

CHAPTER-III

LITERARY STUDY OF THE MAHĀKĀVYAS OF THE POET

I have dealt in details with the definitions of *Mahākāvya*, important features and the survey of the Sanskrit *Mahākāvyas* of 20th and 21st century in the first chapter of the thesis. With this background in mind, I have tried to understand and analyse the *Mahākāvyas* written by Pt. Śrirāma Dave. The present poet has written three *Mahākāvyas* viz. *Bhr̥tyābharaṇam*, *Rājalakṣmīsvayaṁvaram*, and *Sāketasaṅgaram*. The *Bhr̥tyābharaṇam* is a satirical poem and it is very interesting for its theme. Like *Sarsvatīkanṭhābharaṇa* of Bhoja and *Kavikanṭhābharaṇa* of Ksemendra, the poet has given the title *Bhr̥tyābharaṇam*, so the meaning of the title can be understood in its literary sense as ‘ornament of livelihood’. But the content of the work reflects on the glorification, importance, praise of livelihood. Thus the title *Bhr̥tyābharaṇam* can be translated as ‘the glorification of livelihood.’ The poet received *Māgha Puraskāra* for this epic.

The *Rājalakṣmīsvayaṁvaram* is also an interesting poem. Here the word *Rājalakṣmīsvayaṁvara* means self choice ceremony of the empirical position. The poet says the democracy is a plan of god and the election of the ruler is a *Svayaṁvara* of Rājalakṣmī.

The third epic i.e. *Sāketasaṅgaram* is a historical poem. The word *Sāketasaṅgaram* means the war for the birth place of Rāma. It is based on the true story of the birth place of Rāma. The main theme of this *Mahākāvya* covers the period from the 30th

October, 1990 to 6th December, 1992, in which the problem for the renovation of the Rāma's temple at Ayodhya was created.

III. I. BHṚTYĀBHARAṆAM

Bhṛtyābharaṇam is published by Rajasthan Sanskrit Academy, Vireshvar Bhavan, Ganagauri Bazar, Jaipur, Rajasthan in 1993. The BB contains 37 cantos and 1166 verses. After the retirement from the bank, Śrīrāma Dave has written this poem on the basis of the experience of his job that he had gained. It is a satirical poem. The goal of education is to get job in the modern era. In this poem, the job has been portrayed as the heroine. Lalashankar Gayaval rightly observes:

“कवि ने नौकरी को भगवान की माया शक्ति की संज्ञा देते हुए यह बताया है कि यह नौकरी अपना भ्रष्टाचार रूपी जाल जिस तरह से फैला रही है, उससे सम्पूर्ण राष्ट्र ही खतरे में पड़ गया है। आज राष्ट्र की उन्नति के हाथ “भृत्या” (नौकरी) की लाल फीताशाही से बँधे हैं, इस बंधन से छुटकारा केवल भगवान ही दिला सकता है।”¹

Here the canto wise summary of the poem is given below.

Canto I भारतदर्शनम्

Nārada Muni descended on earth to have auspicious sight of independent India. He visited India in which he observed division of India, influence of western culture on administrative system and depravity in the system of *Varṇāśrama* as well as lack of patriotism etc. After seeing all these situations Nārada was extremely uncomfortable. He started his journey towards *Vaikuṇṭha* looking at overall harm to the religion due to the influence of *Kaliyuga*

¹ Gayawal Lalashankara, “Swātanṭryottara Rājasthānīya Mahākāvya”, included in *Sanskrit Writings in Independent India*, pp. 68-69

Canto II भारतस्थितिनिवेदनम्

All the Apsarās had lot of doubts in their mind on arrival of Nārada in *Vaikuṇṭha*. Nārada went to Viṣṇu and narrated not only the horrible picture of India but also described situation of democracy which is harmful to religion.

Canto III विष्णुकृतं नारदसान्त्वनम्

In reply to Nārada, Viṣṇu narrated his entire plan in front of him. He told that, 'Bhṛtyā' already descended on earth as a servant. Though the period of *Kaliyuga* is too long still the regime of religion will rise again with the help of Vyāsa. At the end, once again Nārada started his journey towards earth to look at the magic of Viṣṇu and the role of *Bhṛtyā*.

Canto IV भृत्याशैशवकौमारयौवनवर्णनम्

With the inspiration from Viṣṇu and with the help of his magic, *Bhṛtyā* took birth in a foreign lady's home. Here the poet has described westernized *Bhṛtyā*'s upbringing in a very interesting way in which he narrates *Bhṛtyā*'s care free outing with males, ignoring instructions of parents and dancing carelessly with males, etc.

Canto V भृत्याविजयोल्लासवर्णनम्

In this way, the influence of *Kaliyuga* increased gradually. Educated people started supporting care free outings of females. Unmarried girls became pregnant and that was also supported in logical way. Unmarried *Bhṛtyā* also gave birth to illegitimate son named 'Utkoca'. Morally degraded people congratulated her.

Canto VI भृत्यालीलादर्शनम्

Nārada was surprised after looking *Bhr̥tyā*'s glory. The effect of this glory on male, females, villages and towns are described nicely in this canto. Nārada is very much displeased with *Bhr̥tyā*'s behavior and he goes to Vyāsa's hermitage.

Canto VII नारदस्य व्यासाश्रमदर्शनम्

Nārada saw a divine forest of austerities on the holy land of Himālaya. There he saw foreign lady sitting in yogic posture. Vyāsa was very pleased on the arrival of Nārada, and introduced Goddess Saraswatī who was present there at that time. Thus both the sages who used to think about the benefit of people in *Kaliyuga* were extremely happy to meet each other.

Canto VIII युग-प्रभाववर्णनम्

In the present canto Nārada narrated the condition of entire India to Vyāsa. He described how foreigners gave the system of education and created demolition of *Varṇāśrama* system etc in India.

Canto IX मनुजरूपधारिभिः देवैः कृता भृत्यास्तुतिः भृत्यानुग्रहकांक्षिणां वर्णनम्

The qualities of *Bhr̥tyā* and the benefits due to her were also described beautifully in this canto. Even God came to the world in the form of human being and praised *Bhr̥tyā*.

Canto X भृत्योपदेशनम्

In this canto, *Bhr̥tyā* preaches to everyone. The advantages availed by praising *Bhr̥tyā* and influence of her son *Utkoca* were narrated nicely.

Canto XI अलब्ध-भृत्यानामध्रुवभृतपदानाञ्च दशावर्णनम्

The poet has described *Bhr̥tyā*'s humiliating position in the society. Those who were jobless and in the street were now enjoying prosperous life by becoming prosperous with the help of *Rājālakṣmī*.

Canto XII भृत्याकोपविजृम्भणम्

There is a description of struggle between *Bhr̥tyā* and *Rājālakṣmī*. The public condemned for this struggle. The fear of *Bhr̥tyā*'s punishment in public was narrated at end of this canto.

Canto XIII भृत्यादुर्ललिताभिशपनम्

The poet talks about the misbehavior of *Bhr̥tyā* who intentionally delays the works of people by giving excuses.

Canto XIV भृत्यावशंवदानुतपनम्

All the good people who were under influence of *Bhr̥tyā* and were greedy for money feel happiness. *Bhr̥tyā* trapped and seduced people like a witch and also destroyed best human values of our culture. All the public tools were utilized by her for herself. At the end, people repent for their sinful income.

Canto XV भृत्यानायकवर्णनम्

Bhr̥tyā used to fear *Rājālakṣmī* due to absence of consolidated power but today due to the same power she has become egoistic. *Bhr̥tyā*'s behavior was out of control, as well as her union. The leaders behave like intoxicated elephants. They create obstacles in public works and waste most of the time in front of officers, having tea and cigarettes. They also create problems in education and salaries. Leaders of

government servants are arrogant and they waste their time. Whereas on the other side all those employees who used to perform their duties faithfully and punctually were considered as fools. All the senior officers were blind and ignoring all these activities. Thus, in this canto, the poet described leaders of *Bhṛtyā*, their indiscipline and inferiority.

XVI स्थानान्तरणस्थितिर्वर्णनम्

Some government servants were happy about their transfer orders in job while some were unhappy. People did not enjoy their work in absence of entertainment and familiar people around. People enjoyed their bachelorhood, while some were getting homesick. This is how the poet describes unpleasant nature of the government employees due to transfer.

XVII भृत्याकृतं ग्राम्यविमोहनम्

Lot of government servants were happy living in village. But when they feel the environment of city, they find their presence unlikely. Because they find air pollution, noise pollution and adulteration in food. They also feel guilty about their decision of leaving their own business of village and taking a risk of job. The poet nicely describes the merits of village and limitations of city in indirect way.

XVIII भृत्याश्रितानां योषितां स्थितिर्वर्णनम्

In *Kaliyuga*, females do not give importance to their motherhood and their family then life gets disturbed. Lots of females were unhappy because of their husband's unemployment. So they have to work. They come home tired from office and get annoyed with children. Even their mother in laws also do not utter a single word in

front of their daughter in law as they earn money. Thus poet describes problems in families and society due to the illegal acquisition of wealth in *Kaliyuga*.

XIV दम्पतीदास्यवर्णनम्

In *Kaliyuga*, home became house due to the job of wives. Wives are no longer in control of their husbands because of their high salary and post. As they have different job timings, its not possible to spend time with their husbands.

XX काकरूपवर्णनम्

Surprisingly husbands are not ashamed of serving their wives in present time, as wives provide food and shelter to them. Daughters of rich families prefer husbands who are good at household works and they are satisfied by behaving that unemployment of their husbands is a result of their destiny. Thus in this canto the poet makes a tonting on husbands of *Kaliyuga*.

XXI शारदा-विगर्हणम्

The poet has criticised in this canto on education, education system, students, teachers and syllabus at institutions. Goddess Śāradā is in grief looking at the influence of *Bhr̥tyā* on education system in *Kaliyuga*. Today's education is simply a business. It provides informative knowledge only. On the other side lot of people get their certificates by giving donations and attain high positions. Learned waste their time in arguments while some take proud in removing Sanskrit language from today's education system.

XXII विरति-वेतन-वासरवर्णनम्

The poet has described so many things about service class very minutely. He also tells us that holidays are best days for them. A night before holidays is the most pleasant time. They get an opportunity to engage with their family and friends in some activities. Salary day is the day of festival like Holi and Diwali for government employees.

XXIII संचिकाचारवर्णनम्

With the example of government files the poet has narrated the keen intention of government employees. He also tells us that government employee is very smart in managing files. Biggest projects of our country are only on papers.

XXIV उत्कोच-प्रभाववर्णनम्

Usually people put in their efforts to get their work done. But in *Kaliyuga*, they get it done by pleasing corrupt employees. Goddess Lakṣmī, Saraswatī and Kālī feel helpless in front of *Utkoca's* courage in *Kaliyuga*. The poet has described divine vision of *Utkoca* in this canto.

XXV & XXVI भृत्यनिलम्बननिरूपणम् & भृति-समुन्नतिवारणे विषादहर्षवर्णनम्

In *Kaliyuga*, it was obvious that big thieves are moving freely while innocents are caught and punished. Higher authorities are found to get bribe and as a result they get suspended. They repent for their deeds. All the fearless and brave officers of police feel powerless due to *Utkoca*. Those who are greedy of higher position start giving services to higher officers in stead of their families. That's how the poet has described the situation in *Kaliyuga*.

XXVII प्रतिभापलायनम्

Being dissatisfied by the treatment of *Bhr̥tyā*, the intellectual class starts migrating to other foreign countries. But it is also observed that money and luxuries of foreign countries make them characterless. They forget their culture, society and families. Their parents always fear that their son would marry to some foreigner. As a result all educated people loose their culture and tradition due to their stay in foreign country.

XXVIII भृत्या-राजलक्ष्मीकलहवर्णनम्

In the present canto, the poet has described the fight between *Bhr̥tyā* and *Rājalakṣmī*. We can find hot debate in the whole canto. *Rājalakṣmī* narrates all sins done by *Bhr̥tyā* during five years of her regime. *Bhr̥tyā* gives all irrelevant answers to her. That's how *Bhr̥tyā*'s evil works were brought to surface in this canto.

XXIX पौरभृत्यात्मीय-सचिव-व्यवहार-निरूपणम्

In the present canto, the poet has described characteristics of secretaries of India as the country was administered by government officials. All the heads of the departments use to work as per the instructions of the secretaries and ICS. All those talented people who grew out of their hard work prefer to stay away from this type of people. All those corrupt employees are capable of entering in any department without hesitation.

XXX भृत्यानिवृत्तिसुखवर्णनम्

The poet describes the happy phase of retirement of the government employees. Government employees enjoy all the moments of retirement, the time without job related work etc. Even they are not afraid of inappropriate administration and

punctuality. They are also not worried for what to wear and what not to wear. Retirement freedom is enjoyed by them and they take part in political and religious discussions without any fear.

XXXI भृत्यानिवृत्ति-विषादवर्णनम्

The poet describes grief of some people after retirement. Respect, dominance and influence which were available during job are lost after the retirement. Expenses go beyond the income. One has to go by the instructions of wife. Nobody is concerned about retired person. Even wives assign work to their retired husbands and instruct to go to the temple. Thus the poet has described happiness and grief of retired persons in canto thirty and thirty first.

XXXII अनूढाभृत्यानिवृत्तिविषादवर्णनम्

Career oriented males and females never take marriage institutions seriously and they do not bother about marriage. These unmarried retired people are unhappy because of their unmarried status after retirement. A retired person looks at the people with fear and is afraid of his death in loneliness. Unmarried are always jealous of married females after retirement. They never gave importance to the position of housewife when they were in service. Thus poet has narrated pitiable condition of unmarried retired people.

XXXIII कार्यनिष्ठभृत्यस्य निवृत्तिवृत्तिवेदनावर्णनम्

In this canto, the poet has talked about pension. All honest people get their pension with lot of difficulties, whereas dishonest people pay bribe and get their pension easily.

XXXIV भृत्यापुत्र-पराक्रम-वर्णनम्

The present canto describes the dominance of *Utkoca*. Any talented person having best of the ideas may try his best level but will not succeed till the time *Bhr̥tyā*'s son Utkoca does not approve it.

XXXV व्यासकृतं नारदाश्वासनम्

Vyāsa says that it is illusion of Lord Viṣṇu after listening about the character of *Bhr̥tyā* from Nārada. We all do our duties according to the wish of Viṣṇu. People are so much driven by selfishness that they forget national interest. We are independent but still influenced by the thoughts of English. English language is contaminating the entire nation and our thought process. Vyāsa is still hopeful and says that once again the influence of *Kaliyuga* will come to an end and we will become world leaders.

XXXVI सरस्वत्यवतरणम्

In the thirty sixth canto, with the inspiration of Vyāsa, goddess Saraswatī incarnates in India. Vyāsa requests Saraswatī to relieve noble people in this *Kaliyuga*. They should not lose their spirit in this difficult time. Listening to the request of Vyāsa, Saraswatī takes birth in India at a childless couple's home. With the help of Saraswatī *Bhr̥tyā*'s glory starts reducing and her son Utkoca dies in civil war.

XXXVII भृत्यापरिदेवन-निर्वाणवर्णनम्

In the last canto, *Bhr̥tyā* is in deep sorrow due to the death of her son. She lost her reputation and respect. Finally India became free from the influence of *Bhr̥tyā* and she moves towards Himālayas. Once again India rises in the end.

Plot of the epic

There are three types of plot or theme viz. *Prakhyāta*, *Kalpita* and *Samkīrṇa*. The plot of the *Bhr̥tyābharāṇa* is *Kalpita* (imaginary). It is a product of self imagination, because the theme of this epic is not taken from any existing source. They are a product of his own imagination. In the *Rasārṇavasudhākara*, Singabhūpāla has given the following definition of the *Kalpita*.

कविबुद्धिकृतं कल्प्यं मालतीमाधवादिकम्।

सङ्कीर्णमुभयायतं लवराघवचेष्टितम् ॥ ६ ॥²

According to Dhanañjaya, the author of *Daśarūpakam*, the plot is of two types: *Ādhikārika* and *Prāsṅika*. The following is the definition of *Ādhikārika*:

अधिकारः फलस्वाम्यमधिकारी च तत्प्रभुः।

तन्निर्वृत्तमभिव्यापि वृत्तं स्यादाधिकारिकम् ॥ १२ ॥³

So all the three epics of Śrīrāma Dave have *Ādhikārika* plot. They are not *Prāsṅika*.

