CHAPTER- IV

MAHĀKĀVYAS BASED ON THE PURĀṆAS

Purāṇas written by Vedavyāsa are eighteen in number. They contain the picturesque narrations of the glorious episodes following the Hindu mythology, which teach the moral values to the people of entire world. Purāṇas inspire the human beings to live a life of 'good deeds and virtues', a moral code of conduct towards fellow beings. Many *mahākāvyas* of modern period are based on the *Purāṇic* themes. The present chapter contains the brief descriptions about all those *mahākāvyas* composed by the poets of modern Sanskrit literature.

IV.I ŚRĪ-KUṚUKṢETRAM-MAHĀKĀVYAM

Śrī-Kuṛukṣetra-mahākāvyam (SKM)[124] is composed by Pāṇḍuranga Shastri in 1959. His father's name was Shankar Shastri. SKM is consisting of 18 cantos and 519 verses. The theme of this epic is taken from the *Vāmanapurāṇa*.The titles of the cantos are as under along with the numbers of verses.

Canto	Verses	Titles of the Cantos
I	42	अथ ऋक्षराजवर्णनम्
II	21	अथ संवरणजन्म
III	23	अथ संवरणविद्याध्ययनम्
IV	27	अथ संवरणस्य राज्यसूत्रग्रहणम्
V	21	अथ मृगयावर्णनम्
VI	21	अथ वनशोभादर्शनम्

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[124] Shastri, Pāṇḍuranga, *Śrī-Kuṛuksetra-mahākāvyam,* (Second Edition), 2004

The poem begins with the following verse:

तज्जगन्मङ्गलं धाम श्रीकृष्णाख्यमहं भजे।

धर्मग्लानिनिरासाय जायते यद्युगे युगे ॥ १.१

The poet describes the theme of this epic as follows: There was a king by name Ruksha in ancient time in the dynasty of Soma. By the grace of Śiva, he got a valorous son, Having experienced the valorous qualities and deeds in his child, he has made his child's coronation at childhood. Then, for getting the knowledge, King Ruksha left her child in the hermitage of Vaśiṣṭha. Then king Ruksha renounced his kingdom and entered into the forest for meditation.

Then the poet describes the beauty of forest and its pond. With curiosity to see and taking bath, the daughter of sun Tapti, came to the bank of river for taking the bath and a prince and Tapti fell in love, description of marriage of Samvarana and Tapti. Further, the poet narrates birth of Kuru, marriage of Kuru with Saudamini, description of *Rājasūya* sacrifice, pilgrimage of them, description dead land, ploughing by Samvarana and arrival of Indra and Viṣṇu. Moreover, birth of Pāṇḍu and Dhṛtarāṣṭra, quarrel between them regarding the kingdom, war between Pāṇḍavas and Kauravas, courage of Arjuna, necessary speech of Kṛṣṇa. Here is the end of the poem.

The poem ends with the following verse:

अन्यायेन जनप्रपीडनपराः पक्षोपपक्षाश्रिताः

आबाल्याच्च मया बलाद् विदलिताः सत्तामदान्धा नृपाः।

साफल्यं सकलं बभूव सुलभं लोकेऽवतारस्य मे

माङ्गल्यं भवताद् हि भारततले धर्मः सदा वर्धताम्।। १८.३१

An example of description of forest:

किमियं वनालिगणिका विहारिणी

पिककूजितैः पथिकहूतिकारिणी।

तदनन्तरं   हृदयवित्तहारिणी

त्वलिगुञ्जनैः सततमञ्जुभाषिणी।। ६.४

Beauty of Dwarika city in poet's wod:

रूपं यथा श्रुतिषु वर्णितमेव यस्याः

स्पष्टं तथाऽर्णवतटस्थसुवर्णवर्णम्।

किं सागरोद्गततयेत्यपरैव लक्ष्मीः

पीत्यै दधौ यदुपतेर्नगरीस्वरूपम्।। १६.४

The poet has used different figures of specch like *Upamā, Utprekṣā, Arthāntaranyāsa, Mudrā, Ślesa, Virodha* and *Rūpaka.* Let us see the example of *Mudrālaṁkāra*[125]:

<div align="center">

दृष्टान्तभूतं तु यदत्र शासनं

यद्दीपकं सच्चरितस्य वर्त्मनः।

राष्ट्रस्य कार्येषु च तुल्ययोगिता

नैवास्ति सत्यस्य कदाप्यपह्नुतिः॥ ४.६

</div>

This epic is composed in different metres like *Indravajrā, Anuṣṭup, Upendravajrā, Upajāti, Vasantatilakā, Śārdūlavikrīḍita, Sragdharā, Mālinī,* etc. Let us see the example of *Śārdūlavikrīḍita:*

<div align="center">

भो भो भारतवासिनः प्रतिनिधिर्युष्माकमेवास्म्यहम्

यूयं भारतजानराज्यघटका जानीत मां वा तथा।

यद्यत् शासनबन्धनं मयि यथा पाल्यं भवद्भिस्तथा

येनेदं किल राष्ट्रमेव लभतां स्थैर्यं चिरं वृद्धिताम्॥ ११.१७

</div>

N. V. Gadgila rightly remarks:

<div align="center">

"काव्येऽस्मिन् प्राचीनकालिका राज्यपद्धतिः, सर्वत्र अनुशासननिष्ठा, सङ्घटना, लौकिकदृष्ट्या यथा कृषिर्भवति तथा अध्यात्मदृशापि भवतीत्यादि विषयाः सम्यग् दर्शिताः। ऋतुवर्णनं प्रतिष्ठानपुरवर्णनं, द्वारकापुरवर्णनं, कुरुक्षेत्रवर्णनं च रमणीयमवभासते।"[126]

</div>

This epic poem is neither short nor too long, but according to the poet's ancient writing style, it does not give the pleasure to readers. In this poem, the poet also gives some unnecessary descriptions. The theme of the poem is old yet attractive. The style of the poet is appraisable because it is very simple and direct.

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[125] Prajapati, Sweta, *Mudrālaṁkāra: Udbhav ane Vikas,* in *Swadhyay,* Vol.33, pp.71-77

[126] *Ibid.* p. v

IV. II PARAŚURĀMA-DIGVIJAYA-MAHĀKĀVYAM

Paraśurāma-digvijaya-mahākāvyam (PDM) is composed by Chhajurama Shastri in 1968. The poet was a renowned scholar of Sanskrit literature. He has published more than 15 books. The hero of this epic poem is Paraśurāma. PDM is divided into 12 cantos. It consists of *Vīra* sentiment and it is written only in *Anuṣṭup* metre. It's language is very easy and lucid. This work is not available to me but this information is taken from the book *viz. Sanskrit Mahākāvyon Kā Samālocanātmaka Adhyayana* written by Rahash Vihari Dwivedi.[127] Let us see some examples regarding this epic:

<div align="center">

धिक् धिक् क्षत्रवलं नूनं ब्रह्मतेजो बलं बलम्।

एकेन ब्राह्मणेनैव ससेनोऽहं पराजितः॥

कार्तवीर्यं हनिष्यामि प्रथमं दुर्मदं हि तम्।

पितरं तर्पयिषयामि प्रतिज्ञा क्रियते मया॥

विष्णोर्भगवतो ह्यंशः पर्शुरामो न संशयः।

निष्कलाऽस्य प्रतिज्ञाऽपि न भविष्यति कर्हिचित्॥

</div>

IV.III ŚRĪ KṚṢṆA-CARITĀMṚTAM

Śrī-Kṛṣṇacaritāmṛtam (SKCM)[128] is composed by Kṛṣṇa Prasad Sharma in 1971. SKCM is consisting of 58 cantos and 3600 verses. Some cantos of this epic are very long while some are very short. The subject matter of this epic is taken from the *Śrīmadbhāgvata*. The hero of this epic is lord Kṛṣṇa. This main sentiment of

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[127] Dwivedi, Rahash Vihari, *Sanskrit Mahākāvyon Kā Samālocanātmaka Adhyayana,* p.398

