

Chapter II

Sanskrit Poems of 21st Century

2.1 *Mahākāvya*s

It is well-known that the tradition of poetry begins from the Vedas. The *Ṛgveda*, the first documented literature of human civilization, is written in the poetic form. The *ādikavi* Vālmiki has chosen to compose his *Rāmāyaṇa* in this form. Similarly Vedavyāsa, the person of encyclopedic knowledge, has written *Mahābhārata* in the poetic form. Kalidāsa, Bhāravi and others also followed the path of the geniuses like Vālmiki and Vyāsa and gave classic poetry to Sanskrit literature. The experiments of Sanskrit poets gave rise to various forms of poetry such as *khaṇḍakāvya*, *śataka*, *muktaka*, and *mahākāvya* etc. But, the *mahākāvya* is one of the favourite literary forms of Sanskrit poets. The tradition of *mahākāvya*s started longback from the time of *Rāmāyaṇa* and *Mahābhārata*. The poem with long narrations and big in size is termed as *mahākāvya*.

There are various definitions of *Mahākāvya* given by different Sanskrit rhetoricians like Viśvanātha, Daṇḍi, Vāmana, Bhāmah etc. The substance of all the definitions is that the *Mahākāvya* should have a number of cantos. The hero should be a deity or a warrior from a noble family who possesses qualities like generosity, heroism and firmness. The main sentiments in the *Mahākāvya* should be erotic, heroic or *śānta*. It should commence with benediction. It should have variety of metres. There should be plenty of descriptions like that of the moon, the sun, the seasons, cities, mountains, rivers etc. The *Mahākāvya* should be named after the poet, the story or the

hero. One of the four goals of human life i.e. *Dharma*, *Artha*, *Kāma* and *Mokṣa* should be obtained through the *Mahākāvya*.

The *Mahākāvya* in Sanskrit literature is one of the oldest literary forms. Due to its sizable length and long narrative style the *Mahākāvya* or the epic gives the poet a lot of space to showcase his creativity and ability. Therefore, the *Mahākāvya* as a literary form attracts the minds of many Sanskrit scholars. Many modern renowned Sanskrit scholars like S.B.Varnekar and Ogeti Prikshit Sharma enriched the Sanskrit literature with their marvelous contributions writing enormous *Mahākāvya* as on the life of Chhatrapati Shivaji and Mahārānā Pratap respectively. Satyavrat Shastri, Brahmananda Shukla, Rewaprasad Dwivedi, Abhiraja Rajendra Mishra, Rabindraa Kumar Panda and many others contributed to make Sanskrit epic literature wealthier. The age old tradition of *Mahākāvya* is still going on in this 21st century. The Sanskrit poets of twenty-first century are also not lagging behind and are constantly in creating this large rhythmic composition. But, the modern Sanskrit poets not just always followed the footsteps of their predecessors; they followed the tradition and along with it they experimented with the themes and construction of the poem. There are poets like Dr. Harinarayan Dixit and Shrirama Dave who has gifted more than three *mahākāvyas* to the Sanskrit literature. There are many other authors who are also making continuous efforts in composing literature in the various forms in this 21st century and enriching it with their valuable contribution.

The present chapter gives a brief account of the Sanskrit *Mahākāvyas* written during the time period of 21st century (2001-2011). There are total 16 *mahākāvyas* included in the first part of this chapter which are available to

me and the second part contains forty-four Sanskrit *Kāvyaśaṁgrahas* of various forms such as *muktakas*, *śatakas*, *gazals*, mono image *kāvyas* *patrakāvyas* etc.

2.1.1 *Bhāratamātā Brūte*

Bhāratamātā Brūte is a modern Sanskrit *Mahākāvya* composed by Dr. Harinarayan Dixit. This *Mahākāvya* is published in 2003 by Eastern Book Linkers, Delhi. The epic is divided in 22 cantos and it contains 1654 verses. The author has given name to each canto of this *Mahākāvya*. Canto three and four has the same title.

Sr. No.	Name of Canto	Verses
1	मङ्गलाचरणम्	79
2	लक्ष्मीविष्णुजिज्ञासात्मकः	45
3	हरिद्वारदर्शनात्मकः	95
4	हरिद्वारदर्शनात्मकः	63

5	प्रभातसूर्योदयवर्णनम्-	47
6	हरिद्वार- ऋषिकेशदर्शनात्मकः	83
7	स्वप्नदर्शनात्मकः	46
8	मनसादेवीदर्शनात्मकः	47
9	विश्वविद्यालयवर्णनम्	248
10	भारतमातृमन्दिरदर्शनम्	105
11	भारतमातृमिलनम्	48
12	संस्कृति- सभ्यताहासवर्णनम्	48
13	मातापितृदुर्दशावर्णनम्-	112
14	यौतकदुष्परिणामवर्णनम्	50
15	समाजदुर्दशावर्णनम्-	92
16	नारीदुर्दशावर्णनम्	75
17	हरिकृपावर्णनम्	48
18	नारीमनोवृत्तिवर्णनम्	50
19	दूरदर्शनदोषवर्णनम्	73
20	शिक्षादशावर्णनम्	58
21	राजनीतिदशावर्णनम्	58
22	सान्त्वनादानम्	81
		1654

There are five more verses in the *Mahākāvya* about poet's introduction. So, the total number of verses in this *Mahākāvya* is 1659. The poet has portrayed Lord Viṣṇu and goddess Lakṣmī as the main characters of his epic. Dr. Dixit has given picturesque descriptions of Haridwar showing God couple's visit to it. There is a depiction of India and Indian culture's declination. The poet narrates the condition of education in the present time in the following verse.

नैकेषु शिक्षाविषयेषु सत्स्वपि
नाचारशास्त्रं बत तत्र पाठ्यते ।
यानेषु तीव्रा यदि दीयते गतिः
तत्तेषु योज्यो हि तदीयरोधकः ॥20.43॥¹

The poet also gives glimpse of how western culture attacks on our roots and how we forget our culture and our values. Indian culture, which is one of the oldest and richest cultures, is under threat because Western culture has steadily establishing itself and wiping the Indian culture. It has greatly affected our family values, customs and traditions. There is no harm in adapting good things from other culture but one should not forget his own culture. But, we found totally opposite of it in present time.

भारतीयः समाजोऽयं स्वीये संस्कृति-सभ्यते ।
प्रायोऽपमानयन् मोहात्परकीये प्रशंसति ॥12.42॥²

2.1.2 *Rādhācaritam*

¹ Dixit, Harinarayana, *Bhāratamātā Brūte*, p.395

² *Ibid*, p.251

Rādhācaritam is a *Mahākāvya* written by Harinarayana Dixit. It is published in 2005. It contains 22 cantos and 2322 verses. There are more 17 verses given for introduction of poet. So, the total numbers of verses are 2339.

No.	Name of Canto	Verses
1	चिन्तनसर्गः	68
2	उद्धोधनसर्गः	66
3	सम्बोधनसर्गः	277
4	क्रियासर्गः	51
5	कृतज्ञतासर्गः	78
6	स्मृतिसर्गः	79
7	संवादसर्गः	212
8	ब्रजदर्शनसर्गः	84
9	यात्रासर्गः	95
10	प्रियदर्शनसर्गः	135
11	भूयोवियोगसर्गः	42
12	अभिनन्दनसर्गः	51
13	प्रकृतिपोषणसर्गः	63
14	राधाचरणरेणुसर्गः	102
15	प्रतीक्षासर्गः	60
16	परिचयसर्गः	76
17	द्वारिकादर्शनसर्गः	83
18	कृष्णगुरुजनदर्शनसर्गः-	146
19	ऐश्वर्यसर्गः	205

20	मन्त्रणासर्गः	70
21	देशनासर्गः	163
22	महाप्रस्थानसर्गः	116

The central character of this *Mahākāvya* is Radha and the poem depicts Radha's immense love for lord Krishna. Radha and Krishna are known as epitome of love. Dr. Harinarayana Dixit has beautifully described the love and separation in love. Radha's unfathomable love for Krishna is echoed in each stanza of this *Mahākāvya*. In the very outset of the poem, the poet gives the description of Radha's state.

कलिन्दकन्या कमनीयकूले
वृन्दावने कृष्णवियोगलीना ।
राधाभिधाना वृषभानुकन्या
विचिन्तयन्त्यास्त कदम्बमूले ॥1.1॥³

The poet has used various metres like *Anuṣṭup*, *Upajāti*, *Mālinī*, *Śikharinī*, *Vasantatilakā*, *Śārdulavikrīḍita* etc. The language of the epic is sweet and unambiguous. The poet has proved his extraordinary capacity to write this *Mahākāvya*. The beautiful descriptions of the cities like Dwarika and Vrajabhoomi given in the epic denote poet's command over language.

2.1.3 *Gvalladevcaritam*

Shri Gvalladevacaritam is a *Mahākāvya* written by Harinarayan Dixit. It was published in 2008. The epic contains 2302 verses in 27 cantos. The king

³ Dixit, Harinarayana, *Rādhācaritam*, p.3

Gvalladeva of Kumaon region of Uttaranchal is a hero of this epic. The poet himself worked as a professor at Kumaon Vishvavidyalaya. So being a resident of Kumaon region he was aware of the life story of Folk god King Gvalladeva and was also inspired by his personality. So he penned down this epic poem.

No.	Title of Canto	Verses
1	मङ्गलाचरणम्	56
2	कूर्मचिलवर्णनम्	90
3	सन्तानाभावदुःखवर्णनम्	87
4	पुत्रप्राप्त्यपायवर्णनम्	62
5	श्रीविभाण्डेश्वरार्चनावर्णनम्	101
6	अभीष्टपत्नीलाभवर्णनम्	162
7	गर्भागमनवर्णनम्	43
8	सपत्नीर्ष्याग्निवर्णनम्	45
9	सपत्नीकपटवर्णनम्	97
10	श्रीग्वल्लदेवजन्मवर्णनम्	112
11	बाल्यवर्णनम्	106
12	सम्बन्धबोधवर्णनम्	83
13	ग्वल्लप्रत्यागमनवर्णनम्	58
14	विमातृमिलनवर्णनम्	64
15	सपत्नीपश्चात्तापवर्णनम्	96
16	कालिकाशाजागरणवर्णनम्	64
17	मातापितृमिलनवर्णनम्	208

18	यौवराज्याभिषेकवर्णनम्	82
19	विमातृवियोगवर्णनम्	70
20	पितृवियोगवर्णनम्	40
21	अभीष्टशासनविधिवर्णनम्	63
22	राज्यनिरीक्षणवर्णनम्	121
23	चम्पावतराज्यलाभवर्णनम्	90
24	प्रजासुखसमृद्धिवर्णनम्	82
25	देहत्यागवर्णनम्	80
26	लोकदेवत्वलाभवर्णनम्	62
27	माहात्म्यवर्णनम्	78

The *Mahākāvya* begins with the description of Gods, Goddesses, Parents and the king Gvalladeva. Next canto describes the beauty of Kumaon region of the current Indian state Uttarakhand and the rules of King Halaraya. Though he had seven queens, he was childless. One Yogiraja suggests king to do penance of Lord Vibhandeshwara Mahadeva. As a result of this he got his eighth queen Kalika who gave birth to his successor. There is a description of jealousy of king's other queens and Gvalladeva's childhood; later comes the description of Gvalladeva's comeback to the kingdom, his coronation as a king, happiness and prosperity of people of the state in his regime. In the last canto there is a description of Gvalladeva's departure from this mortal world and how he became lord to the people of that region. The poem concludes with the description of importance of this very poem. The poet has successfully portrayed through his pen a character of Folk God

of Kumaon, Gvalladeva. The language of the poem is easily understandable. The poet has used various metres to depict his emotions in the poem.

2.1.5 *Jānakī-jīvanam*

The '*Jānakī-jīvanam*' is a *Mahākāvya* written by Dasharatha Dwivedi. It was published in the year 2006. This *Mahākāvya* divided in 18 Cantos. Each canto has 120 verses. There is total 2160 number of verses in the *Mahākāvya*. This *Mahākāvya* sings the glory of India and Indian culture and also gives the description of cities like Mithila and Ayodhya. It also depicts purpose of Sita's birth and life of common people of Mithila. There is an enticing narration of seasons in the epic. The major incidents narrated in the *Mahākāvya* are *Dhanurmakhamahotsava*, wedding ceremony of Rāma, Sītā's welcome in *Ayodhyā*, Rāma-Sītā's exile from *Ayodhyā* and stay in forest, abduction of Sītā, friendship with Sugrīva, *Aśhokvāṭikā* episode, search of Sītā, the war, coronation of Rāma, Banishment of Sītā, Sītā's entry in the lap of mother earth etc.

The language of the poem is easily comprehensible and void of ambiguity. The poet has adorned the epic using various metres like *Indravajrā*, *Upendravajrā*, *Upajāti*, *Anuṣṭup*, *Vaṁśastha*, *Sragdharā*, *Mandākrantā*, *Drutvilambita* and *Śārdulvikrīḍita* etc.

2.1.6 *Āmbedkar Darśanam*

Āmbedkar Darśanam is a *Mahākāvya* written by Baldev Singh Mehra in 2009. A poet has chosen a towering personality namely Baba Saheb Ambedkar for representing his views on many religious issues. This epic is also considered as *caritakāvya*.

