

CHAPTER – I

SURVEY OF SOME MODERN WORKS OF 20TH AND 21ST CENTURY

Sanskrit Literature has been travelling from ancient to modern period and now it has reached 21st century being enriched by the painstaking efforts of creative writers of modern time. Beginning from 19th century till today, a period of around 200 years is said to be the modern period of Sanskrit literature. The *Mahākāvyas* like *Rāmāyaṇa*, *Mahābhārata*, *Buddhacarita*, *Raghuvamśa*, *Kumārasambhava*, *Kirātārjunīya*, *Śiśupālavadha*, *Naiṣadhīyacarita*, *Haravijaya*, etc. are great works of classical period. Their popularity is evident from the rich commentarial literature written on these *Mahākāvyas*. This legacy of composing epics is still continuing. Prof. Rabindra Kumar Panda rightly remarks:

“The twentieth century is an important period in the history of modern Sanskrit literature. It was the period when the great minds were busy with the innovative ideas for bringing out changes and revolutions to establish the humanism in a form required for the country. It was also a time of peace and freedom. Man was completely free from the slavery. The century has accepted many new challenges and has also accommodated a fresh air of revivalism as well as modernism.”¹

¹ Panda, Rabindra Kumar., “New Trends in Sanskrit Poetry of Twentieth Century”, In: *Essays on Modern Sanskrit Poetry*, p.10

Modern Sanskrit Literature has now developed as a new discipline. It is mostly free from the traditional bindings. New forms and genres have been developed. Free style poems, lyrics, radio plays, biographies and auto-biographies, and fictions and travelogues are being composed which give a different colour to the contemporary Sanskrit Literature.

Satya Vrat Varma rightly observes:

“Despite its traditional moorings, the contemporary Sanskrit literature has established itself, over the years, as a vibrantly distinct entity, well attuned to changing milieu. While drawing sustenance from the vast mass of earlier literature which in its totality symbolizes the ancient wisdom of the nation, the present day Sanskritist has been equal to the new horizons and challenges unleashed by the emerging social and political forces, and intimate interactions with the diverse languages and literatures.”²

In spite of new forms of Literature, the traditional forms like the epics, *khaṇḍakāvyas*, *śatakakāvyas*, *laharī-kāvyas*, plays, prose writings, the messenger-poem, novels are also composed by the poets of our time strictly following the rules and formulas given by the ancient rhetoricians.

Satya Vrat Sastri rightly says:

“The flow of creative activity in Sanskrit has continued down the centuries. It did not stop any time. Even in the present period it continues with full force. Sanskrit

² Varma, Satya Vrat, Foreword to the Book- *A Marigold of Modern Sanskrit Literature* of Sweta Prajapati, pp. v-vi

literature is being enriched even now by thousands of works.”³

Banamali Biswal rightly says:

“The 2nd half of 20th century and the first decade of 21st century is being rightly considered as the golden age for the modern Sanskrit literature.”⁴

In this modern period, all the literary forms i.e. *Mahākāvyas*, *Khaṇḍakāvyas*, *Śatakakāvyas*, *Laghukāvyas*, *Gītikāvyas*, *Gadyakāvyas*, Plays, Novels, Short-stories and others have been composed. Here I deal with the prominent *Mahākāvyas*.

I. MAHĀKĀVYAS OF 20TH AND 21ST CENTURY

The tradition of Sanskrit *Mahākāvya* is very rich from the very beginning. Among all the *Mahākāvyas*, the *Rāmāyaṇa* and the *Mahābhārata* are the best examples of this tradition. The *Mahākāvyas* form a very important part of our literary treasure. In this form a poet gets opportunity to explore all his literary talent and to incorporate his knowledge to make his poetry best for the pleasure of connoisseurs. Many rhetoricians have given definitions of *Mahākāvya*. Here, I have quoted some definitions of long poem given by the rethoricians. Bhāmaha gives the definition of *mahākāvya* in his *Kāvyaśālāṅkāra* as:

सर्गबन्धो महाकाव्यं महतां च महच्च यत् ।

अग्राम्यशब्दमर्थ्यं च सालङ्कारं सदाश्रयम् ॥

मन्त्रदूतप्रयाणाजिनायकाभ्युदयैश्च यत् ।

पञ्चभिः सन्धिभिर्युक्तं नातिव्याख्येयमृद्धिमत् ॥

³ Shastri, Satya Vrat, “Indology in Historical Perspective”, In: *Sthāpatyam*, Ed: Ramendra Pandey, Journal of the Indian Science of Architecture & Allied Sciences, pp. 10-11

⁴ Pathak, Jagannatha, *Jagannātha-subhasitam*, Ed: Banamali Biswal, p. ix

चतुर्वर्गभिधानेऽपि भूयसार्थोपदेशकृत् ।
युक्तं लोकस्वभावेन रसैश्च सकलैः पृथक् ॥
नायकं प्रागुपन्यस्य वंशवीर्यश्रुतादिभिः ।
न तस्यैव वधं ब्रूयादन्योत्कर्षाभिधित्सया ॥
यदि काव्यं शरीरस्य न स व्यापितयेष्यते ।
न चाभ्युदयभाक्तस्य न मुघादौ ग्रहणस्तवौ ॥ ⁵

“*Sargabandha* means *Mahākāvya*, It is so called because it is composed in *Sargas*. It is large and describes significant events in the lives of great men and women. Vulgar expressions have no place in it. It is full of graceful thoughts and ideas, embellished with figures of speech and described good and dignified characters. Besides, it abounds in the description of conference for discussion between the kings and their ministers, sending of the messengers, wars, victory of the hero, etc. It contains five *Sandhis* - *Mukha*, *Pratimukha*, *Garbha*, *Vimarśa* and *Upasamhāra*, the stages sowing the development of the narrative. Its understanding and appreciation do not demand lengthy explanatory commentaries. In other words, it is written in a simple, lucid and intelligible style. Though it describes all the four *Puruṣārthas*- *Dharma*, *Artha*, *Kāma* and *Mokṣa*, it lays more stress on the *artha*. It is in accord with the natural state of the movable and immovable world, besides being rich in all sentiments. The *mahākavi* should

⁵ Bhāmaha, KL, Ed., Ramananda Sharma, Verses 19 to 23, p. 21.

be careful in not describing the death of hero. For, the hero is expected to occupy and influence the *mahākāvya* from its beginning right up to its end.⁶ (Translation by Lele, W.K)

Daṇḍin defines the epic in his *Kāvyaḍarśa*:

सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम् ।
आशीर्नमस्क्रिया वस्तुनिर्देशो वापि तन्मुखम् ॥
इतिहासकथोद्भूतमितरद्वा सदाश्रयम् ।
चतुर्वर्गफलोपेतं चतुरोदात्तनायकम् ॥
नगरार्णवशैलर्तुचन्द्रार्कोदयवर्णनैः ।
उद्यानसलिलक्रीडामधुपानरतोत्सवैः ॥
विप्रलम्भैर्विवाहैश्च कुमारोदयवर्णनैः ।
मन्त्रदूतप्रयाणाजिनायकाभ्युदयैरपि ॥
अलंकृतमसंक्षिप्तं रसभावनिरन्तरम् ।
सर्गेरनतिविस्तीर्णैः श्रव्यवृत्तैः सुसन्धिभिः ॥
सर्वत्रभिन्नवृत्तान्तरुपेतं लोकरञ्जकम् ।
काव्यं कल्पान्तरस्थायि जायेत सदलंकृति ॥
न्यूनमप्यत्र यैः कैश्चिदंगैः काव्यं न दुष्यति ।
यद्युपात्तेषु सम्पत्तिराराधयति तद्विदः ॥
गुणतः प्रागुपन्यस्य नायकं तेन विद्विषाम् ।
निराकरणमित्येष मार्गः प्रकृतिसुन्दरः ॥
वंशवीर्यश्रुतादिनि वर्णयित्वा रिपोरपि ।
तज्जयान्नायकोत्कर्षवर्णनञ्च धिनोति नः ॥⁷

⁶ Lele, W. K, *Bhāmaha's Kāvyaḍarśa : A Stylistic and Methodological Study*, pp.95-96

⁷ Daṇḍin, KD, Ed.; R.K.Panda, Verses - 14 to 22

‘*Sarga-bandha*’ is a ‘*Mahākāvya*’. Its beginning is either a blessing or a dedication or an indication of the contents. It has its source either in a story told in the *Itihāsa* or other good material. It deals with goals viz. *Dharma*, *Artha*, *Kāma* and *Mokṣa*. It should have great and generous person as the hero. It should be embellished with descriptions of cities, oceans, hills, seasons, moonrise, sunrise, sport in garden and sport in the waters, drinking scenes, festivals, enjoyment (love), separation of lovers, their marriage and nuptials and birth of princes, likewise of consultation with the ministers sending messengers or ambassadors journeys (royal progress), war and the hero’s victories; dealing with these at length and being full of *Rasa* and *Bhāva*: with *sargas* which are not very lengthy and which are well-formed with verse measures pleasing to the ear; everywhere dealing with a variety of topics (in each case ending each canto in a different metre). Such a poem being well-embellished will be pleasing to the world at large. The hero by his good qualities and by that very description displeasing his enemies is naturally a beautiful method. After describing the lineage, prowess and scholarship etc., even of the enemy, the excellence of the hero by his victory over such an enemy is also pleasing.⁸

⁸ *Ibid*

Vedavyāsa defines *Mahākāvya* as follows in *Agnipurāṇa*:

सर्गबन्धो महाकाव्यमारब्धं संस्कृतेन यत् ।
तादात्म्यमजहत्तत्र तत्समं नातिदुष्यति ॥
इतिहासकथोद्भूतमितरद् वा सदाश्रयम् ।
मन्त्रदूतप्रयाणानि नियतं नाति विस्तरम् ॥
शक्वर्याऽतिजगत्याऽतिशक्वर्या त्रिष्ठभा तथा ॥
पुष्पिताग्रादिभिर्वक्त्राभिजनैश्चारुभिः समैः ।
युक्ता तु भिन्नवृत्तान्तानातिसंक्षिप्तसर्गकम् ॥
अतिशक्वरिकाष्टभ्यामेकसंकीर्णकैः परः ।
मात्रयाऽत्यपरः सर्गः प्राशस्त्येषु च पश्चिमः ॥
कल्पोऽतिनिन्दितः तस्मिन्विशेषा नादरः सताम् ।
नगरार्णवशैलर्तुचन्द्रार्काश्रमपादपैः ॥
उद्यानसलिलक्रीडामधुपानरतोत्सवैः ।
दूतीवचनविन्यासैरसतीचरिताद्भुतैः ॥
तमसा मरुताऽप्यन्यैर्विभावैरतिनिर्भरः ।
सर्वशीतिरसैः स्पृष्टं पुष्टं गुणविभूषणैः ॥
अत एव महाकाव्यं तत्कर्त्ता च महाकविः ।
वाग्वैदग्धप्रधानेऽपि रस एवात्र जीवितम् ।
पृथक् प्रयत्नं निर्वर्त्य वाग्विक्रमणि रसाद्वपुः ।
चतुर्वर्गफलं विश्वव्याख्यातां नायकाख्यया ॥⁹

“A *mahākāvya* is usually divided into cantos. It is to be written in pure Sanskrit and in no other dialect. Some historical incidents or some characters of celebrity should form the theme of a *mahākāvya* or some supernatural

⁹ Joshi, K. L., Ed., *Agnimahāpurāṇa*, Vol. 2, Verses 24 to 34, pp. 337-338

events might be immortalized in its pages. Such political incidents, as councils of state, as well as the marching out of soldiers in battleground should be taken not to encumber its majesty with a dull monotony of detailed descriptions. The metres are to be used like *Śakvarī*, *Ati-Jagatī*, *Ati-Śakvarī*, *Triṣṭup* and *Puṣpitāgrā*. The cantos shall deal with different incidents of the same story and they should not be too short. It shall contain glowing and graphic descriptions of cities, oceans, mountains, seasons, the sun, the moon and the hermitage, etc. The forest, garden, festivities of love, conduct of wanton girls, emissaries of love, etc. should be described. All sentiments with their accessories should be touched upon, and all styles of composition should be used in the *Mahākāvya*. One predominant sentiment should run through the poem, in the midst of diversity of topics discussed therein. It is the sentiment that forms the soul of a *mahākāvya*, but the different-serve to bring it out to a greater prominence. The poet, in the character of his hero, should unroll the whole universe, with its four-fold knowledge for the vision of his readers.”¹⁰

Viśvanātha gives the definition of *mahākāvya* in his *Sāhityadarpaṇa* as:

सर्गबन्धो महाकाव्यं तत्रैको नायकः सुरः।

सद्वंशः क्षत्रियो वापि धीरोदात्तगुणान्वितः॥

एकवंशभवा भूपाः कुलजा बहवोऽपि वा।

¹⁰ *Ibid*

शृङ्गारवीरशान्तानामेकोऽङ्गी रस इष्यते ॥
 अङ्गानि सर्वेऽपि रसाः सर्वे नाटकसन्धयः।
 इतिहासोद्भवं वृत्तमन्यद्वा सज्जनाश्रयम् ॥
 चत्वारस्तस्य वर्गाः स्युस्तेष्वेकं च फलं भवेत्।
 आदौ नमस्क्रियाशीर्वा वस्तुनिर्देश एव वा ॥
 क्वचिन्निन्दा खलादीनां सतां च गुणकीर्तनम्।
 एकवृत्तमयैः पद्यैरवसानेऽन्यवृत्तकैः ॥
 नातिस्वल्पा नातिदीर्घाः सर्गा अष्टाधिका इह।
 नानावृत्तमयः क्वापि सर्गः कश्चन दृश्यते ॥
 सर्गान्ते भाविसर्गस्य कथायाः सूचनं भवेत्।
 सन्ध्यासूर्येन्दुरजनीप्रदोषध्वान्तवासराः ॥
 प्रातर्मध्याह्नमृगयाशैलर्तुवनसागराः।
 सम्भोगविप्रलम्भौ च मुनिस्वर्गपुराध्वराः ॥
 रणप्रयाणोपयममन्त्रपुत्रोदयादयः।
 वर्णनीया यथायोगं साङ्गोपाङ्गा अमी इह ॥
 कवेर्वृत्तस्य वा नाम्ना नायकस्येतरस्य वा।
 नामास्य सर्गोपादेयकथया सर्गनाम तु ॥¹¹

“The great poem (*mahākāvya*) is a poetical composition in a number of cantos. The hero thereof should be a deity, or a *Kshatriya* of noble family, characterized by firmness and generosity of heart. Or a number of kings belonging to the same noble family may be its heroes. Of the Erotic, Heroic and quietistic any one flavor should be the principal in it, all the other flavours being ancillary

¹¹ Viśvanātha, SD, Ed., Saligram Shastri, Verses – 315 to 325

thereto. It should contain all the dramatic junctures. The story, pertaining to some virtuous character or characters, must be derived from history such as the *Mahābhārata*, or from any other source. It has for its fruits (i.e. the final objects obtained by the hero like or the like) all the four of the class consisting of the great objects of human desire, viz. Merit, Wealth, Enjoyment and Liberation, or it has only one of them. It begins with a salutation to a deity or a benediction, or simply with the mention of a matter leading into the main story of the poem. Sometimes it begins with a reproach of the malicious or the like, and an eulogium of the good. It consists of cantos, more than eight in number, neither too short nor too long, each canto comprising stanzas composed in some particular metre, but ending in those of a different one. Sometimes, however, we find a canto composed in a variety of metres. At the end each canto should be hinted the subject of the succeeding canto. The sun and moon, day and night, morning and evening, noon, twilight, and darkness, ocean and mountain, woods, and hunting, the seasons, the enjoyment and separation of lovers, saints, heaven, city, sacrifice, military march, counsel, marriage, birth of a son, etc. these are to be described in it, according to occasion, together with their attendant incidents and circumstances. It is to be named after the poet, the story, the hero or the like, whilst the designation

of a canto is to be after the principal matter contained therein.”¹²

The modern poets have composed epics in accordance with the traditional guidelines. But due to certain changes in the treatment of theme, style, simplification of language etc. according to the demand of the connoisseurs of modern time, a poet brings certain innovations in the epic. Therefore, in the epics of modern time we find the blend of traditional as well as modern elements. The modern writers feel the need of giving new definition of *Mahākāvya* and as a result we get the new definition of epic by Abhiraja Rajendra Mishra in the following manner:

सर्गबन्धो महाकाव्यं लोकवन्द्यजनाश्रयम् ।
ख्यापयद् विश्वबन्धुत्वं स्थापयद् विश्वमङ्गलम् ॥
नायकस्तत्र देवस्स्यात्प्रजाबन्धुरथो नृपः ।
चारुचर्योऽथवा कोऽपि सज्जनश्चरितोज्ज्वलः ॥
प्रातस्सन्ध्यानिशीथेन्दुभास्करोदयतारकाः ।
वनोद्याननदीसिन्धु- प्रपाताद्रि- बलाहकाः ॥
ग्रामाश्रम- पुरागम- दुर्ग- सैन्यरणोद्यमाः ।
पुत्रजन्मादिवृत्तान्ताः पामरावाससंकथाः ॥
इतिवृत्तानुरोधान्तु वर्णनीया न वाऽन्यथाः ।
प्रसह्य वर्णने तेषां न च तृप्तिर्न वा यशः ॥
यच्छिवं यच्च सत्यं स्यादथवा लोकमङ्गलम् ।
वर्णनीयं प्रकल्प्यापि कथांशीकृत्य सादरम् ॥
सर्गा अष्टाधिकाः सन्तु कथाविस्तृतिसम्मताः ।
अष्टत्रिगुणतां यावत्सर्गसंख्या प्रतीयसी ॥

¹² Mitra, Pramada Dasa, Trns., *The Mirror of Composition: A Treatise on Poetical Criticism*, pp. 265-266

नोद्वेगः कविना कार्यः पाठकानां रसात्मनाम् ।
 सर्गसंख्यादिविस्तारैर्वर्णनैर्वाऽनपेक्षितैः ॥
 लोकवृत्तं न हातव्यं मूलवृत्तोपकारकम् ।
 लोकचित्रणगर्भं हि महाकाव्यं महीयते ॥
 त्रयाणां पुरुषार्थानां कश्चिदेको भवेद् ध्रुवम् ।
 महाकाव्यफलं रम्यं धर्मकामार्थसम्मतम् ॥
 शृङ्गारवीरशान्तानां कश्चिदन्यतमो रसः ।
 सयत्नमङ्गीकर्तव्यः कविना प्रतिभावता ॥
 छन्दोऽलङ्कारसन्दर्भा भूरिवैविध्य-मण्डिताः ।
 महाकाव्ये प्रयोक्तव्याः भावुकानां हि तुष्टये ॥
 लोकोत्तरगुणादर्शः पुरुषो नायको भवेत् ।
 महीयसी पुरन्ध्री वा नात्र कार्या विचारणा ॥
 कथावैशिष्ट्यमालक्ष्य समग्रं नायकस्य वा ।
 करणीयं महाकाव्यस्याभिधानं यशस्करम् ॥¹³

The epic should be created into cantos. It should promote welfare of the universe. The hero should be God or a divine person or a king or a great leader or a great man having noble character. There should be description of morning, evening, sun, moon, star, forest, park, river, lake, cloud, village, hermitage, fort, soldiers, battle, celebration of the birth of a son, marriages etc. There should be small episodes linked with the main theme of the epic. There should be description of truth, welfare and beauty. There should be more than eight cantos. As per the expansion of the stories, the cantos should be limited up to 38. The poets should not be hurry in completing the work but he should keep in mind the interest of the readers. Unnecessary descriptions for increasing the dimension of the poem should be

¹³ Yadav, Rajmangal has quoted in *Sanskrit Kāvyaśāstra Kī Arvācīna Paramparā*, pp.221-222

avoided. There should not be unwanted changes in the existing theme. The episodes accepted by the people, which are useful in the narration of the main theme should not be disturbed. The epic describing the behavior of people is highly appreciated. The epic should be composed keeping in mind one of the three ultimate goals i.e. *Dharma*, *Artha* and *Kāma*. There should be one main *Rasa* among the three i.e. *Śṛṅgāra*, *Vīra*, and *Śānta*. The epic should be decorated with metres and figures of speech. The hero should have distinguished qualities. There can be heroine with extraordinary merits. The title must exhibit the uniqueness of the theme or hero should be given.

Let us discuss about some of the important *mahākāvyas* of 20th and 21st century in the following pages to have idea of the new trend of writing in modern period. This will form a background for the study of the *mahākāvyas* written by Śrīrāma Dave in the third chapter.

I.1 ŚRĪ-RĀMAKĪRTI-MAHĀKĀVYAM

Śrī-Rāmakīrti-mahākāvyam is the marvelous epic composed by Satya Vrat Shastri. It is published in 1990. It consists of 25 cantos and 1209 stanzas. In this epic, the poet describes the story of Lord Rāma. The unique feature of this poem is the beautiful description of nature. This epic is different in many ways in comparison to Vālmīki's *Rāmāyaṇa*. This is the sign of modernity and hence Satya Vrat Varma remarks:

“*Rāmakīrti Mahākāvya* unfolds vast possibilities for effective characterization. However, the characters in the

Śrī-Rāmakīrti-mahākāvya are very different from their originals in Vālmīki.”¹⁴

The poet has very nicely highlighted some famous episodes in different ways. S. Rangnath rightly observes:

“This is a beautiful epic which has given a new dimension altogether to the study and understanding of the immortal epic *Rāmāyaṇa*. Many of the episodes narrated here by the learned poet has thrown a new light on the not so famous episode”¹⁵.

The poet uses many metres in the present epic like *Indravajrā*, *Upendravajrā*, *Vasantatilakā*, *Śikhariṇī*, *Viyoginī*, *Bhujāṅgaprayāta* and others. Let’s see an example of *Bhujāṅgaprayāta*:

गिरो रामभद्रोदितायाः पुराऽसौ
स्मरन् भ्रातृवर्यो दशास्यस्य भीतः।
शरे लेखमेकं निबध्यासृजतं
स शीघ्रं रघूणां पतिं चाससाद ॥ १८.१३ ॥

We find blend of various sentiments in this epic like *Vīra*, *Karuṇa*, *Raudra*, *Bhayānaka* and so on.

Let us see an example of *Vīra* sentiment,

निवर्तमानश्च ततः स लङ्कां
दग्धात्स्वपुच्छाद्नुजैर्नृशंसैः।
ददाह हाहाकृतमास्त येन
स्वाहाकृतञ्चापि समस्तपुर्याम् ॥ ८.३५ ॥

¹⁴ Varma, Satya Vrata, “Dr. Satyavrat Shastri: An outstanding Sanskrit Poet”, In: *Post Independence Sanskrit Literature: A Critical Survey*, p. 400.

¹⁵ Rangnath, S., “Śrī Rāmakīrti Mahākāvya”, In: *Contribution of Satya Vrat Shastri to Modern Sanskrit Literature*, p.160

In this epic we find the beauty of Sītā:

सीतेति नाम्न्यस्ति तदीयभार्या
रसायनं नेत्रयुगस्य लोके ।
धात्रा प्रयत्नेन कृता पृथिव्याम्
“एकत्र सौन्दर्यदिदृक्षयेव” ॥ ६.१५ ॥

The last sentence of the above verse is borrowed from the *Kumārsambhava* of Kālidāsa.

The poet in the beginning of this epic explains the beauty of Thailand and its capital city Bangkok by saying that,

देशस्य तस्यास्ति भृशं विशाला
कण्ठे भुवः शुभ्रतरेव माला ।
ऐश्वर्यसौन्दर्यविलासधानी
बैकाकनाम्नी खलु राजधानी ॥ १.५ ॥

I.II ŚRĪ-BODHISATTVA-CARITAM

Śrī-Bodhisattva-caritam of Satya Vrat Shastri contains 14 cantos and 980 verses. It is published in 1960. The poem deals with the life, philosophy, personality and the character of Buddha. Giving the explanation about philosophy of Buddha, S. Ranganath opines:

“The Buddha taught that one should give money in the form of charity according to one’s capacity and one should realize that the entire world is temporary and destructible. Nothing is permanent in it. One should take

to renunciation and should quell ignorance. Death is certain to everyone. One should have control over one's mind and one should always involve oneself in good acts.”¹⁶

Rahash Vihari Dwivedi remarks:

“काव्येऽस्मिन् चरित्राङ्कनस्य द्वे पद्धती दृश्येते। प्रथमा पात्रगुणानां शब्दतः कविमुखेन प्रतिपादनं द्वितीया च - पात्राणां कार्यव्यापारे तद्वक्तव्ये वा तेषां स्वभावस्य निरूपणम्। अत्र द्वितीया पद्धतिरेव श्लाघ्या भवति।”¹⁷

The poet's language is very lucid and direct. The poet has used different metres like *Anuṣṭup*, *Upajāti*, *Rathoddhatā*, *Bhujāṅgaprayāta*, *Śikharīṇī*, *Vaśāntatilakā*, *Mālinī*, *Drutavilambita*.

Example of *Vaśāntatilakā* metre;

ध्येयं समस्तजगतः क्षणभङ्गुरत्वं
दुःखास्पदत्वमरसत्वमसुस्थिरत्वम्।
प्रेयो विहाय परमार्थरताः प्रकामं
श्रेयस्करं कुरुत कर्म गुणाभिरामम्॥ १२.१३॥

We find very beautiful descriptions in this epic. Bodhisattva as described in the form of beggar;

विशुद्धबुद्धिर्भगवान् महात्मा
बुद्धः प्रसिद्धो जगतीतलेऽभूत्।
धर्मं प्रशासद् विधिवच्चकासद्
भिक्षूनशेषान् निजशासनस्थान्॥ ६.१॥

¹⁶ Ranganath, S., “Bodhisattvacaritam by Satya Vrat Shastri”, In: *Satya Vrata Vaṇmāya Samikṣā*, p.38

¹⁷ Dwivedi, Rahash Vihari, *Arvācīnasanskṛita Mahākāvyaṇusīlanam*, p. 20

Description of Hemanvati River;

दधाना हेमाभां परमरमणीयां च सुषमां
सरित् सा हेमन्वत्युचितमभिधानं श्रितवती ।
स्थितस्तस्याः पार्श्वे गिरिरतिगुरुर्गन्धमदनो
लतागुल्मै रम्यः सुरभितदिगन्तश्च शुशुभे ॥ १०.१४ ॥

Description of Varanasi city;

वाराणसी तस्य पुरी प्रसिद्धा
बभौ भृशं लोचनलोभनीया ।
अदभ्रमभ्रं लिहमास्त यस्यां
गृहे गृहे वैभवमद्वितीयम् ॥ १.४ ॥

I.III INDIRĀ-GĀNDHĪ-CARITAM

Indirā-Gāndhī-Caritam composed by Satya Vrat Shastri contains 25 cantos and 879 verses. The cantos of the poem have no titles. Indira Gandhi is the main character as well as the heroin of the present epic. Kamal Ananda says:

यह काव्य सिद्धान्तानुगामी होने पर भी कई नवीन प्रवृत्तियों की उद्भावना करता है जिनके कारण परम्परापोषित महाकाव्यों से नितान्त भिन्न प्रतीत होता है। कविने इस में सभी घटनाओं को यथावत् प्रस्तुत किया है। कहीं भी अनावश्यक वर्णन व कल्पना से उन्हें बोझिल नहीं बनाया।”¹⁸

This epic begins with the following verse:

यस्या ध्रुवं विविधचारुविचारवीचि-
व्यावल्गितो लसति मानसराजहंसः ।

¹⁸ Anand, Kamal, *Kavirmanīṣi Dr. Satya Vrat Shāstri, in Post Independence Sanskrit Literature: A Critical Survey*, p.406

या चापि दिव्यधिषणा परिकल्पनाभिः

स्वाभिः करोति धिषणं सुतरामधस्तात् ॥ १.१॥

In this epic the poet has described the whole family of Jawaharlal Nehru, about his residence, his birth place, Jawaharlal's love for his daughter, the grief of Jawaharlal at the time of the tragedy of *Jaliawalabaug*. The poet has elaborately described the political activities of Indira Gandhi as a member of congress party. The miserable condition of Indira at the time of imprisonment of Jawaharlal and the illness of her mother has been described in details. In this way the whole theme of this epic is based on the character of Indira, her works and her family members, Jawaharlal, Kamala, Sanjay, Priyanka and so on. The poet has used different metres like *Upajāti*, *Anuṣṭup*, *Āryā*, *Vasantatilakā*, *Mālinī*, *Śārdūlavikrīḍita*, *Śikharīṇī* etc. S. Rangnath remarks:

“The last four cantos are comparatively longer. The entire *Kāvya* is filled with *Alaṅkāras* and *Subhashitas* and the *Kāvya* is replete with some of the beautiful descriptions wherein he resembles Kālidāsa. For instance the descriptions of Kashmir, Switzerland, Alps and so on. The *Kāvya* is particularly noteworthy as it is a historical personage who has made a lasting impression on the post independent India.”¹⁹

The poet has used many metres like *Upajāti*, *Sālinī*, *Bhujāṅgaprayāta*, *Anuṣṭup*, *Āryā*, *Vasantatilakā*, *Mālinī*, *Śārdūlavikrīḍita* and others. Let's see the example of *Vidyunmālā* metre which is used by the poet in this epic :

देशो मेऽयं सौख्यं लब्ध्वा

तापोच्छ्रितं चाप्त्वा सद्यः।

¹⁹ Rangnath. S., *op.cit.*, p.50

लोके यायात्ख्यातिं दिव्या-

मित्येषाऽऽस्ते चिन्ता ह्यस्याः॥ २४.७९॥

There are sentiments like *Vīra*, *Karūṇa*, and others. Following are some examples.

An example of *Vīrarasa*;

निशम्य यां सफूर्तिकरीं महार्थां

लक्षाणि लोका अथ कोटयश्च ।

प्राणांश्च दारांश्च धनानि चापि

तृणाय मत्वा स्वगृहात्प्रचेलुः॥ १३.१४॥

The poet has described the beauty of Switzerland in a very nice manner:

यदीयनद्यो जलराशिपूर्णा

यदीयदृश्यानि मनोरमाणि ।

यदीयवाताः शिशिराश्च हृद्या

आगन्तुकानां रमयन्ति चेतः॥ १०.२०॥

The beauty waterfalls, rivers, mountains, birds and animals of Kashmir are described. Let us see an example of it:

स्रोतोभिर्मुखरितदिक्तैश्च रम्यैः

कूजद्भिर्विहगगणैश्च सम्प्रहृष्टैः ।

भूभागैर्नयनसुखैश्च शाद्वलैश्च

तौ सम्यग् विदधतुरात्मनो विनोदम्॥ १६.२॥

I.IV SĪTĀ-CARITAM

Rewa Prasad Dwivedi has composed *Sītā-caritam* in 1975 and it is an interesting and important *mahākāvya* of modern period in Sanskrit literature. The epic comprises 10 cantos and 692 verses. The subject matter of the present epic is based

on the *Uttarakāṇḍa* of the *Rāmāyaṇa*. Abhiraja Rajendra Mishra observes about the quality of this epic:

“इस महाकाव्य की गुणवत्ता को समीक्षित करते हुए प्रो. राधावल्लभ त्रिपाठी ने सर्वथा उचित लिखा है कि “उत्तरसीता” में प्रकरणवक्रता तथा प्रबन्धवक्रता सविशेष है। इसमें राष्ट्रदेवी के रूप में सीता का गरिमामय चित्र अंकित है।”²⁰

The poet has given the title to each canto. The number of verses of each canto and titles are as under:

Canto	Verses	Title
I	68	राष्ट्रपतिनिर्वाचनम्
II	60	जानकीकौलीनम्
III	69	जानकीपरित्यागः
IV	72	साकेतपरित्यागः
V	71	कुमारप्रसवः
VI	71	जानकीमुनिवृत्तिः
VII	63	विद्याधिगमः
VIII	70	कुमारायोधनम्
IX	66	मातृप्रत्यभिज्ञानम्
X	82	समादिमाङ्गल्यम्

The epic begins with the following verse:

विभूष्य पौलस्त्यशिरोमिरैश्वरं

वपुर्भुवं, तत्सुतया तथा निजम्।

²⁰ Mishra, Rajendra, “Uttarapradesh me Praṇīta Svāntrotara Sanskrita Mahākāvya: Ek Samīkṣā”, In: *Post Independence Sanskrit Literature: A Critical Survey*, p. 207.