Rīti (style)

There are three types of style viz. *Komalā* (delicate), *Kaṭhinā* (hard) and *Miśrā* (mixed).

रीतिः स्यात् पदविन्यासभङ्गी सा तु त्रिधा मता

कोमला कठिना मिश्रा चेति स्यात् तत्र कोमला ॥ २२७ ॥⁴

² Simhabhupala, *Rasārṇavasudhākara*, Ed.; Jamuna Pathak, p.298

³ Dhananjaya, *Daśarūpaka*, Ed.; Bholashankara Vyas, p.8

⁴ Simhabhupala, *op.cit.*, p.92.

The language of Śrīrāma Dave has small compounds and it is easy to understand. The *Komalā* is also called *Vidarbhī* because it is used in Vidarbha. The definition of *Komalā* or *Vidarbhī* is :

द्वितीयतुर्थवर्णैर्या स्वल्पैर्वर्गेषु निर्मिता ॥ २२८ ॥
अल्पप्राणाक्षरप्राया दशप्राणसमन्विता ।
समासरहिता स्वल्पैः समासैर्वा विभूषिता ॥ २२९ ॥
विदर्भजनहृद्यत्वात् सा वैदर्भीति कथ्यते ।⁵

Guṇa (quality)

There are ten types of *Guṇas* in the *Vidarbhī* style.

श्लेषः प्रसादः समता माधुर्यं सुकुमारता ॥ २३० ॥
अर्थव्यक्तिरुदारत्वमोजः कान्तिसमाधयः ।
एते वैदर्भमार्गस्य प्राणाः दश गुणाः स्मृताः ॥ २३१ ॥⁶

These ten types of *Guṇas* are found in the style of Śrīrāma Dave's composition. The following is the definition of all ten *Guṇas*

केवलाल्पप्राणवर्णपदसन्दर्भलक्षणम् ।
शैथिल्यं यत्र न स्पष्टं स श्लेषः समुदाहृतः ॥ २३२ ॥
प्रसिद्धार्थपदत्वं यत् स प्रसादो निगद्यते ।
वर्णवैषम्यराहित्यं समता पदगुम्फनम् ॥ २३३ ॥
तन्माधुर्यं भवेद्यत्र शब्देऽर्थे च स्फुटो रसः ॥ २३४ ॥
यदनिष्टुरवर्णत्वं सौकुमार्यं तदुच्यते ।
श्रुयमाणस्य वाक्यस्य बिना शब्दान्तरस्पृहाम् ॥

⁵ Simhabhupala, *op.cit*, p.92

⁶ *Ibid.*, p. 93

अर्थावगमकत्वं यदर्थव्यक्तिरियं मता ।
उक्ते वाक्ये गुणोत्कर्षभानमुदारता ॥ २३६ ॥
समासबहुलत्वं यत् तदोजः इति गीयते ।
लोकस्थितिमनुलङ्घ्य हृद्यार्थप्रतिपादनम् ॥ २३७ ॥
कान्तिः स्याद् द्विविधा ख्याता वार्तायां वर्णनासु च ।
वार्ता नाम कुशलप्रश्नपूर्विका सङ्कथा ।
समाधिः सोऽन्यधर्माणां यदन्यत्राधिरोपणम् ॥ २३८ ॥⁷

Nāyikā (heroine)

There are three types of heroine viz. *Uttamā*, *Madhyamā* and *Nīcā*. Here in the *Bhṛtyābharaṇam*, *Bhṛtyā* is the lowest type of heroine because she is jelousy, engry, sorrowful and wicked by nature who gives the pain to the society. The following is the definition of the lowest type of heroine.

अकस्मात्कुप्यति रुषं प्रार्थितापि न मुञ्चति ।
सुरुपं वा कुरुपं वा गुणवन्तमथागुणम् ॥ १५६ ॥
स्थविरं तरुणं वापि या वा कामयते मुहुः ।
ईर्ष्याकोपविषादेषु नियता साधमास्मृता ॥ १५७ ॥⁸

Sentiment

The poet has used many sentiments like *Karuṇa*, *Raudra*, *Hāsyā*, *Vīra*, *Śṛṅgāra*, *Adbhūta*, etc.

⁷ *Ibid.*, p. 94-97

⁸ *Ibid.*, p. 53

The definition of *Hāsyarasa*

विभावैरनुभावैश्च स्वोचितैर्व्यभिचारिभिः॥ २२६ ॥
हासः सदस्यरस्यत्वं नीतो हास्य इतीर्यते ।
तत्रालस्यग्लानिनिद्राबोधाद्या व्यभिचारिणः॥ २२७ ॥
स्मितं चालक्ष्यदशनं दिक्कपोलविकासकृत्॥ २३० ॥⁹

The examples of *Hasyarasa*:

वीरा भुशुण्डि-परिघासि-शतघ्न्यवन्ध्याः
वीथीषु सैनिकवराः परितो भ्रमन्ति ।
दृष्ट्वेति काममियमावहतु प्रमोदम्
चित्ते क्षणाय दमनोदित-गर्व-मता ॥ १२.१३ ॥
दृष्ट्वा परं कुलिश-पात-समान-चण्डम्
तीव्र-प्रहार-परिखण्डित-सैन्यमुण्डम् ।
पाषाण-खण्ड-गुलिकोत्करपिण्डयुद्धम्
हस्ताच्च्युतं भवति तत्कर-दस्रदण्डम् ॥ १२.१४ ॥

The definition of *Raudrarasa*:

विभावैरनुभावैश्च स्वोचितैर्व्यभिचारिभिः॥ २४३ ॥
क्रोधः सदस्यरस्यत्वं नीतो रौद्र इतीर्यते ।
आवेगगर्वोग्रामर्षमोहाद्या व्यभिचारिणः॥ २४४ ॥
प्रस्वेदभ्रुकुटीनेत्ररागाद्यास्तत्र विक्रियाः।¹⁰

The examples of *Raudrarasa*:

सुवेतन – प्रवर्धिनी विपक्षमानमर्दिनी
सदावकाश - हर्षिणी स्वपक्षवर्गतोषिणी ।

⁹ *Ibid.*, p. 274, 276

¹⁰ *Ibid.*, p. 281

पदोन्नतिप्रदायिनी ह्यभीष्टदेशवाहिनी

मुदे सदैव जायते सुसञ्चिका हितैषिणी ॥ २३.११ ॥

प्रवासपुण्यदाऽमृता विदेशसेवनाथिनी

प्रशासन-प्रसाद-काम्य-राधिका प्रसाधिनी ।

निरङ्कुशा निरामया सुखप्रसंग-दायिनी-

प्रियंवदा वशंवदास्ति सञ्चिका सुकामिनी ॥ २३.१२ ॥

An example of *Karuṇarasa*:

धन्याः प्रशस्तजनुषो धरणी किरीटाः

ग्रावापि जीवनमवाप यदीरितेन ।

यत्प्रेरिताश्च जुहुवुस्तृणवत् स्वदेहम्

स्वातन्त्र्यसंगरमुखे शतशो युवानः ॥ १.१४ ॥

An example of *Vīrarasa*:

धन्याः प्रवीरपुरुषा वसुधासुहृद्वा-

येषां प्रकर्षतरसा धरणी स्वतन्त्रा ।

त्यक्त्वा स्वकीयमखिलं सुखहेतुसारम्

यैश्चार्पिता निजतनुर्जननीपदाब्जे ॥ १.१५ ॥

An example of *Raudrarasa*:

राष्ट्रस्य भालपटले निहितं कलङ्कम्

मूढाः पुरातनकलामभिमन्यमानाः ।

म्लेच्छ-प्रभाव-विगतात्मगुरुत्वभावाः

हा! नो स्मरन्ति निजकीर्तिकथामतीताम् ॥ १.४३ ॥

स्वार्थोपकाराय निबद्धदृष्टेः

राष्ट्रोन्नतेः क्वास्तु विचारचर्चा ।

निजोदरापूर्ति-परायणानां

तेजस्वितायाः स्मरणं कुतश्च ॥ ३५.१२ ॥

The examples of *Śṛṅgārarasa*:

त्रातुं तनुं स्वां रविचण्डतापात्
दधावियं रञ्जितमातपत्रम् ।
चक्रे परं सा स्फुट-चारुगात्रा
चित्ते चलानां स्मरतीव्रतापम् ॥ ४.२८ ॥
जंघानुरूपामल-राग-रम्य-
जालाम्बरावेष्टित-गौरपादा ।
शूलानि मार्गे व्रजतां किरन्ती
फिरंगिजासीदिव कण्टकाली ॥ ४.२९ ॥

Alaṁkāra

Here, I have given some examples of figures of speech found in this epic along with the definition of *alaṁkāras* mentioned below. In the *Sāhityadarpaṇa*, Viśwanātha has given the definition of *Utprekṣā Alaṁkāra* like this- भवेत्संभावनोत्प्रेक्षा पकृतस्य परात्मना । वाच्या प्रतीयमाना सा प्रथमं द्विविधा मता ॥ S.D ४० पृ.३१५

Let's see an example of *Utprekṣā Alaṁkāra*:

ब्रह्मर्षि-दिव्यतपसां तरसाभिवन्द्या
राजर्षिपाणिधृतचापशरैरधृष्या ॥
म्लेच्छैश्चिरं कथमियं तनुभिर्धरित्री
वीरप्रसूरपि भृशं परिभाविताऽभूत् ॥ १.५ ॥

In the *Sāhityadarpaṇa*, Viśwanātha has given the definition of *Atiśayokti Alaṁkāra* like this:

सिद्धत्वेऽध्यवसायस्यातिशयोक्तिर्निगद्यते ॥ S.D ४६ पृ.३२३

Let's see an example of *Atiśayokti Alamkāra* :

राष्ट्रोपसर्गजनके भ्रकुटिर्नवका
दारिद्र्यदुःखदलने न दयार्द्रभावः।
याते दिवं मधुरिपो हतसर्वसत्त्वः
केनापि वञ्चित इव व्यथतेऽद्य पार्थः॥ १.३५॥

In the *Sāhityadarpaṇa*, Viśwanātha has given the definition of *Anuprāsa Alamkāra* like this:

अनुप्रासः शब्दसाम्यं वैषम्येऽपि स्वरस्य यत्। S.D ३ पृ.२७५

Let's see an example of *Anuprāsa Alamkāra*:

मतैरेव मन्त्री मतैरेव मन्त्रो
मतैरेव राज्याभिषेको नराणाम्।
मतैरेव सिद्धिर्मतैरेव हानिर्,
मतानां बलेनास्तिमूढोऽपि रुढः॥ २.२६॥

In the *Sāhityadarpaṇa*, Viśwanātha has given the definition of *Upamā Alamkāra* like this:

साम्यं वाच्यमवैधर्म्यं वाक्यैक्य उपमा द्वयोः॥ S.D १४ पृ.२७५

Let's see the examples of *Upamā Alamkāra*:

तारुण्यभावं समुपेत्य वामाः
कथं नु रागं तरुणेषु यान्ति।
निम्बेरमा नेति विदन्ति काकाः
कुहूर्वसन्ते कथमस्ति मुग्धा॥ ५.२२॥

शून्योऽपि कोषो भजते सुपूर्तिम्
हानिश्च लाभे परिवर्ततेऽद्धा ।
अस्यास्ति संसर्गभव-प्रभावो
येनाशु दोषो गुणतामुपैति ॥ ३४.२५ ॥
वृद्धोऽपि तारुण्यमुपैति रुग्णो
युवा च वार्धक्यमुपैति तन्त्रैः ।
अनेन भद्रेण कृतप्रतिष्ठः
पाषाणखण्डोऽपि शिवत्वमेति ॥ ३४.२८ ॥

In the *Sāhityadarpaṇa*, Viśwanātha has given the definition of *Tulyayogitā Alamkāra* like this:

पदार्थानां प्रस्तुतानामन्येतषां वा यदा भवेत् ।
एकधर्माभिसंबन्धः स्यात्तदा तुल्ययोगिता ॥ S.D ४८ पृ.३२७

Let's see an example of *Tulyayogitā Alamkāra*:

शितासिधाराः कुलजातिभीतेर्
न स्नेहबन्धं प्रभवन्ति मेत्तुम् ।
रोद्धुं न शक्ताः प्रणय-प्रवेगं
शिवेन तुल्या वशिनोऽपि देवाः ॥ ५.२३ ॥

In the *Sāhityadarpaṇa*, Viśwanātha has given the definition of *Vyājastuti Alamkāra* like this:

निन्दास्तुतिभ्यां वाच्याभ्यां गम्यत्वे स्तुतिनिन्दयोः ॥ S.D ६० पृ.३४५

Let's see an example of *Vyājastuti Alamkāra*

श्लाघन्ते केऽपि साधुत्वं
केचिज्जाड्यं वदन्ति तत् ।

निन्दां स्तुतिं प्रकुर्वन्ति

स्वार्थमाश्रित्य मानवाः॥ ३३.२५॥

Let's see an example of *Niścaya Alamkāra*:

वर्णाश्रमाचर-विनाशनाय

सर्वस्य चैकीकरणाय नव्या ।

भृत्याभिधाना भुवने स्वमाया

प्रसारितैवं हरिणास्ति नूनम्॥ ८.२४॥

The examples of *Vinokti Alamkāra*:

काकेभ्यो दधिशर्करापि मुनिना दीनेन दत्तामुना

प्रायश्चित्त-विधौ प्रदत्तमधिकं दोषाय चाल्पीयसे ।

जिह्वायां मधुधारिणो हृदि परं हालाहलालम्बिन-

स्तृप्तिं यान्ति न पश्यतोहरचना मुद्रासहस्रं विना॥ ३३.२७॥

मैत्री कार्यभरेण केवलमहो तस्याभवत् सर्वदा

नैवानेन निवेदितो नु चषकश्चायस्य कस्मा अपि ।

वार्तायां व्यतितं क्षणं नहि मनाग् दीनेन कार्यालये

दानादानयुगे हितं प्रकुरुते स्वार्थं विना को नरः॥ ३३.२८॥

METRES

The definition of *Vaiśvadevī* metre:

बाणाश्वैश्छिन्ना वैश्वदेवी ममौ यौ॥ ८॥¹¹

An example of *Vaiśvadevī* metre.

इन्द्रप्रस्थं यत् पालितं पाण्डुपुत्रै-

स्तेजःपुञ्जार्चिः कीलितारिप्रसारैः ।

¹¹ Pingala, *Chandomañjarī*, Ed.: Anantarama Shastri, p. 52

तद्वै दुष्टं हा! यावनैर्लक्ष्मपङ्कैर्-

दृष्ट्वा लोकोऽयं दूयते नेति चित्रम् ॥ १.३१ ॥

The definition of *Bhujāṅgaprayāta* metre:

भुजङ्गप्रयातं चतुर्भिर्यकारैः ॥ ५ ॥^{१२}

An example of *Bhujāṅgaprayāta* metre.

न चाप्यस्ति व्यास-प्रतिष्ठा प्रबोधे,

प्रशस्तिस्तदीया मता धीवरांशे ।

प्रजारञ्जने जानकीत्याग-वार्ता,

विनिन्द्या खलैर्गण्यते रावणारेः ॥ २.१९ ॥

An example of *Mandākrāntā* metre.

निद्राभंगो भवतु न चिराद् गाढ-सुप्तस्य भर्तु-

रित्याशंकाकुलित-हृदया याऽन्यदा मौनमाप ।

चक्रे काञ्ची-क्वणितमपि या भीतभीतेव तन्वी

तस्याः स्निग्धा विरमति कथा नो निशीथेऽपि चाद्य ॥ २०.८ ॥

An example of *Pañcacāmara* metre.

