

CHAPTER – II

MAHĀKĀVYAS BASED ON THE RĀMĀYAṆA

Vālmīki's *Rāmāyaṇa* is undoubtedly a superb poem of high literary value. The *Rāmāyaṇa* is the great grand epic of ancient India. It is the first poetical work of purely human origin. It is the mirror of the highest ideals of Hindu culture and civilization. It is written by Maharshi Vālmīki. The whole story revolves around Lord-Rāma – the king of Ayodhyā and how he defeated the demon king Rāvaṇa. It is about the victory of good over evil. The original manuscript was written in Sanskrit. Later on, Saint Tulsīdāsa wrote it in the form of poetry in Hindi. Kāmban has written it in Tamil in South India while Kīrtivāsa has written it in Bengali. This epic teaches us truthfulness, obedience, honesty, devotion, sacrifice, and commitment. Modern poets have written many *mahākāvyas* on the theme of the *Rāmāyaṇa*. Brief descriptions about all those *mahākāvyas* are given below.

II.1 URMILĪYAM-MAHĀKĀVYAM

Urmilīyam-mahākāvyam (UM) is composed by Narayana Shukla in 1973. The poet has given the information about himself through the verses at the end of the epic:

शरदर्तुनन्दैकमिते सुसंवत् चैत्रे सिते द्वादशिके तिथौ श्रीः।
श्रिताजिकुक्षेः कमलेशशुक्लात् नारायणोऽभूच्छमिनो द्विजाग्र्यात्॥
प्रान्तोन्तरे देवरिया जिलाया खोण्डाऽमिधे संवसथे निवासी।
सोऽहं व्यधां काव्यमिदं नगाक्षि शून्याक्षिके विक्रमराज्यवर्षे॥

UM is divided into 17 cantos on the life span of Urmilā who is the wife of Lakṣmaṇa. The heroine of this epic is Urmilā. Maithili Sharana Gupta takes the theme of this *mahākāvyā* for the Sāketa poem, which is composed in Hindi. This

epic consists of various descriptions of Janakapurī, birth of Urmilā, birth of Sītā, marriage of Urmilā with Lakṣmaṇa, arrival in Ayodhyā, Rāma's departure for forest, birth of Lava and Kuśa, birth of Chandraketu, marriage of Chandraketu, victory over the king of Kuru, ruler of Aṅgada on the kingdom of Aṅgadiya who is brother of Chandraketu and so on.

The language of this epic is very simple and lucid. Original work is not available to me. This above information is taken from the book *Sanskrit Mahākāvyaon kā Samālochanātmaka Adhyayan*⁷³, written by Rahash Vihari Dwivedi. Some examples of this epic are as under:

Description of the life of common people in poet's word:

कृषौ रताः कर्षकराः सभृत्या लुनन्ति शष्पानि मृदं कृषन्ति ।
चयन्ति घासान् मृदुगायनास्ते गदन्ति हास्यानि मिथः सुखानि ॥

Description of cows in the season of monsoon:

मेघाच्छन्ने नभसि पवनो रुढतोयः प्रवाति
चुम्बत्याशां रविरपि भयात् क्षीणकान्तिं प्रतीचीम् ।
गावो वत्सा विकृतवदना वेपमानाः स्ववासं
क्लिन्नाः पान्थाः झटिति शरणं याचमानाः प्रयान्ति ॥

II.II SĪTĀ-CARITAM

Sītā-caritam (SC)⁷⁴ is an important *mahākāvya* in modern Sanskrit Literature. Rewa Prasad Dwivedī has composed SC in 1975. The poet is well known among the Sanskritists both as an outstanding poet and as an erudite scholar. He was born in 1935 at Nadanera village situated in the bank of the holy river Narmada also

⁷³ Rahash Vihari Dwivedi, *Sanskrit Mahākāvyaon kā Samālochanātmaka Adhyayan*, pp.402

⁷⁴ Dwivedi, Rewa prasad, *Sītā-caritam*, 1975

known as Reva near Bhopal of Madhya Pradesh. He lost his parents Pt. Narmada Prasad and Shrimati Laksmi Devi at the age of eight. After completing his primary education in Madhya Pradesh, he went to Varanasi with an aim to learn Sanskrit language and literature. After completing his education, he was appointed as a lecturer in Sanskrit Mahavidyalaya in Banaras Hindu University. He attained very high proficiency not only in literature and poetics, but also in different branches of Indian philosophy.

SC is based on the *Uttarakāṇḍa* of the *Rāmāyaṇa* i.e. later life of Sītā. It comprises of 10 cantos and 692 verses. The poet has given the title to each canto. The titles of cantos are as under:

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

The *Mahākāvya* begins with the following verses:

विभूष्य पौलस्त्यशिरोमिरैश्वरं

वपुर्भुवं, तत्सुतया तथा निजम् ।
वनव्रतान्ते भगवान् रधूद्वहः
सहानुजाभ्यां नगरं स्वमीयिवान् ॥ १.१
स रामनामा भगवान् स मानव-
स्तथा च कश्चिद् भरतेतिनामभाक् ।
विनिर्ममाते मिलितौ, हिमाचलो
महोदधिश्चापि यथाऽऽर्यभूमिकाम् ॥ १.२

The first canto begins with the praise and glory of Rāma while he had come back to Ayodhyā along with his wife Sītā and brother Lakṣmaṇa, after completing his fourteen years of 'Vanavāsa'. The second canto opens with the happiness of Rāma seeing the natural beauty from the window. A spy came to him and informed to Rāma about the public rumors about Sītā. Having heard from him about her, Rāma lost his consciousness and thought about his duty. He knows about the purity of Sītā though for the happiness of public, he decided to leave Sītā in the forest. Having heard the decision of Rāma, everyone was worried about Sītā. Here ends the second canto of the poem. The third canto begins with lamentation of Sītā in front of Rāma. Rāma ordered his brother Lakṣmaṇa to leave Sītā in the forest.

The fourth canto begins with meeting of Sītā and her sister Urmilā in which her miserable condition described, which leads to *Karuṇarasa*. Having seen the condition of Sītā her three sisters were ready to go with her but Sītā did not give permission to them. Pursuing the order of Rāma, Lakṣmaṇa leaves Sītā in the forest. In the fifth canto, having left Sītā in the forest Lakṣmaṇa returned. Here we find the description of forest. Then difficulties of Sītā in forest, her pregnancy, birth of her two children and meeting of Vālmīki etc. are described in fifth canto.

In the sixth canto the beauty of her children, beauty of Vālmīki's *Āshrama* and nourishment of her children with difficulties are described in *Karuṇarasa*. The seventh canto deals with the narration of *Upanayana* ceremony of Lava and Kuśa. After completing ceremony of Lava and Kuśa, Sītā sent them to Vālmīki for their education. On other side, Rāma performed *Aśvamedha* sacrifice and leaves the horse in the country. After completing his education both Lava and Kuśa move in the forest and see the notice hanging on the neck of the horse. Having seen they caught the horse and keep with them. Because of that the battle starts.

In the ninth canto, on the order of Vālmīki, children surrender their weapons and bow down to Rāma. Then the assembly was called by Rāma wherein he invited the poet. There Vālmīki argues about the purity of Sītā. Having heard the argument of Vālmīki, everyone realized their mistake along with family of Rāma. He appreciates the view of Vālmīki and starts searching for Sītā. The tenth canto deals with searching of Sītā and Sītā comes in front of Rāma. With folded hands she bows down to Rāma and with the permission of Rāma, Vālmīki and Vaśiṣṭha, she enters into the neather region. Here ends the poem with the following verse.

मातुः काम्याञ्चन सरसिजाभ्यां कृतिर्मेदर्पितेयं

यन्माध्वीकं व्रजति लिपितां विश्व-काव्य-प्रबन्धे ।

अर्थत्रैधं दलपरिमलोल्लासिनी केसरश्री-

धत्ते यत्र, श्रयति पदतां किञ्च सा हंसकोक्तिः ॥ १०.८२

The poet has described the beauty of Vālmīki's *āshrama*. Some examples of it are as under:

इह सनक-सनातना हि सर्वे मुनिशिशवो गिरिजारमाश्च कन्याः ।

शुकभरतभगीरथा युवानो मम पितरः स्थविराश्च हन्त सर्वे ॥ ६.१९

अधि-तमसमथाधि-गङ्गमस्मिन्नृषिकुलमस्ति समाधिनाशिताधि।

क्वनु खलु कविना स्वधाम कार्यमिति मतिरित्र हि निश्चितं प्रयाति॥ ६.२१

The poet has nicely portrayd various figures of speech like *Rūpaka*, *Utprekṣā*, *Atiśayokti*, *Dīpaka*, *Vyatireka*, *Dīṣṭānta*, *Apanhuti*, *Nidarśanā*, *Viśama*, *Yamaka* and others. Let us see the example of *Dīṣṭānta*:

पूरुषोऽग्निपरमाणुरप्चितिः

सत्प्रियैव ननु तत्र, तां विना।

नाम-रूप-कलना-प्रसूरियं

संहितापि ननु कच्छपीपयः॥ ३.६४

Example of *Yamaka*:

कविरिमामुपकर्ण्य सरस्वती-

मतितरां विशदोऽभवदात्मनि।

अनुशयः कलुषस्य विनिष्क्रयः

सुजनताऽजन-तापरुचिश्च यत्॥ १०.६०

The poem contains many good sayings. Some verses are cited here to bring home the fact:

भवति विरलसंहतेः सदैव

द्युतिमहतोपि जनस्य शत्रुशातः।

इति वददिव दीपकं तमांसि

शिरसि बभार रवौ गतेऽस्तगर्भे॥ ७.५०

The main sentiment is *Karuṇa*, while *Vīra* and *Śṃgāra* are used as subordinate sentiments. An example of *Karuṇa* sentiment:

वरटामिव वारिदावली तरला साश्रुजला च सा सती।

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

Example of *Vīra Rasa*:

क्व रथाः क्व च मत्तेभाः क्व हयाः क्व च पत्तयः।

इति यत्र न योद्धारोऽबुध्यन्त कृतबुद्धयः॥ ८.२९

क्व तलं क्व जलं क्व द्यौः क्व ग्लौः क्वाग्निः क्व भानुमान्।

इति यत्र न धूलीनां पटले प्रत्यपद्यत॥ ८.३०

The poem is characterised by long compounds. The poet uses various figures of speech and metres. It is a small *mahākāvya* still it is an important contribution. It is available with Hindi translation. The poet selected Sītā as a heroine while Rāma, Lakṣmaṇa, Vālmīki and others are described as minor characters. Therefore, the poet goes against existing rules given by the poeticians like Viśvanātha. So the poet makes an innovation and gives rise to a new trend in Sanskrit Literature.

