

CHAPTER- VII

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CHAPTER- VII

MISCELLANEOUS MAHĀKĀVYAS

Many writers enrich the Sanskrit language composing various forms of literature. Among them, *mahākāvya* is considered as the popular form of literature. They are many types of *mahākāvyas* viz. historical, biographical, mythological, social and imaginary. In this chapter, I have discussed about some miscellaneous *mahākāvyas* which are the best compositions of twentieth century

VII.I TARJANEE

*Tarjane*¹ is composed by Durgadatta Shastri in 1970. The epic consists of 11 cantos and 1006 verses. This epic poem begins with the “*Rashtravandanā*”. In the very beginning of this *mahākāvya* the author highlights the subject matter about this *mahākāvya* through 11 verses entitled “तर्जनी सिंहावलोकनम्”. The subject matter of this *mahākāvya* is related to the social problems that are faced by common people nowadays. In the epic poem the poet describes various social problems like drinking of liquor, corruption, complexion and National problems etc., the topic of this epic poem is very relevant. The poet has given the titles of the cantos which are as follows:

Canto	Verses	Title of the cantos in English and Sanskrit
I	105	And then, you are welcome. (त्वामहं सत्करिष्ये)
II	62	What after me. (मत्पश्चात्किं भविष्यति)

¹ Shastri Durgadatta, *Tarjane*, 1970

III	109	Cynicism of a mother-in-law. (श्वश्रूःपात्राणि मार्जति)
IV	106	O, cocks don't make an impasse for me. (विघ्नं मा कुरु मा कुरु)
V	158	Could you massage my head darling? (तालौ तैलं कुरु प्रिये)
VI	90	Then they came to sticks. (दण्डादण्डि ततोऽभवत्)
VII	118	whom and why this hell? (नरकोऽयं समागतः)
VIII	106	O you wife, have you gone insane? (अन्धा किमसि पापिनि?)
IX	101	Who is untouchable? (अस्पृश्यः कोऽस्ति संसारे?)
X	46	All are Harijans. (हरिजनो भवाम्यहम्)
XI	110	Accept my resignation. (त्यागपत्रं गृहाण मे)

The epic poem is begins with:

काचित्पत्रं लिखति रमणी युद्धभूमौ प्रयातं
स्वं भर्तारं सुविपुलबलं भीमतुक्षल्यं दधानम्।
एतत्पत्रं लिखितमधुना वक्षसः शोणितेन
भर्तरं दृष्ट्वा यदिह लिखितं पूर्णतां तन्नयस्व ॥ १.१

The first canto deals with the story of new wed couple and their love towards motherland. The second canto consists of the story of liquored person, his mistake. The third canto narrates the horrible condition of women which creates cause of dowry. The fourth canto consists of mental agony of woman,

which creates by her husbands who is a liquorer. The fifth canto discusses the condition of women in society. The sixth canto narrates the description of marriage and its problems. Further, the poet blames the modern marriage. The seventh canto describes the mental agony of women who have no child. The eighth canto states the description of bribe-money. The ninth canto narrates the problems arise because of problem of untouchability. The eleventh canto states prayer of man to the god to make free him from the earthly bondage.

The purpose of *Tarjane* in poet's word:

तर्जन्येषा भवतु विशदं दर्पणं पाठकानां

दृष्ट्वैतस्यां सरलविधिना स्वस्य राष्ट्रस्य रूपम्।

विह्वं चेत्स्यात्क्वचिदपि च तैर्लक्षितं कालिमायाः

शीलं धृत्वा विमलजलवल्लाञ्छनं क्षालयन्तु ॥ १

Following the path of *Bhagavadgītā* the author has nicely described the views on mortal body.

प्रदर्शनाय कायो न साधनायै भवत्ययम्।

यदास्ति भंगुरं वस्तु भूषया किं प्रयोजनम् ॥ ६. २१

In the ninth canto, the poet has given the definition of untouchability. Let us see some examples:

संकटे यश्च राष्ट्रस्य मस्तकं नैव दित्सति।

अस्पृश्यः सकले लोके भवति स नराधमः ॥ ९.४७

गुरुं विद्याप्रदातारमादृणोति न यो नरः।

अस्पृश्यः सकले लोके भवति स नराधमः ॥ ९.६२

Virendra Narayana Chakravarti observes:

“प्रस्तुत काव्य के ग्यारह सर्गों में कवि ने दहेजप्रथा, परिवारबाहुल्य, मद्यपान, भ्रष्टाचार और अस्पृश्यता आदि की कुछेक ऐसी राष्ट्रव्यापी समस्याओं के बारे में लिखा है, जो हमारे राष्ट्र को घुन की तरह अन्दर ही अन्दर खाए जा रही हैं। इन जटिल समस्याओं का वर्णन लेखक ने

एक नवीन ढंग से करते हुए इनका समाधान भी ऐसे सुझावपूर्ण ढंग से किया है कि पाठक प्रभावित हुए बिना नहीं रह सकता। लेखक का लक्ष्य “तर्जनी” द्वारा समाज के समक्ष इन समस्याओं का वास्तविक एवं कुत्सित रूप प्रदर्शित करना और इन से बचने के लिए सावधान रहने की प्रेरणा देना था, जिस में वह पूर्णतः सफल हुआ है।”²

D.N. Shukla says:

“Tarjaneer is not a blind imitation of the old tradition and convention in composing poetry. It is a new approach according to modern thoughts and deed.”³