सदैव कार्यमन्थरा कलङ्क-पङ्क-कन्दला

समस्त भृत्यवर्ग-पाणि-पीडिता वितर्जिता ।

निदेशपालनेऽलसा विलास-हास-वर्जिता

विभातृजेव काचिदत्र खिद्यते च सञ्चिका ॥ २३.१० ॥

¹² *Ibid.*, p. 50

In the below table complete data of metre is given :

CANTOS	NO. OF VERSES	METRES
कृतज्ञता शंसनम्	7	<i>Śārdūlavikrīḍitam</i> - 1 to 4 <i>Anuṣṭup</i> - 5,6,7
मङ्गलम्	5	<i>Śārdūlavikrīḍitam</i> - 1,3,4 <i>Mālinī</i> - 2 <i>Mandākrāntā</i> - 5
1	45	<i>Vasantatilakā</i> - 1 to 16, 28,29,34,35,43,44 <i>Mālinī</i> - 17 to 19 <i>Upendravajrā</i> - 20, 24 <i>Upajāti</i> - 21 to 23, 25 to 27, 30,32,33, 37to 41,45 <i>Vaiśvadevī</i> - 31 <i>Indravajrā</i> - 36,42
2	35	<i>Upendravajrā</i> - 1 <i>Vasantatilakā</i> - 2 to 10, 12 <i>Mandākrāntā</i> - 11 <i>Anuṣṭup</i> - 13 <i>Bhujangaprayātam</i> - 14 to 35
3	30	<i>Anuṣṭup</i> - 1 to 28 <i>Mandākrāntā</i> - 29, 30
4	34	<i>Upajāti</i> - 1 to 21, 26 to 31, 33, 34 <i>Vasantatilakā</i> - 22 to 25, 32
5	31	<i>Upajāti</i> - 1 to 5, 7 to 11, 13, 14, 16, 17,19 to23, 25, 27, 28, 30

		<i>Indravajrā</i> - 6,15,18,24,26,31 <i>Vasantatilakā</i> - 12, 29
6	32	<i>Indravajrā</i> - 1,12,24 <i>Upajāti</i> - 2 to 11, 13 to 23, 25 to 31 <i>Śārdūlavikrīḍitam</i> - 32
7	25	<i>Upajāti</i> - 1, 3 to 9, 11, 25 <i>Upendravajrā</i> - 2 <i>Indravajrā</i> - 10 <i>Anuṣṭup</i> - 12 to 21 <i>Vasantatilakā</i> - 22 to 24
8	30	<i>Anuṣṭup</i> - 1 <i>Upajāti</i> - 2 to 17, 20 to 24, 26 to 30 <i>Vasantatilakā</i> - 18,19 <i>Indravajrā</i> -25
9	38	<i>Vasantatilakā</i> - 1 to 4, 20 <i>Sragdharā</i> - 5, 10 to 12, 14,27 <i>Śārdūlavikrīḍitam</i> - 6 to 9, 13, 15 to 19, 22 to 25, 29 to 38 <i>Anuṣṭup</i> - 21 <i>Prakṛti</i> – 28
10	35	<i>Vamśasthaviḷam</i> - 1 <i>Anuṣṭup</i> - 2 to 35,
11	27	<i>Bhujangaprayātam</i> - 1 <i>Śārdūlavikrīḍitam</i> - 2, 4 to 9, 14 to 19 <i>Sragdharā</i> - 3 <i>Anuṣṭup</i> - 10 to 13

		<i>Śikharinī</i> - 20 to 27
12	25	<i>Anuṣṭup</i> - 1 to 5 <i>Vasantatilakā</i> - 6 to 20, 22, 23 <i>Śārdūlavikrīḍitam</i> - 21 <i>Upajāti</i> - 24, 25
13	25	<i>Anuṣṭup</i> - 1 to 5, 15 <i>Śārdūlavikrīḍitam</i> - 6 to 10, 16 to 22 <i>Śikharinī</i> - 11 to 14 <i>Upajāti</i> - 23 to 25
14	25	<i>Upajāti</i> - 1 <i>Anuṣṭup</i> - 2,3,25 <i>Sragdharā</i> - 4 <i>Śārdūlavikrīḍitam</i> - 5 to 24
15	35	<i>Upajāti</i> - 1,2,4 to 16, 12, 34, 35 <i>Upendravajrā</i> - 3 <i>Vasantatilakā</i> - 7 <i>Śārdūlavikrīḍitam</i> - 8 to 11, 13 to 17 <i>Anuṣṭup</i> - 18 to 33
16	25	<i>Upajāti</i> - 1, 25 <i>Mandākrāntā</i> - 2 to 9, 21 to 23 <i>Śārdūlavikrīḍitam</i> - 10 to 20 , 24
17	31	<i>Upajāti</i> - 1, 2, 27 to 31 <i>Mandākrāntā</i> - 3 to 6 <i>Vasantatilakā</i> - 7 to 11 <i>Anuṣṭup</i> - 12 <i>Śārdūlavikrīḍitam</i> - 13 to 26

18	33	<i>Upajāti</i> - 1, 19 to 22 <i>Vasantatilakā</i> - 2 <i>Śārdūlavikrīḍitam</i> - 3 to 18, 29 to 33 <i>Anuṣṭup</i> - 23 to 28
19	25	<i>Anuṣṭup</i> - 1 <i>Hariṇī</i> - 2 to 21 <i>Śārdūlavikrīḍitam</i> - 22 to 25
20	26	<i>Anuṣṭup</i> - 1 <i>Mālinī</i> -2, 18 to 26 <i>Hariṇī</i> - 3 to 17
21	31	<i>Anuṣṭup</i> - 1, 9, 10 <i>Śārdūlavikrīḍitam</i> - 2 to 6, 11 to 20 <i>Mālinī</i> - 7, 8 <i>Vasantatilakā</i> - 21 to 31
22	27	<i>Anuṣṭup</i> - 1, 16 <i>Vasantatilakā</i> - 2 to 6, 12 <i>Upajāti</i> - 7 <i>Mandākrāntā</i> - 8, 13 to 15 <i>Mālinī</i> - 9 to 11, 18, 24 to 27 <i>Śārdūlavikrīḍitam</i> - 17, 19 to 23
23	25	<i>Vasantatilakā</i> - 1 <i>Pancacāmaram</i> - 2 to 15 <i>Sragdharā</i> - 16, 17 <i>Śārdūlavikrīḍitam</i> - 18 to 25
24	30	<i>Anuṣṭup</i> - 1, 15 <i>Upajāti</i> - 2 to 5

		<i>Śārdūlavikrīḍitam</i> - 6 to 14, 16 to 30
25	27	<i>Anuṣṭup</i> - 1, 14 <i>Mālinī</i> - 2 to 5, 16 <i>Śārdūlavikrīḍitam</i> - 6 to 12, 15, 17 to 19, 26, 27 <i>Upajāti</i> - 13, 20 to 25
26	30	<i>Anuṣṭup</i> - 1 <i>Drutavilambitam</i> - 2 to 30
27	30	<i>Anuṣṭup</i> - 1 <i>Vasantatilakā</i> - 2, 3 <i>Śārdūlavikrīḍitam</i> - 4 to 30
28	30	<i>Upajāti</i> - 1 to 3, 8, 12 <i>Vasantatilakā</i> - 4 to 7, 9 to 11, 13 to 20 <i>Mālinī</i> - 21 to 30
29	30	<i>Upajāti</i> - 1 to 5 <i>Anuṣṭup</i> - 6 to 9 <i>Śārdūlavikrīḍitam</i> - 10 to 13, 15, 16, 30 <i>Vasantatilakā</i> - 14, 17, 22, 23, 28, 29 <i>Mālinī</i> - 18 to 21, 26, 27 <i>Śālinī</i> - 24, 25
30	30	<i>Anuṣṭup</i> - 1 to 5 <i>Sragdharā</i> - 6, 8, 9, 23, 25 <i>Vasantatilakā</i> - 7, 10 to 22, 24, 26 to 30
31	36	<i>Anuṣṭup</i> - 1, 2, 25 <i>Sragdharā</i> - 3, 6, 12, 14, 17, 18, 22, 24 <i>Śārdūlavikrīḍitam</i> - 4, 5, 7, 13, 15, 16, 19, 22, 26 to 33, 36

		<i>Upajāti</i> - 8, 9 <i>Vasantatilakā</i> - 10,11,20,21,35 <i>Śikharinī</i> – 34
32	31	<i>Anuṣṭup</i> - 1 <i>Upajāti</i> - 2 to 4, 7 to 14 <i>Indravajrā</i> - 5, 6 <i>Mandākrāntā</i> - 15, 16 <i>Śikharinī</i> - 17 to 31
33	31	<i>Upajāti</i> - 1 to 3, 5, 6 <i>Vasantatilakā</i> - 4 <i>Āryā</i> - 7 to 25 <i>Vasantatilakā</i> - 26 to 31
34	31	<i>Upajāti</i> - 1 to 15, 17 to 24, 26 to 30 <i>Indravajrā</i> - 16, 25, 31
35	31	<i>Upajāti</i> - 1 to 7, 9, 11 to 19, 23 to 29 <i>Indravajrā</i> - 8, 10 <i>Upendravajrā</i> - 20 <i>Vasantatilakā</i> - 21, 22 <i>Āryā</i> - 30 <i>Śārdūlavikrīḍitam</i> - 31
36	53	<i>Upajāti</i> - 1, 3, 4, 6 to 25, 27 to 33, 38 to 44 <i>Upendravajrā</i> - 2, 26, 34 to 37 <i>Indravajrā</i> - 5 <i>Mālinī</i> - 45 to 52 <i>Mandākrāntā</i> - 53
37	39	<i>Viyogini</i> - 1 to 34

		<i>Mālinī</i> - 35 <i>Upajāti</i> - 36 to 39
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DESCRIPTIONS

Social Description:

ग्रीवा-विचुम्बि-चिकुरामलभालपट्टा,
 कृष्णोप-नेत्र-विनिगूढ-कटाक्षवाणा ।
 रागारुणाधर-जडीकृत-बिम्बदर्पा
 रेजे कपोल-परिभावित-पाटलाब्जा ॥ ४.३२ ॥

Natural Description :

षडर्तुभावितं सदा, सरित्प्रवाह-पावितम् ।
 लतावितानमण्डितं, प्रफुल्लपादपार्चितम् ॥ ७.१३ ॥
 चलत्सुमन्द-पावनानिलार्चिताश्रमास्पदम् ।
 सुधाकर-प्रभाकर-प्रभा-विभूषिताङ्गणम् ॥ ७.१५ ॥

Grace of god :

काकिण्या अपि दर्शनं नहि पुरा सौख्येन यस्याभवत्
 तस्य त्वत्कृपया गृहेऽस्ति विपुलं वित्तं सुखासादितम् ।
 तारुण्ये तरुणीव यच्छसि सुखं सेवां शिवां पश्चिमे
 प्राणान्ते स्वधया ददासि सुगतिं सर्वार्थचिन्तामणे! ॥ ९.७ ॥

The condition of N.R.I :

भूयांसोऽर्जितशिक्षणा बहुकलाविज्ञानशास्त्रोद्भटाः
 अप्राप्य प्रतिभाफलं समुचितं कृत्वापि देशे श्रमम् ।
 संलब्धात्मगुणानुरूपभृतिकाः प्राप्ता विदेशे श्रियम्
 संवीक्ष्य प्रतिभापलायनमिदं खिद्यन्ति राष्ट्रे जनाः ॥ २७.५ ॥

कान्तो भूरिधनोपहारभरणी-लुब्धो विदेशं गतः

कान्ता वल्लभविप्रयोगविकला देशे दविष्टे स्थिता ।

पारं क्षीरनिधे-र्विमानविषमा यात्रेति चिन्तातुरा

देवान् भावयते सदाऽशिवभयाशङ्काकुला सद्मनि ॥ २७.६ ॥

The descriptions of Bribe :

काकेभ्यो दधिशर्करापि मुनिना दीनेन दत्तामुना

प्रायश्चित्त-विधौ प्रदत्तमधिकं दोषाय चाल्पीयसे ।

जिह्वायां मधुधारिणो हृदि परं हालाहलालम्बिन-

स्तृप्तिं यान्ति न पश्यतोहरचना मुद्रासहस्रं विना ॥ ३३.२७ ॥

The condition of pensioner :

भृत्याराधनतत्परेण मुनिना स्वीयं हितं नेक्षितम्

जातायां स्वनिवृत्तवृत्युपहतौ प्राप्तो जडश्चेतनाम् ।

हा हा पश्यत नाम दीनवदनो भृत्यानिवृत्तश्चिरम्

पत्रोद्धार-कृताञ्जलिः प्रकुरुते नित्यं-भरण्ड-स्तुतिम् ॥ ३३.२९ ॥

Good Sayings:

Epigram is very useful in the life of human being. It shows the right path to the people such as how to live, work and carry the journey of the life. That's why the tradition of composing good maxims is still continuing. Modern poets while composing *Mahākāvyas* and *Khaṇḍakāvya* also included *Subhāṣitas*. Let's see an example of *Subhasitas* composed by the poet :

धर्मानपेक्षे नवराजतन्त्रे

क्लिश्यन्ति सम्भावित-धर्मपक्षाः ।

अधार्मिका वञ्चनलुण्ठनार्थाः

निर्वाधमन्त्राद्य चरन्ति धूर्ताः ॥ १९.४० ॥

III. II. RĀJALAKṢMĪSVAYAMVARAM (RS)

Rājalakṣmīsvayamvaram is a *Mahākāvya* composed by Pt. Śrīrāma Dave. It was first published in 2001 by Hansa Prakashan, Jaipur. There are two hundred and forty eight pages in the text (16+232). RS is divided into eighteen cantos. There are one thousand four hundred eighty nine verses in total where one thousand four hundred eighty four verses stand for the main text and five verses stand for the benediction. The poet describes democracy as a plan of god. The poet says that the election of the ruler as a *Svayamvara* of Rājalakṣmī. He narrates the scenes of election in a very interesting manner.

Summary

Canto I

A virtuous king, after departing from this land, Kaliyuga started polluting the kingdom through the five vices viz. gambling, alcoholism, women, violence of criminals and Gold. The kings, who were appointed for protection and nourishing the people, started exploiting the people on account of the influence of Kaliyuga. Kaliyuga becoming aggressive started distorting the monarchy.

Kings became recreant and on account of that their kingly awe and luster and the organizing capacity became lean and thin. Having taken the benefit of their internal conflicts the barbarians invaded over the country and ruled for long time. After that Europeans also entered the country on the excuse and pretending to do business and they also reaped the benefit of their powerlessness and ruled and established their rule by intimidation. The nation became dependent. The nation gone into the hands of the person who followed a religion different from our own. The goddess of wealth became unhappy.

For bringing the transformation the Lord Viṣṇu made the suitable system of Governance of democracy. For this new system, and to inspire the people God Viṣṇu asked Divine Guru Br̥haspati, Indra and other Gods to incarnate in the form of human beings. Nārada was inspired to go to the earth and control the activities of unrestrained *Kaliyuga*. Moreover, to have a specific role of Rājalakṣmī in the new set up, Viṣṇu proceeded towards heaven to inspire his wife Lakṣmī.

To inspire Lakṣmī for this new role, the clever player Viṣṇu started an amorous sport. Pretending to be not well, he slept over his bed. Looking this, Lakṣmī started worrying and behaving favorably with him. Looking to the suitability of Lakṣmī, he proposed his idea before her. Lakṣmī immediately recognized the secret behind his behavior. At that time only Nārada came over there. So her doubt was proved. Nārada also started praising Lakṣmī as he received signal from Viṣṇu. After that Nārada laughed and started saying, Oh Mother, what to say, God got entrapped because of ill brotherhood.

He bestowed amnesty to the *Kaliyuga* who is mean and caught in distress. He has approached you to have cooperation from you. So that he can be revived. The rule of Kali has run for long time on account of the boon given to him, and now he wants to establish the system of democratic government in which your role is a leading one.

After getting boon, *Kaliyuga* has already started showing his influence. The kings, who should protect and nourish the race, are away from the religious path. Because of their amorousness, the foreigners have attacked this religious land and have established their rule. Now the role of Lakṣmī is prominent in establishment of system of democratic government on this land, and she can only fulfill that goal.

Canto II

Indra receives order by God to free Rājālakṣmī from the bondage of the dynasty. Indra, the king of Gods, incarnate in the form of the great Vallabhabhai Patel to snatch away the authority from kings. All the kings handed over their authority to Vallabhabhai Patel. After snatching away the rule from the kings, Vallabhabhai Patel beats and whips them badly, reminding them their tyranny.