Let us see the example of *Gauḍī* style,

सुतयुगतनुकान्तिरूपसाम्यादतिशयभर्तुगतान्तरापि सैषा।

प्रतिदिननिजकृतत्यलग्ना लघु तु कदाचन सालसेक्ष्यतां नु॥ ६.४०

In the preface, Satkari Mukhopadhyaya writes:

“The philosophy of Indian life and the ideal of Indian polity have very well been depicted in the poem. To achieve his purpose the poet has re-adjusted and re-arranged the theme, but in doing so, he has only followed the path of the great poets like Kālidāsa and Bhavabhūti. He has also adduced new interpretations to some phenomena: as for instance, he interprets Sītā’s entering the womb of the earth as attaining to *avyutthāna samādhi* by Yoga and then being buried, according to the custom of the Indian Yogis, by the great sages as Vaśiṣṭha, Janaka, Vālmīki, etc. Sītā of this epic is not only the ideal of

devoted wife but she is a noble woman who is ready to sacrifice all her happiness even life, for the welfare of the universe.”⁷⁵

C.D. Deshmukha writes:

“The theme of the epic is well chosen and its presentation is competent. The poet has portrayed Sītā as a living and noble-souled character than Kālidāsa in his 14th Sarga of *Raghuvamśa*. The poet has shown all round skill in poetic art through the authority in Grammar, prosody, Ideal expression of emotions and the depth in thoughts. Really the goddess of learning appears to be performing dance on the tongue of the poet”⁷⁶

Abhiraja Rajendra Mishra writes in his research paper:

“सीताचरितम् निश्चय ही ध्वनिकार के निकष पर “तुल्यदेहवत्” काव्यसंवाद की कोटि में आता है। अतः वाल्मीकीय रामकथा का पुनरावर्तन करते हुए भी, कवि के वैयक्तिक प्रतिभाप्रकर्ष के कारण सर्वथा मौलिक प्रतीत होता है। इस महाकाव्य की गुणवत्ता को समीक्षित करते हुए प्रो. राधावल्लभ त्रिपाठी ने सर्वथा उचित लिखा है कि “उत्तरसीता” में प्रकरणवक्रता तथा प्रबन्धवक्रता सविशेष है। इसमें राष्ट्रदेवी के रूप में सीता का गरिमामय चित्र अंकित है।...उत्तरसीताचरितम् के सन्दर्भ में प्रो. त्रिपाठी का यह कथन भी अत्यन्त सटीक एवं मर्मस्पर्शी प्रतीत होता है- पूरी कथा की परिकल्पना और प्रस्तुति एक तेजस्वी और सबल राष्ट्र के निर्माण दृष्टि से यहाँ की

⁷⁵ *Ibid.* p. 8

⁷⁶ *Ibid.* p. 11

गई है। सीता अपने संकल्प, त्याग और मूल्यबोध से जिन तेजस्वी पुत्रों का चरित्र-निर्माण करती है, कवि उन्हें इस राष्ट्र का भविष्य देखता है।”⁷⁷

Sadasiva Dwivedi remarks:

“महाकाव्य में कवि ने अनेक सामाजिक विषयों को उकेरा है। यहाँ चित्रित है भारतीय समाज का सच्चा स्वरूप तथा आदर्श के विपरीत किये गये व्यवहार के विरुद्ध उठने वाले क्रान्तिकारी स्वर। इस महाकाव्य में पाये जाने वाले सामाजिक चेतना के तत्त्वों प्रमुख हैं – समाज का लक्षण, समाज एवं राजनीति में सत्य की प्रतिष्ठा, दाम्पत्य, नारीजागरण, समाजसेवाव्रत, भारतवर्ष की सामाजिक शिष्टता, भारतीयता, शिक्षानीति, छात्रानुशासनम् आदि समाज से जुड़े विषयों का विशद विवेचन प्राप्त होता है।”⁷⁸

Sunita Keshari observes in his research paper:

“रेवा प्रसाद द्विवेदी द्वारा रचित “सीताचरितम्” आदर्श महाकाव्य के समस्त गुणों से परिपूर्ण है इसमें कवि ने दस सर्गों में देवी सीता के पवित्र चरित्र को जीवन्त किया है। कविवर द्विवेदी सरस काव्य निर्माता हैं। रस मधुरता उनकी विशिष्टता है। उन्होंने रस संयोजन व्यापार सर्वत्र स्वाभाविकता को प्रश्रय दिया है। उनकी कविता में सभी तत्त्व सरस, प्राणवन्त, स्वभाविक एवं आह्लादक है।”⁷⁹

II.III ŚRĪMAT-SĪTĀ-RĀMĀNJAÑEYAM

⁷⁷ Mishra, Rajendra, ‘Uttarapradesh me Prāṇit Svāntantrotara Sanskrit Mahākāvya: Ek Samīksha’, Post Independence Sanskrit Literature: A Critical Survey, p. 207.

⁷⁸ Dwivedi, Sadasiva Kumara, *Ādhunik Sanskrit kāvya Me Sāmājīk Chetana*, p.68

⁷⁹ Keshari Sunita, *Sītā-caritam Kā Nirveda Mādhurya*, Arvachina Sanskrit Sahitya Dasha Evam Disha, p. 141

Śrīmat-Sītā-Rāmānjaneyam (SSR)⁸⁰ is composed by Arka Somayaji in 1984. He has given biographical notes in some verses:

आन्ध्रेषु प्रथितं विराजति पुरं गोदावरीतीरगं
श्रीमद्राजमहेन्द्रमित्यभिहितं यस्यान्तिके वर्तते।
ग्रामः श्रीवलिचेरुनाम विबुधैर्देदीप्यमानश्चिरं
यत्राऽऽसीन्मम जन्म यत्र निगमा जीवन्ति चाऽद्यावधि॥
माता मे मङ्गमाम्बा सततमपि पतिं सेवमाना च तद्वत्
दुर्गा देवी भजन्ती निजतनुमनयत् सेव्यसेवां दधाना।
पूज्यो बापार्यनामा श्रुतविहितपथे सञ्चरन् मे पिताऽऽसीत्
मातापित्रोस्तयोर्मे पदभजनमहो बाल्य एव व्यरंसीत्॥⁸¹

Arka Somayaji learnt Sanskrit literature in his childhood. Not being satisfied by this traditional lore alone, he exerted also in the modern system of education, wherein he procured a Doctorate in Astronomy. He wrote erudite commentaries on Bhāṣkara's *Siddhānta-Śiromanī* in both English and Sanskrit, which procured him the coveted presidential Award too. This work is dedicated to Śrī Kañchi Kāmakoti Śaṅkrācārya:

श्रीकाञ्ची कामकोटि प्रथितजगती देशिकश्रीपदाब्ज-
द्वंद्वं द्वंद्वाभिभूत्यै प्रणमति शिरसा सोमयाजीत्यसौ यः।
अन्तेवास्येव दूरे तिरुपतिनगरे विद्यमानोऽपि तस्मात्
स्मारं स्मारं यतीशान् पुलकितवपुषा भक्तितो मोमुदीति॥⁸²

SSR is consisting of 15 cantos and 921 verses. The poet has not given the titles to the cantos. The theme of SSR is taken from the *Rāmāyaṇa* (especially from

⁸⁰ Arka, Somayaji, *Śrīmat-Sītā-Rāmānjaneyam*, 1984

⁸¹ *Ibid.* p.v

⁸² *Ibid.* p.ii

Sundarakāṇḍa), a great and first epic poem of Indian culture and civilizations. SSR comprises of a heroine and two heroes i.e. Sītā, Rāma and Añjaneyam (Hanumān) respectively. SSR is available with English translation. The story of this epic begins from the Rāma's arrival in the forest and ends with the coronation of Rāma after returning from Ayodhyā, getting the victory over the Laṅkā.

This epic poem begins with the following verse:

श्रीमान् रामो गतवति गुहां राज्यपट्टाभिषिक्ते

सुग्रीवे स्वैः सह कपिवरैः लक्ष्मणेनाऽनुयातः।

वर्षारम्भादगतिकतया माल्यवत् पृष्ठदेशे

वासं चक्रे जनकतनयाविप्रयोगार्तचित्तः॥ १.१

The first canto begins with advent of Rāma on mountain Mālyavān, description of forest. The second canto consists of agony of Rāma, searching of Sītā, pitiable condition of Sugrīva, Lakṣmaṇa's advent near Sugrīva, anger of Lakṣmaṇa, Lakṣmaṇa's request to Sugrīva to meet Rāma. The third canto deals with arrival of Sugrīva near Rāma, searching of Sītā by monkeys, whole story of Vālī was narrated by Sugrīva to Rāma and the challenge was accepted by Hanumān to cross the ocean. The fourth canto consists of arrival of Hanumān in Laṅkā and description of Laṅkā. The fifth canto opens with beauty and architecture of Laṅkā, grandeur of Rāvaṇa's palace, description of Rāvaṇa, and description of Laṅkā's gardens.

