse doesn't drink water.

XV. सपत्नीपञ्चात्तापवर्णनम्

The repentance of the Queens is described in this canto in 96 verses. As Gwala reveals that he is the son of King Halrai and Queen Kalilka, the other Queens in the palace go worried. The Queens were worried about their secret being really revealed and that they might get death punishment. Their reputation in the society will be destroyed. The Queens went to the temple and started praying for the resolving and prayed to the Lord for forgiveness and they won't repeat any such thing or any sinful deed in future.

XVI. कालिकाशाजागरणवर्णनम्

The description of queen kalika is given in 64 verses. This canto is named as Kālikā Jāgaraṇa description canto. She was under the impression that her son was dead and was constantly cursing her fate. Sarika who was one of the attendant came to her and narrated the incidence at the bathing place of the Queens. The queen felt that the child is definitely her son it recollects the incidence of his child birth, how the 7th Queens had closed his eyes and ears and cheated on her. Tears rolled out of her eyes And she was speechless, the maid shook her and told that now Dhūmakota will get crown Prince and that she will get back her pride and position of his mother.

XVII. मातापितृमिलनवर्णनम्

The seventeenth canto is Mātrpitṛmilanvarṇanam The canto begins with the entry of Gvalladeva in the court of King Halraya. Gvalladeva narrates the entire incident of his birth and the evil deed done by his stepmother to queen Kalika. He also asked for justice. After hearing all that King announced capital punishment to the queens. All the seven queens apodized for their offence and the child Gvalladeva is giving a proof of his kindness to forgive them.

XVIII. यौवराज्याभिषेकवर्णनम्

The coronation of child Gwalla is being described in this canto in 22 verses. The celebration of getting the prince back was held with great enthusiasm in the whole state, all the people congratulated the king. On an auspicious day rajpurohit coronated Prince Gawla. The king along with the priest anointed the prince with holy water and put a golden crown on her head on his head. Everyone congratulated the king and Prince. Narayan muni too was present. The Crown Prince stood up from his seat and address to the people and said that he will always take care of his Kingdom.

XIX. विमातृवियोगवर्णनम्

The 7 Queens were burning in the fire of repentance for their misdeed. All of them expresses their wish in front of the king, queen and prince that they want to go to Haridwāra, to spend their rest of life. The king did not grant them permission. On request of prince the king finally allows them to go. The queen touched kings' feet, embrace queen kalika and Yuvraj Gwala and departed. In this way she they left for Haridwāra.

XX. पितृवियोगवर्णनम्

There are 40 verseS in this canto. This canto is named as Pitri Viyog description. There is a description of Yuvraj Gwala separation from his father. The Crowned Prince started taking interest in the work of his subject and helping his father. As soon as he become the prince. All kinds of worries and disappointments completely vanished from the minds of his subject. The king was very happy to get the Yuvarāja back by the grace of Nārāyaṇa. King Halarai ruled the earth for a long time and one day he died. Yuvarāja Gwalla understanding the law of the earth, tolerated the loss and consolidated his mother. King Halrai's funeral rites were performed with utmost sincerity. Having given various kinds of donation to brahmans and performing all the rites of his father, he engaged once again in maintaining his subject.

XXI. अभीष्ट-शासनविधि-वर्णनम्

The method of governance of gwaladev is described in this canto in 63 verses. This canto is named as Abhiṣṭaśāsanavidhi. One day seeing the auspicious time the rajpurohit along with all the ministers and counselors bestowed Yuvraj Gwala on the throne of the king. All the courtiers

congratulated him Narayan muni, Lord Shankar and Raj Mata Kalika Devi blessed him. Gwalladev called all the people associated with governance of the state the rulers, administrators and officers and told them about his way of governance and discussed about the governance system. Small and big roads were to be constructed in the state. All the counselors fully supported the words of king. The king was very happy with his counselors.

XXII. राज्यनिरीक्षणवर्णनम्

This canto is named as Rājyanirīkṣaṇavarṇanam. It has 121 verses. There is a description of the state inspection by Śrīgvalladeva. During the reign of king Śrīgvalladeva, the happiness and prosperity of the people was at its peak. The evils like thefts, adultery, giving false testimony, bribes etc had disappeared. The king had a group of spies who used to inform him about daily activities. All the reservoirs were repaired and many small industries were built in village. Some people who could not reach to the king the king goes to them to remove their suffering. In this way roaming from village to village removing the sorrows of people he once reaches the border of his Kingdom full the king stopped to rest on the Bank of the river. The King of this kingdom with the desire to demonstrate his virginity sent his messenger to Sri Gwala deva to leave his borders immediately upon this there was a fight between them in which shree Gwaladev one and return to his capital.

XXIII. चम्पावतराज्यलाभवर्णनम्

This canto is named as Campāvatrājyalābha. There are 90 verses in this canto. One day a letter from champavat king Nagnath arrives in the court of shree Gwala dev. In this describing his sufferings he said that Despotism and extremely evil persecutes my subject. I am unable to defeat him. So, I invite you to help. The king listens to the letter and discussed in his code and decides to leave after getting permission from his mother. After reaching there the King welcomes him talked about the hardships his subject was suffering from. On hearing this Shri Gwala dev told him not to worry. In the short time the enemies got defeated and started by going for his help. The merciful shree Gwala forgives him by saying that now he should do good deeds.

XXIV. प्रजा-सुख-समृद्धि-वर्णनम्

The governance system of Gwalladeva is described in 22 verses of this canto. Describing the people's happiness and prosperity. All the subject of Nagnath Kingdom happily accepted shri Gwaladev as their king. The news of getting the state of champavat spread quickly in Dhūmakota as well. The governance system improved and king Gwalladeva set on the throne of Champavat .Champawat was made the capital of Dhūmakota due to the vastness of the state he thought of travelling to see the condition of his subject awakening joy and faith in his subject everywhere he travelled all over the state increasing happiness and peace earlier in the state the people with the slightest evils were punished by the king. The king taught the lesson of virtue to them.

XXV. देहत्यागवर्णनम्

In this canto there are 80 verses. This canto is named as Dehatyāgavarṇanam. In this canto there is a description of death of Śrīgvalladeva. Gwalladeva's mother kalika completed her life span and left her body in the lap of her son. The king also considered this position of his mother as essential and unalterable and tolerated the mothers morning. After performing the death rituals, he engaged herself again in the work of state. One day Shri Gwakadev thought that the both his parents have passed away and that his duties towards the Kingdom seemed to be fulfilled. He too wanted to release himself from his body. At the same night Lord Shankara appeared in Sri Gwaladev's dream and tells him that coming shivratri is his last day on the earth and that he has always done good to the people the people will accept him as their deity. Having said this, he disappeared.

King Śrīgvalladeva performed his last rituals and Shrad while he was alive. On the day of Śivarātrī he fasted and after performing rudrābhisheka with great devotion and chanting the mantra om namah shivay he rode on his horse and went towards the forest and found a lake he bowed his head and took great samadhi like a Yogi in the bottomless water of the lake.

XXVI. लोकदेवत्वलाभवर्णनम्

The divine story of Shri gwaladev is described in 26 verses of this canto. This canto is named as Lokadevatvabhavnatamak. People in the palace got worried as they were not able to find their revered king. The next day the servants started searching for him but there worries kept on

increasing. Many days passed but no one was able to know about king shree Gwaladev. All the people were in tears, seeing this shree Gwaladev said through Akashwani that according to the rule of the earth I have attained salvation. The people have accepted him as their deity and prayed to him from time to time in this way a new deity emerged on the land of Kurmanchal whose name was Gwala.

XXVII. माहात्म्यवर्णनम्

The greatness of Śrīgvalladeva is described in the present canto. It has 68 verses. Like other kingdoms this Kingdom also came to an end but Gwaladev is still alive in the hearts of people today. Beautiful temples are built in every village people go there and worship him with devotion. The people of kurmanchal believe in shri Gwaladev as much as they believe in other deities. The poet says o Gwaladev I feel immense joy in my heart after listening to your welfare of people.

3.5.3. Metres used in Śrī Gvalladevacaritam

Harinarayan Dikshit consistently uses the same metre throughout a canto, excluding the final verse. Harinarayan is well-known for his unique writing style, especially in terms of using different metres to accommodate various circumstances in a single canto. His adept use of metre is what makes him stand out from his peers. His prowess in this area is undeniable; he has seamlessly used various poetic metres such as *Indravajrā*, *Upendravajrā*, *Vasantatilakā*, *Mālinī*, *Śārdūlavikrīḍita*, *Sragdharā*, *Vamśastha* and *Puṣpitāgrā*.

The example of *Vamśastha* is

सुखं च दुःखं च जनस्य जीवने
तदैव चायाति हि तावदेव च ।
यदा च यावद् विधिना सुनिश्चितं
तस्मै च तत्कर्मफलानुबन्धि च ॥12.27॥²⁰

²⁰ Dikshit, Harinarayan, *Śrī Gvalladevcharitam*, p.215

The example of *Mālinī* is

तदनु निखिलराज्यो जातचिन्ताविताना
विगतहृदयहर्षस्संशयोद्विग्नचित्ताः ।
सपदि परिसमाप्य स्नानकार्यावशेषं
गिरि च निहितमौनास्स्वीयसौधं गतास्ताः ॥14.64 ॥²¹

3.5.4. Figures of Speech used in *Śrī Gvalladevacaritam*

Harinarayan Dikshit is an expert in employing *Śabḍālaṃkāras* and *Arthālaṃkāras*. His poem illustrates that he has a profound knowledge of these figures of sense with its various *Śabḍālaṃkāras* and *Arthālaṃkāras*. Our poet has a particular fondness for the literary figures 'Upamā' and 'Rupaka', as well as *Yamaka*, which are commonly utilized in his work. The use of *Arthālaṃkāras* is quite prominent in *Kāvya*-style literature and is an important aspect of it. Sri Gvalladevacaritam commonly contains a variety of *Alaṃkāras*, such as *Anuprāsa*, *Utprekṣā*, *Atiśayokti*, *Viśeṣokti*, *Svabhāvokti*, *Bhrāntimāna*, *Dṛṣṭānta*, *Virodha* and *Vibhāvanā*.

The example of *Anuprāsa* is:

आश्चर्यं चात्र नो राजन्-
नथ नः क्षीयते तनूः ।
नश्वरा निर्मिता देहा
वेधसा पाञ्चभौतिकाः ॥²²

3.5.5. Observations

Dr. Dikshit did an exemplary job with this poem, showing both classical skills and poise in its structure that adheres to its subject matter. The writing is straightforward and easy to understand. The verses are incredibly impressive with exceptional artistic finesse. It features Vaidarbhī style of expression, which is noted for its lucidity and refined language. The stanza features simple yet effective usage of short compounds for maximum effect.

²¹ Ibid, p.253

²² Ibid, p.354

Bhakti is the main sentiment of this poem and *Adbhuta*, *Karuṇa*, *Vīra* and *Vātsalya* are the subordinate sentiment.

3.6 *Uttaranaiṣadhīyacaritam* of Bhairavgiri Shastri

Ramlakshaman Goswami has written the *Mahākāvya* titled as *Uttaranaiṣadhīyacaritam*. It was released in 2005. The *Mahākāvya* is split into 22 cantos, comprising of a total of 2818 verses. This epic poem focuses on the same topic as that of Shri Harsha's *Naiṣadhīyacaritam*, being the tale of Nala and Damayantī. At Swayamvara, despite gods being present, she decided to marry Nala instead. Subsequently, Nala was stripped of his kingdom and left Damayantī; he took up a job as a chariot driver in Avadh. Eventually, he regained his position as king and the couple lived happily ever after. Yet, the epic poet goes on to narrate what happened to Nala after that. The poet drew his inspiration from the Hindu scripture, *Skandapurāṇa* which narrates the story of Indrasen, son of a righteous king Nala. Candrāngada, Indrasen's son married Simantini and went boating in the river Yamuna.

3.6.1. Title and Source of *Uttaranaiṣadhīyacaritam*:

This epic poem is based on the tale of Nala & Damayantī from both the *Mahābhārata* and *Skandapurāṇa*. It is composed in 22 cantos and narrates the story of post marriage of Nala and Damayanti. Shastri ji drew inspiration from Shri Harsh to write this epic poem. During his studies, the Shri Harsh was his ideal poet and "*Naiṣadhīyacaritam*" is the one poem he always looked up to. One shortcoming of "*Naiṣadhīyacaritam*" was biting him like a thorn that Shri Harsha has written the story till the marriage of Nala-Damayantī in "*Naiṣadhīyacaritam*" and has left out the later story whereas the story of Nala-Damayantī's marriage dispute being a captivating one, it was mysteriously absent from the earlier *Mahākāvya*. To make up for this, he wrote the poem "*Uttaranaiṣadhīyacaritam*" which serves to emphasize his admirable qualities.

3.6.2. The Author:

Goswami Pandit Bhairav Giri Shastri was born in 1901 in Kumna village, Saran district, Bihar. His father's name was Durvasa Giri and his mother's name was Manjari. After completing

his studies, he graduated in Sanskrit and earned the Kavyateertha & Sankhya Darshan Tirtha titles from Calcutta University. After studying at an Ayurvedic College, he successfully passed the Ayurvedacharya exam from Bihar Sanskrit Education Society. He was inspired by Mahatma Gandhi's freedom struggle as well as his constructive program and also participated in it.

When Bihar Vidyapeeth was set up at Sadakat Āśrama in Patna, he took up teaching there before heading to Calcutta for further studies. Later, he even worked as an assistant editor for the Hindi newspaper "Vishwamitra". His active participation in the Bengal Congress brought him into conflict with the British Government and he was forced to leave Calcutta. This led him to set up an Ayurvedic Dispensary named "Shri Chintamani" in Muzaffarpur city of Bihar, where he started his career as a doctor. Despite being associated with the Congress, he still managed to land a teaching job in the Department of Ayurveda at Government Sanskrit College, Muzaffarpur. However, there were several hurdles and difficulties in his appointment process. Despite the government's hesitance, his individual successes indicated he was worthy of an appointment. Taking into account his achievements and character, the governor ended up decreeing a job offer be made to him.

"*Mārutī Vijay*", his first ever written piece, is a Hindi *Khaṇḍa Kāvya* that has been compared to the poetic style of "Hariaudh" from the Dwivedi era. This composition has been dedicated to India's freedom fighters.

