

## CHAPTER II

### THE POET AND HIS WORKS

Dr. Hari Narayan Dikshit is a famous and reputed poet of contemporary literature in Sanskrit and is still contributing to the modern Sanskrit literature. He is one of the modern greatest poets like Shripad Shastri Hasoorkar (who has contributed nine *Carita-kāvyas* viz. *Buddhadeva-caritam*, *Vardhamānasvāmi-caritam*, *Śaṅkarācārya-caritam*, *Vallabhācāryacaritam*, *Rāmadāsa-caritam*, *Śikhguru-caritāmṛtam*, *Pr̥thvīrāja Cahvāṇa-caritam*, *Mahārāṇā Pratāpa Simha-caritam* and *Chatrapati Śivājī Mahārāja-caritam*), Satyavrat Shastri (who has contributed three *Carita-kāvyas* viz. *Śrībodhisattva-caritam*, *Indirāgāndhi-caritam* and *Śrīgurugovinda Simha-caritam*), Pandita Kshama Rao (who has contributed three *Carita-kāvyas* viz. *Tukārāma-caritam*, *Rāmadāsa-caritam* and *Jñāneśvara-caritam*), Medhavrat Shastri (who has contributed five *Carita-kāvyas* viz. *Brahmarṣi Virājananda-carita*, *Nārāyaṇasvāmi-carita*, *Jñānendra-carita*, *Nityānanda-carita* and *Dayānanda Digvijaya Mahākāvya*)<sup>82</sup> who have made valuable contribution to the Biographical literature of Sanskrit. Our poet has composed four *Carita-kāvyas* viz. *Bhīṣmacaritam*, *Rādhācaritam*, *Śrīgvalladevacaritam* and *Durjanācaritam* (which is under publication); and hence he has made valuable contribution to this tradition. Great poets like Vālmīki, Vyāsa, Bhāsa, Aśvaghoṣa, Bhavabhūti and Kālidāsa, he has also given new ideas and new hopes to the Indian culture as well as literature through his unmatched and transcendental strength and grip over literature. By giving a new style and strength, he has shown a new way to the tradition of Sanskrit poetry which has been followed since so many centuries. He is undoubtedly a stalwart of Modern Sanskrit Literature.

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<sup>82</sup> Panda, R. K., Biographical Poems in Sanskrit: A Glance, *Essays on Modern Sanskrit Poetry*, pp 73-75

Hari Narayan Dikshit has not remained silent in giving his biographical details like ancient poets. He has given his brief biographical details in his different works like that of Bāṇabhaṭṭa and Bhavabhūti.

## II.I Birth and Family

The mixture of mature literacy, severe criticism and beautiful quality of poet is found in Dr. Hari Narayan Dikshit who took birth on 13<sup>th</sup> January, 1936 in the village Paḍakulā of the district Jaloun of Uttar Pradesh. He was born in a noble Brahmin family.<sup>83</sup> His father's name is Shree Raghuvir Sahay Dikshit and his mother's name is Shreemati Sudama Devi Dikshit.<sup>84</sup> He has introduced the names of his parents also in the *Śatakakāvya viz., Upadeśaśatī* and *Kathākāvya viz., Nirvedanirjhariṇī*.<sup>85</sup> Under the able guidance of his father, he became a scholar and a poet.

## II.II Education

The early childhood of the poet spent in the village and hence he had his primary education under the guidance of his parents in village. He obtained higher education both in traditional as well as in modern system. He had his traditional studies in Vyākaraṇa, Sāṃkhyayoga and Sāhitya obtaining Śāstrī and Ācārya degrees from Sanskrit Vishvavidyalaya, Varanasi. He had his

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<sup>83</sup> रम्ये हृदे विमलचरिते भारते धर्मदेशे  
जालौनाख्ये लघुजनपदे चोत्तरे सुप्रदेशे ।  
ग्रामोऽस्त्येको भुवि पढकुलाख्यो न तुल्यो नवीनैः  
प्रायः कृष्यां निहितमनसो मानवा यत्र सन्ति ॥ Kaviparicayaḥ of *Bhīṣmacaritam*, 1

<sup>84</sup> विप्रो मान्यस्सदसि रघुवीरस्सहायान्तनामा  
धर्मज्ञश्च प्रतुलविभवो मे पिता दीक्षितोऽस्ति ।  
पूज्या माता विमलहृदया नाम यस्याः सुदामा  
तस्मिन् ग्रामे मम सुपितरौ वासमेतौ विधत्तः ॥ *Ibid*, 2

<sup>85</sup> ततः अहं "सुदामा"- रघुवीरयोः सुतो  
नारायणाख्यो हरियोगपूर्वकम् ।  
देवात्सुदूरं परदेशमगातो  
हितोपदेशीयशतीमलेखिषम् ॥ *Upadeśaśatī*, Verse no.117, p. 119 and  
मातुर्नाम सुदामा  
रघुवीरादिः पितुस्सहायश्चासीत् ।  
हरिनारायणनामा  
तत्तनुजोऽहं कथामिमां कथयामि ॥ *Nirvedanirjhariṇī*, Verse no.27, p. 13

education in modern system obtaining B.A. and M.A. degrees from Agra Vishvavidyalaya, Agra. The poetic art and expression skills are seen in him because of his higher education in both the systems. He obtained Sahitya Ratna degree in Sanskrit and Hindi from Prayaga. He received D. Lit. Degree from Kumayun University, Nainital.

## **II.III Working place**

An ardent devotee of Lord Gaṇeśa, Dr. Dikshit having studied Sanskrit fully started his career in teaching Sanskrit firstly in Aadarsh Sanskrit Mahavidyalaya, Uraee (Jaloun- Uttar Pradesh). Later on he got the post in Sitaram Jayram Aadarsh Sanskrit Mahavidyalaya, Sumerpur (Unnav). Then he got transferred in Bareli College as a lecturer. After staying for a short period, he transfered to K. N. Rajkiya Mahavidyalaya, Gadhaval. At last he got transferred to the Kumayun University, Nainital. Firstly he worked as a Reader. Later on he became the Head of the Department of Sanskrit of Faculty of Arts in Kumayun University, Nainital. He created his another identity as an expert scholar in philosophy etc. also by hard-work, own capacity and eligibility.

During his tenure, a scholar and a keen brilliant Dr. Dikshit has also worked as an active member of different organisations and committees nominated by government. The description of his activities is as follows:

1. He worked as a General Committee Member of Uttar Pradesh Sanskrit Academy as well as worked as a Working Committee Member of the same Academy by being nominated by the government.
2. He worked as a member of Expert Committee for research in Bundelakhand University, Jhansi (Uttar Pradesh) and Ruhelakhand University, Bareli (Uttar Pradesh).

3. He was nominated as a Member of Expert Committee for research in Rani Durgavati University, Jabalpur and Gorakhpur (Uttar Pradesh).
4. He worked as a member of Expert Committee for research in Sagar University, Sagar.
5. He was also nominated as a Student's Dean as well as a Member of Board of Studies and Working Committee in the Faculty of Arts of Kumayun University, Nainital.
6. He worked as a Member of Expert Committee for research in Sahitya department as well as a Member of Board of studies in the Faculty of Sahitya and Sanskriti of Sampurnanand Sanskrit University, Varanasi.
7. He worked as a Member of Committee for syllabus in Sanskrit department of Gurukul Kangadi University, Haridwar and Hemavati Nandanabahuguna Gadhaval University, Shrinagar.
8. Not only these, he also worked as a Dean of Faculty of Arts and University court of Vidyaparishad as well as a Member of Expert Committee for research and Committee for syllabus in Sanskrit department of Kumayun University, Nainital.
9. He was nominated as a Member of Expert Committee for research in Rajsthan University, Rajsthan and Merath University, Merath.
10. He served as a Member of Teaching Board in the Grammar department of Sampurnanand Sanskrit University, Varanasi as well as an Honourary Librarian of the library of Kumayun University, Nainital.
11. Presently he is working as a life time Member of General Committee as well as a Member of Working Committee in Shriram Sanskrit College, Nainital.

He has been research guide and he has produced Ph.D.s like Kiran Tondon and many others. He got retired on 12/01/1996 in the afternoon on the completion of 60 years of age both as the Head of Sanskrit Department and the Dean of Faculty of Arts of Kumayun University, Nainital. Later on

30/06/1996, he got completely retired from all his duties.

## **II.IV Medals and Awards**

It is obvious to achieve medals and awards for one who works very hard and is having brilliance. On this basis, Dr. Dikshit received many awards and prizes time to time for his contribution in Sanskrit literature.

### **(A) Gold Medals**

During his time of education, he was honoured with many Gold medals by securing first position in the class as well as by securing highest number of marks.

1. He received a gold medal named ‘Old Boys’ on standing first with the highest number of marks in post-graduate course in Bareli college, Bareli.
2. He secured ‘Sampurnanand Sanskrit University Gold Medal’ on standing first in all the subjects in Sahityacharya of the University.
3. He also received ‘Ripan Gold Medal’ by securing the highest number of marks in Sahityacharya of Sampurnanand Sanskrit University, Varanasi.

### **(B) Awards**

Having got transferred in Dharmakshetra his genius grew up in the form of poetic compositions. His poems too got honoured by different prizes as follows:

1. First of all, he received a ‘Special Prize’ (Viśeṣa Puraskāra) for the poem *Śrīmad Hanumaddūtam* (*Sandeśa-kāvya*) in 1987 from Uttar Pradesh Sanskrit Academy.
2. He was given ‘Bāṇabhaṭṭa Prize’ (Bāṇabhaṭṭa Puraskāra) for his poem *Gopālabandhuḥ* (*Kathā-kāvya*) in 1988 from Uttar Pradesh Sanskrit

Academy.

3. He received a 'Special Prize' (Viśeṣa Puraskāra) for his poem *Bhīṣmacartiam* (*Mahākāvya*) in 1991 from Uttar Pradesh Sanskrit Academy.

4. He received 'Sanskrit Sahitya Honorary Prize' (Saṁskṛta Sāhitya Sammāna Puraskāra) for his contribution to creative writings in Sanskrit literature in 1991 from Bhartiya Bhasha Parishad, Calcutta.

5. He also received 'Sahitya Academy Prize' (Sāhitya Academy Puraskāra) for his poem *Bhīṣmacartiam* (*Mahākāvya*) in 1992 from Sahitya Academy, Delhi.

6. He was honoured with the 'President Award' (Rāṣṭrapati Puraskāra) also for his special contribution to Sanskrit literature in 2003.

7. He received 'Pandit Gauri Shankar Dvivedi Alankaran Prize' (Paṇḍita Gaurī Śaṅkara Dvivedī 'Śaṅkara' Alaṅkaraṇa Puraskāra) for his special contribution to Sanskrit literature in 2006 from Lok Samskriti Seva Nidhi, Ratharoad, Uraee, District-Jalaun (Uttar Pradesh).

8. He received 'Ramkrishna Jayadaya Dalamiya Shrivani-Alankaran Prize' (Rāmakṛṣṇa Jayadayāla Ḍālamiyā Śrīvāṇī-Alaṅkaraṇa Puraskāra) for all his poems in Sanskrit and for his special contribution to Sanskrit literature by composing *Bhīṣmacartiam* (*Mahākāvya*) in 2006 from Ramkrishna Jayadaya Dalamiya Shri Vani Nyas, New Delhi.

9. He received 'International Vidyaratnakar Honorary Prize' (Antārāṣṭriya Vidyāratnākara Sārasvata Sammāna Puraskāra) for his special contribution to Sanskrit literature in 2007 from Gurukul Kangadi Vishvavidyalaya, Haridwar in an International Conference on Veda-Vedanga.

10. He received 'Vachaspati Prize' (Vācaspati Puraskāra) for his poem *Rādhācartiam* (*Mahākāvya*) in 2008 from K. K. Birla Foundation, New Delhi.