वनव्रतान्ते भगवान् रधूद्वहः

सहानुजाभ्यां नगरं स्वमीयिवान् ॥ १.१ ॥

The natural description of Vālmikī's *Āśrama*:

इति हृतहृदया नृपेन्द्रजाया

मुनिपदसौभगमञ्जसा निरीक्ष्य ।

प्रसृतमपि पुरौकसां समाजे

निपरिवादममंस्त दिव्यदानम् ॥ ६.२२ ॥

The main *Rasa* is *Vīra*, *Karuṇa*, while *Śṛṅgāra* comes as a minor sentiment. An example of *Karuṇa Rasa*:

वरटामिव वारिदावली तरला साश्रुजला च सा सती ।

भगिनीं न हि सस्वजे दृढं, क्व विषादे हृदयं प्रवर्तते ॥ ४.७ ॥

The poem ends with the following verse:

मातुः काम्याञ्चन सरसिजाभ्यां कृतिर्मदर्पितेयं

यन्माध्वीकं व्रजति लिपितां विश्व-काव्य-प्रबन्धे ।

अर्थत्रैधं दलपरिमलोल्लासिनी केसरश्री-

धत्ते यत्र, श्रयति पदतां किञ्च सा हंसकोक्तिः ॥ १०.८२ ॥

I.V SWĀTANTRYASAMBHAVAM

Rewa Prasad Dwivedi has composed *Swātantryasambhavam* consisting of 75 cantos and 6064 verses. It is published in 2011. In this epic the poet has described the entire history of India after independence. He has incorporated mainly political history with little cultural and social events. He has described the great contribution of the political leaders like Jawaharlal Nehru, Indira Gandhi, Lal Bahadur shastri, Manmohan Singh, Chandrasekhar, Atal Bihari Bajapayi, Madan Mohan Malaviya etc. while describing about great deeds of these leaders the poet

also narrates about the death of Kamala Nehru, birth of Indira, death of Jawaharlal, division of India and Pakistan, revolt of China and Pakistan, collaboration of India and Pakistan, victory over Bangladesh, internal disputes, murder of Rajiv Gandhi, coronation of Narasimha Rao, social problems created by leftists, dispute of birth place of Lord Rāma. This way Rewa Prasad Dwivedi is the first poet who has described the entire history of our Nation in minutest details. The language is very lucid, meaningful, mature and decorated with beautiful metres and figures of speech. *Swātantryasambhavam* is a magnificent work and by writing it the poet has contributed profoundly to enrich the modern Sanskrit literature. The poet has given the titles of each canto:

Canto	Verses	Title of the canto
I	76	पीठिकाबन्धः
II	72	स्वातन्त्र्यसंकल्पोदयः
III	85	जनविद्रोहः
IV	76	कमलापरिग्रहः
V	81	कमलादोहदलक्षणम्
VI	73	गर्भमङ्गलः
VII	72	दोहदपूरणम्
VIII	74	ग्रामटिकादर्शनम्
IX	73	जनान्दोलनम्
X	73	इन्दिरासंभवः
XI	74	काव्यमङ्गलम् (सरसीकाव्यम्)
XII	100	कमलामहाप्रयाणम्
XIII	70	मोतीलालनेहरूमहाप्रयाणे जवाहरपरिदेवनम् (मृत्युकविता)

XIV	76	भारतविभाजनम्
XV	110	नोवाखालीरक्तपातः
XVI	70	चीनपाकाभिद्रोहः
XVII	78	जवाहरलालनेहरूपरिनिर्वाणः
XVIII	81	भारतपाकसन्धिबन्धः
XIX	106	लालबहादुरशास्त्रिदेहविसर्गः
XX	70	मातृप्रतिष्ठा
XXI	82	पाकबङ्गविजयः
XXII	97	आपत्कालसंहारः
XXIII	71	अन्तः कलहः
XXIV	111	जनाक्रोशः
XXV	87	शक्तिलाभः
XXVI	70	प्राधान्यसंक्रमः
XXVII	78	जवाहरलालमुक्तिः
XXVIII	117	प्राधान्यसंक्रमः
XXIX	71	मतिभेदः
XXX	70	राजीवविशंसनः
XXXI	91	नरसिंहसंभावनः
XXXII	82	सौराज्यशंसनः
XXXIII	98	वाजपेयिप्राधान्यः
XXXIV	101	मनमोहनसिंहस्याद्यं प्रधानमन्त्रित्वम्
XXXV	97	मङ्गलाभिशांसनो
XXXVI	92	नरपशुता
XXXVII	71	रसयोगः

XXXVIII	103	विषमक्षणम्
XXXIX	72	पातालप्रवेगो
XL	75	श्रीचन्द्रशेखरसिंहमहाप्रयाणः
XLI	70	अनियन्त्रितचारित्रः
XLII	77	विपर्ययः
XLIII	70	वामत्वविडम्बनः
XLIV	81	अशुचिता
XLV	76	कटुविपरिणामः
XLVI	70	मतिपरिकारः
XLVII	70	अतीतस्मृतिः
XLVIII	70	दुर्योधनारिथवह्निः
XLIX	72	अभीद्धतपः
L	71	सुमतिशारदाप्राकट्यप्रार्थनः
LI	72	विडम्बनम्
LII	71	यमपरिग्रहः
LIII	71	मालवीयाचारः
LIV	70	सौभाग्यशंसनम्
LV	72	प्रणतिरहस्यम्
LVI	84	विश्वस्वस्त्ययनः
LVII	75	स्वरूपदर्शन
LVIII	72	मृत्युजृम्भोदयः
LIX	70	चक्षुरुन्मीलनम्
LX	83	कर्मविनिमयः
LXI	71	परिपोषमार्गः/सद्दामवधः

LXII	77	महाविभीषाधिकारः
LXIII	95	मनुष्यमतिसंशोधनम्
LXIV	85	विषमताभिषङ्गः
LXV	93	पञ्चदशलोकसभानिर्वाचनः
LXVI	87	झञ्झादुर्दिनः
LXVII	86	भूयः प्रधानमन्त्रिनिर्वाचनम्
LXVIII	75	नियतिताण्डवः
LXIX	77	नियतिविपर्ययः
LXX	72	विश्वस्वस्तिवचः
LXXI	75	शत्रुप्रेमा
LXXII	78	रामजन्मभूमिविवादनिर्णयः
LXXIII	83	भूयः प्रकोपः
LXXIV	70	सुवर्णोदयः
LXXV	147	जनान्दोलनः

An example of India and Pakistan war in the poet's words:

पाकस्य युद्धमभवद् व्ययसाध्यमेत-

च्छस्त्राणि सन्ततमितस्तत आजिहीर्षोः।

क्रीतेन काष्ठचरणेन कथं नु खञ्जः

शैलस्य मूर्धनि पदं निदधीत सद्यः॥ १८.२०॥

The description of people's movement described by the poet in his words:

बौद्धा ब्रुवन्ति मम नास्ति पिताऽत्र कश्चि-

न्मातापि नास्ति न भवामि च भूतलेऽस्मिन्।

कस्यापि पुत्र इति या प्रतिपत्तिरस्यां

भ्रान्तिर्हि तन्त्रति, चरत्यथ भूमिपृष्ठे ॥ ७२.१० ॥

I.VI BHĀRATAMĀTĀ BRŪTE

Bhāratamātā Brūte is a *mahākāvya* composed by Harinarayan Dikshit. It is published by Eastern Book Linkers in 2003. The poet has given Hindi translation. It consists of 22 cantos and 1659 verses wherein the poet has described the glory of India and Indian people. In this poem the poet has described holy places and rivers like Haridwāra, Badrīnātha, Ṛṣikeśa, Gaṅgā, Yamunā and so on. We find the narration of goddess Manasādevī, Bhāratamātā, university, sunrise, sunset and so on. The poet has given the appropriate title to each canto.

Canto	Verses	Title of the canto
I	79	मङ्गलाचरणम्
II	45	लक्ष्मीविष्णुजिज्ञासा
III	96	हरिद्वारदर्शनम्
IV	64	हरिद्वारदर्शनम्
V	47	प्रभात-सूर्योदय-वर्णनम्
VI	84	हरिद्वार-ऋषिकेशदर्शनम्
VII	46	स्वप्नदर्शनम्
VIII	47	मनसादेवीदर्शनम्
IX	248	विश्वविद्यालयवर्णनम्
X	105	भारतमातृमन्दिरदर्शनम्
XI	48	भारतमातृमिलनम्
XII	48	संस्कृति-सभ्यताहासवर्णनम्
XIII	112	मातापितृ-दुर्दशावर्णनम्

XIV	50	यौतुकदुष्परिणामवर्णनम्
XV	92	समाजदुर्दशावर्णनम्
XVI	75	नारीदुर्दशावर्णनम्
XVII	48	हरिकृपावर्णनम्
XVIII	50	नारीमनोवृत्तिवर्णनम्
XIX	73	दूरदर्शनदोषवर्णनम्
XX	58	शिक्षादशावर्णनम्
XXI	58	राजनीतिदशावर्णनम्
XXII	81	सान्त्वनादानम्

The poem ends with the following verse:

पश्चाद्विधाय बत कामपि मन्त्रणां तौ
 देयं प्रदाय निखिलं च गृहस्य दात्रे ।
 आकाशमार्गविचरत्सुखवन्द्यमानौ
 वैकुण्ठधाम ययतुस्समुदं स्वकीयम् ॥ २२.८१ ॥

The poet has beautifully described the pious land Haridwāra in the following verse.

तपस्तपश्चात्र विमुक्तजीवनो
 जनो ध्रुवं मोक्षपदाय कल्पते ।
 स्थलं तदेतज्जनमोक्षदायकं
 द्वारान्तमोक्षाख्यमपीह कथ्यते ॥ ३.२३ ॥

The narration of the holy place Manasādevī in the following verse.

मूर्तिद्वयी तत्र विभाति देव्या
 अदीर्घदेहा च परम्परीणा ।

सिन्दूरवर्णास्ति तयोः पुरस्स्था

दुग्धोज्ज्वलाभा च परा त्रिशीर्षा ॥ ८.२१ ॥

The description of the university in the following verse.

मन्दानिलोद्वेलितबाहुशाखाः

तद्-राजमार्गीयतटस्थवृक्षाः।

सुगन्धिभिस्तत्र सुमैः पतद्भिः

तत्स्वागतं चक्रुरिवातिथेयाः ॥ ९.६ ॥

The poet uses many metres like *Upajāti*, *Anuṣṭup*, *Āryā*, *Vasantatilakā*, *Mālinī*, *Śārdūlavikrīḍita*, *Śikhariṇī*, *Drutavilambita* etc.

An example of *Drutavilambita* metre:

विधुरयं न विभाति निशां विना

न च निशापि विभाति विधुं विना

जगति जम्पतिवद्धि सहस्थितं

द्वयमिदं यदि तद् बहु रोचते ॥ ४.४५ ॥

There are many sentiments like *Karuṇa*, *Vīra*, *Bhayānaka*, etc.

An example of *Bhayānaka*:

धन-स्पृहा-खण्डितधर्मबन्धना

ग्राम्याश्च पौरा अधिसंख्यका जनाः।

पापस्य पुण्यस्य विहाय चिन्तना-

मकार्यकार्याण्यपि हन्त कुर्वते ॥ १५.१२ ॥

An example of *Karuṇa*:

ग्रामेष्विदानीन्तनराजनीतिजा

हा हन्त दोषा अपि पीडयन्त्यमून्।

आत्मीयता विश्वसनीयता तथा

परस्परं तत्र न दृश्यतेऽधुना ॥ १५.८ ॥

I.VII BHĪṢMACARITAM

Bhīṣmacaritam is a master piece, written by Harinarayan Dikshit. It is published in 1991. The present epic contains 20 cantos and 1118 verses. Bhīṣma is a famous and important character of the *Mahābhārata*. He was famous for his unbreakable oath. Rabindra Kumar Panda remarks:

“The work is dedicated to its hero Bhīṣma. The dedicated verses give a glimpse of his noble character. The poet has tried to highlight all the best things that were there in the personality of Bhīṣma. The work is appreciable for its theme and presentation.”²¹

The theme of this epic is taken from the *Mahābhārata*. In this epic, we find the narration of the courageous deeds of Bhīṣma at the time of the *Mahābhārata* war. Bhīṣma is important and honoured character of the *Mahābhārata*. Bhīṣma is the grandfather of the heroes and villains of the epic *Mahābhārata*. He gave up marriage and throne for the sake of his father’s happiness. He is the symbol of wisdom.

The poet has given the title of each canto.

Canto	Number of Verses	Titles of the Cantos
I	51	जननीवियोगः
II	51	विद्याप्राप्तिः

²¹ Panda, Rabindra Kumar, “Some Noteworthy Sanskrit Mahākāvya of Twentieth Century”, In: *Essays on Modern Sanskrit Poetry*, pp. 40-41

III	51	दीक्षान्तसमारोहः
IV	52	विशिष्टगुरुप्राप्तिः
V	52	दिव्यास्त्रप्राप्तिः
VI	69	धनुर्विद्याप्राप्तिः
VII	61	वनविहारम्
VIII	42	वियोगवर्णनम्
IX	85	भीष्मप्रतिज्ञावर्णनम्
X	47	विमातृलाभवर्णनम्
XI	40	अनुजद्वयलाभवर्णनम्
XII	57	विचित्रवीर्यविवाहवर्णनम्
XIII	57	पाण्डवकौरवकलहकारणवर्णनम्
XIV	61	भीष्मशरशय्यावर्णनम्
XV	51	महाभारतयुद्धवर्णनम्
XVI	52	खेदनिरासवर्णनम्
XVII	52	राजधर्मवर्णनम्
XVIII	53	प्रजाधर्मवर्णनम्
XIX	53	मोक्षधर्मवर्णनम्
XX	54	महाप्रयाणवर्णनम्

In this poem the poet describes the famous incidence of *Mahābhārata*, happiness of people during the rule of king Śāntanu, Śāntanu's happiness because of birth of son, training of Devavrata for divine weapons, mutual love between Satyawatī and Śāntanu, *Svayamvara* of Ambā, Ambikā and Ambālikā, unbreakable oath of Bhīṣma, war between Pāṇḍavas and Kauravas, slaughteriness of Kauravas, victory of Pāṇḍavas. This poem's presentation is very beautiful and lucid. So readers can

enjoy it thoroughly without any burden of heavy words. No such work has been written particularly on Bhīṣma in classical period. Let's see the lucidity and charm in the first verse.

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

Example of *Śārdūlavikrīḍita* metre:

धर्माधर्मयुताः शुभाशुभरताः सत्कर्मदुष्कर्मपाः
सत्यासत्यपथाश्रिता बलयुता युद्धाय जातस्पृहाः ।
पुण्यापुण्यविपश्चितोऽत्र च यथासंख्यं समासोदिताः
वीराः पाण्डवकौरवा बत तदा संग्रामभूमिं गताः ॥ १३.८४ ॥

Vīra is the main sentiment of this epic. we find very interesting and beautiful verses very aptly delineating the *Vīrarasa*.