Āmbedkar Darśanam is a poetical composition divided into 17 cantos and 1015 verses. The epic deals with the life story of Baba Saheb Ambedkar and his philosophy, his views on religion which are based on rationality. The poet has not given title to cantos.

No. of Cantos	Verses
1	42
2	41
3	35
4	53
5	50
6	59
7	82
8	87
9	48
10	73
11	13
12	46
13	38
14	56
15	103
16	69
17	120

The poet gave detailed description of Buddhist Philosophy in the poem. The poet has also used sentences in Pali language. In this epic, the poet has

delineated the picture of sufferings of backward people, caste based discriminations and issue of untouchability which force Dr.Ambedkar to converse into Buddhist abandoning Hinduism.

The poet excellently defines who is called human. In poet's words -

आयाति च तथा याति पृथिव्यारतिथिर्जनः ।

भूत्वा जनहितैषी यो गच्छत्येह स मानवः ॥ 10.52 ॥⁴

2.1.7 *Himācalavaibhavam*

Himācalavaibhavam is a *Mahākāvya* written by Keshavaram Sharma in 2009. The epic is divided in nine cantos and 467 verses. The poet chose to describe the beauty of *Himācala* in this epic poem. Though there are many other poems in literature which narrate the scenic beauty of mountains, rivers, ponds and places of *Himācala* region, but poet's own style of writing and way of expression made this work unique and noteworthy.

The poem is presented in the following Sargas.

Name of Cantos	Verses
निसर्गसर्गः	65
मुनिसर्गः	47
मुनिसर्गः	56
देवीसर्गः	55
देवीसर्गः	56
देवसर्गः	33

⁴ Mehra, Baldev Singh, *Āmbedkaradarśanam*, p.101

इतिहाससर्गः	34
समाजसर्गः	72
उपसंहारसर्गः	49

The poem begins with the under given verse:

गौरीवरो धनपतेरिव धाम धाम्ना
भूमिं विभूषयति भारतवर्षदेशः ।
सृष्ट्वाष्टभिः स्वनयनैर्यमवेक्षमाणो
धातान्यचारुरचनाविमुखश्चिराय ॥1.1॥⁵

The following verse from the epic reminds us the beginning verse of Kālidāsa's *Kumārsambhavam*:

अस्योत्तरां दिशमलङ्कुरुते प्रकामं
हैमाचलः सकलपर्वतराजिराजः ।
स्थूलाङ्गतुङ्गशिखरावलिभिर्वृतो यः

⁵ Sharma, Keshavarama, *Himācalaivaibhavam*, p.1

स्निग्धिर्यथा सुरसरित्सुमजाभिरिन्द्रः ॥ 1.2 ॥⁶

2.1.8 *Bhārgavīyam*

Bhārgavīyam is a *Mahākāvya* composed by Dr. Mithilaprasad Tripathi in 2008. The epic contains 32 cantos and total 1690 verses.

No.	Name of Canto	Verses
1	भृगुचरितम्	43
2	च्यवनजननम्	42
3	च्यवनप्रभावो	37
4	च्यवनचरितम्	31
5	रुरुचरितम्	45
6	शुक्रचरितम्	40
7	मार्कण्डेयानुचरितम्	68
8	दधिचिचरितम्	69
9	और्वचरितम्	61
10	जमदग्निवृत्तवर्णनम्	36
11	परशुरामप्रभवः	43
12	परशुरामविद्याराधनम्	51
13	रामपराक्रमः	51
14	रामविद्यागमः	41
15	जमदग्निकोपः	60
16	जमदग्निचरितम्	54
17	परशुरामाशीर्वादप्राप्तिः	61

⁶ *Ibid*, p.1

18	कार्तवीर्याचरणम्	91
19	सुचन्द्रवधः	48
20	कार्तवीर्यवधः	51
21	गणपतिसख्यम्	32
22	जमदग्निसंस्कारः	47
23	परशुराममखः	45
24	रामक्षेत्रनिर्माणम्	51
25	रामक्षेत्रवर्णनम्	50
26	परशुरामकृतं नवदेशनिर्माणम्	90
27	अम्बाचरितम्	66
28	गुरुशिष्यसङ्गरम्	84
29	रामविद्याप्रदानम्	71
30	श्रीविद्याग्रहणम्	25
31	रामरामयोः समागमः	55
32	परशुरामस्तुतिः	52
	Total	1690

The *Mahākāvya* contains many mythological stories and descriptions of Bhrugu dynasty. There is a narration of the ancient sages like Bhrugu, Chyavana, Dadhichi, Markaṇḍeya, Jamdagni and most importantly Lord Parśurāma in the epic. The main sentiment of this *Mahākāvya* is heroic. The poet has used total 12 metres in this *Mahākāvya* viz. *Vasantatilakā*,

Indravajrā, Upendravajrā, Mālinī, Sragaviṇī, Śikhariṇī, Drutavilambita, Upajāti, Pañch-cāmaram, Vaṁśastha, Viyoginī, Bhujangaprayatam and Vaiśvadevī. The most used metres by the poet are *Vasantatilakā* and *Upajāti*. The poet has written five cantos in each metre. The language of the epic is simple and lucid.

The example of verse from the poem:

नमामि शूलान्तकरं त्रिशूलिनं
नमामि कालान्तकरं कपालिनम् ।
नमामि संहारहरं सदाशिवं
नमामि शान्तिप्रियमेव शङ्करम् ॥13.7॥⁷

The epic, *Bhārgavīyam* is briefly summarized in the following verses:

भार्गवीयं महाकाव्यं पुराकल्पनिदर्शनम् ।
नैकनायकसम्बन्धात्पूर्वार्द्धे च विलोक्यते ॥
परक्रियोत्तरार्द्धेऽस्ति भार्गवो यत्र नायकः ।
भृगुश्च जमदग्नेश्च रामस्य परशोः कथा ॥
विशेषतोऽत्र विन्यस्ता यान्येऽपि भृगुवंशजाः ।
वर्णिता ये पुराणेषु तेषां हि परमाद्भुतम् ॥
चरितं यात्राः संक्षिप्य नव्यं रम्यं प्रबन्धितम् ।
अङ्गीरसोऽत्र वीरोऽस्ति धर्मवीरो विशेषतः ॥
सोऽपि भक्तिपरः प्रायो राष्ट्रसंस्कृतिभावकः ।
विविधैर्वर्णनैर्युक्तं चाल्पालङ्कारसंयुतम् ॥
श्रेष्ठजीवनमूल्यानां प्रेरकं राष्ट्रियं परम् ।

⁷ Tripathi, Mithilaprasad, *Bhārgavīyam*, p.105

भावनाभरितं शश्वद् भाषासारल्यमश्रुते ॥

सुकुमारश्च मार्गोऽत्र वैदर्भी चापि तत्परा ।⁸

2.1.9 *Satanāmigauravam*

This *Mahākāvya* is written by Dr. Mithilaprasad Tripathi in 2010. It is published by New Bharatiya Book Corporation, Delhi. This *Mahākāvya* is also known as Gurughasidasa- *Mahākāvya*. The poet has dedicated this epic to Guru Ghasidasa who devoted his whole life in service of poor backward people and for their betterment, he established a sect 'Satyanāma'. According to him, it's men's actions which decide how the person is and not his caste. It doesn't matter in which caste he is born. Though he was illiterate, he has composed and sung many devotional poems in regional language.

The poet writes in the preface:

पथः एतस्य ऋषिः धसिया महँगूसुतो घासीदासो बभूव ।
बलौदाबाजारक्षेत्रे सोनाखानसमीपे महानदीजोंकनद्योः संगमाद् नातिदूरे
गिरौदग्रामो विलसति गुरोर्धासीदासस्य जन्मभूमिः सतनामिजनानां
तीर्थस्थानञ्च । शासकीया भृतिर्मदीया दुर्गमहाविद्यालयादेव समारब्धा ।
छत्तीसगढीयैः मित्रैः नैकवारं गुरुचरितं श्रुतमप्यासीत् । परन्तु समग्रं चरितं
ज्ञातुं डॉ. हीरालालशुक्लमहोदयानां रचितो हिन्दीभाषोपनिद्धग्रन्थो मया
दृष्टचरः, तेषां दलितोदयमहाकाव्यस्य रिरचयिषामारभ्य
आप्रकाशनमप्यहमद्राक्षम् । गुरुघासीदास-चरितानुशीलनान्मनसि मे
समुदितासाधुचरितवर्णनार्थं सदिच्छा । इच्छाप्राबल्यतया भगवतः

⁸ *Ibid*, p.14-15

स्वरूपभूतं साधूत्तमं घासीदासाख्यं गुरुमाश्रित्य काव्यमिदं स्वान्तः
सुखायैव रचितं मया⁹ ।

2.1.10 *ŚrīParaśurāmacaritam*

This *Mahākāvya* is written by Dr. Pushkardatta Sharma. The *Mahākāvya* is divided in 11 cantos in 612 verses. This *Mahākāvya* is published by Rashtriya Sanskrit Sahitya Kendra, Jaipur in 2011. As the title suggests this *Mahākāvya* describes the noble character of Bhagavan Parshurama. As per the Sanskrit literary tradition, this *Mahākāvya* begins with the benedictory stanza. Then there is description of life of Jamdagni, father of Parashurama and rest of the *Mahākāvya* deals with the character of Parashurama and his great deeds. The poet has used various metres in this *Mahākāvya* like *Śārdulavikrīḍita*, *Vamśastha*, *Vasantatilakā*, *Sragdharā*, *Anuṣṭup*, *Mālinī*, *Śikhariṇī*, *Mandākrāntā*, *Āryā*, *Upendravajrā*, *Drutavilambita*.

The poet has not given titles to the cantos.

Canto	Verses
1	57
2	63
3	55
4	51
5	49
6	50
7	50
8	50
9	50

⁹ Tripathi, Mithilaprasad, *Satanāmigauravam*, Preface, p.1

10	51
11	86

The main sentiment in this epic is *Vīra* and it is written in *Vaidarbhī* diction.

2.1.11 *Sāketa-saurabham*

Sāketa-saurabham is written by Dr. Bhaskaracharya Tripathi. It is published by Naga Publication, Delhi in the year of 2003. The *Mahākāvya* is based on *Rāmkaṭhā*. It is divided in eight cantos and 495 verses.

No.	Name of Canto	Verses
1	अवतार	73
2	संस्कारः	68
3	संकल्पः	86
4	सहकारः	48
5	उद्योगः	49
6	विक्रमः	48
7	अभिषेकः	69
8	दिग्विजयः	54

P. D. Mishra remarks in forward of this book:

“Rāma fits in so well in the role of an ideal hero of an epic that Indian epic tradition basically centers round him. However what distinguishes the present work is its variety of metres the

originality of themes and the highest poetic rendering of the situations otherwise quite familiar to everyone by tradition ?”¹⁰

A great work *Sāketa-saurabham* characteristically expresses human situations, which are universal. How fast the behavior of people changes when someone loses his power and authority is shown. It happens in the case of Bali. In poet’s words -

इन्द्रवत् सर्वदा स्पन्दनस्थो लसन्
नम्रशाखामृगैः क्लिष्टगत्या ययौ ।
हन्त रक्तस्य पङ्के निमज्जतनुं
नैव कश्चिन्नमस्कर्तुमप्याययौ ॥4.18॥ ¹¹

Sāketa-saurabham received an award from Uttar-pradesh Sanskrit Samsthan, Lucknow in 2003. The Poet, Dr. Bhaskaracharya Tripathi also received *Akhila Bharatiya Pandit Jagannatha Padyarachana Puraskar* from Delhi Sanskrit Akademy for this *Mahākāvya*.

2.1.12 *Uttaranaiṣadhīyam*

Uttaranaiṣadhīyam is a *Mahākāvya* written by Ram-laxman Goswami. It is published in 2005. The *Mahākāvya* is divided into 22 cantos and 2818 verses.

The poet has not given titles to the cantos.

¹⁰ Tripathi, Bhaskaracharya, *Sāketa-Saurabham*, p.1

¹¹ *Ibid*, p.104

Canto	Verses
1	163
2	106
3	136
4	123
5	138
6	112
7	109
8	109
9	160
10	137
11	128
12	124
13	53
14	101
15	98
16	129
17	220
18	150
19	67
20	161
21	139
22	155

The subject matter of this epic is the same as Shri Harsha's *Naiṣadhīyacaritam* i.e life story of Nala and Damayantī. Damayantī chose Nala as her husband in *Swayamvara* leaving the deities behind. Later Nala lost his kingdom; he abandons Damayantī and worked as charioteer in the country named Avadha. At the end Nala got his kingdom back and they lived happily ever after. But in this epic poet continues the story of Nala here after. The poet has taken his source from *Skandapurāṇa* and then he describes the rule of Indrasena, son of Nala, who was a righteous king just like his father. He has a son named Candrāṅgada, who got married to princess named Simantī. Once he was boating in the river Yamunā, he drowned. He was saved by Naga-kanyas and they brought him to Nāgarāja Takṣaka. Later Nāgrāja Takṣaka became happy with prince's virtues and humbleness and let him go to human world after some period of time. Having heard about his arrival all the people of his kingdom become happy and he ruled for many years. Here this *Mahākāvya* ends with happy notes. The language of this *Mahākāvya* is simple and lucid. The most striking feature of this *Mahākāvya* is the poet has given glossary with explanatory notes; the main Sanskrit text is also followed by Hindi translation done by the poet himself.