Vallabhabhai Patel said to the kings that while you are ruling, barbarians entered, looted the religious places and destroyed them. The poor farmers did not come out of poverty as you levied unfair and unjust taxes. The kings also started repenting on their one's own acts as they observed that the Rājālakṣmī is leaving them. They also became unhappy as they had to lose the power they had, on account of playfulness and enjoyment. Before handing over Rājālakṣmī to the system of democratic government which is to be through the election, Vallabhabhai handed over the responsibility of protecting it to the *Shesha*, who comes in the form of Election Commissioner.

Shesha praises Rājālakṣmī and also discusses and pass away the time of government. He says that, Oh mother, you have seen so many changes from time by time. You have also seen the kingdom of king Pṛthu, who ruled his kingdom duty bound religiously. You have also seen the abduction of Draupadi in the assembly of cunning Kauravas. You have also heard the trumpets of the battle field, Kalinga and have also seen the tyranny and atrocity of Mughals and crookedness of Europeans. In administration, you were considered as strength but in this democracy, you are confined to vote. By the way the prowess of your illusion is boundless, but foolish people believe that you are subject to a government. You play as per the directions of Viṣṇu, who is illusive.

In the election many people want to abduct you by fraudulent way. Hence they have made arrangement for your society. Saraswatī is being appointed, who will describe the total happening and view of this *Svayamvara*. Be cautions of these deceitful messengers of the *Kaliyuga* because they are highly uncontrolled. Saying this, Shesha nominated spies in all the directions and went away.

Canto III

In the third Canto, election Commissioner, Shesha appoints the Goddess Saraswatī to entertain the Rājalakṣmī. Saraswatī instigates to Rājalakṣmī that you will not get powers, positions and enjoyment that you have enjoyed earlier. Rājalakṣmī, without being influenced of the description of the Saraswatī, believes that the system creation is the illusion of the Viṣṇu and in adopting it, she do not have any regrets.

Saraswatī says that, O Goddess, you have tasted the royal enjoyments and victuals of so many kings and emperors but you will not get those victuals in the new system of government. You have ruined so many kings to earth by entangling them in the vicious circle of your illusion, the Pathetic story of which is being described by Indra.

By trapping the virtuous Pāṇdavas in the snare of cunnings Śakunī, you kept on looking the show of war fire. You did not get hesitated in drinking the liquor with the recreant barbarians. Not only this, you got attracted looking to the white skin of the foreigners. The earlier kings were admiring your love, but how these rulers of this new administrator will deceive you that you will see. When you will experience these Kusida's whips, you will get reminded those royal pleasures. The lioness that was staying with lions will have to stay with Jackal and vulture.

The Goddess Saraswatī had to be counter faced and for that Rājālakṣmī with the confidence started saying that you are bestowed to see other's faults and weaknesses only. You do not know the power of my Lord Viṣṇu. I am just playing drama on his direction. What he asks me to perform, I just do it. Whosoever comes to me, I just behave with him considering him as Viṣṇu.

I entertain him who comes to me for his work, till my Lord Viṣṇu wishes. In this new system of arrangement, my counteraction will not be able to damage or spoil any things. I am not fascinated on seeing any one's luxury or virility. Any high rising buildings or any type of machine or systems can not subdue me; I have seen so many good features of this world. I am not going to be entrapped in any body's conjuration. I do not bother anyone even if he blames me by saying unsteady, bad or prostitute. I do exactly what my lord wishes me to do. In this system also the attendant of Viṣṇu that is Shesha is there for our protection.

All are afraid of the hissing of his (Snake's) hood. So in this new system, she does not have any fear from anybody. In this new system of Democracy, she will serve every vote. Young, learned or fool, Brāhmin or *Śūdra* etc. considering him as a form of Viṣṇu.

Canto IV

In this canto, to please Rājālakṣmī, Saraswatī starts praising her in little bit humorous but in taunting way. The messenger of Viṣṇu, Garuḍa, who is in the form of ballet paper, manifests himself and starts praising Rājālakṣmī. Saraswatī describes the glory of vote in this Swayamvara. Candidate also came forward to please the vote. At other place, the Regulatory authority of the democracy, the vote is being praised.

Listening the serious speech of Rājālakṣmī, Saraswatī responds by speaking in the humorous way to entertain her, “Oh Goddess, now ballot paper will be your luster fooli will worship your feet, and the gods will move around you showering the flappers as flatterers. In the meantime, ballot paper quickly sprouts and starts praising the Rājālakṣmī.

He has only revealed me a secret to find out a suitable gem for you from this gigantic population. However, gem will have short life.” Saying this ballot paper representative vanished and after his disappearance Śāradā once again started describing the majesty of a dignitary called vote. Oh pious one! In this new system of arrangement, the representative vote has overall impact. It has a power to annihilate or splendor in a moment. With its powerful impact, the one who is unfit to be worshipped becomes worshipable, poor becomes rich, and ugly becomes handsome.

It is the wish fulfilling tree of this *Yuga*. With its grace, enemy becomes friend. The Royal consecrated queen also wants to acquire it. In this *Yuga*, Lord Śaṅkara, Annapūrṇā, Nṛsinha etc. worship these *Yuga* deities. The one who hold the moon, originated from the democratic ocean, becomes worshipable like moon headed God. But this god gets pleased immediately through sinful way.

It is a strange moon of this era which rises in black half and becomes bright half of Lunar month. Even the Lokpal cannot conquer this manifested God of this era. All saints, poets and seers bow down before him. God gets pleased over one on whom these deity becomes merciful. Many people praise this democratic God by different ways and means, because this god is the only God who gives boon.

Canto V

In this canto, announcement of *Svayamvara* of Rājalakṣmī in the form of election by the election commissioner, the rules of *Svayamvara*, the efforts of the candidates for votes and various scenes of the election period are described. And one who is deceived of candidates and who are praying to the Gaṇanāyaka etc. is described. To decide the dates of elections, the election commissioner discusses with colleagues, consults the fellow beings and the dates are finalized. He sends his followers and attendants to make the proper arrangements of election, so that during voting interruption can not take place.

Here, on declaration of the dates of arrangements, all the party leaders become ready for making propaganda of their candidates. Some people try to attract the people by exhibiting the faults of the ruling party in eloquent speeches. Many people bring out procession for propagating their candidates and in that profession they wear different types of dress and decorations. They hand over the party flags in the hands of the children and try to move lane to lane and road to road for publicity.

All parties become busy and active to acquire the Rājalakṣmī and do different types of activities and works. The lady candidate also moves for own publicity. Some people try to bring their own community, in to party and even they try to attract by many means. The candidate of labor group shows the dreams of eradicating poverty and criticize the rich people. When the spring blossoms, the white environment become colorful and it gives much pleasure to the people. Similarly when spring of election arrives, different type of splendor is seen. The leaders who were at peace and rest, now become active and join in buzzing sound for taste of nector.

Poets also start composing melodious poems. The poor candidate gets satisfied with a cup of tea instead of nectar glass. Some candidates distribute toys and other things which bear the election sign among the students. The party leaders who were not seen start begging for votes door to door by folding their two hands. In this strange *Mahābhārata*, Duhśāsana wants to visualize the scene of the election by divine vision.

The candidate who had won the election in the past is not good. He describes his pitiable situation. Where old candidate gets ticket for election, the young candidate do mutiny and revolt. Some people beat the candidate for his past bad acts, but this time they again and again request the voters to forgive for it and request to give votes to him only.

Canto VI

In this canto, how public hates the election process, cheating of leaders, the excuses for not giving votes etc. are described. The candidate who has already enjoyed power wants to enjoy it once again persuade to voters to vote for him. In this sphere the rich does not hesitate to beg for votes.

The leader moves from door to door and bows down and touches the foot of elderly people, makes them believe that he is polite. he elaborates the corruption of the ruling party and blames candidate of the other opposition parties. He explains and how the nation is put to down and how he is suitable and fit. Voters also understand the assurance given to them is deceptive. Some bold people tell them on their face about their wickedness.

The candidates who are fighting against the ruling party ask for votes in their favor by stating various points during ruling government such as unemployment, shortage of water, improper cleanliness and corruption prevailing everywhere. The village people feel that leaders are obstacles in their work blame such candidates and say that there is dishonesty.

Today for their own selfish motive, they are moving from door to door for votes. They do not come when there is famine, water reservoirs became dry. They never come and help us. These people, who were criticizing god every time now are visiting temples and bow down in front of deity and try to prove their religiousness. They were criticizing the astrologers but now are approaching them and ask about their future. Whatever assurances were given prior to election, that all were forgotten and their new promises are given for winning the election.

These people want to achieve their selfish motto of acquiring chair by misguiding people of different languages, castes and religions. The ones who were considered to be rascals in school, have become leaders and are moving in society. These people do not have any education, knowledge or any qcumen. Some people find many excuses for voting or some for not voting at the time of election.

Canto VII

In this canto, the candidates of ruling government of Congress Party are being praised. The eminence of Mahātmā Gāndhī, Pt Jawāharalāla Nehru and Indirā Gāndhī is described. The congress candidates are asking for votes for their party by referring to the supremacy of Party's earlier leaders such as Bālagāṅgādhara Tilaka, Mahātmā Gāndhī, Madanamohana Mālaviya, Lāla Bahādura Śāstrī, Viṭṭhalabhāi Patel and others.

The good virtues of Mahātmā Gāndhī are described saying that he had created the atmosphere of Independence of the nation. He had suffered a lot of pain and difficulties. His principles of Truth and Non violence, simplicity, Love for Lord Rāma, moving on foots, Patriotism, salvation of untouchables etc. are highlighted. In praise of Pt. Jawāharalāla Nehru, they say that he is the one who made free the Rājālakṣmī from the bondage of the foreigners, who ruled for long time and she was fascinated by them so much that she never left her till he remained alive.

Nehru's standard of living was so much high that his clothes were sent to Paris for washing. He abolished the difference of language, caste and established unity. He was one who was known as "*Chāchā*" lovingly by the children. He has also brought *Chīnāsura* in his fold by giving the *Pañcāmṛta* of Panchasheel to it. His writing was such that learned people got mesmerized. After him, his daughter Priyadarśinī took over the charge of nation and ruled it. What these poor leaders are going to do in comparison to such great personalities.

After the passing of the great personality, the government was ruled by Indirā Devi. She was a virtuous lady. She was the manifestation of goodness Lakṣmī also incarnated for ruling India. She informed to Viṣṇu also that a lady can also rule the nation skillfully. The devotees of Viṣṇu always remained in poor state only but by taking the firm decision to eradicate the poverty, she kept behind the style of Gods also. But Gods are very jealous and they do not allow anyone to rule over them. To make Indirā's poverty eradicating plan unsuccessful, many conspiracies were designed and in the end, God also called her at his home.

Even today her stories of bravery are sung by thousand people as she had done humiliation of Pakasur, (Demon of Pakistan). She freed Bangladesh from Pakistan

and made Pakistan powerless and weak. By making Jiyājī and Yahāya Khān as prisoner, she humiliated Bhutto also. The pride of Nikson's prowess got demolished against her bravery. The opponents who were considering her as “*Abalā*” (i.e. weak woman) also got defeated. The high powered Pak rulers also got surprised by seeing mighty manhood of Indirā. The task which so called big stout could not perform was done by Indirā.

Canto VIII

In this Canto, how the ruling congress party made arrangement for protection of Punjab by Indirā, then the progress made during her rule, upliftment of women, the improvement of the neglected class, how the opposition parties fight in between for acquiring power, post etc. are described. How we should evaluate the rule of Indirā? The National broadcasting by Indirā, that had taken place during the war time is still energizing the young generation.

The people that were affected on account of terrorism in Punjab were coming to her to take refuge and were praying for safety. That Devi only protected Punjab from the terrorism. But the opposite party, who are very much greedy for power without understanding its importance, tries to find faults only. They do not have any capacity to hold the power and run the government. They do not see the progress that has been achieved during her rule. During her rule, or accordingly electricity, water and construction of new dams etc. her created the cheerful environment in the whole nation, they have only made this land full of prosperity without tremendous efforts and have only brought the new age, new era for the society which was trapped by the old tradition.

During our rule only diseases were prevented, the entertainment channels like T.V. and other facilities and benefits of life were made available to the people. The lady, who was living in the four walls of house, progressed and became the part of the power because of our efforts only. Once upon a time she was burned her (sati tradition), now is made free and now has seen the independence. Today women are competing with man in every field. The neglected backward class of the society is also trying to remain parallel to the upper class. These opposition parties are fighting like bull and he-buffalo for getting into the power.

Canto IX

In this canto, it is described how the God incarnated human form in India to make the programme of poverty eradication of Indirā Government as useless one and to make it unsuccessful by disturbing the government by putting various demands and the publicity of congress candidates such as Rājīv Gāndhī and others. God took various forms and started giving irony statements describing their pitiable condition in the Indirā Government. Lord Varuṇa said that Oh Devi! I am put to ban everywhere in your administration. All people are showing disrespect towards me. All gents and ladies are insulting me and misuse me. Lord of Fire said that Oh Devi! I have lost my radiance and brightness in your administration. I am put in prison. Common man also misuses me as per his wish. It has become very difficult to get even oblation.

Lord of Wind said that Oh Bhagavati! My power is being controlled in your administration. I am also being mechanized and have to behave as a slave of a common man who gives direction to me. Kuber said that Oh Mother! I am also living as a prisoner in your rule. I am suppressed of the burden of tax. A common ordinary one does mischief and makes me unhappy. Please make me free from tax.

Śukrācārya said that Oh Devi! You are one who provides facilities to all and makes them happy. Be kind to the crippled like me and arrange family comforts for me. Śiva also came in the form of beggar and started saying, Oh! You are the provider of food; I am prevented from begging. So you please remove this ban so that I can live my life in a proper way. My residence is Himalaya but there is also mischievous are going on. Disturbance is created. The machines are interrupting my profound meditation. I need Vijaya but this requirement has also become scarce. At least provide this facility. Brahmā also came over there in the form of a professor of Sanskrit and started praying with folded hands – Oh Agrajasute! The Sanskrit language which is considered as the language of God is ignored everywhere in your administration.

The foreign languages are being given encouragement. Please be merciful to give rise in our salary. Lord Viṣṇu also came over there in the form of a Brāhmin and describes his agony of the situation in which he is living as widower, and requested to return to the heaven to his home immediately. In this way by describing all these incidences Śāradā attracts the attention of Rājālakṣmī towards the young candidates of congress party, in which she gives description of major candidates such as Rājanārāyana, Chandrashekara, Rāmarava etc.

Canto X

In this canto, the weaknesses and faults of the ruling government are described by Bharatiya Janata Party. There is all round corruption in the Congress party which is ruling the nation since long. The ministers are very greedy for power acquisition. The feeling for Nation's pride and respect is not at all seen in anybody's heart. They have forgotten the sacrifices made by the freedom fighters and are engrossed in their own comforting enjoyments.

Even food is also not becoming available to the needy in this country where the ministers are immersed in pleasure and enjoyments. After independence people are feeling disappointment. In all the directions the impact of western culture is seen. Indian culture is forgotten. Killing of cows is being encouraged. The environment of violence and terrorism has created a chaos. The terrorists are gathering weapons from all the sides. Public is being betrayed. Congress only did the participation of the country.

The states of Sindh, Punjab and Bengal are suffering even today the effects of the partition. Hindu community staying in Bengal with peace and happiness has to leave and had to become refugee because of the high level of oppression. Even today people of Punjab and Bengal have not forgotten the oppression done on women and heinous killing of children but the present rulers who are enjoying the fruits of independence are unaware of these pathetic stories. The people who are praising and propagating the principles of Gāndhījī are themselves doing murder of these noble principles.

The indigenous feelings are forgotten. Non-violence and truth adiction or have remained in speech only. What to say about Nehru. He made the country divided. He could not save his home and state Kashmir completely. The sacrifice of our leader Śyāma Prasāda is also forgotten. His death was not investigated at all and hence people hate him. What to say about the story of miserable Kashmir. The crown of India is in plight. The beauty of Kashmir has vanished. Because of violence and terrorism it has become a hell.

