

## CHAPTER – VI

### MAHĀKĀVYAS BASED ON FREEDOM FIGHTERS

The freedom fighters have made great sacrifice for India and its people. Hence, the modern poets of Sanskrit literature pay tribute having composed the *Mahākāvyas* on the lives of them. In this chapter, I have discussed those *Mahākāvyas* which are composed, on the lives of freedom fighters of India like Gandhiji, Sardar Patel, Jawaharlal Nehru and others.

#### VI.1 GĀNDHĪ-CARITAM

*Gāndhī-caritam*<sup>177</sup> is composed by Sadhusarana Mishra in 1962. His father's name was Jayaram Mishra and he was an erudite scholar of Sanskrit literature. In the praise of his father, the poet writes:

सर्वागमारण्यमृगाधिनाथो

वादे विजिग्ये निखिलान् विपक्षान्।

पुरोऽस्य केऽपि प्रतिपक्षवर्गा

स्थातुं तमांसीव रवेर्न शेकुः॥ २५

The theme of the poem is taken from the biography of Gandhiji wherein the poet described the story of Gandhi's birth upto his death. The poem is consisting of 19 cantos. This work is not available to me but Rahash Vihari Dwivedi gives this information in his book.<sup>178</sup>

Some examples of this poem are as under:

समुद्रयात्रा प्रतिषेधितागमे

<sup>177</sup> Mishra, Sadhu Sarana, *Gāndhī-Caritam*, 1962

<sup>178</sup> Dwivedi, Rahash Vihari, *Sanskrit Mahākāvyon Kā Samālocanātmak Adhyayan*, p.348

महर्षिर्भिर्धर्मरहस्यवेदिभिः।  
परन्तु विद्यामधिगन्तुमिच्छया  
न सा निषद्धेति कृता व्यवस्थितिः॥ ३.७  
अहिंसयोपेतमदो नु सत्ये  
धृत्यान्वितं चातिबलं प्रदिष्टम्।  
एतत् त्रयं संश्रयतां जनानां  
सर्वत्र लोके विजयः प्रसिद्धः॥ ९.२

## VI.II SUBHĀṢA-CARITAM

*Subhāṣa-caritam*<sup>179</sup> is composed by Shri Visvanatha Keshav Chatre in 1963. The poet was born in Panchavati, Nasik on 27 December 1906. His father's name was Keshav Shastri and mother's name was Yashoda. He was a versatile scholar of Sanskrit and Marathi literature. This epic is related to the biography of Subhasa. The poem is consisting of 10 cantos and 650 verses.

The first canto starts with the prayer of Lord Śiva, beauty of Bengal, birth of Subhasa, his merits and pitiable condition of Bengal. The second canto narrates discussion of Swami Vivekananda and pilgrimage of Subhasa and his search for preceptor. The third canto starts with prayer of Durga and arrival of Subhasa and his bravery. The fourth canto narrates his departure for Britain and deacription of Britain. The fifth canto starts with arrival of Subhasa in Mumbai, meeting with Gāndhjī and his imprisonment.

---

<sup>179</sup> Chatre, Visvanatha Keshav, *Subhāṣa-caritam*, 1963

The sixth canto consists of meeting of congress and speech of Subhasa in the assembly. The seventh canto begins with arrival of Subhasa in Germany and meeting with Hitler. The eighth canto begins with war between Japan and Singapore, victory of Singapore and arrival of Subhasa in Japan. The ninth canto narrates speeches of Subhasa in Japan. The tenth canto consists of war between Japan and America, condition of Japan, and victory of America and surrender of Japan and death of Subhasa. Here is the end of the poem.

The poet has used metres like *Anuṣṭup*, *Upajāti*, *Mandākrāntā*, *Mālinī*, *Śārdūlavikrīḍita*, *Rathoddhatā*, *Śikharīnī* and *Vasantatilakā*.

स दग्धहस्तः सहसा समस्तैः

पृष्टोऽब्रवीत् “किञ्चिदहं स्मरामि ।

मृतैलकोष्ठस्फुटनोद्भववाग्नि-

र्नेताजिवस्त्राणि समाससाद ॥ १०.५५

This poem contains figures of speech like *Upamā*, *Utprekṣā*, *Dr̥ṣṭānta* and *Arthāntaranyāsa*. Let us see the example of *Upamā*:

वस्तुजातमभवत् सुदुर्लभ-

मत्यवश्यमिह जीवनाय यत् ।

प्रत्यहं प्रववृधे महार्घता

प्रावृषीव सरिदम्बुविग्रहः ॥ १०.११

The main sentiment of this epic poem is *Vīra*, while *Karuṇa*, *Raudra*, *Bhayānaka*, *Raudra* etc. are the subordinate sentiments. Let us see the example of *Vīra* sentiment:

“स आह”घोरं तु रणं समीपं

विज्ञापनीया द्रुतमांगललकिः ।

षण्मासकाले यदि न स्वराज्यं-

स्यादुग्रमान्दोलनमाश्रयो नः॥ ६.३८

Let us see an example of *Karuna* sentiment:

तस्मिन् विमानेऽक्षिपदादतीते

शोकाकुलाः भरतभूसुपुत्राः।

पद्भ्यां जडाभ्यां वसतिं निवृत्ताः

रामे वनं यात इवार्त-पौराः॥ १०.४६

Rahas Vihari Dwivedi Rightly remarks:

“सुभाषचरितम् के रचनाशिल्प में प्राचीनता का समर्थन और नवीनता का समावेश दिखाई देता है। सर्गबद्धता प्रभृति अनेक परम्परा प्राप्त तत्त्वों को अंगीकृत किया गया है तथा वस्तुचयन और विन्यास में कवि ने अभिनवशिल्प की प्रतिष्ठा की है। युगानुरूप काव्यनिर्माण और समकालीन समाज का आकलन इस काव्य का वैशिष्ट्य है। सुभाषचरित की सृष्टि नेताओं के बाहुल्य और व्याख्यानबाजी के वातावरण में हुई है। कवि भारतीय स्वतन्त्रतासंग्राम का प्रत्यक्ष द्रष्टा भी है अतः अपने वर्णविषय को प्रायः नेतृत्वसंगठन और विविध व्याख्यानों के आयोजन के वर्णन द्वारा ही पल्लवित किया है। यह कवि की समसामयिक सूझ-बूझ का सुपरिणाम है। शृंगारादिरस तथा कोरे आलंकारिक और प्रकृति वर्णनों से यह महाकाव्य मुक्त है।”<sup>180</sup>

<sup>180</sup> Dwivedi, Rahash Vihari, *op.cit.*, p.333

### VI.III GĀNDHĪ-VIJAYA-MAHĀKĀVYAM

*Gāndhī-Vijaya-Mahākavyam* is composed by Loknath Shastri in 1964. GVM is not available to me but Rahash Vihari Dwivedi gives this information in his book<sup>181</sup>.

Let us see the example of it:

दुर्गादुर्ग्रहदुर्गतिर्हरबधूहाराम्बरा धारिणी,  
कालीकाल-कलापकालनकरी गौरी च गौरप्रदा ।  
तारातारकतारिका निजनिजैर्जातस्य जन्मोदयं  
षष्ठी-जागर-वासरे गण-गणैर्जागर्ति युक्ताक्षरैः ॥ १.७

### VI.IV ŚRĪ-NEHRU-CARITAM

*Śrī-Nehru-Caritam* (SNC)<sup>182</sup> is composed by Brahmananda Shukla in 1969. The poet was born in 1904 at Carthaval in Uttara Pradesh. His father's name was Maidatta and his mother's name was Tulsidevi. SNC consists of 18 cantos and 707 verses. The subject matter of this epic based on the life of Jawaharlal Nehru. The epic begins with the “*Saraswatī Vandana*”.

The epic poem begins with,

वाग्देवता दलित-दुर्बल-बुद्धि-दोषा,  
शब्दार्थ-भाव-रस-रीति-विधान-दक्षा ।  
हृत्तन्त्रि-ताडन-परायण-पूत-पाणि-  
शतोषाय नो भवतु मञ्जुल-भाव-वेशा ॥ १.१

The first canto begins with the prayer of goddess Saraswati and description of motherland. The second canto starts with divine glory of Kashmir and mental agony of Motilal. The third canto opens with worship of lord Śiva and river Gaṅgā

<sup>181</sup> *Ibid*, p.432

<sup>182</sup> Shukla, Brahmananda, *Śrī-Nehru-caritam*, 1969

by Nehru. The fourth canto deals with description of natural beauty and birth of child. The fifth canto narrates the childhood of Jawaharlal and his sacred-thread ceremony.