## II.V Poet's Scholarship

By composing an epic on the basis of the life sketch of Bhīṣmapitāmaha, our poet Dr. Hari Narayan Dikshit not only showed his poetic scholarship, but also expressed his specialization concerning to the classical knowledge by manifesting different classical elements in his work. The poet showed himself as an expert of *Sāṃkhya*, *Yoga*, Grammar and Poetics.<sup>86</sup> At many places we find poet's knowledge of *Sāṃkhya*, *Yoga*, Grammar and Poetics in his poem. The poet believes in having special knowledge of word and its meaning for grammatical composition as well as in having knowledge of *Yoga-vidyā* which gives physical strength (in composing a poem). Therefore, in the second canto of the *Bhīṣmacaritam*, indicating towards Bhīṣma's knowledge obtained from the teachers, the poet says:

पद-पदार्थविबोधविवेचनां  
 बहुविधामथ वाक्यविनिर्मितिम् ।  
 तनुसमृद्धिकरीं बलदां तथा  
 विविधयोगकलां तमवेदयन् ॥ *Bhīṣmacaritam*, II.42

It means that his teachers gave him the special knowledge of word and its meaning, the art of composing sentences in different ways and different *Yoga-vidyās* giving physical strength and making him physically matured.

### a. Poet's Philosophical Knowledge

Hari Narayan has remained a student and a scholar of Philosophy also. We find some examples of his philosophical knowledge in his compositions. The poet is fully aware of the three-fold misery (*duḥkhatraya*) in *Sāṃkhya* philosophy. Since one is struck by the three-fold misery, an inquiry into the means of terminating it is to be made. It is said that such an inquiry is superfluous in as much as the means are seen and known, we reply, no; because these means do not secure absolute and final relief. This search for absolute and final relief or liberation became the point of origination of

<sup>86</sup> सांख्ये योगे पदविवरणे काव्यशास्त्रोप्यधीती  
 तत्पुत्रोऽहं स्ववशं हरिनारायणो दीक्षितोऽद्य ।  
 गङ्गापुत्रे परमहिते साधुचित्ते च भीष्मे  
 काव्यं कृत्वा मनसि नितरां प्राप्तवानस्मि तुष्टिम् ॥ Kaviparicayaḥ of *Bhīṣmacaritam*

*Sāṃkhya* philosophy. In the very first line of *Sāṃkhyakārikā* there is the mention of three-fold misery.<sup>87</sup> The description of these three miseries in the first canto of the poem shows our poet Dikshit's knowledge of *Sāṃkhya* philosophy as follows:

सदा च काशी मथुरा तथा गया  
पुरी ह्ययोध्योज्जयिनो प्रयागराट् ।  
तथैव काञ्ची बदरीतपोवनी  
हरन्ति तापत्रयमत्र भारते ॥ *Ibid*, I.16

It means that Kāśī, Mathurā, Gayā, Ayodhyā, Ujjain, Prayāgarāja, Kāñcī and Badarikāśrama of India have always removed three-fold miseries of people.

Almost all the philosophies believe five organs of knowledge viz., eyes, ear, nose, tongue and skin to be the direct object of perception of form, sound, smell (fragrance), taste and touch. In *Sāṃkhya* philosophy, they are called the organs of perception.<sup>88</sup> Our poet Hari Narayan, having full knowledge of *Sāṃkhya* philosophy, also describes these five sense organs as the organs of perception.

नेत्रे सरोजैः फलैश्च गीतैः  
पिकानां श्रवणेन्द्रियं च ।  
त्वग्वायुना घ्राणमनेकगन्धैः  
तुतोष बुद्धीन्द्रिपञ्चकं च ॥ *Ibid*, IV.42

It means that on seeing the beauty of lotuses, his (Devavrata's) eyes; on eating fruits, his tongue; on hearing the songs of cuckoos, his ears; on touching the air, his skin; and on smelling different fragrance, his nose – in this way his all the five organs of perception have experienced the satisfaction.

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<sup>87</sup> दुःखत्रयाभिधाताज्जिज्ञासा तदपघातके हेतौ ।

दृष्टे साऽपार्था चेन्नैकान्तात्यन्ततोऽभावात् ॥ *Sāṃkhyakārikā*, Verse no. 1

<sup>88</sup> बुद्धीन्द्रियाणि चक्षुः श्रोत्रघ्राणरसनत्वगाख्यानि । *Ibid*, Verse no. 26



Dr. Dikshit is fully aware of all the sciences of *Yogaśāstra*. In this poem he has mentioned small but knowledge oriented topic related to *Yoga-vidyā*. In the 20<sup>th</sup> canto of the present epic, the poet says in the form of Yogī Bhīṣmapitāmaha to control the tendencies of the mind<sup>89</sup> as follows:

योगीव योगेश्वरनेत्रयोः पुरः  
योगं समास्थाय स योगमर्मवित् ।  
उत्थापयामास वशीकृतानसून्  
क्रमेण मूलादखिलान् शनैः शनैः ॥ *Ibid*, XX.43

It means that the knower of *Yoga-vidyā* i.e. Yogī Bhīṣmapitāmaha, having controlled the tendencies of mind in front of Lord Kṛṣṇa only, uplifted life-breath (*Prāṇa*) from *Mūlādhiṣṭhāna cakra* which he controlled till then.

Dr. Dikshit in another verse describes five types of air<sup>90</sup> and the six mysterious chakras (*ṣaṭcakra*)<sup>91</sup> residing in the body as follows:

षट्चक्रमुत्तीर्य तदीयवायवः  
तद्-ब्रह्मरन्ध्रस्य समीपमागमन् ।  
यदा, तदा तस्य वपुश्च सर्वतो  
बाणैर्वणैश्चापि बभूव वर्जितम् ॥ *Ibid*, XX.45

It means that *Prāṇa*, *Apāna*, *Samāna*, *Vyāna* and *Udāna* – these five types of air i.e. vital-breath, when reached to his *Brahmarandhra* by passing through the six mysterious *cakras* (*ṣaṭcakra*) viz., *Mūlādhāra*, *Adhiṣṭhāna*, *Maṇipūra*, *Anāhata*, *Viśuddha* and *Ājñā*, then his body became completely free from the holes and the wounds of arrows as well as from the physical pain.

In 19<sup>th</sup> canto of *Bhīṣmacaritam*, the poet says that by knowing the Self<sup>92</sup> one should start his journey towards liberation<sup>93</sup> as follows:

<sup>89</sup> योगश्चित्तवृत्तिनिरोधः । *Yoga-sūtra*, I.2

<sup>90</sup> उदानजयाज्जलपङ्ककण्टकादिष्वसङ्ग उत्क्रान्तिश्च । *Ibid*, III.39

<sup>91</sup> प्रच्छर्दनविधारणाभ्यां वा प्राणस्य । *Ibid*, *Vṛtti* of III.34

<sup>92</sup> विशेषदर्शिनः आत्मभावभावनाविनिवृत्तिः ॥ *Ibid*, IV.25

<sup>93</sup> विवेकनिम्नं कैवल्यप्राग्भारं चित्तम् । *Ibid*, IV.26

प्रकाशमाने हृदि चात्मतेजसि  
मोक्षाय दीक्षामुररीकरोतु सः ।  
संसारभावानखिलान् परित्यजन्  
परिव्रजेत् पूर्णविमुक्तिहेतवे ॥ *Ibid*, XIX.28

It means that a devotee having known the Self should approach to take consecration for a religious ceremony (*Dīkṣā*) to achieve liberation. Then by giving up all the happiness and pleasures of life one should become saint to gain complete liberation.

### b. Poet's Grammatical Knowledge

The knower of *Sāṃkhya*, *Yoga* etc., our poet Dikshit is also an expert in Grammar. There are many examples of his special usages in the poem that establish the fact that he is an expert Grammarian. In the 9<sup>th</sup> verse of the 1<sup>st</sup> canto of *Bhīṣmacaritam*, the poet has used the word ‘*kurutāt*’ which clearly indicates poet's knowledge of grammar:

व्रजन्ति मूका अपि वावदूकतां  
तरन्ति पाषाणशिलाश्च वारिधौ ।  
चराचरेशस्य च यस्य लीलया  
सहायतां मे कुरुतात्स ईश्वरः ॥ *Ibid*, I.9

It means that by whose will of this moving and non-moving world, the dumb people became expert orators and mountain rocks start floating in the sea, that God kindly bestow me. In this verse the word ‘*kurutāt*’ is used in the Imperative Mood First Person Singular in the sense of ‘*Āśīḥ*’ from the *tānādika* root (*ḍu*) *krñ* *karṇe*. By the implication of the formula ‘*tuhyostātaṁ ādhiṣyanya - tarassām*’<sup>94</sup>, the command (*ādeśa*) of *tātaṁ* is done in place of *hi*. Because of this command, the usage of the word ‘*kurutāt*’ is very rare. In another place the usage of the word ‘*aruntudā*’ is also indicative:

अनुभूय दिवङ्गतां प्रियां

<sup>94</sup> *Aṣṭādhyāyī*, VII.1.35

करुणाब्धावपतन्तृपोऽवशः ।

भवने लहरी विपत्तिजा

परितो व्यापदरुन्तुदा तदा ॥ *Ibid*, I.50

It means that the King Śāntanu realised that his wife is no more, then he fell into the deep sea of sorrow helplessly. At that time the air of slide sorrow flew in the royal house. In the above verse the disjoining of ‘*aruntudā*’ is as follows:

अरुः तुदति इति अरुन्तुदा अर्थात् मर्मघातिनी ।

It is a peculiar word usage in grammar. It is derived from the root *aruṣ*. By applying the formula ‘*vidhvaruṣostudaḥ*’<sup>95</sup> we get *khaś* (a) for the root *tud* of *taudādika* (*Vyathanārthaka*) and by the application of ‘*arurdviṣadajantasya mum*’<sup>96</sup> we get *mum* (m); and by the application of *ṭāp* (ā)<sup>97</sup> feminine suffix (participle) we get ‘*aruntudā*’ word.

In this poem, the poet’s usage of word ‘*bobhavīti*’ is also a special one.

बोभवीति ततो धर्मः प्रजानां भूपतेस्तथा ।

केनचित्कारणेनापि दूयन्तां नैव शिक्षकाः ॥ *Ibid*, III.25

It means that it is therefore the duty of a king and people not to let the teachers unhappy in any way. In the above verse the usage of word ‘*bobhavīti*’ is of *yañlugantaprakriyā*. The word ‘*bobhavīti*’ is derived from the root *bhū* (*bhū sattāyām*) in the sense of ‘*punaḥ punaratiśayena vā bhavati*’ by the application of the formula ‘*dhātorekāco halādeḥ kriyāsamabhihāre yañ*’<sup>98</sup> we get *yañ* suffix. There by the application of the formula ‘*yaño’ci*’<sup>99</sup>, the suffix *yañ* is dropped and by the rule of ‘*pratyayalakṣaṇa*’ we get the duplication for the root *bhū*. Thus we get *bobhū*. For *bobhū* being *dhātusajñā*, Present Tense is produced. In the light of Third Person Singular form and by the arrival of *tip* suffix, there is

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<sup>95</sup> *Ibid*, III.2.35

<sup>96</sup> *Ibid*, VI.3.67

<sup>97</sup> आजद्यतष्टाम् । *Ibid*, XIV.4.4

<sup>98</sup> *Ibid*, III.1.22

<sup>99</sup> *Ibid*, II.4.74

*īdāgama* optionally by the application of the formula ‘*yaṅgo vā*’<sup>100</sup>. Thus we get ‘*bobhavīti*’. Such a complicated word usage shows our poet’s indepth knowledge of grammar.