[128] Sharma, Kṛṣṇa Prasad, *Śrī-Kṛṣṇacaritā-mṛtam,*1971

this epic is *Bhakti.* The poet has not given titles to the cantos. Some examples are as follows:

असीमितं सद्गुरुशक्तिसीमितं

संस्कृष्णात्मकं विश्वकटाहगं महः।

गुरोश्रिदानन्दमयाच्छिवात् सतः

पूर्णं स्वशक्त्यात्र विराजतेतराम्॥ १.१

शम्भो! दयस्व जय तां गुरुतां गृहीत्वा

यच्छिष्यतामहमितो लघुतां गतो हा!।

एतां किमर्थमसतां लघुतां श्रितो वा

यच्छिष्यतां सुगुरुतां समताञ्च लब्ध्वा॥ २.१

जयति गोकुलं जन्मतोऽत्र ते

यदभवद्विभो! श्रीनिकेतनम्।

प्रमुदिताः स्वतो विश्वदेहिनः

कुरु कृपां पदे प्रापयस्व नः॥ १२.७४

Rahash Vihari Dwivedi observes regarding this epic:

"श्री घिमिरे की यह रचना भारत के लब्धप्रतिष्ठ एक सौ एक विद्वानों द्वारा मुक्तकण्ठ से प्रशस्त महाकाव्य के रूप में प्रशंसित है। पौराणिक कथा को महाकाव्योचित शिल्प में प्रस्तुत करने में कवि को पूर्ण सफलता मिली है। इनके नायक दिव्यपात्र श्रीकृष्ण धीरोदात्तनायक के गुणों से मण्डित हैं, पात्रचित्रण में कवि ने पात्रों के देव और दानव स्वभाव को सुरक्षित रखा है। साधुओं के परिपात्र और दुष्कृतों के विनाश में सतत प्रयतमान श्रीकृष्ण का परमलोकोपकारी रूप शतधा उद्भावित हुआ है। इसका अंगी रस भक्ति है अन्य सभी रस अंग के रूप में हैं। समस्त काव्य प्रौढ और परिष्कृत प्राचीन शिल्प में उपनिबद्ध है। भाषा सर्वत्र सालंकार है। प्रसाद-गुण-युक्त वैदर्भी रीति का प्राचुर्य है। विविध

वस्तु सम्पृक्त नागरिक प्राकृतिक और अलौकिक तत्त्वों से महाकाव्य समृद्ध है।"[129]

IV.IV ŚIVA-KATHĀMṚTAM-MAHĀKĀVYAM

Śiva-Kathāmṛtam-mahākāvyam (SKMM)[130] is composed by Chhajurama Shastri in 1974. The poet was born in Shekhupura at Hariyana. The theme of this epic poem is taken from the diffrent Purāṇas. The poet had tried to give a new form of Śiva's saga in epic. The character of SKMM is Lord Diva, Pārvatī, Kārtikeya, etc. SKMM is consisting of 18 cantos and 978 stanzas. The titles of cantos are as under in accordance with the theme of epic.

Canto	Verses	Title
I	48	शिवपुरीकाशीवर्णनम्
II	38	शिवस्थ द्वादशज्योतिलिङ्गवर्णनम्
III	66	शिवपत्नीसतीवर्णनम्
IV	70	शिवपत्नीपार्वतीवर्णनम्
V	56	शिवपुत्रस्कन्दवर्णनम्
VI	62	शिवपुत्रगणेशवर्णनम्
VII	60	शिवद्वारात्रिपुरदाहवर्णनम्
VIII	50	शिवद्वारा अन्धकारसुरवदवर्णनम्
IX	56	शिवभक्तबाणवर्णनम्
X	48	शिवद्वारा बाणस्य गाणपत्यलाभवर्णनम्
XI	67	शिवद्वारा जलन्धरवधवर्णनम्
XII	80	शिवद्वारा शंखचूडवधवर्णनम्
XIII	34	शिवद्वारा गजासुरवधवर्णनम्

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[129] Dwivedi, Rahash Vihari, *Ibid*, p. 397
[130] Chhajurama ,Vidyasagara, , *Śiva-Kathā-mṛtam-mahākāvyam*, 1974

The poem begins with the following verse:

स जयति पाराशर्यः सत्यवतीनन्दनो व्यासः।

यन्मुखनिःसृतवाणीः प्रमाणीकुर्वते विबुधाः॥ १.१

The first canto deals with beauty of Kaśi and its importance. The second canto contains the description of twelve *Śivalingas* and its importance. In the beginning of the third canto, the poet has described penance of king Daksha, birth of Parvati, vow of her, marriage of her, insult of Śiva by Daksha and anger of Śiva. The fourth canto starts with the prayer of Śiva and merit of Pārvatī. The fifth canto narrates birth of Kārtikeya, education of him, description of war between Kārtikeya and demons and victory of Kārtikeya.

The sixth canto consists of birth of Gaṇeśa, fight between Śiva and Gaṇeśa, Gaṇeśa's head was cut by Śiva, anger of Pārvatī and rebirth of Gaṇeśa. The seventh canto deals with war between Śiva and demons and killing of Tripurā. The eighth canto discusses *Dāsabhakti* of Prahalāda, irritation of his father, killing of Hiranyakashyapa and killing of Gilāsūra. The ninth canto deals with the love story of Chitralekhā and Aniruddha. In the tenth canto, the poet narrates the battle between Śiva and Viṣṇu. The eleventh canto comprises of marriage of Jalandhara and Kalanemi, battle between deities and demons, insulting words of Jalandhara to Pārvatī, anger of Śiva and killing of Jalandhara.

The twelfth canto discusses the birth of Sañkhacuda, marriage of Sañkhacuda with Tulsī, killing of demon Sañkhacuda by Śiva. The thirteenth canto deals with penance of Gajāsūra, boon from Brahma, fighting between Śiva and Gajāsūra and death of Gajāsūra. The fourteenth canto deals with annoyance of Dundubhi, misbehaviour with Pārvatī, anger of Diva, and slaughter of him. The fifteenth canto narrates incarnations of lord Śiva, importance of Śiva's name and its power. The sixteenth canto deals with various forms of lord Śiva. The seventeenth canto discusses the hundered names of lord Śiva. The eighteenth canto consists of various *stotras* on the glory of lord Śiva.

The poem ends with the following verse:

अष्टादशो गतः सर्गः शिवसाहित्यवर्णनः।

चतुर्दशप्रबन्धानां भ्रातुः चैतस्य काव्यस्य।। १८.६२

The importance of Kāśmir in poet's word:

अस्यां काश्यां मृतो यः स्यान्मूको भवति पार्वति।

रोचते मे ततः काशीनिवासी चात्र मानवः।। १.२२

The glory of lord Śiva and importance of his name:

अयि चन्द्रचूड करुणाकर अभ्यंकर भो,

    प्रणतपाल जगदीश्वर शंकर सतीप्रभो।

बहुलैर्दुःखैर्दुःखितं ननु मामतीव हीनतमम्,

    विभवैर्विहीनमथ उद्धर हर दीनतमम्।। ३.६३

तस्मै नमः तारकधातिपुत्रिणे,

    तस्मै नमः तारकराजधारिणे।

तस्मै नमः तारकशम्भुनाम्ने,

    तस्मै नमः तारक मांत्रदायिने।। ५.५४

This epic contains different figures of speech like *Upamā, Utprekṣā, Anuprāsa* and *Atiśayokti.* Let us see the example of *Upamā:*

शंकरस्तामपश्यद् वै प्रथमारूढयौवनाम्।

कम्बुग्रीवां विशालाक्षीं पूर्णचन्द्रनिभाननाम्।।४.३०

Example of *Bhayānaka* sentiment:

केषांचिद् बाहव: छिन्नाभिन्नग्रीवास्तथापरे।

केचिन्मथितगात्रांशा: केचिनिर्भिन्न मानसा:।।८.३४

An example of good saying:

न स्वर्गो नापवर्गो वा नैवात्मा पारलौकिक:।

इहैव स्वर्ग-नरकौ सुखदु:खात्मकौ मतौ।।७.३२

Jivanarama Shastri remarks:

"यह महाकाव्य अति प्राचीन संस्कृति की गौरव गाथाओं को नये युग में नये स्वर में प्रस्तुत करने का एक सफल प्रयास है। यद्यपि शिवसम्बन्धी प्राचीन काव्य भी उपलब्ध होते हैं जैसे कि- हरविजय, श्रीकण्ठचरित, हरचरितचिन्तामणि, स्तुतिकुसुमाञ्जलि और शिवलीलार्णव आदि, परन्तु वे कथा-काव्य नहीं है। उनमें ऋतु आदि का वर्णन भरा पडा है और वे अतीव कठिन भी हैं, जो वर्तमान समय के लिए उपयुक्त नहीं हैं। इसी दृष्टिकोण से यह काव्य अनुष्टुप् छन्द के सरस सरल पद्यों में लिखा गया है।[131]

This epic poem is composed in simple and lucid style. Most of the cantos of this epic poem are written in *Anuṣṭup* meter. However, at the end of each canto the poet has changed the metre. I think that it is one of the best epic poems on the life of Śiva.