One of the unpublished compositions is "*Saryu Śatakam*", a Sanskrit stotra, in which he extols the significance of Saryū river. Both of these are yet to be made available for publication. Another major work by him is the Sanskrit epic poem called "*Uttaranaiṣadhīyacaritam*".

The writer's lifetime encompassed the early decades of the twentieth century, during which time the nation experienced subjugation, yearned for autonomy, attained it and then began rebuilding post-independence. These significant events are noticeably depicted in the author's works. Shastriji put in a great deal of effort to see his work published during his lifetime. Unfortunately, due to the lack of a typist skilled enough to type Sanskrit, he had to painstakingly prepare the clean copy himself. Despite all this, he passed away without being able to publish it.

Those who knew Shastri ji were aware of his deep generosity and immense knowledge. Sadly, his genius could not be properly harnessed due to the political turmoil post-independence, resulting in him not achieving the recognition he deserved. As a mark of appreciation for his efforts in promoting Ayurveda, the Saran District Board appointed him as an honorary inspector of Ayurvedic dispensaries. He dedicated the rest of his life to this role and made a significant contribution to spreading awareness about this traditional medicine. Recognizing his capabilities & expertise in the field of Ayurveda, the Government of India appointed him to the Board of Directors for All India Ayurvedic Council. He remained there till his last breath and continued to put forth valuable advice for the betterment of this science.

In addition to Sanskrit, Shastri was also well-versed in Hindi, Bengali, Gujarati, Marathi & Tibetan. He sadly passed away in October 1974 leaving behind two sons and three daughters as well as a large number of admirers and fans. His works are a testament to his lasting legacy.

3.6.2. Summary of *Uttaranaiṣadhīyacaritam*

Canto I

The first canto begins with the salutation to the Lord Śiva and Goddess Parvati. It has descriptions like the entry of Kali in the body of Nala. Nala avoiding the advice of Damayantī to stop gambling, Nala lost his kingdom in the bad influence of Kali, Nala and Damayantī's renounce from the Palace, Pushkar's announcement in the people not to help them, (if anyone help them, he will give them punishment of death), birds fly away with the garland of Nala. Nala leave her alone during her sleep. So that Damayantī is roaming in the dark forest in search of Nala. This canto also describes lamentation of Damayantī for Nala, python tried to swallow Damayantī and saved by a hunter, her meeting with a female ascetic etc.

Canto II

The second canto describes Damayantī's search for Nala. She enters in a Hermitage. Damayantī reached to the Chedi State. The canto describes beauty of the town of king Subahu. Damayantī noticed that women and men considered equal in Chedi state. No one sleep hungry or live without home in the town. The all facilities are available in the town like schools, health

centre, temples etc. The poor get Dal, rice, vegetables and Sattu for eating as well as clothes. When Children have seen Damayantī in half saree, they gathered around her. People thought that she is a Goddess who disguised herself in this attire. Some of them says she is spy and enters however in the town. Someone says that she is looking like a woman of noble family. Damayantī is slowly walking near palace. Rājamātā thought that she is caught by someone and bring that place forcefully. Rājamātā sends a maid to bring Damayantī in palace. She thought that she is looking like a noble woman but because of some problem she is in trouble. When Rājamātā asked about who is she? she introduced herself the daughter of Vidarbha King Bhīma and explains from her birth to how she reached to the Chedi State. Rājamātā gives her promise that she will help her to find her husband. Damayantī becomes ready to stay in the palace but on the condition that she never eat the food which is left over by any man. She will never wash feet of any man or never talk to any man. If any person misbehaved with her than he shall be punished by death. She only talks or meets those brāhminas who send in search of her husband. Rājamātā becomes happy to hear all these and tell her to live with the princess Sunanda.

Canto III

The third canto describes the beauty of the town and good governance of king Subahu. Damayantī noticed that women and men both are equal in the Chedi state. No one sleeps hungry or no one is homeless there. The all the facilities are available in the town like schools, health centers, temples etc. Poor people are served with Dal-rice, vegetables and Sattu for eating as well as clothes. When children see her, they gathered around her and yelling. Some of the people thought that she is a goddess who disguise herself in this kind of attire.

Canto IV

Nala suffers in the pain of separation from Damayantī. He is felt like the man who comes out from hang over and regrated for leaving Damayantī alone. While he was thinking about Damayantī and wandering in forest. He suddenly saw forest fire and he heard the voice which called him for help. Nala entered into the fire and he saw that a serpent is there. The serpent introduced himself as Karkoṭaka. He misbehaved with the Nārada. because of the Curse of Nārada, he is not able to move from one place to another. When Karkoṭaka apologizes for his deed. Then, Nārada replies him that only Nala can help him.

Canto V

The fifth canto describes the search of Nala and Damayantī by her father. Nala is working as the Charioteer of Ṛtuparṇa. Nala becomes the menial of king Ṛtuparṇa while Damayantī becomes hostess. On the other hands king Bhīma is worried and he sends many Brāhminas to find his son-in-law and daughter. He declares that if anyone find them, he gives the reward of ten thousand cows, a house to live as well as land. Many Brāhminas are scattered in all the direction. Once a brāhmina named as Sudeva, reaches in the Chedī State. There he sees Damayantī with the princess Sunandā. He recognised her and introduced himself as her brother's friend. He also tells her about her parents and her children. Hearing about them she starts to cry. Sunandā calls her mother and when she comes to know about Damayantī, she becomes very happy because she is the sister of Damayantī's mother. Thereafter with the permission of Rājamātā, Damayantī comes back to her parents and meets her children.

Canto VI

In the sixth canto Damayantī comes at her father's home and living happily with her children. Even if, her mind always lost in the thought of Nala. Once she said to her mother that if she wants to see her happy then send the spies in search of Nala in all four directions. Thereafter her mother told all these things to her father. The king gives so many gifts to Sudeva brāhmina who bring her daughter back. Then he asked brāhminas, soldiers as well as spies to search Nala. Damayantī also meets all those brāhmina s and gives instructions that what to say if they find any person like Nala. In this canto also the description of bad governance of Puṣkara. The brāhminas spreads over all the direction in search of Nala. Once a brāhmina get a dream of a person, he seems like Nala but his face has no brightness. So, the brāhmina thought that it may a kind deity and understand that now his problems are finally over.

Canto VII

That brāhmina reaches in the palace of Avadha Naresh. And he told whole story of Nala and Damayantī in his assembly. Thereafter a charioteer named Bāhuka (Nala) come to the brāhmina and says that the person who love someone can't do bad to his or her beloved one. So, if his any work seems unpleasant to her yet its fruit become good at the end. The brāhmina named as Parṇāda becomes happy to hear all the things which is said by the Bāhuka and decided

to inform Damayantī. Then he comes to Damayantī and tell her whole incident. Damayantī called Sudeva brāhminā and told him that in the Avadha region a charioteer knows about some information about Nala so please go there and get information about the Nala. Thereafter, Sudeva brāhminā come to the capital of King Ṛtuparṇa and accept the hospitality of king.

Canto VIII

King Ṛtuparṇa asks Sudeva Brāhminā the reason for his coming to Avadha. According to the plan he said to king that King Bhīma tried so much yet he didn't find his son in law Nala. So, he wants to remarry her daughter Damayantī. Ṛtuparṇa replied him that he tried to reach in the Swayamvara because the day of the Swayamvara is the next day. Thereafter he called Bāhuka and told him to get ready to go to the Swayamvara. When Nala comes to know about Damayantī's Swayamvara. There are so many thoughts come in his mind. He is worried but finally he thought that in the next morning when he reached to the Vidarbha than he comes to know about all the truth.

Canto IX

The canto deals with the journey of Ṛtuparṇa to Vidarbha. Ṛtuparṇa wears the clothes and ornaments which suits to king and get ready to go Vidarbha. There after Bāhuka and Ṛtuparṇa take the path of Vidarbha. The speed of the chariot is not like it walking on the floor but its flying in the sky. Because Nala is well-versed in the Aśva-vidyā. Suddenly on the way a cloth from Ṛtuparṇa's hand fall down. Bāhuka refused to stop the chariot and said that it is waste of time to search the cloth. Ṛtuparṇa tells him that he teaches him *Akṣa Vidyā* until another charioteer brings the cloth. Ṛtuparṇa experts in Mathematics (*Akṣa Vidyā*). So, he can able to count even the leafs of the plant also. Ṛtuparṇa impressed by the Nala and teaches him *Akṣavidyā*. At that very time because of the effect of poison and the knowledge of *Akṣavidyā*, Kali comes out from Nala's body. Only Nala can see him and ready to give him curse. But, on request of Kali Nala left him and driven his chariot towards Vidarbha.

Canto X

The chariot of Ṛtuparṇa reaches to Vidarbha. The messengers told Vidarbha king that the king of Avadha comes to meet him. When Damayantī heard the voice of chariot, she feels like

the voice of chariot of Nala and his horses also make movements so her belief become more-stronger. Bhīma, king of Vidarbha welcomed Ṛtuparṇa. When Ṛtuparṇa sees that there are no signs of *Swayamvara* or no preparation for it. So, he told to King Bhīma that he only comes here to meet him. Nala and king Ṛtuparṇa both spending their night in thoughts of the *Swayamvara*. Damayantī also wants to meet Nala but she doesn't find the qualities like Nala and not find divine lusture in the body of Bāhuka. She is talking herself like she is talking to her husband and spend her whole night.

Canto XI

In the eleventh canto, Damayantī called her maid and tell her to go to the charioteer Bāhuka. She gives some instructions to her maid that how to behave with him and be careful while talking to him. She also told her to notice his expressions when he gives reply. The maid comes to Nala who is in form of Bāhuka and asked about him. Nala told her that Ṛtuparṇa comes here for the *Swayamvara* of Damayantī and he is the charioteer of the king and the other person is the Vārṣṇaveya, charioteer of Nala. After Nala's departing from kingdom, Vārṣṇaveya is working for Ṛtuparṇa. Nala is may wandering somewhere on this earth, it may possible that he becomes ugly. The maid becomes sure that Nala, himself in the form of Bāhuka. She comes to Damayantī and informs her that he is not other than Nala. Damayantī again sends her to observe Nala's activities. When the maid returned and told her about the qualities of Nala, and Damayantī also tastes the food cooked by Nala, she becomes sure about the entity of Nala. Then, she again sends the maid and tell her that she wants to know reason of his ugliness and Damayantī also sends her both children to Nala with her maid.

Canto XII

Nala becomes happy to see his children and forgets all his pains. He embraced both his children; tears come from his eyes. But suddenly he realizes that if he does not stop doing these things then his entity may be disclosed as Nala. So, he told to the maid that his children also seem like Damayantī's children. Nala also told the maid not to come again to him because if she is coming again & again, people see them doubtfully. After that Damayantī herself decides to go to Bāhuka. Damayantī sends maid to Rājamātā for asking the permission to meet Bāhuka. Because of without the permission of the king or Rājamātā, Bāhuka does not enters into the palace or even Damayantī does not go to meet Bāhuka. Maid goes to the Rājamātā and gives all

the details to her. Rājamātā takes permission from Bhīma and then come to Damayantī and starts preparation for the meeting of Damayantī and Bāhuka.

Canto XIII

According to the permission of king Bhīma, Bāhuka gets the great welcome in the palace. Vivid foods are included in his meal. Thereafter, Damayantī and her maid Keśinī comes to meet Bāhuka. When they see each other the thread of tears come from their eyes. Damayantī asked to Nala that why he left her in forest alone and many more things. Nala replied her that he done all those things in the influence of Kali. When Nala asked her about the Swayamvara. She replied that it is the only plan to call him in the Vidarbha when she comes to know about his entity in Avadha by Parṇāda brāhminā. There after Nala wrapped the cloth given by Karkoṭaka and get his real lusturous form.

Canto XIV

Finally, Nala and Damayantī united after spending three years in separation. People of Kuṇḍinapura become very happy to know about the arrival of Nala in the town. The whole canto describes the beauty and celebration of Kuṇḍinapura because the arrival of Nala.

Canto XV

In the fifteenth canto describes the happiness of Nala and Damayantī as well as Damayantī's Parents. For Nala and Damayantī whole night becomes short because there are so many things to tell each other. Every-one is happy in the town and decorated the town with flower and ready to welcome Nala with sweets. From the three years long Damayantī does not adorned herself so she takes bath with aromatic rose water as well as the mixture of Sandal and Camphor. She wears white saree and ornaments. Nala and Damayantī went to meet king Bhīma and welcomed by the king. There after Ṛtuparṇa also meets Nala and Damayantī. Nala teaches the *Aśvavidyā* as per his promise to King Ṛtuparṇa.

Canto XVI

The sixteenth canto opens with the happiness of king Ṛtuparṇa to learn *Aśvavidyā*. He feels that he can able to know that what is in the heart of horses as well as he can understand

feelings of horses. Then Nala sends off king Ṛtuparṇa with great respect. Ṛtuparṇa also invited him by telling him that in his harem everyone wants to see him because of the praising of Nala by his charioteer. The canto also describes the journey of king Ṛtuparṇa to his kingdom. When he reaches to Avadha people become surprised to see king alone on the chariot.

Canto XVII

The seventeenth canto depicts the celebration of people of Kuṇḍinapura on return back to Nala and Damayantī. The palace is full of people who come to see them. They spending their time happily. On the other hand, Puṣkara maltreated the progeny. He becomes more sinful than before. A son of Vīrasena comes to Nala and informed him about the cruelty of Puṣkara. Because of that some people supported him on the point of sword in fear and some of them supported him because Nīties of Sama, Dama and Bheda. King Bhīma and his minister advised Nala to challenge Pushrara to play dice. They also told him that now Puskara is become alone before he won because of the Kali but now he is not able to win. If Puskara refused his proposal to play the game of dice than they have another option of war. Hearing their wise advice Nala decided to go Nishadha

Canto XVIII

Even though Nala had all the convenience and extravagance in Kuṇḍinapura, his spirit was still grieving for the lost kingdom he left behind. The story of Nala deeply moved everyone, making them want to help him in any way they could. So, Nala starts journey towards Nishadha desha with soldiers, group of elephants etc. with Damayantī Nala seems like a king Bhagīratha who brings Gaṅgā with him.