2.1.13 *SāketaSaṅgaram*

SāketaSaṅgaram is a *Mahākāvya* written by Shriram Dave. It is published by Rashtriya Sanskrit Sahitya Kendra, Jaipur in the year 2003. The epic is divided into 15 cantos and 605 verses. Whereas 599 verses in the main text and the rest six verses stand for the *Kavinivedanam*. Title of the epic itself gives us the idea of its subject. *Sāketa* is an old name of Ayodhyā, birth place of Rāma and *Saṅgaram* means dispute. So, *Sāketasaṅgaram*

means dispute regarding *Ayodhyā*. It's been years of our independence still there is no solution to this controversial issue. The present *Mahākāvya* is an expression of enraged people towards hypocrite leaders of our country.

The epic is a literary document of the litigious issue of Rāma mandir's renovation, which taken place between the time periods of 30th October, 1990 to 6th December, 1992.

The poet has not given titles to the cantos.

No. of Canto	No. of Verses
1	41
2	38
3	49
4	36
5	24
6	34
7	29
8	59
9	54
10	32
11	45
12	40
13	33
14	53
15	32

The poet, Shri Rama Dave has used various metres in the epic. Such as *Mālinī*, *Upajāti*, *Anuṣṭup*, *Śārdulavikriḍitam*, *Vasantatilakā*, *Pañchacāmaram* etc. Though the epic deals with polemical issue of dispute of birth-place of Rāma, the poet didn't miss to give some beautiful descriptions in the epic. One of them is a description of *Ayodhyā*.

पुरी पुण्यश्लोका भवज्जलधिनौकाऽमरधरा
समृद्धा सम्राजां रविकुलमणीनां प्रभुतया ।
अवन्ध्या तेजोभिर्गुरवर-वसिष्ठस्य तपसा-
मयोध्या सद्गन्ध्या जयति जननी पुण्यजनुषाम् ॥ 6.13 ॥¹²

2.1.14 *Śaktivijayam*

Śaktivijayam is a modern epic composed by Mathuradatta Pandey. It is published in 2011. The epic is divided into 12 cantos and contains 694 verses.

The poet has not given titles to the cantos.

No.of Canto	No. of Verses
1	65
2	61
3	53
4	55
5	81
6	48
7	42

¹² Dave, Srirama, *Sāketasaṅgaram*, p.31

8	52
9	51
10	63
11	40
12	78

As the title of the epic suggests, the epic is woven around the exploits and conquests of *Śakti*, the goddess Durgā over demons and devils. Satyavrata Shastri writes in appreciation of this epic:

“Myths and stories about *Śakti* are found in abundance in Puranic literature. But the writer has drawn upon them to explore and imaginatively reconstruct them for the purpose of correlating them with the modern malice. They are symbolic of the wickedness, corruption, injustice, barbarian, lack of ethics and consequent unrest that afflict our present transformation of this society and establish a kingdom where justice, peace and prosperity reign - a Heaven on earth.”¹³

The poet has used around fifteen metres in the epic such as *Drutavilambita*, *Śārdulavikrīḍita*, *Vasantatilakā*, *Mandākrāntā*, *Bhujāṅgaprayāta* etc. Dr. Pandey has used similes, metaphors, fancies and other figures of speech. Though there is a description of *Śakti* in the epic, the principal sentiment is not heroic but devotion. The whole epic sings the glory of *Śakti*.

आधारभूता जगतस्त्वमेका
 त्वमेव चैवोत्सृजसीदमण्डम् ।
 त्वयैव तावत्परिपाल्येतऽदो

¹³ Pandey, Mathuradatta, *Śaktivijayam*, p.24

यावत्त्वया संहियते युगान्ते ॥ 2.40 ॥¹⁴

2.1.15 *Rājalakṣamī-swayaṁvaram*

Rājalakṣamī-swayaṁvaram is a *Mahākāvya* written by Pt. ShriRama Dave. It was published by Hansa Prakashan, Jaipur in 2001. The *Mahākāvya* is divided into 18 cantos and contains 1489 verses. Among them five are benedictory stanzas and rest one thousand eighty four verses stand for main text.

The poet has not given titles to the cantos.

No. of cantos	No. of Verses
1	95
2	64
3	80
4	63
5	88
6	61
7	78
8	79
9	89
10	111
11	97
12	126
13	98

¹⁴ *Ibid*, p. 24

14	82
15	85
16	68
17	73
18	57

The epic revolves around Election. The epic focuses on the election process in interesting manner. The poet portrays lord Viṣṇu and goddess Lakṣmī and other Gods as characters in the epic along with the modern characters like Sardar Patel, Mahatma Gandhi, Lal Bahadur Shastri, Madan Mohan Malaviya, Amitabh Bachchan etc.

There is a satire on leaders who try to influence public conducting a campaign and bribing them. The sarcasm on Vote bank is depicted in whole four cantos. The poet addresses Vote as *Brahman*, and in the contemporary time whole world is moving according to his will.

As a Sanskrit poet, Shrirama Dave has not forget to mention about the condition of Sanskrit in India. How Sanskrit is appreciated in foreign countries while our own people are neglecting her.

धन्येयं सुरभारती गुरुपदारूढा जगन्मोहिनी,
देशे या समुपेक्षितापि लभते मानं विदेशेऽमृतम् ।
स्वातन्त्र्येऽपि परानुगामिमतयो नो जानते वैभवम्,
नूनं नैव करोति मातृभरणं वाराङ्गनालम्पटः ॥ ¹⁵

The epic also contains comic elements. The poet used many modern words like T.V, Cigar etc. in the poem.

2.1.15 *Vanadevī*

¹⁵ Dave, Shrirama, *Rājālakṣmī-swayamvaram*, p.131

Vanadevī is a modern Sanskrit epic composed by Ramshankar Awasthi. The epic is published from Kanpur in 2011. The epic is divided in 27 cantos. The central character of the poem is Sītā. The poet addressed sita as Vanadevi because according to him, Sītā passed most of the time of her life in forests whether it's in chitrakuta, panchavati or Valmiki's *Āśrama*. She was more accompanied by birds, animals and wife of sages from forests than her kinsmen from the kingdom. So, the title of the epic is apt.

The *Mahākāvya* contains the topics like separation from Sītā, Rāma's lamentation; Sītā took shelter at Valmiki's Ashrama, gloomy atmosphere at Mithilā, Janaka's sorrow, Sita's life in forest, birth of Lava and Kuśa, Sītā's entry in lap of mother earth etc.

The poet has used twenty seven meters in this *Mahākāvya*. The use of the figures of speech is noteworthy.

The main sentiment in this epic is *Karuṇa*. Let's see the example of *Karuṇa rasa*:

दूये वीक्ष्य हरिद्धरां मनसि मे हा नेक्षते हारितो
नोर्मिर्नृत्यति नाद्य गायति पिको हा चिद्धवे साम्प्रतम् ।
पुष्पन्त्यद्य मणीवकानि गगने भूमौ, न चेतोवने,
ज्योत्स्ना हा न ददाति भातिममृतं, दत्तेऽनलं जाङ्गुलम् ॥5.4॥¹⁶

The beautiful example of *Anuprāsa Alamkāra* is given by the poet:

तुरङ्गा मातङ्गा हृदि विकलरङ्गाः पुरुरुदुस्,
तृषासङ्गा भृङ्गाः कुसुमरसभङ्गा दुदुविरे ।
प्लवङ्गाः खिन्नाङ्गा गृहवनविहङ्गा दृगुदकं,
कुरङ्गाः सारङ्गा धुनरसतरङ्गा मुमुचिरे ॥9.28॥¹⁷

¹⁶ Anilkumar, *Grāṇthasamikṣā Vandevī mahākāvya*, Samskrit Pratibha, Vol.58, p.138

The poet has given plenty of descriptions of nature in this epic. The following verse is a nice example of personification of Nature:

किरति लतिका पुष्पश्चासैर्हुताशनसौरभं
विशति हृदयं भूत्वा शूलं विहङ्गमकूजनम् ।
ज्वरति विरहे सिधोर्वीच्या रसः पतितोत्थितः
पवनविहितश्शाखाग्रामो विमूर्च्छति विह्वलः ॥7.12॥¹⁸

2.1.16 *Paraśuramodayam-mahākāvya*

Paraśuramodayam-mahākāvya is a Sanskrit epic written by Dr. Sudhikanta Bhardwaj. It is published from Delhi in 2009. The epic is divided into 17 cantos and 1504 verses.

No.	Name of Canto	Verses
1	ऋचीकाश्रमवर्णनम्	68
2	भृगोराश्रमदर्शन	90
3	ऋचीकराजपुत्र्याभिमुख्यम्	87
4	राजकुमारीप्रणयवेदना	70
5	राजकुमारीप्रशिक्षणम्	120
6	राजकुमारीसन्देशप्रेषणम्	75
7	राजकुमारीस्वयंवरः	113
8	श्यामकर्णाश्वानयनम्	83

¹⁷ *Ibid*, p.138

¹⁸ *Ibid*, p.139

9	ऋचीकसत्यवतीविवाहः	72
10	यज्ञोत्साहः	58
11	गाधेराश्रमप्रयाणम्	64
12	यज्ञपूर्वविधानम्	169
13	कृतवीर्यदर्पविनाशः	108
14	जमदग्निजन्म	60
15	जमदग्नितीर्थाटनम्	76
16	जमदग्नेरभिषेकः	81
17	परशुरामजन्म	100

The *Mahākāvya* has a story till Bhagawāna Paraśurāma's birth. Paraśurāma is considered as an incarnation of Lord Viṣṇu. There are many works written in Sanskrit literature in his tribute. But poet chose to write a *mahākāvya* on his great grandfather Rucikā. So, the hero of the epic is the son of Bhṛgu i.e. Rucikā. Rucikā got married to the daughter of king Gadhi of Kanyakubja. The king put condition in front of Rucikā that he gave his daughter's hand to him only when he gave him thousand horses that have black ears. Later Rucikā fulfills king's demand and present him thousand black eared horses which he brought from Lord Varuṇa.

There is also a story of two pots prepared by Rucikā on request of his wife Satyavatī, one for Satyavatī and one for his mother in law. But the pots got exchanged and as a result Satyavatī's grandson born with qualities of warrior i.e. Paraśurāma while Satyavatī's mother gave birth to the son who have qualities of *Brahmin* i.e. Viśwāmitra.

The subject matter of this epic is mythological. The *mahākāvya* ends with the birth of Lord Paraśurāma. The poet writes in the last verse of the epic:

एवं ख्यातः खरपरशुधृद् रामनामेन योगी
विष्णोरंशो परितुमखिलां पापवृत्तिं खलानाम् ।
प्रोदैद् भानुर्निखिलतमसो ध्वंशकारी जगत्यां
आसर्गान्तं विमलयशसा यस्य धन्या धरेयम् ॥17.110॥¹⁹

The poet has used various metres in the epic such as *Anuṣṭup*, *Indravajrā*, *Upendravajrā*, *Upajāti*, *Vamśastha*, *Vasanta-tilakā*, *Bhujāṅga-prayātam*, *Śikhariṇī*, *Mandākrāntā* and *Śārdulvikrīḍitam*. The poet has used figures of speech like *Anuprāsā*, *Upamā*, *Utprekṣā*, *Rūpaka* and *Drṣānta* etc.

2.2 Kāvyaśaṁgrahas

The poetry has been always a fascinating field of literary art. Sanskrit has the rare distinction of possessing the oldest poetic work of the world in the form of the *Ṛgveda* but also the rare distinction of uninterrupted and continued tradition of poetry from the thousand of years. The field of poetry is most rich and substantial in comparison with areas of creation in Sanskrit literature. The modern poets have taken initiative in composing poems in modern style with modern technique under the influence of English, Japanese, Korean as well as regional languages.

New themes are being introduced and new ideas are being inculcated in the age-old language. Sanskrit poets have exhibited remarkable receptivity. The various genres and forms have been adopted by contemporary Sanskrit poets are: (1) *Stutikāvya* and Eulogy, (2) *Anyokti* or allegory, (3) *Samasyāpūrṭi*, (4)

¹⁹ Bhardwaj, Sudhikant, *Paraśuramodayam-mahākāvya*, p. 421

Romantic poetry, Personal poems, (5) Satire, Parody and Humour, (6) Poems infused with national spirit and global issues, (7) *Gazals*, (8) *Rāgakāvya* (9) *Gīta*, (10) Poems written for an occasion, (11) Poems imbibing Regional colours *i.e.* Garba of Gujarat, Lavani of Maharashtra, Bhangara of Punjab etc., (12) *Khaṇḍakāvya*s (13) Songs inspired by folklore, Folk-poetry of Folk-songs, (14) translations of poems in other languages, (15) *Śatakakāvya* and Didactic poems; (16) *Laharīkāvya*, (17) *Dūtakāvya* (18) Poems in Hindi meters like *Dohā* etc., (xxi) Forms adopted from foreign literatures like Haiku, Schizo, *Tānkā*, *Sonnet* etc.

This part of the chapter contains brief account of the various modern as well as classical poetic forms. There are total 44 *Kāvyaśaṃgrahas* written during the period of my investigation *i.e.* (2001-2011) included for the study and to assess from the perspective of their theme, language, structural presentation and literary merit.