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[131] *Ibid* p. 1

IV.V ŚRĪ-LAVALĪ-PARIṆAYA-MAHĀKĀVYAM

Śrī-Lavalī-Pariṇaya-mahākāvyam (SLPM)[132] is composed by K.S. Nagarajan in 1975. SLPM is consisting of 10 cantos and 963 verses. The source of this epic is taken from the *Skandapurāṇa*. The main character of this epic is Lavalī. The poet has given the appropriate title of each canto in accordance with the incidents, which occur in the life of Lavalī. The titles of the cantos as well as numbers of verses are as under:

cantos	Titles	Verses
I	लवलीजननम्	101
II	बाललीला	100
III	क्षेत्रावनम्	100
IV	स्कन्दसन्दर्शनम्	97
V	लवलीविरहः	90
VI	पुनर्मिलनम्	91
VII	सुतान्वेषणम्	91
VIII	नारदागमनम्	96
IX	प्राणदानम्	96
X	लवलीविवाहः	101

The epic starts with the description of Kāñci:

काञ्चीपुरी काञ्चनगोपुराग्रा

काञ्चीव भूमेर्भरतोद्भवानाम्।

दिश्यस्त्यगस्त्यस्य च भाति पुण्या

पुण्यप्रदा सज्जनभोगदात्री॥ १.१

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[132] Nagarajan K.S., *Śrī-Lavalī-Pariṇaya*, 1975

The first canto deals with the birth of Lavalī and description of Kāñci. The second canto consists of plays of Lavalī, naming ceremony of her, and beauty of her. The third canto discusses the description of Nārada, arrival of Nārada near Skanda and proposal for marriage with Lavalī. The fourth canto states meeting of Lavalī and Skanda and real form of Skanda. In the fifth canto poet has described the separation of Lavalī and Skanda. The sixth canto comprises of reunion of Lavalī and Skanda.

The seventh canto deals with search of daughter, miserable condition of the king, meeting of Lavalī with hunter king, conversation between Skanda and hunter king and hunter king appealed to Skanda to return his daughter. The eighth canto deals with arrival of Nārada, Skanda introduced Lavalī to Nārada, grandeur of Sanskrit language, Nārada reminds Skanda's real duty and description of later life of Lavalī. The ninth canto discusses about Skanda's returning and acceptance of Lavalī by the Skanda. In the tenth canto, the poet has described the marriage ceremony of Lavalī.

Mahākāvya ends with the following verse:

दिश: प्रसन्ना: सकला बभूवु:

सर्वत्र सर्वं शुभदं चकाशे।

मरुद्ववौ शान्ततर: सगन्ध:

प्रशान्तरीत्या च बभौ प्रदीप:।। १० .१००

Description of Lavalī:

मृगी शरीरेण तथापि तन्वी

मनोहरा वा तृणमक्षणोत्का।

इतस्ततो मीतगतेन यान्ती

सा चंचलाक्षी युवतीव रेजे।। १ .७३

Example of *Utprekṣā:*

सौन्दर्यसृष्टिः प्रथमेव धातु-

बर्भौ च लावण्यमयी मनोज्ञा।

सा कन्यका कामवधूरिवासी

च्छिशुत्वमाप्ता पुनरप्यरण्ये।। १.८२

Description of Nārada in poet's word:

दिव्यं वपुस्ते शरदिन्दुगौरं

चक्षुः समीक्ष्यैति नवं प्रमोदम्।

वीणोद्भवो गीतिसुधाप्रवाहः

कर्णद्वयात् चित्तसमुद्रमेति।। ३.१५

Conversation between Skanda and Lavalī's father:

त्वदीयपादाब्जरजः कणैरहं

विधूतपापोस्मि कृतः कृपालुना।

त्वयाधुना किं करवाणि तद्वद

प्रसन्नचेता विदधामि निर्भरम्।। ४.९

K.S. Nagarajan says:

"अस्य महाकाव्यस्य कथावस्तु स्कन्दपुराणान्तर्गतशङ्करसंहितायां वर्तमानदेवकाण्डादुद्धृतम्। अस्मत्कुलदैवतं परमकरुणानिधिः श्रीसुब्रह्मण्यः। अतः कथमपि तदीयचरितानुवर्णनभरितेन महाकाव्येनानेन तत्पादपद्माराधनं क्रियते। लवलीजननादारभ्य लवलीविवाहपर्यन्तं महाकाव्यमिदमनुगुम्फितम्। वस्तु पुराणादुद्धृतत्वात्पुरातनमपि महाकाव्ये तत्र तत्र आधुनिकविषया नूतनरीत्या प्रस्तुताः।"[133]

Rangnath S. observes:

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[133] Nagrajan, K.S., *Ibid*, p.iv

"The poet has borrowed the material from the Purāṇas, he has given a new form to it with the introduction of some of the modern topics like the position of Sanskrit, the advent of Kali and others. He has followed some of the rules of *mahākāvyas*….Particularly the poet is good in *Upamā* and *Anuprāsa* and his regard and love for Sanskrit could be noted quite often througout the work."[134]

IV. VI GAṄGĀ-SĀGARĪYAM

Gaṅgā-sāgarīyam (GS)[135] is composed by Pandit Viṣṇu datta Shukla in 1982. He was born in Unnava district in Uttar Pradesh in 1895. He was an eminent scholar of Hindi as well as Sanskrit literature. GS is consisting of 9 cantos and 479 verses. The heroine of GS is Gaṅgā while Sāgara, Himavān, Śankara, Yamunā, Bharadwāja, Kapila, Megha etc. play their role as a subordinate character. Vrajalal Sharma remarks:

> "विचित्र बात यह है कि यह कृति कथावस्तु की सीमा के आधार पर तो खंडकाव्य के रूप में लक्षित होती है परन्तु लक्षणों के आधार पर यह महाकाव्य की कोटि में आती है। अतः हम इसे खंडकाव्य और महाकाव्य के बीच की कोटि में रख सकते हैं। यदि इसे हम महाखण्डकाव्य कहें तो असंगत न होगा। इसमें लगभग सभी प्रकार के प्रमुख छन्दों का प्रयोग कवि ने किया है और पूरी शुद्धता और सफलता के साथ किया है।"[136]

Titles of the cantos are as under along with their number of verses.

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[134] Rangnath S., *Post Independence Sanskrit Epics,* p.93
[135] Shukla, Viṣṇu Datta, *Gaṅgā-sāgarīyam*, 1982
[136] *Ibid*. p.15

Canto	Verses	Titles of the cantos
I	57	राज्यवर्णनम्
II	65	कथारम्भः
III	51	वरप्रदानम्
IV	52	गंगाजन्म
V	53	बाललीला
VI	53	दूतानुबन्धः
VII	56	उधोगप्रकरणम्
VIII	53	प्रस्थानम्
IX	55	सागरमिलनम्

The epic poem begins with following verse:

अस्त्युत्तराखण्डपदे समृद्धे

स्वनामधन्यो हिमवान् महीभृत्।

आश्यामपेशावर विस्तृतस्य

राज्यस्य नान्तं विभवस्य तस्य॥ १.१

The first canto *viz. Rājyavar**ṇ**anam* starts with the description of the state of Himavān, separation of Gaṅgā, sorrow of queen, Gaṅgā's departure in the direction of husband's house and meeting of Gaṅgā and sea. The second canto viz. *Kathārambha* begins with the miserable condition of queen in separation of her daughter, Himavān's arrival near Siva, description of Kailāsa, worship of lord Śiva, mental agony of him. The third canto is entitled with *Varapradāna* boon from Śiva and birth of girl child by the grace of Śiva.