Canto XIX

All the people started cheering when Nala defeated Puṣkara. King Nala said to Pushkar, "The entire treasury, even your body, has become my right. You are my brother, live happily like a brother. All the wealth is yours, never again should the desire of Damayantī arise in your mind, otherwise My arrows will not even delay in severing your head from the torso. Hearing these words, Pushkar fell at the feet of him and said, "You are a deity. You have protected me. After that he started doing spiritual practice at his home.

King Nala started the entire state system from a new end. Appointed his trusted persons at important places of the state. Alkāpurī (Naiṣadha) got alive again. King Nala made an announcement in the town that - "Brāhminas, Kṣatriyas, Vaiśyas living in the state of Niṣadha, should perform their duties according to their varna religion. if one not follow his duty will not be able to live in the kingdom. He will live in prison. In the kingdom of Nala, people of all varnas and all subjects were happy. Here, the nineteenth canto of *Uttarnaiṣadhīyacaritam* is ended.

Canto XX

King Nala started the state system from a new end. Everyone was quick to follow his orders. Those people who got the information about the arrival of the Nala, they soon reached the capital to have a darshan. People worshiped the king according to their respective beliefs. Those who could not reach there, they also requested their heartfelt feelings towards him with the happiness of speech and face. After this, the people elected their representative to convey the meaning of their words to the king. "The storm of misfortune separated you from us for a few days. After your departure, gambling, kidnapping of women, drinking alcohol, anger, attachment and treachery were prevalent here. Taking your name away, keeping pictures at home was also a cause of death penalty. All the castes were devoid of welfare works. Looting property, snatching land, killing animals etc. were heard in every city. This land nurtured by you had remained an orphan these days. May we be blessed with your kindness."

Consoling the sad people, the king took an oath to protect them in front of all the people. Nala asked all the people to follow the instructions of the state. King Nala stayed in the state for a month and with the help of the army, started the work of the state's roads, institutions and business institutions. Many hospitals and schools were opened in the state. In these, there was a system of providing free medicines and free education. Knowing the good condition of mountains, cities, forests, villages and water everywhere, according to their oath, Nala became worry-free.

In this way, Niṣadhapati King Nala, controlling the state from inside and outside, induced everyone to do their own deeds, handing over the burden of his rule to the able secretaries, himself left for Vidarbha country to visit Damayantī 's parents.

Canto XXI

King Nala went to Vidarbha again to bring back his wife and children. King Bhīma was very happy to have son-in-law. There was no limit to the joy of all the people and Damayantī. King Bhīma welcomed Nala. After staying in Kundinpur for a few days, Damayantī sought permission from her parents to go to the Naiśadh country.

On reaching the Naiśadha, the people congratulated King Nala, the king also dedicated greetings to the poor and the yanikas alike. The king blessed the people living in the city with food, sweet drinks, sweets, clothes, liquid etc. Queen Damayantī approved various schemes for women. On the right, Yuvrāja Indrasen Damayantī became the basis of revolution and modesty for the women's society, as well as a source of inspiration and love. He started working towards making the forbidden country a heaven. There was no such village in Naiśadha country where there were no schools of art, literacy, and music, and there was no art building that did not have a teacher with wisdom and thoughts. To improve the condition of the society, Damayantī opened some excellent and quality educational institutions. In these, the girls started experiencing their importance by earning energy within themselves and taking care of themselves and their families in times of adversity. Āśramas were built for blind, mute and disabled children near the village and the city.

In this way, the governance system was strengthened by the schemes run by Damayantī. The people also got cooperation from this, due to which all the directions became safe. People can bring a new Satyug even in the present age by following the path of love started by Nal. This is what has been wished by the poet. The twenty-first canto of the epic Uttaranishadhiyacharitam ended

3.6.4. Metres used in the Uttaranaiśadhīyacaritam

The poet has an impressive command over the uses of meters which is the most distinguishing characteristic of his style. He has employed meters such as Anuṣṭubha, *Indravajrā*, *Upendravajrā*, *Upajāti*, *Toṭaka*, *Svāgata*, *Vamśastha*, *Drutavilambita*, *Mandākrāntā*, *Śikharīṇī*, *Hariṇī*, *Śārdūlavikrīḍita*, *Sragdharā* with remarkable accuracy

The example of the *Drutavilambita* is

कपिशिताभमभासत पुष्करं भृशम कम्पत मेदुर मेदिनी
मृतवसाहुतिगन्धमुदीरयन् समसरत् सममेव समीरणः ॥4/9॥²³

The example of *Upajāti* is

विदर्भजाया स रसः सरस्या नृपस्य शालीनमुरो व्यनैषीत् ।
स्नेहश्च वाहेषु विधेयता च तेषां स निर्बन्धमसूत सूतम् ॥ 9/97 ॥²⁴

3.6.5. Figures of Speech used in Uttaranaiṣadhīyacaritam

The poet used both the *Śabdālaṃkāras* and *Arthālaṃkāras* in the *mahākāvya*. He used *Anuprāsa*, *Yamaka*, *Upamā*, *Rūpaka*, *Utprekṣā*, *Prativastūpamā*, *Śleṣa*, *Drṣṭānta*, *Dīpaka*, *Vyatireka*, *Arthāntaranyāsa*, *Viśeṣokti*, *Virodhālaṃkāra*, *Samuccaya*, *Paryāya*, *Parikara*, *Vyājokti*, *Anyonyālaṃkāra*, *Sāmānya*, *Vyājastuti*, *Parivṛtti*, *Kāraṇamālā*, *Viṣama*, *Samsrṣṭi*, *Śamkara* etc.

The example of *Yamaka*

अमुनैव तु हेतुनाधुना समया समयाद्रयरण्ययोः
विचरन सहसा क्व निर्गतो न तदीयां स्थितिमङ्ग ! भो लभे ॥ २/२० ॥²⁵

The example of *Rūpaka*

तदस्तुनाहं व्यथयास्मि विह्वल व्रते पणे वा शिथिलोऽथ चञ्चलः
ममाद्यचेतस्यसुषु प्रसर्पिणी तवार्तिजन्यैव कृशांगि ! सर्पिणी ॥ 1/42 ॥²⁶

3.6.6. Sentiments

The poet attempted to emulate Śrī Harṣa's use of emotions when constructing this *Mahākāvya*. He applied the appropriate emotions to the events that occurred in the story. The chief sentiment

²³ Shastri, Bhairavgi, *Uttaranaiṣadhīyacaritam*, p. 68

²⁴ *Ibid*, 175

²⁵ *Ibid*, p.31

²⁶ *Ibid*, p.7

of the *Mahākāvya* is *Vipralambha Śṅgāra*, complemented with subsidiary sentiments such as *Raudra*, *Vīra*, and *Karuṇa* which are all skillfully applied by the poet. Incorporating various emotions can enrich poetry and make it more captivating.

3.6.7 Observations

In his composition, the poet sought to emulate the superior quality of Śrī Harśa's work and accordingly used nearly the same number of verses in each canto along with similar metres. Additionally, just like Śrī Harśa, he concluded each verse by introducing himself and his parents' name along with the time period. Although relatively easier to comprehend than many of its contemporaries, *Uttaranaiṣadhīyacaritam* stands out due to its simplified and easily understandable Sanskrit language. The text is also quite idiomatically sound. Measures have been taken to avoid 'tastelessness', complexity, and other problems that impede the appreciation of taste. Additionally, language such as Śrī Harśa has also been excluded.

3.7 Mahābhāratabharatī Mahākāvya of Captain Rambhagat Sharma

Mahābhāratabharatī is a *Mahākāvya* written by Captain Rambhagat Sharma. It is published by himself with the financial help of Rashtriya Sanskrit Sansthan on 10th November 2008.

3.7.1 The Author

Born on June 15, 1932 in Khudana village of Mahendragadh district, Captain Rambhagat Sharma was the younger son of Kishanlal Sharma who had four children. He was deeply devoted to Hinduism, so he ran away from home at the age of 13 in order to learn Sanskrit in Kashi - a place celebrated for its knowledge and understanding of this language. Refusing to join an English medium school, his passion for religious studies drove him far from home. He felt that his education was incomplete until he studied the full texts of *Mahābhārata*, *Vālmīki Rāmāyaṇa*, and *Gītā*. His intelligence was evident when he pursued his studies. He has achieved the top spot in all of his exams on Navya-nyāya, Sanskrit literature, and Shastri degree. After completing his studies, he traveled around India for a few years. On May 4th, 1964, he joined the 17 Punahorse

Regiment of Tank Battalion in the Indian Army. In addition, he actively participated in the Indo-Pak War in 1965 and 1971. He concluded his career as Captain of the Indian Army with honor. On his way back home, Captain Rāmabagat Sharma shockingly lost his vision to an incurable illness. Despite this situation, the celebrated Sanskrit author continued writing Kāvya from 1990 onwards.

On April 14th, 1991, B.B.C. London aired his translated poetry in a rhythmic manner during morning assembly to honor the Sanskrit language - something he would continue to do afterwards as well.

In 1996-97 and 1997-98, he was honored with the Hariyana Sahitya Akadami award for his two *Mahākāvya*'s - '*Bābā Jayarāmadāsacaritam*' and '*Punahorse Vijay*'.

On *Makarsaṅkrānti* in 2007, a poem of his, '*Rāmabhiramīya Mahākāvya*', was published. In 2008, Acharya Printing Press Rohtak released a Hindi version of it - '*Mahābhāratbharati Mahākāvya*'.

He was commended for his accomplishments by former President Shankardayal Sharma, who presented him with an award. Additionally, Prime Minister Shri Atal Bihari Vajpayee and Union H.R.D. Minister Shri Muralimanohar Joshi had shown special favor to him by being present at his interviews in their respective homes.

He was acknowledged and praised for his achievements by the Education Minister of Hariyana Prof. Ramvilas Sharma, MAhendragarh's collectorate Shri Rajshekhar, R. B. Langyan, DIG Layakarm Dabas as well as Gauda Brāhmina Sabha Narnaul among others. Despite devoting his entire life to the military, he still managed to write an epic narrative about two wars between India and Pakistan. Titled "*Punahorse Vijay*", it is a *Mahākāvya* written using Sanskrit language and serves as a modern-day living illustration of war.

सर्गः	सर्गनामानि	श्लोकाः
१.	कृष्णद्वारापाण्डवसंरक्षणम्	५१

२.	दूतकार्यम्	४५
३.	कौरवसभाप्रवेशः	२२
४.	श्रीकृष्णस्य कौरवसभायां सम्भाषणम्	५०
५.	कुन्तीप्रेरणा	५४
६	द्रौपदीमहिमा	३७
७	गीतोपदेशः	५३
८	भीष्मार्जुन-युद्धप्रारम्भः	५२
९	भीष्मवधमन्त्रणा	५४
१०	कृष्णद्वारा-धनञ्जयप्रेरणा	४१
११	भीष्मस्य शरशय्याशयनम्	४३
१२	अभिमन्यु-शौर्यम्	५२
१३	अभिमन्यु-वीरगतिः	६०
१४	अर्जुनकृता जयद्रथप्रतिज्ञा	६०
१५	शकटव्यूहभञ्जनम्	५३
१६	घटोत्कचदुःशासनवधः	६२
१७	द्रोणवधमन्त्रणा	२५
१८	द्रोणाचार्यपरमधामगमनम्	४५
१९	कर्णकपिध्वजयुद्धोपक्रमः	४५
२०	कर्णवधः	९०
२१	शल्ययुधिष्ठिरयुद्धम्	३१
२२	दुर्योधनान्वेषणम्	६७
२३	भीमदुर्योधनयुद्धम्	५३
२४	पार्थरथदहनं	शिबिरध्वंसनं
	दुर्योधनमहाप्रयाणः	७६
२५	अश्वत्थामनिग्रह-जलाञ्जलिदानं	५५
	धृतराष्ट्रात् क्षमायाचना	

२६	युधिष्ठिरराज्याभिषेकः	७२
२७	पाण्डवानां स्वर्गारोहणम्	७५

Mahābhārata-Bhāratī Mahākāvya is written by Captain Rambhagat Sharma. It is written in 1425 and divided in 27 cantos. It is published by the author himself with the help of 80% funding given by the Rashtriya Sanskrit Sansthan in year of 2008. It is the fourth *Mahākāvya* written by the author.

3.7.2 Title and Source of *Mahābhāratabhāratī Mahākāvya*

The theme of the *Mahākāvya* is based on the *Mahābhārata*. During the study of *Mahābhārata* some incidents impressed author very much so author decided that those incidents become the theme of his *Mahākāvya* instead of any one incident of the *Mahābhārata*. Author himself given his introduction in nine verses at the end of the *Mahākāvya*.

3.7.3. Summary of *Mahābhāratabharatī Mahākāvya*

I. कृष्णद्वारापाण्डवसंरक्षणम्

As usual the *Mahākāvya* begins with benediction to the Lord Kṛṣṇa. The poet then gives justification of the title of this epic *Mahābhāratabhāratī* as this is speech in the form of poetry based on the grand epic *Mahābhārata*. Later he composed ten verses in praise of Maharshi Veda Vyas, the composer of *Mahābhārata*. The poet actually touches upon the theme of his poem from the episode of *Svayamvara* of Draupadī. While describing the pitiable condition of Draupadī, the poet says that in today's world of 20th century also people keep mum and do not react to kings or government officers. The poet has expressed his agony for the sexual harassment done to women and complete passive attitude of people even in today's society. Kṛṣṇa, who was enjoying the company of Rukmani in Dwarika, suddenly came and saved Draupadī. Duryodhana and Arjuna went to Kṛṣṇa for his help in future war. Arjuna begs for Lord Kṛṣṇa without weapons while Duryodhana asked for his entire army.

II. दूतकार्यम्

In the second canto Yudhiṣṭhira is thinking about the rejection of his proposal for conciliation by Kauravas. He is very confused and in dilemma of whether to war with Kauravas. He expressed his desire before his brothers and Lord Kṛṣṇa to find solution to this war. He tries to convince Lord Kṛṣṇa to stop this great destructive war. Lord Kṛṣṇa also gets convinced by Yudhiṣṭhira a's concern about the well being of entire world and starts his journey towards Hastināpura with proposal of peace. But at this point of time Draupadī reminds him about the insult she faced due to Kauravas. Lord Kṛṣṇa was welcomed gracefully by Kauravas in Hastināpura. But leaving aside all attractive and superficial hospitality Kṛṣṇa went to Vidura's home. Vidura's wife, who is great devotee of Lord Kṛṣṇa became overwhelmed. In the evening Kṛṣṇa went to Kuntī's home and discussed many important matters. Next day morning again he started for assembly of Kauravas.