4.2.1 *Śikharīṇīśatakam*

Śikharīṇīśatakam is a *Muktaka Kāvya* written by Shankardev Avatare. It is published from Delhi in 2009. It contains 117 verses written in *Śikharīṇī* metre. So the title *Śikharīṇīśatakam* is justified. There is no particular story or historic incident that this *kāvya* dealt with. Each verse of this *kāvya* contains a different message, which is moral, social, and spiritual in nature. The language of the poem is simple. The use of *Alaṃkāras* in the poem is remarkable. There are many mythological references used by poet in this poem.

The verse from the poem:

न सा सेवा यस्यां प्रसरति रुचिः सेवनधिया

न सा पूजा यस्यां समुदयति शान्तिर्न हृदये ।
न सा भक्तिर्यस्या भवति फल-सेवा-विनिमयः
न सा प्रीतिर्यस्यां प्रणतिरधिकारं जनयति ॥ ²⁰

4.2.2 *Lalitālavaṅgam*

Lalitālavaṅgam is a poem written for children by Acharya Shri Digambar Mahapatra. The book is published in 2001. This poem collection contains 41 poems and it's divided in two parts. These poems were written specially for children. So language of poems is easy and simple. The poet has avoided complexity. For example:

उपरि व्याप्तं नीलं गगनम् । अधस्तृणानां तल्पम् ।
मध्ये स्वभावमधुरं रस्यम् । शिशोः सुहास्यं स्वल्पम् ॥²¹

This collection of poems deals with the themes like devotion, patriotism, good conduct, love for Sanskrit and Indian culture and Mother, Nature etc. One beautiful example of this poem for children is-

मन्दं मन्दं वर्षति जलदः, कल-कल नादैर्वहन्ति नद्यः ।
टर-टर-शब्दं कुरुते भेकः, अथवा केन क्रियते शोकः ॥²²

4.2.3 *Matāntaram*

Matāntaram is a Khaṇḍakāvya written by Acharya Revaprasad Dwivedi. It is published by Kalidasa Samsthan, Varanasi in 2001. It contains 111 stanzas. The poet gave words to his thoughts on problems of contemporary age, changing human values and perspectives of people towards life. People are becoming selfish day by day. There is a no importance of honesty at all

²⁰ Avtare, Shankardev, *Śikhariṇīśatakam*, p.52

²¹ Mahapatra, Digambar Acharya, *Lalitālavaṅgam*, p.1

²² *Ibid*, p.5

in current time. People became stone-hearted. They don't even afraid by god; they try to cheat him too.

The poet rebukes such heartless people in the poem:

हृदयस्य समाधिना विना यो,
निजधर्म वपुषैव संपिपत्ति ।
अयसा घटितं तदीयमन्तः –
करणं नो विभवे प्रियत्वमेति ॥²³

4.2.4 *Śaraśayyā*

Śaraśayyā is a poem collection written by the above said poet. It comprises of three sections. It is published by Kalidasa Samsthan, Varanasi in 2002. The book has three poems viz. *Sugato Braviti*, *Vṛddhakumārī* and *Śaraśayyā*.

Sugato Braviti contains 117 verses where poet censures the Afghani rulers who destroyed Lord Budhha's two thousand year old statue. According to the poet, statue can be destroyed but the principles of Buddha cannot because they remain in people's heart. In *Vṛddhakumārī* the poet writes about how too much outer beauty of Mughal women, do not let them marry and they became old and die single. This section contains 129 verses. The third section of this collection is a *Khaṇḍakāvya*. *Śaraśayyā* contains 103 stanzas where poet describes the agonies of Bhiṣma who is on death bed. The poet says when a person choses wrong path, and then his destruction is definite.

²³ Dwivedi, Revaprashad, *Matāntaram*, p.24

4.2.5 *Ayi Nīlanadi!*

Ayi Nīlanadi is a poem written by Acharya Revaprasad Dwivedi in 2009. It is published by Kalidasa Samsthan, Varanasi. The poem contains 124 stanzas. In this poem Acharya Dwivedi addresses the world's longest river Nile which is located in Northern Africa.

The poet has described various activities which take place on the riverbank of Nile. Acharya Trivedi also compared the river Nile with the Indian rivers like Ganges, Yamunā etc.

4.2.6 *Kāvyāmṛtatarāṅgiṇī*

Kāvyāmṛtatarāṅgiṇī is collection of modern Sanskrit poems by Prof. Rabindra Kumar Panda. It is published by Arvachina Sanskrit Sahitya Parishada, Vadodara in 2008. The poem collection contains twelve long poems. Among these poems four are *Śataka kāvyas* and three are *Laharī kāvyas*.

No.	Title of the poem
1	ते के न जानीमहे शतकम्
2	गोधराघटनम्
3	मदमर्दनमुखण्डकाव्य
4	भवार्णवशतकम्
5	करुणालहरी
6	गुरुगौरवलहरी
7	संसारलहरी
8	मुक्तककाव्यानि

9	भारतीदशकम्
10	प्रणयपञ्चाशिका
11	विश्वेश्वरीशतकम्
12	तृष्णाशतकम्

About the first poem entitled ते के न जानीमहे Harshdev Madhav remarks:

“ते के न जानीमहे” इत्युक्त्वा कविः ज्ञातुमुत्सुकः यान् स्तौति ते कीदृशाः सन्ति सन्तः? संशोधनेनोज्ज्वलाः, प्रतिदशं सम्मानिताः, कामरहिताः, सेवाधर्मरसं पिबन्ति ये , रसयोजनासु दक्षाः, भारतभाग्यभास्करसमाः । एते सुजना धरणीमण्डलं नितरां विभूषयन्ति । शार्दूलविक्रीडतछन्दोविधाननैपुण्यं दृश्यत एव । अलङ्कारयोजना वशवर्तिनी कवेः । भावानां चेतोहारिः विन्यासो वर्तते । शैली हृद्या । डॉ. रवीन्द्रकुमारः पण्डा न केवलं कविरूपेण, अपितु दार्शनिकत्वेनापि राष्ट्रियस्तरे कृतप्रतिष्ठो वर्तते ।²⁴

The other poems in this collection are based on the themes like Godhara incidence which happened in Gujarat, on Sanskrit language. There are some devotional poems, and mythological stories like burning of Kāmadeva etc. It embodies the finer social sensibilities with excellent stylistic elegance. The language and style of the verses are simple and rich with thoughts as well as enchanting.

The poet criticizes the bad people and praises the good ones. The poet has bitter experience about hypocrite human nature who speaks well front while preserving acute poison in the bottom of their hearts:

²⁴ Panda, Rabindrakumar, *Kāvyāmr̥tataraṅgiṇī*, Preface, p.1

ये मात्रं सरलं वदन्ति हृदये संगृह्य हलाहलम् ।

कस्याप्यत्र क्वचिच्च मङ्गलकरं कुर्वन्ति कार्यं न ये ॥4॥²⁵

4.2.7 *Kāragil-kāvyam*

Kārgil-kāvyam is a poem written by Dr. Vrajsundar Mishra. This *kāvya* was published by Adishail Publications, Kendrapada, Odisha in 2008. The subject matter of the poem is *Kārgil* war which happened in 1999. The Prime Minister Atal Bihari Vajpeyi named it Operation Vijaya. The poet has thoroughly described the war from its beginning to the end. The poem has 257 verses. The poem is also followed by its Oriya translation prepared by the poet himself. In the beginning of the poem, Dr. Mishra has given information about date to date happenings of *Kārgilwar* which lasts for 74 days and more than 407 soldiers got martyrdom in it. The poet has also given brief introduction of 13 martyrs who belonged to Odisha. The language of poem is simple and lucid. The poet has experienced pain of family members of the soldiers.

परं विवाहस्य दिन द्वायाद् या

कान्ता स्वकान्ताय दृदौ विदायम् ।

प्रियस्य वक्त्रं न पुनर्ददर्श

क्रूरः कृतान्तः समरे जहार ॥ 141॥

नवोदभर्त्ता मिलनाच्च पूर्व-

स्वप्नाः समस्ताः प्रययुः समाधिम् ।

स श्रीनिवासः परिहाय कान्ता-

मशेन मृत्योर्हिम-शीत-तल्पे ॥ 142 ॥ ²⁶

²⁵ *Ibid*, p.1

²⁶ Mishra, Vrajsundar, *Kārgil-Kāvyam*, p.29

Prof. Rabindra Kumar Panda has also composed a long *kāvya* published by Arvachina Sanskritam. It is called *Kārgilam*.

2.2.8 *Lastakah*

Lastakah is a collection of poems written by Dr. Bhagavatilal Rajpurohit. The book is published in 2006. This poem collection has five parts namely - नियताक्षरा, न वा, पुनर्नवा, पागम and अभिज्ञानम्.

The first part of the collection comprises of 34 poems. The poet prays to all the Gods and Goddesses of Ujjayinī viz. Mahākāleśwara, Harasiddhi Devī, Ciñtāmanī Gaṇapati etc. The poet belongs to Ujjayinī. So naturally he made his birth place is a subject matter of many of his poems. An example:

उज्जयिनि सिप्रा-विलासिनी
पार्वणचन्द्र-विकासरागिणी
विक्रमरत्नप्रमोदहासिनी
भर्तृहरेरुपकण्ठ-वासिनी
वासवदत्ता कथा प्रसिद्धा
भोजमुग्धवागर्थनसिद्धा
कालिदास-विभ्रमविलासिनी ॥²⁷

He has also written a poem on सिंहस्थ. The poet has tried his hands on topics like election in his poem entitled निर्वाचनकाल. The poet compares political leaders with monkeys who frequently change their parties according to their benefits.

दलमास्वाद्य दलान्तरं चास्वादनाय वृक्षान्तरं यान्ति ।
शाखामृगायते तु काले निर्वाचने प्राप्ते ॥²⁸

²⁷ Rajpurohit, Bhagvatilal, *Lastakah*, pp.78-79

The poet also includes two Prakrit poems viz. कालिदासकविआ and तिपथ in this poem collection. He has also included two prose writings namely किल्लारीमाता and विनिमयः in this poem collection.

2.2.9 *Sarvaśuklottarā*

Sarvaśuklottarā is a collection of poems written by Dr. Ramakant Shukla. This poem collection comprises of 68 poems. Index also contains dates on which day the poem was written. The book is published by Devavani Parishad, New Delhi in 2008. As per the Sanskrit Literary tradition the poet commences his book with the benediction.

कुन्देन्दुहिमधवलां धवलवस्त्रावृतां हंसस्थितां
वरकच्छपीझङ्कृतिपरां ब्रह्मेशनारायणनुताम् ।
मालाधरां पुस्तकधरां निःशेषजाड्यविलोपिनीम्
अक्षय्यविद्याविभवदां वाणीं वयं वन्दामहे ॥2॥²⁹

The poem entitled रौति ते भारतम् is a parody (प्रतिकाव्यम्) of poet's own poem भाति मे भारतम्. In previous poem भाति मे भारतम् where the poet described splendors and richness of Indian culture and drew a positive picture of India. While here in रौति ते भारतम् the poet introduces us with the current condition of India, harsh reality of today's India.

रेलयानेषु भिक्षापरान् बालकान्
अङ्गहीनानवस्त्रान् दयोत्पादकान् ।
गालिभिः पोषितान् न्यक्कृतैस्तोषितान्
वीक्ष्य चिन्तामयं रौति ते भारतम् ॥ 30

²⁸ *Ibid*, p.65

²⁹ Shukla, Ramakant, *Sarvaśuklottarā*, p.1

This poem collection also contains a शतककाव्यम् entitled तुरीनो-स्मृतिसपादशतकम्. It is a beautiful and detailed description of 11th world Sanskrit Conference held in Turin, Italy in 2000. This *Kāvya* also falls in the category of प्रवासकाव्यम्.

The poet has also penned down the burning issue of current age i.e. terrorism. He has lashed out the terror attack on America's world trade centre in his poem entitled आतङ्कवादस्य घोरताण्डवम्.

Sarvaśuklōttarā has a collection of various form of poetry. It contains स्तोत्रकाव्यम्, शतककाव्यम्, प्रवासकाव्यम् etc.

2.2.10 *Bhāgīrathī*

Bhāgīrathī is an important collection of *Muktakakāvya* written by Gobind Chandra Pandey, a great historian and philosopher and this book has received Saraswati Samman. The poet is well-known for his significant contribution in Sanskrit literature. The poem is published from Ilahabad in 2002. It is divided in seven parts: 1. *Loka*, 2. *Kāla*, 3. *Vasantānalaḥ*, 4. *Bhāgīrathī*, 5. *Śatadalam*, 6. *Dakṣiṇāpathe Jayasimahaḥ* and 7. *Pratyagbimbāḥ*. There are 254 verses in this poem collection. The first four parts have poems according to the title of the part. *Vasantānalaḥ* describes nature and various seasons. *Śatadalam* has a depiction of various incidents and beauty of Himālaya. This part also contains a beautiful description of Vṛndāvana. The fourth part entitled *Bhāgīrathī* contains poems on both the divine Ganges as well as the vast ocean.