The fourth canto starts with natural beauty of morning, arrival of Himavān to his wife, pregnancy of her wife, visit of her on the mountain, forest, and bank of sea

and birth of a girl child. The fifth canto describes childhood of Gaṅgā, play of Gaṅgā in her childhood, worry of her mother and search of suitable husband for Gaṅgā. The sixth canto begins with the merit of Gaṅgā, spoken by the messenger, Sāgara impressed with the merits of Gaṅgā, description of cloud, cloud as a messenger and feelings of Sāgara towards Gaṅgā.

The seventh canto opens with Gaṅgā's eagerness to meet the ocean, but his father tried to stop him, having described the rules of society. By presenting the philosophical thoughts in front of his father, Gaṅgā got the permission to meet the sea. The eighth canto begins with blessings of her parents, philosophical ideas of Gaṅgā, flow of river Mandākinī, description of *Prayāga*, Gaṅgā stopped by Bharadwāja and mental agony of her. The ninth canto deals with description of Viśvanātha, Gaṅgā's meeting with Kapila, permission of him and meeting with the sea. Here is the end of the poem.

The epic poem ends with:

दैवात् यदा तन्मिलनं बभूव

सासीत् तिथि: श्रावणपूर्णिमाया:।

तस्मात् तयो: कान्तमनोऽभिलाषा:

पूर्णा बभूवु: शशिवत् समस्ता:॥ ९.५४

This epic poem contains nine metres *viz. Anuṣṭup, Upajāti, Vasantatilakā. Indravajrā, Upendravajrā, Śikharīṇī, Mālinī, Bhujaṅgaprayāta, Śālinī, Drtavilambita* and *Mandākrantā.*

Example of *Drtavilambita:*

ज्ञात्वा समस्तां दुहितु: कथां तां

आलोच्यभूय: सकलामवस्थाम्।

तां सान्त्वयन् स्नेहकृपाभिभूतः

गच्छत्वमन्ते स मुनिर्दिदेश।।८.५२

The poet has used figures of speech like *Arthāntaranyāsa, Rūpaka, Utprekṣā,*
Viśeṣokti, Atiśayokti and *Upamā.* Let us see the example of *Rūpaka:*

रम्यं किरीटं कुसुमावलीना-

माच्छादनं नूतनपल्लवानाम्।

वसन्तकाले परिदाय वृक्षा-

स्तद्राज्य शोभामभिवर्धयन्ति।। १.१७

Example of *Utprekṣā:*

ज्योत्स्ना सदा स्नापयति प्रसन्ना

करोत्युषा साम्प्रतमङ्गरागम्।

वालार्कबिम्बार्चितभालविन्दुः

शृङ्गारिता सा सकलैर्वधूवत्।। २.२४

This epic contains different sentiments like *Vīra, Śṛngāra, Śānta,* etc. Let us see
the example of *Bhakti rasa:*

विहायते द्वारमिदं दयालो

कुत्राप्यहं नैवगतोऽस्मि यावत्।

विहायते द्वारमतस्त्विदानीं

सङ्कोचशीलो वद कुत्र यामि।। २.६०

Rahash Vihari Dwivedi rightly remarks:

"गङ्गासागरीयं   संस्कृतस्य   रूपकात्मकमेकं   महाकाव्यमस्ति।
पाश्चात्यविचारकैरियं "एलगरी" इति नाम्ना कथ्यते। अस्मिन्
चैतन्यचन्द्रोदयस्य प्राचीनरूपककथाशिल्पं नानुसृतम्। आङ्गल साहित्ये
विंशशतीं यावद् रूपक - कथाया विकसितं शिल्पं वैदिकीं पौराणिकीं च
पद्धतिमनुसृत्य प्रवर्तितमिदं महाकाव्यम्। काव्येऽस्मिन् सर्वाणि पात्राणि

प्राकृतिकानि सन्ति। यथा सागर:, गङ्गा, हिमवान् मेघश्चेत्यादय:।
अत्रैतानि केवलं प्राकृतिकदृश्यानि न सन्ति, अपितु-एतेषामत्र
मानवीकरणं कृतं विद्यते। काव्यप्रतिभया कविना प्राकृतिकं
भौगोलिकमैतिहासिकं रूपमेतेषां संरक्षितं वरीवर्ति। हिमवतो गङ्गाया:
सागरस्य च मानवीकरणं रामायण-महाभारत-कालिदाससाहित्येषु बहुधा
विलोक्यते। अस्मिन् काव्ये मानवीकरणमिदमौचित्यसमन्वितं व्यापकं च
विद्यते। अत्र तृतीयकोटिकं रूपकत्वं निभाल्यते यत्र जडपदार्था
मानवीयायाश्चेतनाया: सम्बद्धास्सन्त: मानवसुलभया भाषया व्यवहरन्ति।
शुद्धरूपेण न काचिच्छैली काव्येऽस्मिन् स्वीकार्या यतो हि
गङ्गासागरादीनामैतिहासिकेष्वाख्यानेषु प्राचीनकालादेव रूपकस्य
मिश्रणं प्राप्यते। लघुकायात्मकमिदं महाकाव्यम्।"[137]

He further remarks in his other book:

> "The imagination of clouds as a massager is very old,
> though the other things are suitable as a massager for the
> Gaṅgā and Sāgara, and hence here he takes the support of
> clouds i.e. Megha."[138]

IV. VII SUDĀMĀ-CARITAM

Sudāmā-caritam[139] is composed by Indradeva Dwivedi in 1992 wherein the poet
has described the true friendship of Sudāmā and Lord Kṛṣṇa. The poet was
belonging to the Bhojpur, Bihār. He was a prolific writer and prominent speaker of

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[137] Dwivedi, Rahash Vihari, *Swātantrotare Madhyapradeshe Praṇītāni Sanskrit Mahākāvyāni,* in
Post Independence Sanskrit Literature: A Critical Survey, p.103
[138] Dwivedi, Rahash vihari, *Sanskrit Mahākāvyon Kā Samālocanatmak Adhyayan,* p.160
[139] Dwivedi, Indradeva, *Sudāmā-caritam*, 1992

Sanskrit literature. The poet has good command over the grammar also. He is expert in the Purāṇa literature.

Sudāmā-caritam is an interesting *mahākāvya* in Sanskrit. The epic is consists of 21 cantos and 1580 verses, bearing the subject matter of the cantos in an aphoristic manner. The suitable titles are also given by the poet in accordance with incident, which was happening in the life of Sudāmā. It is very appreciable. The source of this epic is *Bhāgavatpurāṇa,* which is one of the major Purāṇas among the eighteen Purāṇas.

The hero of this *mahākāvya* is Sudāmā who is the noble, unique, simple, innocence, devotional character *Bhāgavatpurāṇa*. The purpose of the poet is to make people aware of the noble character of Sudāmā, a simple householder who suffers from extreme poverty and his noble conduct could achieve the love and mercy of the lord Kṛṣṇa. The main sentiment of this epic is *Śānta* while in some places we also find *Karuṇa*. The poet follows the *Vaidarbhī* style. The appropriate titles of the cantos are as follows:

I	100	विद्यालयगमनम्
II	125	समिधाहरणम्
III	224	छन्दोवर्षा
IV	100	मित्रान्वेषणम्
V	100	मुनिदर्शनम्
VI	75	मुनिवर्णनम्
VII	41	सदुपदेशः
VIII	49	परावर्तनम्

The epic poem begins with the arrival of Sudāmā in the *Āshrama* for the acquisition of knowledge, meeting with lord Kṛṣṇa, description of preceptor's residence and description of seer Sandīpanī and poverty of Sudāmā. Further, the poet has described the friendship of Kṛṣṇa and Sudāmā, knowledge of Sudāmā in Vedās, marriage of Sudāmā, hunger of Sudāmā's family and miserable condition of Sudāmā's family.