The sixth canto comprises of departure of Jawaharlal in the direction of London and grandeur of London. The seventh canto deals with beauty of America and Parish, his meeting with friends and miserable condition of Indian people. The eighth canto consists of advice of his father and his arrival in freedom struggle. The ninth canto narrates his devotion towards motherland and his oath to fight against injustice. The tenth canto describes different activities of Jawaharlal, mother's proposal for marriage and his mother's arrival in Delhi. The eleventh canto narrates the beauty of Kamala and her merits.

The twelfth canto describes marriage ceremony of Jawaharlal. The thirteenth canto describes the description of spring season and miserable condition of India. The fourteenth canto narrates assembly of congress in Lucknow, birth of a girl child and death of Kamala. The fifteenth canto describes about the education of Indira, her struggle in childhood, Nehru as a first Prime minister of India and death of Gandhiji. The sixteenth canto deals with welfare of poor people done by Jawaharlal in different ways. The seventeenth canto contains of culture of foreign country, speech of Jawaharlal, dispute between India and Pakistan and death of Jawaharlal. The eighteenth canto deals with grief of Indira. The epic poem ends with the following verse:

आयान्ति यान्ति जगतीह सदैव जीवाः

स्वीयोदरञ्च सुचिरं परिपूरयन्ति ।

जीवन्ति ये परहिताय वरेण्यभावा-

शतानेव कानपि मुदा मनसा स्मरामः॥ १८.८१

This epic consists of figures of speech like *Rūpaka*, *Utprekṣā*, *Atiśayokti*, *Yamaka*, *Upamā* and *Anuprāśa*. Let us see an example of *Anuprāśa*,

यस्याः प्रसन्न-वदनं सदनं गुणाना-

मुल्लास-भाव-भरिताश्च सदा दृगन्ताः।

भक्तार्ति-नाश-निपुणा वचनावली च

सा शारदा मम मतिं विमलाङ्करोतु॥ १.४

The poet has used metres like *Indravajrā*, *Anuṣṭup*, *Swāgatā*, *Mālinī*, *Dṛṇavilambita*, *Upajāti*, *Vasantatilakā*, *Viyogīnī*, and *Hariṇī*. Let us see an example of *Dṛṇavilambita*,

तदनु तस्य वचः परमोज्ज्वलं

हितकरं विविदे परया मुदा।

प्रतिनिवृत्य बभूव सुनिवृतः

सुतमसौ विजहौ भ्रमणोत्सुकम्॥ ६.३०

The description of spring season:

“को नाम तापयितुमर्हति जीव-जातं

श्वीयैरभेद्य-परिखेदन-कर्मभिर्वा?”

इत्यादिशन्ननु वसन्त! तव प्रभावै-

र्हासं भजत्यनुदिनं किल शीतकालः॥ १३.४

Let us see the description of American farmer.

कृषीवलैर्यन्त्रबलेन यत्र

सम्पाद्यते कर्म कृषेः समस्तम्।

आलस्य-लेशोऽपि न यत्र भाति

सर्वे जना मोदभरं वहन्ति॥ ७.८

The poet's expertise in grammer:

वृद्धिर्नितम्बेषु, गुणश्च हारे,  
यत्राङ्गनानां पररूपताऽऽस्ते ।  
सवर्णदीर्घो जनतासु यत्र,  
संयोग-योगश्च कटाक्ष-मोक्षे ॥ ७.५

The main sentiment of this epic poem is *Vīra* while *Karuna* and *Raudra* are the minor sentiments. Let us see the example of *Karuna*:

विललाप चिरं तपस्विनी  
करणीयं पुनरादिशज्जनान् ।  
रुरुदुः समुपस्थिता जनाः  
करुणामूर्त्यभवत्तदा गृहम् ॥ १८.६७

## VI.V MAHĀTMĀ-GĀNDHĪ-CARITAM

*Mahātmā-Gāndhī-Caritam* is composed by Virendra Kumar Govindaraja Vaidya in 1973. This work is not available to me but this information is taken from the research paper of Rahash Vihari Dwivedi.<sup>183</sup>

Let us see some examples of it:

मृद्भाण्डमेव जलपूरितमेकमेव  
तच्चापि काष्ठफलकापिहितं कथञ्चित् ।  
नान्यच्च भाण्डमथवांशुकमस्ति तस्याः  
स्नानादिकार्यसमयेऽपि हि धारणार्थम् ॥ ५.११  
काङ्ग्रेसिनां कतिपयानवलोक्य दोषान्  
तेषां कृते किमपि वा कथयन्तु लोकाः ।  
अस्मत्कृते तु नितरामिव वन्दनीया  
गान्धीन्दिरातिलकनेहरुलालभद्राः ॥ ५.६७

<sup>183</sup> Dwivedi, Rahash Vihari, *Swāntantrotare Madhyapradeshe Prāṇitānī Sanskrit Mahākāvyaṇī*, in *Sanskrit Writings in Independent India*, p.105



## VI.VI NEHRU-YAŚA-SAURABHAM

*Nehru-Yaśa-Saurabham* (NYS)<sup>184</sup> is composed by Balabhadra Prasada Shastri in 1975. The poet was born in the village Sakaha Hardoi in Uttara Pradesh on 7 October 1925. His father's name was Govinda Prasad and his mother's name was Mahadevi. NYS consists of 12 cantos and 586 verses.

The poem begins with the following verse:

शुभं करिष्णुर्विषमे दिवौकसां,  
गरं करालं चुलकेन योऽचमत्।  
चमत्कृतिं विश्वकृतौ निवेशयन्,  
स मत्कृतिं लोकहिते नियोजयेत्॥ १.१

The first canto begins with the glory of India, birth of Motilal Nehru and his noble character. The second canto consists of birth of Jawaharlal, his childhood and his departure in the direction of England. The third canto begins with Kamala's good qualities and marriage of Kamala with Jawaharlal. The fourth canto begins with pitiable condition of Indian farmers, description of *Satyāgraha* and Jawaharlal as a prisoner. The fifth canto opens with movement against British Empire. The sixth canto narrates death of Motilal Nehru, illness of Kamala and her death. The seventh canto begins with grief of Jawaharlal and description of non-cooperation movement.

The eighth canto deals with struggle of Jawaharlal and harassment of British ruler. The ninth canto starts with Jawaharlal as a Prima minister of India, his social reforms and benefits of Indian people. The tenth canto begins with dispute between India and China and war between India and China. The eleventh canto begins with

---

<sup>184</sup> Shastri, Balabhadra Prasada, *Nehru-Yaśa-Saurabham*, 1975

merits of Jawaharlal Nehru, his illness and his death. The twelfth canto starts with description of Indira and her remarkable activities.

The poem ends with the following verse:

इन्द्रो वर्षतु मेघमण्डललसच्चापप्रतापद्युतिः,  
द्रागुत्साहभरप्रफुल्लकृषकाः कर्षन्तु विश्वम्भराम्।  
उप्ता बीजकणाः फलन्तु, सुजना जीवन्तु सत्यव्रताः,  
भूयान्नव्यरसप्रसूतिरनिशं कान्ताकृतिः श्रेयसे ॥ १२.७५

This epic poem is consisting of various metres like *Varṇastha*, *Mālinī*, *Upendravajrā*, *Upajāti*, *Vasantatilakā*, *Indravajrā*, *Hariṇī*, *Vaitāliya*, *Dṇavilambita*, *Mandākrāntā*, *Anuṣṭup*, *Sragdharā*, *Śārdūlavikrīḍita*, etc. Let us see the example of *Śārdūlavikrīḍita*:

कीर्तिर्यस्य दिगन्तरालवलये चन्द्रोदयानन्दिनी,  
वाणी निर्झरिणी सुधारसमयी सौजन्यसञ्चारिणी।  
बुद्धिर्विश्वविवेकबोधनविधौ, सद्धर्म सौदामिनी,  
तरयैकत्व-निबद्धराष्ट्रविभवस्यासीत् कृतज्ञाधरा ॥ ९.४०

The poet has used various figures of speech like *Upamā*, *Rūpaka*, *Utprekṣā*, *Atiśyokti*, and *Arthāntaranyāsa*. Let us see an example of *Atiśyokti*:

सतामुदारा प्रकृतिः खलानां,  
कृते सदाभूदुपतापहेतुः।  
अहस्करो विश्वतमोऽपहारी,  
नोलूकचेतः प्रमुदं करोति ॥ १०.७

The main sentiment of this epic poem is *Vīra* while *Srṅgāra*, *Raudra*, *Bhayānaka* etc. are described as subordinate sentiments.