Example of *Vīra* sentiment:

विव्याध भीष्मोऽपि शिखण्डिवर्जं
चमूमशेषामपि पाण्डवानाम् ।
शिखण्डिपातारमथार्जुनं च
प्रपीडयामास शरैरनेकैः ॥ १४.१८ ॥

Description of *Vasanta* season:

वसुमतीरमणी रमणीयतां
नवनवामवनीपतये दधौ ।
परमसौ नहि हर्षमवाप्तवान्,
प्रियतमारहितस्य सुखं कुतः? ॥ ३.१३ ॥

Description of the river Yamunā:

समवलोक्य स तां नखन्दितां

सुरनदीभगिनीमिव मानिताम् ।

मुदमवाप निजात्मनि कामपि

प्रकटयन्ति निजागमनं श्रियः ॥ ७.२७ ॥

I.VIII RĀDHĀ-CARITAM

Rādhā-Caritam is a *Mahākāvya* written by Harinarayan Dikshit, published in 2005. It contains 22 cantos and 2339 verses, in which 2322 verses stand for the main text and 17 verses stand for *Kaviparicaya*. Rādhā is very famous character of Hindu mythology. She had an intense love towards Lord Kṛṣṇa and she was an ardent devotee of him. The poet has depicted her character in a very nice manner. The poet has nicely described the affection of Rādhā towards Kṛṣṇa, Govardhan temple, birthday celebration of Kṛṣṇa, and so on. We did not have such work on Rādhā though numbers of works are written on mythological characters in ancient time. This way this is a unique contribution of modern Sanskrit literature. The poet has given the title of each canto and these are as follows:

Canto	Verses	Titles of the cantos
I	68	चिन्तनसर्गः
II	66	उद्बोधनसर्गः
III	277	सम्बोधनसर्गः
IV	51	क्रियासर्गः
V	78	कृतज्ञतासर्गः
VI	79	स्मृतिसर्गः
VII	212	संवादसर्गः
VIII	84	व्रजदर्शनसर्गः

IX	95	यात्रासर्गः
X	135	प्रियदर्शनसर्गः
XI	42	भूयोवियोगसर्गः
XII	51	अभिनन्दनसर्गः
XIII	63	प्रकृतिपोषणसर्गः
XIV	102	राधाचरणरेणुसर्गः
XV	60	प्रतीक्षासर्गः
XVI	76	परिचयसर्गः
XVII	83	द्वारकादर्शनसर्गः
XVIII	146	कृष्ण-गुरुजनदर्शनसर्गः
XIX	205	ऐश्वर्यसर्गः
XX	70	मन्त्रणासर्गः
XXI	163	देशनासर्गः
XXII	116	महाप्रस्थानसर्गः

The poem begins with the following verse:

कलिन्दकन्या-कमनीयकूले
वृन्दावने कृष्णवियोगलीना।
राधाभिधाना वृषभानुकन्या
विचिन्तयन्त्यास्त कदम्बमूले ॥ १.१ ॥

The poem ends with the following verse:

निजसुखमवधूय प्राणपीडां च सोढ्वा
भवजनसुखहेतोः प्रैषयद्या स्वकान्तम्।
लघुजनसुखवृद्ध्यै सर्वदा या च येते
निजकविहितसिद्धिं राधिका सा विदध्यात् ॥ २२.११६ ॥

Eulogy of rivers in the present poem:

गङ्गा-कलिन्दजाद्याः कावेरी-नर्मदादयस्सरितः।
जीवनदात्र्योऽस्माकं तत्पूज्यास्सन्ति सर्वदा मनुजैः॥ १३.४०॥

The description of *Dwārakā*:

जगति धर्मजयाय तपस्विनीं
पुर-जना महितां वृषभानुजाम्।
स्वनगरे समवाप्य यशस्विनीं
समवलोकयितुं च चिचेष्टिरे॥ १७.१२॥

The poet has used different metres like *Upajāti*, *Anuṣṭup*, *Āryā*, *Vasantatilakā*, *Mālinī*, *Śārdūlavikrīḍita*, *Śikharinī* etc.

An example of *Śārdūlavikrīḍita* metre:

इत्थं ता हरियोषितोऽतिमुदिता राधानुरागं हरौ
नित्यं चाप्रतिमं तथा हृदि यदा लोकोत्तरं मेनिरे।
तत्रागत्य निवेदनं कृतवती गोपाङ्गनैका तदा
यद् राधा हरिदर्शनार्थमधुनात्रायातुमाकाङ्क्षते॥ १७.८३॥

An example of *Vipralambh-Śṛṅgāra* sentiment:

कृष्णो राधाविरहविधुरो रैवतोपत्यकाया-
मेकस्तिष्ठन्नवनतशिरा एकदाश्वत्थमूले।
वृन्दारण्ये रुचितवसतिं गोपसाम्राज्यलक्ष्मीं
साध्वीं राधां निजविरहिणीं चिन्तयामास चित्ते॥ १५.९॥

I.IX ŚRĪGVALLADEVACARITAM

Śrīgvalladevacaritam is a *Mahākāvya* written by Harinarayan Dikshit, published in 2008. There are 27 cantos and 2302 verses. *Śrīgvalladevacaritam* is based on the life of king Gvalladeva of Nainital. He is the hero of the present epic. The poet was

inspired by the personality of the king Gvalladeva. Though this epic is based on the theme of king Gvalladeva, the poet mainly highlights the personal life of the king. The kingly role of Gvalladeva has been described by the poet in some cantos.

The poet has given the title of each canto as follows:

Canto	Verses	Titles of the cantos
I	56	मङ्गलाचरणम्
II	90	कूर्माञ्चलवर्णनम्
III	87	सन्तानाभावदुःखवर्णनम्
IV	62	पुत्रप्राप्त्युपायवर्णनम्
V	101	श्रीविभाण्डेश्वरार्चनावर्णनम्
VI	162	अभीष्टपत्नीलाभवर्णनम्
VII	43	गर्भागमनवर्णनम्
VIII	45	सपत्नीर्ष्याग्निवर्णनम्
IX	97	सपत्नीकपटवर्णनम्
X	112	श्रीग्वल्लदेवजन्मवर्णनम्
XI	106	बाल्यवर्णनम्
XII	83	सम्बन्धबोधवर्णनम्
XIII	58	ग्वल्लप्रत्यागमनवर्णनम्
XIV	64	विमातृमिलनवर्णनम्
XV	96	सपत्नीपश्चात्तापवर्णनम्
XVI	64	कालिकाशाजागरणवर्णनम्
XVII	208	मातापितृमिलनवर्णनम्
XVIII	82	यौवराज्याभिषेकवर्णनम्
XIX	70	विमातृवियोगवर्णनम्

XX	40	पितृवियोगवर्णनम्
XXI	63	अभीष्ट-शासनविधि-वर्णनम्
XXII	121	राज्यनिरीक्षणवर्णनम्
XXIII	90	चम्पावतराज्यलाभवर्णनम्
XXIV	82	प्रजा-सुख-समृद्धि-वर्णनम्
XXV	80	देहत्यागवर्णनम्
XXVI	62	लोकदेवत्वलाभवर्णनम्
XXVII	78	माहात्म्यवर्णनम्

The poem begins with the following verse:

पूजनीयं सदादौ शुभे कर्मणि
 सर्वविधनापहं सर्वदेवप्रियम् ।
 भक्तसौख्यावहं शङ्करानन्ददं
 पार्वतीनन्दनं श्रीगणेशं भजे ॥ १.१ ॥

The poet has beautifully described Gvalladeva's childhood.

तस्यां तदा वीक्ष्य मनोज्ञविग्रहं
 सुगौरववर्णं नवनीतकोमलम् ।
 मन्दस्मितैर्निर्जितचन्द्रोचिषं
 शयानमेकं बहुसुन्दरं शिशुम् ॥ ११.१७ ॥
 बभूवतुस्तावतिमात्रविस्मितो
 विसस्मरुर्मीलनमेव तद्-दृशः ।
 द्रुतं तदीये मनसी च तं प्रति
 बभूवतुर्वत्सलभावसम्भृते ॥ ११.१८ ॥

The coronation of Gvalladeva is beautifully depicted in this epic.

आयोजि पश्चादतिहर्षपूर्वकं

ग्वल्लोपवीतं नृपवैभवान्वितम्।

आकारितास्सर्वविदो बुधास्तदा

कश्मीर-काश्यादिपुरी-सुविश्रुताः॥ १८.१३॥

The poet has used a good number of metres like *Upajāti*, *Mālinī*, *Upendravajrā*, *Vasantatilakā*, *Mandākrāntā*, *Anuṣṭup*, etc. Let us see the example of *Mandākrāntā*:

धूमाकोटं नयनसुभगं वीक्ष्य सम्बुद्धय चामुं

ग्वल्लो व्योम्नः प्रमुदितमना आजगामाशु भूमौ।

नत्वा चासौ मनसि जननीं जन्मभूमिं तथा स्वां

मात्राहूतस्सुत इव गृहे प्राविशत्तत्र हृष्यन्॥ १३.५८॥

Karuṇarasa is prominently found in most of the cantos of this epic. In some cantos we find description *Vīrarasa* also.

Example of *Karuṇa* sentiment:

अथावशिष्टः प्रतिभाति मे नो

कोऽप्यत्र हेतुर्मम जीवनस्य।

मन्ये च तन्मानुष एष देहो

नाग्रे चिरं स्थास्यति मे सजीवः॥ २५.४७॥

I.X JĀNAKĪJĪVANAM

Jānakījīvanam represents the life span of Jānakī. It is written by Abhiraja Rajendra Mishra. The theme of this epic is based on the *Rāmāyaṇa*. It is published in 1988. *Jānakījīvanam* consists of 21 cantos and 1724 verses. In this epic the poet has described the happiness of Janaka, childhood of Sītā, description of Daśaratha and

Ayodhyā, beauty of Mīthilā, beauty of Sītā, Sītā's *Svayaṃvara*, happiness of Daśaratha, arrival of Daśaratha, conversation between Rāma and Sītā, death of Daśaratha, arrival of Rāvaṇa in the cottage of Rāma, abduction of Sītā, lamentation of Sītā, searching for Sītā by Rāma and Lakṣmaṇa, destruction of Laṅkā, advent of Rāma's army in Laṅkā, Rāma's victory over Laṅkā. Highlighting the importance and unique quality of this epic S. Ranganath comments:

“Though there are many *Rāmāyaṇas* and though many have depicted the character of Sītā differently the Kāvya *Jānakījīvanam* of Abhiraja Rajendra Mishra stands out unique in the realm of post independence historical epics.”²²

The poet has made certain changes in main theme while describing the character of Sītā. The poet's main aim is to glorify the noble character of Sītā. Many great poets like Rewa Prasad Dwivedi, Dasharath Dwivedi, etc. have attempted in this direction and composed various epics on this theme. About the changes in the *Jānakījīvanam* in comparison to *Rāmāyaṇa*, Satya Vrat Sashtri remarks:

“In the *Jānakījīvanam* the poet has given a new turn to the character of Sītā in that he drops the episode of her exile. The washerman's charge is examined in an open assembly with Vasiṣṭha upholding the divinity of Rāma and Sītā making the washerman realize his guilt and beg for forgiveness.”²³

²² Ranganath, S., *Abhiraja Rajendra Mishra and His Works*, p.339

²³ Shastri, Satya Vrat, “Modern Sanskrit Poetry”, In: *Sanskrit Studies: New Perspectives*, p. 56

The poet has given the title of every canto as follows:

Cantos	Verses	Titles of the cantos
I	55	अवतारः
II	51	शिशुकेलिः
III	45	स्मराङ्कुरः
IV	48	राघवानुरागः
V	66	रघुराजसङ्गमः
VI	67	पूर्वरागः
VII	91	स्वयंवरः
VIII	92	श्वसुरालयः
IX	103	वध्वाचारः
X	89	वनवासः
XI	118	रावणापहारः
XII	83	अशोकवनाश्रयः
XIII	77	हनुमत्प्राप्तिः
XIV	89	लङ्काविजयः
XV	89	अग्निपरीक्षा
XVI	82	राज्याभिषेकः
XVII	64	जनापवादः
XVIII	117	अपवादनिर्णयः
XIX	71	लवकुशोदयः
XX	57	अश्वमेधः
XXI	170	रामायणगानम्

Karuṇa is the main sentiment of this epic. We find beautiful delineation of this sentiment in this epic. An example:

निशम्य दयितावधं रघुपतिर्जहज्जीवितो

रुरोदं करुणं गलन्नयनवारि मध्येरणम् ।

विदेहतनये! प्रियं! दशरथस्नुषे! मेथिलि!

विहाय किल राघवं क्व नु गताऽसि तद्ब्रूहि मे! ॥ १४.६० ॥

The poet has beautifully described the youth of Sītā, *Svayamvara* of Sītā, *Puṣpakavimāna*, *Aśvamedha* sacrifice and so on. Description is one of the main literary device that renders quality to the epic. In process of various descriptions poet get opportunity to use beautiful language, figures of speech, various metres, etc. The poet Abhiraja Rajendra Mishra has given various descriptions. Let us see some examples:

Description of youth of Sītā:

कुवेलमास्ये करयोश्च पल्लवं

जपासुमञ्चापि कपोलमण्डले ।

रदच्छदे बिम्बफलं दधद्विधि-

श्चकार सीतां किमरण्यदेवताम् ॥ ३.१३ ॥

Description of pavilion of Sītā's *Svayamvara*:

ततोपि सव्येतरभूमिभागे

ह्यध्यासितं भूपतिसार्वभौमैः ।

अशेषदेशागतराजपुत्रै-

र्दिदृक्षयैवाश्रितरत्नपीठम् ॥ ७.२५ ॥

Entry of Sītā in the fire to prove her holiness:

तथा समुच्चार्य वचो विदेहजा

पपात दीप्ताग्निचये सझम्पितम् ।

स्त्रियस्समस्ता रुरुदुः ससाध्वसं

प्रचुक्रुशुः सम्मुमुहुर्भयाकुलाः॥ १५.७१॥

Description of *Puṣpakavimāna*:

वरवरटशरीरं नीरवं वातवेगं

कनकशिखरिवप्रं हर्म्यकक्षैर्विभक्तम्।

बहलमणिगवाक्षं किङ्किणीनादरम्यं

वियति निभृतमेव प्रेरितं ह्युत्पपात॥ १६.१२॥

I.XI VĀMANĀVATARAṆAM

Vāmanāvataraṇam is composed by Rajendra Mishra in 1995. There are 17 cantos and 887 verses. The *Vāmanapurāṇa* is the main source of the theme of this epic. The hero of this poem is Vāmana. The poet has described *Viśvajīta yajña* performed by king Balī, the birth of Lord Viṣṇu incarnated as a Vāmana. After birth, the poet has also described the sacred thread ceremony, invitation of sages, people of different faculties and the Virāṭa form of Vāmana and his four steps. So the story is as same as given in the *Vāmanapurāṇa*.

The poet has given the title of each canto as follows.