Next, the author has narrated arrival of Sudāmā in Dwarika, hospitality of Sudāmā by Kṛṣṇa, bundle of flattened rice taken by Kṛṣṇa, pleased of Kṛṣṇa having eaten the flattened rice and departure of Sudāmā from Dwarika with heavy mind. Then the poet has discussed about miracle of Kṛṣṇa, joy of Śumatī, arrival of Sudāmā in home town, amazement of Sudāmā, tears of joy rolling down from the eyes of

Sudāmā, luxurious life of Sudāmā, abandonment of luxurious life and liberation of Sudāmā.

An example of *Mañjubhāṣinī* metre:

सुमन कुमारललितं महाशय

नियतं विकासयति मञ्जुभाषिणी।

तदपि स्थितिः शुभफलाय नोपगता

ज्वरितस्वभावपरिणामवाहिनी।। ३.१०४

Narration of epigram used by the poet:

धनं करोतीह गृहेऽपि शत्रुतां

प्रशस्तदुःखाय मतं सुगोपनम्।

अतो हि मानस्य धनागमान्तरे

प्रयोजनं नास्ति धनस्य मानिनः।। १२.३

Description of Dwarika city in *Pancacamara* metre is very interesting:

प्रपापुरीं समाश्रितः सुपण्यविथिकां तदा

सुवर्णभारनिर्मितं सुतोरणेन सज्जितम्।

लवणगन्धवासितं द्रुमामयाश्रितं स्थलं

सभागृहं विलोक्य मोदमाप दुःखहारिणाम्।। १५.१४

IV. VIII VĀMANĀVATĀRAṆAM

Vāmanāvataraṇam (VV)[140] is composed by Rajendra Mishra in 1995. Rajendra Mishra is an erudite scholar and creative writer. He has composed in all forms of creative writing i.e. *Mahākāvya, Khaṇḍakāvya, Laghukāvya, Śatakakāvya,* etc. He has composed two epics *viz. Jānakījīvanam* and *Vāmanāvataraṇam.* VV is the second epic of Rajendra Mishra. The poet has given parent's information in the

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[140] Mishra, Abhiraja Rajendra, *Vāmanāvataraṇam,* 1995

following verse. This verse is used as a constant refrain at the second last stanza in each canto:

यं देवी सुषुवे कवित्वशिखरं दुर्गाप्रसादान्निजे

क्रोडे शुक्तिनिभे विमौक्तिकतनुं वन्द्याभिराजी सुतम्।

श्रीदेवेन्द्रसुरेन्द्रमध्यममणी राजेन्द्रमिश्रो न्वसौ

हृत्तुष्ट्यै तनुते त्रिविक्रमयशो गीर्वाणवाण्याऽनधम्।। ३.५२

The subject matter of this epic is chosen from the *Vāmanapurāṇa*. The hero of this epic poem is Vāmana. VV is consisting of 17 cantos and 887 verses. The poet has preserved the uniformity in the number of verses. Each canto has adorned with the appropriate title.

Canto	Verses	Titles of the cantos
I	47	कविवंशवर्णनम्
II	50	बलिप्रताप:
III	53	अमरावतीग्रहणम्
IV	50	बलिप्रतिष्ठा:
V	50	अदितिपयोव्रत:
VI	50	वामनावतरणम्
VII	50	वामनोपनयनम्
VIII	50	बलिनिग्रहाभियानम्
IX	45	त्रिपदोर्वीयाञ्चा
X	51	शुकप्रबोध:
XI	51	बलिसंकल्पदृढत्वम्
XII	54	वामनविश्वरूपता
XIII	60	बलिनिग्रह:
XIV	51	वामनप्रबोध:

The epic begins with the following verse:

जयति वरदवाणी ह्लादिनी सत्कवीनां

कवनकुवलयाङ्कक्रीडदालेखगन्धा।

यदनुकृतिकृतार्था सार्थसार्थाऽमितार्था

प्रभवति नियुतार्था शेमुषी सज्जनानाम्।। १.१

The first canto deals with description of goddess Saraswati, praise of Kalidāsa and other poets, description of lineage of poet himself and eulogy of Vāmana. The second canto consists of arrival of Balī near Sūkrācārya, consolation from Sūkrācārya, *Viśvajīt yajña* was performed by king Balī, advent of lord Sun and power of king Balī.

The third canto narrates arrival of Balī in Amarāvatī, description of Amarāvatī and Amarāvatī was surrounded by Balī's army. The fourth canto comprises of advent of Indra, frightened of Indra, description of helpless Indra, dejection of Indra, advice of Brhaspati, Indra's run away from Amarāvatī and sway of Balī in heaven. The fifth canto consists of sadness of Aditī, advice of sage Kaśyapa, vow was performed by Aditī and appearance of lord Viṣṇu.

The sixth canto consists of pregnancy of Aditī, birth of Viṣṇu in the form of Vāmana, happiness of Aditī, childhood of Vāmana and sacred thread ceremony of Vāmana. The seventh canto deals with the invitation to the people and deities for the sacred thread ceremony, description of sacred thread ceremony, pleasure of

Kaśyapa and Aditī. The eighth canto consists of determination of Vāmana, Vāmana's departure for *Aśvamedha* sacrifice, description of natural phenomenan and advent of Vāmana on the place of sacrifice. The ninth canto deals with description of king Balī, Vāmana's asking for three steps land and Vāmana's proposal was accepted by Balī.

The tenth canto comprises of Sūkrācārya's advice to Balī, real identity of Vāmana, description of incarnations of Viṣṇu and confusion of Balī after the advice of Sūkrācārya. The eleventh canto deals with conversation between Sūkrācārya and Balī and happiness of Balī. The twelfth canto consists of magnificent form of Vāmana, description of Vāmana and three steps of him. The thirteenth canto comprises of eulogy of Vāmana performed by Balī and dedication of Balī. The fourteenth canto consists of pleasure of Vāmana, characteristic of devotee and Balī's merits described by Vāmana.

The fifteenth canto consists of difference between demigods and demons, importance of *R̥ta*, speech of Vāmana, and happiness of assembly. The sixteenth canto narrates the conversation between Vāmana and Sūkrācārya, praise of Vāmana and surrender of Sūkrācārya. The seventeenth canto deals with ruler of Indra in the heaven, appointment of demigods as counselors, eulogy of Viṣṇu and grand description of Amarāvatī.

Each canto and poem also ends with the following verse:

मूलं श्रीकविकालिदासकविता श्रीहर्षवाणी तनुः

पत्रं श्रीजयदेवदेववचनं श्रीविल्हणोक्तं सुमम् ।

श्रीमत्पण्डितराजकाव्यगरिमा यस्य प्रपूतं फलं

जीव्याद्धन्त! निसर्गजोऽयमभिराङ्राजेन्द्रकाव्यद्रुमः ॥ १७.६७

The poem consists of various metres like *Upajāti, Mālinī, Viyoginī, Sragvinī, Pṛthvi, Śālinī, Toṭaka, Dṛtavilambita, Vaṁśastha, Rathoddhatā* etc.

Let us see the example of *Sragvinī:*

समालोक्य कादम्बिनीं सौम्यरूपां

मयूरो यथोन्मादभावं प्रयाति।

तथैवादितिं दर्शितप्रीतिबन्धां

व्रती कश्यपोऽपि प्रसह्योच्चचाल।। ६.३

Description of King Balī:

हेमाङ्गदालङ्कृतयुग्मबाहुः

सुस्रग्धरो लौहशिरस्त्रशोभः।

सन्नाहसंछादितपीनवक्षा

रणाभियानं स ततश्चकार।। २.२५

The poet has used various figures of speech to compose this epic like *Upamā, Utprekṣā, Śleṣa, Dṛṣṭānta, Anuprāsa, Yugmaka* and others. Let us see the example of Simile and *Yugmaka:*

Example of *Yugmaka:*

मनोज्ञवनमालिकां प्रपदगाञ्च वक्षःस्थले

हरेर्हृदयमन्दिरे महितधर्ममावेष्टितम्।

मृगाङ्कमपि मानसे स्तनयुगे च सत्यं ऋतं

कुशेशयकरां श्रियं पृथुलवक्षसि प्रेयसीम्।। १२.७

Eulogy of lord Viṣṇu:

शिव रुद्र महेश्वर! केशव हे!