The sixth canto starts with the beauty of *Aśokavāṭkā*, beauty of Sītā, arrival of Rāvaṇa and conversation between Rāvaṇa and Sītā. The seventh canto deals with description of demons, Rāma's merit described by Sītā and scholarship of Hanumān. The eighth canto consists of story of Daśaratha narrated by Hanumān,

which occurs in Ayodhyā, reaction of Sītā hearing the story of Hanumān, Sītā's happiness having recognized the real identity of Hanumān. The ninth canto deals with the summary of *Ayodhyākāṇḍa* narrated by Hanumān, conversation between Sītā and Hanumān regarding the condition of Rāma and Lakṣmaṇa. The tenth canto consists of destruction of *Aśokavāṭikā*, anger of Rāvaṇa, battle between Indrajīt and Hanumān, bounding of Hanumān, description of Hanumān in front of Rāvaṇa, burning of Laṅkā, consolation of Sītā and Hanumān's departure to Rāma's camp.

The eleventh canto deals with arrival of Hanumān in Rāma's camp, description of Madhuvan garden, information about Sītā given by Hanumān to Rāma and Rāma's happiness. The twelfth canto deals with lamentation of Rāma, consolation of Lakṣmaṇa, Sītā's agony narrated by Hanumān. The thirteenth canto begins with advice of Vibhīṣana to Rāvaṇa, Rāvaṇa addressing the assembly, insult and exilement of Vibhīṣana, anger of Kumbhakarṇa on Rāvaṇa, advice of Kumbhakarṇa, and surrender of Vibhīṣana to Rāma. The fourteenth canto consists of meeting of Vibhīṣana with Rāma, construction of bridge, Rāma's arrival in Laṅkā along with his army, arrival of Rāvaṇa's spy, announcement of war and death of Rāvaṇa. The fifteenth canto deals with the returning of Rāma to Ayodhyā, coronation of Rāma, happiness of people. Here the poet declares the end of the poem with following verses:

वाल्मीकिर्भुवि कवितावने चुकूज

श्रीरामेत्यतिमधुरं पदं पिको यत् ।

मर्त्यानाममृतमिदं भजन्तु तजज्ञाः

संसारं जनिमृतिदुःखदं तरीतुम् ॥ १५.३६

Poet's scholarship in astrology clearly is defined here:

किं वैतस्या उपपदगतौ जातके सौरिराहू
नो चेदेवं कथमिव गता रामभद्राद्वियोगम् ।
दुष्टैः खेटैरपि नरपतिः यद्विपद्येत रामो
नेष्टे रोद्धुं निजविधिमपीत्येवमूहं स यातः ॥ ६.१३

Example of *Vīra* sentiment:

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

Example of autumn season:

सस्यश्यामा धरणिरभवत् वृष्टिवाताश्च शान्ताः
मेघापाये पतिमुपगता भाति तुष्टा त्रियामा ।
कर्पूरन्ती नयनयुगले मानुषाणां समेषां
पृथ्वी सर्वा सहगिरिवनं हासरम्येव भाति ॥ २.१६

Description of Rāvaṇa:

आस्तां बाहू क्षितिभृति यथा दीर्घनागौ लसन्तौ
तस्योदण्डौ द्विरदकरवत्पीनवृत्तौ भवन्तौ ।
इन्द्रं जित्वा निजजयमिवोद्घोषितुं संवहन्तौ
वज्रप्रोतौ कनकवलयौ सर्वतो दीपयन्तौ ॥ ५.३७

Description of Laṅkā in poet's word:

लङ्का साऽभूत् गिरिशिखरगा स्वर्गशोभां दुहाना
रक्षोवीरैरनिशमभितो रक्ष्यमाणेव सर्पैः ।

कान्तेवाऽऽसीदुपवनलताशोभिता हासयुक्ता

प्रासादैर्या गगनतलगैरम्बरं चुम्बतीव ॥ ४.४५

Suryanarayana Shastri observes:

“The virtue of this work is the mellifluous style embellish in many ways. What is more, to me as a Sanskrit grammarian, the flawless style, rhythmic diction, and the spontaneous rhetoric have been galvanizing attributes of the *Kāvya*. Shri Somayaji has exhibited his own erudition in other branches of learning, which has given a speciality to the work. Versification in the melodious *Mandākrāntā* metre has added flavour unto gols as it were.”⁸³

S. Ranganath remarks:

“The author has introduced some of the significant *mantras* uttered during the marriage ceremony and has interwoven them in the story as to help comprehend their import easily. He has drawn a lot from Hindu Astronomy to illustrate the points convincingly. Though some stanzas have similarity from Vālmīki *Rāmāyaṇa*, the way the poet has transformed the thought without affecting the original meaning with new words is something to be admired.”⁸⁴

II.IV ŚRĪ-RĀMA-CARITAM

Śrī-Rāma-caritam (SRC)⁸⁵ is composed by two poets Godavarma and Koccuṇṇirajah in 1985. They were great scholars and poets of Sanskrit. SRC is

⁸³ *Ibid.* pp.xiii-xiv

⁸⁴ Ranganath S., *Post Independence Sanskrit Epics*, pp.202-203

⁸⁵ Godavarma and Koccuṇṇirajah, *Śrī-Rāma-caritam*, 1985

divided into two parts *Purvabhāga* and *Uttarabhāga*. The first part is consisting of 2916 verses and 32 cantos. The second part is consisting of 493 verses and 8 cantos. The epic poem is consisting of 40 cantos and 3409 verses. The hero of SRC is Rāma and other charecters are Sītā, Lakṣmaṇa, Sugrīva, Vālī, Hanumān, Vibhīṣana, and Rāvaṇa. The theme of this epic is taken from the *Rāmāyaṇa*. The poet has changed the metre at the end of each canto. The titles of cantos are as under:

Canto	Verses	Titles of the cantos in Sanskrit
I	88	रामादिकुमारजननम्
II	94	सीतादिविवाहः
III	97	सीतारामकामलीलावर्णनम्
IV	102	वसन्तादिऋतुषट्कवर्णनम्
V	95	उद्यानवर्णनम्
VI	99	सन्ध्याचन्द्रोदयवर्णनम्
VII	94	रात्रिप्रभातसूर्योदयवर्णनम्
VIII	111	रामादिवनगमनम्
IX	72	रामादिवनवासः
X	94	शूर्पणखातिरस्कारः
XI	69	सीतापहरणोपक्रमः
XII	127	सीताकेशादिपादान्तवर्णनम्
XIII	97	सीतापहरणम्
XIV	99	सीताविलोभनम्
XV	86	रामप्रलापः
XVI	90	सुग्रीवसख्यम्

XVII	98	बालिवधः
XVIII	104	सीतान्वेषणोपक्रमः
XIX	90	चतुर्दिगन्तविवरणम्
XX	55	हनूमत्सन्देशः
XXI	95	सीतान्वेषणम्
XXII	98	लङ्कापर्यवेक्षणम्
XXIII	96	सीतादर्शनम्
XXIV	93	हनूमत्सीतासंवादः
XXV	131	अशोकवनिकाभङ्गः
XXVI	114	लङ्कादहनम्
XXVII	91	रामसान्त्वनम्
XXVIII	101	युद्धयात्रा
XXIX	74	युद्धारम्भः
XXX	93	कुम्भकर्णादिवधः
XXXI	98	रावणवधः
XXXII	98	रामाभिषेकः

उत्तरश्रीरामचरितम्

Canto	Verses	Titles of the cantos
I	64	इन्द्रजित्पराक्रमवर्णनम्
II	63	जनकादिराजप्रतिनिवर्तनम्
III	52	उद्यानकीडावर्णनम्
IV	50	रात्रिवर्णनम्
V	97	सीतापरित्याग
VI	52	लवणासुरवधः

VII

49

शम्बूकवधः

VIII

66

रामादिस्वपदप्राप्तिः

The poem begins with the praise of Rāma who is the incarnation of lord Krishna.

The Poem begins with the following verse.

अस्ति त्रयाणां जगतां निदानं

नारायणो नाम सुराधिनाथः।

विराजमानः फणिराजतल्पे

पीयूषमानाविव कृष्णसारः ॥ १.१

The first canto deals with the episode of Rāma's birth. The second canto describes about the marriage ceremony of Rāma and Sītā. Both in first and second cantos we see the summary of *Bālakāṇḍa* of *Rāmāyaṇa*. The third canto shows how Rāma slowly overcame Sītā's initial shyness and timidity. Beginning with the third, the poet spends five full cantos to give different descriptions like honeymoon of Rāma and Sītā, description of six seasons, description of garden, description of nightfall, moonrise, night, and dawn etc. given by the poet up to seventh canto. The influence of the third and eighth cantos of *Kumārasaṁbhava* of Kālidāsa is clearly visible here. The eighth canto contains a description of Mantharā who is moving the mind of Kaikeyī, Kaikeyī's words to Daśaratha, Daśaratha's answer, Kaikeyī's two boons and condition of Daśaratha are described in this canto. We clearly see that eighth canto is an abridged version of *Ayodhyākāṇḍa*.