An example of *Karuṇa* sentiment:

कमलां क्षय-जर्जरीकृतां,

हरिणीं केशरिणीव मर्दिताम्।

अवलोक्य जवाहरः प्रिया-

मवशो व्याकुल-मानसोऽभवत्॥ ६.२५

Description of Kashmir in poet's word:

हिमालयो भाति विशालभालवत्,

वनानि पुष्पोपचितानि कुन्तलाः।

तुषारकान्तद्युतिरत्नभास्वरं,

विभाति काश्मीर-किरीटमुज्ज्वलम्॥ १.९

Ramesh Chandra Shukla remarks:

“वर्णनस्य नातिदीर्घत्वान्नचातिलघुत्वात् क्वापि नाध्येता न श्रोता वैरम्यं गच्छति। तस्य सर्वत्रैव ललिताभाषानिबद्धत्वादलङ्कृतत्वात् प्रसादपेशलत्वाच्च सहृदयः परामेव प्रीतिमुपैति। सर्वत्रैव सरसताया स्थितत्वात् सचेतसश्चेतोऽध्ययनाद् विरमत्येव न, अन्तं यावत् काव्यस्य, तस्य तदध्ययनपरकमौत्सुक्यमुत्तरोत्तरमेधत एव।”<sup>185</sup>

He further remarks:

“कवेर्भाषा च तदीये काव्ये सर्वत्रैव समुचिता। सम्वादेषु गतिशीलताऽतितरां रम्या। न वाक्यानि सन्ति शिथिलानि। दीर्घसमासास्तत्र सन्त्यप्राप्तप्रवेशाः अस्पष्टताया दुर्बोधतायाश्च असद्भावाद् भाषा भृशं मानसं धिनोति।”<sup>186</sup>

Krishnakant Shukla observes:

“कवि कर्म के इस सूक्ष्म एवं गुरुतर परिज्ञान के कारण यह रचना बड़ी सशक्त और स्फीत बन पड़ी है। समुचित शब्दप्रयोग, बिम्बविधान, अलंकार योजन, रसाभिव्यञ्जना एवं उद्देश्य की महत्ता आदि गुण इसमें पूर्णरूप से

---

<sup>185</sup> *Ibid*, p.8

<sup>186</sup> *Ibid*, p.15

प्रतिष्ठित हो गये हैं।<sup>187</sup> ..... संक्षेप में यह महाकाव्य वैदर्भी रीति एवं प्रसादगुण की अभिराम लीलास्थली है, युगबोध और सामाजिक चेतना का समन्वय है और वीररस का उत्स है।<sup>188</sup>

## VI.VII INDIRĀ-GĀNDHĪ-CARITAM

*Indirā-Gandhi-Caritam* (IGC)<sup>189</sup> is composed by Satya Vrat Shastri in 1976. We have already given the pertinent information about Prof. Shastri while we have discussed about his *Rāmakīrti-mahākāvya* in the second chapter of the thesis. IGC is consisting of 25 cantos and 879 verses. The heroine of this epic is Indira. The poet has not given the titles to the cantos.

This epic begins with the following verse:

यस्या ध्रुवं विविधचारुविचारवीचि-

व्यावल्गितो लसति मानसराजहंसः।

या चापि दिव्यधिषणा परिकल्पनाभिः

स्वाभिः करोति धिषणं सुतरामधस्तात् ॥ १.१

The first canto begins with the narration of Nehru family, his residence and birth of Jawaharlal. The second canto starts with birth of Indira and happiness of Nehru family. The third canto narrates the political activity of Indira and her meeting with Gandhi. The fourth canto contains formative mind of Indira and her intellectual capacity in politics. The fifth canto describes about the tragedy of *Jalīāwālābāg* and grief of Jawaharlal. The sixth canto narrates serious illness of Kamala and her opposes towards British ruler.

---

<sup>187</sup> *Ibid*, p. ख

<sup>188</sup> *Ibid*, p. झ

<sup>189</sup> Shastri, Satya Vrat, *Indirā-Gandhi-caritam*, 1976

The seventh canto narrates love between Jawaharlal and his daughter and Indira as a member of congress party. The eighth canto consists of upset of Indira and imprisonment of Jawaharlal. The ninth canto consists of description of Indira, her mother's illness and miserable condition of her mother. The tenth canto deals with Kamala's illness and her treatment in Switzerland. The eleventh canto consists of arrival of Firoz Gandhi and meeting of Indira with Firoz. The twelfth canto narrates the education of Indira, Indira's life in *Āshrama* and her mother's death.

The thirteenth canto describes about the pitiable condition of Jawaharlal, his worry regarding daughter's future and his faith for the nation. The fourteenth canto deals with critical situation of Indira, imprisonment of her father and moral teachings Jawaharlal to his daughter. The fifteenth canto opens with attraction between Indira and Feroz, marriage ceremony of Indira and description of natural phenomenon. The sixteenth canto narrates happy union of Indira and Feroz and arrival of Feroz in the assembly of congress. The seventeenth canto deals with Indira's arrest by Britisher and dispute between them regarding the flag hoisting.

The eighteenth canto begins with an assembly of congress, speech of Indira, her arrest and dispute between Hindu and Muslim community. The nineteenth canto opens with the dispute between Hindu and Muslim community regarding the separation of nation and division of India. The twentieth canto comprises of terrible war between Hindu and Muslim community and sadness of Jawaharlal. The twenty-first canto deals with death of Jawaharlal, unhappiness of Indira, and Indira as a Prime Minister of India. The twenty-second canto deals with birth of Rajiva and Sanjaya, marriage of Rajiva with Soniya, marriage of Sanjaya with Menaka, birth of Rajiva and Priyanka, illness of Indira and death of Feroz Gandhi.

The twenty-third canto narrates the miserable condition of Banga region, description of Banga, movement of *Āvāmi* community, anger of people, war between Banga and Pakistan and enmity between India and Pakistan. The twenty-fourth canto narrates victory of Banga, end of the battle, Shimla agreement by Indira and friendship between India and Pakistan. The twenty-fifth canto describes Sanjaya's activity for this nation and praise of Indira.

The poem ends with the following verse:

काव्यमेतदिन्दिरेति वृत्तबोधकं बुधाः।

एति साम्प्रतं समाप्तिमीश्वरानुकम्पया ॥ २५.९०

This epic consists of various metres like *Upajāti*, *Bhujāṅgaprayāta*, *Anuṣṭup*, *Ārya*, *Vaitāliya*, *Rathoddhatā*, *Dṛṇavilambita*, *Swāgatā*, *Vasantatilakā*, *Mālinī*, *Śārdūlavikrīḍita*, *Varīśastha*, *Vidyunmāla*, *Pañcacāmara*, *Śikharīnī* etc. Let us see an example of *Vidyunmāla*:

देशो मेऽयं सौख्यं लब्ध्वा

तापोच्छितिं चाप्त्वा सद्यः।

लोके यायात्ख्यातिं दिव्या-

मित्येषाऽऽस्ते चिन्ता ह्यस्याः ॥ २४.७९

Example of *Vīra* sentiment:

कथं सहध्वे परशासनं भोः!