Canto	Verses	Titles of the cantos
I	47	कविवंशवर्णनम्
II	50	बलिप्रतापः
III	53	अमरावतीग्रहणम्
IV	50	बलिप्रतिष्ठा
V	50	अदितिपयोव्रतः
VI	50	वामनावतरणम्
VII	50	वामनोपनयनम्

VIII	50	बलिनिग्रहाभियानम्
IX	45	त्रिपदोर्वीयाञ्चा
X	51	शुकप्रबोधः
XI	51	बलिसंकल्पदृढत्वम्
XII	54	वामनविश्वरूपता
XIII	60	बलिनिग्रहः
XIV	51	वामनप्रबोधः
XV	67	ऋतुमहात्म्यम्
XVI	41	शुकस्य शरणागतिः
XVII	67	देवसाम्राज्यम्

The epic begins with the following verse:

जयति वरदवाणी ह्लादिनी सत्कवीनां
कवनकुवलयार्कक्रीडालेखगन्धा ।
यदनुकृतिकृतार्था सार्थसार्थाऽमितार्था
प्रभवति नियुतार्था शेमुषी सज्जनानाम् ॥ १.१ ॥

The poet has used several metres like *Upajāti*, *Mālinī*, *Viyoginī*, *Sragvīṇī*, *Prṭhvi*, *Śālinī*, *Mātrā*, *Toṭaka*, etc. Let us see the example of *Sragvīṇī*:

समालोक्य कादम्बिनीं सौम्यरूपां
मयूरो यथोन्मादभावं प्रयाति ।
तथैवादितिं दर्शितप्रीतिबन्धां
व्रती कश्यपोऽपि प्रसह्योच्चचाल ॥ ६.३ ॥

Miserable condition of Aditī:

न बुभोज सुखं निपपौ न सुखं
क्षणमात्रमपि स्वपिति स्म न वा ।

न जहास मुदा हृदि सन्दधती

हृदितिर्विपदं नयनाश्रुता ॥ ५.३ ॥

Description of Vāmana's determination:

न गर्वभारं न च शक्तिताण्डवं

न चाज्यमर्याददुरन्तपौरुषम् ।

सहे धरायां दिवि चापि कस्यचित्

व्रतं नु मे गर्वविनाशकारकम् ॥ ८.७ ॥

Examples of incarnation of Viṣṇu in the poet's word:

पुरा देवदैत्यैस्समं मथ्यमाने

पयस्सागरे मन्दरोन्मथदण्डैः ।

अयं कश्यपीभूय पृष्ठाधिरुढं

ह्युवाहाचलं पृष्ठकण्डूतिपथ्यम् ॥ १०.७ ॥

I.XII KRISTUBHĀGAVATAM

Kristubhāgavatam is composed by P. C. Devassia in 1977. There are 33 cantos and 1582 verses. It is the best epic poem on the life of Jesus and his miseries which he tolerates during his life. It has significant title to each canto in accordance with the life span of Jesus. The poem begins with the prayer of Vālmīki, Joseph's meeting to Mary, hospitality of Joseph, birth of Jesus, birth of son John, arrival of Mary in Bethel, happiness of Mary, meeting of John and Joseph, fight between King of Judea, beauty of Jesus, happiness of his parents, arrival of Jesus, prisonment of John, miracle of Jesus, propogation of his message, advice of Jesus, dispute between Baptist and king, power of his disciples, love and mercy of Jesus, death of Lazarus, conversation between Jesus and governor, Peter and disciples of Jesus, appearance of angels in the sky and last blessings of Jesus. In this epic we find out

the influence of *Rāmāyaṇa*, *Mahābhārata* and *Purāṇa* in many places. In foreword, V. Raghvan rightly observed:

“One of the noteworthy features of the author’s treatment is the inclusion of apt analogies and comparisons with personalities and situations in the two Sanskrit epics, the *Ramayana* and the *Mahabharata*, as also in the *Puranas*, and occasionally with some well-known happenings in modern india, like the killing of Gandhiji- all of which bring the poem close enough to the student of Sanskrit literature and Indian readers in general.”²⁴

Cantos	Verses	Titles in Sanskrit and English
I	45	कन्यकादर्शनम्
II	36	प्रतिश्रुतिः
III	52	सखर्यस्य दिव्यदर्शनम्
IV	38	मङ्गलविज्ञापनम्
V	38	बन्धुगृहाभिगमन्
VI	40	जन्मदेशगमन्
VII	30	भगवतो येशोरवतारः
VIII	27	देवालयसमर्पणम्
IX	56	विद्वदागमनं हेरोदकृतं शिशुभारणं च
X	53	येशोः शैशवम्
XI	31	स्नापकयोहनस्यागमः

²⁴ Devasiya, P. C., *Kristubhāgavatam*, Forword, p.3

XII	42	पिशाचस्य प्रलोभनं येशोः शिष्यवरणं च
XIII	37	विवाहोत्सवे भगवतः प्रथमाद्भुतम्
XIV	34	समरियाङ्गनावृत्तान्तः
XV	57	अद्भुतपरंपरा
XVI	41	अन्यान्यद्भुतानि द्वादशशिष्यवरणं च
XVII	52	गिरिप्रभाषणम् - १
XVIII	42	गिरिप्रभाषणम्- २
XIX	47	स्नापकयोहनस्य वधः
XX	77	मग्दलेनायास्तैलाभिषेकः
XXI	87	साधोः समरीयस्य दृष्टान्तः
XXII	41	दुर्व्ययिनः सुतस्य कथा
XXIII	56	गणिकावृत्तान्तः
XXIV	38	लासरस्य पुनरुज्जीवनम्
XXV	44	येशोर्जेत्रयात्रा
XXVI	67	युगान्तस्य लक्षणानि
XXVII	61	अन्तिमभोजनम्
XXVIII	45	गदसीमन्यारामे येशोर्यातना
XXIX	40	यूदासस्य प्राणत्यागः
XXX	81	पीलातस्य विचारो निर्णयश्च
XXXI	64	येशोः क्रूशारोपणम्
XXXII	48	येशोरुत्थानम्
XXXIII	35	स्वर्गारोहणम्

This epic begins with the following verse:

नगत्पतिं गोकुलजातमर्चितुं
विपश्चितः संचरतो निनाय या।
पुनश्च काव्याध्वनि मे विराजतां
समुज्ज्वला सैव शुभाय तारका॥ १.१॥

There are many *Alamkāras*, *Rasas*, descriptions in this poem. Dr. Sweta Prajapati rightly observed:

“The *Kristubhāgavatam* is one of the best *Mahākāvyas* of Twentieth century. It fulfils all the characteristics of a *mahākāvya* that are given by the prominent rhetoricians like Bhāmaha, Daṇḍin and Viśvanātha. P.C. Devassia has made commendable effort to compose one more *Bhāgavata* in the modern period of Sanskrit literature without violating the age old principles of the great epics. Undoubtedly, his poem is unique and is distinctly different from old *Bhāgavata*. Although he has followed the line of *Bhāgavata*, he has not blindly followed the structure and techniques of presentation.”²⁵

Example of *Bhayānaka* sentiment:

श्वशुरं चात्मजान् बन्धून् भार्यामपि निहत्य सः।
सकण्टकमभुङ्क्त स्वराज्यं शङ्काकुलो नृपः॥ १.२॥

Characteristics of the world described by the poet:

मारीदुर्भिक्षभूकम्पा भविष्यन्ति पदे पदे।
सर्वमेतत्तु पीडानामारम्भ इति बोधत॥ २६.११॥

²⁵ Prajapati, Sweta, “Kristubhāgavatam: A Sanskrit Epic on The Life of Jesus Christ”, In: *Journal of the Oriental Institute*, Vol. 56, p.145

I.XIII ŚRĪMAT PRATĀPARĀṆĀYANAM

Śrīmat-Pratāparāṇāyanam is composed by Ogeti Parikshit Sharma in 1989. *Śrīmat-Pratāparāṇāyanam* consists of 80 cantos and 4233 verses. It is divided into six *Kāṇḍas* viz. *Mewāḍakāṇḍa*, *Udayakāṇḍa*, *Aranyakāṇḍa*, *Delhikāṇḍa*, *Haldīghātakāṇḍa*, and *Vijayakāṇḍa*. In the *Mewāḍa-kāṇḍa* the poet narrates beauty of heroes and heroines of Rajasthan. The second “*Udaya-kāṇḍa*” explains beauty of Udaipur, dispute between Rana Pratapa and Shakti Sinh and marriage of Pratapa. The third *Aranya-kāṇḍa* consists of Pratapa’s miserable condition, characteristic of Bhilla, beauty of *Vasanta*. The fourth *Delhi-kāṇḍa* begins with power of Akbar and deeds of Pratapa. The fifth *Haldīghāt-kāṇḍa* starts with narration of *Haldīghāṭa*, beauty and valorous deeds of horse Chetaka and plight of Rana Pratapa. The sixth *Vijayakāṇḍa* opens with the victory of Pratapa, dipression of Akbar due to defeat in war.

The epic begins with the following verse:

श्रीमत्प्रतापराजन्तं नौमि दिव्यमहौजसम् ।

सर्वलोकसमाराध्यं सूर्यं प्रत्यक्षदैवतम् ॥ १.१.१ ॥

The poem ends with the following verse:

सकलनृपातिवर्गाः दुःखापूर्णैश्च हृद्भिः

नयनसलिलपूर्णैः दग्धिरेवात्र तस्थुः ।

नरपतिललनास्ताः तीव्रदुःखार्तितप्ताः

कटुविचलितनादैः शब्दितं रवं विचक्रुः ॥ ६.८.५२ ॥

The titles of the cantos *kāṇḍa* wise as follows:

1. *Mewāḍakāṇḍa*.

Cantos	Verses	Title of cantos
I	6	दैवप्रार्थना

II	12	कविगुरुस्तुति :
III	29	कविवंशपरिचय :
IV	16	भारतभारती
V	26	संस्कृते कविता किमर्थम्
VI	7	कवेः काव्यसन्तति :
VII	21	काव्यं प्रति कविसंभावना
VIII	43	कविविज्ञापना

The second part *Mewāḍakāṇḍa* is running:

Cantos	Verses	Titles of the cantos
I	51	राजस्थानगरिमा
II	48	मेवाडमहिमा
III	52	चित्तौड़दुर्गवैभवम्
IV	52	श्रीयशोविष्णुवर्धनौ
V	67	बाप्पारावल :
VI	36	राज्ञी पद्मिनी
VII	67	राणारत्नसिंह :
VIII	46	राणाहम्मीर :
IX	57	कुम्भराणा
X	42	देवी मीरा
XI	52	संग्रामसिंहप्रतिष्ठा
XII	53	राणाविक्रमजित्
XIII	42	पन्नाधात्री
XIV	41	उदयसिंहस्य व्यक्तित्वम्
XV	35	कृष्णसिंहस्य चारित्र्यम्

XVI	51	उदयराणामरणानन्तरं राजसभायां-वाग्विवादाः कृष्णसिंहं प्रति
-----	----	--

2. *Udayakāṇḍa*

Cantos	Verses	Titles of the cantos
I	48	उदयपुरवर्णनम्
II	73	प्रतापराणाव्यक्तित्वम्
III	47	शक्तिसिंहस्य स्वभावः
IV	50	चेतकवर्णनम्
V	61	भ्रातृकलहः
VI	55	प्रतापवननिष्कासनम्
VII	53	जगमल्लस्य पट्टाभिषेकसमारम्भः
VIII	61	प्रतापं प्रति कृष्णसिंहादीनां स्तुतिः
IX	51	वीरनार्या राणाप्रतापविवाहः
X	40	प्रतापेन नवग्रहपूजादिकरणम्
XI	55	श्रीराणाप्रतापपट्टाभिषेकः
XII	55	सपत्नीकस्य राणाप्रतापस्य वनगमनम्
XII	52	राणासन्देशः
XIV	61	राणाप्रतापदेशभक्तिः

3. *Aranyakāṇḍa*

Cantos	Verses	Titles of the cantos
I	43	अरण्यवर्णनम्
II	42	प्रतापस्य सन्देशमाकर्ण्य कुटीरनिर्माणम्
III	56	उदयसागरसमीपे राणाप्रतापनिवासः
IV	42	माहुः नाम भिल्लसर्दारस्य वर्णनम्

V	50	वसन्तागमः
VI	57	असफ्खानस्य वधः
VII	40	फरीदखानस्य वधः
VIII	41	अब्दुल्लाकासीम्खानयोः वधः
IX	40	फिरोजखानस्य अपि च षाबाज्खानस्य वधः
X	40	अष्टकष्टपरिवेष्टितः राणाप्रतापः
XI	46	प्रतापसिंहावलोकनम्

4. *Delhikāṇḍa*

Cantos	Verses	Titles of the canto
I	51	अकबरस्य चारित्रम्
II	55	दिल्लियां अकबरस्य भवने कामपानशाला
III	56	अकबरस्य परितापः
IV	40	शत्रुपक्षे शक्तिसिंहस्य प्रवेशः
V	38	मानसिंहस्य व्यक्तित्वम्
VI	60	अकबरमानसिंहयोः मन्त्रणा
VII	43	उदयसागरतटे मानसिंहप्रतापयोः समागमः
VIII	35	प्रतापेन मानसिंहाय प्रत्युत्तरदानम्
IX	35	अकबरस्यौन्नत्यं निगद्य मानसिंहः राणाप्रतापं तर्जयति
X	41	क्रुद्धेन राणाप्रतापेन मानसिंहाय प्रत्युत्तरदानम्
XI	38	मानसिंहं प्रति कृष्णसिंहस्योद्गारः
XII	46	अतिथिभोजनोत्सवे कलहः
XIII	53	ग्रीष्मर्तुवर्णनम्
XIV	40	राणाप्रतापवर्तनमुद्दिश्य अकबरचक्रवर्तिन मानसिंहनिवेदनम्

5. Haldīghāṭakāṇḍa

Cantos	Verses	Titles of the canto
I	35	हल्दिघाटस्य स्वरूपवर्णनम्
II	47	अक्बरेण समादिष्टः मानसिंहः हल्दिघाटसमराङ्गणं प्रति चमूं चालयति
III	40	चमूचालनमुद्दिश्य राणाप्रतापाय भिल्लनिवेदनं ततः परं कृष्णसिंहादीनां मन्त्रणा च
IV	54	स्वानुचरान् संबोधयन् राणाप्रतापः चमूं चालयति हल्दिघाटप्रदेशम् अपि च प्रयुध्यति शत्रुभिः
V	61	हल्दिघाट्रणाङ्गणम्
VI	55	चेतकस्य कृते प्रतापविलापः
VII	55	दास्ये संतप्तः शक्तिसिंहः हल्दिघाट्युद्धे राणाप्रतापेन सहितः मानसिंहादिभिः योद्धुं प्रतस्थे
VIII	50	रक्तकासारवर्णनम्
IX	58	क्षत्रगात्रं प्रतापं गिरिगुहायां प्रवेशयन्ति विश्रान्त्यर्थं कृष्णसिंहादयः
X	60	प्रावृज्जृम्भणम्
XI	53	बालिकायाः हस्तात् मार्जारिणापूपापहरणं अपि च राणाप्रतापेन षण्मासकालावधिविश्रान्त्यर्थं अक्बराय पत्रप्रेषणम्
XII	56	पाटेश्वरी राणाप्रतापं कर्तव्यं ब्रूते
XIII	100	दिल्यां अक्बरराजसभा
XIV	42	भिल्लमुखात् राणाप्रतापस्थितिं विदित्वा जोषीमाता पृथ्वीराजयोः परितापः

XV	42	पृथ्वीराजाब्दुल्हमानयोः मन्त्रणा
XVI	52	अब्दुल्हमानपृथ्वीराजयोः पत्रं श्रीराणाप्रतापाय कृष्णसिंहः श्रावयति
XVII	65	पत्रं श्रवणानन्तरं प्रतापः न काङ्क्षे विश्रान्तिमिति अब्दुल्हमानपृथ्वीराजाभ्यां पत्रं प्रेषयति

6. *Vijayakāṇḍa*

Canto	Verses	Titles of the cantos
I	52	निर्वेदेन परिणद्धमूर्तिः राणा स्वीयभावं अनुचरान् प्रति विशदयति
II	100	भामासाहिराणाप्रतापयोः मेलनम्
III	51	प्रतापस्य विजययात्रा
IV	52	राणाविजयोत्दवं समाकर्ण्य अक्बरः स्वमन्त्रिमण्डलैः मन्त्रयति
V	55	स्वातन्त्र्योत्सवः
VI	52	अमरसिंहराज्याभिषेकः
VII	52	राष्ट्रपुरुषस्य राणाप्रतापस्य अन्तिमभाषणम्
VIII	52	अवतारसमाप्तिः

Let's see an example of *Bhaktirasa* in this poem.