नवनीलबलाहककान्ततनो!

वरदर्षभ सूक्ष्म गुणज्ञ हरे!

जगदीश पुराण नरोत्तम हे!।। ५.३१

Description of Vāmana:

न गर्वभारं न च शक्तिताण्डवं

न चाऽप्यमर्यादददुरन्तपौरुषम्।

सहे धरायां दिवि चापि कस्यचित्

व्रतं नु मे गर्वविनाशकारकम्॥ ८.७

Example of good saying:

सन्तुष्ट आत्मन्यपि सौख्यमेति

प्राणी यदृच्छोपगतेन राजन्!

लोकैस्त्रिभिश्चापि न तुष्टमेति

श्वात्मन्यसन्तोषयुतः परन्तु॥ ९.३२

Example of Moral teaching:

तनुत्यजस्सन्ति सुखोपलब्धा

रणाङ्गणे देव! सहस्रशोऽपि।

धनत्यजः किन्तु सुखेन तीर्थे

समागते द्वारि सुदुर्लभास्ते॥ ११.१६

IV. IX VĀMANA-CARITA-MAHĀKĀVYAM

Vāmana-carita-mahākāvyam (VCM)[141] is composed by Iccharama Dwivedi in 1996. His father's name was Lalbihari and mother's name was Kṛṣṇadevi. He was born on 15 November 1961, village Iknour, district Itava, Uttara Pradesh. His wife's name is Sunitadevi. At present, he is working as a professor in Lal Bahadur Shastri Vishwa Vidyalaya, Delhi. He is the winner of many prestigious awards for the contribution to Sanskrit language. The source of this epic is taken from *Bhāgavatapurāṇa*. No deviations are found in story of this epic.

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[141] Dwivedi, Iccharama, *Vāmanacaritam-mahākāvyam,* 1997

"वामनचरितम्" की मूल कथा का आधार भी भागवत ही रहा है। वामन-विष्णु पुराणादि से भी कुछ न कुछ लिया गया है पर मूलतः श्रीभागवत जी ही इस महाकाव्य की उत्सभूमि हैं। रस, छन्द, अलंकार, भाव, जैसे शास्त्रीय उपक्रमों की चर्चा मेरे लिये इस काव्य के सन्दर्भ में वैसे ही है जैसे – "गँवई गाँव गुलाब"[142]

This epic is consists of 15 cantos and 537 verses wherein the poet has described Vāmana as a supreme god in the form of Viṣṇu. The main character of this epic is Vāmana while Sūkrācārya, Aditī and others are described as subordinate characters of this epic.

The poem begins with the following verse:

वामनो वा मनो देवोऽद्वितीयो लोकभास्करः।

क्षणांशे भुवनं व्याप्य कुरुते काव्यमङ्गलम्।। १.१

The first canto deals with the description of war between the demons and deities, killing of Prahalāda's grandson and approaching of Sūkrācārya on the mountain Himālaya for penance. The second canto deals with description of morning, arrival of sage Durvāśā in *Vaikuṇṭha* and meeting with Viṣṇu. The third canto deals with the arrival of Sūkrācārya in hermitage after long penance, arrival of Balī into heavenly abode, prowess of Balī, arrival of Indra, description of Balī's strength and disguise of Indra. The fourth canto deals with conversation between Aditī and sage Kaśyapa, pain of Aditī's son, vow of Aditī and Viṣṇu's worship. The fifth canto deals with starting of Aditī's vow, worshipping of cows and chanting the spell and dream of Aditī.

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[142] *Ibid,* Preface, p. x

The sixth canto narrates Aditī's devotion, awakening of Aditī, boon from Viṣṇu, Viṣṇu's agreement to become her son, happiness of Aditī and birth of Viṣṇu. The seventh canto consists of appearance of Viṣṇu, form of Vāmana, birth ceremony of Vāmana and sacred thread ceremony of Vāmana. The eighth canto discusses arrival of Vaśiṣṭha, *Upanayana* ceremony of Vāmana and description of sacrifice. The ninth canto consists of description of sacrificial material and pure water.

The tenth canto deals with arrival of Vāmana on the bank of river Narmada, description of sacrifice, arrival of Vāmana on the place of sacrifice, honor of Vāmana and lord Vāmana begged three steps of land. The eleventh canto deals with conversation between Sūkrācārya and Balī, Balī's promise to Sūkrācārya, anger of Sūkrācārya, Balī's firmness and Balī's offering everything whatever he possessed. The twelfth canto contains arrival of Vindhyavali wife of Balī, her respect to Vāmana, universal from of Vāmana and two steps of Vāmana. The thirteenth canto deals with confusion regarding third steps of Vāmana and third step of Vāmana put on the head of Balī. Last two cantos deal with concept of *Bhakti*. The poem ends with the following verse:

विष्णुर्वामनभूतो, हृष्टो यस्मिन्निराजते तदिदम्।

दिव्यं वामनचरितं, पठतां स्यान्मुक्तिदं नित्यम्।। १५.३४

Character of Vāmana described by the poet:

वामनं चरितं दिव्यं सर्वलोकमनोहरम्।

हरिभक्तिप्रदं पुण्यं यशस्यं शमलापहम्।। १.१२

An example of **प्रणवपरिचयस्तबकम्।** which is composed by the poem at the end of the poem:

कामक्रोधपरित्यागी, लोभमोहविवर्जितः।

गार्हस्थ्ये परमो हंसः, नूनं भागवतो हि सः।। १२ पृ.१९९

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इच्छाराम द्विवेदोऽयं, श्री गुरोः सुप्रसादतः।

तस्मादिनात्कविक्षेत्रे प्रणवाख्यो बभूव ह।। २६ पृ.२०१

The poet has used many metres like *Mālinī, Upajāti, Śikharīṇī, Anuṣṭup,*
Śārdūlavikrīḍita, Pṛthvi and *Mandākrāntā.*

Example of *Pṛthvi*:

तदा स मुनि कश्यपः सकलधर्मवेत्ता मुदा!

ऋषीश्वरसभामयं स्वयमुपस्थितो ज्ञानवान्।

मुहूर्त्तपरिशोधनं भवतु, वामनस्यापि मे!

कदा मम शिशोर्भवेत् व्रतनिबन्धनं मङ्गलम्।। ७.३१

Let us see the example of *Utprekṣā*:

विचक्रमे विष्णुपदं तदोर्ध्वं,

समग्रभूलोकतलं निविष्टम्।

धरा तदा विष्णुपदे रराज,

परागरेखेव पदाब्जखण्डे।। १२.२१

Description of Balī:

विशुद्धहेमनिर्मिते सिताश्वरत्नमण्डिते,

द्रढैररैः समन्विते सुचक्रकैः सुसंस्थिते।

विशिष्टशस्त्रसंचयैर्वृते ध्वजा सनाथिते,

रथे विराजते स्म तत्र दानवो बलिस्तदा।। ३.१३

Example of *Bhaktirasa*:

त्वं निर्गुणोऽसि सगुणोऽसि परापरोऽसि,

कार्यं च कारणमसि प्रथमस्त्वमेव।

अन्तर्बहिस्त्वमसि देव! चराचराणां,

सर्वात्मनि त्वयि विभोऽस्तु मतिर्मदीया।। १४.५

Examples of moral teaching:

निजहिताय फलन्ति न वृक्षका:,

न सरित: प्रवहन्ति निजार्थका:।

जगति कीर्तियुताश्च भवन्त्यमी,

परहिते निरता निजकर्मणा॥ ११.३०

Harshvardhan Shah writes:

> "The *Vāmanacaritam* is one of the best *Mahākāvyas* of 20th century. Though the poet has chosen the traditional form for his literary creation, keeping in view the modern connoisseurs he has used lucid language, minimized the use of compounds and made use of small metres and simple figures of speech. His style is *vaidarbhī* and full of *prasādaguṇa*. The Poet's command over language is evidently seen in the conversion of this cold hearted story of *Purāṇa* into interesting *Mahākāvya*.....Through this *Mahākāvya* the poet propagates the noble values of our Indian culture. Iccharāma's efforts in keeping Sanskrit language alive are worth appreciating. His contribution to the field of Modern Sanskrit Literature is highly appreciated for the reason that few poets are writing such poems and maintaining the long standing tradition of Sanskrit *Mahākāvyas*."[143]

IV. X PARAŚURĀMA-VIJAYA-MAHĀKĀVYAM

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[143] Shah, Harshvardhan, *Vaiśāradi,* pp. 44-45

Paraśurāma-*vijaya-mahākāvyam* (PVM)[144] is composed by Jagadish Chandra Shastri in 1997. Jagadish Chandra Shastri was born in Nadhodi, district Hisara, Hariyana. His father's name was Deep Chandra and mother's name was Rukmani Devi. His father was expert in Ayurveda and hence he served the poor people without any cost. The poet was expert in Hindi and Sanskrit. He completed primary education from village Nadhodi. This epic is dedicated to Paraśurāma who is the hero of this epic poem.

अहं दिनेशो जगदीशचन्द्रः

सदैव रामं मनसा स्मरामि।

मया प्रणीतं खलु रामकाव्यं

तस्यैव पादेषु समर्पयामि।। ९.११४

PVM consists of 9 cantos and 1102 verses. The poet has not given the titles to the cantos. The subject matter of PVM is taken from the different Purāṇas. The poet mentioned:

यत्र तत्र पुराणेषु संकेतेनैव वर्णिताम्।

कथां परशुरामस्य वर्णयामि यथामति।। १.७

PVM is begins with the following verses:

वीणापाणिं नमस्कृत्य गौरीपुत्रं विनायकम्।

जगतः पितरं वन्दे शङ्करं साम्बशङ्करम्।। १.१

The first canto consists of description of the king Gandhi, his daughter's marriage ceremony, arrival of Nārada, proposal for sacrifice, doubt in Satyavatī's mother mind and vessel's food was changing by her mother. The second canto deals with birth of Jamadagni, marriage with Renuka, birth of four children, dream of Renuka, birth of Paraśurāma, education of Paraśurāma and expertise of him. The

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[144] Shastri , Jagadish Chandra, *Paraśurāma Vijaya Mahākāvyam,*1997

third canto consists of arrival of Renuka on the bank of river, description of king Chitraratha, killing of Renuka by Paraśurāma and rebirth of mother of Paraśurāma.

The fourth canto narrates arrival of Kārtavīrya, hospitality of Kārtavīrya by Jamadagni, war between Kārtavīrya and Jamadagni because of Nandini i.e. cow, and killing of Jamadagni. The fifth canto consists of unconsciousness of mother Renuka, lamentation of her, arrival of Paraśurāma, eulogy of Śiva for taking the revenge of his father's death and boon from lord Śiva. The sixth canto deals with penance of Paraśurāma, arrival of Paraśurāma on Himālaya mountain, war between lord Paraśurāma and Gaṇeśa, arrival of Pārvatī on the place of battle, anger of Pārvatī and eulogy of Pārvatī by Paraśurāma.

The seventh canto consists of happiness of seers seeing Paraśurāma, conversation between Kārtavīrya and his wife Manoramā, suicide of Manoramā, and sadness of Kārtavīrya. The eighth canto deals with arrival of king Kārtavīrya in the battle field, vanity of Kārtavīrya, war between Paraśurāma and Kārtavīrya and killing of Kārtavīrya. The ninth canto consists of Paraśurāma's glory, bravery of him, departure of him for penance, end of Tretāyuga, birth of Rāma in *Ayodhyā*, marriage with Sītā, and arrival of Paraśurāma in the asambly of Mithīlā. Here ends the epic.

This epic ends with following verses:

गणना रेणुकेयस्य क्रियते चिरजीविषु।

अतः स द्वापरान्तेऽपि दृश्यते रेणुकासुतः॥ ९.९९

PVM is composed in three metres like *Anuṣṭup, Upendravajrā* and *Indravajrā.* Let us see the example of *Indravajrā:*

प्रतीक्षते तं समरे तु रामः

स्वर्गे प्रतीक्षां विदधाति वामा।

सोऽपि प्रतीक्षां कुरुते कदाऽहम्

पश्यामि रामं नयनाऽभिरामम् ।। ७.११७

Example of *Upameyopamā*:

शशिना शोभते राका राकया शोभते शशी।

नरेण शोभते नारी नरो नार्या सुशोभते।। १.५६

Example of *Sandeha*:

किमासीत्स स्वयंब्रह्मा शिवो वा पार्वतीश्वर:।

अथवाऽत्र समायात: स्वयं नारायणो हरि:।। २.४२

Description of cow i.e. Nandini:

शुभवर्णां विशालाक्षीं देवलोकात्समागताम्।

हृष्टपुष्टां दृढाङ्गीं तां सुविषाणां मनोहराम्।। ४.५४

गुच्छपुच्छां तथा सौम्यां प्रफुल्लनयनां शुभाम्।

दृष्ट्वा कामदुधापुत्रीं भूपति मुमुदेतराम्।। ४.५५

Example of *Vīrarasa*:

रामेण सदृशो वीर्ये तेजसि न पराक्रमे।

न साहसे न चोत्साहे लक्ष्य वेधे न कश्चन।। २.११२

Gopala Shastri observes:

"श्री परशुरामविजय: महाकाव्यम्" नामक यह कृति एक सुन्दर रचना है, इसमें संस्कृत काव्य के प्राय: सभी गुण विद्यमान है, इसमें भगवान् परशुरामजी का सम्पूर्ण चरित्र चित्रित किया गया है, श्रृंगार, करुण, वीर आदि रसों का सुन्दर परिपाक है, रचना रस, भाव, गुण अलंकार आदि से अलंकृत है। रचना में प्राय: अनुप्रास का विशेष बाहुल्य है। कवि ने भगवान् परशुराम के माध्यम से एक सशक्त चरित्र का चित्रण किया है, जिसमें क्षात्र

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एवं ब्रह्म तेज का समन्वित रूप एक अपराजेय शक्ति के रूप में चित्रित किया गया है।"[145]

IV. XI BHARATA-CARITAM

Bharata-caritam[146] is composed by Rama Kumar Sharma in 1997. The poet was born on 28 December 1896 in Chaparakh village, Bihara. His father's name was Vaidyanath Sharma. *Bharata-caritam* is divided in 9 cantos and 612 verses. The theme of this epic is taken from the 15th *Skandha* of *Śrīmadbhāgavata-mahāpurāṇa*. The poet has not given the titles to the cantos.

This epic begins with the following verse:

हिमालयादालवणाम्बुराशिं

स्ववीर्यनम्रीकृतनाकलोकम्।

वर्षं सहर्षाऽखिललोकवन्द्यं

विराजते भारतनामधेयम्।। १.१

The first canto consists of description of Bharata, birth of Bharata, childhood of Bharata and coronation of Bharata. The second canto deals with ruler of Bharata, marriage ceremony of him, conversation regarding ascetic's life, renunciation of Bharata, departure of Bharata in the direction of forest. The third canto consists of description of hermitage and the description of Chakravarti king. The fourth canto narrates the description of *Grisma* season penance of Bharata and meeting with baby deer.