Next canto comprises of *Araṇyakāṇḍa*, wherein the poet describes the episode of Rāma's departure for the forest, Bharata's arrival in Citrakūṭa, the union of Rāma and Bharata. Moreover, Rāma has left for Daṇḍaka forest, meeting of Jaṭāyu and leaving for Pañcavaṭī, coming of Śūrpaṇakhā, Śūrpaṇakhā's reaction, the insult of

Śūrpaṇakhā by Lakṣmaṇa, agitated Śūrpaṇakhā gone to Rāvaṇa. Rāvaṇa and Mārīca talked to each other, Mārīca approached in the cottage of Rāma in the form of golden deer, Abduction of Sītā and Jaṭāyu fights with Rāvaṇa. Rāma returns to his cottage and meets with Jaṭāyu are described in eighth up to the fifteenth cantos.

Then the author describes the summary of *Kiṣkindhākāṇḍa*, in which he describes the episode of meeting of Rāma and Hanumān. Hanumān arranges the friendship of Rāma and Sugrīva, he shows the ornaments strewn by Sītā, he tells Rāma his condition, he brings Rāma to *Kiṣkindhā*, Vālī comes out of the cave and the killing of Vālī are described in fifteenth to seventeenth cantos.

The cantos from eighteenth to twenty-seven deal with the summary of *Sundarakāṇḍa* wherein the poet describes about the search of Sītā, Hanumān's fly over the ocean, his entrance in Laṅkā, meeting of Sītā etc., Then the cantos from twenty-eight to thirty-two contain the summary of *Yuddhakāṇḍa*, Laṅkā. The fight between Rāma and Kumbhakarṇa, the killing of Rāvaṇa and the coronation of Rāma are described. Here ends the *Pūrvabhāga*.

Koccuṇṇirajah has composed the *Uttarabhāga* of this epic poem. It comprises of eight cantos. In first canto, he described the story of valorous deeds and prowess of Indrajīta, the son of Rāvaṇa, origin of demons. In the second canto, Rāma goes back to Ayodhyā leaving Vibhīṣana and Sugrīva. The third canto deals with the description of garden where Rāma and Sītā meet each other after coming back from Laṅkā. The fourth canto narrates the various natural descriptions like pond of lotus, beauty of night, beauty of early morning etc.

The fifth canto is full of *Karuṇa* sentiment because the poet narrates the abandonment of Sītā. The sixth and seventh cantos deal with the story of two great demons viz. *Lavaṇāsūravadhā* and *Śambukavadhā* by Rāma. In the eighth canto Rāma and Sītā meet in court, Sītā enters the nether region etc. Here ends the last canto of the poem.

The poem ends with,

इक्कावाख्यमहीश्वरीप्रियसुतः कुञ्जुणिधात्रीपतेः

शिष्यः शम्भुसुताङ्घ्रिपद्मधुपः कोच्चुणिनामास्ति यः।

एतत् पश्चिमसागराधिपतिना तेनोत्तरं निर्मितं

भूयात् सच्छ्रवणेषु रामचरितं पीत्यै च काल्याः शूभम् ॥ ८.६६

This *mahākāvya* is composed in various metres like *Anuṣṭup*, *Puṣpitāgrā*, *Vasantatilakā*, *Mandākrāntā*, *Dṛṇavilambita*, *Praharṣiṇī*, *Viyogīnī*, *Mālinī*, *Śikhariṇī*, *Hariṇī*, *Śārdūlavikrīḍitam*, *Sragdharā*, *Varṇāstha*, *Upendrāvajrā*, *Upajāti*. Let us see the example of *Vasantatilakā*:

पुत्रैः समं दशरथः कृतदारयोगै-

नीत्वा स कानिचिदहानि सुहृन्निकेते।

संप्रस्थितः सहपुरोहितमात्मगेहं

सीरध्वजेन बहुकल्पितपारिबर्हः॥ २.८४

The main sentiment of this epic poem is *Vīra* and *Karuṇa*, *Raudra*, and *Bhayānaka* sentiments are minor sentiment. Examples of *Karuṇa* sentiment:

भवद्वियोगे मरणं वरं मे

तञ्चाप्ययुक्तं तव बीजमार्यम्।

यतोऽस्ति गर्भे मम हा हतास्मि

दैवेन मत्पातकजृम्भितेन ॥ उत्तरश्रीरामचरितम् ॥ ५.८४

The main figure of speech of this epic poem is *Upamā*, while *Rūpaka*, *Utprekṣā*, *Svabhāvokti*, *Ślesa* are present as minor figures of speech in this poem. Let us see the example of *Utprekṣā*:

विजित्य लोकानसकृत् समस्तान्
सान्द्रीकृतः सारससायकेन ।
अयं यशोराशिरमुत्र शङ्के
शैवाभियोगात् पतितः कलङ्कः॥ ६.८१

The fourth canto describes six seasons like spring, summer, rains, autumn, cold weather, and winter seasons. Let us see an example of summer season:

तपःतपः तपनोऽपि निजातपै-
रविरतं तपति स्म जगत्त्रयम् ।
अपि ततिः पततां तृषिता भृशं
रुदितमादित मानितवारिदा॥ ४.२६

Description of Mountain Chitrakūṭa,

चित्रतां तदनु चित्रकूटगां
दर्शयन् मधुरदर्शनो नृपः ।
कान्तया मृदुपदान्तया चिरं
सञ्चचार जितपञ्चसायकः॥ ९.१

K.P. Narayan writes:

“मूलरामायणवदेतन्महाकाव्यं श्रीरामचरितमपि धर्मवीरयुद्धवीरदया-
वीरादिभी रसरूपपन्नम्, करुणारसकरम्बितमन्यैरपि भावैरखिलैर-
नुसेवितमिति रसभावनिरन्तरत्वमन्यूनम्। सर्गश्च उपशतैः श्लोकै-
रुपलक्षित इति तेषामनतिविस्तीर्णतापि स्पष्टा”⁸⁶

⁸⁶ *Ibid*, pp.10-11

II.V JĀNAKĪJĪIVANAM

Jānakījīvanam (JJ)⁸⁷ is composed by Abhiraja Rajendra Mishra in 1988. Rajendra Mishra is the brightest star in the galaxy of modern Sanskrit literature. He was the vice-chancellor of Sampurnananda Sanskrit University, Varanasi. He is a winner of prestigious award given Sahitya Academy. He got the honor from the President of India. He is one of the prolific contemporary creative writers, profound scholar, and teacher also. He has composed two epics viz. *Vamanāvataraṇam* and *Jānakījīvanam*. JJ is the best epic on the theme of *Rāmāyaṇa*. Therefore, it received *Vācaspati* award in 1993. JJ consists of 21 cantos and 1724 verses. The titles and numbers of verses are given below:

Cantos	Verses	Titles of the cantos
I	55	अवतारः
II	51	शिशुकेलिः
III	45	स्मराङ्कुरः
IV	48	राघवानुरागः
V	66	रघुराजसङ्गमः
VI	67	पूर्वरागः
VII	91	स्वयंवरः
VIII	92	श्वसुरालयः
IX	103	वध्वाचारः
X	89	वनवासः
XI	118	रावणापहारः
XII	83	अशोकवनाश्रयः

⁸⁷ Mishra, Abhiraja Rajendra, *Jānakījīvanam*, 1988

XIII	77	हनुमत्प्राप्ति :
XIV	89	लङ्काविजय :
XV	89	अग्निपरीक्षा
XVI	82	राज्याभिषेक :
XVII	64	जनापवाद :
XVIII	117	अपवादनिर्णय :
XIX	71	लवकुशोदय :
XX	57	अश्वमेघ :
XXI	170	रामायणगानम्

This epic begins with following verse:

पुरा विदेहेषु ववर्ष नाभ्रं

बहूनि वर्षाणि किल व्यतोयुः।

प्रजासु हाहाकृतवेदनोत्थं

निकामदुःखं प्रमुखीबभूव ॥ १.१

The first canto consists of agony of king Janaka because of drought, his meeting with the sage Satānanda, his ploughing in the farm, born of child girl during the farming, arrival of Janaka in palace taking with him the new child girl, and description of rain. The second canto deals with happiness of Janaka, childhood of Sītā, description of merits of Sītā and worshipping of Śiva by Sītā.

The third canto deals with youth of Sītā, loneliness of Sītā and thought of Sītā regarding his future's husband. The fourth canto comprises of incarnation of Rāma, description of Daśaratha and Ayodhyā, arrival of seer Viśvāmitra, asking for Rāma and Lakṣmaṇa for the destruction of demons, dumbness of Daśaratha, departure of Rāma and Lakṣmaṇa towards the country of Videha along with sage Viśvāmitra.

The fifth canto deals with beauty of Mīthīlā, valorous deeds described by Viśvāmitra, description of garden and indication of meeting with Sītā.

The sixth canto consists of meeting with the crowd of young women, dumbness of Rāma having seen the beauty of Sītā, meeting of Sītā with Rāma on the way of temple. The seventh canto consists of description of pavilion of Sītā's *Svayamvara*, announcement of Janaka regarding break of the bow. The eighth canto deals with happiness of Daśaratha hearing the news of wedding of Rāma and Sītā, arrival of Daśaratha in the country of Videha, marriage ceremony of them, advice of Janaka to his daughter, farewell function of Sītā. The ninth canto contains arrival of Sītā in Ayodhyā, pleasure of queens seeing Sītā's beauty, conversation between Rāma and Sītā in the harem and description of *Śmāra*. The tenth canto consists of arrival of Daśaratha in the cottage of Viśvāmitra, announcement of Rāma's coronation, miserable condition of seers during the throne of Rāvaṇa, arrival of Mantharā near Kaikeyī, etc.