The greenary of Kashmir and the land of Sanskrit scholars like Kalhana and Bilhana have reached insensible status. The gardens of Kesar have turned into

grave. The scholars of Kashmir are wandering here and there leaving their houses. What to say about Devi Indirā? She made our own Sikh brothers – the enemy on account of covetousness of power. The Sikh brothers – who were always ever ready to die for protecting Hindu brothers, they became cruel. The seeds of cruelty were sown in the Punjab.

For our own supremacy, the country was thrown to emergency; what was gained? Because of her this act, she has to get defeated by Rājanārāyaṇa. At the end she has to repent and has to move away from the power as per the paternal tradition. Mr. Rājīva, the son of Indirā started showing the dreams of 21st century after coming to down from sky but he did not know that these greedy people surrounded around him will not do anything for the country.

Canto XI

The fault and weaknesses were found by BJP in the success story of the ruling Congress Party. The poor co-ordination of the residences being built for the illegitimate children run by the Social Welfare Department of the power headed persons who are boasting about their Social Welfare Work. The naked bodies of the orphan children are lying on the floor. The ants are biting there dumb infants but there cruel sage Kaṇva who consider themselves as saint are busy in their own sinful acts. Listen to the voice of the souls of these infants who cannot talk. They must be blaming their own destiny as they have to stay in orphan homes. They are suffering from the pains of hell in their current livelihood. The servants drink the milk meant for the children and infants were remaining hungry and thus suffer. They are thinking that we are entertaining the public through the medium of T.V. but they forget that how much T.V. is making harm to the society. The programmes

broadcasted on T.V. are distorting the minds of people because it's indecent and vulgar. They are disturbing the education of the students and are destroying our culture. The husbands are busy whole night in watching T.V. pleasantly and due to that the newly married female are put in critical condition. Public has to face so many different situations. This happens mainly because of misfortune and inadequate physical equipments. Chemicals and insecticide are sprayed on the food and on the crop, adulteration of water, Gas flames, the side effects of new medicines, the construction of dams and its side effects, the worse effect of the destructive weapons; all these are being used without any hesitation. At some places thirsty people are wandering for water and at other place water is being wasted in huge amount. The cases of the women upliftment are only in news. Ladies wandering in luxury with full enjoyments are role models of country. Because of dowry system, women are living in very miserable condition. Their problems are rising day by day and it is not controlled, women are insulted, raped and killed but people are sitting quietly closing their eyes. The ignorant ladies have started living the traditions. The people who are taking pride that they are protecting the identity of nation are not in a position to protect the main segments. The self respect of their rulers have vanished as they are involved in appeasement as they want to have power, but Kansa should not forget that Krishna can do anything. The people who are opposing the religion should not forget the mighty power of Śiva's Trīśula and strength of Ram's bows and arrows.

Canto XII

In this canto the aims of BJP and the praise of its leaders are described. They are contesting the elections for Hindu religion, Hindu culture and to rebuild the identity of the nation, which has history of thousands years. They want to re-establish the

pride of the nation, glory and value of Indian culture and Sanskrit which is mother of the world languages.

The Lord of India is venerable for them. Śyamaprasāda Mukharjī, Ajātaśatru, Pt. Dinadayāl Upādhyāya, the opposition Vajpayee were the leaders of the party. Śrī L.K. Advānījī, who starts his chariot of victory from the Somanātha, was the counselor and guide for them. What has happened to the condition of the nation after Independence? It is of plight on account of the strong impact of the western culture.

To protect our legends is also considered as an offence. Enemies who are breaking the country are destroying the country by adopting negative ways. They are entering into the country deceitfully, rise in number and destroy the nation again and again. In our country, today we have forgotten the Śivājī and the great emperor Rāṇā Pratāpa. Our Hindu leader Veer Sāvarakara who with his cleverness and bravery fought with the Britishers is also not remembered. He never let his patriotism to be sluggish even through lire suffering and torturing he has undergone while he was in prison. He swam the ocean so that he could be saved from the enemy. Such revolutionary sun is being hated today. These revolutionary nationalist leaders who tried to give the self esteem and identity to our country are ignored today. The rulers and materialistic people are the blind followers of the western culture who have forgotten what we had in our rich heritage. Our country was world teacher. We had a highly skilled politician named Chanakya and have the Gita, the knowledge which is best for the well being of the universe.

The store house of knowledge and science like Veda and Purāṇas is neglected. Once upon a time, this land of Bharata was feeding the whole world but today she

is feeling inadequacy. All people are crying for the shortage they have. The congress party who ruled the nation till the time has done nothing except corruption. There is poverty and scarcity of required items. Incompetent people are heading the upper posts whereas competent persons are ignored.

The mother of all languages and store house of infinite knowledge is neglected today. Day by day the strength of philosophers, art lovers, poets, learned persons is diminishing because of western education system. People still admire English language in independent India. The divine language which is providing nectar is referred as dead language. The learned Sanskrit Pandits are thrown in worse condition and today the point of worry is that who is going to save Veda?

Canto XIII

Saraswatī while travelling in Aeroplane observing the election *Svayamvara* to Rājalakṣmī, showing the glimpses of the communist started saying, - Oh! Dear friend! See the leaders of communist party who are considered to be progressive and disciples are praising their left front destroying the religion. The new Charawaka People of this age has become headache for the rich people. In spite of having newly proved medicines, they are dying on account of their odd behavior of coming in touch with the cunning people.

People have reached to the moon through yan. Whereas some people are worshipping the moon. On the name of the religion. Some people desire to keep the women in binding showing the fear of religion. Some sincere persons pretend to be saintly persons, suppressing their feelings of lust actually worship the lust in unconscious mind. Whether Sañjaya got divine vision or not we don't know but today we view the world at our home through TV.

The science of today has conquered the nature also. Today in every season everywhere the desired fruits or flower is received. The arrows of Kāmadeva are also becoming powerless against the materialistic miracles. Today the woman becomes fearless and Characterless. The people who are favoring the side of materialistic labour are creating jealousy towards rich people. The farmer leaders also want to revere the Rājālakṣmī for protecting their interests and are holding the flags and posters depicting the pitiable condition of the farmers.

People move from one village to other. They try to create differences of classes and keep on saying, “see their farmers are working hard, may be hot season, rainy or winter season, even in stormy days also they do hard work, take the crop and feed the people but they themselves remain hungry. They have to move to distant places taking their live stocks in the time of famine. When farmers move out of house, wives have to suffer and they have to pass the days with grief. When their husbands do not return home when spring comes, the ladies show their unhappiness by abusing the destiny. They pass their time in very miserable condition remembering their lovers.

Canto XIV

Here in this canto the scene of voting is described. In voting process, many people are trying to vote dummily in favor of their own candidate by changing name. Some people when caught in this process pay even penalty. Where the election publicity is closed the party candidate plans to gather votes. In this, means like frightening, attraction and tricks etc. are used. In this pious act many Heros are seen doing violence. In this election the destiny of the astrologers also rises.

If any candidate wins as per the prediction of a particular astrologer, he is satiated by giving him a good amount of fees. In this system, the prostitute who was abandoned also gets respect in the celebration of victory. During election time, the candidate in hope of winning reaches the Ashramas of saints and seers to get the blessings. At this time only they remember the importance of the manta recitation and the grace of God and Goddesses. All the propitious instrument players are seen waiting for the victory celebration.

See what type of system has come where even the enemy becomes friend and friend becomes enemy. The hands which were ready to beat once upon a time are now ready to join the hands. In this power politics many types of dreams are shown. In this process, the love for nation, sacrifice etc. gets evaporated. The pious land of Bharat is drowned in very critical condition. See here, how this poor Brāhmin has become angry as his name has been deleted from the voters list. Actually instead of having good fees from the candidate of the ruling party he is asked to do bogus voting and so he has lost his temple and now he is giving curse for the death of party leader.

Canto XV

Observing the election system in new form, Rājālakṣmī gets disappointed and she remembers Lord Viṣṇu sincerely. At the same time Lord manifests their along with Nārada and Lakṣmī. Lakṣmī, in distressed state started saying to Lord Viṣṇu that, O Lord, I have seen the way in which the elections are fought and now, how much time you are going to ask me to stay over here where daily new problem is being created. Lord Viṣṇu understands the feelings of Lakṣmī, who stayed in power for a long time, consoles her and says – O Devi, if you get afraid with the illusionary vicious circle, then what will happen to the innocent ascetic like Nārada?

You have just seen that because of this illusionary vicious circle, a Brāhmin went for voting but as he was desired for it, he asked the winning poor leader. Oh Devi, new era has come and in this new era, Gods will come on the earth to see this new paradise and they will entertain you. In the mean time Viṣṇu's (conveyer Vehicle) Garuda comes over there and informs the victory of the Rājīva in the election *Svayamvara*. For his victory, celebration starts.

The important persons of the party come in big number to congratulate to the winner. From all the sides, flowers are showered and songs are sung. Friends bring the boxes of sweets, the elderly persons give blessings and the cunning ones take the chance to congratulate and offer the presents. While congratulating Rājīva, some people Say – see, the entire colossus got defected and collapsed against own this lion (king). In fact today only Rājālakṣmī received the suitable counterpart. Here the chariots, floats, vehicles, musical instruments, singers, garlands etc are being gathered for the celebration.

The required instruments are collected for the celebration and the sad people are also asked to be prepared. The leaders who got defeated in the election are repenting. I have now been indebted and loaded with the debt as I have done expenditure without limit for which my wife was constantly reminding me, not to expend more but I did not follow it. The creditors are waiting at the door. The friends who did expenditure during the election and flew away the money like water have now gone away after my defeat.

The defeated ministers are feeling sad as they remember their ministry portfolio, the facilities and perquisites, honors and monetary benefits. The chair is really

alluring and it takes various forms and attracts the human being and if at all any one touches it at least once, his intellect gets deteriorated.

The basket full of sin and the company with the intoxicated one and with harlot is very bad and dangerous. It is such a strange plant of *Kaliyuga* that by touching it the man of ethics becomes immoral and corrupt. She laughs at the helplessness of the Brāhmins, Kṣatriyas and Vaiśyas, who are standing in a row to acquire her. In fact she is irreligious Pañcālī, Sītā without Rāma and Chandi without Śiva, even though it is very difficult to forget her.

Canto XVI

In this canto the poet describes the joy of victory. When the victory of the young leader Rājīva was heard by the various countries, the representatives of those countries started congratulating him and presenting him the gifts. The group of Gods also took various forms and joined in the celebration and greeting functions to get the enjoyment of the new system. The heavenly queens also joined the session wearing new dresses and ornaments. The drawing artists and the journalists also reached with their instruments and articles. The maid and servants also wore new dresses and prepared themselves for the function.

The security force reached there with weapons. Detectives also come over there. The poisonous girls sent by the enemies mixed up with the dream and beautiful girls. In between, songs in praise of Rājīva were sung. As God defeats the demons, Rājīva had defeated his opponents and so people have started showering flowers and giving slogans in acclamation to Rājīva. The bouquets were offered and presented.

European ladies with open hairs remained present to greet him. The foreign colleagues and friends of Rājīva were there to enjoy the celebration. All the play grounds of Hastināpura are full with the good people. The young boys and girls are sitting at the sports stadium and enjoying the wine where the dim lights are being focused from background. In the air conditioned Complex dance and music are played. All types of amusements were going on this orgy. In the ground of the stadium which is built by the inspiration of Kali, the people who have gathered at the instance of new system have forgotten the language of good and bad, virtuous and sinful acts. In these schools, only people having art of cunning behavior could enter.

Canto XVII

In the *Svayamvara* of the Rājalakṣmī, the messengers of Election Commissioner, Śeṣa enters in the complex to find out the Kali inspired agents doing deceitful acts. The agent of Kali also recognizes the messengers of Śeṣa and immediately intimates their Master Kalinatha. Kali reaches Rājalakṣmī to complain against the Śeṣa for he is distributing the working of the Kali, interrupting the system of Kali's dealings because this is improper when Viṣṇu himself has given boon to Kali.

With long moustache, having frightening face, angry eyes, ferocious figure, having big muscles of Kali enters the pavilion where Rājalakṣmī was sitting. The doorkeeper often seeking permission allows him to enter. Kali says, oh mother, I have no complain for your worshippers and followers but the messengers of this Śeṣa are moving like a hatchet in my garden. O Devi, this Śeṣa is disobeying his orders in his new system.

Kali is sitting silently till the time by following Lord Viṣṇu's instruction. He is not crossing any limit. He says that Oh mother, you explain him that they should not create any disturbance in the function arranged for greeting the winners of *swayamavara* because this celebration is arranged by my followers. After listening Lakṣmī said, it is okay, but what can I do? Hari's plan is also very strange. What he says, what he does is not understandable.

Instantly Śārādā interferes in-between and starts beating Kali. You yourself have violated the instructions of Viṣṇu. You harass the wise and virtuous saintly persons by breaking the limits mentioned by Lord Viṣṇu. All the power is taken into the fold. Your agents are doing many illegal works. You are spreading demonic qualities in people. You are increasing importance of young women. You are destroying the family life, by giving the seduction of castes and bribe, creating gap between castes and jealousy of peculiar castes, etc. You are abolishing the temples and by this way you are eradicating and destroying the religion and culture.

In the meantime, celestial damsel comes to Lakṣmī to see the Rājalakṣmī who was newly appointed in the new system and to see the Gods who come down. They started saying that O' Kamale, what conditions of our husband is made by your husband i.e. Viṣṇu. The heavenly dream girls are also daring to attract the minds of saints and seers that too at the instruction of Kali. The tiger Indra is sitting as a cat before Kali. The Varuṇa (the god of rain) is showering in the bathrooms of Kali. At the order of Kali Viṣṇu has hiding his face and becomes sometimes hot and sometimes cool. The air also does not move a single step without the order of Kali.

Canto XVIII

Rājālakṣmī once again remembers Viṣṇu and he manifests himself. Dissatisfied with the contemptible acts and works of the new rule, Lakṣmī starts saying- O lord! What have you done in this *Yuga*? You have removed the hold of Dharma (righteousness) and by the way you have given prime importance to wealth and lust. In this system, the power of *yantra* (i.e. machine) has increased but *mantra* is powerless. Ruler seems to be adequately unfit. *Doordarshana* is distorting the minds of people. The saviors have become eaters. *Ashrams* have turn into *Vishram* places (places for rest). All castes have turned their faces from their day to day duties and responsibilities and hence they have become helpless. The housewives have become free. Teachers are caught by the slavers of fees. Kali is going out of control. He neither listens to Śāradā nor cares for the control of Śeṣa. On these points, consoling and in assuring tone Nārāyaṇa says to Lakṣmī – Dear! I have been confined to my own promises by giving freedom to kali in this *yuga*. Now, I cannot regulate him now. I had sent gods and saints to put control over him but they also forgot their own identity by coming under its impact. Women also have forgotten their own duties. In the love affairs the reverence and modesty of marriage system is getting broke. The discussion on *Satī* system is denied. These heavenly dream girls have forgotten the divine modesty. Indra is also spreading our own *indrajāla* in service to the Kali. Fire and Moon have lost their existence. They are showing incredible miracles at the indication of Kali now. The embryo of living things and non living things can be known in a moment. Today’s mechanic has taken the art of creation of Brahmā in his hands. Bṛhaspati is also keeping silence against the actual materialistic miracles of Kali. The whole administration has given into the control of Kali. To set it right immediately has become very difficult for me. But fortunately some people have been active to recover and rectify the negative effects and it will definitely work and result will be seen. The one to whom I had

considered proper and perfect I had sent them for regularity of the system. But, they forgot their duty. My devotees are also giving boons to bad persons. My devotee Parikshita with kind intention gave only five places to stay but this wicked Kali spread one's own coverage at all the places through the medium of these places. But there is nothing to worry! Once upon a time the power of weapons got increased, the result of which was Mahabharata and there was huge massacre. The same thing will happen at the end of this period (*Yuga*). No condition prevails for ever. In short period only this problematic night will vanish. You should not lose your patience. Lakṣmī started smiling by the assurance given by the Lord. Lord also saw Lakṣmī pleased. Then he became invisible. Lakṣmī started to show her power and illusion in this new system.

Let us discuss about some of the literary elements of this epic in the following pages.