³⁰ *Ibid.*,p.27

Being influenced by the eternal flow of mother Gaṅgā, the poet has become very much philosophical and presents the ultimate truth of life in a heart-felt way:

याता नः पितरः प्रवाहपतितास्त्वं निर्विकारं स्थिता
यास्यामो जल-केलि-फेन-सदृशाः शान्तं चिरं स्थास्यसि ।
दग्धेष्वेव कृपाकरी त्वमथवा स्वर्गावतीर्णा धराम्
उत्सङ्गे तव विश्रामहित-धियो मुक्ति प्रतीक्षामहे ॥³¹

The description of rain throughout this collection becomes very much interesting and highly appealing to the readers:

व्यहासि चामीकर-शिञ्जिनी रुचा ।
धनाधनक्षेप विकम्पिविद्युता
व्यलेरवी चञ्चत्प्रभलेखया क्षणं ।
दिवः पृथिव्याश्च समागमक्षणः ॥³²

In the present poem collection, Dr. Pandey pays homage to Vālmikī and Kālidāsa and eulogises their achievements. The language of the poem is simple and easy to comprehend. The style of writing showcases a great command on Sanskrit language of the poet. The poet is also received award for this poem.

Dr. Jagannatha Pathak has composed few verses to appreciate Prof. Govindchandra Pandey for his work *Bhāgīrathī*.

गोविन्दचन्द्र भवता विलक्षणसङ्गमः कृतो भाति ।
कवितादर्शनयोरिह काव्ये भागीरथीत्याख्ये ॥ 1 ॥
भागीरथ्यामेते प्रवाहिता श्रीमता स्वहस्तेन ।

³¹ Pandey, Govindchandra, *Bhāgīrathī*, p.102

³² *Ibid*, p. 33

चेतोहराः स्फुरन्ति स्निग्धा दीपा इव श्लोकाः ॥ 6 ॥

भागीरथीयमेका दीपशिखा वाङ्मयी समुल्लसति ।

प्रशमयितुं न समर्था न कापि वात्या भवेदेनाम् ॥ 10 ॥³³

2.2.11 *Balākā*

This is the anthology of Sanskrit poems by Dr. Rabindra Kumar Panda. It is published by Arvachina Sanskrit Sahitya Parishad, Vadodara in 2006. The book contains 63 poems and one *Lahari Kavya*. The *laharikavya* entitled *Pranay-lahari* has 163 *muktakas*. The whole collection of poems is composed in non-metrical style. The language of the poem is quite easy that even non-sanskrit people can understand it and enjoy it.

Banmali Biswal remarks:

“ पण्डा जी की प्रणयलहरी संवेदना व शिल्प दोनों ही दृष्टियों से एक अद्भूत लहरीकाव्य है । संस्कृत साहित्य का यह प्रथम लहरीकाव्य कहा जा सकता है जो मुक्तछंद में लिखा गया है । इस लहरी की हर कविता में प्रणय शब्द कहीं विशेषण तो कहीं विशेष्य के रूप में प्रयुक्त हुआ है । इसमें कवि ने नये विम्बों व प्रतीकों के माध्यम से अपने आन्तरिक प्रणय भाव को अभिव्यक्त किया है । सम्पूर्ण संग्रह में प्रणय के पूर्व ‘मम’ यह विशेषण भी जुड़ा हुआ है । इसमें स्पष्ट है कि आत्मकथ्य शैली से काव्य प्रस्तुति के इच्छुक कवि ने यहाँ अपने ही प्रणय का साधारणीकरण करने का प्रयास किया है ।³⁴”

मम प्रणयः
स्नेहसमुद्रस्य

³³ *Ibid*, pp.73-74

³⁴ Biswal Banmali, *Balākā*, Dṛk-Bharati, Vol. 14, p. 37

विचिमाला ॥ 61 ॥
मम प्रणयः
उद्वेलितसमुद्रस्य
विस्तीर्णबालुका ॥ 62 ॥³⁵

The following example from the poem collection in which the poet praises his motherland Odisha:

Example:

उत्कलजननी
वीरप्रसविनी ।
उत्कलममता
चित्तविमोहिनी ।

Prof. Mukund Vadekar, former Director of Oriental Institute, The M.S. University of Baroda remarks:

नवीनोऽयं काव्यप्रकारोऽद्धान्दसः, किन्तु चमत्कृतिपूर्णो नवकविभिः
समाद्रियमाणो दरीदृश्यते । हृदयस्य भावनानां समुद्रेकः काव्यमिति
परिपाटीमाश्रित्य यदि काव्यानामेतेषामास्वादनं क्रियते चेत्,
काव्यान्येतानि सहृदयहृदयाह्लादकानि विलसन्तीति नात्र किमपि
शङ्कास्थानम् । विविधच्छन्दःसु रचनाकुशलानां डॉ.पण्डामहोदयानां
नवीनोऽयं काव्यावतारस्तेषां स्वहृदयस्थभावनोद्रेकमाधुनिकजीवनस्य
वास्तविकं चित्रणं च प्रदर्शयतीत्यत्र न मतद्वैविध्यम् ।³⁶

कथं करिष्यामि सुखेऽहं शयनम् ।

³⁵ Panda, Rabindra Kumar, *Balākā, Praṇayalaharī*, pp. 161-162

³⁶ *Balākā*, Preface, p.1

दुर्नीतिदनुजं पश्यति नयनम् ॥
जननीसमा मे धरा प्रदूषिता
प्राणदायिनी प्रकृतिर्दूषिता
अनादृता यदा संस्कृतभारती
गमिष्यामि कथं योगनिकेतनम् ॥ १ ॥

कथं-----

देशेऽधुना यदा बुभुक्षिता बालाः
तेषां कृते न सन्तीह पाठशालाः
निर्यातिताः सन्ति यदा नारीजना
बलात्कारव्याधिर्वधतेऽनुदिनम् ॥ २ ॥³⁷

Prof. Rabindra Kumar Panda has written a *laharīkāvya* unlike the *laharīkāvya*s of Śankara and Panditrāja Jagannātha. Some examples are here.

प्रणयलहरी

अत्यन्तप्रणयसमुद्रस्य
सीमा कुत्र ?
अकल्पनीयसौरभस्य
पुष्पवाटिका कुत्र ?
अहमिह कामकीटः
कामयेऽहं प्रणयस्य कल्पवटमेव ।
अधुना
मम प्रणयवृक्षे
फलानि सन्ति

³⁷ *Ibid.*, pp. 92-93

न तु पुष्पाणि ।

२.

मम प्रणयपुष्पे

सौरभमस्ति

न तु सौन्दर्यम् ।

३.

मम प्रणयलतायामस्ति

सुकुमारता

न तु गतिशीलता ।

४.

मम प्रणयबीजे

समुत्साहोऽस्ति

न तु सामर्थ्यम् ।³⁸

2.2.12 *Dāmpatyam*

‘*Dāmpatyam*’ is a poem collection written by Dr. Naresh Batra. The book is published by Abhishek Prakashan in 2010. The book contains Sanskrit as well as Hindi poems. Sanskrit poems are written by Dr. Naresh Batra while Hindi poems are written by his wife Dr. Pratima Purindh. So, it’s a joint venture of husband and wife. Therefore the poet gave title to this poem collection as ‘*Dāmpatyam*’.

Sanskrit poems are divided in two parts. First part contains Sanskrit kāvyas, Gīta and Second part consists of ten *Patrakāvyas*. The subject matters of most of the Sanskrit poems are patriotism and Indian Culture. By his poems

³⁸ *Ibid.*, pp.102-103

the poet tried to awake interest in youth for Sanskrit and our culture. The following poem has tinge of modernity.

भारतीयसभ्यता पश्चिमं पलायते
आत्मजा स्वतन्त्रता दुर्विनीतायते ।
देवभाषाक्षयः आंगली वितायते ॥
सम्पातिवंशजः विहायसा पलायते ।
गृध्रग्रामो नृविग्रहेऽधुना नृपायते ॥
भारतीय सभ्यता पश्चिमं पलायते ।
लेखनाय लेखनी रोटोमैकायते ॥
ब्रह्मचारी बटुः वार्ड सञ्जायते ।
पूजनीयः गुरुः हन्त टीचरायते
उपवीतं गतं टाई लम्बायते ।
मेखला गता शिशोः बैल्ट बन्धायते ॥
दण्डधारणं तथा काष्ठपट्टिका गता
महार्घकर्गलानां पुस्तिका आगता
शीलवारकञ्चुकं बालिकासु निर्गतम् ।
जानुलम्बांशुकं सर्वतस्त्रपायते ॥
अम्बा माता गता माँम मम्मायते ।
तातः पिता गतः डैड पापायते ॥³⁹

The second part of poem collection where the poet wrote letters to his sisters, friends and Gurus.

2.2.13 *Gīrgūṭih*

³⁹ Batra, Naresh, *Dāmpatyam*, p.13

Gīrgītiḥ is a collection of Sanskrit poems written by Prem Shankar. The book is published by Sahitya Bhandar, Allahabad in 2011. The poems of this collection are divided in four parts according to their subject matter. First part consists of *Stutiparakakāvyas*. The poet named the part as *Devārpaṇam*. The second part is entitled as *Deśārpaṇam* where the poet included poems with subject matter of patriotism, freedom, on our national flag and Mahatma Gandhi etc. The next part is named as *Lolārpaṇam*; in this part the main theme of poems is love, while the fourth part *Lokārpaṇam* contains poems on general subjects.

The poet has also included Hindi Bollywood songs written by him Sanskrit.

मिलतीति जीवनेऽस्मिन् मैत्री यदा कदा ।

भवतीति वै सखीनां कृपा नैव सर्वदा ॥⁴⁰

Dr. Rajendra Tripathi ‘Rasaraja’ remarks about the poem collection:

शर्मा जी के संस्कृत गीतों में सहजता, सरलता, होने के साथ-साथ जन-सामान्य से जुड़ी संवेदनाओं, सहानुभूतियों, सामयिक समस्याओं, संघटनाओं, राष्ट्र प्रेम, देश-भक्ति, आध्यात्मिक-चिन्तन, भगवद्भक्ति, स्नेहिल भावनाएं और अन्यान्य अनुभूतियों को यथावसर समाविष्ट किया गया है । लोकपाल विधेयक, कालका मेल ट्रेन की दुर्घटना जैसी ऐसी रचनाएँ हैं जिनमें कवि का तात्कालिक करुणार्द्र हृदय स्पन्दित होता हुआ दृष्टिगत होता है । प्रकृति प्रेम, मानव प्रेम, सौन्दर्य, सद्भाव, समरसता जैसी संवेदनाओं के साथ-साथ राष्ट्रीय एवं सामाजिक संचेतना से जुड़ी रचनाएं अत्यन्त सरल, सुबोध, ललित, गेय और सुमधुर प्रतीत होती हैं।⁴¹

The following poem is on the contemporary theme of Lokapaal:

⁴⁰ Sharma, Prem Shankar, *Gīrgītiḥ*, p.114

⁴¹ *Ibid.*, p.18

लोकपालः

जनैरद्य संयाच्यते लोकपालः ।

यदन्नादिभिर्मुच्यतेऽयं विडालः ॥1॥

कदर्थेन दंष्ट्रोऽस्मदीयो हि देशः ।

ततो बाध्यते राष्ट्र-चक्रस्य जालः ॥2॥

कदर्थ-प्रभावाज्जनाक्रोश एवम् ।

क्रयो विक्रयोऽभून्महार्घः करालः ॥3॥

तथा छद्ममुद्रा परीतः कुचालान् ।

चलत्येव पाकः सुरक्तः शृगालः ॥4॥

विदेश-स्थितं तद्धनं प्राप्य शीघ्रम् ।

प्रमोदिष्यते भारतीयो मरालः ॥5॥

प्रदध्मात आन्दोलनार्थं तु दिल्ल्याम् ।

तदा रामदेवेन शङ्खो विशालः ॥6॥

प्रसुप्ता बलैर्घर्षिता रात्रिकाले ।

स्त्रियो बालवृद्धाः विषण्णः स कालः ॥7॥

इयं वर्तते लोकचर्चाऽपि चिन्ता ।

2.2.13 *Sinīvālī*

Sinīvālī is a poem collection in Sanskrit written by Ram Karan Sharma. This poem collection was published in 2003. It contains 46 Sanskrit poems and 760 verses. In the very outset of the book, the poet bows down to the goddess of speech *Vāgdevī*. In *śaktiśivam* he pays homage to Lord Śiva and Goddess Pārvatī and in *Jai Hanumānā guṇasāgar* he praises lord Hanumāna. The poet eulogized the mother India in following words:

हिमालयो यतः पिताऽस्ति विश्वमारुत्तमो

महोदधिर्धितः पिताऽस्ति विश्वसम्पदः श्रियः ।
यतश्च जाह्नवी प्रसूः सरस्वती तथा सरित्
नमामि भारतं प्रभारतं तमुन्नताननम् ॥ 7 ॥ ⁴²

There is a description of development of the country; social blemishes like violence, greediness, corruption, cheating etc. One can read the noble thoughts of the poet in the poem *Āpaṇameva jagadidam*. He will never sell his soul in the market of this world.

विक्रीणे नात्मानं नाहं धर्मं च विक्रीणे ।⁴³

2.2.14 *Āryavilāsa*

Āryavilāsa is a Sanskrit *Muktakakāvya* composed by Ramji Thakur. This *kāvya* was published in 2009. This *kāvya* has 346 verses. The poet has written on themes like status of women in contemporary society, social condition, political scenario etc.