### c. Poet’s Theological Knowledge

Being the knower of *Sāṃkhya*, *Yoga*, Grammar etc., Dr. Dikshit has the knowledge of *Dharmaśāstras*. In the present epic, at many places the poet has made the use of his knowledge of *Dharmaśāstra* of Manu and others. For instance, the actions ascribed to four classes<sup>101</sup> as depicted in *Manusmṛti* and *Yājñavalkyasmṛti* are well described by our poet in the first canto of ‘*Bhīṣmacaritam*’ as follows:

द्विजास्सदा शास्त्रविचारतत्पराः  
सदैव रक्षार्थरता हि बाहुजाः ।  
विशोऽपि कृष्यादिविधौ समुद्यताः  
सुखेन सेवाव्रतिनश्च पादजाः ॥ *Ibid*, I.22

It means that during his (King Śāntanu’s) time, Brahmins were busy in learning the scriptures, *Kṣatriyas* were busy in protecting people, *Vaiśyas* were busy in the farming, trading etc. and *Śūdras* were happily serving the people. The description of expiation act as made in *Yājñavalkyasmṛti*<sup>102</sup> is made by our poet in *Bhīṣmacaritam* as follows:

अधर्मपक्षं तत एव संश्रितो  
युद्धं प्रकुर्वन् बत पापपक्षतः ।  
व्यधामहं पापमनारतं प्रभो  
क्षमस्व मामद्य तपन्तमात्मनि ॥ *Ibid*, XVI.13

<sup>100</sup> *Ibid*, VII.3.94

<sup>101</sup> सर्वस्यास्य तु सर्गस्य गुप्त्यर्थे स महाद्युतिः ।

मुखबाहुर्गुणजानां पृथक्कर्माण्यकल्पयत् ॥ *Manusmṛti*, I.87-97

इज्याध्ययनदानानि वैश्यस्य क्षत्रियस्य च ।

प्रतिग्रहोऽधिको विप्रे याजनाध्यापने तथा ॥

प्रधानं क्षत्रिये कर्म प्रजानां परिपालनम् ।

कुसीदकृषिवाणिज्यपाशुपाल्यं विशः स्मृतम् ।

शूद्रस्य द्विजशुश्रूषा तथाऽजीवन्वणिग्भवेत् ।

शिल्पैवां विविधैर्जीवेद्भिजातिहितमाचरन् ॥ *Yājñavalkyasmṛti*, I.5.118-120

<sup>102</sup> प्रायश्चित्तशब्दश्चायं पापक्षयार्थं नैमित्तिके कर्मविशेषे । *Yājñavalkyasmṛti*, III.5.320

It means that in the great Mahābhārata war, Bhīṣma has taken the side of Kauravas who were untruthful and unrighteous. He felt guilt for the same and thus he started expiating for his misdeeds. He then requested Lord Kṛṣṇa to forgive him for all his misdeeds.

#### **d. Poet's Astrological Knowledge**

Dr. Dikshit has the knowledge of Astrology too. In the very beginning of the twentieth canto of the present epic, the poet has made the use of his knowledge of *Jyotiṣaśāstra*. For instance,

शनैः शनैः क्षीणविभां दिवाकरो  
विहाय याम्यामुपयात उत्तराम् ।  
द्वे नायिके चेद्विपरीतदेशगे  
प्रसादयेत्ते समकालमेव कः ? ॥ *Ibid*, XX.1  
श्वोभाविनं वीक्ष्य तदा युधिष्ठिरः  
सहस्ररश्मिं मकरेण सङ्गतम् ।  
पितामहान्तं कलयन् स्वमानसे  
पीडातुरोऽभूदजहाच्च भोजनम् ॥ *Ibid*, XX.2

It means that the Sun-god slowly reached to the Northern direction by leaving the Southern direction. Who can impress two heroines together, if both of them are at different places at the same time? At that time the king Yudhiṣṭhira gave up food being pained by understanding it to be the proposed time of death of Bhīṣma Pitāmaha as the sun was moving from the zodiac sign Capricorn i.e. completing *Dakṣiṇāyana*.

#### **e. Poet's Knowledge of Kāmaśāstra**

Our poet Dikshit has the knowledge of *Kāmaśāstra* also. There are many examples of his special usages in the poem that establish the fact that he has the knowledge of *Kāmaśāstra* also. The verse numbers twenty-eight to forty-seven of the tenth canto are devoted to it only. For instance,

अनन्तरं तौ तिलतण्डुलाख्यं  
परस्परालिङ्गनमन्वभूताम् ।  
तां भावभूमिं समतीत्य भूयः  
प्राप्तावुभौ दुग्धजलैक्यभावम् ॥ *Ibid*, X.29

It means that both of them experienced the pleasure of embrace *Tilataṇḍula* by name. Consequently, crossing that stage of pleasure both of them became one as milk and water. Another example is:

लब्धप्रियौ तावतिचण्डवेगौ  
समानजाती समचित्तवृत्ती ।  
उमामहेशाविव बद्धरागौ  
विस्मृत्य सर्वं स्म सदा रमेते ॥ *Ibid*, X.40

It means that as Satyavatī and Śāntanu, both were tied to each other through the string of love, both were loving each other and both have acquired each other; as per the science of Kāma (i.e. *Kāmaśāstra*) both were of an appropriate gender; and mental inclinations of both were same; (and) therefore, they both like Goddess Pārvatī and Lord Śaṅkara, forgetting everything and with single-mind, were always sporting.

From the above discussion it is clear that our poet Dr. Hari Narayan Dikshit is a versatile genius. He is not only a top-ranking poet but also an expert in the branches of grammar, philosophy, *dharmaśāstra* etc. and also a brilliant critic.

## II.VI Works

Dr. Hari Narayan Dikshit, the master of effective, innovative, creative faculty and aesthetic sensibility, has composed both creative and critical works. It is his special gift to the Modern Sanskrit Literature. The list of his published works is given below in the series of the year of publication:

<u>Sr. No.</u>	<u>Name of Book</u>	<u>Year of Publication</u>
1.	Samskṛtānuvādakalikā	1965
2.	Samskṛta-nibandharaśmiḥ	1968
3.	Śrīmadappyadīkṣitacaritam ( <i>Gadyakāvyam</i> )	1981
4.	Tilakamañjarīḥ - A Critical Study	1982
5.	Samskṛtasāhitya me Rāṣṭrīya Bhāvanā	1984
6.	Menakā-viśvāmitram ( <i>Dṛśyakāvyam</i> )	1984
7.	Samskṛtanibandhāvalī	1985
8.	Rāṣṭriyasūktisaṅgrahaḥ	1987
9.	Śrīhanumaddūtam ( <i>Sandeśakāvyam</i> )	1987
10.	Gopālabandhuḥ ( <i>Kathākāvyam</i> )	1988
11.	Śodhalekhāvalī	1988
12.	Gadyakāvyasamīkṣā	1991
13.	Bhīṣmacaritam ( <i>Mahākāvyam</i> )	1991
14.	Deśo'yam kurute pronnatim ( <i>Muktakakāvyam</i> )	1993
15.	Upadeśaśatī ( <i>Śatakakāvyam</i> )	1995
16.	Bhāratīya Kāvyaśāstra Mīmāṃsā	1996
17.	Paṇḍitarājajagannāthakāvyagranthāvalī	1996
18.	Gurukulakāṅgaḍīviśvavidyālayīyam ( <i>Khaṇḍakāvyam</i> )	2002
19.	Bhāratamātā Brūte ( <i>Mahākāvyam</i> )	2003
20.	Rādhācaritam ( <i>Mahākāvyam</i> )	2005
21.	Bundelakhaṇḍī Kavi Paṇḍita Rājārāmamiśra Kāvyaśaṅgraha	2006
22.	Śrīgvalladevacaritam ( <i>Mahākāvyam</i> )	2008
23.	Paśupakṣivicintanam ( <i>Khaṇḍakāvyam</i> )	2008
24.	Manujāś śṛṇuta Giram Me ( <i>Muktakakāvyam</i> )	2009
25.	Ajamohabhaṅgam ( <i>Khaṇḍakāvyam</i> )	2009
26.	Nirvedanirjharīṇī ( <i>Kathākāvyam</i> )	2010

27.	Vālmīkisambhavam ( <i>Dṛśyakāvyam</i> )	2010
28.	Durjanācaritam ( <i>Kāvyam</i> )	(Under Publication)
29.	Sajjanācaritam ( <i>Kāvyam</i> )	(Under Publication)

#### (A) Original Works

1. Saṃskṛtānuvādakalikā
2. Saṃskṛta-nibandharaśmiḥ
3. Śrīmadappyadīkṣitacaritam (*Gadyakāvyam*)
4. Menakāviśvāmitram (*Dṛśyakāvyam*)
5. Saṃskṛtanibandhāvalī
6. Śrīhanumaddūtam (*Sandēśakāvyam*)
7. Gopālabandhuḥ (*Kathākāvyam*)
8. Bhīṣmacaritam (*Mahākāvyam*)
9. Deśo'yam kurute pronnatim (*Muktakakāvyam*)
10. Upadeśaśatī (*Śatakakāvyam*)
11. Gurukulakāṅgaḍīviśvavidyālayīyam (*Khaṇḍakāvyam*)
12. Bhāratamātā Brūte (*Mahākāvyam*)
13. Rādhācaritam (*Mahākāvyam*)
14. Śrīgvalladevacaritam (*Mahākāvyam*)
15. Paśupakṣivicintanam (*Khaṇḍakāvyam*)
16. Manujāś śṛṇuta Giram Me (*Muktakakāvyam*)
17. Ajamohabhaṅgam (*Khaṇḍakāvyam*)
18. Nirvedanirjharīṇī (*Kathākāvyam*)
19. Vālmīkisambhavam (*Dṛśyakāvyam*)
20. Durjanācaritam (*Kāvyam*)
21. Sajjanācaritam (*Kāvyam*)

#### (B) Critical and Research Works



1. Tilakamañjarī - A Critical Study
2. Saṃskṛtasāhiya me Rāṣṭrīya Bhāvanā
3. Rāṣṭriyasūktisaṅgrahaḥ
4. Śodhalekhāvalī
5. Gadyakāvyasamīkṣā
6. Bhāratīya Kāvyaśāstra Mīmāṃsā
7. Paṇḍitarājajagannāthakāvyaग्रन्थāvalī
8. Bundelakhāṇḍī Kavi Paṇḍita Rājārāmamiśra Kāvyaसांग्रहा

#### (A) Original Works

##### 1. Saṃskṛtānuvādakalikā

It is a book on translation especially for students. In it the easy methods are given to learn the art and techniques of translation. It is published by Naya Press, Ramnagar, Uraee, Jaloun (Uttar Pradesh) in 1965. The more information is not given as the book has not been available.

##### 2. Saṃskṛtanibandharaśmiḥ

It is an essay book in Sanskrit. There are 19 essays consisted of 126 pages. The poet has composed simple essays in it by using simple Sanskrit language. In it the essays are on different topics that include Gītā, Upaniṣad, Purāṇa, Indian Sanskrit literature etc. It is published by Janata Press, Durgaganj Road, Gnanpur, Varanasi in 1968. The more information is not given as the book has not been available.

##### 3. Śrīmadappayadīkṣitacaritam (*Gadyakāvya*)

The poet has described some life incidents of Appayadīkṣita in this poem. It is published by Devavani Parishad, Delhi. Its first publication was in 1981 and the second was in 1985. The total numbers of pages in it are 56. The poet has dealt with different accounts i.e. life-sketch of Appayadīkṣita in the

poem like the forefathers of Appayadīkṣita, his birth, his nomenclature, his younger brother and younger sister, his conception for knowledge, his separation from father, entry into married life, his versatile genius, his expertise in *karmakāṇḍa*, honour and prestige from royal court, enemy's hatred in mind for him, his donorship, special quality of magic, creative works, the condition of those creative works, interest of visiting pilgrims, death, his family tree etc. The poet dedicates this work to Appayadīkṣita

भक्तिज्ञानस्वरूपाय द्वैताद्वैतमनीषिणे ।

कृतिने दीक्षितेन्द्राय कृतिरेषा समर्प्यते ॥ *Samarpaṇam*, p. 3

The language of the work is simple and lucid. The style of this work is *Vaidarbhī* endowed with *Mādhrya* and *Prasāda Guṇas*. For example, in the very beginning the poet writes-

अरातौ मित्रता यस्य समा दृष्टिर्हरौ हरे ।

आजीवनं समातिष्ठत् तं वन्देऽप्पयदीक्षितम् ॥

पुरा दक्षिणे दक्षिणभारते द्रविडदेशे तुण्डीराख्ये जनपदे श्रीकाञ्चीसंज्ञिकायाः नगर्याः समीपे  
अडयप्पलनामानि ग्रामे भारद्वाजवंशावतंसः विदग्धाग्रणीः सकलशास्त्रपारदृश्वा  
साहित्यसुधासागराप्लावितचेताः सचेताः आचार्यदीक्षितनामा वक्षःस्थल-गणपत्युपासनालीनमनाः  
धीधनः परमतपस्वी द्विजवरो निवसति स्म । p. 9

At the end of the work, the poet has also given the list of errata.