An example of *Hāsyarasa* :

आघातचारुकच-पङ्कज-पुण्यगन्धाः,
कस्तुरिकासुरभिताननवञ्चितास्ते ।
पङ्केरमाश्चरणचुम्बनचाटुकाराः
सौभाग्यदाः कथमये! मशका भवेयुः॥ ३.१७॥

An example of *Bhayānakarasa* :

सिक्ताः केशरवाटिकाश्च रुधिरैर्दुर्गन्धमातन्वते,
तारुण्यं कलिकाकुलस्य यवनाद् भीतं भृशं मूर्च्छितम् ।
हत्यातङ्कसमाकुलाश्च करुणं क्रन्दन्ति चोपत्यकाः,
कश्मीरं सुरभावितं सुललितं म्लेच्छैः श्मशानीकृतम्॥ १०.७२॥

The examples of *Bībhatsarasa* :

विलोक्यरूपमाधुरीं कापि राधिका,
रोदितीह पञ्जरे कापि सारिका।
द्रौपदीव क्रन्दते कृष्टशाटिका,
दुष्टकौरवात्मजक्लिष्टकुन्तला॥ ११.७१॥
मन्येऽयं नरमोहनाय भुवने देवोऽवतीर्णो नवो,
जेतुं यं प्रभवन्ति नैव समरे लोकाधिपा अप्यहो।
अस्याग्रे नतकन्धराश्च कवयः सिद्धा मुनीशा अपि,
वीर्यं यस्य विलोक्य भग्नमतयो देवा नराः किन्नराः॥ ४.३६॥

An example of *Utprekṣā-Alaṃkāra* :

मन्येऽयं नरमोहनाय भुवने देवोऽवतीर्णो नवो,
जेतुं यं प्रभवन्ति नैव समरे लोकाधिपा अप्यहो।
अस्याग्रे नतकन्धराश्च कवयः सिद्धा मुनीशा अपि,
वीर्यं यस्य विलोक्य भग्नमतयो देवा नराः किन्नराः॥ ४.३६॥

In the *Sāhityadarpaṇa*, Viśvanātha has given the definition of *Sahokti Alaṃkāra* like this:

सहार्थस्य बलादेकं यत्र स्याद्वाचकं द्वयोः।
सा सहोक्तिर्मूलभूतातिशयोक्तिर्यदा भवेत्॥ सा.द. ५५ पृ.३३५

Let's see an example of *Sahokti Alaṃkāra*:

नित्यं श्रीहरिदर्शनं सुखकरं सायन्तनं खण्डितम्,
स्वाध्यायो निजबालशिक्षणविधिर्यातोऽस्तमेवाऽधुना।
नो गोष्ठी न च बान्धवैः सह मुदा वार्ताप्यहो निर्वृता,
यावद् वै कलिकामिनीव सदने विष्टाऽस्ति टीवीनटी॥ ११.१५॥

In the *Sāhityadarpaṇa*, Viśvanātha has given the definition of *Nidarśanā Alamkāra* like this:

यत्रबिम्बानुबिम्बत्वं बोधयेत् सा निर्दशना ॥ सा.द. ५२ पृ.३३१

Let's see the examples of *Nidarśanā Alamkāra*:

बालानां द्रुतनृत्यगीतिकलितैः पाठे मतिर्बाधिता,

कन्दर्पोदयकारिदृश्यचरितैर्यूनां हतः संयमः।

वृद्धाः केशवकीर्तनादिसुकृतेः सौभाग्यतो वञ्चिताः,

कामिन्यो रतिरागरञ्जनकथामोहेऽनया पाशिताः ॥ ११.१४ ॥

टीवीकीलितमानसा न शृणुते भतुर्वचो भामिनी,

पाकार्धं परित्यज्य चित्ररसिका पाकालयाद् धावति।

आतिथ्याकुलमानसा अतिथयो जृम्भन्त उत्कञ्चुकाः,

पश्यन्तो मणिबन्धबद्धघटिकां कालात्ययोद्बोधिनीम् ॥ ११.१९ ॥

Let's see the examples of *Upamā Alamkāra*:

यत्पादपङ्कज-पराग-विलुब्ध-चित्ताः,

भृङ्गाङ्गना इव मुदा प्रमदा भ्रमन्त्यः।

जाता इवाद्य सबला अबला अपीह,

राज्यैषणाधिगत-पौरुष-भावयुक्ताः ॥ ५.२८ ॥

यथा वसन्ते पिककूजितानि,

वने वने कर्णपथं व्रजन्ति।

तथैव निर्वाचन-मोदकाले,

गायन्ति गीतानि जनाः प्रसन्नाः ॥ ५.३९ ॥

Let's see the examples of *Atiśayokti Alamkāra*:

बलिना मे हतं चक्षुः शीतलामुखमाश्रिता।

अष्टावक्रः स्थितो देहे कण्ठे वैशाखनन्दनः ॥ ९.३४ ॥

कन्यां ददाति नो कश्चित् तारुण्यं याति मे वृथा ।
कदा मां चञ्चलापाङ्गी शुक्राचार्यं वरिष्यति ॥ ९.३५ ॥

In the *Sāhityadarpaṇa*, Viśvanātha has given the definition of *Smarāṇa Alaṃkāra* like this:

सदृशानुभवाद्भस्त्वस्मृतिः स्मरणमुच्यते ॥ सा.द. २७ पृ.३०३

Let's see an example of *Smarāṇa Alaṃkāra*:

चित्रं चित्रस्य तेऽधस्तात् सेवन्ते ये तवार्चकाः ।
सुरां त्वदगर्हितां नित्यं तेऽसुरा भास्वराः स्मृताः ॥ १०.४८ ॥

METRES

The following is the table of the metres used by the poets in this *Mahākāvya*:

CANTOS	NO. OF VERSES	METRES
मङ्गलम्	5	<i>Śārdūlavikrīḍitam</i> - 1 to 5
1	95	<i>Upajāti</i> - 1 to 5, 7 to 9, 11 to 19, 21, 22, 24 to 37, 50 to 58, 63, 64, 68, 70 to 79, 81, 83 to 87 <i>Indravajrā</i> - 6, 20, 23, 62, 69, 82, 88 <i>Upendravajrā</i> - 10, 60, 61, 65, 66 <i>Vasantatilakā</i> - 19, 38 to 49, 59, 67, 90 to 94 <i>Śārdūlavikrīḍitam</i> - 80, 95 <i>Bhujangaprayātam</i> - 89
2	64	<i>Vasantatilakā</i> - 1 to 3, 9, 14, 18, 19, 21, 22, 28 <i>Upajāti</i> - 4 to 8, 10, 11, 13, 17, 20, 25 to 27, 29

		<p>to 31, 33, 35 to 38, 41 to 43, 45 to 49, 51, 52, 54 to 61, 63, 64</p> <p><i>Upendravajrā</i> - 12, 15, 32, 44, 53, 62</p> <p><i>Indravajrā</i> - 16, 34, 50</p> <p><i>Mālinī</i> - 23</p> <p><i>Visamvṛtam</i> - 24, 39, 40</p>
3	70	<p><i>Indravajrā</i> - 1, 20, 34, 44</p> <p><i>Śārdūlavikrīḍitam</i> - 2 to 6, 62 to 66, 68 to 70</p> <p><i>Bhujangaprayatam</i> - 7 to 9</p> <p><i>Upajāti</i> - 10 to 14, 24, 29 to 33, 36, 37, 39 to 43, 45 to 51</p> <p><i>Vasantatilakā</i> - 15 to 19, 21 to 23, 25 to 28, 52 to 61</p> <p><i>Upendravajrā</i> - 35</p> <p><i>Anuṣṭup</i> - 67</p> <p><i>Visamvṛtam</i> - 38</p>
4	63	<p><i>Upajāti</i> - 1, 2, 4, 6, 14, 34, 35</p> <p><i>Upendravajrā</i> - 3, 5</p> <p><i>Vasantatilakā</i> - 7 to 10, 41, 62</p> <p><i>Mandākrāntā</i> - 11, 12, 51, 52, 63</p> <p><i>Anuṣṭup</i> - 13, 15 to 33, 53 to 61</p> <p><i>Śārdūlavikrīḍitam</i> - 36 to 40, 47 to 50</p> <p><i>Bhujangaprayātām</i> - 42 to 46</p>
5	88	<p><i>Anuṣṭup</i> - 1 to 18</p> <p><i>Śārdūlavikrīḍitam</i> - 19 to 21, 30 to 35</p> <p><i>Vasantatilakā</i> - 22 to 29, 52, 70, 85, 86</p>

		<i>Upajāti</i> - 36 to 51, 58 to 69, 71 to 84, 87, 88 <i>Pancacāmaram</i> - 53 to 57
6	61	<i>Upajāti</i> - 1, 6, 9, 12, 13, 18, 29, <i>Śikharinī</i> - 2, 3 <i>Śārdūlavikrīḍitam</i> - 4, 11, 14, 15, 19 to 24, 27, 28, 30 to 34, 37, 40, 41, 43, 45, 47, 49 <i>Sragdharā</i> - 10 <i>Vasantatilakā</i> - 16 <i>Anuṣṭup</i> - 17, 25, 26, 35, 36, 38, 39, 42, 44, 46, 50 to 61
7	78	<i>Upajāti</i> - 1, 3 to 6, 12, 32, 52, 55, 59 to 63 <i>Indravajrā</i> - 2, 56 <i>Vasantatilakā</i> - 7 to 11, 13 to 15, 31, 53, 57, 58, 68 to 70 <i>Anuṣṭup</i> - 16 to 21, 33 to 51, 64, 71 to 77 <i>Śārdūlavikrīḍitam</i> - 22 to 30, 54, 78 <i>Mālinī</i> - 65 to 67
8	79	<i>Anuṣṭup</i> - 1, 2, 14, 15, 62 to 65 <i>Vasantatilakā</i> - 3 to 13, 16 to 30, 35, 36, 59 to 61 <i>Upendravajrā</i> - 31 <i>Upajāti</i> - 32 to 34, 38 to 44, 46, 47, 53 to 58, 79 <i>Indravajrā</i> - 37 <i>Śārdūlavikrīḍitam</i> - 45, 48 to 50, 52, 66 to 78
9	89	<i>Anuṣṭup</i> - 1 to 62 <i>Vasantatilakā</i> - 63, 64, 70 to 75, 87 to 89 <i>Upendravajrā</i> - 65, 76, 82

		<p><i>Upajāti</i> - 66, 67, 77 to 81, 83 to 85</p> <p><i>Śārdūlavikrīḍitam</i> - 68, 69, 86,</p>
10	111	<p><i>Anuṣṭup</i> - 1, 7, 39 to 59, 67, 86, 90</p> <p><i>Śikharinī</i> - 2, 73 to 76</p> <p><i>Śārdūlavikrīḍitam</i> - 3 to 6, 8 to 11, 14 to 25, 68 to 72, 78 to 85, 87 to 89, 110, 111</p> <p><i>Vamśastha</i> - 12</p> <p><i>Upajāti</i> - 13, 26, 91 to 102</p> <p><i>Pancacāmaram</i> - 27 to 35</p> <p><i>Bhujangaprayātam</i> - 36 to 38,</p> <p><i>Vasantatilakā</i> - 60 to 66, 104 to 109</p> <p><i>Indravajrā</i> - 77</p> <p><i>Sragdharā</i> - 103</p>
11	97	<p><i>Upajāti</i> - 1, 65</p> <p><i>Anuṣṭup</i> - 2, 3, 12, 13, 37, 52, 69, 70, 79 to 85</p> <p><i>Śārdūlavikrīḍitam</i> - 4 to 11, 15 to 23, 31 to 33, 38 to 47, 50, 51, 56, 58 to 64, 66 to 68, 86 to 92</p> <p><i>Indravajrā</i> - 24</p> <p><i>Mālinī</i> - 25 to 30, 34, 35, 53 to 55, 57</p> <p><i>Vasantatilakā</i> - 48, 93, 94</p> <p><i>Dodhakam</i> - 49</p> <p><i>Āryā</i> - 71 to 78</p>
12	126	<p><i>Anuṣṭup</i> - 1 to 3, 15 to 32, 62 to 71, 77 to 80, 100, 119 to 126</p> <p><i>Śārdūlavikrīḍitam</i> - 4, 10 to 12, 14, 33, 44 to 60, 81 to 89</p>

		<p><i>Upajāti</i> - 5, 90</p> <p><i>Vasantatilakā</i> - 6 to 8, 118</p> <p><i>Bhujangaprayātam</i> - 9, 101 to 106</p> <p><i>Sragdharā</i> - 13</p> <p><i>Śikharinī</i> - 34 to 42, 61</p> <p><i>Mālinī</i> - 43</p> <p><i>Tūṇakam</i> - 93, 94, 96 to 99</p> <p><i>Drutavilambitam</i> - 107 to 117</p>
13	98	<p><i>Upajāti</i> - 1, 30, 49, 79, 80, 87 to 90 , 93, 95, 96</p> <p><i>Anuṣṭup</i> - 2 to 18, 36 to 41, 50 to 64, 72 to 75, 98</p> <p><i>Śārdūlavikrīḍitam</i> - 19 to 24, 42, 65 to 71, 76 to 78, 81 to 86</p> <p><i>Mālinī</i> - 43 to 48</p> <p><i>Vasantatilakā</i> - 91, 92, 94</p> <p><i>Āryā</i> - 25 to 29, 31 to 35</p>
14	82	<p><i>Upajāti</i> - 1, 17, 41 to 45, 82</p> <p><i>Vasantatilakā</i> - 2, 7 to 14, 61, 62, 64 to 67, 71 to 74, 76, 77</p> <p><i>Mandākrāntā</i> - 3, 15, 16</p> <p><i>Mālinī</i> - 4 to 6</p> <p><i>Anuṣṭup</i> - 18, 23 to 30, 32 to 40, 46 to 55, 60, 63, 68 to 70, 75, 78 to 81</p> <p><i>Indravamśā</i> - 19</p> <p><i>Drutavilambitam</i> - 20, 21</p> <p><i>Vamśastham</i> - 22, 31</p>

		<i>Śālinī</i> - 56 to 59
15	85	<i>Vasantatilakā</i> - 1 to 3, 7, 33, 39 to 42, 45, 47 to 52 <i>Upajāti</i> - 4 to 6, 8 to 20, 22, <i>Anuṣṭup</i> - 21, 37, 46, 56, 57, 79, 85 <i>Pancacāmaram</i> - 23, 24 <i>Śikharinī</i> - 25, 26, 58 to 78 <i>Harinī</i> - 27 <i>Drutavilambitam</i> - 28 <i>Mālinī</i> - 29 <i>Śārdūlavikrīḍitam</i> – 30, 31, 34 to 36, 38, 53 to 55, 80 to 84 <i>Mandākrāntā</i> – 32 <i>Āryā</i> - 43, 44
16	68	<i>Drutavilambitam</i> - 1 to 11 <i>Vasantatilakā</i> - 12 to 27 <i>Upajāti</i> - 28 to 32, 36 to 40, 42, 45 to 49 <i>Totakam</i> - 33 to 35 <i>Upendravajrā</i> - 41, 60 <i>Indravajrā</i> - 43, 44 <i>Mālinī</i> - 50 to 59, 63 to 68 <i>Mandākrāntā</i> - 61, 62
17	73	<i>Upajāti</i> - 1 to 5, 7 to 10, 13 to 30, 40, 53 to 65, 67 to 70 <i>Śārdūlavikrīḍitam</i> - 6, 72, 73 <i>Vasantatilakā</i> - 11, 41 to 52, 66

		<i>Indravajrā</i> - 12 <i>Mālinī</i> - 31 to 39, 71
18	57	<i>Anuṣṭup</i> - 1 to 19, 40 to 55 <i>Upajāti</i> - 20 to 32, 37 <i>Vasantatilakā</i> - 33 to 35, 38, 39 <i>Upendravajrā</i> - 36 <i>Śārdūlavikrīḍitam</i> - 56, 57

Description

The poet has used modern words like T.V, Vidyutdipak, *Sigara dhumram* etc. in the following verses.