III. कौरवसभाप्रवेशः

Lord Kṛṣṇa enters the assembly which is full of many riches, kings, ministers and advisors. All the members of assembly welcomed him. Śrī Kṛṣṇa is to here with the message from the Pāṇḍavas.

IV. श्रीकृष्णस्य कौरवसभायां सम्भाषणम्

Śrī Kṛṣṇa addressed Kauravas with his serious and meaningful speech. He elaborated upon how Pāṇḍavas have suffered due to injustice done to them by Kauravas in gambling, burning episode in *lākṣāgrha*, etc and still they are waiting for peaceful solution for their rights in property. Kṛṣṇa also warns Kauravas with regard to valour of Pāṇḍavas and advised to rule this entire world with the help of valorous and intelligent Pāṇḍavas. Dhṛtarāṣṭra tries to convince Duryodhana a but he does not agree to give anything without fighting war.

V. कुन्तीप्रेरणा

Kṛṣṇa advised Dhṛtarāṣṭra to abandon Duryodhana for the sake of entire world. He warns him as to how his sons, Bhīṣma, Droṇācārya, Karṇa will be killed in the war. But arrogant Duryodhana tells him to go out of assembly. At this point of time Kṛṣṇa appeared before him in

great Viśvarupa form. Duryodhana gets frightened due to this huge and gigantic form of Kṛṣṇa and left the assembly. Kṛṣṇa went to Kuntī's home. Kuntī expressed and motivated his sons for war not only for their right on property but for the well being of people, to save people from the unrighteous deeds of Kauravas and to establish peace in this world.

VI. द्रौपदीमहिमा

This canto is devoted to the glorification of Draupadī. Kṛṣṇa enters the place of war being energised by wrathful speech of Kuntī. Yudhiṣṭhira ordered for preparation of war to his younger brothers. Many kings from other countries came with their large armies to help Pāṇḍava.

VII. गीतोपदेशः

Gītopadeśaḥ In this canto emphasis given to Bhaktiyoga, Karmayoga and Jñānayoga according to Bhāgavadgītā. The contents of verses of Gītā are retold in classical metrical form. The author has glorified the importance of the Gītā with the use of many similes and metaphors.

VIII. भीष्मार्जुन-युद्धप्रारम्भ

After the preaching of Gita which is the stream of knowledge, action and devotion, Arjuna's heart became purified and his mind was devoted to war like action. Yudhiṣṭhira a went to the elders like Bhīṣma, Droṇa and Kṛpācārya etc and bows down to them and asked for the permission of war to them. And the war was begun and at the end of the very first day of war Yudhiṣṭhira a worried because his army is defeated by Bhīṣma. In the next morning, the battle was started and Bhīṣma destroying the army of Yudhiṣṭhira a with his arrow. Arjuna sees that Bhīṣma is coming towards him and war begins between both of them. The war between them was taking the form of the dance of Mahakala. On the other hands Bhīma also killing the son of Dṛtarāṣṭra who striking his huge mace was working as a drum beat in this dance of Mahākāla. But the counter attack of Arjuna is certainly fail to kill Bhīṣma. In every night Yudhisthita again and again worried about Bhīṣma and Lord Kṛṣṇa told him to have patience. Finally, in the night of ninth day Yudhiṣṭhira a called his four brothers to discuss and consulting about upcoming war. They complete the courtesy of starting the conversation, at the same time Shri Kṛṣṇa suddenly appears before them.

IX. भीष्मवधमन्त्रणा

This canto describes the planning amongst Pāṇḍavas for killing Bhīṣma. Yudhiṣṭhira a told to Shri Kṛṣṇa that he invited all to discuss very serious matter regarding the war. Because Bhīṣma became the great obstacle for them to win the battle of Mahābhārata. Śrī Kṛṣṇa replied him that it is impossible to win anyone from Arjuna. But there are certain reasons so, he is not able to kill him. After long discussion about the Bhīṣma's killing Lord Kṛṣṇa told him that he is respected and worshiped by all of us. And his death is stayed because of his father's boon and his wish. So, we have to go to him and asked him about that. And he definitely gives us valid and truthful answer. Thereafter they all went to the Bhīṣma. Bhīṣma told them that it is not defeated him to in war by anyone. But you are here with the lord Kṛṣṇa in the night so I told to secret of my killing. And he said that If Śikhaṇḍī in front of him and Arjuna attacked on him, he didn't attack on Arjuna. In the reason he said about the story of Ambā and the past birth of Śikhaṇḍī. By knowing the way of killing Bhīṣma Pitāmaha himself, they praising his generosity and saluting him all came back to their respective camps.

X. कृष्णद्वारा-धनञ्जयप्रेरणा

Kṛṣṇa inspires Arjuna for following his duties as Kshtriya and to kill his grandfather Bhīṣma. This canto describes the war between Bhīṣma and Arjuna. Arjuna enters in the war with Sikhandi. In between the war Arjun suddenly fainted because he was unable to bear the arrow of Bhīṣma. When Arjuna regained the consciousness, he attacked on Bhiskma with double strength. Bhīṣma's chariot is cover with arrow shoot by Arjuna. On the other hands Sikhandi also attacked on the Bhīṣma. When at the end of the day Arjuna was not able to kill him than suddenly by getting the chance Shri Ksirhna threw away the horse driving whip and the chariot rope and jumped out of the chariot. And with the desire to kill him, he started to run towards Bhīṣma with the wheel of a chariot in his hand. Arjuna felt ashamed on himself and apodized him. Arjuna requested him to seat on the chariot and he seat on chariot. At the same time a (Kapi) monkey comes and seat into the flag of the Arjuna's chariot and roaring. From that day he also called as *Kapidhvaja*. When Arjuna sitting on chariot, he seems more determination, seeing his changed form Pāṇḍavas and their army filled with joy while Kauravas was seen worrying.

XI. भीष्मस्य शरशय्याशयनम्

The eleventh canto describes the episode of śaraśayyā - sleeping of Bhīṣma on the bed of arrows.

When Bhīṣmapitāmaha was seen that Arjuna is ready for war to sit in the chariot the flag with Kapidhvaja. He also became ready for war. Seeing the tremendous face of Arjuna, Kauravas frightened of killing Bhīṣma. So, Droṇa , Karṇa, Jayadratha, etc left their battle respectively and surrounded by him from all sides to protect him. The battle became more terrifying. At the same time Sikhandi comes front in his chariot and seeing him, the hands of Bhīṣma was stopped and Arjuna also stopped his hands. But Śrī Kṛṣṇa told him that it was the right time to kill Bhīṣmapitāmaha. And hearing his words in very short time Arjuna's arrows piercing the whole body of Bhīṣmapitāmaha. He fell on the earth from his chariot. He is lying on the bed of arrow. When he asked for the water and told that only Arjuna can able to give him pure water to drink. Then Arjuna pierced an arrow into ground and a stream of water came out and pouring into the mouth of Bhīṣma later which is called *Bāṇagaṅgā*. Bhīṣmapitāmaha was waiting for the Sūryanārāyaṇa to come in Uttarāyaṇa to leave his life. Because he has a power of the death according to his wish.

XII. अभिमन्यु-शौर्यम्

The twelfth canto describes the valour of Abhimanyu. After Bhīṣma's lying on the bed of arrows, now Duryodhana becomes suspicious about their victory and he requested to Droṇa , to take the charge of his army. Droṇācārya creates a very complex array called Cakravyūha, except Arjuna no other warrior has the ability to penetrate it. When next morning the army of Pāṇḍavas comes to the battle and observes this terrible Cakravyūha they stand there and said that no one of them able to break this Cakravyūha. At that very moment, a sixteen years young boy comes forward and bows down to Pāṇḍavas and says that he will definitely break this Cakravyūha. Because he knows that how to break this Chakravyūh. He also says that he does not know how to come back from the Cakravyūha but he will come out from it. And then he proceeds toward the Cakravyūha. He enters into it and bravely breaks Cakravyūha one by one. He defeated the warriors like Aśvatthāmā, Kṛpācārya, Karṇa and Jayadratha etc.

XIII. अभिमन्यु-वीरगतिः

Thirteenth canto describes death of Abhimanyu. Abhimanyu breaks layer of the Cakravyūha one by one. Pāṇḍavas becomes happy to see that the Kauravas army is frightened because of Abhimanyu. Sometimes they become worried by seeing alone of the child in the Cakravyūha who is surrounded by Kauravas. Kauravas and their warriors do not able to protect themselves from that child. So, they all decided and attacked on him together. Abhimanyu killed Duryodhana's son Lakṣmaṇa. He reached to the centre of the Cakravyūha, does not know how to come out from it. All the seven warriors attacked from the behind of him and breaking all the rules of war and killed him.

XIV. अर्जुनकृता जयद्रथप्रतिज्ञा

Arjuna's promise to kill Jayadratha is described in the fourteenth canto. Except Arjuna all four Pāṇḍavas surrounded by the Cakravyūha but stopped by the Jayadratha because of the boon of Lord Siva. They start lamentation when they come to know about the killing of Abhimanyu. They also feel proud on the bravery of Abhimanyu. When Arjuna asked about his son to Yudhiṣṭhira a, he does not give reply to him. Bhīma tells him that Abhimanyu achieves the ultimate goal of human life following by his *Kṣātradharmā*. And he describes whole story of Abhimanyu how he enters in the Cakravyūha, how he attacked on the Kauravas and defeated them etc. When Arjuna comes to know that how the seven warriors together killed his alone sone who has no weapons. And the reason behind this is Jayadratha because he stopped other four Pāṇḍavas to enter in Cakravyūha. Arjuna becomes angry on him and he takes a vow that in the next day till the Sun down he will kill Jayadratha. When Duryodhana a becomes aware of this and requested to protect him that's why he creates Śakaṭavyūha. In the next morning Arjuna with the desire to kill Jayadratha comes to battlefield.

XV. शकटव्यूहभञ्जनम्

The fifteenth canto we find description of Śakaṭavyūha made by Droṇa and it's destruction by Arjuna. When Droṇa knows about Arjuna's pledged of Jayadrathavadha, he finds chance to create a Śakaṭavyūha which is more dreadful than before. In this he makes seven layers of the soldiers and Jayadratha is in the centre of that Vyūha. Arjuna attacked on them and breaks all the layers one by one. Arjuna's not even a single arrow goes in vain. When he knows that last seventh layer is left where Jayadratha is hiding himself. After getting the permission from Kṛṣṇa,

he starts the Agni yuddha. Whole army and animals like elephant and horses start to run here and there. because of the grace of Lord Kṛṣṇa, the Sun hides behind the clouds. Jayadratha thinks that now Arjuna does not kill him. So, he comes out from the Śakaṭavyūha and criticise him. At that very moment Arjuna cut his head by his arrow. He has a boon from his father that if any one throws his head on earth that then his head will break in 100 pieces. Arjuna's winged arrow carrying his head and put it into the hand of his father and when he throws it on the earth. So, his father's head breaks in 100 pieces and he also died.

XVI. घटोत्कचदुःशासनवधः

Sixteenth canto of the poem embodies the episode of killing of Ghatodkach and Duśāsana. Karṇa has an Amoghasakti which he secured to kill Arjuna but Lord Kṛṣṇa plays a trick and sends Ghaṭotkaca the son of Bhīma and Hidimbā. The war between Ghaṭotkaca and Karṇa takes place. Ghaṭotkaca is hidden in the sky that's why Karṇa is not able to see him. He like to kill by Arjuna other than the demon like Ghaṭotkaca. So, he killed Ghaṭotkaca by that Śakti. Because of the death of his son, Bhīma becomes sad. At that time, Duśāsana comes in front of him and start dancing, raising his hand and making a sound from his mouth. Bhīma is already burning with the fire. So, he attacked on him, in counter attack Duśāsana throws his mace on him but Bhīma breaks it into pieces. And finally, he killed Duśāsana and drink his blood to fulfil his pledged. Draupadī also washed her hairs by the blood of Duśāsana.

XVII. द्रोणवधमन्त्रणा

In the seventieth Canto, a discussion on how to defeat Droṇa is depicted. Droṇa was in charge of Kaurava's army and Arjuna had been fighting him for five days without success. However, he could not halt or overwhelm him in their attempt to protect Pāṇḍava's troops. This is why the Pāṇḍavas went to seek counsel from Shri Kṛṣṇa, and revealed their worries, asking how they could defeat Droṇa. Śrī Kṛṣṇa responds by telling them that he had already given them idea on how to slay him; since he knew that nobody else in the world was as powerful a warrior as he was. He informed the Kauravas that he would leave his weapons and end the fight if someone killed his son Aśvatthāmā on that particular day. He will enter into an altered state of consciousness. Here also we learn how Droṇa became an educator to the Kauravas and Pāṇḍavas. Dhustādhymna assured them if they could not kill Aśvatthāmā, as he owned an

elephant with the same name. Bhīma killed the elephant and declared that Aśvatthāma was dead, and Yudhiṣṭhira backed him up. Droṇa then abandoned his weapons in response. Śrī Kṛṣṇa concurs with Dhustadhyumna's plan.

XVIII. द्रोणाचार्यपरमधामगमनम्

The eighteenth canto of the Mahābhārata revolves around the death of Droṇa. He had previously stated that he will fight for only 6 days, making today the last one. This causes a concern for the Kauravas as they now must find a way to protect him on his final day of battle. Pāṇḍavas was unable to deflect Droṇa 's arrows, making him a formidable opponent. Drustadhyumna instructs Bhīma to kill an elephant called Aśvatthāmā, as part of their plan. Lord Kṛṣṇa acquiesces to this suggestion but Droṇa being the guru of the Pāṇḍavas, Arjuna does not accept it. Bhīma killed the elephant with his mace and declared he had killed Aśvatthāmā. This information was disseminated among both sides of the battle. Yudhiṣṭhira, known for always telling the truth, was asked by Droṇa to confirm what had been reported. Yudhiṣṭhira said that Aśvatthāmā had been slain and was about to add the second half of his answer - whether it was an elephant or human - when the Pāṇḍavas ' army started cheering. This noise drowned out Droṇa 's ability to hear the remainder of what Yudhiṣṭhira had said in second sentence. So, he left his weapons and started a meditation. At that instant, Drustadhyumna was successful in slaying Droṇa. The Kauravas were filled with sorrow upon hearing about Droṇa's death.