#### 4. Menakāviśvāmitram (*Dr̥śyakāvyam*)

From the title of the play '*Menakāviśvāmitram*' it is very clear that this play is based on the story of Menakā and Viśvāmitra.<sup>103</sup> It is an eight-act play. The poet himself has mentioned in the introduction of the play that how he got the inspiration to write this play. One day while teaching *Abhijñānaśākuntalam* play to the students, the poet thought that the characters like Duṣyanta, Kaṇva, Durvāsā, Viduṣaka, Śakuntalā, Gautamī etc. are well portrayed in the play. But the characters of Menakā and Viśvāmitra are not paid much attention and hence they are neglected. The

<sup>103</sup> मेनका नायिका तत्र विश्वामित्रश्च नायकः ।

मनोज्ञं नाटकं तद्वि देवेशः प्रतिनायकः ॥ *Menakāviśvāmitram*, Verse no. 6

poet has the soft-corner for these characters. Therefore the poet has composed ‘*Menakāviśvāmitram*’ play by taking Menakā and Viśvāmitra as the chief characters. Menakā is the celestial lady of heaven and on the command of Lord Indra, she comes on the earth to break the penance of Viśvāmitra. Viśvāmitra is an ardent ascetic and through his yogic power even the chair of Lord Indra starts trembling. Meanwhile Menakā breaks into the penance of Viśvāmitra and thus Śakuntalā is born through their mutual relation. With the help of Lord of Wind (Vāyudeva), Menakā is returned back to heaven by Indra. After coming out of an infatuation and having realised the reality, Viśvāmitra gives away his daughter Śakuntalā to sage Kaṇva and he marches into the forest for penance and thus ends the play. It has a happy end.<sup>104</sup> The entire theme is surrounded to these two characters only. This is a simple yet very interesting play. It is published by Eastern Book Linkers in 1984.

### 5. Saṁskṛtanibandhāvalī

It is an essay book covering different topics in Sanskrit. It is published by Eastern Book Linkers in 1985. There are 126 pages. There are total 19 essays in Sanskrit starting from the Vedic literature with the titles *Vedānām-Mahattvam*, *Gītā Sugītā Kartavyā Kimanyaiḥ Śāstravistaraiḥ* etc. till the modern literature with the titles *Lakṣmyai-Lālasā* and *Ādhunikaśikṣā Saṁsthāsu Chātrāṇām Saṁskṛte Lekhanabhāṣaṇasthitiḥ*. The language of the book is simple and lucid. Many quotations are given by our poet in each essay like

मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः ।

तत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥ *Saṁskṛtanibandhāvalī*, p. 11 in the

third essay *Ramyā Rāmāyaṇī Kathā*. The titles of the essays are as follows:

1. *Vedānām-Mahattvam*
2. *Gītā Sugītā Kartavyā Kimanyaiḥ Śāstravistaraiḥ*
3. *Ramyā Rāmāyaṇī Kathā*

<sup>104</sup> Preface to *Menakāviśvāmitram*, pp X-XI

4. *Bhārtīyā Saṃskṛtiḥ*
5. *Saṃskṛtabhāṣā*
6. *Kāvya-prayojanāni*
7. *Vākyam Rasātmakam Kāvyaṃ*
8. *Rasaṇiṣpattiḥ*
9. *Vyañjanāvivecanā*
10. *Guṇālaṅkārabhedamīmāṃsā*
11. *Upamā Kālidāsasya*
12. *Bhāravararthagauravam*
13. *Daṇḍinaḥ Padalālityam*
14. *Māghe Santi trayo Guṇāḥ*
15. *Kālidāsasya Sarvasvamabhijñānaśakuntalam*
16. *Kasyaikāntam Sukhamupanatam Duḥkhamekāntato Vā?*
17. *Sahasā vidadhīta na kriyā-mavivekaḥ paramāpadām padam*  
*Vṛṇate hi vimṛśyakāriṇam guṇalubdhāḥ svyameva sampadaḥ*
18. *Lakṣmyai-Lālasā*  
*Ādhunikaśikṣā Saṁsthāsu Chātrāṇām Saṃskṛte Lekhanabhāṣaṇasthitiḥ*

#### 6. Śrīhanumaddūtam (Sandeśakāvyaṃ)

From the title of the poem it is clear that it is a message poem. It is published by Eastern Book Linkers in 1987. Our poet himself says in the preface of the present work, “When, in the middle of the February of 1987, I had completed the composition of a prose-poem named Gopālabandhuḥ, one day in a talk informally begun started about my literary works, I was cordially advised by Dr. Kiran Tandon, one of my learned colleagues of the department, to compose some Sanskrit poetry fully in traditional metres of Sanskrit language. This advice which was sincerely given to me, truly appealed to my mind and heart both; and I began to think for composing something the same. After having some silent consideration in myself within two or three days, I decided to compose a message poem totally in

traditional style. But a big question ‘What should be the plot’ was also rising simultaneously in my brain; and there was no certain answer to that. One day in the evening I went to the holy temple of Śrī Nayanā Devī to visit her and other deities like Śrī Hanumānajī, Śrī Śaṅjarajī, Śrī Rādhā-Kṛṣṇajī etc. as per habit for getting their blessings for encouragement, success, fame and peace in my life. The problem regarding the plot of the message-poem to be composed was still with me unsolved and due to that I was inwardly perturbed. But as I entered the premises of the temple and stood with my folded hands before Śrī Hanumānajī who is firstly available there for the prayer, I felt inwardly having received the proper solution of my problem regarding the plot of the message-poem which was to be composed by me. While I was praying to Śrī Hanumānajī, an idea very sharply came to my brain that Śrī Hanumānajī be presented as a messenger and the message of Śrī Sītājī sent to Śrī Rāmacandrajī be the main plot for the poem; and at the same moment I became happy and I was feeling myself free from the burning problem concerning the poetical plot.”<sup>105</sup>

We find four verses of short introduction of our poet in the ending verses of the poem. The total numbers of verses in it are 112 and the total numbers of pages in it are 134 (12+122). In this poem Sītā, being kidnapped and kept in Aśokavāṭikā by Rāvaṇa, sends message to her husband Rāma through the messenger Hanumāna. In her message, Sītā reminds him of his transcendental power and his intense love for her and this way she inspires him to rescue her from this bondage.

शूरश्रेष्ठस्त्वमसि रणभूमौ रिपूणां निहन्ता

युष्मतुल्यो निखिलभुवनेष्वस्ति कश्चिद् बली नो ।

शीघ्रं दिव्यैः प्रखरविशिखै रावणं मारयित्वा

कान्तां जायां रघुकुलमणे ! रक्ष सीतां स्वकीयाम् ॥ Verse no. 23, p. 25

<sup>105</sup> Preface to *Śrīhanumaddūtām*, pp. IX-X

By reminding her husband Rāma of his duty as a husband as well as a royal king, she motivates him to protect her by speaking the following words.

कान्तां जायां विषमितदशां स्वां पतिः पाति नूनम् ॥ Verse no. 42, p. 44

The poet has expressed the maturity of thoughts, self-experience and its practicality, strong bondage of love between married couple, patience in the time of calamity, honesty in duty, balance while making decisions etc. in his poem. In this poem, there are total 112 verses. Amongst them 108 verses carry the message sent by Sītā. Out of the last four verses, in 03 verses the introduction of our poet's parents and his residing place is given. In the last verse, we find an indication to the completion of the poem *Śrīhanumaddūtam*. At the end, the poet has also given an index of verses in an alphabetical order.

## 7. *Gopālabandhuḥ* (*Kathākāvyam*)

*Gopālabandhuḥ* is a prose-poem. It is published by Eastern Book Linkers in 1988. There are total 62 pages in it. The poet got the inspiration to compose this poem in 1967 after reading a small but interesting story in a monthly magazine called 'Gopāla Bhaiyā' published by Gita Press, Gorakhpur. Being impressed by the title of the story itself, the poet started writing the poem with the similar title *Gopālabandhuḥ*. Because of some obstacles, the poet left it incomplete. After twenty years, he thought to complete this poem. At last he completed it on 17<sup>th</sup> February, 1987.

In this poem '*Gopālabandhuḥ*', there is a story of a boy Rakesh who is very young in age, belonging from a village and coming from a backward class. His father is not alive and he is the only son of poor and aged mother. His mother always tells him the imaginary stories of Lord Kṛṣṇa and he blindly starts believing in the strength of Lord Kṛṣṇa. He imagines and starts believing Him as his elder brother. Finally Lord Kṛṣṇa and Rādhā have to take birth on earth as his elder brother and sister-in-law. They have to

support him in his every endeavour and save him from all the difficulties just because of his intense love for them. This is all about the theme.<sup>106</sup>

### 8. Bhīṣmacaritam (*Mahākāvya*)

*Bhīṣmacaritam* is a *Mahākāvya*. It is published by Eastern Book Linkers, 5825, New Chandrawal, Jawaharlal Nagar, Delhi-7 in 1991. There are total 20 cantos and the details of it are as follows:

Canto	Titles of the Canto	Number of Verses
I	<i>Jananīviyoga</i>	51
II	<i>Vidyāprāpti</i>	51
III	<i>Dīkṣāntasamāroha</i>	51
IV	<i>Viśiṣṭaguruprāpti</i>	52
V	<i>Divyāstraprāpti</i>	52
VI	<i>Dhanurvidyāprāpti</i>	69
VII	<i>Vanavihāra</i>	61
VIII	<i>Viyogavarṇana</i>	42
IX	<i>Bhīṣmapratijñāvarṇana</i>	85
X	<i>Vimāṭṛlābhavarṇana</i>	47
XI	<i>Anujadvayalābhavarṇana</i>	40
XII	<i>Vicitravīryavivāhavarṇana</i>	57
XIII	<i>Pāṇḍavakauravakalahakāraṇavarṇana</i>	84
XIV	<i>Bhīṣmaśaraśayyāvarṇana</i>	61
XV	<i>Mahābhāratayuddhavarṇana</i>	51
XVI	<i>Khedanirāsavarṇana</i>	52
XVII	<i>Rājadharmavarṇana</i>	52
XVIII	<i>Prajādharmavarṇana</i>	53
XIX	<i>Mokṣadharmavarṇana</i>	53
XX	<i>Mahāprayāṇavarṇana</i>	54