In poet's words –

जले स्थले गगने वा
नृत्यति हिंसा सदैव कुटिलेयम् ।
दूरे शान्तिर्लीना
क्वचिदपि दीनेव विद्यते हन्तः ॥ 32 ॥ ⁴⁴

About Modern leaders poet writes:

वित्तबलार्जितविजयो
लुण्ठनपटुतां दधच्च निःशङ्कम् ।
सदसि सखे नैतिकतां

⁴² Sharma, Ramkaran, *Sinivālī*, p.73

⁴³ *Ibid*, p.156

⁴⁴ Thakur, Ramji, *Āryavilāsa*, p.18

व्याचक्षाणो निगद्यते नेता ॥११३॥⁴⁵

About leaders of former times –

भारतवीरसुपुत्रं

गुर्जरतिलकं स्वदेशसम्मानम् ।

वल्लभपटेल विदितं

स्मरामि सत्यव्रतं महात्मानम्⁴⁶ ॥११२॥

As the title suggests *Āryavilāsa* the whole poem is written in *Āryā* metre.

There is no definite order given to the subjects of the poem in poet's words –

प्रस्तुत काव्ये विषयानुसारेण न कोऽपि क्रमः । एकस्मिन् कुसुमभाजने

यथा विविधपुष्पाणि अवचित्य संगृह्यन्ते तथैवात्रापि

नैकविषयणभावानि पद्यानि संगृहीतानि सन्ति।⁴⁷

2.2.15 *Kāvyavilāsa*

Kāvyavilāsa is a collection of Sanskrit poems written by Omprakash Thakur.

It is published in 2008. This book contains 138 poems. Most of them are

Muktakakāvyas and few are *Gītas*. These *muktakas* are preaching ethics.

They advise to leave vices and learn merits. The poet narrates current social

conditions live violence, jealousy, greediness, hypocrisy, corruption,

cheating etc. The poet has also given Hindi translation of these poems.

(भ्रष्टाचारः) Reality of today's time-

प्रजाहितार्थे दत्तं वित्तं

कुरुते कस्य मनस्तोषं

अधिकृतपुरुषाणां तत् प्रायः

⁴⁵ *Ibid*, p.33

⁴⁶ *Ibid*, p.33

⁴⁷ *Ibid*, p.10

संवर्धयते धनकोषम् ॥ 279 ॥⁴⁸

2.2.17 *Śemuṣī*

Śemuṣī is a Sanskrit poem collection by Ram Karan Sharma. The book was published by Pratibha Prakashan, Delhi in 2009. This poem collection contains 16 poems. The title of the book borrowed from the ninth poem of this collection i.e. शाश्वतं शेमुषीवैभवम्.

Use of English word in verse –

मुद्राभिराभिरिह “पाकिट” – मारिताभिः

किं सेत्स्यते तव मनोरथ आसकामः ।

आनन्दमाप्यस्यसि किमत्र सखे त्वमेवं

मुष्णन् सदा परधनं छुरिकाभिराभिः ॥ २ ॥⁴⁹

2.2.18 *Sudharmā*

Sudharmā is a collection of Sanskrit poems written by Ram Karan Sharma. It was published by Pratibha Prakashan, Delhi in 2008. This poem collection contains 16 Sanskrit poems. All the poems have different subject matters ‘Devayāni’ has a content of God-demon war. ‘Ahalyā’ is based on well-known story of *Rāmāyaṇa*, etc.

One verse from the poem collection *Sudharmā* -

शिवः पातु विश्वं सदा कालकूटाद्

उमा पातु दैन्यात् समा दिव्यशक्तिः ।

विसर्गः स रामस्य सर्वान् पुनीतान्

अनुग्रहिका स्तात्तथा कृष्णगीता ॥ 11 ॥⁵⁰

⁴⁸ Thakur, Omprakash, *Kāvyaṭilāsa*, p.82

⁴⁹ Sharma, Ramkaran, *Śemuṣī*, p.90

2.2.19 *Karuṇā*

Karuṇā is a collection of Sanskrit poems written by Ramkaran Sharma. It was published in 2007. There are total 32 poems in this collection and total 554 verses are there. One beautiful verse from this collection:

सर्वं ममैव किं तव
विषवृक्षाणामिदं जगति मूलम् ।
इदममृतं सुमूलं
य इदं न ममेति भावो नः ।⁵¹

2.2.20 *Kāvyasudhā*

Kāvyasudhā is a collection of poem in Sanskrit. It is composed by Dr. Keshavram Sharma. The book was published in 2008. This poem collection contains 24 poems. These poems are divided in three parts according to their subject matter. The first part is *Stutikhaṇḍa*. In this part the poet writes *Stutikāvya* on Lord Gaṇeśa, Lord Śiva, Hanumānā and Goddess Durgā. The second part of this collection entitled *Balidānavīrāḥ* the where poet salutes our national heroes Subhashachandra Bose, Mangal Pandey, Ramprasad Bismil, Ashfaquulla-khan etc. The third part entitled *Prakīrṇāḥ* contains poems on different subjects like संस्कृतिः, भारती, मेट्रो यानम् etc.

2.2.21 *Sparśalajjākomalā smṛtiḥ*

‘*Sparśalajjākomalā smṛtiḥ*’ is a modern Sanskrit poem collection by Dr. Harshdev Madhav. It is published by Parshva Publication, Ahmedabad in 2007. This poetry collection consists of 150 poems. It has variety of forms.

⁵⁰ Sharma, Ramkaran, *Sudharmā*, p.18

⁵¹ Sharma, Ramkaran, *Karuṇā*, p.40

It contains parody, century-poem, Gazals, *gītikāvya*, mono-image *kāvya* and Haiku etc.

Dr. Madhav is known for composing mono-image poems in modern Sanskrit literature. He also has credited to introduce Japanese poetry forms Haiku, Tanka and Korean poetry form Sijo to the modern Sanskrit literature. Keeping the three line formation of Haiku in the mind, Dr. Madhav named it बिल्वपत्रम्.

The example of Haiku from this poem collection:

धटोऽस्ति लघुः ।
कूपे इरे....सलिलम् ।
श्रान्तौ चरणौ ।⁵²

2.2.22 *Mūkaṁ Nimaṇtraṇam*

Mūkaṁ Nimaṇtraṇam is a collection of new Sanskrit poems written by Dr. Maheshchandra Sharma. The book was published by Decent publishers and Distributors, Delhi in 2008. This poem collection contains 55 *achāṇḍas* Sanskrit poems. The poet commences this book with the poem ‘सर्वं खल्विदं ब्रह्म । ब्राह्मण भोजनम् narrates social inequality where poor beggars driven away from ‘भोजनमण्डपम्. दायज, वैवश्यम्, नारी ऋणम्, युवतिः & अशक्ता पत्नी’ highlight the problem of women and their exploitation. Many poems of this collection have picture of contemporary society. The poet composed these poems in free style.

2.2.23 *Vraṇo Rūḍhagranthiḥ*

⁵² Madhav, Harshdev, *Sparśalajjā Komalā smṛtiḥ*, p.12

Vraṇo Rūḍhagranthiḥ is an anthology of poems by Harshadeva Madhav. It is published by Parshva Prakashan, Ahmedabad in 2010. This poem collection is divided in three parts:

1. *Vraṇo Rūḍhagranthiḥ* (51 poems)
2. *Alakanandā* (28 poems)
3. *Mṛgayā* (20 poems)

The first part contains poems on subjects like life insurance agent, bomb, and advertisements in newspapers etc. The second part of this collection contains mono image poems on *Samudraḥ*, *pāśāṇaḥ* and *santrāsavādaḥ* etc.

Harshdev Madhav's poetry possessed almost all kinds of experimentation in subject and diction both. In the field of format and diction he has experimented in the newest poetic styles, has written Haiku, Tanka, Sizo verses in Japanese pattern.

2.2.24 *Paśupakṣivicintanam*

Paśupakṣivicintanam is a *Khaṇḍakāvya* written by Harinarayana Dixit. It is published in 2008. This *Khaṇḍakāvya* is divided into two parts viz. *Pūrvārdham* and *Uttarārdham*. Both the part contains 190 stanzas in each. There are more six verses at the end of the poem for poet's introduction. So, the poem has total 386 verses in number.

In the present poem, the poet tries to describe the pains and miseries of animals and birds. The poem highlights the pitiable condition of fauna due to cruel human behavior. Vidyadhara's letter to country's Prime Minister regarding animals and birds poor condition in this human world and requesting for the solution of their problems is interestingly written by the poet.

Language of the poem is simple and lucid and the flow of the language is suitable for the subject matter of poetry. The poet has used modern words like tractor, tanga etc. as it is in Sanskrit. Poet mainly used *Anuṣṭup* and *Bhujāṅgaprayātam* metres in the poem. The poem gives message of non-violence and protection of nature.

2.2.24 *Ajamohabhaṅgam*

Ajamohabhaṅgam is a *Khaṇḍakāvya* written by Harinarayan Dixit. It is published by Eastern Book Linkers in 2009. The poem is divided in six cantos viz. *Ajāśaktivarṇana*, *Vasantavarṇana*, *Ajavihāravarṇana*, *Priyāmṛtyuvarṇana*, *Ajamohavarṇana*, *Ajamohabhaṅgavarṇana*. The total numbers of verses in the poem are 410. At the end of the poem, we find six verses of brief introduction of the poet.

This *Khaṇḍakāvya* describes story of King Aja, Raghu dynasty. The poet has depicted the pathetic condition of king Aja due to the accidental death of his beloved wife Indumatī. The king became very sad and he lost interest in his life. He became indifferent and gave up all his duties. At that time the family priest of Raghu dynasty Sage Vaśiṣṭha gave advice to the king Aja.

स्वजनस्यापि तन्मृत्यौ मोहः कार्यो न धीमता ।

सुधियोऽपरिहार्येऽर्थे मुधा मोहं न कुर्वते ॥6.63॥⁵³

At last the king Aja, having heard the preachings of Vaśiṣṭha realizes his mistake and comes out of the sorrows. The poem is written in Vaidarbhi style. The poet has also provided Hindi translation of the poem. So it is easy to understand by non-Sanskrit readers.

⁵³ Dixit, Harinarayana, *Ajamohabhaṅgam*, p.141

2.2.25 *Manujāś śṛṇuta Giram Me*

Manujāś śṛṇuta Giram Me is a Sanskrit *muktakakāvya* composed by Harinarayana Dixit. It is published by Eastern book linkers Delhi in 2009. The book contains 386 verses, where 380 verses stand for main text and rest 6 verses are for short introduction of the poet. The main theme of the poem is present condition of the society. He reveals the real picture of society in the following words:

अत्र न कश्चित् स्वीयो न चास्ति कश्चित् परो जनस्संसारे ।

स्वार्थे साध्ये सर्वे स्वीयास्सिद्धे भवन्त्यमी चास्वीयाः ॥ 230 ॥⁵⁴

2.2.26 *Muktāśatī*

Muktāśatī is a collection of 101 verses written by Dr. Ram Vinay Sinh. The book is published by Winsar Publishing Company, Dehradun in 2010. The subject matter of these 101 verses is different from each other. So, they are free and not inter connected. Therefore, the poet entitled this book as *Muktāśatī*. The poet has also given Hindi translation of the Sanskrit verse. The verses from this book based on the themes like life, world, love, beauty etc.

When the poet himself translates his works in other languages, it does wonder and same happened here. The Hindi translation of the verses is so apt.

मदीये चेतसि प्रीतिः त्वदीये वा न वा,

त्वदर्थं प्राणदानीतिः त्वदीये वा न वा,

प्रणयदेवेन कृपया सत्कृता सत्यं महार्घा

⁵⁴ Dixit, Harinarayana, *Manujāś śṛṇuta Giram Me*, p.79

नवा विस्रम्भदारीतिः त्वदीये वा न वा ! ॥17॥⁵⁵

Hindi Translation:

किया है मैंने तुमसे प्यार, तुम करो न करो,
करूँ मैं तुमपे जाँ निसार, तुम करो न करो,
अजी, उल्फत है बड़ी चीज खुदा की नेमत
किया है इससे ऐतबार, तुम करो न करो !

2.2.26 *Cayanam*

Cayanam is collection of poems by Bhuvaneshwar kar Sharma. The book is published by Shri Prakashan, Bhuvneshwar, Odisha in 2004.

The poet has included poems on various themes in this collection. It contains स्वागतम्, विवाहगीतम्, कालिदासप्रशस्तिः, बलिवामनवृत्तम्, भारतविजयताम् etc.

जातिसंघबहुकर्मसूज्ज्वलं स्वं मतं प्रकटयद् गुरुस्वरम् ।

विश्वशान्ति सृजने सदा सरद् भारतं विजयतां विराजताम् ॥ 10 ॥⁵⁶

Last ten poems written for समस्यापूर्ति by using word 'व्यवस्था'.

2.2.27 *Jīvāturasamādhvīkam*

'*Jīvāturasamādhvīkam*' is a collection of modern Sanskrit *muktakas* written by Praveen Pandya. It is published by Rashtriya Sanskrit Sahitya Kendra, Jaipur in 2010.

The poet has made his experiences of life a subject matter of this collection. The poet has written in free style. He doesn't bind his work in any material structure.