XIX. कर्णकपिध्वजयुद्धोपक्रमः

Canto nineteen talks about how Karṇa and Arjuna strategize for battle in the wake of Droṇa 's demise. Duryodhana then turns to Karṇa, acknowledging that he is their sole hope for winning. In the morning, he declared him to be commander of the Kaurava forces. Karṇa informs Duryodhana of his desire for Śalya to take the wheel of his chariot, but Duryodhana's announcement of it enraged Śalya. Nevertheless, Duryodhana cleverly managed the situation and finally got Shalya to agree to serve Karṇa as a charioteer. The following morning, when Karṇa expressed his wish to battle Arjuna, Śalya harshly reprimanded him while praising Arjuna, Karṇa was provoked by Śalya to challenge Arjuna in a verbal sparring match. Thus, Karṇa was spurred to go head-to-head with Arjuna. Consequently, he got ready for the battle.

XX. कर्णवधः

The twentieth canto of the epic poem gives details of the battle between Karṇa and Arjuna. When Karṇa notices Arjuna's chariot, he instructs Śalya to steer his vehicle in front of it. Karṇa and Arjuna are both renowned warriors. Their arrows and bows have achieved fame under different names. The rivalry between them not only extended to arms, but the verbal war was something to behold as well. The war between Arjuna and Karṇa took an intense form. Eventually, Arjuna succeeded in shattering Karṇa's chariot. Further, the story of Kālaketu's entering in Karṇa's quiver as an arrow was also told. In this canto, Lord Kṛṣṇa does the heroic deed of saving Arjuna from Kālaketu. This canto also illustrates the fable of Parsurāma's curse on Karṇa, in addition to portraying Karṇa's benevolence when he offers his armor and earrings to Indra, who came before him as a Brāhminā. Karṇa was cursed so that when Arjuna attacked him, his knowledge of weapons was lost. He noted it wasn't proper to fight an unarmed enemy, Arjuna confronted him, asking why they broke the rules of war when Abhimanyu had no weapons and they killed him and he killed him anyway. Yudhiṣṭhira was delighted to hear that Karṇa was slain in battle.

XXI. शल्ययुधिष्ठिरयुद्धम्

The twenty first canto describes the war between Śalya and Yudhiṣṭhira. Now Śalya becomes the commander of Kauravas army after the death of Kana.

21ST canto of Mahābhārata is entitled as Śalya Yudhiṣṭhira Yuddham. It describes the 18th day of Mahābhārata war. The canto commences with the narration of valour of Śalya. Later, there is a detailed description given about Yakṣa and Yudhiṣṭhira dialogue episode. Yakṣa prevents him to drink water and asked many questions regarding Dharma. Yudhiṣṭhira has given satisfactory answers to all his questions. At the end of the canto Yudhiṣṭhira has killed Śalya successfully.

XXII. दुर्योधनान्वेषणम्

The 22nd canto of this epic is entitled as *Dūryodhanānveṣaṇam*. It is about search for Dūryodhana. It has 67 verses. After the last Senapati of Kauravas, king Śalya has been killed and Kauravas army has been scattered. For ending this war defeat of Dūryodhana is mandatory. So, king Yudhiṣṭhira asked all his soldiers to search Dūryodhana in all four directions. Pāṇḍavas

along with Kṛṣṇa were also searching for Duryodhana and they pity on his condition. Later, they found him in reservoir and invite him for the war with Bhīmasena.

XXIII. भीमदुर्योधनयुद्धम्

Twenty third canto is about war between Bhīma and Dūryodhana. It is spread in 53 verses. This whole canto describes the war between Bhīmasena and Dūryodhana in detail. Both were fiercely fighting with thinking about each other's deeds. Bhīmasena was thinking about how Duryodhana insulted Draupadī in a royal assembly while Dūryodhana was thinking that this Bhīmasena has killed his brothers. Later, Kṛṣṇa with his shrewdness, indicates Dūryodhana's weak points to Bhīmasena. Finally, Bhīmasena killed Dūryodhana. This canto also sings the glory of Bhīmasena that how he has killed warriors like Jarasandha, Kichaka, Kirmir demon, Hidimbāsura etc.

XXIV. पार्थरथदहनं शिविरध्वंसनं दुर्योधनमहाप्रयाणः

The twenty fourth canto describes the killing of Duryodhana. It has also the description of end of the Mahābhārata war as well as the beautiful description of the evening of the day. In this canto poet uses various metres for various descriptions. All the Pāṇḍavas come back to their camp. When lord Krishna told to Arjuna to get down from the chariot Arjuna becomes surprised and after him Kṛṣṇa gets down. And the chariot instantly burnt. In the reason of that Kṛṣṇa told him that his chariot is already burnt by the fire arrows of Bhīṣma, Droṇa etc. but because of his power it is not burnt at that time.

XXV. अश्वत्थामनिग्रह-जलाञ्जलिदानं धृतराष्ट्रात् क्षमायाचना

The twenty fifth canto describes promise of Aśvatthāmā. It starts with that how Pāṇḍavas was sleeping on the river bank of Sarasvatī while Aśvatthāmā was on killing-spree. He was killing soldiers of Pāṇḍavas army who were sleeping calmly. Aśvatthāmā has also killed five sons of Pāṇḍavas. Arjuna followed him. So, Aśvatthāmā launch Brahmāstra to save himself and Arjuna too launch Brahmāstra. Later, in this canto there is a narration of how Pāṇḍavas went to meet Dṛtarāṣṭra and Gāndhārī to console them and asked for their forgiveness.

XXVI. युधिष्ठिरराज्याभिषेकः

The 26th canto describes the coronation ceremony of Yudhiṣṭhira. Canto commences with the depiction of how Yudhiṣṭhira was lamenting that he and his brothers became reason to destroy their dynasty and their big brother Karṇa. So, Maharṣi Vedavyāsa came to visit Yudhiṣṭhira and preaches him duties of king, giving example of Śaṅkha and Likhita's story. After persuasion of Vedavyāsa Yudhiṣṭhira came out of his dilution and resumes his duty of king of Hastināpura.

XXVII. पाण्डवानां स्वर्गरोहणम्

The last canto describes the advice of Bhīṣma, birth of Parīkṣita, Aśvamedha sacrifice, forest going of Dhṛtarāṣṭra etc. and Svargārohaṇa of Pāṇḍavas. The canto begins with Yudhiṣṭhira's arrival with his brothers, Draupadī and Lord Kṛṣṇa too the place where Bhīṣma was lying on the arrows, on his death bed. There Yudhiṣṭhira requests him to give knowledge about *Dharma* to them. On his request Bhīṣma preaches Pāṇḍavas, the knowledge of *Dharma*. Further, there is a description of birth of Parīkṣita, Aśvamedha sacrifice, departure of Dhṛtarāṣṭra, Gāndhārī, Kuntī and Vidur to forest. The canto as well as the epic ends with the Pāṇḍavas journey to heavenly abode.

3.7.4. Metres used in *Mahābhāratabhārati Mahākāvya*

The author in his *Mahākāvya* employs a variety of metres, including *Vamśastha*, *Mālinī*, *Mandākrānta*, *Śikhariṇī*, *Sragdharā*, *Śārdūlavikṛīḍita*, and *Upajāti* etc. He sometimes utilizes multiple metres within one canto.

श्रुत्वा शौरेर्वचनरचनां सुप्रयुक्तां सतर्का
पार्थः कर्णे तदनु विदधे सायकानां प्रहारम् ।
कर्णः पार्थप्रहृतविशिखान् प्रेक्ष्य तान् रोद्धुकामः
सव्याद्धस्तादुपरि विहितात् प्राह संकेतयंस्तम् । 168 ॥²⁷

3.7.5. Figures of Speech used in *Mahābhāratabhārati Mahākāvya*

Alamkāras such as *Anuprāsa*, '*Upamā*', *Utprekṣā* are used in poetry to add beauty and depth to the verses. These carefully crafted literary elements help emphasize the poem's message. This

²⁷ Sharma, Rambhagat, *Mahābhāratabhārati Mahākāvya*, p.307

Mahākāvya presents well-crafted, appropriate and diverse figures to match the context. The poet's technique of using alliteration is remarkable. In the following verse, the letter 'P' is repeated in a melodious manner.

पञ्चव्रजं पाण्डवपञ्चकाय पञ्चैव सूनाप्रतिकारहेतोः ।
प्रदापय प्राक् पृथिवीप्रणाशाद् धनञ्जयस्यन्दनपावकेन ॥ 4/45 ॥²⁸

3.7.6. Sentiments

The poem primarily focuses on the *Mahābhārata* war, so its main sentiment is heroism. The 7th to 25th cantos specifically described the *Kurukṣetra* battle. In the poem, we see Arjuna's grief at the loss of his son Abhimanyu. The *Mahābhārata* war was a great tragedy and resulted in the death of many renowned warriors like Droṇa, Bhīṣma, Śalya and more. Both Pāṇḍavas and Kauravas' families suffered immense grief as a result of their loss. The subsidiary sentiments used in this poem *Karuṇa*, *Bibhatsa*, *Raudra* etc.

3.7.7. Observations

In the epic poem undesirable traits of being bitter and complicated words to appear learned are almost entirely erased. The poet has taken the theme from the *Mahābhārata*. He selected only those episodes which he like most.

According to the poet the following verse shows us the technique of the arrows at the ancient time uses now a days in the missiles

स्वस्वोपरिष्ठाद् विशिखानसंख्यानागम्यमानान् पथि पार्थकर्णौ ।
छित्त्वा शरैः पातयतः पृथिव्यां नाराचविच्छेदनकौशलेन ॥ 20.30 ॥²⁹

Both combatants were extremely skilled in archery, so much so that when they clashed their arrows would cut through each other and drop to the ground between them. The ancient art of archery had a unique technique where the archer could shoot arrows at very high speed, and split them mid-air.

²⁸ *Ibid*, p. 68

²⁹ *Ibid*, p.290

The poet also gives the short stories in some of the cantos which supports to the subject matter of the canto. i.e. The Episode of Ambā, Curse of Paraśurāma to Karna etc. Because of the stories the readers can easily understand the subject matter. The Poet has also given the Hindi translation of this *Mahākāvya*. In some of the verse's poet gives the explanation of incidents instead of the only translation. The poet's speech carries many deep verses. *Mahākāvya*'s language is simple and devoid of complex words, making it easily understandable. The undesirable traits of being bitter, complicated and using heavy/technical words to appear learned are almost entirely erased.

3.8 Pūrva-Vīra Sāvarkara of Narendra Pratap Sinh

Vīra-Sāvarkara (Vinayaka Damodara Savarkar) has a unique place in the annals of history. He is one of the greatest freedom fighters who have sacrificed their lives in the freedom struggle of India. He not only fought for his country but also evoked the feelings of patriotism in fellow citizens through his powerful writings. He was sentenced to fifty years of hard imprisonment in the Cellular Jail of Andaman and Nicobar Islands, called 'Kalapani'. Savarkara was a revolutionary and a writer. He was a harbinger of new ideas and the resplendent star of the literary horizon. He was second to none when it came to transcendental attributes of patriotism, nationalism, courage and enterprise. All his activities were for achieving the supreme and noble good of independence for the motherland. He had defended for undivided India (Akhandabhārata). All other faiths could live in India only when they displayed the highest order of connectivity commitment and patriotism to the Hindu Rashtra. His character was very strong. It was consisting of courage, patience, enterprise, forbearance, tolerance and dutifulness. His best work came when he was in Jail without pen and paper. He wrote his poems on the walls of the cells.

Savarkar was born on 28th May of 1883 in Bhagur near the city of Nasik in Maharashtra. He was born in a chitpavan Brāhmin clan. This family had shifted from Konkan. The parents of Vinayaka were Damodara and Rādhābai. The childhood name of Vinayak was Tatya. He started his schooling in his village. But from the very beginning he was interested in the freedom of mother India. He was inspired by his father who was a great scholar and a learned man. Savarkar was also influenced by his mother who was well-versed in the *Rāmāyaṇa* and the *Mahābhārata*. Savarkar was fortunate to learn all these cultural epics.

Pūrva- Savarkara Charitam is a *Mahākāvya* having nine cantos. The cantos are not given titles. The numbers of verses in the cantos are as follows:

सर्गः	सर्गसंख्याः
१	३९
२	३९
३	३०
४	४९
५	३९
६	६०
७	५८
८	५४
९	३९

Total number of verses are 407.

The poem ends with

“इति प्रयाग-जानपद-शाहीपुर-वास्तव्य-नौलखाभिजन सिंहोपाह्व कुमारनरेन्द्रप्रताप-विरचितम् पूर्व-सावरकर-चरितम् ॥”³⁰

This provides information about his place. The poem contains many *Śubhāsaṃsas* written by Adyaprasada Mishra, Batukanatha Shastri Khiste, Śiva Shankara Avasthi, Rajakishormani Tripathy and Vasudeva Dwivedi Shastri. The poet himself has purvak informing about his objectives.

“श्री वीरसावरकरस्य परम-पावनी-जीवनगाथा संस्कृतद्वारेण (माध्यमेन) यादृशीमभिव्यक्तिम् प्राप्ता तादृशी दुर्लभैवान्यत्र । ललित-पदावली-संवलितास्य काव्यस्य भाषा सरला, शुद्धा, ह्यद्यानवद्या च । भावश्चापि सर्वथा महनीयः अभिव्यक्तिश्च अप्रतिमा, अनुपमा च । एतादृश्याः कृतेः समादरः ग्रहणञ्च अवश्यमेव भविष्यतीति विश्वासः ।”³¹

Adyaprasada Mishra writes:

³⁰ Kunwar Nagendra Pratap Sinh, *Pūrva Savarkara Charitam*, p.141

³¹ *Ibid.*, p. i

“The poet has tried his best to depict the character and personality of Savarkar. The verses are beautiful for their *alamkāras* and meters. This *Mahākāvya* is a notable contribution to the tradition of biographical poems. To the best of mind, no Sanskrit poet has written any epic or long poem about this great hero who is well-known for his dedication, commitment and love of the country. He is like a great Himalaya of our India whose magnitude cannot be expressed in words.”