सा शारदेवात्र तनुप्रकाशैः

काशालिवत् प्रेक्षणहासभासा ।

लतान्तसौरभ्यपरीमलास्या

विभातिमीराकलकटनेगीता ॥ १.१०.८ ॥

In the *Haldighaṭkāṇḍa*, the poet has described the picture of war and flowing of blood at the time of war in very horrifying way:

तस्मात् हल्दिघाटाद्धि वहन्ति रक्तकुल्याः वेगैः।

प्रावृङ्कालसंजातनिमग्ना इव निम्नस्थलानि ॥ ५.८.१४ ॥

In this epic we find the natural beauty and various descriptions like forest, cities, river and so on. Let's see the beauty of forest which was described in this poem by the poet:

द्विरेफमालाकलितं च पङ्कजं

कल्हारमालालसितं सरोवरम्।

विचित्ररङ्गाञ्चितपक्षिसंकुलं

वीरुल्लतान्तैः हसितं च काननम् ॥ ३.१.९ ॥

This is the biggest epic poem of 20th century. The poet has contributed immensely to the growth of modern Sanskrit literature. The poet has good command over Telugu, Marathi, Sanskrit and English language.

I.XIV ŚRĪMAT-SĪTĀ-RĀMĀÑJANEYAM

Śrīmat-Sītā-Rāmāñjaneyam is composed by Arka Somayaji. It is published in 1984. There are 15 cantos and 921 verses. This epic begins with the following verse:

श्रीमान् रामो गतवति गुहां राज्यपट्टाभिषिक्ते

सुग्रीवे स्वैः सह कपिवरैः लक्ष्मणेनाऽनुयातः।

वर्षारम्भादगतिकतया माल्यवत् पृष्ठदेशे

वासं चक्रे जनकतनयाविप्रयोगार्तचित्तः ॥ १.१ ॥

In this poem the poet has narrated arrival of Rāma, searching of Sītā, anger of Lakṣmaṇa, Lakṣmaṇa's request to Sugrīva, searching of Sītā, arrival of Hanumān

in Laṅkā. The poet has also narrated the beauty of *Aśokavāṭikā* and conversation between Rāvaṇa and Sītā, destruction of *Aśokavāṭikā*, anger of Rāvaṇa, war between Indrajīt and Hanumān, bounding of Hanumān, description of Hanumān, burning of Laṅkā, appeasement of Sītā, arrival of Hanumān in Rāma's camp, insult of Vibhīṣana by Rāvaṇa, anger of Kumbhakarṇa on Rāvaṇa, advice of Kumbhakarṇa, and surrender of Vibhīṣana to Rāma, meeting of Vibhīṣana with Rāma, construction of *Rāmasetu*, Rāma's arrival in Laṅkā, arrival of Rāvaṇa's spy, announcement of war and death of Rāvaṇa.

Example of *Mandākrāntā* metre:

साश्चर्यं ताः प्रचलितमतिं मन्यमानाश्च वृद्धां
किं ब्रूषे त्वं किमु तव मतिर्वर्तते वेत्यवोचन् ।
वृद्धाज्भाणीत् सपदि हि मया स्वप्न एकोऽनुभूतः
घोरस्तस्मात् शृणुत कथयामीति ताः सा न्यगादीत् ॥ ७.४० ॥

Example of *Vīrarasa*:

घोरं युद्धं चकितविबुधं यत्तयोः सम्बभूव
क्षुब्धा क्षोणी मरुदपि भयान्नो ववौ द्यौर्ननाद ।
स्तब्धो वार्धो रविरपि गतिं सम्भ्रमात् स्वामरौत्सीत्
सद्यो विश्वं स्फुटदिव भयं भेजिरे राक्षसाश्च ॥ १०.२१ ॥

Advice of Kumbhakarṇa to Rāvaṇa:

विद्धि भ्रातः! जनकतनया पन्नगी पञ्चशीर्षा
तस्यां कामो भवति तव यद्राक्षसानां च मृत्युः ।
यावत्सेना न च परिपतेद् वानराणां पुरीं ते
भ्रातः! सद्यो जनकतनया दीयतां राघवाय ॥ १३.५६ ॥

The poem is based on the theme of *Sundarakāṇḍa* of Vālmīki *Rāmāyaṇa*. Dr. Sweta Prajapati rightly observed:

“The author has introduced some of the significant *mantras* uttered during the marriage ceremony and has interwoven them in the story so as to help in comprehending their import easily. He has drawn a lot from Hindu Astronomy to illustrate certain points. Just as there can be no end to reading and re-reading of *Rāmāyaṇa* there can be no end to the production of such texts as they fulfill a spiritual need.”²⁶

Śrī Arka Somayaji has contributed qualitatively by way of composing this epic. The epic is mainly written following the tradition of this epic composition. We hardly find anything innovative or with blend of modernity.

I.XV ŚRĪ-RĀMA-CARITĀBDHIRATNAM

Śrī-Rāma-caritābdhi-ratnam is composed by Nityananda Shastri in 2005. There are 14 cantos and 803 verses. Lord Rāma is the hero of the present poem. Lakṣmaṇa, Sītā, Daśaratha and others are minor characters of the present poem. In this epic the poet describes Kosal country, Ayodhya city, description of Daśaratha, quality of Rāma, Dasaratha instructs Rāma in his duty, description of Gaṅgā, two boons of Kaikeyī, Rāma’s departure towards the forest, abduction of Sītā, return of Rāma to Ayodhya, the fire ordeal of Sītā and so on.

Let’s see the example of beauty of river Gaṅgā:

रत्नवैद्यमिव शोषिताऽहितं

दीनसंश्रितजनार्तिनाशनम् ।

²⁶ Prajapati, Sweta, *Sītā-Rāmāṇjañeyam: A literary Study*, *Journal of the Oriental Institute*, Vol. 63, pp.128

नाकिकाम्यमयि राम! ते यथाऽऽ-

त्मान्तरं जलमिदं सुमन्मेह ॥ ३.११ ॥

Example of summer season:

चक्षते “कुरु कराङ्क” मित्यमी

काकवन्दिन इमं कुशासनम्।

रज्यतेऽलमनुकूलवादिना

सख्यमागतवता परंतपः ॥ ९.३७ ॥

The example of *Vīrarasa*:

नद्धाऽबद्ध-निजोद्धुरोद्धुरकटिः क्रुद्धोऽन्त्ययुद्धेच्छया

चापे संदधदाशुगं त्रिगुणितं सारक्तदृग्-भ्रुश्रिया।

पिप्पल्या इव पल्लवं स्वमधरं बिभ्रच्चलं राधवः

क्षुद्-व्यात्तातिकरालवक्त्रकुहरः कालोऽभ्यदीपीव सः ॥ १३.४९ ॥

Let's see the example of summer season.

स्यन्दनं खरखरांशुतापित

वायुरुपमधिरुढ उद्धतः ।

नग्नयज्जनमुपैत् तपस्तथो

रःस्थलं प्रतपनास्रतस्तुदन् ॥ ९.३६ ॥

At the end of *mahākāvya* the poet has composed some verses as supplement wherein he describes eulogy of *Brahman*, eulogy of Rāma by Sītā, praise of Rāma by Hanumāna, eulogy of Lakṣmi by Hanumān, eulogy of Śiva by Rāma, eulogy of Sūrya by Rāma, eulogy of Gaṇeśa by Vaśiṣṭha.

I.XVI VĀMANA-CARITA-MAHĀKĀVYAM

Vāmana-carita-mahākāvya is written by Iccharama Dwivedi. He is a famous

story-teller (*Kathākāra*) of Purāṇa. Dr. Sudesh Ahuja writes about Ichharama's prowess over Purāṇa:

“डा. डच्छाराम द्विवेदी की सृजनधर्मिता के विविध आयाम है। पुराणों के विशिष्ट वेत्ता और अपने आराध्य के प्रति पूर्णरूपेण समर्पित द्विवेदी जी की काव्य – रचनाओं में भक्ति व ज्ञान की गतिमयता विद्यमान हैं तो जीवन का यथार्थ पक्ष भी अछूता नहीं रहा है। उनकी अधिकतर रचनाओं व गीतियों में एक भक्त की भावनामय अनुभूतिर्या की ही अभिव्यक्ति हैं।”²⁷

The epic is published in 1996. There are 15 cantos and 537 verses. The poet has not given the title of the cantos. The story is taken from the *Bhāgavatapurāṇa*. The present researcher writes:

“The theme of the *Vāmana-carita-mahākāvya* is taken from the 15th to 23rd *Adhyāyas* of the 8th *Skandha* of *Bhāgavatapurāṇa*. No deviations are made in the original theme. However, the poet made some omissions with utmost care as it will not affect the continuity of the theme. There is no mention of *Visvajit* sacrifice, out of which Bali gets golden chariot, flags, golden bow, divine *Kavaca* etc., to fight against Gods. The *Bhāgavata Purāṇa* gives complete description of Bali's preparation for war against gods.”²⁸

The epic begins with the description of the fight between the demons and the Gods. In this fight Bali, the grandson of Prahalāda and the son of Virocana, was

²⁷ Ahuja, Sudesh, *Dr. Iccharama Dwivedi Ki Srujanadharmitā Aur Samsāmayiktā*, Unpublished Article.

²⁸ Shah, Harshvardhan, “Vāmanacaritam of Iccharama Dwivedi ‘Praṇava’ : A Literary Study”, In: *Vaisharadī*, pp. 34-35

defeated and killed, but by the grace of Sukrācārya he regained his life. In this epic we see the dialogues between Aditi and her husband Kaśyapa Muni. In this way the story goes on and at last the poet defines the concept of *Bhakti*. The supreme personality of Godhead is certainly equally towards all living entities. Vāmana is the hero and Bali, Sukrācārya, Aditi, Kaśyapa etc are the other characters of this poem. In this epic, the poet uses different metres like *Mālinī*, *Upajāti*, *Śikharīṇī*, *Anuṣṭup*, *Sragvīṇī*, *Śārdūlavikrīḍita*, *Prthvi*, *Mandākrāntā* and so on. Let us see the example of *Mālinī*:

अथ हरिवचनानां सारमालक्ष्य शुक्रो,
 निज हृदि, निजशिष्यं धन्य-धन्यं विधातुम्।
 परमपदसुलाभं प्राप्तुकामस्तदानीं,
 हरिपरिचयदाने दत्तचित्तो बभूव ॥ १०.४६ ॥

Example of *Upamā*:

द्रवीभूतं तदा चित्तं गुरोरस्य कृतेऽभवत्।
 चन्द्रं दृष्ट्वा द्रवीभूतश्चन्द्रकान्तो मणिर्यथा ॥ १.२४ ॥

Description of Bali:

विशुद्धहेमनिर्मिते सिताश्वरत्नमण्डिते,
 द्रढैररैः समन्विते सुचक्रकैः सुसंस्थिते।
 विशिष्टशस्त्रसंचयैर्वृते ध्वजा सनाथिते,
 रथे विराजते स्म तत्र दानवो बलिस्तदा ॥ ३.१३ ॥

This epic consists of mainly *Bhakti* sentiment but *Bhayānaka*, *Karuṇa* and *Śānta* are found as minor sentiment.

Example of *Bhaktirasa*:

त्वं निर्गुणोऽसि सगुणोऽसि परापरोऽसि,
 कार्यं च कारणमसि प्रथमस्त्वमेव।

अन्तर्बहिस्त्वमसि देव! चराचराणां,

सर्वात्मनि त्वयि विभोऽस्तु मतिर्मदीया ॥ १४.५॥

Example of *Bhayānakarasa*:

ज्वलत्पिशङ्गमूर्द्धजा ज्वलत्पिशङ्गलोचना,

नवीनमेघसन्निभाः प्रगर्जिता भयानकाः।

अनेकबाहुमुण्डतुण्डधारिणो दिगम्बरा

जगर्जुरद्य घर्घरं हि भैरवं रवं भवे ॥ ३.११॥

Like Rajasthan, the state of Orissa has produced many illustrious Mahakavis, who have composed the many Mahakavyas, Arunaranjan Mishra informs and discusses about modern Mahakavya entitled *Madhavavilasa* of Yatirajacarya.²⁹ Satisankaram of Goswami Balbhadraprasad Shastri is also an important epic of modern time.

II. WELL KNOWN KHAṆḌAKĀVYAS OF 20TH AND 21ST CENTURY

The survey made us aware of the fact that many *Khaṇḍakāvyas* composed in 20th and 21st century are not so far brought to light. *Kāvyas* are either long or short and accordingly called *Mahākāvyas* or *Laghukāvyas*.³⁰ Thus *Laghukāvyas* are also called *Khaṇḍakāvyas*. Due to its small span it has scope to include small themes and therefore they attract readers. K. Vijayan rightly remarks;

“*Laghukāvyas* became more popular because they are short and they required less expenditure of time and energy on the part of both the writers and readers.”³¹

Ancient rhetoricians have not furnished any particular definition of *Khaṇḍakāvyas*. However, Viśvanātha speaks only about its structure and not definition in real

²⁹ Mishra, Arunaranjan, *Sanskrit Mahākāvyas of Orissa after independence*, In: “Sanskrit writings in Independent India”, p.49

³⁰ Krishnamachariar, M. *History of Classical Sanskrit Literature*, P.79

³¹ K. Vijayan, *Historical Survey of Sanskrit Mahākāvyas*, p.3

sense. He mentioned the definition of *Khaṇḍakāvya* in his *Sāhityadarpaṇa* like this:

खण्डकाव्यं भवेत्काव्यस्यैकदेशानुसारि च ।³²

From this remark of Viśvanātha we can understand that the theme of the *Khaṇḍakāvya* should have one portion of a big theme, like any small episode of *Rāmāyaṇa*. Therefore, the *kāvya* which has less than eight cantos is *Khaṇḍakāvya*.

M. R. Kale remarks:

“It is true that the *Khaṇḍakāvya* attracted more attention, chiefly because it is short and requires less expenditure of time and energy.”³³

According to Krishnaji Bhaskar Virkar:

“The *Khaṇḍakāvyas* are small poetical works. To this class belong all minor lyrical poems and such works as Meghadūta, Bhāminivilāsa and the like.”³⁴

But in Modern Sanskrit literature it is observed that many writers do not follow this traditional characteristics of *Khaṇḍakāvya* and any small *kāvya*, whether *Śatakakāvya*, is found termed as *Khaṇḍakāvya*. There is no control over claiming the work as *Mahākāvya* or *Khaṇḍakāvya*. Therefore realizing the need of redefining the concepts some modern scholars tried to define them in new context. As a result, a Modern poet Rajendra Mishra has given the definition of *Khaṇḍakāvya* in the following way:

कस्यचित्पुरुषार्थस्य वर्णनन्तु यदांशिकम् ।

जीवनस्याथवा नेतुः खण्डकाव्यं तदुच्यते ॥

³² Viśvanātha, op.cit., p. 226

³³ Kalidasa, *Kumārasambhavam*, Ed.: M.R. Kale, p. ii

³⁴ Kalidasa, *Raghuvamśa*, Ed.: M.A. Virkar, p. vi

खण्डकाव्यमिदञ्चैव स्वेतिवृत्तानुरोधतः।

विविधान्यभिधानानि पृथगर्थानि गच्छति।³⁵

Radha Vallabha Tripathi has given the definition of *Khaṇḍakāvya* like this:

जीवनस्यैकदेशनिरूपकं खण्डकाव्यम्। ३।१।४।³⁶

Here, I have mentioned some popular *Khaṇḍakāvyas* of great writers of 20th and 21st century as a sample.