<sup>106</sup> Preface to *Gopālabandhuḥ*, pp XI-XII

At the end of the poem we find five verses of short introduction of our poet. So the total numbers of verses in it are 1123 (1118+5) and the total numbers of pages in it are 456 (16+440). In this epic there is the description of life of Bhīṣma starting from his birth to his death. The hero of this epic is Bhīṣma. The poet started composing this poem from Mahāśivarātrī of 12<sup>th</sup> February, 1988 and completed it on Holikā Dahana of 10<sup>th</sup> March 1990.<sup>107</sup> In the beginning of this poem, there are benedictory stanzas as the prayer of Goddess Sarsavatī, Lord Umāpati, Lord Gaṇeśa and the preceptor of the poet as well the verses depicting the glory of the nation India. Then the story of an epic starts. Devavrata is born as a son to the parents king Śāntanu and Gaṅgā. After some days Gaṅgā passes away. King Śāntanu gets busy in caring and nurturing his young child. On the advice of sage Devala, he sends his son Devavrata to a great sage Paraśurāma for his training in the art of archery. When Devavrata returns to the kingdom after completing the learning of archery, king arranges coronation ceremony for his son and declares him a prince. One day while moving in the forest, the king gets infatuated by a beautiful lady named Satyavatī. He returns to the palace empty handed because of the undesirable demands put by Satyavatī's father in front of king to marry his daughter. Now the king starts remaining unhappy. Devavrata inquires the reason of his father's sorrowful condition through means of spy. Devavrata then, to make his father happy, goes to Satyavatī's father and fulfils his desire by taking two terrible oaths. They are to give up his right to throne as a prince and not to marry anyone till death. Thence he becomes famous as Bhīṣma. Then Satyavatī is sent with him for her marriage with the king. They both get married. Through their happy union a son takes birth that is named as Citrāṅgada. After some time a second son is born who is named as Vicitravīrya. Having reached to the kingship, Citrāṅgada is killed by one Gandharvarāja who is also named as Citrāṅgada in a fierce battle. Vicitravīrya is then declared as King. He gets married with Ambikā and Ambālikā. Due to tuberculosis he also passes

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<sup>107</sup> Preface to *Bhīṣmacaritam*, pp IX-X



away shortly. Then Ambikā, Ambālikā and their maid servant give birth to Dhṛtarāṣṭra, Pāṇḍu and Vidura through *Niyogavidhi*. Pāṇḍu gets coronated as a prince. He is married with Kunti and Mādrī. His five sons become famous as Pāṇḍavas. After the death of Pāṇḍu, Dhṛtarāṣṭra takes the command of the kingdom. Draupadī, the wife of Pāṇḍavas, is insulted by Kauravas in the royal court by Duryodhana and Duḥśāsana in front of all the members. Bhīma takes an oath to kill Duryodhana and Duḥśāsana. There is a war between Kauravas and Pāṇḍavas. Firstly Bhīṣma becomes the commander-in-chief of the Kaurava army and fights valourously for ten days and on the tenth day shot by Arjuna's arrows as per own wish. Then sage Droṇa becomes the commander-in-chief of Kaurava army in the war when Bhīṣma falls on the bed of arrows. Bhīṣma requests Lord Kṛṣṇa to forgive him in the last moments. Lord Kṛṣṇa remains with him only till his last breath. Thus ends this epic.

### **9. Deśo'yam kurute pronnatim (*Muktakakāvyam*)**

*Deśo'yam kurute pronnatim* is a *Muktakakāvya*. In it the verses are quoted relating to the progress of our nation India. It is published by Eastern Book Linkers in 1993.

### **10. Upadeśaśatī (*Śatakakāvyam*)**

*Upadeśaśatī* is a century-poem. From the title of the poem it is clear that it propagates advices. The poet has made us aware of the reality of life through the examples of different birds, animals or trees in each verse. It is the peculiarity of *anyokti* that motivates people to know the truth. There is a prayer to Lord Gaṇeśa and Goddess Sarasvatī in the first benedictory stanza. He gives us advice through the examples of birds like peacock, crow, falcon, cuckoo, the hawk-cuckoo, black-bee etc. He gives us advice also through the examples of animals like dog, pig, jackal, bull, deer, bullock, camel, elephant, donkey etc. as well as through the examples of trees like babula

tree, margosa tree, bamboo tree, Sandal tree, mango tree etc. There are 117 verses. It is published by Eastern Book Linkers in 1995.

### 11. Gurukulakāṅgaḍīśvavidyālayīyam (*Khaṇḍakāvya*)

*Gurukulakāṅgaḍīśvavidyālayīyam* is a *Khaṇḍakāvya*. It is published by Eastern Book Linkers in 2002. In it the establishment, progress and purpose etc. of Gurukula Kāṅgaḍī Viśvavidyālaya are given.

### 12. Bhāratamātā Brūte (*Mahākāvya*)

*Bhāratamātā Brūte* is a *Mahākāvya* with self-made Hindi translation. It is published by Eastern Book Linkers in 2003. The poet has composed the present epic poem in twenty-two cantos and the details of it are as follows:

Canto	Titles of the Canto	Number of Verses
I	<i>Maṅgalācaraṇa</i>	79
II	<i>Lakṣmī-Viṣṇujijñāsā</i>	45
III	<i>Haridvāradarśana</i>	96
IV	<i>Haridvāradarśana</i>	64
V	<i>Prabhāta-Sūryodaya-varṇana</i>	47
VI	<i>Haridvāra-Ṛṣikeśadarśana</i>	84
VII	<i>Svapnadarśana</i>	46
VIII	<i>Manasādevīdarśana</i>	47
IX	<i>Viśvavidyālayavarṇana</i>	248
X	<i>Bhāratamāṭṛmandiradarśana</i>	105
XI	<i>Bhāratamāṭṛmilana</i>	48
XII	<i>Samskṛti-Sabhyatāhrāsavarṇana</i>	48
XIII	<i>Mātāpitṛ-durdaśā-varṇana</i>	112
XIV	<i>Yautakaduṣpariṇāma-varṇana</i>	50
XV	<i>Samāja-durdaśā-varṇana</i>	92
XVI	<i>Nārī-durdaśā-varṇana</i>	75

XVII	<i>Harikṛpā-varṇana</i>	48
XVIII	<i>Nārīmanovṛtti-varṇana</i>	50
XIX	<i>Dūradarśanadoṣa-varṇana</i>	73
XX	<i>Śikṣādaśā-varṇana</i>	58
XXI	<i>Rājanītidaśā-varṇana</i>	58
XXII	<i>Sāntvanādāna</i>	81

At the end of the poem we find five verses of short introduction of our poet. So the total numbers of verses in it are 1659 (1654+5) and the total numbers of pages in it are 689 (21+668). The first canto is dedicated to different Gods, Goddesses and parents by our poet. In the second canto, we find the description of the curiosity of Lord Viṣṇu and Goddess Lakṣmī. In the third and the forth canto, the poet has fully described Haridvāra. The fifth canto deals with the description of morning Sun-rise. In the sixth canto, there is the description of Haridvāra and Ṛṣikeśa. The seventh canto deals with the description of dream state. In the eighth canto, we find the description of Manasādevī. The ninth canto gives us the description of university. In the tenth canto, there is the description of the temple of Bhāratamātā. In the eleventh canto, there is the description of meeting with Bhāratamātā. The twelfth canto deals with the degrading of culture and code of conduct in the society. Bhāratamātā expresses her regret for the bad condition of the culture and tradition of country India.

नास्ति जीवनचर्यायां

जनानां भारतीयता ।

न वेषे नापि भूषायां

भाषायामपि नैव च ॥ XII.11, p. 243

In the thirteenth canto, there is the description of the bad condition of parents in the society today.

शठानां स्वार्थिनामस्मिन्

मर्यादाध्वंसकारिणाम् ।

जनानां वर्धते संख्या

तैलबिन्दुर्यथा जले ॥ XIII.4, p. 255

The fourteenth canto deals with the bad result of some deeds. In the fifteenth canto, we find the description of bad condition of the society.

धर्मोऽपि धूर्तैर्निगडीकृतो जनैर्-

मनुष्यतां हा विभनक्ति साम्प्रतम् ।

तदत्र सौहार्दपयोनिधौ प्रभो !

जाज्वल्यते संशयवाडवानलः ॥ XV.25, p. 302

क्षेत्रीयतायाश्छुरिकाश्च शाणिताश्-

चलन्ति देशे विभजन्ति मानवान् ।

क्षेत्रानुरागोऽस्ति जनेषु यादृशो

देशानुरागो बत नास्ति तादृशः ॥ XV.28, p. 303

The sixteenth canto deals with the bad condition of females in the society. In the seventeenth canto, the blessings of Lord are bestowed upon people. In the eighteenth canto, we find the description of the mental inclinations of females. The nineteenth canto deals with the bad effects of the televisions in our society. In the twentieth canto, there is the description of the condition of today's education.

नैकेषु शिक्षाविषयेषु सत्स्वपि

नाचारशास्त्रं बत तत्र पाठ्यते ।

यानेषु तीव्रा यदि दीयते गतिस्-

तत्तेषु योज्यो हि तदीयरोधकः ॥ XX.43, p. 395

The twenty-first canto deals with the condition of today's politics. In the twenty-second canto, we find good wishes bestowed upon us by Bhāratamātā. The present epic gives the message of preserving our country India's culture and tradition from the attacks of western culture.

भारतीयः समाजोऽयं

स्वीये संस्कृति-सम्भ्यते ।

It awakens us and cultivates the strong sense of nationalism in our minds. Through the different pathetic stories of people our poet has proved his message of preserving the culture of our nation. Further it gives the message of Indian culture, Indian etiquette, love for country, equality towards all-different religions, all the fields, all children etc, benevolent conduct, non-violence, honesty towards duty etc. The language of the epic is simple and lucid. The numbers of characters are less. The style of it is *Vaidarbhī*. We find the usage of appropriate descriptions, apt usage of figures of speech and famous metres employed in it. At the end, I would like to put my observation that the poet has tried to relate the present day situations of the society through this Sanskrit epic.

### 13. Rādhācaritam (*Mahākāvya*)

*Rādhācaritam* is a *Mahākāvya*. It is published by Eastern Book Linkers in 2005. There are total 22 cantos and the details of it are as follows:

Canto	Titles of the Canto	Number of Verses
I	<i>Cintanasargaḥ</i>	68
II	<i>Udbodhanasargaḥ</i>	66
III	<i>Sambodhanasargaḥ</i>	277
IV	<i>Kriyāsargaḥ</i>	51
V	<i>Kṛtajñātāsargaḥ</i>	78
VI	<i>Smṛtisargaḥ</i>	79
VII	<i>Samvādasargaḥ</i>	212
VIII	<i>Vrajarāśanasargaḥ</i>	84
IX	<i>Yātrāsargaḥ</i>	95
X	<i>Priyadarśanasargaḥ</i>	135
XI	<i>Bhūyoviyogasargaḥ</i>	42

XII	<i>Abhinandanasargaḥ</i>	51
XIII	<i>Prakṛtipoṣaṇasargaḥ</i>	63
XIV	<i>Rādhācaraṇareṇusargaḥ</i>	102
XV	<i>Pratīkṣāsargaḥ</i>	60
XVI	<i>Paricayasargaḥ</i>	76
XVII	<i>Dvārakādarśanasargaḥ</i>	83
XVIII	<i>Kṛṣṇa-Gurujanadarśanasargaḥ</i>	146
XIX	<i>Aiśvaryyasargaḥ</i>	205
XX	<i>Mantraṇāsargaḥ</i>	70
XXI	<i>Deśanāsargaḥ</i>	163
XXII	<i>Mahāprasthānasargaḥ</i>	116

At the end of the poem we find seventeen verses of short introduction of our poet. So the total numbers of verses in it are 2339 (2322+17) and the total numbers of pages in it are 789 (24+765). The poet started composing this poem from Thursday of 23<sup>rd</sup> September, 1993 and completed it on Saturday of 08<sup>th</sup> August, 1998. In between he left it without translation and composed the poem *Bhāratamātā Brūte*. He then started translating the poem *Rādhācaritam* from Saturday of 14<sup>th</sup> September, 2002 and completed it on Tuesday of 31<sup>st</sup> Decemebr, 2002.<sup>108</sup> In this epic there is the description of intense love and devotion of Rādhā towards Lord Kṛṣṇa. The main character of this epic is Rādhā as she is famous for her pious love for Lord Kṛṣṇa. Dr. Hari Narayan Dikshit nicely depicts her love and separation in this poem. It opens with the condition of Rādhā, Yaśodā and Nanda in the absence of Kṛṣṇa.