⁵⁵ Sinh, Ramvijay, *Muktāśatī*, p. 36

⁵⁶ Sharma, Bhuvneshwar kar, *Cayanam*, p. 34

Example:

वीक्षन्ते मूकं नाविका हस्तौ बद्ध्वा स्थित्वा तटे दृढम् ।

निमज्जति जीवननौका स्निग्धां क्षेपणीं विना शान्तेऽपि सागरे ॥91 ॥⁵⁷

He has also provided self-made Hindi translation.

2.2.28 *He Madīya Dūrabandho*

‘*He Madīya Dūrabandho*’ is an anthology of Sanskrit poems written by Paramba Shree Yogamaya. The book is published by smt. Sabita Dash in 2011. It is a collection of 51 non-metrical poems written on various subjects.

Example:

त्वमेव

त्वमेव हि सर्वं मया विस्मृतं

भवतु सुखमथवा दुःखम् ।

उपेक्षिता मया स्वशरीरपीडा

विस्मृताप्यवसरस्य बेला ।

यतस्त्वमेव महानन्दमयः

जगति केवलम् ॥⁵⁸

The language of the poems is simple and easily comprehensible.

2.2.29 *Tava Sparśe Sparśe*

‘*Tava Sparśe Sparśe*’ is a modern Sanskrit poem collection by Dr. Harshdev Madhav. The book is published by Parshva Publication, Ahemdabad in 2004. This poem collection comprises of 139 poems. It has variety of poems; two *Khaṇḍkāvyās*, poem for children, Sonnet, Gazal and *Samvādakāvya*.

⁵⁷ Pandya, Praveen, *Jīvāturasamādhvīkam*, p.55

⁵⁸ Yogmaya, Paramba, *He Madīya Dūrabandho*, p.16

Dr. Madhav is a Sanskrit poet who loves to experiment with poetry.

Radhavallabh Tripathi remarks:

माधव का निराली प्रतिभान हाइकू, ताइका आदि विधाएँ कहने को
विदेशी काव्यधारा से लीं, पर उन्हें अपने रचाव में इस तरह जज्ब किया
है कि वे उन्हीं की अपनी विधाएँ बन गई हैं।⁵⁹

Dr. Madhav has written a poem in Pyramid shape and named it
पिरामिडकाव्यम्.

यः
जलं
समीपे
अवलोक्य
हरिणशिशुः
पञ्चत्वमगच्छत्
स न मृगतृष्णया,
अश्रद्धया जले ननु।⁶⁰

In his poem for children ‘शिशुगीतम्’ the poet writes:

आइसक्रीमचषकं
भुंक्त्वा क्रीडतः।
चटकश्चटकां
विना न रमते।⁶¹

Dr. Madhav has also included unusual theme for his poetry in this collection
like red light area etc.

2.2.30 Lasallatikā

⁵⁹ Madhav, Harshdev, *Tava Sparśe Sparśe*, p.207

⁶⁰ *Ibid*, p.128

⁶¹ *Ibid*, p.42

‘*Lasallatikā*’ is a collection of Sanskrit lyrics written by Dr. Haridatta Sharma. It is published by Raka Prakashan, Allahabad in 2004. Dr. Sharma also received Sahitya Akademi Puraskar in 2007 for this poem collection.

The meaning of ‘*Lasallatikā*’ is ‘shining creeper’. His poems have also shines of beauty and freshness. The poem collection contains 37 poems. The lyrics move around the subtle human emotions and therefore these are the representatives of human sorrows and sufferings. The poet has depicted downfall of humanity and human values in the poem ‘मानवतायात्रा’. This decadence of values lead to despair. Therefore, the disappointed poet writes in क्व गता मानवता –

अन्धं तमो जडीकृत आत्मा
प्रसृता दानवता
मानवता हि गवेषयामि
क्व गता मानवता ॥

In ‘थाईभूमिरीयम्’ the poet describes his experiences of Thailand visit. He nicely depicted the Buddhist tradition prevalent in Thailand.

The language of the poem is simple and fluent. The poem collection is a good aesthetic creation with varieties of forms and themes.

2.2.31 *Laghupadyaprabandhatrayī*

It is written by Dr. Ramji Thakur and published in 2010. As the title indicates the work is a collection of three *Laghukāvyas* viz. *Anuśāsanam* (*khaṇḍakāvyā*), *Līlāśukīyam* and *Preraṇāpuruṣaḥ Abrāham linkanaḥ*.

Out of these three, the first *Anuśāsanam* (*khaṇḍakāvyā*), contains 63 verses,

while the second *kāvya Līlāśukīyam* consists of five cantos having 217 verses and the last one i.e. *Preraṇāpuruṣaḥ Abrāham Linkanaḥ* contains 64 poems. Thus the collection contains 344 verses in total.

In *Anuśāsanam* the poet has presented the essence of the Upaniṣadas and the values of puranic statements. For example, the poet writes:

कुवासनाजालनिबद्धमानसे
न शान्तिरस्ति स्थिरतापि न क्षणम् ।
चलत्तरङ्गे जलधौ निपातितो
निमज्जनोन्मज्जनलुप्तचेतनः॥३८॥

The basic essential poetic qualities such as figures of speech are applied in appropriate ways through various traditional metres. Sometimes the poet has used the metres of his mother tongue Maithili. The poet has depicted the problems faced by the people in contemporary time.⁶²

2.2.32 *Bhāti Te Bhāratam*

Bhāti Te Bhāratam is a Sanskrit Parody (*Pratikāvya*) written by Dr. Harshdev Madhav. It is published by Smt. Sabita Dash with the financial assistance from the Rashtriya Sanskrit Sansthan in the year 2007. It contains 107 verses. So we can say it *śatakakāvya*. The main poem was written by Dr. Ramakant Shukla entitled *Bhāti Me Bhāratam* where poet sung the glory of India and Indian culture. Dr. Shukla showed the picture of ideal India but in the present poem Dr. Harshdev Madhava introduces us to the

⁶² Banmali Biswal, *Ramji Thakur's Creative Writings in Sanskrit*, Drik, Edi. Shivkumar Mishra, Banmali Biswal, Vol. 26th&27th (combine issues), pp. 164-167

harsh and bitter reality of current India. The poem is full of satire and we can see it in the very first verse of the poem itself.

विश्वबन्धुत्वमुद्धोषयत्पावनं
प्रान्तभाषाविभक्तञ्च धर्मादिभिः ।
स्वं गृहं वह्निना सेचयत्सन्ततं
चीनपाकादिभीतं प्रियं भारतम् ॥1॥⁶³

The poet didn't miss to mention about the *Rāma-janmabhūmi* controversy, hypocrisy in the name of religion, terrorist attacks, and degeneracy of today's youth.

प्रीति जिण्टा विपाशा मयी सभ्यता
यौवनोच्छृङ्खलं तावकं भारतम् ॥22॥⁶⁴

And poet end this poem with -

चारुकीर्तिः ककुष्यायिनी प्रोज्वला
कावेरी-गोधरा-काश्मिरैः कीर्तिता ॥104॥⁶⁵

Sanskrit text is followed by English transcreation by Dr. Arun Ranjan Mishra and Hindi-Oriya transcreation by Dr. Narayan Dash.

Dr. Umesh Datt Bhatta remarks in the foreward to the poem:

स्वतन्त्रता के उपरांत भारत को हमने पराभव तथा अपकर्ष के
किस ढांचे में ढाल दिया, भाति ते भारतम् उसका विशद् शब्दचित्र प्रस्तुत
करता है । साठ वर्ष के स्वाधीन जीवन में देश के नागरिको ने क्या खोया
क्या पाया, यदि इसकी विस्तृत झांकी देखना है तो डॉ. माधव ने भारत
की दुर्दशा का चित्र खींचा है वह साहस अन्यत्र नहीं मिला । अदम्य साहस

⁶³ Madhav, Harshdev, *Bhāti Te Bhāratam*, p.1

⁶⁴ *Ibid*, p.22

⁶⁵ *Ibid*, p.104

का चरम प्रयास है । डॉ. माधव की 104 छन्दों की सर्जना भाति ते
भारतम् ॥⁶⁶

2.2.33 *Aṭalbihārivājapeyi-śatakam*

Aṭalbihārivājapeyi-śatakam is a *Śatakakāvya* written by Dr. Deva Narayan Jha. This *kāvya* has 100 verses in number. The book is published by poet himself in year 2007. The poet has thoroughly described personality of Atal Bihari Vajapeyi, his childhood, his education, his political career everything. Dr. Chandrabhushan Jha in his forward to the book writes –

पं. देवनारायणझामहोदयैः प्रणीतं वसन्ततिलकावृत्तो निबद्धम्
अटलविहारिवाजपेयिशतकं नाम प्रसादान्वितं गीतिकाव्यं कमपि अ-
कांग्रेस-दलीयं प्रधानमंत्रिणं विषयीकृत्य विरचिता पुस्तकरूपेण
प्रकाशयमाना आद्या संस्कृतरचना वर्तते । भारतीयजनताहृदि
विराजमानानां श्रीमतो वाजपेयिन् चरितिकृत्ये दम्प्रथमतया विनर्मितं
काव्यं निश्चप्रचमेव किमपि विशिष्टं महत्वं विभर्ति । अस्मिन् स्तुतिकाव्ये
नायकस्यार्जवम्, वचोवैदग्ध्यम्, प्रसन्नवदनत्वम्, दर्पणशून्यत्वम्,
नीतिवैशारद्यम्, सौहार्दभावभरत्वम्, सच्छीलत्वम्, विद्याव्यसनम्,
लोकप्रियत्वम्, राष्ट्रहितसंवर्धनाय सफलसमर्पणं च सविशेषं
समुपवर्णितानि । भाषा नायकस्य चरितमिव सुतरां सरला चेतोहरा च
चकास्ति ।⁶⁷

The whole poem is written in *Vasantatilakā* metre. The poet beautifully described personality of Vajapeyiji in following words:

भाषाविशेषचटुलो मृदुलः प्रकृत्या
साहित्य- सौभग- विभावित- भव्यभावः ।

⁶⁶ *Ibid*, forewarding, pp.4-5

⁶⁷ Jha, Devanarayana, *Aṭalbihārivājapeyi-śatakam*, p.12

सौहार्द- फुल्लवदनो विशदाशयोऽयं

कोऽप्यद्भूतः पुरुष एष नु वाजपेयी ॥ २३ ॥⁶⁸

It is a स्तुतिपरक काव्य, So the poet praising Vajapeyi compare him with Gandhi, Patel and Nehru.

रम्यो विनेयकुशलः सुखदः प्रजानां

क्षाध्यो भवान् सपदि दत्तविकासदृष्टिः ।

बापु- जवाहर- पटेलपदाधिरुहो

जीयात् प्रतापतयनो बुधवाजपेयी ॥94॥⁶⁹

2.2.34 *Ruṣiyāśatakam*

Ruṣiyāśatakam is a *śatakakāvya* written by Acharya Digambar Mahapatra. It has hundred verses. The book is published in 2003. This century poem comes under travel literature. In this poem the poet narrates his visit to Russia. In this 100 verses, the poet has described life style of Russian people, their culture geographical description, government, Russian Art, Agriculture, their efforts for World-peace Scientific and Technological developments, advancement in War-technology, Literature, Natural beauty of the rivers, Paintings, Sculpture, Political traditions of past, etc.

The poet has enriched his work by furnishing minor details about the life style of Russian people, their attitude, their humanitarian spirit, their interests and dedications for the progress and prosperity of the nation and their socio cultural traits.

Description of Volga River in poet's words:

⁶⁸ *Ibid*, p.28

⁶⁹ *Ibid*, p.48

सन्ध्यापि जायत उषेव तुषारयोगात्
ऊषस्यपि प्रवतीयं सुधांशुवक्त्रा ।
रात्रौ विवस्त्ररमणीव विहाय लज्जां
पत्यै रतिं वितनुते किमु सा प्रशान्ता ॥58॥

In this kāvya the poet recaptures the beauty and glory of Russia by the fascinating descriptions. The poet has relived the traditions and culture of that country and also has taken the Sanskrit readers to an unknown world.

The poet has used metres like *Indravajrā*, *Upendravajrā*, *Upajāti*, *Vasantatilakā*, *Anuṣṭup* and *Toṭaka*. The poet also used *Arthālaṃkāras* like *Upamā*, *Utprekṣā*, *Rupaka*, *Arthāntarnyāsa* etc.

2.2.35 *Indirāsurabham*

Indirāsurabham is a *śatakakāvya* written by Dr. Ram Sumer Yadav. It has 105 verses. The book is published by Alamkara Prakashan, Jaipur in 2005. This original Sanskrit poem is followed by Hindi translation done by Ramsouhavan Yadav and English translation by A. S. Rangnatha.

The Poem begins with the benedictory stanza as per Sanskrit literary tradition. The poet bowed down lord Rāma and Kṛṣṇa. The whole poem is dedicated to life span of India's former Prime Minister Indira Gandhi. The poet praises Indira Gandhi as a truthful, honest, prudent and dutiful political leader. She was against casteism and sectism. She was always determined for country's development. She has launched schemes like green revolution, industrial revolution, *Viṃsa-sūtrī* etc. Our poet being highly influenced by Indira Gandhi's work praises her in following words:

यथा भारते भात्यसाविन्दिरा वै
यशोगानमस्याश्चनद्यश्चरन्ति ।

हिमाद्रेः सदा तुङ्गता सागरस्य

गभीरत्वगीतं भवे कामनानाम् ॥8.6॥

The poet has not only described Indira's life but he has also given beautiful and picturesque description of Kashmir. The poet compares Kashmir with heaven. The poet has used several metres in the poem such as *Śikharinī*, *Drutavilambita*, *Vasantatilakā*, *Sragviṇī*, *Vamśastha*, *Upendravajrā*, *Upajāti* and *Pañcacāmara*. The language of poem is simple which is easily comprehensible and enjoyable.