किं ते दद्यां परिचयमहं स्वात्मनः स्वीयवाचा,
टीवी ब्रूते प्रतिदिनिमियं कोऽहमस्मीति प्रीत्या।
भूयिष्ठास्ता जनहितकथा मद्यशोगानलग्नाः,
मोघीभूतः किमिति सकलो लाभलोभप्रपञ्चः॥ ४.५२॥

सिन्धु-स्वादुजलं गृहान्तर्गतं पश्यन्तु मासान्तरे,
मार्गान् विद्युत्दीपकैः प्रतिपदं द्रक्ष्यन्ति विद्योतितान्।
ये दीना धनवर्जिताश्च कृपणाः प्राप्स्यन्त्यभीष्टां भृतिम्,
मञ्जूषा मम पूर्यते यदि मतेर्निवाचने वो जनाः॥ ६.४५॥

सिगारधूम्रं कुचिताधरा स्यात्, सवेगमूर्ध्वं प्रविसारयन्तः।
पीठप्रदेशार्पितपादमूलाः, पाने रतान् केलिभुवोऽनुचक्रुः॥ १७.२॥

The poet has described election as spring season in lucid manner.

तथैव जाते दलपक्षपाते,
प्रशासनेऽप्रत्ययघोषखिन्ने ।
निर्वाचनाख्यो मधुमास एषः,
उदेति मोदाय मधुव्रतानाम् ॥ ५.३७ ॥
प्राप्ते वसन्ते भुवि पादपानाम्,
कुले यथा हर्षमुपैत्यरण्ये ।
तथैव निर्वाचन-वाद्यनादम्,
माद्यन्ति श्रुत्वा विट-पाः पुरस्थाः ॥ ५.३८ ॥

The political condition of the nation has been described by the poet in the following verses.

धनानां दातारो जनमतकृते याचनपराः,
पदानां भर्तारो लघुपदसमाराधनजुषः ।
सिंखानां भोक्तारो विपदमनुगन्तुं कृतधियः,
मलानां हर्तारो मलिनजनसङ्गोत्सुकहृदः ॥ ६.३ ॥
रथ्यासु प्रचरन्ति दीनवदना निर्वाचनोपक्रमे,
बद्ध्वा पाणियुगं वदन्ति च मतानभ्यर्थमाना नताः ।
भोः भोः भद्रजना विनायकसमाः शृण्वन्तु नः प्रार्थनाम्,
स्वीयानर्घ्यमतं वितीर्य समये कुर्वन्तु नो मङ्गलम् ॥ ६.४ ॥

The admiration of Gāndhī in the following verses:

स्वातन्त्र्य-भाव-परिबोधक-मन्त्रद्रष्टा,
गान्धिर्जनार्तिहरणाय धृतावतारः ।
यस्यास्ति निर्मलयशः प्रथितं जगत्याम्,
तस्यानुगा वयममी किल राष्ट्रभक्ताः ॥ ७.७ ॥

यस्य प्रसादफलिता खलु देशमुक्तिः,
यस्य प्रभाव-जनिताऽस्ति च राष्ट्रभक्तिः।
आसीच्च यस्य कृपणे लगुडेऽपि शक्तिः,
तस्यांघ्रिपद्मधुपा वयमागताः स्म ॥ ७.१५ ॥

The description of the war has been indicated between India and China :

युद्धोन्माद-युतो यदोत्तरदिशं चीनासुरोऽत्याक्रमत्,
दत्त्वा तेन तु पञ्चशील-कलितं पञ्चामृतं कीलितः।
नीतः कीलितविक्रमश्च सहसा बन्धुत्वभावं रिपुः,
तन्मन्त्रं खलु चेतसाऽयमनिशं चीनो जपन् जीवति ॥ ७.२७ ॥

The poet has narrated some famous persons like Indirā, Rājīva, Amitabh, Sarad Pawar, Jagajivanram, Rajnarayana, Chandrasekhar, Ramarow, Charansinh etc. The poet describes the administration of Indirā Gandhi with the use of *Atiśayokti Alamakāra* :

दृष्ट्वा तु शासनं देव्या मर्त्येभ्यो बलवत्तरम्।
वामा-मत्सरिणो देवा विप्रकर्तुं तदुद्यताः ॥ ९.१ ॥

Description of Amitabh:

अस्यैव पक्षपथिकोऽस्त्यमिताभ एषः,
येनार्जितं भुवि यशोऽभिनये प्रशस्यम्।
यद्यस्ति गीतिरसनृत्यसुखाभिलाषाः,
तर्ह्यस्तु ते सुरतनाथपदेऽयमेव ॥ ९.७० ॥

Description of Sarad Pawar:

वीथीषु मोहनगरीनिविडासु नित्यम्,
खिन्नं भ्रमन्तमभितो हि शरत्पवारम्।
मुग्धं त्वदीयशरदिन्दुमुखे चकोरम्,
ज्योत्स्नाकरेण ननु देहि कृपावलम्बम् ॥ ९.७३ ॥

The poet has used the last line “स्वार्थाय तस्मै नमः” in some of the verses. Let’s see some examples of it:

अच्छेद्यामपि यश्छिनत्ति हृदयग्रन्थिं दृढां प्राणिनाम्,
पार्थक्यं कुरुते पयोऽम्बुमिलिते चित्ते सखीनामापि ।
येनाखण्डलतेजसोऽपि गमिता ध्वंसं क्षणात् कौरवाः,
सेनान्ये कलिभूपतेर्विजयिने स्वार्थाय तस्मै नमः ॥ १०.८७ ॥
यद्वश्या हि विदेशिनां भृतिरता हित्वात्मधर्मं शिवम्,
आत्मीयान् निजराष्ट्रमुक्तिनिरतान् कुर्वन्त्यरीणां करे ।
विस्मृत्यात्मकुलस्य गौरवकथां यस्मै भजन्तेऽधमान्,
धर्माधर्मविवेकशून्यमतये स्वार्थाय तस्मै नमः ॥ १०.८८ ॥

Influence of *Abhijñānaśākuntalam* in the following way:

अनाघातं स्थास्यत्यमलजलजं किस्विदलिना,
ह्यनुद्विग्ना तिष्ठेत् प्रणयरचिता हारलतिका ।
अलूनं वा भ्रंशेत् किसलयमिदं तत्कररुहैः,
नवोद्वेत्थं खिन्ना नयति नवसौभाग्यरजनीम् ॥ ११.३६ ॥

The pitiable condition of people in absence of needy things:

भार्या रोदिति भर्तारं लघुवेतननवृत्तिकम् ।
भर्ता कुत्सयते कान्तां नवशाटीप्रकामिनीम् ॥ १२.६६ ॥
वराय कन्यका व्यग्रा पुत्रार्थञ्च विवाहिता ।
जनवृद्ध्या विषीदन्ति परिवारनियोजकाः ॥ १२.६७ ॥

रुदन्ति यात्रिणो याने जनसम्मर्दपीडिताः ।
शासकाः निश्चसन्त्येते व्ययभारे प्रवर्धिते ॥ १२.६८ ॥

III. III. SĀKETASAṄGARAM

Sāketasaṅgaram (SS) is a *Mahākāvya* composed by Pt. Śrīrāma Dave. It was firstly published in 2003 by Rastriya Sanskrit Sahitya Kendra, Jaipur. There are one hundred and fifty seven pages in the text (13+144). SS is divided into fifteen cantos. There are six hundred five verses in total where as five hundred ninety nine verses stand for the main text and six verses stand for the *Kavinivedanam*.

The present poem draws the sketch of the dispute regarding the birth place of Rāma. The selfish politicians have divided Indian culture and history for their own benefits. In the SS, the poet describes the condition of the country at the time of the renovation of the Rāma's temple. The people became angry towards the Indian Government. The main theme of this *Mahākāvya* covers the period from the 30th October, 1990 to 6th December, 1992, in which the problem for the renovation of the Rāma's temple was created. This controversy is very famous in the world and this incident is highlighted in the present poem.

Summary

Canto I हिन्दूनां संहत्यभावे देशदुर्दशाः

In the first verse the poet defines that the *kaliyuga* starts from the end of the battle of *Mahābhārata*. Because many good *Kṣatriyas* died in this battle who had protected our religion. With the span of time *Kṣatriyas* became selfish, Brāhmins became weak. Mughals attacked India for that reason. Disunity is the weak point of Indian people. The Mughals were very greedy by nature. Therefore they attacked frerquently to demolish the Hindu religion.

They have broken statues, famous temples, like the Somanātha temple of Veraval city, the famous Viśvanātha temple of Kashi, Kṛṣṇa temple of Mathurā, etc. The controversy arose Rāma's about birth place of Ayodhyā. Then Britishers came. Our politicians, who were always in engaged for getting the power, become blind. They had no care of nation. The Mughals believed that the statue of goddesses is a stone, the pious water of Gaṅgā is common water, and religious cow is an ordinary animal. The Muslims divided the nation.

We are the followers of ethical culture believer in the principle of non violence. Lord Rāma incarnated for the protection of religion but Jaychanda was ready to break our religion. The sanctimonious land of Ayodhyā became a place for fighting. The home minister, Saradar Vallabhabhai Patel had done good job for the welfare of Somanātha temple but our prime-minister was not able to preserve this tradition. Our prime-minister himself was the follower of the English culture.

Canto II हिन्दूत्व-राष्ट्रभक्तिबोधाय संघोदयः

In the first verse of the second canto the poet talks about the Rastriya Svayam Sevak Sangha. Disunity was the major problem of Hindu religion. That's why RSS was established, for the welfare of Hindus. Keśavarāma, who was residing in Nagapur and born in Brāhmin family, understood all the difficulties of the people of nation and gave them proper guidelines. He created patriotism and faith in every one's heart. Keśavarāma was very good example of the patriotism, who was always enthusiastic for the welfare of the nation.

He established the RSS and done a tremendous work for the nation. He endeavoured for the unity of the Hindu religion. The people of every religion or

society gathered and united. He gave all the responsibility of this pious work to Mādhav Rāo and Sadāśivarāo Golvalkar and died. Thus in this canto poet informs about the establishment and righteous work of the RSS.

Canto III विश्वहिन्दु परिषत्कृत हिन्दूजागरणः

The third canto discusses about the works of RSS. Mādhav Rāo met many Dharmācāryas and explained misfortune and miserable condition of the nation. Then, on the auspicious day of Kṛṣṇa's birth, Mādhav Rāo called an assembly in Sandipani *Āśrama*, Mumbai. On that day he gathered many Dharmācāryas in the presence of Swami Chinamayānanda, with the firm determination for uplifting the nation. Mādhav Rāo established a new institute VHP, and determined to work for it.

The main goal of the VHP is to unite the Hindus. For that he was doing many good works like appreciation of Hindu religion, practice of Hindu religion, admiration of every person, protection of cow and other animals, practice and publicity of Sanskrit language, etc. The VHP began the battle for releasing of the land of Rāma, Kṛṣṇa and Kāśī Viśvanātha Temple respectively.

The people of all the religions, Sādhus, Mahātmās, Mahāmaṇḍaleśvaras leave their hermitage, and some other persons like Dharmācāryas, Dharmagurus, the knowers of the Purāṇas and Vedas joined in this battle. The VHP shows the right direction to the people till date. The volunteers were advertising and awaking the people by taking the saffron flag and riding on the chariot. Finally, they put the slab of stone for constructing Rāma's temple in 1990.

Canto IV अयोध्यायां शिलान्यासः

The fourth canto contains thirty six verses and divided into three parts. The first one is रामानामाङ्कितानां शिलानां निर्माणम्. It consists of 2 verses. The second one is शिला पूजनम्. It comprises 9 verses and the third one is शिलास्तुतिः, Which contains 25 verses. By the inspiration of the VHP, the artist created beautiful statue of Rāma. The volunteers wandered every city as well as village for inspiring the people to participate in this function. The devotees of Rāma worshipped him by singing the eulogy of Lord Rāma in that function.

The stone of the Rāma looks beautiful, lustrous and like a thunderbolt that helped in killing enemies. The *Munis* were pleased by the charm of the statue of deity. In the *Silastuti* the poet describes the Sītā, who is moving in the forest. She is the favorite daughter of Deva and looks like a goddess. The divine devotion spreaded in all sides by the rays of the stone of Rāma. In this way the poet describes importance, power, piousness, quality, etc of the statue of Rāma. The festival of *Śilānyāsa* and the enjoyment of the people of the whole nation are described in this canto in a lucid manner.

Canto V श्रीरामज्योतिप्रसारणम्

After completion of the *Śilānyāsa*, many people became jealous by the victory of the Hindus. So that the *Mlechhas* and rural parties became an obstacle in the path of Hindus. Mahātmās and saints were angry. They started sacrifice, chanted *mantras* and so on. The flame of sacrifice was burning endlessly. For that reason the poet has given the title of the present canto is *Śrī Rāma Jyotiprasāraṇa*. The *Bhagavati Jvalāmukhī* was residing in this flame. This *Jyoti* or the flame is the life of Bhārata.

It removes sins, darkness, and ignorance and gives light and knowledge in everybody life.

Canto VI अयोध्यां प्रति कारसेवकप्रस्थानम्

By the inspiration of the VHP, the Hindus pleaded for the restoration of the land of Rāma and planted victory flag. Many monks, *Bajarangīs* etc. were associated with a firm vow. The devotees of Rāma were not prohibited by any athletic army. People were walking ahead by singing songs of the superiority of Ayodhyā and glory of the land of Rāma. After the twelve verses, the poet has sung the glory of Ayodhyā. The town Ayodhyā has been broken all the barriers of the society like the characters, caste, religion, etc. Thus in the present canto the poet has proved that the land of Rāma i.e. Ayodhyā is supreme.

Canto VII कारसेवकसाहसिक्यवर्णनम्

At the beginning of the seventh canto the poet has given the title अयोध्यां प्रति प्रस्थानम्. In this canto the poet gives the description of the guts of the devotees of Rāma. The servants or devotees left the worry of their lives and went ahead to the Ayodhyā. The devotees from Karnataka, Andhra-Pradesh, Madras, Kerala, Utkal, Bengal, Meghalaya, Arunachal, Maharashtra, Punjab, Jammu-Kashmir, Gujarat, Madhya-Pradesh, Maravad, and Rajasthan reached there. The people gathered from villages, towns, cities, temples and cottages.

They belonged to many religions like the *Śaiva*, *Vaiṣṇava*, *Sakta*, *Sikkha*, *Jaina*, *Bauddha*, *Āstika*, and others. It means that the people were gathered in all sides and an every corner of the nation. Everyone came there and forgot all the differences.

The reaction of the devotees was lovely. Thus in this canto we see the description of love towards each other and excitement of the devotees.

Canto VIII कारसेवकानां कारसेवासंकल्पसिद्धिः

In the eighth canto, the poet discusses about the अयोध्या प्रवेशः, अशोकसिंघल-कृतं वीराणामभिनन्दनम् and कारसेवकानां साहसिक्यम् respectively. The followers of the Rāma have suddenly reached Ayodhyā, from the many places. The speech of Mulāyam Sinh i.e. ‘even a bird cannot enter into Ayodhyā’, was proved false and the devotees were breaking all the limits and entered into the city. As the same time the Aśoka Singhal came there.

He appeared like Hanumān. The victory flag was raised at the summit of the birth place of Rāma by the soldier of Rāma. People were celebrating by hearing the story of victory on television. After that Mr. Aśoka Singhal greeted to *Rṣis*, *Munis*, *Mahātmās*, and others. In the present canto the poet discusses about the courage of *Kārasevakas* in 34 to 59 verses. There were so many obstacles in the path of the enthusiastic *Kārasevakas*. However they reached near their goal.

Umā Bhārati was inspiring people by encouraging slogans. The devotees entered into the battlefield next to Swāmī Rāmadās. Here the messenger of Yama i.e. Mulāyamasinh, was standing with the weapons. Those sinners cruelly murdered many servants of Rāma by the bullets in the battlefield of Ayodhyā. The barbarian activity has done by our own rulers with the help of bullets. Many *Kārasevakas* died like Śaratkumar, Rāma Koṭharī, Śeṭha Rāma Mali, Mahendranātha Arodā, etc. in this war. The wives of commander seeing this type of massacre, blamed these despicable monsters.

Canto IX कारसेवककृतसंघर्षः

In this canto the poet examines the treatment of the victims of the conflict. After the war, protectors involved in the treatment of the people who were wounded in the war. Aśok Singhal, Mahātmā Vāmadeva, Mahant Nṛatyagopāladās, Muni Paramahansa, Rāmachandra, etc. began to consider future plans and after sometimes they announced that everyone should fast by bathing on the full moon day of the month of *Kārtaka*. On the other side, the Mulāyamasinh also made ruthless plan.