The eleventh canto consists of arrival of them in Bharadwāja's cottage, news of Daśaratha's death given by Bharata and departure of Bharata for returning Ayodhyā. Advent of Śūrpaṇakhā, offering for conjugal relationship to both, arrival of Rāvaṇa in the cottage of Rāma in disguise of Brāhmin, abduction of Sītā by Rāvaṇa and war between Jaṭāyu and Rāvaṇa. The twelfth canto deals with lamentation of Sītā from the separation of Rāma, consolation from Trijaṭā, advent of Rāvaṇa near Sītā, conversation between Rāvaṇa and Sītā. The thirteenth canto consists of hearing of divine voice, news of Sītā's abduction known by Rāma, meeting with Hanumān, searching for Sītā by Rāma and Lakṣmaṇa along with

Hanumān and Sugrīva, cross of ocean by Hanumān, meeting with Sītā, destruction of demons in Lañkā, episode of Lañkā's burning.

The fourteenth canto deals with the arrival of Hanumān near Rāma, departure of them in the direction of Lañkā, building of causeway, advent of Rāma's army in Lañkā under the leadership of Rāma and killing of Rāvaṇa. The fifteenth canto consists of Rāma's victory over Lañkā. The sixteenth canto consists of advent of Rāma and Sītā in the direction of Ayodhyā by airoplane, various natural descriptions on the way, arrival of Hanumān in Ayodhyā, meeting with Bharata, news of Rāma's arrival given by Hanumān and description of Ayodhyā.

The seventeenth canto deals with arrival of Rāma in Ayodhyā, pleasure of Ayodhyā's people, coronation of Rāma, arrival of spy, stigma on Sītā's character by washerman, Rāma's deliberation with Lakṣmaṇa. The eighteenth canto deals with Vaśiṣṭha's addressing to the courtiers and people of Ayodhyā, greatness of Vaśiṣṭha's character, praise of valorous deeds of Rāma in his youthness and praise of Rāma's merit. Description of Sītā's merit in front of Ayodhyā's people, washerman realized his mistake, surrender to Rāma, consolation given by Rāma to washerman, happiness of Ayodhyā's people. The nineteenth canto deals with birth of two children viz. Lava and Kuśa, Sītā's presence in Vālmīki's cottage along with Lava and Kuśa and Rāma's condition in the separation of Sītā.

The twentieth canto consists of preparation for *Aśvamedha* sacrifice, invitation to different kings. The twenty first canto consists of singing of *Rāmāyaṇa*, having got the permission from Vālmīki, Lava and Kuśa sing the story of *Rāmāyaṇa* not only in the assembly of people but in the presence of Rāma. Here ends the poem.

Every canto ends with a constant refrain of the following verse:

मूलं श्रीकविकालिदासकविता श्रीहर्षवाणी तनुः
पत्रं श्रीजयदेवदेववचनं श्रीविल्हणोक्तं सुमम् ।
श्रीमत्पण्डितराजकाव्यगरिमा यस्य प्रपूतं फलं
जीव्याद्धन्तु ! निसर्गजोऽयमभिराङ्गजेन्द्रकाव्यद्रुमः ॥ २१.१७०

Beauty of Sītā in poet's word:

प्रफुल्लपद्मस्थमधुव्रताक्षी
मनोज्ञचारुस्मितशोभिवक्त्रा ।
सुरालयस्था बलिदीपिकेव
प्रभोर्ध्वचक्रं परितः किरन्ती ॥ १.४३

Example of *Utprekṣā*:

समुन्नतत्वादवतंसताङ्गता
मनोज्ञनासेति विभाव्य निष्कृतिम् ।
अहो प्रतिस्पर्धितया तयैव किं
पयोधरौ तुङ्गतरो बभूवतुः ॥ ३.९

Description of Mithilā city:

निमिकीर्तिकथैकगायनी गणिकाचेटविटादिमण्डली ।
क्वचिदध्वगनेत्रहारिणी हृदि पुर्या नयनातिथीकृता ॥ ५.१९
वरवेणुमृदङ्गझल्लरीपणवाद्यैर्मिथिलानुशंसनम् ।
उपराजपथं सभागृहे क्रियमाणं गणयाम्बभूवतुः ॥ ५.२३

Miserable condition of seers during the rule of Rāvaṇa:

गुहाकन्दराभ्यन्तरे भूधराणां
दिनान्यायुषस्तापसा हन्त निन्युः

न धर्मो न यज्ञो न वा देवपूजा

क्वचित्सम्मताऽऽतङ्कतो रावणस्य ॥ १०.२७

Example of *Karuṇa* sentiment:

निशम्यैव वाचोऽपतद्भूमितल्पे

विसंज्ञो नृपश्छिन्नमूलदुकल्पः।

चिरस्थायिनीं तामतिक्रम्य मूर्च्छां

सनेत्राश्रुपातं स्खलद्वागुवाच ॥ १०.६८

Example of good saying:

क इह जगति भुङ्क्ते सौख्यमत्यन्तमिद्धो

विपदनुगतसौख्यं दृश्यते लोकसिद्धम्।

प्रभवति खलु चान्द्री कौमुदी नन्दनायै

परमुदयति भानौ साऽपि दैन्यं प्रयाति ॥ ११.११६

JJ is different from the other epic based on the *Rāmāyaṇa*. The poet has made some innovations in the original story of the *Rāmāyaṇa*. He has changed some episodes also.

Banmali Biswal observes:

“राम-द्वारा सीतायाः निर्वासने कवेः आस्था न वर्तते। अत एव निष्पापं वैदेहीं लाञ्छयन्तं समाजमेव ते अपराधिनं मत्वा तमेव दण्डयितुं वाञ्छन्ति। प्रस्तुता कृतिः कवेः कल्पनाप्रसूता वर्तते। एकविंश-सर्गविशिष्टस्यास्य काव्यस्य पञ्चदश-सर्गे सीतायाः अग्निपरीक्षा वर्णिताऽस्ति। अस्यैव काव्यस्य पूर्वेषु सर्गेषु कविवराणां कवित्वस्य नानापक्षाः उजागरिताः सन्ति।”⁸⁸

S. Ranganath writes:

⁸⁸ Biswal, Banamali, *Swāntantrotara Sanskrit Sāhityam Prati Uttarpradeshasya Yogadānam*, Post Independence Sanskrit Literature: A Critical Survey, p. 192

“There are many *Rāmāyaṇas* and though many have depicted the character of Sītā differently the *kāvya* जानकीजीवनम् of अभिराज राजेन्द्रमिश्र stands out unique in the realm of post independence historical epics.”⁸⁹

Rāma Sumera Yadav says:

देशेषु विदेशेषु च नानाभाषाभाषिणः मिश्रविरचितान् ग्रन्थानधीत्य तेषां रसास्वादनं विधाय ग्रन्थनिहितगुणैः प्रभावितो भूत्वा मुक्त-कण्ठैः प्रशंसां कुर्वन्ति। तस्य पदलालित्यं मृद्वीकारसवत् प्रतीयते। सूक्तयः उपदेशपरकाः वर्तन्ते। आधुनिककालस्य कविमालासु राष्ट्रियकविरूपेण कविरयमभिराजराजेन्द्रमिश्रमहाभागः चकास्ति। समासतो निगदितुं शक्यते यत् जानकीजीवनमिति महाकाव्यं आधुनिकरचनासु महाद्वया रचना वर्तते।”⁹⁰

II.VI ŚRĪ-RĀMAKĪRTI-MAHĀKĀVYAM

Śrī-Rāmakīrti-mahākāvyam (SRM)⁹¹ is composed by Satyavrat Shastri in 1990. The poet was born on 29th September 1930. He received his early education from his father named by Charudeva Shastri. He has written three epic poems viz. *Bodhisattva-caritam*, *Indirā-Gāndhi-Caritam*, and *Śrī Rāmakīrti Mahākāvyam*.

SRM is consisting of 25 cantos and 1209 stanzas. The subject matter of this epic poem is related to the glory of Rāma. It is certain that this work is a great contribution to the treasury of Sanskrit literature, which has an unbroken history of thousands of years. There are numbers of beautiful photographs inscribed in the

⁸⁹ Rangnath S., Post Independence Sanskrit Epics, p. 244

⁹⁰ Yadav, Rama Sumera, *Abhiraja Rajendra Mishrashya Jānakījīvanam-Ek Samikshanam*, Arvachina Sanskrit Sahitya Dasha Evam Disha, p.353

⁹¹ Shastri, Satya Vrata, *Śrī-Rāmakīrti-mahākāvyam*, 1990

work, which has added charm to it. The hero of this epic poem is Rāma who is the substratum of this universe. The titles of the cantos and numbers of verses are as under:

Canto	Verses	Titles of the cantos
I	39	Introduction (उपोद्धातः)
II	19	The episode of Anomatan (अनोमतन्नुपाख्यानम्)
III	24	The episode of Rāma's birth (श्रीरामजन्मोपाख्यानम्)
IV	65	The episode of Nāndaka, Rāma's birth, Rāma's marriage and the episode of Rāmasura (नन्दकोपाख्यानम्, सीताजन्मोपाख्यानम्, सीताविवाहोपाख्यानम्, रामासुरोपाख्यानं च)
V	27	The episode of Rāma's exile & Jihva (रामवनवासोपाख्यानं, जिह्वोपाख्यानं च)
VI	40	The episode of Abduction of Sītā & Killing of Jaṭāyu (सीताहरणोपाख्यानं जटायुवधोपाख्यानं च)
VII	19	The episode of contact with Hanumān (हनुमत्सम्पर्कोपाख्यानम्)
VIII	36	The episode of Darabhi, Murder of Vālī & Burining Laṅkā (दरभ्युपाख्यानं वालिवधोपाख्यानं लङ्कादहनोपाख्यानं च)
IX	54	The episode of Rāvaṇa's dream, sending of spy to the camp of Rāma