सन्तो भवन्तो बहुशक्तिमन्तः।

इत्यूचिवानर्थवतीमुदारां

जवाहरो वाचमिमां वरेण्याम् ॥ १३.१३

Example of *Karuṇa* sentiment;

विशेषतो बुद्धिमतां विचार्य

विचायमत्राऽक्रियत प्रणाशः।

पुंसां, न येन प्रभवेत्प्रदेशः

कथञ्चिदुत्थापयितुं चिरं स्वम् ॥ २३.२९

The beauty of Switzerland in poet's word:

यदीयसौन्दर्यमतीव हारि

यद्वैभवं लोचनयुग्मलोभि।

यो रूपभूमण्डलमध्यवर्ती

यो भात्यहो! नन्दनतुल्यरूपः ॥ १०.१८

The beauty of Kashmir where in the waterfalls, rivers, mountains, birds and animals is described. Let us see the example of it:

स्रोतोभिर्मुखरितदिक्तैश्च रम्यैः

कूजद्भिर्विहगगणैश्च सम्प्रहृष्टैः।

भूभागैर्नयनसुखैश्च शाल्लैश्च

तौ सम्यग् विदधतुरात्मनो विनोदम् ॥ १६.२

The beauty of *Āśrama* in poet's word:

द्रुमलतापरिशोभि समन्ततो

भ्रमरसन्ततगुञ्जितकुञ्जकम्।

उदितकोकिलपञ्चमनिःस्वनं

रुचिरकेकिकलापमनोहरम् ॥ १२.३

S. Rangnath observes:

“The entire *Kāvya* is filled with *Alarīkāras* and *Subhāṣitas* and *Kāvya* is replete with some of the beautiful descriptions wherein he resembles Kālidāsa. For instance the description of Kashmir, Switzerland, Alps and so on. The *Kāvya* is particularly noteworthy as it is a historical epic dealing with a

historical personage who has made a lasting impression on the post independence India.”<sup>190</sup>

Satya Vrat Varma says:

“*Indirā-gāndhī-caritam* makes a determined bid to grapple with one of the most turbulent periods of the recent Indian history and thereby emerges as a readable biography of Indira Gandhi, who, as Prime Minister, presided over the destiny of the country for more than fifteen years, besides being an authentic record of the freedom struggle that the country waged to free itself from the yoke of British imperialism.”<sup>191</sup>

Kamal Ananda remarks:

श्रीमती इन्दिरा गान्धी के जीवन पर लिखा गया प्रथम संस्कृत महाकाव्य है जो विभिन्न आकार के पच्चीस सर्गों में विविध छन्दों में निबद्ध है। यह अनेक धर्मों, सम्प्रदायों, विश्वासों और दर्शनों की भावस्थली, विपुल परिमाणवाली भारतभूमि पर सफल शासन करनेवाली इन्दिरा गान्धी की असाधारण गुणमहिमा को अत्यन्त सन्तुलित जीवनकथा के रूप में निरूपित करने का सफल प्रयास है। यह चरितकाव्यों की दीर्घ शृंखला की वह महत्त्वपूर्ण कड़ी है। जिसमें जीवनकथा की सजीवता तथा कवित्व की साज-सज्जा का अपूर्व सन्तुलन दृष्टिगोचर होता है, इसमें न तो काव्यात्मक शैली के प्रति अतिशय आग्रह है और न ही ऐतिहासिक पक्ष की गौणता है। यह काव्य सिद्धान्तानुगामी होने पर भी कई नवीन प्रवृत्तियों की उद्भावना करता है जिनके कारण परम्परापोषित महाकाव्यों से नितान्त भिन्न प्रतीत होता है।

---

<sup>190</sup> Rangnath, S., *Contribution of Satya Vrat Shastri to Modern Sanskrit Literature*, p.50

<sup>191</sup> Varma, Satyavrat, *Satyavrat Shastri: An outstanding Sanskrit Poet*, in *Post Independence Sanskrit Literature: A Critical Survey*, p.396



कविने इस में सभी घटनाओं को यथावत् प्रस्तुत किया है। कहीं भी  
अनावश्यक वर्णन व कल्पना से उन्हें बोझिल नहीं बनाया।”<sup>192</sup>

## VI.VIII ŚRĪ-GĀNDHĪ-GAURAVAM

*Śrī-Gāndhī-gauravam* (SGG)<sup>193</sup> is composed by Shiva Govinda Tripathi in 1977. The poet was born in Shandila, district Hardoi, Uttara Pradesh. His father's name was Shiva Tripathi. SGG consists of 8 cantos and 680 verses. The subject matter of SGG is taken from the Biography of Mahatma Gandhi. The hero of SGG is Gandhiji. SGG is endowed with the quality of *Prasādaguna*. In the beginning of the poem, Shiva Sagara Tripathi writes about Shiv Govinda Tripathi like this:

सौजन्यप्रणयी प्रसन्नवदनः शास्त्रप्रवक्ता “गुरुः”

श्रौतस्मार्तवितानकर्मकुशलः श्रीमत्पराम्बार्चकः ।

आयुर्वेदबृहस्पतिः कविवरो ज्योतिर्विदिमग्रणी-

दिव्यं धाम गतोऽपि मानवहृदि प्रोद्भासतेऽयं सदा॥

The first canto begins with race of Gandhiji, his ancestor, his marriage, death of Gandhiji's father, his departure for foreign, his oath and difficulties faced by Gandhiji in England and influence of *Bhagvadgītā* in Gandhiji's life. The second canto narrates Gandhiji's arrival in South Africa, meeting with Abdulla, Gandhiji's experience in Pretoria, miserable condition of Indian people in South Africa, Gandhiji's fight for the justice in South Africa and Gandhiji's visit in different parts of India.

<sup>192</sup> Anand, Kamal, *Kavirmanīshi Dr. Satya Vrat Shāstri*, in *Post Independence Sanskrit Literature: A Critical Survey*, p.406

<sup>193</sup> Tripathi, Shiva Govinda, *Śrī-Gāndhī-Gauravam*, Ed: Śiva Sagara Tripathi, 1977

The third canto begins with difficulties faced by Gandhiji in Durban, war between Britishers and Dutch in South Africa, arrival of Gandhiji in India, assembly of congress in Calcutta, meeting with Feroz Shah, Gandhiji's pilgrimage, arrival of Gandhiji in Mumbai and advent of Gandhiji in South Africa. The fourth canto discusses about advent of Gandhiji in Durban, friendship with Alexander, difficulties of Transvaaler, Gandhiji's expertise in Sanskrit, problems of complexion, advent of Gandhiji's family in South Africa, problems of 'Zulu' rebellion, disease of Gandhiji's wife, establishment of the Tolstoy farm and arrival of Gandhiji in India.

The fifth canto narrates establishment of the Sabarmati *Āshrama*, advent of Gandhiji in Champaranya for the justice of farmers, Gandhiji's struggle for '*Khedā satyāgraha*', miserable condition of women because of failure of crops, disease of Gandhiji and assembly of congress party in Amritsar. The sixth canto deals with assembly of congress in Lahore, Gandhiji's letter to Viceroy, answer of viceroy, *Satyāgraha* for removing the salt tax removed by Lord Ervin.

The seventh canto comprises of Gandhiji's arrival in round table conference, opposition of British policy, Gandhiji's letter to Viceroy, fasting of Gandhiji and problem of untouchability in India and death of Kasturba. The eighth canto narrates arrival of Gandhiji in Delhi, communal riots between Hindu and Muslim community, killing of Hindus, visit of Gandhiji to see the condition of India after the communal riots and division of India and Pakistana and killing of Gandhiji. This epic ends with the following verse:

महोत्सवे गान्धि-शताब्दि-संज्ञिते

समस्तदेशे जनहार्दमेधितम् ।

प्रभावितस्तच्चरितेन मानसे

व्यलेखिषं गौरवमत्र तथ्यवत् ॥ ८.८० ॥

This *mahākāvya* is composed in various metres like *Anuṣṭup*, *Indravajrā*, *Upajāti*, *Upendravajrā*, *Dhṛṇavilambita*, *Mandākrāntā*, *Mālinī*, *Varṇastha*, *Vasantatilakā*, *Vidyunmāla*, *Viyoginī*, *Śaśivadanā*, *Śārdūlavikrīḍita*, *Śālinī*, *Śikhariṇī*, *Sragdharā*, etc. Let us see an example of *Śaśivadanā*:

नवकृतवासं, झटिति विहाय ।

“डरबन”-देशं, प्रचतितवान् सः ॥ ४.१

The main sentiment of this epic poem is *Vīra*, while *Karuṇa*, *Raudra* and *Bhayānaka rasas* are depicted as minor sentiments.