This *Mahākāvya* explains the heroic deeds and his social activities by reading this great poem written in simple language and lucid style one can easily see a vivid picture of his personality and his profound love for the country. It is to note that the learned poet has also left many notable aspects of his life. And this poem seems that it is a part of his *Mahākāvya*. However, we could not get the second part of this poem. Therefore we assume that the second part has not seen the right of the day. It published in future. It will be a valuable contribution to the Sanskrit literature of 21st Century. To my mind the author has rightly selected a theme of his *Mahākāvya*. The hero of the poem Veera Savarkar is a Dhrodatta type of hero. The sentiments are not clearly expressed in this poem. However, some of the verses are very sweet and heart touching. Āryā-meter is properly used by the poet.

नैवालङ्कृतिरत्र रीतिरथवा वक्रोक्तिरेवोज्ज्वला ।
नौचित्यं न रसो न वा गुणगणा नो वा ध्वनेर्धन्यता
न प्रौढोक्तिकचातुरी न च कृतौ शब्दार्थयोर्माधुरी
वैशिष्ट्यन्तिवदमेकमत्र युगकृद्-व्यक्तित्व-सङ्कीर्तनम् ॥1.28 ॥³²

यावन्तोऽत्र गुणाः स्थिताः गुणवतो वीरस्य गाथाऽऽगताः
यद् यद् भास्वरमस्ति तत्तदखिलं देवस्य भासा यथा ।
दोषाः ये च पदे-पदे स्खलितया गत्या मदीयाः हि ते
क्षन्तव्यः कृपयाहमत्र परया निर्दोषदृग्धीबुधैः ॥1.39 ॥³³

³² *Ibid.*, p.13

³³ *Ibid.* p.14

3.9 Paraśurāmodayam Mahākāvya of Sudhikanta Bhardwaj

The Paraśurāmodayam is an epic composed by Sudhikanta Bharadwaj 'Kalpa'. It is the latest epic in the Sanskrit language. It has 17 cantos and 1502 verses. It is published from Delhi in 2009. Paraśurāma's name is well-known in Indian culture and history. Paraśurāma is 16th incarnation out of 24th incarnations of Lord Viṣṇu. That's why he is also called Lord Paraśurāma. He is one of the 7th living beings. Paraśurāma was incarnated to punish the wicked kings. He killed the 1000-armed Arjun along with his army and freed the earth from evil kings 21 times. 5 ponds in Kurukshetra were filled with blood due to the slaughter of the evil Kshatriya's and their soldiers. That's why the area is called Samantapañcaka.

The story of the present *Mahākāvya* is starting from son of Bhṛgu whose name is Ṛcīka to the birth of Paraśurāma. Most of the description in this is of Paraśurāma's grandfather Ṛcīka. That is why it would not be inappropriate to call it Ṛcīka *Mahākāvya*. But the personality of Paraśurāma is more prestigious in the poet's mind the description of whose complete character is probably desired by the poet which may come in future.

3.9.1 The Author:

Prof. Sudhikant Bhardwaj is an eminent Sanskrit Scholar, Vedic Astrologer, Vastu expert, and Grammarian. He was born on 3rd April 1945 in the village Bhaindoli of Palval district of Hariyana. He has done his M. A. and Ph. D in Sanskrit. He is

एवं ख्यातः खरपरशुधृद् रामनामेन योगी
विष्णोरंशो परितुमखिलां पापवृत्तिं खलानाम् ।
प्रोदैद् भानुर्निखिलतमसो ध्वंशकारी जगत्यां
आसर्गान्तं विमलयशसा यस्य धन्या धरेयम् ॥17.110॥³⁴

सर्गः	सर्गनामानि	श्लोकाः
१	ऋचीकाश्रमवर्णनम्	६८
२	भृगोराश्रमदर्शन	९०

³⁴. Bhardwaj, Sudhikant, *Parasuramodayam-Mahākāvya*, p. 421

३	ऋचीकराजपुत्र्याभिमुख्य	८७
४	राजकुमारीप्रणयवेदना	७०
५	राजकुमारीप्रशिक्षणम्	१२०
६	राजकुमारीसन्देशप्रेषणम्	७५
७	राजकुमारीस्वयंवरः	११३
८	श्यामकर्णाश्वानयनम्	८३
९	ऋचीकसत्यवतीविवाहः	७२
१०	यज्ञोत्साहः	५८
११	गाधेराश्रमप्रयाणम्	६४
१२	यज्ञपूर्वविधानम्	१६९
१३	कृतवीर्यदर्पविनाशः	१०८
१४	जमदग्निजन्म	६०
१५	जमदग्नितीर्थाटनम्	८६
१६	जमदग्निरभिषेकः	८१
१७	परशुरामजन्म	१००

3.9.2. Summary of Parśurāmodayam

I. ऋचीकाश्रमवर्णनम्

The name of the first canto is ‘*Ṛcīkāśramvarṇanam*’. It has 68 verses. In the initial 18 verses, the poet has praised Ganesh, Saraswatī, Brahma, Viṣṇu, Śiva and formless and corporal Brahma in the form of invocation. In these verses the poet has also given a brief introduction of himself. The poet has given his name as Sudhikanta, gotra as Bharadwaj, mother's name as Sukhdev, father's name as Govardhan and spiritual teacher as Muliram. This canto describes the hermitage of Bhṛgu. This Āśrama has been established by Aurva Bhṛgu. It is situated on the bank of river Saraswatī. By making his son Ṛcīka the vice chancellor Bhṛgu has renounced the worldly pleasure and gone for pilgrimage. As a child Ṛcīka has inherited all the arts and knowledge of his father. In a short span of time Ṛcīka's fame as a learned vice chancellor and

acharya has become the talk of the world. Ṛcīka had a beautiful huge and strong body. He is a brahmachari. He has read all the scriptures. He is also skilled master of archery and all weapons. His Āśrama is the most famous Gurukul in India in which thousands of students get all kinds of education according to their interest. Many hermits are engrossed in penance for self-realization. This Āśrama is completely anonymous and self-dependent.

II. भृगोराश्रमदर्शनम्

The name of the second canto is 'Bhṛgoraśramadarśanam'. It has 90 verses. This canto describes the pilgrimage of Bhṛgu Muni where he visits all the main pilgrimages of India and leave the impression of his knowledge on the scholars. All the Ṛṣis and sages being defeated by knowledge of Bhṛgu bow down and honoured him. He has been compared to go to the Cakrvarī king, who conquered universe. Wherever Bhṛgu went he get to hear the fame of his son Ṛcīka. Bhṛgu has a desire to see Ṛcīka and his Āśrama. He reaches Āśrama while doing pilgrimage. Bhṛgu received a grand welcome in the Āśrama. Bhṛgu was very happy to see the arrangements of Ṛcīka. Bhṛgu goes away by preaching knowledge to Ṛcīka and inspiring him to enter in Gṛhasthāśrama. He explained that the Gṛhasthāśrama is the first of all the dharma because all other dharmas depend on a Gṛhasthāśrama.

III. ऋचीकराजपुत्र्याभिमुख्यम्

The name of Third canto is 'Ṛcīkarājaputryābhimukhyam'. It has 87 verses. It has description of the miraculous union of Ṛcīka and Satyavatī the daughter of king Gādhī. Ṛcīka, one day after taking bath in river Saraswatī, was sitting on a rock and engrossed in worship of God. Just then a deer came to take shelter in his lap. He recognised that this deer belongs to his Āśrama. A young woman dressed in the attire of a man came riding on a horse and pointed his bow towards the deer. She proudly tells Ṛcīka that this deer is her prey and he should leave it. Ṛcīka can recognise that she's a lady with her tone. He behaved politely and told her that deer was from his Āśrama so it is inevitable. But the girl was adamant. She calls upon Ṛcīka to release the deer or to fight with him the archers. She introduced herself as Satyavatī the daughter of King Gādhī of Kanyakubja. Ṛcīka does not think it appropriate to fight with a woman. He excelled in archery, proposes to set a competition condition to the Princess herself. The Princess says that the arrow that she will shoot at the target Ṛcīka has to hit them on faces and make them all. If he succeeds

in doing so than she will gladly leave the deer behind. The Princess skilfully shot many arrows at the same target. Ṛcīka can easily make them fall and won the game. The Princess was deeply impressed by Ṛcīka. She became enamoured of him. She said that her father was staying near the Āśrama and will continue to stay there for a few more days for the purpose of taking bath in Saraswatī Tīrtha. To entertain herself she had gone out to hunt deer. Knowing the introduction of Ṛcīka she was ashamed of her behaviour and goes to the camp keeping Ṛcīka in her mind. Ṛcīka was overjoyed to learn that King Gādhī was staying near the hermitage. He invited King Gādhī to his āśrama.

IV. राजकुमारीप्रणयवेदना

The name of this canto is ‘*Rājakumarīpraṇayavedanā*’ It has 70 verses. These verses described the princess’s deep infatuation for Ṛcīka. She had not revealed it to anyone not even to her friend Sujata. Her affection for Ṛcīka had increased so much that she did not feel like doing anything. The Princess told her father Gādhī about her meeting with Ṛcīka and the same debate and archery test, king was not very happy to hear that. He told her daughter that Ṛcīka is best in the world in both weapons and scriptures. It is not appropriate for royal family to dispute with him. He decided to go his Āśrama the next morning and to apologise. The Princess was pleased with the proposal as there was an opportunity to meet him a second time. She got lost in the world of dreams. The minister’s daughter Sujātā who is the friend of Princess Satyavatī, has now come to know about the dispute between Ṛcīka and the Princess. Sujātā could guess that the Princess was infatuated with Ṛcīka. She teased her by taking Ṛcīka’s name. After Sujata leaves Satyavatī once again got lost in his thoughts.

V. राजकुमारीप्रशिक्षणम्

The name of the fifth canto is ‘*Rājakumārī Praśikṣaṇam*’. It has 120 verses. The next day king Gādhī arrived at Āśrama with her daughter. Ṛcīka treated appropriately. Gādhī apologises for her daughter’s crime. Ṛcīka does not consider it as a crime and told that it was the influence of her dynasty. Gādhī told Ṛcīka that Satyavatī was brought up like a son and that she had taken special training in the art of warfare. She had defeated 6 great archers by participating in the battle with him. That’s why due to ego she behaved improperly. He requested Ṛcīka to give his daughter full training in weapons too so that she could learn what she hadn’t learned. Ṛcīka

gladly accepted the king's request. Gādhī decides to stay in his camp till his daughter's education is completed so that she could go daily to receive education from Ṛcīka. From the next day Satyavatī reached early in the morning and started taking education. Though she had deep affection for Ṛcīka, she is unable to express it due to hesitancy. Ṛcīka also has a special interest towards Satyavatī but did not allow his interest to appear due to the responsibility of acharya. The Princess took up the science of warfare with great interest and is overwhelmed by Ṛcīka's dexterity. Due to prior knowledge and passion, she soon completes the necessary education. After taking leave from Ṛcīka the King returns to its capital along with his daughter.

VI. राजकुमारीसन्देशप्रेषणम्

The name of the sixth canto is '*Rājakumārīsandeśapreṣanam*'. It has 72 verses. After the departure of princess, Ṛcīka remembered her in his mind. He felt that he has a natural tendency towards Satyavatī. He also thought about the inspiration given by his father to enter *Grhasthāśrama*. He found Satyavatī to be absolutely qualified and suitable to perform household duties with him. He thought that he should ask Gādhī himself for his daughter as his wife. But he didn't think it good to beg for her so he removed the thought of Princess from his mind and takes care of the Āśrama once again. By controlling his weakness, he engaged his mind in the work of gurukul. By chance Ṛcīka received a message from King Gādhī who had invited him as a guest in Satyavatī's swayamvara. Ṛcīka hadn't decided yet to go and at that time Satyavatī's friend Sujata reached. Sujata described that Princess was in intense love with Ṛcīka and in the pain of separation. She informed him about swayamvara and conveyed the message of Princess that acharya must attend the swayamvara because she has accepted him as her husband. Otherwise, she will give up her life. Sujata leaves after delivering the message.

VII. राजकुमारीस्वयंवरः

The name of the seventh canto as '*Rājakumārīswayamvara*'. It has 113 verses. The time of *swayamvara* has come. Princes from many countries are arriving in the city to participate in *Swayamvara*. People were also gathering with enthusiasm to see the festival. Ṛcīka has not reached yet so the princess was very sad because for her Swayamvara has no meaning without him. Princess makes up her mind to give up her life. Just then Sujata informs her that Ṛcīka has arrived. Princess's heart swells with happiness.

A grand tent is decorated where all the princes are take their respective places with a huge hope of marriage. The guests called by Gādhī also take their respective seat. Princess also comes to the stage. Everyone gets overwhelmed by Ṛcīka's stunning personality. The King announces that the princess will choose her husband from those who promised to bring 1000 Śyāmakarṇa horses. He also warns that it is a difficult task as Śyāmakarṇa horses as they can only be brought from outside the borders of Bharatvarsha by winning them from kings of western countries. The one who will not be able to bring the horse after saying yes to the deal will have to get a death penalty according to rule. Due to this fear, no one dared to come forward. Every prince she went to with varmālā bowed his head in the disapproval. The king was very sad and started cursing the bravery of the members were present there. Only then Ṛcīka stood up and accepted the condition of bringing 1000 to Śyāmakarṇa horses within three months. Satyavatī was pleased and put the garland around his neck. Gādhī was very happy. Swayamvara was dissolved.

VIII. श्यामकर्णश्चानयनम्

The name of the eighth canto has 83 versus. Ṛcīka rode west with his 1000 students on a horse. He crossed the Indusriver and collects horses from Afghanistan, Iran and Arab countries. He calmly requested for horses before all the Kings. Those who did not agree he frightened them with the tinkling of the Bow and divine weapons. He blessed the people by raining in sandy area of Arabia with Varunastra. Most of the kings seeing the wonderful effect of Ṛcīka, accepted friendship with him and gifted Śyāmakarṇa horses to him. In this way he returned after collecting 1000 horses.