(रावणस्वप्नोपाख्यानं रामशिविरे गुप्तचरसम्प्रेषणोपाख्यानं च)

X	34	The episode of Benjākayī (बेज्जकय्युपाख्यानम्)
XI	24	The episode of hostility of Nīla and Hanumān. (नीलहनुमद्विग्रहोपाख्यानम्)
XII	55	The episode of Suvarṇamatsya (सुवर्णमत्स्योपाख्यानम्)
XIII	66	The episode of Maiyaraba (मैयराबोपाख्यानम्)
XIV	76	The episode of Maiyaraba continued (मैयराबोपाख्यानं पूर्वतोऽनुवृत्तम्)
XV	99	The episode of Kumbhakarṇa's killing (कुम्भकर्णवधोपाख्यानम्)
XVI	27	The episode of Malivagga Brahma (मलिवग्गब्रह्मोपाख्यानम्)
XVII	64	The episode of Rāvaṇa's Soul (रावणात्मोपाख्यानम्)
XVIII	34	The episode of Mahipāladevaśura (महीपालदेवासुरोपाख्यानम्)
XIX	52	The episode of the calamity of Laṅkā (लङ्कोपद्रवोपाख्यानम्)
XX	83	The episode of Sītā's Exile (सीतानिर्वासनोपाख्यानम्)
XXI	56	The episode of Lava's Birth (लवजन्मोपाख्यानम्)

XXII	91	The episode of the meeting of Lava and Mankuta with Rāma (लवमङ्कुटरामसमागमोपाख्यानम्)
XXIII	46	The episode of Sītā's entering the Nether Regions (सीतापातालप्रवेशोपाख्यानम्)
XXIV	48	The episode of Sītā's entering the Nether Regions Continued (सीतापातालप्रवेशोपाख्यानं पूर्वानुवृत्तम्)
XV	31	The episode of the union of Sītā and Rāma (सीतारामसमागमोपाख्यानम्)

The poem begins with the following verses:

अस्त्येशियानामनि सुप्रसिद्धे
 द्वीपे विशालेऽतिविशालकीर्तिः।
 आग्नेयदिङ्मण्डलमौलिभूतो
 देशोऽतिरम्यो भुवि थाइलैण्डः ॥ १.१ ॥
 श्यामेतिनामातिपुराणमस्य
 ख्यातं पुराणादिषु यद्विहाय।
 थाईतिजात्यध्युषितत्वहेतो-
 र्यं थाईलैण्डं कथयन्ति लोकाः॥ १.२

In the first canto, the poet describes about the description of Thailand and Bangkok, deep meaning of the word Krungthev, story of Rāma in Thailand. The second canto consists to the episode of Anomatan king, arrival of Gods to *īśvara*, worry of deities, entry of Nārāyaṇa into ocean, construction of Ayodhyā for Rāma. The third canto starts with the episode of Rāma's birth. The fourth canto contains the story of the former birth of Rāvaṇa.

The fifth canto discusses Mantharā's arrival to Kaikeyī, Kubjā remind about her two boons, fourteen years exile to Rāma, installation of Bharata on the throne and Rāma, Sītā and Lakṣmaṇa went to the forest. Jīvha protected Laṅkā, killing of Jīvha by Rāvaṇa. The sixth canto consists of different topics like kidnapping of Sītā, killing of Jaṭāyu, appearance of golden deer, Rāma followed the deer to catch it, disguise form of Rāvaṇa, abduction of Sītā, Killing of Jaṭāyu. The seventh canto deals with meeting of Hanumān and Rāma, meeting of Rāma and Sugrīva, friendship between Rāma and Sugrīva, Killing of Vālī. The eighth canto narrates burning of Laṅkā, episode of Nāndaka and birth of child in the cave.

The ninth canto deals with Rāvaṇa's dream, arrival of spy in Rāma's camp, wise brother explain his dreams. The tenth canto is related to the episode of Benjākayī, assumed form of dead Sītā, Hanumān jumped near Sītā, Hanumān fall in love with Benjākayī, birth of son named by Aśuraphad. The eleventh canto discusses the episode of hostility of Nīla and Hanumān, difficulties to reach in Laṅkā, charge given to Hanumān and Nīla built a bridge in ocean, dispute between Hanumān and Nīla, both punished by Rāma.

The twelfth canto comprises of the incident of golden fish, daughter of Rāvaṇa named by *Suvarṇamatsya*, love between *Suvarṇamatsya* and Hanumān, birth of son Macchu. The thirteenth canto narrates the episode of Maiyāraba, causeway was built on the ocean, Maiyāraba fight against Rāma, abduction of Rāma and Lakṣmaṇa by Maiyāraba, anxious of Vibhīṣana and Maiyāraba showed way of hell. The fourteenth canto contains the episode of Maiyāraba, entry in nether

region, Hanumān transformed his form into a lotus fiber and entered into the nether region.

The fifteenth canto deals with the episode Kumbhakarṇa's killing, fight with Rāma, Valorous deeds of Hanumān, Lakṣmaṇa falls in swoon, celestial herb suggested by Vibhīṣana, Hanumān took herb with him, Lakṣmaṇa got conscious with that herb, again duel arise between Kumbhakarṇa and death of Kumbhakarṇa. The sixteenth canto deals with the episode of Mallīvaga, appointment of Indrajīta as field Marshal, discharge of Nāgapāsa by Indrajīt, Garuda had come and remove all the Nagās, Killing of Indrajīta, request of Rāvaṇa to punish Rāma, Brahmā carefully heard the word of Rāma and Sītā, and curse to Rāvaṇa.

The seventeenth canto deals with the episode of Rāvaṇa's soul, terrible war between Rāma and Rāvaṇa. Rāvaṇa was killed by Rāma. The eighteenth canto contains the episode of demon Mahipāla, arrival of Mahipāla, knew about Rāvaṇa's death, woriness of Vibhīṣana, trouble of Vibhīṣana, arrival of Hanumān to Vibhīṣana, arrival of Hanumān to Mahipāla, duel between them and death of Mahipāla by the mace of Hanumān.

The nineteenth canto comprises of the episode of rebellion in Laṅkā, Vaināśura's birth, vow of Vaināśura, Aśurphad informed Hanumān, arrival of army from Ayodhyā along with Bharat and Śatrujña, Machhu appointed on throne and married with Ratnāmalī. The twentieth canto narrates exile of Sītā from Ayodhyā, description of Rāvaṇa by Sītā, she draw a picture of Rāvaṇa on the stone, fearness of Sītā seeing the Rāma, Lakṣmaṇa left Sītā in the forest. The twenty-first canto

discusses the birth of Lava, miserable condition of Sītā, birth of Lava and Mankuta.

The twenty-second canto narrates the episode of union of Rāma with Lava and Mankuta, Rāma performed an *Aśvamedha* sacrifice, kidnapping of horse by Mankuta and Lava, arrival of Hanumān along with Bharata and Śatrujñā. Meeting of Rāma with Mankuta and Lava and meeting of Rāma and Sītā. The twenty third cantos contains the episode of entering the nether region of Sītā, conversation between Rāma and Sītā, Sītā explained her miseries and Rāma asked for forgiveness of Sītā.

The twenty-four canto deals with the episode of Sītā entering the nether region continues, message of Hanumān to Sītā, She senselessly stood for some time, meeting of Rāma and Sītā, Sītā enters into the nether, seeing this scene, Rāma fainted. The last canto contains union of Sītā and Rāma at heavenly abode, Śiva proclaimed the assembly of deities on the Kailāsa Mountain, race of the demon has entirely come to an end, Indra requested lord Śiva to remove the misery of Rāma, order of Śiva, Rāma begged pardon to Sītā, Rāma and Sītā returned Ayodhyā.

The poem ends with following verse:

आजहे प्रयतपरिग्रहद्वितियः

काकुत्स्थो विविधमखान् स दक्षिणाद्यान् ।

आराध्य प्रकृतिजनान्निजांश्च कामं

लोकेऽस्मिन्मिलतमामवाप कीर्तिम् ॥ २५.३१

Beauty of Bangkok:

बैंकाकेति समाख्यास्या यद्यपि प्रथिता पुरः ।

तथाऽपि थाइदेशीया नैनयैतां पचक्षते ॥ १.६

SRM is composed by various metres like *Indravajrā*, *Upendravajrā*, *Anuṣṭup*, *Praharṣinī*, *Puṣpitāgrā*, *Swāgatā*, *Mandākrāntā*, *Mālinī*, *Dṛṇavilambita*, *Bhujaṅgaprayāta*, *Upajāti*, *Vasantatilakā*, *Śikhariṇī*, *Viyoginī*, but mostly the poet used three metres namely *Upendravajrā*, *Indravajrā* and *Anuṣṭup*. Let us see the example of *Bhujaṅgaprayāta*:

दशास्ये गते राक्षसे मृत्युलोकं

सहायैः सह स्वां निवृत्ते च रामे ।

पुरीं, सर्ववृत्तानभिज्ञः समागा-

न्महीपालदेवः पुरीं नाम लङ्काम् ॥ १८.१

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

निवर्तमानश्च ततः स लङ्कां

दग्धात्स्वपुच्छाद्नुजैर्नृशंसैः।

ददाह हाहाकृतमास्त येन

स्वाहाकृतञ्चापि समस्तपुर्याम् ॥ ८.३५

The example of *Raudra* sentiment,

तं ददर्श समायान्तं महत्या सेनया युतम् ।

साक्षाद्द्रुमिव क्रुद्धं दूराद् भ्राता विभीषणः ॥ १५.१२

The example of *Karuṇa* sentiment:

शून्या दिशो मे सकला विभान्ति

शून्य वने कोपि न मे सहायः।

किं वा करोम्यत्र क्व वा च यामि

कं वाऽऽह्वयाम्यत्र च मेऽस्ति नायः ॥ २१.८

The beauty of Sītā:

सीतेति नाम्न्यस्ति तदीयभार्या

रसायनं नेत्रयुगस्य लोके ।

धात्रा प्रयत्नेन कृता पृथिव्याम्

“एकत्र सौन्दर्यदृक्षयेव” ॥ ६.१५

The poet has used the figures of speech like *Upamā*, *Utprekṣā*, *Arthāntaranyāsa*, *Rūpaka*, *Śleṣa*, *Mālopamā*, *Ananvaya*, *Anuprāsa*, etc. Let us see the example of *Arthāntaranyāsa*:

लङ्कां यद्यप्यदहदखिलां वायुपुत्रस्तरस्वी

नैतच्चिन्तामणुमपि मनस्यातनोद् गर्वितस्य ।

पौलस्त्यस्य प्रथितयशसो लोकलोकैकजेतु-

धीरा आपद्यपि निपतिता नैव मुञ्चन्ति धैर्यम् ॥ ९.१

S. Ranganāth remarks:

“This is a beautiful epic which has given a new dimension altogether to the study and understanding of the immortal epic *Rāmāyaṇa*. Many of the episodes narrated here by the learned poet have thrown a new light on the not so famous episodes.”⁹²

Satya Vrat Varma observes:

“*Rāmakīrti Mahākāvya* unfolds vast possibilities for effective characterization. However, the characters in the SRM are very different from their originals in *Vālmīki*. They are essentially Thai figures transplanted on the Indian soil with all the additives inherent in the situation. They have been diverted of such of their idealism and greatness. Like lesser mortals, they suffer from a number of infirmities. Rāma is reduced to a heartless, scheming hero,

⁹² Ranganath S., ‘*Contribution of Satya Vrata Shastri to modern Sanskrit Literature*, p.160

not always sure of himself. Hanumān doubtless emerges as the most at the most colorful figure, but gone is his sheen and celibacy.”⁹³

Kamalananda writes:

“सत्यव्रत शास्त्री की यह महनीय कृति इतिहास के उन झरोखों को खोलती है जिनसे हम दक्षिण-पूर्व के देशों में प्रचलित रामकथा के अन्तस्तल का दर्शन कर पाते हैं। इसका कलेवर अवान्तर कथाओं में अन्तर होने पर भी वाल्मीकि रामायण का ही है। इससे यह भी स्पष्ट होता है कि रामायण में अयोध्या आदि जिन स्थानों का वर्णन है, “रामकियन” के अनुसार वे सब थाइलैण्ड में ही हैं। यह तथ्य इस बातका द्योतक है कि प्राचीन समय में जो वीर पुरुष, पर्यटक, व्यापारी आदि भारत से उन देशों में गये थे, उन्होंने इन्हीं देशों को अपनी जन्मभूमि स्वीकार लिया।.....”श्रीरामकीर्तिमहाकाव्यम्” भारत-थाइलैण्ड के पारस्परिक सम्बन्धों, भावनात्मक एकता तथा प्रगाढ़ प्राचीन सम्बन्धों को प्रतिपादित करने वाली अति रमणीय काव्यकृति है।⁹⁴

Sushma Kulashrestha observes:

“Indian and southeast Asian are shining in full glitter in SRM. These two cultures we can witness in absolute harmony in SRM – a harmony, which resembles melodious music, played on harmonium or piano by an expert musician in the form of Vālmīki on one side and Prof. Satya Vrat Shastri on the other. Vālmīki became

⁹³ Varma, Satya Vrata, ‘Dr. Satyavrat Shastri: An outstanding Sanskrit Poet’, “Post Independence Sanskrit Literature: A Critical Survey, p. 400.

⁹⁴ Kamal Anand, Kavirmanishi- Dr. Satya Vrat Shastri, Ibid, p. 407.

immortal through his *Rāmāyaṇa* so does our world –
renowned poet through his famous SRM.”⁹⁵

II.VII ŚRĪ-RĀMA-CARITĀBDHIRATNAM

Śrī-Rāma-caritābdhi-ratna (SRCR)⁹⁶ is composed by Nityananda shastri. The poet was born in the family of well-known poet Madhava Kavindra of Dadhich family in 1989. The poem starts with the benedictory verse “*Gaṇeśavandanā*” and “*Saraswatīvandanā*.” Then the poet pays homage to demi gods like Sun, Viṣṇu, and Śiva. After bowing down to the gods, he did not forget to remember the great sage Vālmīki. The poem is consisting of 14 cantos and 803 verses. The hero of this epic poem is Rāma while Lakṣmaṇa, Bharata, Daśaratha, Hanumān, Aṅgada, Vālī, Vibhīṣana, are subsidiary characters of this epic poem. This book is translated in English by Satya Vrat Shastri. The titles of cantos are as under:

Canto	Verses	Titles of canto
I	56	कल्पतरुः
II	52	कामधेनुः
III	56	धन्वन्तरिः
IV	64	धनुः
V	64	श्रीः
VI	40	रम्भः
VII	56	विषः
VIII	56	चन्द्रः
IX	56	मदिरा

⁹⁵ Sushma, Kulashrestha, “Prof. Satya Vrat Shastri’s *Sri-rāmakīrti-mahākāvya*, *Ibid*, p.427

⁹⁶ Shastri, Nityananda, *Sri Rāma-caritābdhi-ratnam*, (second edition) 2005

X	68	ऐरावतः
XI	56	वालिवधः
XII	64	सीतोपलब्धिः
XIII	60	शङ्खः
XIV	55	सुधा

The poem begins with the following verse:

माङ्गल्यधाम द्विरदाननं तं
नित्यं नुमो विघ्नविनाशहेतुम् ।
षाण्मातुरं बन्धुमिवानुकर्तुं
दधाति शक्तिं रिपुशातनीं यः ॥ मङ्गलम्

The first canto begins with the natural description of Ayodhyā, happiness of people, king Daśaratha's praise by the poet, Daśaratha's mental agony regarding the son and arrival of Vaśiṣṭha. Moreover, sacrifice performed by Daśaratha and birth of Rāma, Lakṣmaṇa, Bharata and Śatrughna are described. The second canto deals with the arrival of sage Viśvāmitra, hospitality given by Daśaratha, miserable condition of Viśvāmitra, departure of Rāma and Lakṣmaṇa with the sage Viśvāmitra. Moreover, magical art was taught by Viśvāmitra, arrangement of sacrifice by Viśvāmitra, advent of demons, killing of Mārīca and Subāhu by Rāma.

The third canto describes departure of Rāma, scenario of natural phenomena, importance of river Ganga, description of Viśālā country, Ahalyā was accepted by Gautama, Rama's arrival in Mīthilā and hospitality given by Janaka. The fourth canto opens with the description and beauty of Mīthilā, beauty of Sītā, description of love between them, entry of Rāma in the assembly of Janaka, description of *svayamvara*, harsh word of Janaka and anger of Lakṣmaṇa.

The fifth canto contains wedding of Rāma and Sītā, marriage ceremony of Rāma and Sītā, advice of Janaka to Sītā, departure of Janaka from Ayodhyā, arrival of Paraśurāma in Ayodhya, hospitality of Paraśurāma by Rāma and anger of Lakṣmaṇa. The sixth canto begins with the description of Ayodhyā, beauty of new wed-couple, praise and prowess of Rāma by Daśaratha and happiness of courtiers. The seventh canto deals with Rāma's coronation, arrival of Kaikeyī to Daśaratha with sinful thought, two boons of Kaikeyī, lamentation of Daśaratha, departure of Rāma for the forest with wife Sītā and Lakṣmaṇa, advent of Rama on Citrakūṭa Mountain, death of Daśaratha and entry of Bharata in Ayodhyā.

The eighth canto begins with approach of Bharata to Vaśiṣṭha, search of Rāma, miserable condition of Rāma; Bharata's meeting with Rāma and Sītā, sorrow of Rāma, hearing the news of father's death. The ninth canto commences with the natural description, Rāma's speech regarding salvation, simplicity of Ayodhyā's people, description of waterfalls and gardens and description of six seasons. The tenth canto deals with Rāma's meeting with sage Atri, beauty of Daṇḍaka, Vaidarbha demon killed by Rāma, advent of Śūrpaṇakhā, proposal for marriage with Rāma and Lakṣmaṇa, Lakṣmaṇa cuts her nose and ears with sword and arrival of Śūrpaṇakhā near Rāvaṇa. Then Rāvaṇa abducted Sītā, war between Jaṭāyu and Rāvaṇa, advent of Rāma in the hermitage of Śabarī, Śabarī's salvation, and arrival of Rāma on the lake of Pampa.

The eleventh canto starts with meeting of Rāma with Hanumān. Hanumān pays homage to Rāma, miserable condition of Sugrīva, friendship between Rāma and Sugrīva and Sugrīva addressed to Rāma in polite words. Then Sugrīva shows the

ornament of Sītā, Rāma's miserable condition, duel between Vālī and Sugrīva, killing of Vālī by Rāma, Vālī's last wish, coronation of Sugrīva in place of Vālī. The twelfth canto narrates Hanumān's fly over the sea, entry of Hanumān in Laṅkā, beauty of Laṅkā, beauty of *Aśokavātika*, miserable condition of Sītā, arrival of Rāvaṇa near Sītā, insult of Rāvaṇa by Sītā, Sītā's word in respect of Hanumān. Then Hanumān bounded by Indrajīt, anger of Rāvaṇa, Hanumān burnt Laṅkā and arrival of Hanumān in Rāma's camp.