माता यशोदा त्वयि लीनचेताः

पिता च नन्दस्त्वयि रूढरागः ।

योगं वियोगं तव संस्मरन्तौ

जाताविदानीं बत शुष्ककायौ ॥ I.5, p. 4

<sup>108</sup> Preface to *Rādhācaritam*, pp XX-XXII

Rādhā starts thinking of her past days in His company and remembers about the sports of Him. Then she meets Yaśodā and consoles her not to feel unhappiness in her mind as her son works for the welfare of human-beings. Nanda and Yaśodā together console Vrajavāsīs that they should not feel unhappiness and engage themselves in daily works properly because everyone should work for the welfare of the country. Vrajavāsīs get engaged themselves in their works. People worship the Govardhana temple and cows. They celebrate Diwālī festival with their own accord. They get happiness and achieve progress in educational, economical, social and cultural fields. Rādhā puts her suggestion to Yaśodā that she wants to celebrate the birthday of Lord Kṛṣṇa. Yaśodā too agrees with her lovely suggestion. Thence people get engaged in works which are favourite to Lord Kṛṣṇa. Rādhā knows about the marriage of Kṛṣṇa with 1008 women, but she never feels jealousy in her mind. The poet provides the beautiful description of *Vasanta* season. She again feels the separation from him in this beautiful season. Nārada consoles her that all his wives are ready to provide all comforts to him but he never forgets Vrajabhūmi, the affection of Nanda and Yaśodā, the love of Gopīs, and the love of Rādhā. There is the conversation between Rādhā and Kṛṣṇa after the eclipse of the Sun. Kṛṣṇa consoles Rādhā. Rādhā meets all the relatives of Kṛṣṇa like Balarāma, Rohiṇi, Mahārāja Vakrasena, Vāsudeva and Devakī. They want to know about the condition of Nanda and Yaśodā. Rādhā returns to Vrajabhūmi and gets involved in welfare works. At last Rādhā goes with Nārada, Yaśodā, Kirtidā and Vṛṣabhānu to Goloka, the abode of Viṣṇu.

ततो विमानं च निजं निजं ते

तदाज्ञया नम्रतयाधितस्थुः ।

राधापि कृष्णोऽपि च दिव्यदेहौ

पश्यत्सु सर्वेषु जनेष्वभूताम् ॥ XXII.104, p. 481

The language of the poem is very lucid. The poet has proved his extra

ordinary capacity to write *Mahākāvya* in this epic. We find a wonderful usage of various *alaṅkāras* and metres in this poem. We also find the beautiful descriptions of the cities like Dvārikā and Vrajabhūmi.

#### 14. Śrīgvalladevacaritam (*Mahākāvya*)

*Śrīgvalladevacaritam* is a *Mahākāvya* with self-made Hindi translation. It is published by Eastern Book Linkers in 2008. The poet has composed the present epic poem in twenty-six cantos and the details of it are as follows:

Canto	Titles of the Canto	Number of Verses
I	<i>Maṅgalācaraṇa</i>	56
II	<i>Kūrmāñcalavarṇana</i>	90
III	<i>Santānābhāvaduḥkhavarṇana</i>	87
IV	<i>Putraprāptyupāyavarṇana</i>	62
V	<i>Śrīvibhāṇḍeśvarārcanāvarṇana</i>	101
VI	<i>Abhīṣṭapatnīlābhavarṇana</i>	162
VII	<i>Garbhāgamanavarṇana</i>	43
VIII	<i>Sapatnīrṣyāgnivarṇana</i>	45
IX	<i>Sapatnīkapaṭavarṇana</i>	97
X	<i>Śrīgvalladevajanmavarṇana</i>	112
XI	<i>Bālyavarṇana</i>	106
XII	<i>Sambandhabodhavarṇana</i>	83
XIII	<i>Gvallapratyāgamanavarṇana</i>	58
XIV	<i>Vimāṭṛmilanavarṇana</i>	64
XV	<i>Sapatnīpaścāttāpavarṇana</i>	96
XVI	<i>Kālikāśājāgaravarṇana</i>	64
XVII	<i>Mātāpitṛmilanavarṇana</i>	208
XVIII	<i>Yauvarājyābhiṣekavarṇana</i>	82
XIX	<i>Vimāṭṛviyogavarṇana</i>	70
XX	<i>Pitṛviyogavarṇana</i>	40
XXI	<i>Abhīṣṭa-śāsanavidhi-varṇana</i>	63



XXII	<i>Rājyanirīkṣaṇavarṇana</i>	121
XXIII	<i>Campāvatarājyalābhavarṇana</i>	90
XXIV	<i>Prajā-sukha-samṛddhi-varṇana</i>	82
XXV	<i>Dehatyāgavarṇana</i>	80
XXVI	<i>Lokadevatvalābhavarṇana</i>	62
XXVII	<i>Māhātmyavarṇana</i>	78

At the end of the poem we find seven verses of short introduction of our poet. So the total numbers of verses in it are 2309 (2302+7) and the total numbers of pages in it are 791 (24+767). The poet started composing this poem from Thursday of 23<sup>rd</sup> October, 2003 and completed it on Wednesday of 20<sup>th</sup> July, 2005.<sup>109</sup> The hero of the epic is the king Śrīgvalladeva Jū. Our poet has also come under the influence of king Śrīgvalladeva.

ग्वल्लदेवानुभावो मयानेकथा

भूरि दृष्टिश्श्रुतो भूरि चास्वादितः ।

मन्वते तं जनास्त्वं च संरक्षकं

सोऽपि रक्षाममीषां विधत्ते सदा ॥ I.27, p. 8

The first canto is dedicated to Gods, Goddesses, parents and to the king Śrīgvalladeva Jū- the hero of the epic, by our poet. In the second canto, we find the description of the country India in general and that of the region Kūrmāñcala in particular. In the third canto, the poet has described the well-ruled kingdom of the king Hālarāya.

तद्-राज्ये वासिनस्सर्वे

बाला वृद्धा जनी-जनाः ।

युवतयो युवानश्चा-

सीमसौख्यानि लेभिरे ॥ III.6, p. 36

He was having seven queens but he was still childless. He was tensed very much. He approached Yogirāja for the solution. In the fourth canto, Yogirāja tells him of his sins committed by him in some previous births. He then asks

<sup>109</sup> Preface to *Śrīgvalladevacaritam*, p. XXI

him to perform penance of Lord Vibhāṇḍeśvara Mahādeva after taking bath in Surabhī river everyday.

हे भूप ! तस्मात्त्वमनन्यचेतनः

कृत्वावगाहं सुरभीजेऽन्वहम् ।

सुतस्य लाभाय विधेहि मङ्गलं

नित्यं विभाण्डेश्वरशम्भुपूजनम् ॥ IV.20, p. 57

In the fifth canto, the king Hālarāya leaves his palace by giving up all his duties to all the ministers and moves towards the pilgrimage of Vibhāṇḍeśvara Mahādeva. There he performs penance of Śrīvibhāṇḍeśvara Mahādeva. As a result one flower falls down from Lord's idol. King, assuming it to be an auspicious sign, returns to the kingdom. In the sixth canto, the poet describes how the king after returning to the kingdom, moves to the forest in search of the eighth wife as per Lord's command. Lord Vibhāṇḍeśvara shows him the face of that lady Kālikā through whom he can have a son for his convenience. At last they meet and that lady invites him to her hermitage. The king then takes permission from her seven brothers for marriage, marries to her and thus returns to his palace. In the seventh canto, there is the description of queen Kālikā's getting pregnant. In the eighth canto, the poet has described how other seven queens get jealous of queen Kālikā and her pregnancy. In the ninth canto, the poet has described the treachery of seven other queens for the queen Kālikā and the king Hālarāya. In the tenth canto, there is the description of the birth of Śrīgvalladeva, the bad game played by seven step-queens with the queen Kālikā for killing that newly born son Śrīgvalladeva like throwing him amongst the cattles to kill him, keeping that child in the box of salt etc. In the eleventh canto, there is the description of the childhood of Śrīgvalladeva Jū. In the twelfth canto, there is the description of relationship and its importance. In the thirteenth canto, there is the description of Śrīgvalladeva's return to his mother. In the fourteenth canto, there is the description of Śrīgvalladeva's meeting with his

seven step-mothers. In the fifteenth canto, there is the description of the seven step-queens's worries for Śrīgvalladeva's return and their prayer to Lord Śiva for their protection. In the sixteenth canto, the poet has described the condition of the queen Kālikā on knowing this fact from her maid-servant and her constant thinking for whole night. In the seventeenth canto, we find the description of the meeting between Śrīgvalladeva and his parents. In the eighteenth canto, there is the description of the coronation of Śrīgvalladeva as a prince. In the nineteenth canto, we find the description of departure of seven step-mothers of Śrīgvalladeva from the royal palace. In the twentieth canto, we find the departure of the king Hālarāya from royal palace towards Haridvāra for penance. In the twenty-first canto, we find the description of the desired ruling of the kingdom made by Śrīgvalladeva. In the twenty-second canto, there is the description of the observation of states-affair. In the twenty-third canto, we find the description of the benefit of Campāvata state. In the twenty-fourth canto, there is the description of happiness and prosperity of people of the state. In the twenty-fifth canto, there is the description of the king Śrīgvalladeva's giving up of his mortal body. In the twenty-sixth canto, there is the description of benefit of the king Śrīgvalladeva's becoming Lord to his people. In the last and twenty-seventh canto there is the description of importance of this epic poem.

### **15. Paśupakṣivicintanam (*Khaṇḍakāvya*)**

*Paśupakṣivicintanam* is a *Khaṇḍakāvya* with self-made Hindi translation. It is published by Eastern Book Linkers in 2008. The poet started composing this poem from Saturday of 27<sup>th</sup> August, 2005 and completed it on Tuesday of 01<sup>st</sup> November, 2005. He started translating the above work from 16<sup>th</sup> May, 2006 and completed it on 20<sup>th</sup> June, 2006.<sup>110</sup> It is divided into two parts viz. *Pūrvārdham Paśuvicintana* by name and *Uttarārdham Pakṣivicintana* by name. There are 190 stanzas in both the *Pūrvārdham* and the *Uttarārdham* each. We find six verses of short introduction of our poet at the

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<sup>110</sup> Preface to *Paśupakṣivicintanam*, p. XIX

end. So the total numbers of verses in it are 386 (380+6) and the total numbers of pages in it are 229 (34+195). Our poet has introduced this poem in *Vaidarbhī* style endowed with *Mādhurya* and *Prasāda Guṇas* like his other poems. He has composed this poem by putting some good sayings in it.

अद्येदृशां हन्त पुरोहितानां  
हिंसाप्रियाणां वशगोऽस्ति धर्मः ।  
तद् धर्म्मान्मात्र भवत्यधर्मः

पुण्यस्य नाम्ना क्रियते च पापम् ॥ Verse no. 94 of  
*Pūrvārdham*, p. 34

The language of the poem has been made lucid by the usage of modern words of Hindi and English like *tāṅgā*, tractor, cement etc.

कृषिप्रधानेऽपि च भारते निजे  
महत्त्वमास्माकमुपैति तानवम् ।  
अस्मानुपेक्ष्याद्य कृषाणमानवा

वाञ्छन्त्यहो ट्रेक्टरस्यन्त्ररत्नम् ॥ Verse no. 44 of *Pūrvārdham*,  
p. 17

धनस्य लोभेन स तत्र ताँगे  
जनानेकान् समकालमेव ।  
संस्थाप्य हा मां विवशीकरोति

द्रुतं प्रयातुं कशवर्षणेन ॥ Verse no. 65 of *Pūrvārdham*, p. 24

The poet has made the poem very interesting by describing the seminar held by all animals and birds on the topic ‘Violence on animals and its remedies’; and by describing Vaidya Vidyādhara’s sending of a letter (containing the pathos of all animals expressed in that seminar) to the President of the country. It inspires the people to give up violence towards animals and motivate to live sinless life by protecting them from committing sins.