IX. ऋचीकसत्यवतीविवाहः

The name of the ninth canto is 'Ṛcīkasatyavatīvivāha'. It has 72 verses. As the period of 3 months neared the king Gādhī, Princess Satyavatī, her mother and all the ministers and family members became worried. As soon as the news of Ṛcīka's arrival was received even before the end of the prescribed time. There was happiness in the palace. The time of marriage was fixed and the marriage of Ṛcīka and Satyavatī took place with much fanfare. Feeling the pain of separation, the king and the queen sent Ṛcīka and Satyavatī in the chariot with great respect.

X. यज्ञोत्साहः

The name of this canto is 'Yagyotsāhaḥ'. It has 18 verses. After marriage Ṛcīka and Satyawatī came to Tapovan and started living in Gṛhasthāśrama. In Satyawatī's mind there is a desire to have a son like Ṛcīka who possesses Brāhmanical qualities. Ṛcīka tells that his father Bṛgu is a skilled in providing children with sufficient qualities. But he has gone to the hermitage. And there is only one way to call him and that is a long sacrifice. If we organise this kind of sacrifice and spread the news of it everywhere than he will surely come. So, the sacrifice was organised and the information of the same was sent to everyone through rich its gurukul students who ride on a horse spreading the news. The Āśrama was decorated in various ways. Various alters were made and special enthusiasm is visible in all the young and old who are living in Āśrama.

XI. गाधेराश्रमप्रयाणम्

The name of this canto is '*Gadherāśramprayaṇam*'. It has 64 verses. After marriage of daughter Satyawatī, both Gādhī and his wife were sad and felt lonely. Satyawatī was the only child and they do not have a son who could become successor of the Kingdom. Gādhī's wife advised the king to go for a second marriage. Gādhī assured her that through sacrificial-rituals and by the grace of sages it is possible to get a son. In the meantime, Gādhī received information of sacrifice in Ṛcīka's Āśrama. Both husband and wife were enthusiastic to go and considered it as a suitable opportunity. The hopeless and depressed couple became alert and enthusiastic. The ministers were also happy to see Gādhī full of enthusiasm. Gādhī and his wife left for Āśrama with their armed bodyguards.

XII. यज्ञपूर्वविधानम्

The name of the twelfth canto is '*Yajñāpūrvavidhānam*'. It has 169 verses. It describes the preparation of yajna and the arrival of guests. When Bṛgu heard about yajna he had a desire to come to his Āśrama. At the time of pilgrimage, he has seen that the kings had left the path of religion and became wicked and tyrannical. He wanted to present his problem for the solution in the assembly of sages. He had also heard about Ṛcīka's marriage. He also wanted to take advantage of this opportunity to meet his son and daughter in law. That's why he walks towards Tapovan, when he came near Tapovan he went towards Saraswatī river with the desire to

complete his routine. Here Satyavatī came to take the auspicious bath on the day before sacrifice. On Ṛcīka's insistence she took a sword and some bodyguard along with her for her protection. Keeping the bodyguards at some distance and keeping the sword hidden in clothes she takes bath in Saraswatī and wearing bark garments she started praying on a rock. In the meditative state Lord Viṣṇu give her a boon that she will be blessed with a son who will be a part of Viṣṇu himself. As soon as she woke up from meditation a fierce man was standing in front of her with a bow and arrow. He introduced himself as *Kṛtavīrya*, the king of Mahishmati. He could not get her in swayamwar so now he wanted to take her by force. He tells her that she is completely helpless as he has tied up his bodyguard. Satyavatī somehow takes her sword in hand and defeated Kṛtavīrya and makes him unconscious. Then his soldiers surround Satyavatī as soon as they were to strike with bow-arrow, their hands were immobilised by Bhṛgu with the power of mantras. Bhṛgu and Satyavatī get to know each other. Bhṛgu wanted to burn them with the force of mantra, but Satyavatī stopped him for the fear of causing disturbance in sacrifice. Bhṛgu freed them from the power of mantra and sent them away. Bhṛgu and Satyavatī enter the Āśrama where Bhṛgu received a grand welcome.

XIII. कृतवीर्यदर्पविनाशः

The name of this canto is. It has 108 verses. At the right time yajña started with the sound of a conch shell. Ṛcīka and Satyavatī become the hosts of the yajña. Whenever there is a rest period in between Ṛcīka sits in meditation by applying samadhi, Satyavatī takes an opportunity to engage in conversation with her mother. King Kṛtavīrya was unable to bear the humiliation of being defeated by Satyavatī. He wants to take revenge. He sent his spies in the disguise of sage to Tapovana, who keeps sending every movement information to Kṛtavīrya, who was hiding nearby tapovan. One day in his samadhi Ṛcīka had darshan of Lord Viṣṇu holding shell, *Cakra*, *Gadā* and *Padmam* in his hand. Ṛcīka merged into the divine idol. He saw the coming future in person. He sees that his grandson has shed blood of wicked kings by cutting their heads with his axe. He hears a voice of consciousness hidden within him which prompted him to take up the two divine bows one of Viṣṇu the creator and the other one was of Śiva the destroyer.

As soon as Ṛcīka opened his eyes two bows were present in front of him. In her conversation with her mother Satyavatī came to know about her mother's desire to have a son.

She requested her husband to ask sage Bhṛgu to fulfil her mother's wish as well. Ṛcīka request his father to fulfil wish of Satyavatī and her mother to have a son. Bhṛgu prepared two medicines with bramhanic qualities for Satyavatī and mother. At the same time suddenly the sound of the feet is heard from among the trees and the cows woke up. Bhṛgu understands that some evil person is nearby. He became angry and uttered mantras. He asked that the child born from him maybe special might who can destroy the wicked completely. He checked security and found guards at the door dead. On seeing this he blows the conch shell. Ṛcīka along with top guards reach the gate armed. Ṛcīka obstructed the path of the enemy by the rain of arrows. In the light the hidden enemy was recognised. Kṛtavīrya soldiers went to take Satyavatī by force. Angry Bhṛgu ignites fire from his eyes which burn Kṛtavīrya along with his soldiers and then he sent the fire into the ocean. Accepting the prayers of some of the remaining soldiers of kritaviya Bhṛgu reforms with the cool look from his eyes. Kritaviya along with his soldiers returned to his capital feeling ashamed.

XIV. जमदग्निजन्म

The name of this canto is 'Jamadagnijanma'. It has 60 verses. Bhṛgu muni stays in the Āśrama for a few days after the yagña is over. Bhṛgu came to know from a subtle vision that in the womb of Satyavatī there is a bright movement with kṣatriya qualities. Satyavatī got worried *Caru*'s influence could not be ended. Only his effect could have been transmitted to the grandson instead of remaining in the son on the request of Satyavatī Bhṛgu gave her such a *Caru* which could prevent the influence of former *Caru* from entering the son. In the due course of time Satyavatī was blessed with the son whose name was Jamadagni.

XV. जमदग्नितीर्थाटनम्

The name of this canto is 'Jamadagnitīrthāṭanam'. It has 76 verses. Jamadagni became the seer of new veda mantra. Sages accepted his discipleship. All the qualities of Ṛcīka has come to Jamadagni. He was even more than his father in the interpretation of Vedas. Ṛcīka saw that his son being young had become full of virtues. He orders him to go to on a pilgrimage to gain the experience of the world and to spread the Vedic culture in the world. Following the orders of his father Jamadagni roams around the world and propagates Vedic and Aryan culture in the world. On his way when he reaches Māhiṣmatī Kingdom Kārtavīrya's son Arjun who became famous

as Śāhastrabaāhu wanted to kill Jamadagni to avenge his father's insult. Arjuna knew that his father gave up his life after being insulted Bhārgavas. Arjuna's teacher Droṇācārya who was at the time performing prosperity yajña at his place Arjuna freed him from the feeling of revenge do now Arjuna welcome Jamadagni to his city. Jamadagni blessed him to remain invincible as long as he uses his power in public interest.

XVI. जमदग्नेरभिषेकः

The name of this canto is 'Jamadagnerabhiṣekaḥ' It has 81 verses. After Jamadagni return from his tour Ṛcīka appointed him on the post of vice chancellor considering him to be endowed with all virtues. All the sages, aesthetics, acharyas and kings have been invited in the ceremony. Jamadagni's tilak has happened in the ceremony in which there was a man present with his daughter who introduced himself as king Prasenajīta of the Ísvāku dynasty who has now taken Saṅyasa, abandoning his ego he now considered himself like dust that's why his name is now Renu. Her daughter's name is Renuka who has considered Jamadagni as her husband since her Lothotan period. He requests Jamadagni to accept Renukā as his wife. Ṛcīka understands the sentiment of Jamadagni and considering Renukā to be of special qualities and allowed this relationship.

XVII. परशुरामजन्म

The name of this canto is 'Paraśurāmajanma'. It has 110 versus. Renuka and Jamadāgni's marriage take place at the right time. Ṛcīka along with his wife goes to forest to perform penance. Ṛcīka took samadhi in a deserted forest. Satyavatī is constantly engaged in his service. Ṛcīka continued to remains in samadhi for many years. In the state of samadhi he sees a divine ideal which told him that the foetus growing in the womb of your daughter in law, was a bright part of him, the child she would be having will be his form. Ṛcīka's samadhi breaks remembering the same divine voice, he reaches his Āśrama with Satyavatī. Ṛcīka asks his son about public order. Jamadagni tells about the wicked kings. After staying in the Āśrama for 3 months he received the news of birth of his son from Renuka's womb. The hearts of the sages and the religious hermits and devotees are filled with joy at the time of naming ceremony. Seeing the new born child he and Satyavatī had a vision of form of 4 armed Viṣṇu . In that form he sees the gods enjoying themselves hands the word ram erupts from his mouth. Suddenly Ṛcīka saw

the Lord Rudra entering the body of a child in the form of parshu and praises him by taking the name of Paraśurāma. In the form of this child, he could saw rising sun to destroy the darkness in the form of heavy burden.

3.9.3 Metres used in *Paraśuramodaya Mahākāvya*

In this *Mahākāvya*, the poet has employed various metres. Normally, they use the same metre until the end of each canto. The poet has incorporated a range of metres in this epic, including *Anustup*, *Indravajrā*, *Upendravajrā*, *Upajāti*, *Vamśastha*, *Vasantatilakā*, *Bhujaṅgprayātam*, *Śikharinī*, *Mandākrāntā* and *Śārdūlavikrīḍitam*.

निशम्य वाणीं मधुराक्षरां स
प्रयाणगर्भा सहसैव विप्रः ।
अभूत् खिन्नोऽप्रकटाच्च हेतो-
यथा चकोरो गतचन्द्रिकायाम् ॥ 3/81॥³⁵

3.9.4. Figures of Speech used in *Paraśuramodaya Mahākāvya*

The poet's utilization of *alamkāras* such as *Anuprāsa*, *Śleṣa*, '*Upamā*', *Utprekṣā*, *Rupaka* and *Dr̥ṣṭānta* illustratively showcases the author's craftsmanship. These terms are a hallmark of poetry that can successfully convey the theme of a poem. In this ancient poem, the '*Upamā*' used is unique, precise, and beautiful. We can find numerous examples of the *alamkāras* in this *Mahākāvya* that are composed utilizing the '*Upamā*' .

गुणप्रकर्षो भवतो मया न
प्रलक्षितो राज्यमदेन पूर्वम् ।
मणौ यथा लोहितवर्णयुक्ते न
दृश्यते सूर्यसिताभरश्मिः ॥ 3/ 68 ॥³⁶

3.9.4. Observations

The poem was carefully crafted with finesse, delicate touches, and sophistication. Primarily, the *Vaidarbhī* style has been employed in the composition. The main sentiment of the *Mahākāvya* is *Vīra*. The subordinate sentiments used in the *Mahākāvya* are *Karuṇa*, *Śṛṅgāra*, *Raudra* etc.

³⁵ Bhardwaj, Sudhikant, *Parsuramodayam*, p.71

³⁶ *Ibid*, p. 67

3.10. Śrī Dayānandacaritam of Ramakant Upadhyaya

Śrī Dayānandacarita is a *Mahākāvya* written by Acarya Rāmakanta Upadhyaya. It is divided in 20 cantos.

3.10.1 The Author

Acharya Rāmakant Upadhyaya was born in the year 1915 in the Shukla Paksha of the month of Ashwin. The state of Uttar Pradesh lies in the northern part of the Aryavarta state of India. The ancestors of Rāmakant Upadhyay settled there near Gorakhpur in the state of Uttar Pradesh. However, as times changed, his family settled on the southern bank of the Gomati River, 7 miles east of Sultanpur district. Therefore, this Sultanpur was the birthplace of Rāmakant Upadhyay. His ancestor was a famous scholar named Murtiha. Sri Prayagadatta Upadhyaya, a renowned expert in rituals endowed with gentle and sattvic qualities, was the grandfather of Rāmakanto Upadhyaya. Sri Prayagadatta Upadhyaya had three sons named Sītāram, Nageshwar and Achyutananda. There, the middle son, Nageshwara, was the most revered father of Rāmakant Upadhyaya. This Nageshwar Upadhyaya was a famous light and an expert in scriptures and rituals. His wife Dilrajidevi was the venerable mother of Rāmakant Upadhyaya. She was as religious as she was good at housework. In such an ideal family, Rāmakant began his life.

The personality of the poet Rāmakant is unhindered. The most outstanding aspect of his personality is his scholarship and poetry. He has described in very beautiful words the life of the great sage Dayānanda. This poem, enriched with the qualities of grace, is easily understood by all. This is appreciated by contemporary scholars. At present, complicated poetry is often not respected. That is why this is the unhindered personality of the poet Rāmakant Upadhyaya. Swami Dayānanda Saraswatī gave up his life for the sake of protecting and promoting the Vedas. The sound of his thunderbolt was heard all over the world. Dayānanda had an influence throughout the world to establish discipline in a corrupt society. Therefore, Rāmakant, the greatest devotee of the Maharshi, also followed the trend initiated by him and began his preaching work. He traveled to every corner of the vast country of India and preached the words

of Dayānanda. At the end of his life, even on his sickbed, he composed an epic poem to spread the immortal story of Dayānanda. The title of this epic is the epic of the character of Sri Dayānanda. It adorns twenty stanzas and a whopping 1763 verses, containing a thorough criticism of the Vedic uplifting principles of Dayānanda Saraswatī and the Maharshi's efforts for the preservation of Indian culture. The first verse is called Janmodaya. Here is the story of the birth of the Maharshi. The second verse is called the rise of the Vedic knowledge of the spiritual master. The third verse is called the rise of knowledge. The second and third verses describe Dayānanda's teacher and his studies. From the third to the end of the ninth verse, the propaganda of Dayānanda Saraswatī's socially benevolent voice and the description of her scholarship are beautiful step by step. From the tenth to the end of the fifteenth verse, the position of human beings in society is discussed. Refutation of the views of the plaintiffs from the fifteenth to the twenty-ninth verse. In the twentieth verse the Maharshi's attainment of Nirvana is described. This book was written by Prof. S. S. Rao, Vice-Chancellor, Sri Lal Bahadur Shastri National Sanskrit University, New Delhi. It was published in 2006 under the editorship of Vachaspati Upadhyay.