Examples of *Vīra* sentiment,

जाते प्रभाते हितकारिसद्वचः

प्रोवाच सर्वान् गमनाय संयतः ।

मासे समाप्ते यदि वर्षपूरिते

युद्धं समाप्नोतु न वा समाप्नुयात् ॥ ६.१२

Examples of *Bhayānaka* sentiment,

गौरान् रक्षितुकामाऽसौ संसन् नगरपालिका ।

निवास्ये बाह्ये तान् वस्तिं होलिकावद् ददाह ताम् ॥ ४.३०

The poet has used figures of speech like *Upamā*, *Rūpaka*, *Utprekṣā*, *Svabhāvokti* and *Śleṣa* etc. Let us see an example of *Upamā*,

अस्पृश्यतां हिन्दुविधाटने परां

स्वराज्यलाभे बहुबाधिकां ताम् ।

विनाश्य चैकीकृतहिन्दुवर्गो

रराज गान्धी स तु भास्करोपमा ॥ ७.३५

Praise of river Gaṅgā in poet's word:

उच्चात् स्रवन्ती जननी तु गङ्गा

सर्वान् पुनाना निजसेवकेभ्यः।

“पण्डाभ्य” ईशस्य विशेषपुम्भ्यः

प्रादापयत्सा कलधौतराशीन् ॥ ४.१०१

Satya Vrata Shastri writes:

“ भाषा इसकी प्राञ्जल एवं मनोहर है। कथानक का सन्निवेश भी इसमें सुरुचिपूर्ण ढंग से किया गया है। निश्चय ही आधुनिक संस्कृत काव्यों में यह एक श्रेष्ठ कृति है।”<sup>194</sup>

Purshottam Lala Bhargava remarks:

“काव्ये गुणानां चयो दृश्यते। विषयस्य दृष्ट्वा काव्यमिदं सर्वथा सामयिकं वर्तते । अस्य काव्यस्य भाषाऽपि शुद्धा, सरला, ललिता च विद्यते । आख्यानशैल्या मनोहरत्वाद् भावानां च प्रभावशालित्वादस्मिन् गान्धोगौरवस्य यथार्थ दर्शनं प्राप्यते ।”<sup>195</sup>

Naval Kishor Kankar writes:

“संस्कृतसाहित्ये समुपलभ्यमानेषु साम्प्रतिकेषु गान्धिकाव्येषु तदिदं सरलातिसरलं परिष्कृतं शब्दाडम्बरशून्यञ्च वरीवर्ति काव्यस्यास्य शैली च शालिनी तरुणीव परिस्फुटलावण्या सरसा सगुणा सुललितपदविन्यासा च शोभते। भाषाऽप्यस्य सहजसुबोधा रुचिरा च चकास्ति। छन्दांस्यपि बहुविधानि मञ्जुलानि मञ्जु मनोहरन्ति। नास्त्यत्र प्राक्तनकवीनामिव गगनविहारी दूरोत्प्रेक्षाप्रवाहः। यत्र तत्र स्वतः सहजमागता सुगमा हृदयङ्गमा चोपमालङ्कृतिरेव दृष्टिपथमायाता विजयते। अत्र बहुत्र

---

<sup>194</sup> *Ibid*

<sup>195</sup> *Ibid*

कवयितुः प्रकाण्डपाण्डित्यं प्रकटयन्तः सम्प्रत्यप्रचलिता नानाभिनवशब्दा  
विचिन्त्या वैयाकरणप्रयोगाश्चापि बाहुल्येन लभ्यन्ते।”<sup>196</sup>

Kumud Tondon observes in his book:

“यद्यपि प्रस्तुत काव्य में धर्म, अर्थ, काम और मोक्ष का यथास्थान वर्णन हुआ है लेकिन कवि को सत्य, अहिंसा, अवज्ञा आन्दोलन, असहयोग आदि के द्वारा स्वतन्त्रता प्राप्ति रूप धर्म की प्राप्ति कराना ही अभीष्ट रहा है। साथ ही अपने देशवासियों के मन में देश-प्रेम की भावना जगाना, जन-जन में एकता की भावना भरना भी कवि को अभीष्ट है। प्रस्तुत विवेचन से यह स्पष्टतः परिलक्षित होता है कि “श्रीगान्धिगौरवम्” भी एक महाकाव्य ही है। इसमें रसादि भाव पक्ष एवं प्राकृतिक वर्णन अत्यधिक संक्षिप्त है, लेकिन नायक के चरित्र और छन्द योजना में जो कौशल दिखाया गया है वह निश्चय ही सराहनीय है। भाव-पक्ष एवं प्राकृतिक वर्णन संक्षिप्त दिखाया गया है वह निश्चय ही सराहनीय है। भाव-पक्ष एवं प्राकृतिक वर्णन संक्षिप्त होते हुए भी अतीव प्रभावोत्पादक एवं प्रसंशनीय है। “अतः हम बिना किसी शंका के “श्रीगान्धिगौरवम्” को महाकाव्य कह सकते हैं।”<sup>197</sup>

Shankarlal Shastri remarks:

“कवि ने अपने महाकाव्यमें सभी नियमों का प्रयोग किया है। इस रचना के माध्यम से कवि ने गांधीजी के आदर्श विचारों, अहिंसा, अस्पृश्यता, राष्ट्रीय स्वातंत्र्य का भाव व वसुधैव कुटुम्बकं जैसे मानवीय पक्षों को संजोया है। कवि सरल व प्राञ्जल भाषा के पक्षधर रहे हैं। दीर्घ समास बहुला शैली व प्रौढ पाण्डित्य के अनावश्यक दिखावे से दूर रहे हैं। लोकोक्तियों का यथास्थान प्रयोग व सर्वधर्मसमभाव का पक्ष स्पष्टतः द्योतित होता है।....ऐसे में कवि की रचना मनोरम काफी मनोरम बन पड़ी है।”<sup>198</sup>

Gayavala Lalashankar writes:

<sup>196</sup> *Ibid*

<sup>197</sup> Tondon, Kumud, *Mahātmā Gāndhī Parak Sanskrit Kāvya*, p.50

<sup>198</sup> Shastri, Shankarlal, *Rājasthān Kī Sanskrit Sampadā*, 2009

“राष्ट्रपिता महात्मा गाँधी के जीवनचरित के माध्यम से सत्य, अहिंसा, एवं सत्याग्रह की त्रिवेणी-सङ्गम का वर्णन किया है। जिसमें गाँधीवादी के साथ-साथ स्वातंत्र्य, सामाजिक क्रांति, मता, एकता, राष्ट्रियचेतन सर्वधर्मसमभाव, धर्मशिक्षा और राजनीतिपरक विचारों का वर्णन है। गाँधीजी के कार्यों का गौरव के साथ वर्णन होने से इसका नाम सार्थक है।”<sup>199</sup>

Kiran Tondon rightly observes:

इस महाकाव्य के पद्यों को कविने अनुष्टुप्, इन्द्रवज्रा, इन्द्रवंशा, उपजाति, उपेन्द्रवज्रा, दोधक, भुजंगप्रयात, मन्दाक्रान्ता, मालिनी, वंशस्थ, वसन्ततिलका आदि प्रचलित छन्दों में निबद्ध किया है; करुण, भयानक, रौद्र एवं वात्सल्य रसों के प्रभावोत्पादक सन्निवेश सहित अंगीरस वीररस का परिपाक किया है; रूपक, उत्प्रेक्षा, अनुप्रास, अर्थान्तरन्यास, दृष्टान्त, विशेषोक्ति, रूपकातिशयोक्ति, अलङ्कारो से काव्य को सजाया है; मुख, प्रतिमुख आदि पञ्चसन्धियों में भलिभाँति संगति कथानक वाले इस काव्य का नाम काव्य के नायक महात्मा गान्धी के नाम पर रखा।<sup>200</sup>

## VI.IX LAUHA-PURUṢĀVADĀNAM

*Lauha-Puruṣāvadānam* (LPV)<sup>201</sup> is composed by Shiva Prasada Bharadwaja in 1990. The poet was born in Paudi, Gadhval in Uttar Pradesh in 1978. His father's name was Hiramani and his mother's name was Kalindi Devi. His works are honored with many prizes. He has working in both tradition ancient as well as modern Sanskrit literature. He was a chief editor of *Viśwasanskritam*.