## 16. Manujās śrṇuta Giram Me (*Muktakakāvyam*)

*Manujās śrṇuta Giram Me* is a Sanskrit *Muktaka-kāvya* with self-made Hindi translation. It is published by Eastern Book Linkers in 2009. There are 380 stanzas. At the end of the poem we find six verses of short introduction of our poet. So the total numbers of verses in it are 386 (380+6) and the total numbers of pages in it are 287 (23+264). The poet started composing this poem from Thursday of 02<sup>nd</sup> February, 2006 and completed it on Sunday of 07<sup>th</sup> January, 2007. He started translating the above work from 08<sup>th</sup> January, 2007 and completed it on 23<sup>rd</sup> January, 2007.<sup>111</sup> The theme of the poem is the present condition of the society. The poem is based on the facts of the society and it wishes welfare of the people.

ईर्ष्यानलो बलीयांश्-चितानलादपि मतो मनोविज्ञैः ।

ज्वलयति स तु मृतदेहं परमेष तु हन्त दहति जीवन्तम् ॥ Verse no. 8, p. 5

It is heart-touching poem revealing the real picture of our society.

अत्र न कश्चित् स्वीयो न चास्ति कश्चित् परो जनस्संसारे ।

स्वार्थे साध्ये सर्वे स्वीयास्सिद्धे भवन्त्यमी चास्वीयाः ॥ Verse no. 230, p. 79

Our poet says that the rivers bring water but do not utter a single word about it. The creepers give the flowers but do not say anything about them. The trees produce fruits but do not utter a single word about them. By seeing and understanding all this, he composes poems but does not find it appropriate to say anything about it. At the end of the poem we find six verses of short introduction of our poet.

### 17. Ajamohabhaṅgam (*Khaṇḍakāvya*)

*Ajamohabhaṅgam* is a *Khaṇḍakāvya* with self-made Hindi translation. It is published by Eastern Book Linkers in 2009. The poet has composed the present poem in six cantos and the details of it are as follows:

Canto	Title of the Canto	Number of Verses
I	<i>Ajāsaktivarṇana</i>	82
II	<i>Vasantavarṇana</i>	49

<sup>111</sup> Preface to *Manujāsśrṇuta*, pp XX-XXI

III	<i>Ajavihāraṇana</i>	48
IV	<i>Priyāmṛtyuvarṇana</i>	60
V	<i>Ajamohavarṇana</i>	55
VI	<i>Ajamohabhaṅgavarṇana</i>	110

At the end of the poem we find six verses of short introduction of our poet. So the total numbers of verses in it are 410 (404+6) and the total numbers of pages in it are 327 (22+305). The poet started composing this poem from Saturday of 03<sup>rd</sup> March, 2007 and completed it on 02<sup>nd</sup> June, 2007. He completely translated the above work till 10<sup>th</sup> July, 2007.<sup>112</sup> Our poet has described the illusionary state of the society. The poet has described the pathetic condition of King Aja of Raghu race because of an accidental death of his beloved wife Indumatī. He becomes directionless and gives up all his duties. He becomes nervous. At this juncture his family priest sage Vaśiṣṭha gives him good and valuable advices. In 110 verses of the sixth canto we find valuable advices incorporated by sage Vaśiṣṭha to King Aja.

स्वजनस्यापि तन्मृत्यौ मोहः कार्यो न धीमता ।

सुधियोऽपरिहार्येऽर्थे मुधा मोहं न कुर्वते ॥ VI.63, p. 141

At last he understands the valuable teachings given by his family priest and thus comes out of the sorrows. This way our poet has advocated the true values of human life as depicted in the scriptures like Upaniṣadas etc. in his words. We find *Śṛṅgārarasa*, *Karuṇarasa*, *Śāntarasa* etc. employed in this poem. The style of it is *Vaidarbhī* and the *guṇas* are *Mādhurya* and *Prasāda*. The poem is composed in famous metres and appropriate figures of speech. It has easily reached to the mass of people as the poet has presented the poem with its self-made Hindi translation. I am sure that the present work will surely help out a person wishing to get free from all infatuations and illusions of the world; and it will lead him to liberation.

## 18. Nirvedanirjhariṇī (*Kathākāvya*)

<sup>112</sup> Preface to *Ajamohabhaṅgam*, pp XX-XXI

*Nirvedanirjharinī* is a Sanskrit *Kathākāvya* (story-poem) with self-made Hindi translation. It is published by Eastern Book Linkers in 2010. The total numbers of pages in it are 337 (25+312). The poet has begun with the thirty stanzas of auspicious introduction. Further there are fourteen different stories beginning with a verse (so fourteen verses). At the end of the poem we find five verses of short introduction of our poet. So the total numbers of verses in it are 49 (30+14+5). The poet got the inspiration to compose this poem in 2007 after completing the last stanza of *Ajamohabhaṅgam* (*Khaṇḍakāvya*) and then thinking of what and in which area should be written. Then, the poet started composing this poem from Tuesday of 28<sup>th</sup> August, 2007 and completed it on Friday of 18<sup>th</sup> July, 2008. He immediately started translating the above work and completed it on 14<sup>th</sup> September, 2008.<sup>113</sup> The poet has composed fourteen small stories in it. The hero of the poem is Vidyadhara by name. In the first story, the poet has described the pathetic condition of a lake through its human speech to the hero. In the second story, the poet has described the bad condition of a mango tree and other trees through their human speech to the hero. In the third story, the poet has described the piteous condition of a cow through its conversation with the hero. In the fourth story, the poet has described the nature of wicked persons in the society. In the fifth story, the poet has described the sorrowful condition of some elder parents made by their sons after their marriage. In the sixth story, the poet has described the grievous condition of house of our society. In the seventh story, the poet has described the old age prejudicial tradition of performing sacrifice by killing animals. In the eighth story, the poet has showed the bad condition of elder parents in the family. In the ninth story, the poet has described the bad condition of a widow mother due to his son and daughter-in-law. In the tenth story, there are eleven verses of prayer to Lord Śiva made by the hero for the welfare of this world. In it the pathetic condition of a widower is depicted. The eleventh story begins with the hero's dream of his wife constantly quarrelling with him and it ends with

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<sup>113</sup> Preface to *Nirvedanirjharinī*, pp XXII-XXIII

the last dream of Goddess Mahākālī. There are some interesting conversations of the dream state. In the twelfth story, the poet has nicely depicted the mental inclination of a son residing in the urban area. Our hero Vidyādhara is a younger son of his mother and as soon as his mother gets sick, he informs his elder brother staying in the city about the bad condition of their mother. But neither his elder brother nor any of his family members comes there to serve mother. At last their mother dies. This way our poet has showed the sense of ignorance in the minds of today's generations towards their own parents. In the thirteenth story, the poet has portrayed the greedy minds of people staying in the urban area. They do not care for the emotions, feelings etc. of their parents still desire more and more for their right in their parental property. They just look at the physical properties only and this way they hurt them badly. In the last (fourteenth) story, our poet has nicely depicted the real character of the hero of the poem. Our hero Vidyādhara gets his due share in his parental property due to his elder brother's malice. Soon this, his father dies. Then he with a wish to fulfil his father's last desire donates some land from his share for the construction of a temple in the name of his parents. He donates all the Sanskrit books to some Sanskrit Pathshala and rest of the property he gives up to his elder brother. He then gives up this society and becomes an ascetic to obtain liberation. We find some verses of wise-sayings conveying the noble idea. For example,

दूरस्था अपि सुजना हितमिह कुर्वन्ति सज्जनानां स्वेषाम् ।

सूर्यकरा दूरादपि ददति विकासं धरातले कमलेभ्यः ॥ Verse no.25, p. 13

### 19. Vālmīkisaṁbhavam (*Dr̥śyakāvya*)

*Vālmīkisaṁbhavam* is a *Dr̥śyakāvya* (a Sanskrit *Rūpaka*) with self-made Hindi translation. It is published by Eastern Book Linkers in 2010. The total numbers of pages in it are 187 (21+166). The poet started composing this poem from Tuesday of 14<sup>th</sup> October, 2008 and completed it on 10<sup>th</sup> March,



2009. He started translating the above work from 16<sup>th</sup> March, 2009 and completed it on 09<sup>th</sup> April, 2009.<sup>114</sup> The theme of the present drama is very popular and it is the story of Vālmīki. The present work is divided into six acts by our poet. The first act begins with the following *Nāndī*.

गङ्गाद्यास्सप्त नद्यो हिमगिरिसहिताः पर्वतास्सप्त पुण्याः ;

बालाद्यास्सप्त काण्डाः प्रथमकविकृता आदिकाव्यस्य सर्वे ।

सर्वेषां सौख्यकामा जनहितनिरताः पूज्यसप्तर्षयश्च ;

युष्मानस्मानशेषानपि च सहृदयान् पान्तु रङ्गस्थितांश्च ॥ Act I.1, p. 3

Sūtradhāra introduces the name of the poet and this work. There enters a lady dancer and sings some verses in the background scene of the forest. Meanwhile, a youth arrives there and asks her to return to home as there wanders one terrible robber Agniśarmā by name in the forest and thus ends the prelude. In the succeeding scene there appears sage Atri conversing with his two disciples Devadatta and Viṣṇudatta in his hermitage. Sage Atri tells his disciples about the family history of robber Agniśarmā. Agniśarmā was the only child of a Brahmin Sumati Śarmā and his wife stying in the forest. Agniśarmā was married and was having a ten years old son. Agniśarmā was also called Ratnākara by his parents in his childhood. Agniśarmā became a robber due to his company with lower rank people as well as unemployment in the forest. There in the succeeding scene, a *Vaiśya*, a farmer, a Brahmin and an ascetic together start crossing that dense forest and thus ends the first act. The second act begins with the robber Agniśarmā's conversation with his four followers. Then they all cover those four travellers crossing the forest, loot them and run away from there; and thus ends the second act. In the beginning of the third act we find the *Praveśaka* in the form of dialogues between Śivadāsa and Ravidāsa. Then there is the scene of seven saints viz. Marīci, Atri, Aṅgirā, Pulastya, Pulaha, Kratu and Vasiṣṭha walking in the forest and conversing with one another about the life history of robber Agniśarmā. Two travellers being looted by that robber meet these saints in

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<sup>114</sup> Preface to *Vālmīkisambhavam*, p. XIX

the forest and ask them not to go forward. But they all proceed further and get surrounded by all the robbers. The seven saints ask Agniśarmā about his family members and any other mode of earning money in his family. Agniśarmā says that he is the only member who earns in his family and that too in this manner. They all warn him that whatever the activities he does will not be shared with their results at the time of his final departure even not by any of his family members. Being scared very much, Agniśarmā goes to his home to confirm the same with his family members and thus ends the third act. In the fourth act Agniśarmā one by one asks his father, mother, wife and son about his activities and their share in the results of such activities. They all deny him. He becomes nervous and thus ends the fourth act. The fifth act opens with Agniśarmā and his followers getting aware of the reality of this world. The followers of Agniśarmā become free from his command and at the end of the act Agniśarmā renounces this world and becomes an ascetic. The sixth act opens with the *Viṣkambhaka* which is in the form of discussion between Rāmanārāyaṇa and Śivanārāyaṇa. All the seven saints return from their pilgrimage and decide to see and meet Agniśarmā. They all get happy on seeing Agniśarmā performing very strict penance and thus shower on him their blessings. They all declare his new name Vālmīki as he was then born in Valmīki and thus he becomes a great sage.

My observation for the present work is that the most of the verses are very moral and ethical in teaching us the real values of human life. Our poet has employed fifteen verses in the first act, six verses in the second act, twenty-two verses in the third act, six verses in the fourth act, eight verses in the fifth act and eleven verses in the sixth act; so total sixty-eight verses are there in the present work.