Prof. G. C. Tripathi writes about this *Kāvya*:

Indirāsaurabham is a wonderful poetical composition of more or less a Khandakāvya (or Mukataka) type of Variety describing beautifully the main and outstanding features of the character and nature of his iron lady. Who was firm, strong and consistent in her decisions and actions and yet so soft and kind in her inner self. The *kāvya* is thus not only the glorification for a particular lady of singular nature but has come about to become a tribute to the woman power, the Shakti of Mother India.

2.2.36 *Anubhūtiśatakam*

Anubhūtiśatakam is a *kāvyaśaṅgraha* which contains 115 verses. The book was composed by Dr. Jeet Ram Bhatt. It was published by Prakarsh (Reg.) Organization from Delhi in the year 2006. The poem has 21 different titles such as मङ्गलानुभूतिः, प्रार्थनानुभूतिः, राष्ट्रगौरवानुभूतिः etc. poet has used different meters to describe his अनुभूति's. Poet used meters like *Pañcacāmara*, *Bhujāṅgaprayāta*, *Toṭaka*, *Drutvilambita*, *Nārāca* etc.

In राष्ट्रगौरवानुभूतिः the poet writes –

त्रिवर्ग- चक्र युद्धवजं त्रिसिंहचिह्नराष्ट्रियम्
प्रतीकमस्ति राष्ट्रगानमर्चना च गीतिका
सुपद्मपुष्पमस्य राष्ट्रियः पशुश्च केसरी
मयूर राष्ट्रिय खगः धृतिः श्रमश्च जीवनम् ॥२०॥⁷⁰

While in संस्कृतोपेक्षानुभूतिः poet writes that after witnessing the activities that are happening in this country and witnessing the vulgarities exhibited through the tongue by the people in their speech; the Sanskrit language slowly stated departing to the Devaloka.

किमद्य राष्ट्रे चलितां प्रवृत्तिं
दृष्ट्वा जनानामपवित्रजिह्वाम् ।
गीर्वाणवाण्यस्मि विचार्य चित्ते
शनैः शनैः गच्छति देवलोकम् ॥८८॥⁷¹

2.2.37 *Bhraṣṭācāra-saptaśatī*

Bhraṣṭācāra-saptaśatī is a *Prabandha Kāvya* written by Dr. Shiva Sagar Tripathi. It is divided into 17 cantos and 725 verses. It was published by Jagadish Sanskrit Pustakalaya, Jaipur in 2005. Its Hindi translation is also prepared by the poet himself.

Corruption is a burning issue of present age. It is a poison which sprayed everywhere in society. Dr. Tripathi in one of his beginning verses writes-

भ्रष्टमदो भ्रष्टमिदं, भ्रष्टोऽसौ भ्रष्टसंहतिः ।
भ्रष्टाचारस्य साम्राज्यं प्रसृतमद्य दृश्यते ॥1.6॥⁷²

⁷⁰ Bhatt, Jeet Ram, *Anubhūtiśatakam*, p.20

⁷¹ *Ibid*, p. 88

⁷² Tripathi, Shivsagar, *Bhraṣṭācāra-saptaśatī*, p.2

It is like an infectious disease. Our poet Dr. Tripathi has chosen this very topic as the theme of his *Prabandhakāvya*. In fact Devarshi Kalanath Shastri in the Preface of this poem addresses corruption as *Mahānāyaka* of this poem.

Today each and every field is affected with corruption, its education, politics, cinema, literary field or corporate world.

प्रभवो भ्रष्टातायास्तु, प्रकटितः पदे पदे ।

प्रभावो भ्रष्टतायास्तु प्रकटितः पदे पदे ॥4.70॥⁷³

The poet also made us laugh over his use of sentences like खादेत् खादयताञ्चैव। The poet has used simple Sanskrit to express himself. He avoided use of difficult words and complex sentences. The poet Dr. Tripathi himself declares that he follows the direction given by Kṣemendra and mostly uses *Anuṣṭup* metre.

शास्त्रं कुर्यात् प्रयत्नेन प्रसन्नार्थमनुष्टुभा ।

येन सर्वोपकाराय याति सुस्पष्टसेतुताम् ॥

The poet has also used few other metres at the end of cantos such as *Srgvini*, *Bhujaṅgaprayāta* and *Śārdulavikrīḍita*.

Though it's a *Prabandhakāvya* Abhiraja Rajendra Mishra writes in the *Naṇdivāk* of this book -

शिवसागरत्रिपाठिप्रणीतेयं कृतिः सप्तसर्गान्विता साक्षान्महाकाव्यायते ॥

2.2.38 *Nāciketakāvya*

Nāciketakāvya is a Sanskrit *Prabandhakāvya* composed by Dr. Harirama Acharya. The book was published in 2008. As the title suggests, the *kāvya* is based on Yama-Naciketā *Ākhyāna* of *Kaṭhapaniṣada*. This *kāvya* is divided in seven cantos. Poet has created new character Sumedhā,

⁷³ *Ibid*, p.24

who is wife of Vājāsraṇvā and the mother of Naciketā. The poet has given pictures queue description of penance-grove of Vedic period. There are descriptions of गुरुकुलशिक्षापद्धति, यज्ञसंस्था, दानचर्या, सद्धर्माचरणं, प्रकृति-परिसेवनम् etc.

The poet, Dr. Acharya also writes about his poem *Nāciketakāvyam* in the स्वकथनम् –

भारतीय संस्कृतेः सनातनजीवनमूल्यानामपि यथाप्रसङ्गं यथाशक्यं गुम्फनं विहितं येनाधुनिके भौतिक-चाकचिक्यप्रधाने च्युतसंस्कृति – किल्बिषप्रदूषिते युगे चिरसञ्चितानां श्रेयस्काराणां मानवीय संस्कृतिमूल्यानां परिज्ञानं भूयात्, अस्ताचलीयगडुलिकाप्रवाहपतितानां गतानुगतिकदोषग्रस्तानां यूनां हृत्पटलेषु चादर्शः भारतीयसांस्कृतिकमूल्यानां किञ्चित् रेखाङ्कनं भवितुं शक्येत ।⁷⁴

2.2.39 *Patrakāvyam-dvītyobhāgaḥ*

Patrakāvyam-dvītyobhāgaḥ is written by the scholar Satyavrat Shastri. It is a collection of letters in Sanskrit verse. The book was published by Eastern Book Linkers, Delhi in 2008. The first part of *Patrakāvyam* was published in 1994 by Eastern Book Linkers. Satyavrat Shastri has set a new trend in Sanskrit literature by this work. In the beginning of his book he writes:

उद्धाटयन् मम मनोगतसूक्ष्मभान्
स्नेहातिरेक सुभगं मयका भवग्रयः ।
नानादिशाद्रुमलताचितपत्रजालं
हतन्तुजालमिव सङ्ग्रथितं रसेन ॥⁷⁵

⁷⁴ Acharya, Harirama, *Nāciketakāvyam*, Preface, p.1

⁷⁵ Shastri, Satyavrat, *Patrakāvyam-dvītyobhāgaḥ*, Preface, p.1

Patrakāvyam-dwitīyobhāgaḥ is a collection of 46 letters. Prof. Shasrtri addressed these letters to his friends, scholars and students. Prof. Shastri has written letters addressing Keshab Chandra Dash, Durgadatta Shastri, Chandrabhushan Jha, Harshadev Madhav, Dr. Prasharya Mitra Shastri, Bhaskar Varnekar, Revaprasad Dwivedi etc.

These letters of Prof. Shastri are on different subjects. We can divide it in greetings, letters based on the current condition of country, about creative writings in Sanskrit and about *śāstras*.

Prof. Shastri has written letters in praise of many modern works. He writes about the *Kāvya Bhāratagauravam*.

पद्योत्तमानि रम्याणि भवद्भूरीरचितान्यहम् ।

पाठं पाठं सुबोधानि निवृत्तिं परमा गतः ॥⁷⁶

Prof. Shastri describes condition of Kashmir in his letters in following words.

आतङ्कवादिभिर्दुष्टैर्दुष्टः पन्था समाश्रितः ।

रम्य कश्मीरदेशो यद्वाशात्कष्टाश्रितोऽधुना ॥⁷⁷

(पत्रालयं द्वितीयो भागः)

2.2.40 *Havirdhānī*

Havirdhānī is collection of Sanskrit Ghazals by Abhiraj Rajendra Mishra. This collection of Ghazals contains 54 Ghazals. The book was published by Vaijayanta Prakashan, Allahabad in 2009.

Prof. Mishra defines *Havirdhānī* as हवींषि धीयन्तेऽस्यामिति हविर्धानी⁷⁸. The poet didn't blindly follow the traditional Urdu Ghazal form. He kept intact the feel of Sanskrit language and literature.

⁷⁶ *Ibid*, p.220

⁷⁷ *Ibid*, p.34

Ajaykumar Mishra writes:

त्रिवेणी-सुकवि मिश्र की गझलों में उर्दू अदब की गझलों की तरह ही प्रेम ।
शृंगारभाव की मार्मिक तथा संवेदनात्मक गहनता के वैशाल्य के साथ-
साथ संस्कृत कविता की हजारों सदियों की उदात्त तथा जीवंत परंपरा भी
सन्निहित है ।⁷⁹

The striking feature of this Ghazal collection is that the poet has given information about the place, time, date and year, where the particular Ghazal was written.

चिन्तये शोखोटकं ननु मरुवणे जातम् ।

नित्यतैदाघे वयो येनाऽखिलं क्षपितम् ॥⁸⁰ (किमधिकं प्रथितम्?)

The above given Ghazal was written by poet at Vallabhagadha at 11 o'clock in the morning dated 22-08-2007. All the Ghazals are followed by the Hindi translation given by poet himself.

Thus we see that many poets are at present writing in Sanskrit. They have written on various modern themes and in various forms. New trends are also observed. The poet also follows creative tradition strictly and composed the *Mahākāvyas* and *Khaṇḍkāvyas*. Sanskrit language is also becoming free and simple devoid of long compounds and difficult words.

2.2.41 *Kāvyakairavam*

Kāvyakairavam is a poem collection by composed by Rabindra Kumar Panda. The anthology of poems is published by Arvachina Sanskrit Sahitya Parishad, Vadodara in 2007. It contains total twenty poems on various subjects. The poem *Samskritvarsham* sings the glory of divine Sanskrit language, *Kargilam* describes the valour of Indian soldiers and the pathetic

⁷⁸ Mishra, Abhiraj Rajendra, *Havirdhānī*, p.15

⁷⁹ *Ibid*, pp.7-8

⁸⁰ *Ibid*, p.80

condition of people of Kashmir region of India during the Kargil war. At the end of the poem Dr. Panda reminds us that we are Indians and our culture believes in Non-violence.

भारतीयो वयं सर्वे शान्तिमैत्रीप्रचारकाः ।

अहिंसा परमो धर्मनीतिश्च गायका वयम् ॥⁸¹

The poem *Bhukampabhairavam* narrates the condition of Kutch and Bhuj region of Indian state Gujarat after the earthquake. The book contains two century-poems – *Samsārasatakam* and *Durjansatakam*. The language used by poet is simple and easily understandable.

2.2.42 Tirtha Bhāratam

Tirtha Bhāratam is a book written in form of verses by Rahasbihari Dwivedi. It is published by Wagish trivedi from Allahabad in 2009. As the title suggests the book contains the description of holy places of India. It has 175 pages and total 853 verses. In this book the poet covered almost all the pilgrimages of India such as twelve jyotirlingas, all Shaktipithas, all the major temples like Tirupati, Minakshi Amman temple, Guruvayur, Girnar, Pavapuri, chardham, Vaishno devī, Amarnatha, Dakor, Pandharpur, dwarika, Jagannatha puri, Mathura and Ayodhya. Dr. Dwivedi has given depiction of not only Hindu tirths, but also Jain and Shikh tirthas. Author has given detailed information of the holy places like the exact location where the temple situated, description of the idol of deity of that temple, the importance of the Darshan of the deity, the important day of worship for that particular deity etc.

Have a look on the Amarnath in author's words:

⁸¹ Panda, Rabindra Kumar, *Kāvyaakairavam*, p.100

न मन्दिरं किञ्चिदिहास्ति शम्भोर्न शिल्पिभित्स्य गुहा कृत्तास्ते ।
द्वारं विना प्राकृतिकी गुहेयं हिमस्य लिङ्गं स्वयमुद्भूतं च ॥ ⁸²

Thus I could find out only these many works i.e. 16 *Mahākāvyas* and 44 *Kāvyasaṃgrahas*. I could collect information about some books. But they are not available. There are some Sanskrit magazines also who published Sanskrit poems. But it is not possible to cover all the poems in the study. So I confined my study to available books only.

⁸² Dwivedi, Rahasbihari, *Tirtha Bhāratam*, p.103