II. I SUDĀMĀ-CARITAM

Sudāmācaritam is written by Pundarikaksa Mishra. The work is very small only of 101 pages. There are only five cantos, viz. *Dāridryavarṇanam*, *Dwārikāgamanam*, *Haripura-praveśa*, *Śrī-kṛṣṇa-darśanam* and the fifth canto has no title. There are 300 verses in total. The subject matter of this *Khaṇḍakāvya* is taken from the *Bhāgavata-purāṇa*. Rabindra Kumar Panda rightly remarks:

“The present poem belongs to the category of mythological poems. The hero of the poem is Sudāmā and the title of poem is given after the name of its hero. The centres around a minor plot of Sudāmā’s sincere devotion and Kṛṣṇa’s great love for his devotee.”³⁷

³⁵ Yadav, Rajmangal, *op.cit.*, p.223

³⁶ Pandey, Ramakanta, ‘*Radhavallabh Ki Sārasvata Sāadhanā*’, p.158

³⁷ Panda, Rabindra Kumar., *Sudāmācaritam, of Puṇḍarikākṣa Miśra*, included in *Essays on Modern Sanskrit Poetry*, pp.173-174

II.II RĀJĀRĀMA-CARITAM

Rājārāma-caritam is composed by Kesava Paṇḍita. It deals with the biography of the king Rāma who is the third Maratha king. It is divided into five cantos and 266 verses. It is a historical poem.

II.III BHAKTASINHA-CARITAM

Bhaktasinhacaritam is composed by Svayamprakasa in 1978. It describes the whole life of Bhaktasinha, a great freedom fighter, actively taken part in the freedom movement. The poem has seven cantos without any title. There are 415 verses in all. The main sentiment is *Vīra*.

II.IV PARĀMBĀŚATAKAM

Parāmbāśatakam is written by Abhiraja Rajendra Mishra. It is published in 1981. The poet is devoted to Rudrani Parāmbā i.e. the power of Goddess. In this poem, the poet has described about the different forms and her names of goddess Parāmbā. The poet beautifully narrates this verse in respect of his two mothers first who gives the birth and second has given the intellectual power to compose a *kāvya* i.e. goddess *Parambā* in following verse.

जनन्याऽभिराज्या मम प्राणदात्र्या

विपच्चमानेऽपि तैस्तैरुपायैः ।

कथञ्चिच्छिवे! वर्धितो योऽहमस्मि

त्वमेव त्वमेव त्वमेवाम्ब! पाहि ॥ ४ ॥

II.V ŚATĀBDIKĀVYAM

Śatābdikāvyam is composed by Abhiraja Rajendra Mishra. It is published in 1987. It consists of five cantos and 259 verses. The first canto is *Prastāvanā* which

contains 32 verses. The second canto is *Samsthāpanā* containing 37 verses. The third canto is *Samgaṇanā* containing 36 verses. The fourth canto is *Gaveṣaṇa* contains 51 verses. The fifth canto is *Prarocanā* containing 103 verses. This poem is written on the occasion of centenary celebration of the establishment of Allahabad University.

The poem begins with the following verse:

गङ्गाम्बुकज्जलरसेन लिलेख सृष्टिं
पणयिमानभुवि यत्र वटेन धाता ।
यत्रोदियाय नवसंस्कृतिरश्मिमाली
ज्ञानामृताम्बुदधरः स जयेत्प्रयागः ॥ १ ॥

II.VI DHARMĀNANDACARITAM

Dharmānandacaritam is a *Khaṇḍakāvya* composed by Abhiraja Rajendra Mishra. It is published in 1993. There are 105 verses in this *Khaṇḍakāvya*. This poem is based on the life of Dharmānanda, who is a great saint of modern era. The poet has described Dharmānanda's life, date and his works in a very interesting manner. The poem begins with *Maṅgalācaraṇa* who reminds us about the *Madhurāṣṭakam* of Vallabhācārya:

मधुरवाचमहो मधुराक्षरं
मधुरदर्शनकं मधुराननम् ।
मधुररूपमथो मधुभाषिणं
परिचरं मधुराधिपतेः प्रियम् ॥ १ ॥

Abhiraja Rajendra has also written other three *Khaṇḍkāvya*s viz. *Aranyoktiśatakam*, *Navāṣṭakamālikā* and *Karśulanāthamāhātmyam*.

II.VII GODHARĀGHAṬANAM

Godhrāghaṭanam is composed by Rabindra Kumar Panda, who has great name among the poets of 21st century. *Godhrāghaṭanam*³⁸ comprises 300 verses wherein the poet has described the famous incident which had occurred at the Godharā station in Gujarat. The poem begins with the following verse:

वन्देऽरविन्दवदनं सदनं समृद्धेः

संसारसुन्दरमनोहरचित्रभित्तिम् ।

अक्लान्तकालकमनीयकलानिधानं

संहारशिल्पपरिकल्पनकाव्यकान्तम् ॥ १ ॥

In this poem, the poet represents the miserable condition of Godhrā city and its people which were being silent at that time.

सा गोधरा विलपितुं व्यथते विषाक्ता

दग्धा न केवलमिह प्रविलुण्ठिता या ।

या पीडिता नगरराक्षसरोद्रतापैः

सा किं वदिष्यति वद भयकातरा या ॥ ६० ॥

I.VIII MADAMARDANAM

Madamardanam is composed by Rabindra Kumar Panda. It is his another *khaṇḍakāvya*. *Madamardanam* consists of 165 verses wherein we are enjoying the poet's devotion towards goddess of power. The language of the poet is very appraisable, because it is very simple and direct. So the readers thoroughly enjoy it. Undoubtedly the poet's combines modern ideas with tradition.

³⁸ Patel, Vipul H., *Dr. Rabindra Panda Virachita Godharā Ghaṭanam : Ek Adhyayana*, included in *Vividhāsañcāra*, pp. 79-84.

Following are some examples.

अधरं मधुरं नयनं मधुरं
तव रूपरसस्य सुखं मधुरम्।
वदनं मधुरं रदनं मधुरं
तव सम्मिलने सकलं मधुरं॥ ४४॥
मिलनं सुखदं चलनं सुखदं
तव केलिकलाकलशं सुखदम्।
तव कान्तकटाक्षसुधासरणी
रससिन्धुजला मधुरा धरणी॥ ४५॥

II.IX PAŚUPAKṢĪVICINTANAM

Paśupakṣīvicintanam is composed by Hari Narayan Dikshit, published by Eastern Book Linkers in 2008. This poet has given Hindi translation. It is divided into two parts *Pūrvārdha* and *Uttarārdha*. *Pūrvārdha* contains 190 verses of *Paśuvicintanam* and *Uttarārdha* is made of 190 verses of *Pakṣīvicintanam*. At the end of the poem the poet has given the brief introduction of his family in 6 verses. In this poem the poet has described the mercy towards birds and animals. The poem gives the message to the wicked people that do not harm the animals and birds and inspired to save them. This poem is full of *Dayāvīra* sentiment.

The poem begins with the salutation to the Lord Ganeśa in the following way.

आदौ नमामि गिरिजातनुगं गणेशं
प्रत्यूहपुञ्जशमनं सदनं सुखानाम्।
धीरं सुबुद्धिनिधिमप्रतिमं च देवं
सिद्धिप्रदं मति-मनोबलवर्धनं मे॥ १॥

II.X AJAMOHABHAṄGAM

Ajamohabhaṅgam is a *Khaṇḍakāvya* written by Harinarayan Dikshit. The poet has given Hindi translation in it. It is published in 2009. The poem is divided into six cantos and has given the name of each canto. The names of the six cantos are *Ajāśaktivarṇana* of 82 verses, *Vasantavarṇana* of 49 verses, *Ajaviharavarṇana* of 48 verses, *Priyāmṛtyuvarṇana* of 60 verses, *Ajamohavarṇana* of 55 verses and *Ajamohabhaṅgavarṇana* of 110 verses. The poet has given the short introduction in the six verses at the end. So there are 410 verses in total. The poem begins with the salutation to Lord Gaṇeśa in the following way.

ऋद्धि-सिद्धिप्रदं देवं गिरिजा-तनुजं प्रभुम् ।

गजाननं गणाध्यक्षं गणेशं प्रणमाम्यहम् ॥ १ ॥

The poem is based on the life of king Aja of Raghu dinesty who was the knower of weapons and scriptures. The poet has narrated the imotional condition of King Aja because his wife Indumatī was died accidently. The poet has also described the advices of sage Vaśiṣṭha to king Aja. This way the poet has described the life and love of king Aja towards Indumatī.

Om Prakash Pandey has also written some *Khaṇḍakāvyas* viz. *Svātantryagāthā*, *Niryati Naiva Smṛtiḥ*, *Vipallavo'yam Jivanavṛkṣa* and *Na Kelināri Sugṛham Hinasti*.³⁹ Here we can observe that many new and refreshing themes are taken as base for *Khaṇḍakāvyas*. Many intresting *Khaṇḍakāvyas* of modern period are composed by the poets as compared to that written in ancient period.

³⁹ www. sanskritsarajana. in.

III. WELL KNOWN ŚATAKAKĀVYAS OF 20TH AND 21ST CENTURY

The form of *Śatakakāvya* is very famous in Sanskrit literature. The tradition of *Śatakakāvya* begins from Bhartṛharī and still continuing till today. There are 100 verses and the poem is written on one subject or plot in this form. This type of form is very interesting for the readers because it is very small, simple and has limited area. The following is the definition given by Rahasavihari Dwivedi in *Abhirājayasobhūśaṇam - Samīkṣaṇam*:

शतपद्यैः कृतं काव्यं शतकं कथ्यते बुधैः।

एकस्मिन् विषये प्रायः काव्यमेतद् विरच्यते ॥⁴⁰

III.I TE KE NA JĀNĪMAHE ŚATAKAM

Te Ke Na Jānīmahe śatakam is a *Śatakakāvya* written by Rabindra Kumar Panda. It is published by Arvachin Sanskrit Sahitya Parishad in 2008. The present poem is included in the *Kāvyāmṛtatarṅgiṇī*. The poem contains 100 verses. The whole poem is in *Śārdūlavikrīḍita* metre. Due to selection this metre the poem becomes more beautiful and interesting. The poem begins with the following verse with the lucidity of *Śārdūlavikrīḍita* metre.

नत्वा प्रेममयं पवित्रपुरुषं संसाररासेश्वरम्

आधिव्याधिहरं परं सुमधुरं सारस्वतं सुन्दरम्।

नित्यं शाश्वतशान्तिसिन्धुमचलं सौन्दर्यधाराधरम्

काव्यं भावभयं करोमि मधुरं “ते के न जानीमहे” ॥ १ ॥

The poet has described the nature and character of evil persons, the present scenario and the condition of our society. The poet compares wicked persons with

⁴⁰ Suvedi Narayana Dutt, *Abhirājayaśobhūśaṇam - Samīkṣaṇam*, p. 38

the demons, stupids, insects, frogs, crows and so on. Let us see some examples of it.

देशे सन्ति खलाः सुनीतिरहिताः स्वार्थाय मार्गच्युताः
येषां दोषविषेण दूषितमिदं श्रीमन्दिरं भारतम् ।
ये कंसा कलिकालकौणपदलैः साकं मिलित्वा सदा
शान्तां प्रेमधरां दहन्ति दलितास्ते के न जानीमहे ॥ ७ ॥
ये भेकाः कलहं विनैव कुटिलं गर्जन्ति तर्जन्ति च
क्रोधाद् दर्शयितुं स्वशक्तिविभवं स्नेहास्पदान् सज्जनान् ।
हेतुस्तस्य सखे न कोऽपि जगति स्नेहेन तान्पृच्छति
तस्मादत्र सदा भवन्ति विमुखास्ते के न जानीमहे ॥ ३७ ॥

III.II BHAVĀRAṆAVAŚATAKAM

Bhavārṇavaśatakam is a *Śatakakāvya* written by Rabindra Kumar Panda. It is published by Arvachina Sanskrit Sahitya Parishad in 2008. The present poem is included in the *Kāvyaṃṛtatarṅgiṇī*. The poem contains 100 verses. This world is imagined by the poet as an ocean. As the ocean is very difficult to cross similarly it is very difficult to cross this world. One has to face lot of difficulties in this world. The world is full of *Māyā* and it is very painful. Nobody gets perfect peace in his life. All the objects attract our mind like golden deer and we go on running after it forever. The description of the poet touches our heart and we become aware of worldly problems. The poem is full of *Karuṇarasa*. The language is very simple lucid that one can understand easily and experience the pain depicted in the poem. The poem begins with the following verse.

अनन्तजञ्जालजलं गृहित्वा सन्तापदुः खाग्नितलं प्रविश्य ।
असंख्यतृष्णातटिनीप्रियोऽयं भवार्णवो मां प्रतिभाति भीमः ॥ १ ॥

III.III VIŚVEŚVARĪŚATAKAM

Viśveśvarīśatakam is a *Śatakakāvya* written by Rabindra Kumar Panda, very enthusiastic, renowned and prolific writer in the world of modern Sanskrit Literature.⁴¹ The present poem is included in the *Kāvyaṃṛtatarṅgiṇī* published in 2008. The poem comprises 103 verses. It is written in the praise of goddess *Durgā*. By this poem we can realize the poet's faith in goddess *Durgā* who is the mother of this universe and final shelter of this mortal world. Various features of *Durgā* are described very nicely. The whole poem is written in *Upajāti* metre. It is one of the best devotional of 21st century like the *Caṇḍīśataka* of Bāṇabhatta. The poem is full of rytham and musical. When we sing all those verse with metrical perfection, we really enjoyed the lyrical beauty of composition. The poem begins with the following verse.

विभाति विश्वं तव रूपधूपैराभाति शून्यं तव कान्तिकाव्यैः।

प्रयाति दैन्यं तव भक्तिभावैर्विश्वेश्वरी त्वं करुणावतारः॥ १॥

III.IV TRUṢṆĀŚATAKAM

Truṣṇāśatakam is a *Śatakakāvya* written by Rabindra Kumar Panda. It is published by Arvachina Sanskrit Sahitya Parishad in 2008. The present poem included in the *Kāvyaṃṛtatarṅgiṇī*. The poem comprises 100 verses. The word *Truṣṇā* means strong greed and this word comes in the negative sense in the poem. The people are very greedy for wealth, for power and position, for enjoyment of pleasures like women, wine, etc. This type of greed disturbed our harmony, mental peace and satisfaction. The language is simple and poet has also used satire in a taunting way.

⁴¹ Patel, Vipul H., “Ādhunik Kāvya Nirmān Kshetra Nā Mūrdhanya Kavi Prof. Rabindra Kumar Panda”, In: *Adhunā*, pp. 9-26.

The poet has used metres like *Śārdūlavikrīḍita*, *Anuṣṭup*, *Upajāti* etc. The poem begins with the salutation to Lord Śiva.

हे देवदेव प्रणमामि शम्भो शुभाय नित्यं तव पादपद्मौ
दयावतारोऽसि सुखाकरोऽसि त्वं दीनबन्धुः करुणासमुद्रः ॥ १ ॥

III.V SAṂSĀRAŚATAKAM

Saṁsāraśatakam is a *Śatakakāvya* written by Rabindra Kumar Panda. This poem is included in the collection of *Kāvyakairavam* and published by Arvachina Sanskrit Sahitya Parishad in 2007. The poem contains 100 verses. The whole poem is written in *Anuṣṭup* metre. The poet has beautifully described the reality of the society in the Kaliyuga. Following are some examples in which poet has described the reality of the society.