#### (B) Critical and Research Works

## **1. Tilakamañjarī - A Critical Study**

It is a critical work. In it there are 09 chapters and the chapters are divided into sub-chapters. In it the first chapter deals with the description of life-sketch of a great poet Dhanapāla, his poetic composition and the melodious tone of Dhanapāla. In the second chapter, study is made of the plot and the description is from the view point of the story of *Tilakamañjarī*. In the third chapter there is the classification of characters, introduction to them and the descriptions of their special qualities. In the fourth chapter there is the description of sentimental as well as artistic presentation of the work. In the fifth chapter there is the description of nature and other things. In the sixth chapter there is the description of different atmosphere and in the seventh, the influence of predecessors as well as the description of influence on successors of prose literature. The eighth chapter deals with the study of *Tilakamañjarī* in the modern context and the ninth chapter deals with the conclusion. It is published by Bhartiya Vidya Prakashan in 1982.

## **2. Saṁskṛtasāhiya me Rāṣṭriya Bhāvanā**

It is a published work of our poet's research made for his Ph.D. degree. It is published by Devavani Parishad in 1984. The total numbers of pages in it are 616 (22+594). It is a comprehensive work citing the verses of glory of our nation India occurring in different poems of Sanskrit. The poet has divided his research work into eight chapters and they are as follows:

1. Chapter I - Śodhaviśayasambaddha Katipaya Pāribhāṣika Śabdon Kī Samīkṣā
2. Chapter II - Vedomen Rāṣṭriya Bhāvanā
3. Chapter III - Purāṇomen Rāṣṭriya Bhāvanā
4. Chapter IV - Upajīvyā Kāv्यomen Rāṣṭriya Bhāvanā
5. Chapter V - Prācīna Laukika Saṁskṛta-Sāhitya Me Rāṣṭriya Bhāvanā
6. Chapter VI - Arvācīna Saṁskṛta-Sāhitya Me Rāṣṭriya Bhāvanā
7. Chapter VII - Bharatavakyon Me Rāṣṭriya Bhāvanā

## 8. Chapter VIII - Upasamhāra (Conclusion)

At the end, the poet has also given two appendixes and they are:

Appendix: 1- Saṁskṛta-Sāhitya Me Rāṣṭriyabhāvanātmaka Sūktiyān

Appendix: 2- Śodhaprabandhāntargata Ullikhita Kṛtiyon Aur Lekhakon Kī Akārādi Krama Sūcī

### 3. Rāṣṭriyasūktisaṅgrahaḥ

It is a compilation work of different wise-sayings with Hindi translation. It is published by Akshayvat Prakashan in 1987. The total numbers of pages in it are 339 (12+327). There are 1255 wise sayings from 101 different works of Sanskrit Literature viz., Veda, Purāṇa, Mahābhārata, Vālmīkirāmāyaṇa, Bhāsa, Kālidāsa, Bhavabhūti, Anargharāghava, *Naiṣadhīyacaritam*, *Hammīrakāvya*, *Surjanacarita*, *Bālamārtanḍa-vijaya*, *Śivarājavijaya*, *Akhilānansaśarmapraṇīta Dayānandadigvijaya*, *Prthvīrājacahvāṇacarita*, *Pratāpavijaya*, *Chatrapatisāmrājya*, *Satyā-grahagītā*, *Uttarasatyāgrahagītā*, *Śaṅkarajīvanākhyāna*, *Svarājavijaya*, *Śrīrāmadāsacarita*, *Samrāṭacarita*, *Candramahīpati*, *Vīrapratāpa-nāṭaka*, *Bhāratavijaynāṭaka*, *Śrībhāratamāṭrmālā*, *Medhāvratākṛta* *Dayānandadigvijayam*, *Vaṅgīyapratāpa*, *Gāndhīgītā*, *Kanakavaṁśa*, *Svatantrabhārata*, *Śrīmahātmāgāndhīcarita*, *Śrīsubhāṣacarita*, *Bhārata-śataka*, *Kāśmīrasandhānasamudiyamah*, *Svādhīnabhārata*, *Svarājya-vijayamahākāvya*, *Praśnāvalīvimarśa*, *Śrīśivarājyodaya*, *Vivekānandavijaya*, *Śivarājābhiṣeka*, *Adhyātmaśivāyana*, *Mahārāgñī Jñāsī Lakṣmī-bayī*, *Jñāsīśvarīcarita*, *Bhāratahrdayānvida*, *Mahāprabhuharidāsa*, *Bhāratasandeśa*, *Vīrotsāhavaradhana*, *Vīrataraṅginī*, *Bhārata*, *Keralodayaḥ*, *Susamhatabhārata*, *Chatrapaticarita*, *Prāṇāhuti*, *Svātantrya-lakṣmī*, *Kāḷindī*, *Kailāsakampa*, *Javāharacintana*, *Svātantrtaya-cintāmaṇī*, *Chatrapatiḥ Śrīśivaraājah*, *Kalyāṇakoṣaḥ*, *Śrīgāndhīcarita*, *Śrīneharucarita*, *Viśālabhārata*, *Śiñjākhaḥ*, *Urvīsvanaḥ*, *Bhāraat-svātantrya*,

*Śrīgurugovindasimha Bhagavatpāda-jīvanetivṛtta, Śrīsvāmi-vivekānandacarita, Śrītilakayaśo'rṇavaḥ, Sītācarita, Śrījavāharalāla-neharuviḥarajayanāṭaka, Gāndhigaurava, Lālabahāduraśāstricarita, Baṅgalādeśaḥ, Bhāratagaṇarājyasya Pradhānamantriṇaḥ, Gāndhi-nastrayo guravaḥ śiṣyāśca, Baṅglādeśodaya, Śrījavāharajyotir-mahākāvya, Indirākīrtiśataka, Himādriputrābhinandanakāvya, Neharu-yaśaḥ saurabha, Bhāratavaibhava, Śrīkṛtārthakaṣika, Indirāgāndhī-carita, Bhagatasimhacaritāmṛta, Bāpū, Prāṇāhutiḥ, Rāṣṭragītāñjaliḥ, Rāṣṭravāñī, Śrībhaktasimhacarita, Navabhārata, Vāgvadhūtī, Bhūtale Bhāti Me'nāratam Bhāratam* etc. We find wise-sayings starting from Ṛgveda till the modern poem *Bhūtale Bhāti Me'nāratam Bhāratam*.

इला सरस्वती मही तिस्रो देवीर्मयोभुवः । *Ṛgveda*, I.13.9 and

शोषितो नात्र कश्चिद् भवेत् केनचित्

व्याधिना पीडितो नो भवेत्कश्चन ।

नात्र कोऽपि व्रजेद् दीनतां हीनतां

मोदतां मे सदा पावनं भारतम् ॥ *Bhūtale Bhāti Me'nāratam Bhāratam*, 108

#### 4. Śodhalekhāvalī

It is a book on research-work. It is a compilation work consisting of different research papers written by our poet Dr. Hari Narayan. It is published by Eastern Book Linkers in 1988.

#### 5. Gadyakāvyasamīkṣā

It is a critical work. In it the critical study is made on different prose-poems of Sanskrit. It is published by Eastern Book Linkers in 1991.

#### 6. Bhāratīya Kāvyaśāstra Mīmāṃsā

It is a comprehensive and critical work. It is published by Eastern Book Linkers in 1996. In this treatise the analysis is made on different aspects of

Indian poetics in the light of previous Ācāryas of Sanskrit poetics. It deals with the different aspects of poetics like procedure and poet's vision, the importance of poetics, modern context, the purpose of poetry, characteristics of poetics, the aim of poetry, branches of poetics in the light of Sanskrit poetics, prose-poetry and its types, the form of *Campūkāvya*, its types and fields, types of *Dhvani-kāvya*, types of *Guṇībhūtavyangyakāvya*, types of *Abhidhā*, types of *Lakṣaṇā*, propriety of *Rasa*, poetic blemishes, poetic qualities, Figures of speech, the propriety of *Dhvani* School propagated by Ānandavardhana, the theory of *Vakrokti*, the use of imagination in literature etc.

### **7. Paṇḍitarājajagannāthakāvyaagranthāvalī**

It is a collective work. It is published by Eastern Book Linkers in 1996. The total numbers of pages in it are 557 (22+535). In it all the poetic works of Paṇḍita Jagannātha with Hindi translation are put together and they are as follows:

1. *Pīyūṣalaharī (Gaṅgālaharī)*
2. *Amṛtalaharī*
3. *Karuṇālaharī*
4. *Lakṣmīlaharī*
5. *Sudhālaharī*
6. *Prāstāvikavilāsaḥ*
7. *Śṛṅgāravilāsaḥ*
8. *Śāntavilāsaḥ*
9. *Karuṇāvilāsaḥ*
10. *Āsaphavilāsaḥ*
11. *Pāṇābharaṇam/ Jagadābharaṇam*
12. *Rasagaṅgādharamātrasthapadyāni*
13. *Prasphuṭitānyoktayaḥ*
14. *Prasphuṭitapadyāni*

At the end, the poet has also given the index of verses in an alphabetical order.

### **8. Bundelakhāṇḍī Kavi Paṇḍita Rājārāmamiśra-kāvyaśaṁgraha**

It is an editing work in Hindi. In it the poems composed by Raja ram Mishra are given. It is published by Eastern Book Linkers in 2006. The total numbers of pages in it are 164. We find the statements given by different scholars like Saraju Prasad Mishra, Dayashankar Mishra, Dr. Shaligram Shastri, Ayodhya Prasad Gypt 'Kumud, Dr. Durga Prasad Shrivastav and Dr. Nirja Tondon' on Rajaram Mishra and his poems. The editor has divided the poems into four *Khaṇḍas* viz. 1. *Stuti Khaṇḍa* 2. *Kathātmaka Khaṇḍa* 3. *Prashasti Khaṇḍa* 4. *Vividha Khaṇḍa*. In the first *Stuti Khaṇḍa* we find Shri Vināyaka Stuti, Vāṇī Vandanā, Shri Durgā Vandanā, Shri Hanumata Vandanā and Shri Shiv Tāṇḍavastotra. In the second *Kathātmaka Khaṇḍa* we get poems like Pārvatī Pariṇaya, Mahārāja Dilipaki Go Sevā and *Vipāda Khaṇḍa*. In the third *Prashasti Khaṇḍa* we find poems like Mahatma Kshamadas Ki Punya Smriti, Shri Gurudev Ko Shraddhanjali, Mahatma Ramdulare Das Ki Prashasti, Malik Ramchandrar Sinh Ki Prashasti, Shri Divakar Tiwari Ki Prashasti, Shri Ramdayalu Dube Ki Prashasti, Shri Ram Gopal Durbar Ki Prashasti, Shrimati Indira Gandhi Ko *Shraddhanjali*, Shri Rajiv Kumar Shrivastav Ki Prashasti, Svami Shiv Chaitnya Brahmachari Ko *Shraddhanjali*, Raju-Shivbalak Prashasti, Shri Baburam Tiwari Ki Prashasti, Kavi Vamsha Prashasti. In the fourth *Vividha Khaṇḍa*, we find different poems like Bhagan Shankarka Mahadevatva, Vidhi Ki Vamta, Vajrapata, Bhamini, Vasna Ki Sabalata, Pashchatap, Desh Dasha, Sandesh etc. The poet has used Bundelkhandi or Bundeli language in his most of the poems and in some of his poems we find *Khadi Hindi* also. He has composed his poems in the traditional metres like Kavitta, Chappaya, Dhanakshari, Savaiya, Doha, Kundaliya etc. The language of the poems is traditional and rural.

Apart from the original and critical works, the poet has also composed many research articles, research papers, magazines etc. Many of his research papers and articles related to Sanskrit literature have been published in different magazines and reputed journals of India. He has successfully edited some Sanskrit news letters as well as magazines. He started editing and publishing a six monthly magazine viz., ‘*Udīcī*’ also in 1985. He has been successful research guide and produced many Ph.D. scholars like Kiran Tondon and many others.