<sup>199</sup> Gayavala, Lalashankara, *Swātantrōtara Rājasthānīya Mahākāvyaṃ*, in *Sanskrit writing in Independent India*, p.67

<sup>200</sup> Tondon, Kiran, *Swātantryotar Sanskrit Sāhitya Me Mahātmā Gāndhī*, in *Post-Independence Sanskrit Literature: A Critical Survey*, p.499.

<sup>201</sup> Bharadwaj, Shiva Prasada, *Lauha-Puruṣā-Vadānam*, 1990

LPV is a historical epic poem. It is consisting of 32 cantos and 2667 verses regarding the life span of Sardar Vallabhbhai Patel. The poet has covered all the difficulties, which were faced by Sardar Patel during his life span. The poet has given the appropriate title of each canto concerning incidents which occurs in the life of Sardar Patel. The titles of cantos and number of verses are as under:

<b>Cantos</b>	<b>Verses</b>	<b>Titles of the cantos</b>
I	43	विषय-प्रवेशः
II	77	वल्लभस्य कुल –जन्मादि-वर्णनम्
III	77	तात्कालिकदेशदशा-वर्णनम्
IV	30	बाल्य-वर्णनं शिक्षा-प्राप्तिः
V	129	विवाह-वर्णनम्
VI	38	शिक्षालाभः वाक्कील-व्यवसाये च प्रवेशः
VII	62	शासनेन सह संघर्षः, विदेशं प्रति विड्वल-प्रेषणम्
VIII	61	विड्वलस्य प्रत्यागमनम्, पत्न्या व्याधिः
IX	108	पत्न्या देहावसानम्
X	67	विदेशयात्रोद्यमः
XI	73	समुद्रयात्रा-वर्णनम्
XII	110	लन्दन-निवास-वृत्तम्
XIII	62	भारते प्रत्यागमनम्
XIV	51	मातृदर्शनम्, अहमदाबाद नगरे च व्यवसायारम्भः
XV	106	नगरपालिकायाः सदस्यता गांधिना परिचयश्च
XVI	47	नगरपालिका-स्वच्छता-समिति-प्रधानता
XVII	93	चम्पारण्य-सत्याग्रहः, गांध्यनुगामिता-ग्रहणम्

XVIII	66	असहयोगान्दोलनम्
XIX	50	असहयोगः वैदेशिकवस्त्रविसर्जनम्
XX	108	वैदेशिकवस्त्र-मद्य-विक्रय-प्रत्यादेशः
XXI	48	नागपुरस्थ-राष्ट्रध्वजान्दोलनम्
XXII	35	बोरसद-प्रभुः
XXIII	76	नगरपालिका-प्रधानता
XXIV	145	बारडोली-सत्याग्रह-नेतृत्वम्
XXV	158	लवण-सत्याग्रहः, काराजीवनम्
XXVI	109	सांसदनिकायाध्यक्षता, नरीमानकाण्डं च
XXVII	119	द्वितीय महायुद्धे भारतत्यागान्दोलनम्
XXVIII	106	भारत-विभाजन-भूमिका
XXIX	120	स्वातन्त्रता-प्राप्तिः, भारतविभाजनञ्च
XXX	104	प्रसाशन-दाढ्यापादनम् संविधान-निर्माणञ्च
XXXI	162	राज्य-संघटनं हैदराबादनिग्रहश्च
XXXII	105	महाप्रयाणम्

This epic poem begins with the following verse:

आनन्द-कन्द-पद-पद्म-मरन्द-बिन्दु-

प्रस्यन्द-तुन्दिल-यतीन्द्र-मनो-मिलिन्दैः।

संसेविताय नमयामि शिरः प्रपन्न-

मन्दार-बन्धु-महसे ब्रजसुन्दराय ॥ १.१

The first canto deals with salutation to motherland, blame of wicked, praise of wise and purpose of this epic. The second canto consists of importance and glory of India, narration of Gujarat, importance of birth place of Sardar Patel, lineage of Vallabhbhai Patel. The third canto narrates the ruler of British Empire, injustice



with Indians, miserable condition of Indians, wicked behavior with Hindu and effort of Indian people to get independence. The fourth canto discusses birth of Sardar Patel, his childhood and his primary education. The fifth canto narrates search of noble girl, merit of girl, description of marriage, and rituals regarding marriage.

The sixth canto opens with arrival of Sardar Patel, wish of Sardar Patel to go to London and his practices as lawyer in Godhra, miserable condition of people and sadness of Vallabhbhai. The seventh canto starts with difficulty of Sardar Patel and application of Sardar Patel to go to foreign. The eighth canto comprises of arrival of Vitthalbhai, meeting with friends, injustice with poor, conversation between Sardar Patel and his wife, miserable condition of Sardar Patel. The ninth canto narrates the description of court, miserable condition of law, news of wife's death, and his grief. The tenth canto consists of illness and death of his brother's wife, conversation between Patel and his mother, role of women in the society and his journey by ship.

The eleventh canto deals with reflection of Sardar Patel regarding the sea, description of different cities and advent of ship in England. The twelfth canto deals with narration of England, his respect towards the foreigners, his education and his arrival in India. The thirteenth canto contains miserable condition of India and arrival of Sardar Patel in Gujarat. The fourteenth canto consists of meeting with relative, meeting with mother and conversation between them. The fifteenth canto describes his views for freedom and his membership in municipality and meeting with Gandhi. The sixteenth canto narrates corruption in municipality and

his work for the poor. The seventeenth canto consists of miserable condition of poor farmer, his statement and letter of Sardar Patel to Gandhiji.

The eighteenth canto deals with the description of world war, annoyance of Britishers to the farmers and non-cooperative movement. The nineteenth canto states incident of *Jaliāwālābāg*, insult of Madana Mohan Malaviya, establishment of Gujarat Vidyapeeth and description of vivid conference. The twentieth canto comprises of burning of foreign cloth, selling of liquor, imprisonment of Gandhi and leadership of Sardar Patel. The twenty-first canto deals with struggle between Indian and British ruler, releasing of imprisonment and happiness of strugglers. The twenty-second canto comprises of oppression of burglars in Borsad, meeting with Borsad's people with Sardar Patel and his consolatory speech. The twenty-third canto deals with love of Patel towards his children, his daughter's sacrifice for nation and his critical situation. The twenty-four canto consists of pitiable condition of farmers because of heavy tax, his valorous speech, his letter to authoritative officer and victory of farmers in Bardoli.

The twenty-fifth canto deals with appointment of Sardar Patel for Bardoli non-violence struggle, his journey, description of round table conference, fight against salt tax and his victory in non-violence struggle and his mother's death. The twenty-sixth canto consists of election of *Lokasabha*, his victory, his journey in country and fasting of Gandhi. The twenty-seventh canto deals with second World War, violence between Hindu and Muslim community, Mahmad Ali Jinna's proposal for separate country and role of Subhash.

The twenty-eighth canto comprises of slaughter of Hindu and sadness of Sardar Patel. The twenty-ninth canto deals with harassment on Sikh community, independence of India, establishment of Pakistan and speech of Sardar Patel as a home minister and killing of Gandhi. The thirtieth canto consists of illness of Sardar Patel, his development for India and constitution of India. The thirty-first canto deals with merging of states by Sardar Patel. The thirty-third canto consist of death of Sardar Patel, honoring with the title of iron man and lamentation of Indian people. The poem ends with the following verse:

स्मृतिगाऽपि यस्य सुतनूर्द्रढि-  
मानं वितनुते सशङ्कानाम्।  
अवदानमिदं सुखदं  
तस्य स्याल्लौह-पुरुषस्य ॥ ३२.१०५

Example of *Praharṣaṇī*:

उद्धूतध्वजपटसंवृताखिलाशा  
सङ्गीतैर्हरिणदृशां च वल्गुनादा।  
संसिक्तैर्विपणिपथैश्च चित्रमाल्यै-  
रभ्राजद् विपुलपुरी प्रहर्षिणी सा ॥ २१.४७

Example of *Bhayānaka* sentiment:

स्त्रियो बलात्कृता दीना बाला दीर्णाश्च वक्षसि।  
वृद्धाश्च तरुणाश्चापि पाशबन्धेन मारिताः ॥ ३.३२

An Example of moral teaching:

यं यमिच्छति विधिर्महनीयं  
कर्म कारयितुमत्र जगत्याम्।  
तं तमेव कुरुते परितप्तं  
पावके कनकवद् गुरुकृच्छ्रे ॥ ८.२३

Role of women in the society:

नारी यथैका प्रभवेदनेकान्  
बालान् हि संवर्धयितुं तथा ना।  
न वर्धयेदेकमपि प्रसक्तः  
सामर्थ्ययोगो हि तयोर्विभक्तः॥१०.६०

Personality of Sardar Patel:

स धीरो एको हि विवेकदर्शनो  
निरङ्कुशादेशगिराममर्षणः।  
क्षमः प्रसोदुं खलशासकानमून्  
पृथिव्याऽप्यविलङ्घ्यनिर्णयः॥ १६.१३

## VI.X INDIRĀJĪVANAM

*Indirajīvanam* (IJ)<sup>202</sup> is composed by Balabhadra Prasada Shastri in 1997. The poet was born in the village Sakaha-Hardoi in Uttara Pradesh on 7 October 1925. His father's name was Govind Prasada and his mother's name was Mahadevi. He has composed two epics viz. IJ and BD. It is a historical epic. IJ is consisting of 19 cantos and 717 verses. The poet has given the appropriate titles to the cantos.

Cantos	Verses	Titles of the cantos in Sanskrit
I	41	इन्दिराशैशवम्
II	31	इन्दिरायाः प्रधानमन्त्रिपदग्रहणम्
III	47	पाकिस्तानपराजयः
IV	51	प्रभामण्डलवर्णनम्
V	44	युवजनान्दोलनम्
VI	35	आपातकालवर्णनम्

<sup>202</sup> Shastri, Balabhadra Prasada, *Indirājīvanam*, 1997

VII	39	जनतापार्टीशासनम्
VIII	39	सञ्जयनिधनं, मेनकाचरितम्
IX	32	राजीवस्य राजनीतिप्रवेशः
X	31	पञ्चनदप्रदेशे हिंसावर्णनं, धर्मदर्शनम्
XI	36	आतङ्कहिंसात्यागार्थं सत्पुरुषाणां धर्मोपदेशः
XII	43	इन्दिराविशसनम्
XIII	42	इन्दिरायाः कृते श्रद्धाञ्जलिः
XIV	31	राजीवचरितम्
XV	44	राजीवचरितम्
XVI	42	लोकसभायां कांग्रेसदलपराजयः
XVII	40	विश्वनाथचन्द्रशेखरशासनपतनम्
XVII	36	विस्फोटने राजीवनिधनम्
XIX	43	काव्योपसंहारः

The epic begins with the following verse:

वाणी स्वयं ललितकाव्यकलाकलापान्,  
सूते यदीयकृपयाऽल्पधियोऽपि पुंसः।  
वीणास्वरैर्नवरसान् हृदि पोषयन्ती,  
वागीश्वरी वितनुतां मयि सा प्रसादम्॥ १.१

The first canto starts with the prayer of goddess Sarada, race of Nehru, noble deeds of Nehru family and agony of Kamala, birth of baby girl, education of Indira in abroad, death of Kamala, patience of Jawaharlal, marriage ceremony of Indira with Firoz and birth of two children viz. Rajiva and Sanjaya and death of Firoz Gandhi. The second canto consists of development of Indian, entry of Indira in politics, war of China, death of Jawaharlal, selection of Lalabhadur Shastri as a Prime

Minister, war of Pakistan, death of Lalabhadur Shastri, victory over Pakistan and Indira elected as a Prime Minister.

The third canto comprises of industrial revolution, miserable condition of poor, misery of Hindus in Pakistan, suggestion of Indira to Pakistan, announcement of war by her, her valorous speech and establishment of Bangladesh. The fourth canto narrates goodwill of Indian people, fame of Jawaharlal Nehru, sunset of Nehru era, scenario of politics in modern era, sadness of Indira and her merits. The fifth canto deals with revolution in agriculture, condition of drought, critical situation of people and agony of Indira. The sixth canto begins with opponent's imprisonment, news from messenger regarding common people, and trouble for Indira.

The seventh canto discusses about establishment of Janta Party, propogation against Indira, defeat of Indira, victory of Janta Party in election, quarrelling of ministry and resignation of Morarji Desai. The eighth canto narrates her victory in *Lokasabha* with full majority, oath of Indira as a Prime Minister, her two sons' entry in politics, death of Sanjaya, sadness of Indira and wailing of Menaka Gandhi. The ninth canto narrates dejection of Rajiva Gandhi, entry of Rajiva Gandhi in politics, talent of Rajiva, meeting of Rajiva and Soniya, marriage ceremony of them, birth of two children viz. Priyanka and Rahul and glory of Rajiva.

The tenth canto comprises of fame of India, violence in India and important role of *dharma* in society. The eleventh canto deals with beauty of India, miserable condition of India because of riots and message of non-violence. The twelfth canto consists of agony of Indira, order of ministry to control terrorism, carnage of army,

war between army and terrorist and her valorous speech in Orissa and assassination of Indira by her bodyguards and weeping of Soniya.

The thirteenth canto narrates arrival of Rajiva, lamentation of Rajiva, appointment of Rajiva as a Prime Minister, fame of Indira, his speech and tribute to Indira. The fourteenth canto deals with the characteristics of Rajiva, development made by Rajiva and visit of China and his children's education. The fifteenth canto discusses about the war between Tamil and Lanka, his negotiations and attack on him.

The sixteenth canto narrates benefits and drawbacks of politics, praise of Rajiva, and importance of referendum. The seventeenth canto states his love towards children, Rajiva declared faultless in Boforshkand, dispute of Rama's temple in Ayodhya and L.K. Advani's travelling in India. The eighteenth canto comprises of tour of Rajiva in Gujarat and killing of Rajiva with explosive bomb. The nineteenth canto narrates destruction of public in explosive, misery of his family, arrival of Rahul from abroad and sacrifice of Nehru family for the Nation. Here is the end of the epic.

The poet declares *Nehru-Yaśa-Saurabham* as a *Purvārdha* of this epic:

नेहरूयशः सौरभं काव्यं मे बहुविश्रुतम्।

राष्ट्रसंघर्षयात्रायाः पूर्वार्धमिति मन्यताम्॥ १९.४१

The epic ends with the following verse:

न च दलगतनीनिर्ताप्यसौ राजनीतिः

सरसकृतिरियं मे चारुचारित्र्यगीतिः।

सहृदयदहि वेद्या भव्यभावानुभूति-

र्भवतु कविगिरेयं मङ्गलानां प्रसूतिः॥ १९.४३

Grandeur and dignity of India in poet's word:

इयं मही कोटिसुतैः सुलालिता,  
जनैः सदा प्राणप्रणैः सुरक्षिता।  
अनेकधर्मेर्बहुजातिभिर्युताऽ-  
प्युदारसत्संस्कृतिसम्पदान्विता ॥ १०.१२

The definitions of *dharma* in the poet's word:

को नु धर्मो जनान् शास्ति वै हिंसनं,  
को नु धर्मो वदेल्लोकविध्वंसनम्।  
धर्म आमोदते लोकसंरक्षणं,  
धर्म एवाह वै राष्ट्रसंरक्षणम् ॥ ११.१६

*Vīra* is the main sentiment of this epic while *Karuṇa*, *Raudra* and *Bhayānaka* *rasas* are present as subordinate sentiments. Let us see an example of *Vīra* sentiment:

तदार्यवीरा! नरसिंहकल्पाः  
शौर्यं स्मरन्तौ निजपूर्वजानाम्।  
विदीर्यवक्षः प्रसभं रिपूणां  
रक्षन्तु राष्ट्रं प्रतिभां प्रतिष्ठाम् ॥ ३.३८

An example of *Karuṇa* sentiment:

मुखेन मामेति करेण तौ स्वयं,  
निवारयन्ती परितः प्रहारतः।  
विदीर्णगात्रा क्षतजाभिरज्जिता,  
पपात भूमौ मृदुवल्लरीव सा ॥ १२.३७