The whole army assembled in Ayodhyā and some soldiers were drinking wine. They killed the devotees of Rāma. People and journalists were not allowed to enter in the city. Merchants shut down their shops and business. Ayodhyā was changed into prison by order. On the other side *Kārasevakas* were bathing in the river *Sarayū*, in present of the sun on the full moon day, and set out for work. Some people began Rāmayañña on the bank of the river *Sarayū* and some were reciting the *Gītā* and the *Rāmāyaṇa* for peace.

Hence by the order of Mulāyamasinh, *Mlechhas* entered into the force and put iron and thorns on the way. There were so many armies appointed and standing on different route to catch the *Kārasevakas*, and also served polluted fluid in the altar. The people like animals were moving on the banks of the river *Sarayū*. The shameless sinners were tearing clothes of women and did not feel shy in their slaughter. Thus in this canto, the poet has described cruelty of government and Mlechha people.

Canto X मुल्लायमाक्रोशः

In the tenth canto, the poet has included two topics, viz. रामभक्तानां विजयेन मुल्लायमाक्रोशः and मुल्लायमकृतं सैनिक-भर्त्सनम् Mulāyamasinh belongs to the lineage of Yadu. In spite of this he opposed religion like the Kaṇṣa. He assumed that his army was fearless. But suddenly he heard the news of victory in the air and devotees of Rāma raised the saffron flag. Then he observed the entire scene by the help of helicopter. He was surprised to by perceive all these things. Then the poet describes censure behaviour of Mulāyamasinh for the soldiers. Mulāyamasinh called a coward to all the soldiers like Gobara Gaṇeśa and disloyal fools.

He began to ask some questions to the soldiers, that the boys of VHP, look like mosquitos, which can be mashed with fist. So they have achieved success! He was blind with anger, and his own troops began to tell the *Swayamsevakas* of *Sangh*. Thus, in the present canto, the poet has described the loss of Mulāyamasinh, and his anger, in interesting manner and by using so many adjectives.

Canto XI हुतात्माभिनन्दनम्

The religious commander did not use any weapon on the *Rāmasevakas*. The sages, seeing his respect for religion and preached about the Hindu culture. They wanted to awake them for the protection of the land of Rāma and the nation. They also revealed the selfish policy of the government. It clarifies that the Rāma's temple is real. Rāmachandra's birthplace, which is the pilgrimage, is not a mosque. It is the temple property known from the direct evidences in the form of columns. Finally, Mahātmās greeted to the brave devotees of Rāma. Thus, the people attained the enlightenment of the Munis, singing the national anthem, and went away from the battle- field.

Canto XII मुल्लायमकृतनृशंसव्यवहारेण जनानाक्रोशः

In this canto, the poet expresses regret for the atrocities on innocent people, which is difficult to say in words. The devotees were killed mercilessly. People have to suffer in vain. The water of the *Sarayū* River was contaminated by the blood of saints. Mulāyamasinh, who has sinned in the Tirtha will not be by the virtue of hundred births. The demons, who have hurt devotees will go to the hell. The devotees constantly declare these things boldly with faith.

They were pledging for erasing the stigma of Bābar on the land of Rāma. They again pledged that the sacrifice of the devotees will not be in vain, and the temple will be constructed at the same place. Hence, in the present canto, the poet is expressing his anger against the sinners, who eliminated Hindu culture and religion.

Canto XIII मुनिभिः जनाक्रोशशमनाय कृतं राजनीतिशास्त्रावलम्बनम्

The incarnation of Rāma, has found expression in the rock, forest, grotto, town and city in the form of statue. The stigma was put by Mlecchas on Somanātha, but after independence, Saradār Vallabhabhāi removed it. Similarly, for the liberation of the land of Rāma, the people of Hindu religion arose. The present canto expresses the objection against the rulers. But the selfish leaders were the main cause for the separation of the whole nation. The leaders declare that they preach non violence but it is not true.

Enraged by the acts of sin, people forgot sense of humor, and they began to insist further and further for the counter attack against wicked. But the Munis said in response that the fools, who were sitting on the administration, haven't any

knowledge of the religion and should not fight with them. Finally the *Mahātmās* greeted all the devotees for their endurance, enthusiasm and courage.

Canto XIV रामभक्तानां वीर्यवृद्धिः पुनः कारसेवाकृते अयोध्याप्रस्थानम्

In this canto, the poet discusses about removing the wicked leaders. For this, the devotees promote events of Ayodhyā, and fill resentment against the regime in the heart of people. The Viśvanāth Pratāpasinh, started shivering from the curse of the *Munis*, and walked out from the election. The Rājīva Gāndhī died suddenly in a meeting of Tamilnadu, who was ambitious prime minister and always against Hindu religion. The person, who won in the election, received the blessings from the *Munis*, and he announced its pledge in the house. But who was supposed to protest, was defeated in the election.

Who were lost in election, started to appease the Muslims and began to resist devotional people. Some government servants, removed from their state. Narasimharāo, the prime minister of India was confused.

This ancient land was declared again as a mosque. Therefore, the movement and *Kārsevā* were announced on 6th December. About four million *Kārasevakas* reached there. All men, women, children, teenagers, and young ones participated in it. People were also saying that, the incident which was taken place at the time of Mulāyamasinh will not happen again. The *Sangh* (RSS) was preparing strategy for this cause. Thus the entire nation was united.

Canto XV मस्जिदुत्पाटनेन साकेतसंगरविजयः

The name of Śrī Rāma was cheering by heroic people. But the people of government, for their own self-interest, were taking the side of the enemies. The people were inspired by the sound of shell, drum, etc. They were breaking all the iron columns, which were used for the protection, reached near the target for demolishing the mosque and killed all the enemies.

The vow, which was taken by saints at the bank of the river Sarayū, was fulfilled. The statue of Bābar was burned, which was protected by the Mlechhas. People began to celebrate the victory. When Rāma had defeated to the Rāvaṇa and returned to Ayodhyā, in the same way people decorated their homes and enjoyed the Diwali festival. At the end the chief minister, Śrī Kalyānasinh was appreciated by the poet, who had always supported to fight against the enemies and he was a good leader of the nation.

Literary elements are described in the following pages.

Let's see an example of *Vīrarasa* :

हिन्दूनां हृदयेऽस्मितोदयकरी मोदामृताप्लाविनी,
शत्रूणां मनसः सुखाश्रयहरी धर्मद्विषां ध्वंसिनी।
वीराणां विजय-प्रयाणसरणी राष्ट्रश्रियो वर्धिनी,
भूयाद् भारत-विक्रमोदयकरी श्रीरामदीपद्युतिः॥ ५.१६॥

An example of *Upamā* :

उत्पाट्य क्षण एव पीवर-तमान्-स्तम्भान् दृढं कीलितान्
आरुढा यवन-प्रवाद-शिखरं पदभ्यां बलान्मर्दितुम्।
क्रुद्धा वानरयूथपा इव रणे भीमान् महाराक्षसान्
चक्रुः शोणित-रज्जितोग्रवपुषः स्तूपान् महामुद्गरैः॥ १५.१४॥

An example of *Aanuprāsa* :

येषां पूर्वजयत्न-पुण्य-सलिला भागीरथी राजते ,

येषां कीर्तिकथा हिमाद्रिधवला ब्रूते च शृङ्गावली ।

येषां वै बलिदान -शौर्यकथया राजस्थली मण्डिता ,

नीतास्ते धृत - गौरवा अपि हठात् हा! लाघवं हिन्दवः॥ १.३७॥

The following are the metres used by the poet:

CANTOS	NO. OF VERSES	METRES
कवि निवेदनम्	6	<i>Mālinī</i> - 1 to 4, <i>Śārdūlavikrīḍitam</i> - 5 <i>Anuṣṭup</i> - 6
1	41	<i>Upajāti</i> - 1, 17, 18, 22 to 30, 41 <i>Śārdūlavikrīḍitam</i> - 2 to 7, 31 to 40 <i>Vasantatilakā</i> - 8 to 16, 20, 21 <i>Indravajrā</i> - 19
2	38	<i>Upajāti</i> - 1 to 7, 9, 29 to 34, 36, 38 <i>Indravajrā</i> - 8, 35 <i>Vasantatilakā</i> - 10 to 21, 27 <i>Upendravajrā</i> - 28, 37 <i>Bhujangaprayātam</i> - 22 to 26
3	49	<i>Śārdūlavikrīḍitam</i> - 1 to 3 <i>Anuṣṭup</i> - 4 to 21, 36 to 49 <i>Vasantatilakā</i> - 22 to 25, 33 to 35 <i>Drutvilambitam</i> - 26 to 32
4	36	<i>Anuṣṭup</i> - 1 to 11, 28 to 36

		<i>Bhujāṅgaprayatam</i> - 12 to 20 <i>Śikhariṇī</i> - 21 to 26 <i>Śārdūlavikrīḍitam</i> - 27
5	24	<i>Upajāti</i> - 1 to 3, 6 to 10, 12 <i>Indravajrā</i> - 4, 5, 11 <i>Anuṣṭup</i> - 13, 14 <i>Śārdūlavikrīḍitam</i> - 15 to 22 <i>Vasantatilakā</i> - 23, 24
6	34	<i>Anuṣṭup</i> - 1 to 12 <i>Śikhariṇī</i> - 13 to 23 <i>Pancacāmaram</i> - 24 to 34,
7	29	<i>Anuṣṭup</i> - 1 to 29
8	59	<i>Indravajrā</i> - 1, 9, 10 <i>Upajāti</i> - 2 to 8, 11 to 14 <i>Vasantatilakā</i> - 15 <i>Anuṣṭup</i> - 16 to 59
9	54	<i>Anuṣṭup</i> - 1 to 18, 28 to 39 <i>Pramāṇikā</i> - 19 <i>Pancacāmaram</i> - 20 to 27 <i>Upajāti</i> - 40 to 44, 46 to 54 <i>Upendravajrā</i> - 45
10	32	<i>Upajāti</i> - 1, 12, 23, 25, 29, 31 <i>Anuṣṭup</i> - 2 to 11, 13 to 21, 32 <i>Vasantatilakā</i> - 22 <i>Indravajrā</i> - 24, 26 to 28, 30
11	45	<i>Anuṣṭup</i> - 1, 2, 29, 32 to 44

		<i>Vasantatilakā</i> - 3 to 7, 25, 26, 28 <i>Mālinī</i> - 8 to 24 <i>Upajāti</i> - 27, 30, 31 <i>Indravajrā</i> - 45
12	40	<i>Anuṣṭup</i> - 1 to 20, 32, 38 to 40 <i>Śikharinī</i> - 21 to 31 <i>Śārdūlavikrīḍitam</i> - 33 to 36 <i>Vasantatilakā</i> - 37
13	33	<i>Śārdūlavikrīḍitam</i> - 1 to 17, 31 to 33 <i>Vasantatilakā</i> - 18 <i>Upajāti</i> - 19 to 28 <i>Mālinī</i> - 29, 30
14	53	<i>Anuṣṭup</i> - 1, 2, 24, 35 to 41, 44 to 53 <i>Indravajrā</i> - 3 to 5, 17, 25 <i>Upajāti</i> - 6 to 12, 18 to 21, 23, 28 to 31, 33, 42, 43 <i>Mandākrāntā</i> - 13 <i>Vasantatilakā</i> - 14 to 16 <i>Mālinī</i> - 22, 32, 34 <i>Śārdūlavikrīḍitam</i> - 26, 27
15	32	<i>Upajāti</i> - 1 to 8, 10 to 12, 23, 25 <i>Indravajrā</i> - 9, 24, 26 <i>Vasantatilakā</i> - 13 to 21, 27 to 29 <i>Śikharinī</i> - 22, 31 <i>Vasantatilakā</i> - 30 <i>Sragdharā</i> - 32

In the sixth canto, the poet has nicely described the beauty of Ayodhyā in his own words. Let's see examples of it:

पुरी पुण्यश्लोका भवजलधिनौकाऽमरधरा,
समृद्धा सम्राजां रविकुलमणीनां प्रभुतया ।
अवन्ध्या तेजोभिर्गुरवर-वसिष्ठस्य तपसा-
मयोध्या सद्बन्धा जयति जननी पुण्यजनुषाम् ॥ ६.१३ ॥
सपर्यासन्देशं सुरभितनयाया नरपतेर्,
दिलीपस्योत्सङ्गे वहति महनीयं वसुमती ।
रघोर्वीर्योदन्तं निगदति दिशां चक्रमभितः,
प्रवाहः पुण्यानां प्रवहति सदा यत्र सरयुः ॥ ६.१५ ॥
वहन्ति कौशल्या-मधुर-हृदयानन्दलहरीं,
किरन्ती सीतायाः करकमल-सिद्धान्न-सुरभिम् ।
हरन्ती पापानां निचयममितं रामकथया,
जयन्ती देवानां स्फुरति भुवने कापि सुभगा ॥ ६.१६ ॥

The adventure of *Kārasevakas* is described by the poet:

बाधिता अपि मार्गस्थैरन्तरायै-दुरत्ययैः ।
अनुद्विग्ना महोत्साहाः प्राप्ता लक्ष्यस्थलान्तिकम् ॥ ८.३४ ॥
बध्वा च गैरिकं शीर्षं लक्ष्य-लाभ-समुत्सुकाः ।
जय-घोषं प्रकुर्वन्तः प्रययुः कार-सेवकाः ॥ ८.३५ ॥

The indignation of Mulayam Sinh seeing the victory of Rāma's devotees:

मुल्लायमो यादव-वंशजोऽपि,
कंसोपमो धर्म-विरुद्ध-बुद्धिः ।
नियोज्य सेनां परितः प्रदेशं,
मेने स्वसाध्यं ह्यकुतोभयं सः ॥ १०.१ ॥

मुल्लायमस्तदा क्रुद्धो विमानं हेलिकोप्टरम्।
आरुह्य सकलं दृश्यं ददर्शात्मदृशा स्वयम्॥ १०.५॥
जयघोषेण रामस्य गुज्जिताकाशमण्डलान्।
ददर्श चरतो वीरान् भयोद्भावेऽपि निर्भयम्॥ १०.६॥

The poet has used modern words like Kuraṇ, Masjid, Helicopter, etc. in the following verses.

म्लेच्छानां परितोषणाय सततं साङ्कर्य-सम्पोषकाः
येषां श्राद्ध-विधिर्न सिध्यति वरं हित्वा कुराणोद्गिरम्।
कीर्तिं नो भजते कुलञ्च यवनं नावाप्य जामातरं
जातास्ते ननु हिन्दुजातिकुहका राष्ट्रश्रियो नायकाः॥ १.३८॥
शिक्यं यथावाप्य हि गोपबालाः
ससाहसाः खेलरताः प्रसेदुः।
तथैव जीर्णां जरठावशेषा-
मारुह्य तां मस्जिदमाप्रसेदुः॥ ८.१४॥
मुल्लायमस्तदा क्रुद्धो विमानं हेलिकोप्टरम्।
आरुह्य सकलं दृश्यं ददर्शात्मदृशा स्वयम्॥ १०.५॥

In this chapter we brought to light the subject matter of the epics, heroines, style, quality, sentiments, summary, *Alamkāra*, metres, style, descriptions and so on. No doubt the theme of these epics is very interesting. The poet has used various kinds of metres. The language is very simple and lucid without any mistakes. It is very easy to grasp by the readers. Another thing is that all the poems have Hindi translation which is helpful to the readers. There are no long compounds, no obsolete words. There are a few use of *Nāmadhatus*, *Yangantas*, *Yanlungtas* and *Sanantas*. His language is not heavy and boring. We hardly need dictionary for

understanding the meaning of words. He also maintains the flow of the expressions. His works are full of sentiments and therefore the poem becomes more interesting and beautiful. We see some good descriptions like seasons, the condition of the society, moral values. All the epics are satirical poem. The poet satires at political system, leaders, election process of India. Moreover he writes for the leaders of the present day who run away from the difficulty of the Sanskrit language. He brings to light the social truth and reacts through his writings. He has used many modern words in his epics like Helicopter, etc. He has given many good sayings for teaching moral values to the society.