सर्गः	सर्गनामानि	श्लोकाः
१	जन्मोदयः	१०४
२	गुरोर्वेदविद्योदयो	१०८
३	ज्ञानोदयः	८४
४	धर्मोदयः	१०६
५	प्रचारोदयः	१०३
६	विजयोदयः	१२७
७	भवोदयः	१०३
८	महिमोदयः	१०६
९	करुणोदयः	१०८
१०	आर्यसमाजनियमेश्वरनामबोधोदयः	१०९

११	अन्येश्वरनामबोधोदयः	११४
१२	बालशिक्षोदयः	६०
१३	गृहस्थ-वानप्रस्थ-संन्यास-राजनीति-वेदोदय	६०
१४	सृष्टि-स्थिति-प्रलय-बन्धमोक्षोदयः	६०
१५	वर्णाश्रमभक्ष्याभक्ष्यज्ञानोदयः	४७
१६	आर्यावर्तियावैदिकमतखण्डनोदयः	६१
१७	पाखण्डखण्डनोदयः	६५
१८	भारतीयवादखण्डनोदयः	७०
१९	जैनबौद्धमतनिरसोदयः	६०
२०	यशःप्रसरनिर्वाणोदयः	१०९

This beautiful epic has twenty cantos. Here the subject matter of each verse is being presented in a very concise manner.

3.10.2. Title and Source of *Śrī Dayānandacaritam*

The theme of the *Mahākāvya* is life sketch of Śrī Dayānanda Sarasvatī. The hero of this *Mahākāvya* is Swāmi Dayānanda. The title given of the *Mahākāvya* on his name. The whole poem describes about his life and the works done by hi

3.10.3. Summary of *Śrī Dayānandacaritam*

I. जन्मोदयः

The first Canto of Dayānandacarita is titled 'Janmodayo' and consists of 104 verses. It provides a detailed account of his birth, as well as some important memories from his life. On the occasion of Śivarātri, he noticed a mouse had eaten the Prasad and was playing on the idol of Lord Śiva. From that day onwards, he stopped worshipping idols. As he aged, his parents were pushing for him to marry. But instead of following their wishes, he went against them and took a

vow of Brahmacharya. He also ventured far away to places such as Ābu, Himālaya, and Haridwāraa.

II. गुरोर्वेदविद्योदयो

The second canto is known as Gurorvedavidyodaya and it focuses on the short life of Vīrajananda - also known as Dandiswami - who was Dayānanda's Guru. It explains how he had an impact on the spiritual path. Kartarapur, a village in Punjab situated by the Vei river, is where he was born. The poet highlights the role of teachers in our lives and how they help us eradicate darkness - both literal and metaphorical - to attain knowledge.

III. ज्ञानोदयः

In the third canto, Dandiswami sanctioned Dayānanda to be his disciple. It also describes places Dayānanda visits, like Mathura and the bank of River Yamuna, among others. Along side its other features, this epic also contains the majestic majesty of Lord Kṛṣṇa, the sacred qualities of Dayānanda, and expertise in Sanskrit language.

IV. धर्मोदयः

In the fourth canto, Dayānanda preaches the Dharma. His words contain wisdom that can help reject the British rule in India and encourage people to embrace Indian values & culture. Dayānanda's travel to places like Jaipur and Punjab, as well as his engagement with seminars, were explicitly stated in this section. Additionally, those who oppose the Vedas are harshly criticized.

V. प्रचारोदयः

In the fifth canto, there are many descriptions of statements contrary to the Vedas. According to the sage, only one who does good deeds get the best reward, but one who does not have the purification of his actions should take a bath in the Ganges and he will not be liberated. Now a days violent people, liars and thieves take a bath in water and cover themselves with ashes and called themselves saints. He believes that this is against the Vedas.

VI. विजयोदयः

In the sixth canto Dayananda declares that the worship of idols and the offerings of sacrifices to the dead were not permitted by the Vedas. Here the descriptions of river Gaṅgā and Kasi seems to be perfect. The narration of the lineage of Sri Rāmacandra and the description of Lord Siva and Goddess Parvati also enhances the beauty of the poem.

VII. भवोदयः

The seventh canto describes the benevolence of Maharshi Dayānanda. he gives preaching during the famous Kumbha Mela on the bank of river Gaṅgā. He also takes part in a seminar in Varanasi and achieved victory there. He declares that human birth and death are bondage. There is also a description of Purusha Sukta mentioned in the Vedas. The Maharṣi's efforts to protect the Vedas are described here.

VIII. महिमोदयः

The eighth canto depicts the glory of the Maharṣi who protected the Vedas. Here also the solution to the doubts of the former party. Therefore, a proper criticism of philosophical elements is the key of this canto. Here also a discussion of the subtle elements of the Vedas.

IX. करुणोदयः

The ninth canto deals with the preaching of the Vedas and the superiority of Sanskrit language. The Hindi is coming from the Sanskrit. Therefore, Hindi is the national language today. Maharṣi believes that Puranas are not authentic.

X. आर्यसमाजनियमेश्वरनामबोधोदयः

The tenth canto describes the tenth rules of Ārya Samāja. They are as follows:

- 1) The God is origin of all the true knowledge and the things which are known by knowledge.
- 2) God is truly blissful, merciful and omnipotent, transcendental, holy, pious, immortal and free from changes. He is the Lord of all, the creator of the universe, unique and fearless. He is called unborn and eternal and infinite. He is the basis of all, it is said to reside within all. He is also

called universal, eternal and formless. He who is thus described should be worshiped by all and no others should be worshiped in the same way except that Supreme Lord.

- 3) Vedas are the book of all true knowledge, not others. Reading, teaching and listening to it is the ultimate religion of the Aryans and the scholars.
- 4) 4th and 5th rule: One should always be ready to accept the truth and renounce the untruth. All work should be done according to religion considering the truth.
- 5) The sixth rule: The Aryans, the members of the society, should make the welfare of the world their goal. Physical, spiritual and social progress should be done in such a way.
- 6) The seventh rule: Humans should treat all living beings lovingly and appropriately according to religion.
- 7) The eighth and ninth rule: One should always keep increasing knowledge and destroying ignorance, one should not be satisfied with one's own progress, but also be satisfied with the progress of others.
- 8) The tenth rule: All people should remain dependent in following social all-beneficial rules and all should be free in every beneficial rule.

XI. अन्येश्वरनामबोधोदयः

The eleventh canto describes the consideration of the phrases of the Upaniṣadas. The relationship between God and Brahmana is discussed here. The subject matter of this canto is based on the Satyārtha Prakāśa Grantha written by Sri Dayānanda. In every verse we can see the entity of God.

XII. बालशिक्षोदयः

The twelfth canto is Bālaśikṣodayaḥ. The second Ullāsa of Satyārtha Prakāśa depicts the education of Children. This canto describes the place of education in Society. The system of the school is described here. i.e. the school is always not more than 4 Koṣa from any city or village. There is no dissimilarity between citizen and villagers etc. Here, we also found the description of system of Varṇāśrama and Social System.

XIII. गृहस्थ-वानप्रस्थ-संन्यास-राजनीति-वेदोदय

The fourth Ullāsa of Satyārtha Prakāśa contains the different Sanskaras like Vivāha Saṁskāra, Samāvartana Saṁskāra, the duties of the Householders etc. These become the theme of the Thirteenth canto of this Mahākāvya. After studying the Vedas, a celibate how should enter the GṛhasthāśRāma, how one can live happy married life, how to enter in VānaprasthasRāma from GṛhasthāśRāma as well as the description of the democratic system etc. are beautifully described here.

XIV. सृष्टि-स्थिति-प्रलय-बन्धमोक्षोदयः

The fourteenth canto deals with the subject matter of eighth ullāsa of Satyārtha Prakāśa. It consists thought on the mantras which are mentioned in the Ṛgvedas. How Dayānanda presented the theory of Mantras like *Dwāsuparṇāsayujādīnam* in a scientific point of view is discussed here. Not only Ṛgveda's but also the mantras of Yajurveda are also discussed here.

XV. वर्णाश्रमभक्ष्याभक्ष्यज्ञानोदयः

In the fifteenth canto the poet gives the information about the authority of Vedic knowledge. It also describes the requirement of contemplation of the Supreme Soul in the life of human being. So, it should be done from the childhood. One should rise up and constantly remember the Supreme Sou within himself. The evening homa and other rituals should be performed after performing all the purifications. Thus, in the fifteenth canto the idea about the human religion is discussed.

XVI. आर्यावर्तीयावैदिकमतखण्डनोदयः

The sixteenth canto deals with the propaganda of Vedic views. Here we found a consideration of the scriptures like Mahābhārata etc. It is seen that an analysis of the mantras of the Brāhmaṇa Granthas has been done here.

XVII. पाखण्डखण्डनोदयः

The seventeenth canto depicts the philosophical principles like as, the pot is not eternal, yet it is true, since it is a characteristic of the perceived form. Because it is the essence of the universe, the sky is also true and flower of the sky is always false. Thus, the nature of the infinite being of the Supreme Soul is described here.

XVIII. भारतीयवादखण्डनोदयः

The eighteenth canto gives the detailed descriptions of the rules of the Āryasamāja. The thought of Dayānanda's Satyārtha Prakāśa is narrated here by the poet in the form of verses. Here we also found the reasons for the downfall of Indians. The Britishers are hardworking while Indians are lazy. Therefore, the idea of the prosperity of India is given here.

XIX. जैनबौद्धमतनिरसोदयः

The nineteenth canto describes, Cārvākas, Bauddhās and Jaina doctrines deny the existence of Vedas. Therefore, according to Mahārṣi Dayānanda, these people do not know the Vedas well. Those who properly understand the deep meanings of Vedas never establish the opinions contrary to the Vedas. That's why Dayānanda believes that the Vedas must be read in the beginning.

XX. यशःप्रसरनिर्वाणोदयः

The twentieth canto deals with the fame of Dayānanda. Here the verses are crafted by the cleverness of words and by means of the figures of speech like Anuprāsaetc. There is also the representation of the efforts of Dayānanda for the protection of Cow. At the end of the canto depicts the Mahārṣi's attainment of the Supreme Self. On the fourteenth day of the month of the Ashwin in 1941 the opponent of the Mahārṣi, gave poisonous milk in Mahar Mahārṣi's meal. After that the Mahārṣi gives up his life.

3.10.4 Metres used in the Śrī Dayānandacaritam

The poet has used a variety of metre in the *Mahākāvya* such as *Anuṣṭubha*, *Indravajrā*, *Upendravajrā*, *Upajāti*, *Vamśastha*, *Toṭakam*, *Drutavilambita*, *Bhujaṅgapratyāta*, *Mālinī*, *Śikhariṇī*, *Mandākrāntā* and *Śārdūlavikrīditam*. This provides readers with a more varied reading experience. He employed total 12 metres in his composition.

Example of *Upendravajrā*:

वचः समाकर्ण्य पुराणवेत्ता

महर्षिदेवस्य स्वतः सुचेताः ।

द्विजस्तु सोऽप्यत्र पुराणभक्तं
कथां च काञ्चित् समुवाच सद्यः ॥ 9/72 ॥³⁷

Example of *Varṇastha*

नदीषु गेया यमुनाभिधा नदी
सुनीलनीरा प्रियवीचिचञ्चला ।
निकुञ्जगुञ्जन्मधुभृत्समुद्धता
विहङ्गमासेविततीरपादपा ॥³⁸

3.10.5 Figures of Speech used in Śrī Dayānandacaritam

The poet shows his mastery in this work by using *Śabdāṁkāras* and *Arthālaṁmkāras* in this *Mahākāvya* the poet employs nine *Alaṁkāras*, consisting of *Anuprāsa*, *Yamaka*, *Upamā*, *Rūpaka*, *Utprekṣā*, *Atiśayokti*, *Aprastutapraśamsā*, *Arthāntaranyāsa* and *Kāvyaliṅgam*.

The following stanza is the example of the figure of the speech *Varṇānuprāsa*.

क्वचित् कपोताः सरलाः कापिञ्जलाः
क्वचिन्मयूरा मतिमानमानदाः ।
क्वचित्स्वरोद्भासिकलाश्च कुक्कुटाः
क्वचित् क्वचित् तित्तिरयोऽतिरोचकाः ॥³⁹

The following stanza is the example of the figure of the speech *Atiśayokti*

प्रभञ्जनो विघ्नकरो बलीयान्
स वेदमूलं परिहर्तुमुत्थितः ।
अवादिषुस्तत्र जनाः परस्परं
परं दयानन्दमहर्षिरुद्धभौ ॥ ६/३४॥⁴⁰

³⁷ Upadhyaya, Ramakanta, DC p. 235

³⁸ *Ibid*, p. 55

³⁹ *Ibid*. P. 373

⁴⁰ *Ibid*, p.139

3.10.6 Sentiments

Swami Dayānanda is the central character of the poem and he chose to renounce worldly life at a young age, dedicating himself to devotion. As a result, indulgences such as romance and grandeur had no place in his life; therefore '*Śānta*' is the primary emotion conveyed by the poem. Other sentiments *Karuṇa*, *Vīra* etc. which also beautifully applied in the epic.

3.10.6 Observations

Ramakant Upadhyaya has crafted a language that is easily understandable and free from superfluous wording, thereby reducing the complexity of understanding his written works. The poem is composed using "*Mādhurya* (sweetness)", "*Ojas* (brilliance of forcefulness)" and "*Prasāda* (lucidity)" - all of which are the three main *guṇas* or aesthetic qualities as per *Vaidarbhī* style. It is evident from the utilization of these poetic elements that the poet follows this particular approach.