The poet has used figures of speech like *Upamā*, *Arthāntaranyāsa*, *Utprekṣā* and *Dṛṣṭānta*. Let us see an example of *Arthāntaranyāsa*:



तथापि तेषां दमनात् प्रतिक्रिया,  
दुरत्ययाभूदपि दारुणा भृशम्।  
घृताहुतिर्वह्निमुखे समर्पिता,  
भवेत्तमुत्तेजयितुं न शान्तये ॥ १२.१६

The poet himself writes:

“अस्मिन् काव्ये न केवलमिन्दिराराजीवचरितम् अपितु समाजदर्शनं चापि  
प्रस्तुतम् अत्र राजनीतिधर्मप्रजातन्त्रनियतिभवितव्यता अपि व्याख्याताः  
सन्ति। मानवीयमूल्यानां महत्त्वं राष्ट्रस्य गरिमा, तत्कृते भारतीयजनानां  
समर्पणभावना अपि प्रकाशिताः सन्ति। समाजे विकृतराजनीतेर्नर्तनम्  
हिंसायास्ताण्डवं स्वार्थप्रवृत्तिः यदि शब्दचित्रैरत्र प्रस्तुतानि सन्ति तथैव  
मानवजीवनस्य क्षणभंगुरता त्यागस्य महत्त्वं राष्ट्रियजीवनं चापि सन्मार्गदर्शने  
प्रभावयन्ति”<sup>203</sup>

Krishna Kanta Shukla says:

“संक्षेपतो महाकाव्यमिदं जागरुकदृष्ट्या विरचितं राजनीतिप्रधानं  
महाकाव्यमस्ति। युगबोध-राष्ट्रियता-देशभक्तीनां त्रिवेणीदं सर्वतः  
पावयति।”<sup>204</sup>

## VI. XI VAINĀYAKAM

*Vaināyakam*<sup>205</sup> is composed by Gajanan Balakrishna Palsule in 1998. The poet was born on 1 November 1921 in Satara in Maharashtra. He obtained Ph.d degree on the topic of ‘*Roots of Sanskrit literature*’ in 1957.

He is an erudite scholar as well as good researcher. He is not only the knower of Sanskrit language but expert in Marathi too. He is an expert in every branches of

<sup>203</sup> *Ibid.*, p.iv

<sup>204</sup> *Ibid.*, p.xxxviii

<sup>205</sup> Palsule, Gajanan Balakrishna, *Vaināyakam*, 1998.

Sanskrit and hence his works are evidence of it. He was honored with prestigious awards, prizes as well as medals and with *Rashtrapati Purashkara*. He was born in the village of Bhagur. He has lost his mother at the age of nine. He acquired love from another mother *viz.* Yashoda, who is the wife of his elder brother.

He showed his brilliance from in his childhood. When observing the missing front pages of the book on the history of Arabs he remarked that the book on front-pages of all histories are untraceable. He completed primary education from the Nasik and higher education from Pune. The sacrifice of Chaphekar left an imprint on his mind to the extent of making him undertake a vow in front of the goddess to continue to attack the enemies until the country achieved independence.

He has composed two biographies *viz.* ‘*Vaināyakavīrgātha*’ and ‘*Vivekānanda-caritam*’. He was the chief editor of ‘*Bhāratvani*’ Patrika. *Vaināyakam* is a mirror of emotions, sentiment as well as feelings of Veer Savarkara, the great revolutionary and an equally great visionary. Every canto begins with the new story of his life. *Vaināyakam* is consisting of 25 cantos and 3029 verses. The poet has given the titles to the cantos:

Canto	Verses	Title of the canto
I	88	भवो हि राष्ट्राभ्युदयाय
II	84	प्रतिज्ञा
III	111	सीमोल्लङ्घनम्
IV	200	शत्रुशिबिरे प्रवेशः
V	49	शत्रुशिबिरे स्वातन्त्र्ययुद्ध-स्मृतिमाननम्
VI	100	शस्त्राधिगमः

VII	102	मदनलाल-हौतात्म्यम्
VIII	134	आकुलाः, सागर! प्राणाः
IX	49	आपूच्छामहे...पुनर्दर्शनाय
X	53	हनूमत्-प्लुतिः
XI	101	जीवितद्वयात्मकं निर्वासनम्
XII	182	अन्दमान-वनवासारम्भः
XIII	99	प्रथमं महायुद्धम्
XIV	197	पुनरागमनम्
XV	99	स्थानबद्धस्य समाजसुधारणा
XVI	280	हिन्दुसभा-नेतृता
XVII	167	महायुद्धम्, १९४२ आन्दोलनं च
XVIII	157	ग्रहणग्रस्तः अरुणोदयः
XIX	62	रक्तरञ्जितं स्वातन्त्र्यम्
XX	182	अभियोगः
XXI	132	अभिनवभारत-विसर्जनं, सिन्धुसूक्तं च
XXII	175	“हिन्दुहृदयसम्राट्” हिन्दुसंघटकः
XXIII	84	मृत्युंजय-वीर-पूजा
XXIV	72	भारतस्य जयपराजयौ
XXV	70	आत्मार्पणम्

The epic begins with the following verse:

अज्ञानतिमिरव्रातोच्छेदिनीमुषसं पराम्।

देवीं स्वतन्त्रतां वन्दे चित्कलां पारमेश्वरीम्॥ १.१

The poem ends with the following verse:

वाराणसी मे सकला धरित्री

जगत्-त्रयं मे च निवासभूमिः।

इत्थंमतेर्वीरविनायकाद्धि

को वाऽधिको विश्वकुटुम्बवादी? ॥ २५. ७०

In the beginning of this poem author has portrayed the good qualities of Savarkara in *Anuṣṭup* metre. Let us see an example of it:

महासत्त्व- महाधैर्य-महावीर्योपशोभितम्।

त्यागस्य चरमां सीमां तितिक्षायाश्च दर्शकम् ॥ १.९

In this epic at various places, we have clearly seen the command of poet over the Sanskrit language as well as literature, so he clearly and directly quotes the sentence of *Raghuvamśa*, *Bhagvatgītā* and *Kumārasaṁbhavam* and so on. Let us see the example of it, in the poet's word;

न रावणः क्वापि बहिः स्थितोऽस्ति

सर्वस्य चासौ हृदि संनिविष्टः।

तथापि वक्तृत्वमपूर्वमासीत्

इत्थं महात्मा ह्युपसंजहार ॥ ८. ४७

The second line of above verse is spoken by Lord Krishna in *Bhagvadgītā* in this manner, now we have clearly marked this line as explained by the poet in his poem as first line of verse;

सर्वस्य चाहं हृदि संनिविष्टो

मत्तः स्मृतिर्ज्ञानमपोहनं च।

वेदैश्च सर्वैरहमेव वेद्यो

वेदान्तकृद्वेदविदेव चाहम् ॥ भगवद्गीता १५.१५

Satyavrat Shastri observes:

“The *Vainayaka* is one of the finest of the poetic creation in Sanskrit, absorbingly interesting in its theme, exquisitely

charming in its poetic matrix and highly innovative in its artistic presentation. Palsule had added through it a yet another fragrant flower to the expanding grove of modern Sanskrit poetry for which he deserves full plaudits.”<sup>206</sup>

Indu Deshpande rightly says:

“In the modern society in which Sanskrit language is set aside, Dr. Palsule’s triumph to write such a vast work is no doubt praiseworthy. What made Dr. Palsule to write *Vaināyakam* is his admiration for two things, namely his love for Sanskrit language and the great character of Savarkar. Due to this reason Dr. Palsule has also translated many works of Savarakar from Marathi to Sanskrit...The language is fluent, simple, ornamental, and metrical. The author follows the path shown by the great authors like Asvaghosa, Kalidasa, etc. At some places the language shows the impact of Marathi as regards to words and expressions.”<sup>207</sup>

Here ends the sixth chapter of the thesis. In the next chapter, we will discuss about the miscellaneous *mahākāvyas*.

\*\*\*\*\*

---

<sup>206</sup> *Ibid*, pp.9-10.

<sup>207</sup> Deshpande, Indu, *Post Independence Sanskrit Mahakavyas in Maharashtra*, in *Post Independence Sanskrit Literature: A Critical Survey*, p.146