The thirteenth canto begins with description army's camp, condition of Laṅkā, Rāma's view on Vibhīṣana, friendship with Vibhīṣana, humility of Vibhīṣana, causeway was built by monkeys and arrival of Rāma's army in Laṅkā. Then conversation between Aṅgada and Rāvaṇa, description of war, fight between Rāma and Kumbhakarṇa, fight between Lakṣmaṇa and Indrajīt, talk between Rāvaṇa and Mandodarī, duel between Rāma and Rāvaṇa, killing of Rāvaṇa, compassionate behavior of Rāma and Rāma's departure for Ayodhyā.

The fourteenth canto consists of conversation between Rāma and Sītā, excitement of people to see Rāma, Rāma meets his brother, Rāma bowing down to elders and description of Ayodhyā. Then Vaśiṣṭha's prayer to Gaṇeśa, preparation of Rāma's coronation, praise of Rāma, description of water sports, worship of Rāma and Sītā, description of Rāma's palace, and Rāma's final submission.

The poem ends with the following verse:

नित्यानन्दमनः सुमन्दिररतब्रह्मेशवातात्मज-

श्रीरामार्यवशिष्टवक्त्रकुहराम्भोराशितो निर्गतम् ।

रामाभिख्यरमेशमैथिलसुतालक्ष्मीशिव-द्योमणि-

हेरम्बस्तवरत्नसप्तकमिदं भूयात् सतां सिद्धिदम्॥

This *mahākāvya* is composed in various metres like *Indravajrā*, *Upendravajrā*, *Mandākrāntā*, *Vasantatilakā*, *Śārdūlavikrīḍitam*, *Śālinī*, *Praharṣinī* and *Rathoddhatā*. Let us see the example of *Śālinī*,

इत्थंकारं ज्ञातवांस्तं कदापी-

क्ष्वाकुश्रेष्ठं कौशिकर्षिः समेत्य ।

कुर्वन्नाशीर्वादमूचे सुताप्ति-

वंशद्धर्या त्वं वर्धसे भूप! दिष्ट्या॥ २.१

The main sentiment of this epic poem is *Vīra* while Erotic, *Raudra*, *Karuṇa*, *bhayānaka* etc. are the subordinate sentiments of this epic.

The example of *Vīra* sentiment

नद्धाऽबद्ध-निजोद्धुरोद्धुरकटिः क्रुद्धोऽन्त्ययुद्धेच्छया

चापे संदधदाशुगं त्रिगुणितं सारक्तदृग्-भ्रुश्रिया ।

पिप्पल्या इव पल्लवं स्वमधरं बिभ्रच्चलं राधवः

क्षुद्-व्यात्तातिकरालवक्त्रकुहरः कालोऽभ्यदीपीव सः ॥ १३.४९

The example of Erotic sentiment,

नर्मकीलमपरा त्वधरोष्ठं

काङ्क्षयन्तमथ तत्क्षतकारम् ।

क्षत्र आः क्षतकृदित्यललज्जद्

या ततः प्रथममेव ललज्जे ॥ ६.१६

This epic poem is deals with varied description of natural phenomena and human emotions. Let us see the examples of beauty of river Gaṅgā.

थय्यथय्यिति मृदङ्गवादिनीं

तत्-तदारवमिषात्, सुरापगाम् ।

त्वन्तरंगकर-नर्तिनीं कला-

ज्ञस्सुपश्य, शृणु मेऽथ गीतिकाम् ॥ ३.६

The poet nicely describes the description of spring, summer, rains, autumn, cold weather and winter. Let us see the example of spring season.

विद्योतते प्रथममेष पुरो वसन्तः

शेषं शरीरमतनोर्ऋतुषूचितो राट् ।

षट्सु श्रिया मधुरिमेव रसेषु कान्तेऽ-

तः किं वसन्ततिलकं तिलकं दधाति ॥ ९.३२

At the end of *mahākāvya* poet has composed some verses as supplement wherein he describes eulogy of Rāma, Sītā, Hanumān, and Siva. Some examples of it are as under:

राम त्वदीयपदकल्पतरोः परः को

मामत्र रक्षितुमलं भवतापतप्तम् ।

यश्छायया सुखयति, प्रददाति चान्त-

राचिन्तितानि सुफलानि निजाश्रितेभ्यः ॥ पृ. ४१४

त्र्यक्षीभवंस्त्रिभुवनं सममीक्षितुं कि-

म्बन्ध्यामिव स्फुटयितुं भियमूढसर्पः ।

कं गाङ्गमर्च्यमिव सूचयितुं स्वमूर्ध्ना

यत्नाद् दधत् स गिरिशो गिरि शोभतां नः ॥ पृ. ४२४

SRCR divided into cantos and each canto is divided into subtitles according to the events, which occur in the life of Rāma. Let's see the example of subtitles of first canto, कोशलदेशनिरूपणम्, अयोध्यावर्णनम्, दशरथवर्णनम्, दशरथस्य वशिष्ठं प्रति स्वकीयनिष्पुत्रताऽऽधि-प्रकटनम्, वशिष्ठस्य दशरथं प्रति पुत्रेष्टिकरणाद्युपदेशनम्, वशिष्ठवचनश्रवणाद्राज्ञः शान्तिः, राज्ञ ऋष्यशृङ्गानयनम्, विष्णोरवतरणम् and so on.

Satya Prakash Dube writes:

“महाकविना देशकालानुरूपं कतिपय-अप्रसिद्धानामभिनवानां च शब्दानां
प्रयोगः स्थाने-स्थाने कृतः। समालोचकानां स्वीयाभिमतस्तथापि
अभिनवशब्दप्रयोगविषये कवेरभिरुचिः श्लाघ्या एवास्ति।”⁹⁷

II.VIII RĀMA-CARITAM

Rāma-caritam is composed by Padma Narayana Tripathi. The poet has given the information about himself by some verses, which are the following:

तिवारीजीति विख्यातविद्वद्वृन्दशिरोमणिः।
देवनारायणस्यान्तेवासी श्रीरामप्रीतये॥
दवनागर्भसम्भूतः सहदेवसुतः सुधीः।
पद्मनारायणो रामचरितं संव्यधाच्छिवम्॥
पुत्रीकृतो रमाकान्तो मध्यमानुजभूर्मम।
सम्पादनं व्यधादस्याधिकारञ्च समं समैत्॥

RC is divided into 22 cantos wherein the poet describes the life story of Rāma. It begins with Rāma's birth, coronation of Rāma, boons of Kaikeyī, arrival of Rāma into the forest, abduction of Sītā, killing of Rāvaṇa, Rāma's return in Ayodhyā and Rāma's coronation. The theme of this epic is taken from the *Rāmāyaṇa*. The hero of this epic poem is Rāma. The language of this epic is very mature. This work is not available to me but Rahash Vihari Dwivedī gives this information in his book *Arvachina Sanskrit Mahākāvyaṇuśīlanam*.⁹⁸ Let us see the example of it:

यच्चाणुतो निखिलविश्वबृहत्प्रमाण-
व्याप्तो यथा पयसि सर्पिरसौ कृपालुः।

⁹⁷Dube, Satya Prakash, *Śrī-Rāma-carita-bdhiratnam Mahākāvye-śābdika-siddhanta-prabhavah*, in Jayanti, p.462

⁹⁸Dwivedi, Rahash Vihari, *Arvācīna Sanskrit Mahākāvyaṇuśīlanam*, op.cit., 1981

ब्रह्मेति तस्य रुचिरं नररूपमाप्य
याता चिरं वसुमती स्वयथार्थनाम ॥

II. IX ŚRĪ-RĀMA-RASĀYANAM

Śrī-Rāma-Rasāyanam (SRR) is composed by Hajarilal Shasrti. The poet has briefly described life story of Rāma. SRR is composed in *Adhyāya* instead of cantos. It is divided into 18 *Adhyāyas*. The main sentiment of this epic is *Bhakti*. SRR is not available to me but Rahash Vihari Dwivedi gives this information in his research paper.⁹⁹ Some examples are as under:

पञ्चाब्धि शून्यनयने नृपविक्रमाब्दे
संवत्सरे सितदले मधुमासि पुण्ये ।
दुर्गातिथौ शुचितमे गुरुवासरेऽस्य
जाता समाप्तिरिह रामरसायनस्य ॥
हा राम! ये जीवनकज्जसूर्यः
कारुण्यपूर्णश्च प्रियोऽसि पुत्र ।
नीलोत्पलाभः शशिसुन्दरास्यः
दुःखाब्धिमग्नं हि नयस्य वारम् ॥
शोकान्वितं दशरथं निजगाद रामः
पद्मं यथा सरसि कल्यातुषारदग्धम् ।
रोदीर्न तात! भव शान्तमना वृथैव
यास्ये वनं यदि भवेज्जननी प्रसन्ना ॥

⁹⁹ Dwivedi, Rahash Vihari, *Swātantryotara Madhya Pradeśe Prānitāni Sanskrit Mahākāvyaṇi*, Sanskrit Writings in independent india, pp.113-114

Thus in the aforgoing pages we described about the *mahākāvyas* of twentieth century written by the great poets of Sanskrit literature on the theme of the *Rāmāyaṇa*. In the next chapter will attempt to discuss about the *mahākāvyas* written on the *Mahābhārata*.