संसारेऽस्मिन् सुखं कुत्र कुत्र दुःखं प्रतिक्षणम् ।
विषं पिबति कोऽप्यत्र कोऽपि रसं कदा क्षणम् ॥ ६ ॥
कुत्र काकस्य “का” शब्दाः कुत्र पिकस्य सङ्गीतम् ।
कुत्र भेकस्य भे नादः कुत्र यन्त्रस्य भाषितम् ॥ ३० ॥

III.VI DURJANAŚATAKAM

Durjanaśatakam is a *Śatakakāvya* written by Rabindra Kumar Panda. This poem is included in the collection of *Kāvyakairavam* and published by Arvachina Sanskrit Sahitya Parishad in 2007. The poem contains 101 verses. The word *Durjana* means wicked person. So in the whole poem, the poet satires on the wicked persons and the poet has described all the defects of wicked person like cheating, speaking lie, harshing innocent person, making money in immoral way etc. This poem comes in the category of moral lessons and very useful for dealing with the wicked persons who are found everywhere. In one way the poem is a series of the good sayings

about the conduct and nature of wicked persons. The *Kaliyuga* becomes more powerful by the power of wickeds. That is why the poet begins his poem in the following way:

नौमि नित्यं निराकारं निराधारं निरञ्जनम्।

दुर्जनानां विनाशाय सज्जनानां सुखाय च ॥ १ ॥

The poet has beautifully narrated the characteristics of the wicked people in the following way.

मधुरं मधुरं नित्यं हसति कपोककशः।

परश्रीकातरः क्रूर ईर्ष्यातप्तो हुताशनः॥ १३ ॥

करोति न शुभं कार्यं लोकहितकरं कदा।

वदति केवलं वाक्यं स दुर्जनो न संशयः॥ २३ ॥

III.VII ANUBHŪTIŚATAKAM

Anubhūtiśatakam is a *Śatakakāvya* written by Jitarama Bhatt. It is published by Prakarsh organization, in 2006. The poem contains 115 verses. The poem has divided like *Maṅgalānubhūtiḥ* (1 to 5 verses), *Prārthanānubhūtiḥ* (6 to 9), *Prabhusattānubhūtiḥ* (10 to 15), *Rāṣṭragauravānubhūtiḥ* (16 to 21), *Madyapadurdaśānubhūtiḥ* (22 to 27), *Hitopadeśānubhūtiḥ* (28 to 32), *Divyabhāśānubhūtiḥ* (33 to 38), *Advaitānubhūtiḥ* (39 to 43), *Vasudhaiva Kutumbakānubhūtiḥ* (44 to 48), *Saṁskṛtirakṣānubhūtiḥ* (49 to 53), *Īśvarasyānubhūtiḥ* (54 to 58), *Viḍambanānubhūtiḥ* (59 to 63), *Śoṣaṇasyānubhūtiḥ* (64 to 70), *Lokācārānubhūtiḥ* (71 to 75), *Subhāṣasyabhāvānubhūtiḥ* (76 to 82), *Saṁskṛtopekṣānubhūtiḥ* (83 to 90), *Sajjanadurjanānubhūtiḥ* (91 to 94), *Svarṇasvātantryānubhūtiḥ* (95 to 99), *Rāṣṭrapīḍānubhūtiḥ* (100 to 102), *Lokadaśānubhūtiḥ* (103 to 109) and *Cittaiṣaṇānubhūtiḥ* (110 to 115). The poem begins with the salutation to Goddess Saraswati in the following way.

शुभास्ति मङ्गला शिवप्रदा सुतत्त्वबोधिका

कवित्वदायिनी तमोहरा च मोहनाशिनी।

यया गिरा सुप्रेरिता विभाति या धियां सताम्

सरस्वतीं नमाम्यहं भजामि भारतीञ्च ताम्॥ १॥

P. N. Kacchi of Junagadh has written five Satakakavyas viz. *Unnatisatakam*, *Bhaktisatakam*, *Brahmacaryaśatakam*, *Śantisatakam*, *Aradhanasataka*. As we observe that many new and innovative themes are narrated by the modern poets in a very beautiful manner. The language is found very simple and lucid. This is an important contribution of the poets of modern times to enrich the Sanskrit literature. *Śatakakāvya* is perhaps the most popular form of literature in modern time. Due to its small measure it has attracted many writers. Both, prolific and writers have tried their pen in composing this form of *kāvya*. As a result we come to know and introduce many new poets of modern Sanskrit literature.

IV. WELL KNOWN LAHARĪKĀVYAS OF 20TH AND 21ST CENTURY

Sanskrit literature has various forms of poetry. One of these forms is lyrical poetry. In comparison to *Mahākāvyas*, this form is not much rich but it attracts the readers due to its small structure and lucid presentation. Arthur A. Macdonell in his *History of Sanskrit literature* remarks:

“Sanskrit lyrical poetry has not produced many works of any considerable length. But among these are included two of the most perfect creations of Kaliadasa, a writer distinguished no less in this field than as an epic and a dramatic author.”⁴²

⁴² Macdonell, A. A., *A History of Sanskrit Literature*, p.337

Following is the definition of *Laharī-Kāvya* given by the modern poet Abhiraja Rajendra Mishra:

लहरीकाव्यमप्येतत् खण्डकाव्यं समुच्यते ।
प्रतिपाद्यं यदा काव्ये लहरीसन्निभं भवेत् ॥ ९० ॥
परस्परं समासक्ता लहर्यो जलधौ यथा ।
भङ्गिग्रजं जनयन्त्यो यात्यद्वैतस्वरूपताम् ॥ ९१ ॥
भक्तिशृङ्गारसन्दर्भाः काव्येऽन्येऽपि तथा यदा ।
भिन्नाः सन्तोऽपि पुष्पान्ति मूलभावं पुनः पुनः ॥ ९२ ॥
लहरीसन्निभा भाषाविच्छित्तिं जनयन्ति च ।
नयनाऽसेचनं भूरि वितन्वन्ति निरन्तरम् ॥ ९३ ॥
तदा तल्लहरीकाव्यं कोविदैर्विनिगद्यते ।
अभिराजमतञ्चैतन्निश्चितं बुधतोषणम् ॥ ९४ ॥⁴³

Following is the definition of *Laharī-Kāvya* by the modern poet Rahasavihari Dwivedi:

देवे देशे निसर्गे वा प्रिये वस्तुनि भक्तिमान्
कविर्यत्कुरुते काव्यं लहरीत्यभिधीयते ॥
स्वतोऽपि पूर्णपद्यानि चैकस्मिन् विषयेऽन्वितिम् ।
दधते तानि काव्येऽस्मिन् कल्लोला इव वारिधौ ॥⁴⁴

Besides the expression of emotions, the descriptive element is very prominent in this type of poem. In all lyrical poetry the plant and animal world plays an important part and is treated with much charm of flowers, the lotus is the most conspicuous. Various birds like *Cātaka*, *Cakora* and *Cakravāka* to which poetical

⁴³ Mishra, Abhiraja Rajendra, *Abhirājayasobhūṣaṇam*, pp. 224-225

⁴⁴ *op.cit.*, p. 36

myths are attached are frequently introduced as furnishing analogies to human life and love. The lyrical poems of very artificial character of ancient time are *Ghaṭa-Karpara* of only 22 verses, *Caura-Pañcāśikā* of only 50 verses, Bhṛṅhari's *Śṛṅgāra-śataka*, *Amaru-śataka* and Jayadeva's *Gītagovinda* also fall in this category of poetry. Arthur A. Macdonell writes:

“The main bulk of the lyrical creations of medieval India is not connected poems of considerable length, but consists of that miniature painting which, as with a few strokes, depicts an amatory situation or sentiment in a single stanza of four lines.”⁴⁵

Nataraja Guru says:

“Śaṅkara has named his work a *Laharī* which suggests an upsurging or overwhelming billow of beauty, experienced at the neutral meeting point of the inner sense of beauty with its outer counterpart. We have to conceive the whole subject always in its fourfold polyvalence to be able to experience this overwhelming joy or bliss, to produce which each word, phrase or image of each of these verses consistently strives, in its attempt to give a high value content to the absolute.”⁴⁶

About the history and the meaning of *Laharīkāvya*s Sweta Prajapati says:

“In poetry various forms have been evolved due to the needs of poets. The tradition of *Laharī-kāvya*s in Sanskrit literature begins from Ādi Śaṅkarācārya whose

⁴⁵ Macdonell, A. A., *op.cit*, p. 341

⁴⁶ Śaṅkarācārya, *Saundaryalaharī*, Translation in English by Nataraja Guru, p. 34

Saundaryalaharī, is a marvelous poem in Sanskrit composed in praise of *Tripurasundarī*. The word *Laharī* means waves. The waves of devotional feelings either for Gods, Goddesses or nature elements like rivers find expression in the *Laharīkāvya*s of the classical age.⁴⁷

We found many *Laharīkāvya*s from the classical age to modern time like *Saundaryalaharī* by Ādi Śaṅkarācārya, *Karuṇālaharī*, *Gaṅgālaharī*, *Sudhālaharī* by Jagannātha Paṇḍita, *Mīrālaharī* by Pandita Ksama Rao, *Roṭikālaharī* by Radha Vallabha Tripathi, *Narmadālaharī* by Radha Vallabha Tripathi, *Praṇayalaharī* by Radha Vallabha Tripathi, *Gāyatrīlaharī* by Tripathi, *Praṇayalaharī* by Rabindra Kumar Panda, *Karuṇālaharī* by Rabindra Kumar Panda, *Gurugauravalaharī* by Rabindra Kumar Panda, *Saṁsāralaharī* by Rabindra Kumar Panda and so on. Let us see some *Laharīkāvya*s of Modern period.

IV.I MĪRĀLAHARĪ

Mīrālaharī is a *Laharī-kāvya* by Kshamadevi Rao. It is also called a *Carita-kāvya* because the poetess has also described the character of Mīrā. It is published in 1944. The poem is divided in two parts viz. *Pūrvakhaṇḍa* and *Uttarakhaṇḍa*. In which *Pūrvakhaṇḍa* contains 91 verses and *Uttarakhaṇḍa* contains 44 verses. So there are 135 verses total in this poem. It is marvelous and excellent poem. About the present poem Rabindra Kumar Panda says:

“There is no doubt about the fact that Paṇḍit Kshama Rao’s *Mīrālaharī* is a marvelous piece of poem a *Khaṇḍakāvya* of a higher type. What impresses one most the poetic beauty hidden in the presentation of the

⁴⁷ Prajapati, Sweta, ‘Laharikavyas in Sanskrit: Unique devotional Poetry’, In: *A Marigold of Modern Sanskrit Literature*, pp. 119-120.

emotions and charming excellences of the verses characterized by the depth of imagination and the vivid power of description. Poetic grace prevails throughout the poem. The verses show the grace of her style, elegance of her expression and her command over the meter she uses for her versification.”⁴⁸

The main theme of this poem is describing the character of Mira, who is one of the most famous characters in the Indian history. Amaranatha Jha says that

“Mira is one of the most fascinating figures in Indian legend and history. Born in a noble family, married to a noble prince, she was so engrossed in contemplation of the divine cowherd of Mathura, so rapt in meditation of Girdhara and of Gopal, so lost to all worldly desires, that she became a problem to her family. She used to visit Krishna’s shrine at Chariot, at all hours of the day and night, sing songs of devotion, dance in ecstasy, and forget herself and her surroundings and all that pertained to the material universe. She is a unique figure, of imagination, romance and devotion all compact.”⁴⁹

The poem begins with the following verse.

यस्याः सौधसुवर्णगोपुरमणिर्धम्मिल्लचूडामणिः

सामोदामलपुष्पकीर्णसुपथाः सौभाग्यमुक्तास्रजः।

कासारोऽब्जपरागवारिविमलः सञ्चित्रहेमांशुकं

सा कुर्वीति पुरा बभूव नगरी लावण्यभूर्मालवे ॥ १ ॥

⁴⁸ Panda, Rabindra Kumar, “Mīrālaharī of Paṇḍit Kshama Rao : A Study”, *Sabdakhya Jyoti*, Dr. Vijay Pandya Abhinandan Grantha Samiti, p. 15

⁴⁹ *Ibid*, Forward, pp.1-2

IV.II KARUṆĀLAHARĪ

Karuṇālaharī is a *Laharī-kāvya* written by Rabindra Kumar Panda. It is published by Arvachina Sanskrit Sahitya Parishad in 2008. The present poem is included in the *Kāvyaṃṛtatarṅgiṇī*. The poem is very small. It contains only 10 verses. The poem begins with the following verse.

अखण्डा ते चण्डि प्रणयपरिसीमा त्रिजगति
न कोऽपि ज्ञातुं तत्तुहिनतिमिरं प्रभवति ।
अनन्ते कान्तारे त्वमिह मधुरा मुक्ततटिनी
तृषार्तानां शोषं हरसि करुणाकल्पपयसा ॥ १ ॥

IV.III GURUGAURAVALAHARĪ

Gurugauravalaharī is a *Laharī-kāvya* written by Rabindra Kumar Panda. It is published by Arvachina Sanskrit Sahitya Parishad in 2008. The present poem is included in the *Kāvyaṃṛtatarṅgiṇī*. The poem contains only 30 verses. The whole poem is in *Pañcacāmaram* metre. The poem begins with the following verse.

समस्तलोकहेतवे समष्टिभावसेतवे
समागता समादृता समादरेण पूर्णिमा ।
यदात्र सुन्दरी धरा नवीनवेषमण्डिता
विभाति भाववैभवैर्विलासरागरञ्जिता ॥ १ ॥

In this poem, the poet has nicely described the characteristics and the importance of *Guru*. *Guru* got the highest place in our Hindu society. The disciple cannot do any thing without the help of *Guru*. The language of the present poem is very simple and lucid. We found the importance of *Guru* in the following way.

न बोधनं न शोधनं धनायितं न जीवनं
न जीवने सुखायनं गुरोर्यदा न वन्दनम् ।

अतोऽत्र चञ्चलं मनः करोति पादवन्दनम्
कृपाधनाय केवलं गुरोः सदैव सादरम् ॥ ४ ॥
जलं विना न जीवनं फलं विना न भोजनं
स्वरं विना न गायनं गुरुं विना न शोधनम् ।
न साधना गुरुं विना स साधनं धनं विना
न शोभते वसुन्धरा गुरुं विना तरुं विना ॥ ६ ॥

We found the characteristics of Guru in the following verse.

धनान्धकारनाशिनी गुरोः दयाप्रदीपिका
भवार्णवे सदैव सा सखीव शक्तिदायिका ।
किमस्ति देवसेवया किमस्ति तत्त्वदर्शने
किमस्ति योगनिष्ठया किमस्ति यागकल्पने ॥ १९ ॥

IV.IV SĀMSĀRALAHARĪ

Sāmsāralaharī is a *Laharī-kāvya* written by Rabindra Kumar Panda. It is published by Arvachina Sanskrit Sahitya Parishad in 2008. The present poem is included in the *Kāvyaāmṛtatarṅgiṇī*. The poem is very small contains only 10 verses. All verses are composed in the *Sragdharā* metre. The poem begins with the following verse.

संसारे रत्नसिन्धौ मिलति यदि कदा सुन्दरी रूपलक्ष्मी-
स्तस्या लावण्यभासा तिमिरघनघटा सत्वरं याति दूरम् ।
चित्ते स्नेहारविन्दं स्फुटति सुमधुरं कल्पनापल्वले मे
पातुं पीयूषबिन्दुं विहरति हृदये कोऽपि कामी प्रतप्तः ॥ १ ॥

In this chapter, I have tried to present the sublime features of *Mahākāvyas*, *Khaṇḍakāvyas*, *Śatakakāvyas*, and *Laharīkāvyas* of 20th and 21st centuries to show how contemporary Sanskrit literature is very rich and substantial. The study of

these works of prominent Sanskrit writers makes it very clear that Sanskrit is not lagging behind and the field of literature is growing day by day and literary activity is continuing in full force.

This chapter gives a background to study the works of Śrīrāma Dave in the light of the works given in the present chapter.