The fifth canto deals with Bharata's infatuation in baby deer and beauty of morning. The sixth canto consists of death of Bharata, birth in the womb of deer

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[145] *Ibid*, p. vii
[146] Sharma, Rāma Kumara, *Bharatcaritam,* 1997

and become the son of Brāhmin. The seventh canto consists of arrestment of Bharata with the purpose of sacrifice and destruction of Śudrapati by Kāli. The eighth canto consists of appointment of Bharata to wash palanquin, repent of *Rāhugaṇa*. The ninth canto deals with spiritual conversation between Bharata and *Rāhugaṇa* and salvation of Bharata. This epic poem ends with following verse:

इत्येतद् भरतस्य पुण्यचरितं धन्यं यशस्यं शुभं

स्वर्ग्यं मुक्तिकरं वदन्ति मुनयो व्यासादयो धीधनाः।

काव्यं रामकुमारशर्मरचितं तद्वर्णनाततपरं

सत्त्वान्तं मदयज्जयत्विदमलं लोके समाश्शाश्वतीः॥ ९.७४

Bharata-caritam consists of various metres like *Anuṣṭup, Upajāti, Viyogīnī* and *Mālinī*. Let us see an example of *Mālinī*:

उचितजलदधारासेकसञ्जातशस्या

धरणिधरनितम्बा नीलवस्त्राङ्गनेव।

भरतभुजगताऽथो निर्भया सा धरित्री

परमपुरुषदंष्ट्रास्थानसौख्यं प्रपेदे॥ १.६२

Let us see the example of *Rūpaka*:

अनेकराजन्यचरित्रचन्द्रो

द्रवीकृतस्वान्तसुचन्द्रकान्तः।

आनन्दयन् यत्र जनाननन्ता-

नुद्योततेऽस्ताचलसङ्गहीनः॥ १.१८

Example of *Parisaṃkhyā*:

समाहितस्याऽनङ्गस्य

समाधेर्भऽजनाय किम्।

बद्धा देशे नितम्बस्य

तस्याः काञ्ची कलस्वना॥ २.३६

Example of grandeur and beauty of India:

प्राचीनकालादपि नामरूप–

संस्कारभाषाव्यवहारभिन्नाः।

यस्मिन्नभिन्ना मनुजा वसन्ति

सिन्धौ यथा नैकनदप्रवाहाः॥ १.१४

Description of summer season:

एवंविधे ग्रीष्मऋतौ प्रचण्डता–

मुपागते भास्वति भाति मस्तके।

मध्येदिनं भक्तवरो महामुनिः

स्नातुं नदीं चक्रवर्तीं विवेश सः॥ ४.५७

Sanandana Kumar Tripathi observes:

"महाकाव्यं प्राचीनकथाश्रयं तथापि क्वचित् क्वचिदाधुनिकसामाजिकदशायाश्चित्रणं नवतामावहति। यथा ग्रीष्मवर्णन ईराकोपरि अमेरिकादेश तत्सहयोगिराष्ट्रागाञ्चाक्रमणस्य चित्रणम्। एवं कुप्रसाशने शिक्षाऽभावस्य सोवियतसङ्घ अमेरिकाप्रभावस्य नेतॄणां प्रतारणस्य बालकाश्रयेण प्रवर्त्तमानस्यातङ्कवादस्य च चित्रणं ग्रीष्मादिवर्णनप्रसङ्गे द्रष्टुं शक्यते। महाकाव्यमिदं प्राचीनाऽर्वाचीनदशावर्णनपरत्वेन नृसिंहायते।"[147]

IV. XII BHĀGĪRATHĪ-DARŚANAM

Bhāgīrathī-darśanam (BD)[148] is composed by Balabhadra Prasad Shastri in 1998. The poet was born in the village Sakāha-Hardoi, Uttara Pradesh on 7th October 1925. His father's name was Govind Prasad and his mother's name was Mahadevi.

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[147] Tripathi, Sanandana Kumar, *Rāma-kumāra-sharma-viracita-Bharata-caritam-mahākāvyasya-vaiśiṣṭyam,* in *Sāgarīkā*, pp.155-156

[148] Shastri, Balabhadra Prasad , *Bhāgīrathīdarśanam,* 1998

BD is consisting of *Taranga*'s instead of cantos and *Adhyāyas.* The titles of *Tarangas* are as under along with numbers of verses.

Tarangas	Titles	Verses
I	गङ्गावतरणम्	30
II	शान्तनुचरितम्	33
III	तटस्थतीर्थवर्णनम्	34
IV	कान्यकुब्जक्षेत्रवर्णनम्	32
V	प्रयागवर्णनम्	34
VI	वाराणसीवर्णनम्	29
VII	विहारवङ्गवर्णनम्	33
VIII	सगरसुतचरितवर्णनम्	33
IX	पर्यावरणप्रदूषणवर्णनम्	30
X	अपराधक्षमापनस्तवः	31

This epic poem begins with the following verse:

श्रेयं सतां वितनुतां विधुशेखरोऽसौ,

वामे लसद्गिरिसुताङ्गरुचा सिताभः।

यस्येन्दुविच्छुरितरश्मिपिशङ्गितापि

भागीरथी त्रिभुवनं धवलीकरोति॥ १.१

The first *taranga* begins with the prayer of lord Śiva and incarnation of river Gaṅgā. The second *taranga* deals with the characteristics of Śāntanu and son of goddess Gaṅgā *viz.* Bhiṣma. The third *taranga* is related to the description of different kinds of holy places of India, which are presented on the bank of river Gaṅgā now a day. The fourth *taranga* consists of explanation of different places of pilgrimage stand on the bank of river Gaṅgā like *Kānyakubja, Śivarājpuram Vidhuram, Ādampura, Raudrapuram* etc. The fifth *taranga* narrates the description

of Kānpura and Prayāga, importance of Kānpura and Prayāga. The sixth *taranga* consists of praise of Gaṅgā and lord Śiva, natural beauty of mountains, description of Kaśi and importance of Sanskrit in Kaśi.

The seventh *taranga* begins with the importance of water of Gaṅgā and description of Pātliputra. The eight *taranga* narrates characteristics of Kapila. The ninth *taranga* discusses poet's worry about the pollution of water of Gaṅgā. In the tenth canto, the poet bagged for apology for his sins, which are done by him and by the people of world. This epic poem ends with the following verse:

दिव्यं भव्यं त्वदीयं चरितमपि यशो दिक्षु देदीप्यमानं,

काव्यालङ्कारसिद्धै: प्रथितकविजनैर्गीयमानं जगत्याम् ।

वाचालत्वं प्रगातुं यदपि मम गिर: सन्तु हास्याय लोके,

मातुर्हर्षं विधते तदपि शिशुवचश्चापलं वत्सलाया:॥ १०.३०

Let us see the examples of *Sragdharā* metre:

यस्या: पुण्योदयाका: पुलिनपरिसरे, चक्रवर्तिप्रभावा,

भूपाला अश्वमेधान् जुहुवुरुपचितश्रीयशोराजओकान् ।

यस्या: पीत्वा पवित्रं सलिलमकवरो मुस्लिमश्चात्र सम्राट-

डात्मानं नन्वपावीत् सलकजनमन:पावनी जाह्नवीयम् ॥ १.११

Let us see the examples of the description of Kashi

इयं काशी रम्या जगति सुरगीरर्चनतया,

समृद्धं विद्वद्भि: सुकृतिमिह सारस्वतजगत्।

यदद्याप्यत्रासौ श्वसिति सुरवाग् भौतिकयुगे,

भवनीशस्यैवाप्यनिशमनुकम्पा जननि! ते ॥ ६.१५

Let us see an example of praise and description of river Gaṅgā.

जननि! यदि कृपा ते दुस्तर: कोऽपि सिन्धु,

भवतु जगति पन्था दुर्गमो वा हिमाद्रिः।

प्रभवति निखिलं तल्लंघितुं निःसहायः,

किमतु दुरितदम्भश्चापदां व्यूहजालम्।। १०.१२

Worry of the poet regarding the pollution of river Gaṅgā:

रसानामुद्योगेष्वनवरतयोगात् क्षरणजं,

विषाक्तं दोषाणामुपचितविधानं च विपदाम्।

समन्ताद् दुर्गन्धं प्रवहति जलं दूषणपरं,

नदीधारासक्तं प्रसरति शरीरे तनुभृताम् ।। ९.९

Thus in the aforgoing pages we made an analysis of the *mahākāvyas* based on the *Purāṇas*. In the next chapter, we will try to introduce the *mahākāvyas* composed on the lives of great saints.

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