VII.II ŚRĪ-ŚIVARĀJYODAYAM

Śrī-Śivarājyodayam (SSD)⁴ is composed by Shridhar Bhaskara Varnekar in 1972. The poet was a prominent writer of modern Sanskrit literature. He was born in Nagapur in Maharashtra on 31st July 1918. His father's name was Bhaskara Row Varnekar and his mother's name was Annapoorna Varnekar. He was very intelligent from his childhood and hence he remembered some cantos of *Raghuvamśa* and *Kumārasambhava* when he was 13 years old “बाल्यादेव रुचिरार्थसुभाषितानां कण्ठस्थीकरणे स्वभाविकी मे प्रवृत्तिः आसीत्। अतो रघुवंश-कुमारसंभवयोः निन्तातमाधुर्येण मोहितेनेव मया तत्रत्याः कतिपय सर्गाः स्वेच्छया कण्ठस्थीकृताः।”⁵

SSD is a historical epic poem. It consists of 68 cantos and 3852 verses. The hero of this epic is Shivaji, while Jijadevi, Sahaji, Pratapa Rao, Baji Prabhu,

² *Ibid.* p. i

³ *Ibid.* p. iii

⁴ Varnekar, Shridhar Bhaskara, *Śrī-Śivarājyodayam*, 1972

⁵ *Ibid.* (*Nivedanam*), p.1

Tanhaji, Dadoji, Rāmadāsa, Pantoji, Gaga Bhatt, Jauharkhan etc who are described as minor characters of this poem. The titles of the cantos are as under:

Cantos	Verses	Title of the canto
I	59	सह्यमहाराष्ट्रीयम्
II	50	साधूवर्यद्वयम्
III	79	वसन्तमाङ्गल्यम्
IV	58	शिवजन्म
V	56	शिवशिक्षणम्
VI	53	दम्पतीमतभेदः
VII	55	राजधानीप्रवासः
VIII	38	पारतंत्रजुगुप्सा
IX	49	स्वातंत्र्यप्रतिज्ञा
X	44	स्वातंत्र्यदिनोदयः
XI	48	विजययात्रा
XII	52	शत्रुव्यथा
XIII	61	विपत्तिद्वयाधातः
XIV	44	पितृमोचनम्
XV	52	यवनराजकौटिल्यम्
XVI	80	स्वराज्यसुधारणा
XVII	51	विजापुरेश विमातृप्रकोपः
XVIII	56	अफजुल्लाप्रतिज्ञा
XIX	53	अफजुल्लसेनाक्रमणम्
XX	54	कान्हेजीवीरस्य निश्चयः
XXI	51	संग्रामप्रोत्साहनम्
XXII	51	आपदाधातः
XXIII	52	रिपुदूतागमनम्

XXIV	57	शिवदूतप्रयाणम्
XXV	54	अफजुल्लाव्यामोहः
XXVI	51	व्यूहरचना
XXVII	60	शिवप्रयाणाम्
XXVIII	47	सभामण्डपः
XXIX	53	अफजुल्लावधः
XXX	53	मातृसंतोषः
XXXI	50	शिवयशोवर्धनम्
XXXII	62	रुस्तुमफजलखानयोः पराभवः
XXXIII	50	जौहराक्रमणम्
XXXIV	58	इटङ्गापत्ति
XXXV	61	कूटप्रयोगः
XXXVI	52	महासाहसम्
XXXVII	52	शत्रुवञ्चना
XXXVIII	83	बाजि हौतात्म्यम्
XXXIX	71	जीवदानम्
XL	55	सूर्यरावमर्दनम्
XLI	80	शास्ताखान विमर्दनम्
XLII	95	सूरतदहनम्
XLIII	54	शहाजिनिधनम्
XLIV	76	खबासखानमर्दनम्
XLV	39	सिन्धुदुर्गनिर्माणम्
XLVI	37	जयसिंहाभियानाम्
XLVII	51	धनसञ्चयः
XLVIII	42	पुरन्दरयुद्धम्

XLIX	74	जयसिंह प्रबोधनम्
L	51	जयसिंहाभिप्रायः
LI	52	राष्ट्रहितोपदेशः
LII	50	शिवप्रकोपः
LIII	66	निबन्धपाशः
LIV	66	बन्धविमोचनम्
LV	64	मातृपुत्रसमागमः
LVI	64	पुनरुत्थानम्
LVII	74	सिंहगड विजयः
LVIII	55	स्वराज्य विमोचनम्
LIX	51	छत्रसालप्रबोधनम्
LX	60	पणलिविजयः
LXI	35	प्रतापरावहौतत्प्यम्
LXII	62	गागाभट्टहसंकल्पः
LXIII	122	भवानीप्रार्थना
LXIV	49	राज्याभिषेकारम्भः
LXV	14	शान्तिप्रयोगः
LXVI	30	ग्रहयागः
LXVII	72	राज्याभिषेकारम्भः
LXVIII	35	राज्याभिषेकः

The first canto begins with the benediction, importance of Maharashtra, beauty of mountain *Sahayādri*, the strength of Yoga and teaching of Veda. The second comprises of devotion of Rāmadāsa and Tukārāma. The third canto opens with the beauty of *Vasanata* season, arrival of friends, conversation between father and son, welcome speech by the Jaghav Rao. The fourth canto consists of Jijadevi's arrival in husband's house, pregnancy of her and birth of child. The

fifth canto starts with the activity of newly born child, education of Shivaji and teaching the path of morality.

The sixth canto narrates valorous deeds of Shivaji, his character, lecture of Sahaji, worry of Sahaji and arrival of Shivaji. The seventh canto explains description of way, beauty of forest, father's order to Shivaji and importance of mother-cow in Indian society. The eighth canto discusses about miserable condition of people, his anger, his oath and blessing of Jijabai to Shivaji. The ninth canto describes about the army of Shivaji, his arrival in temple, his worship to god Rohideshvar and the effect of prayer. The tenth canto opens with his prayer for victory, his victory over the Toran fort and his celebration. The eleventh canto begins with speech of Shivaji and praise of Shivaji.

The twelfth canto opens with sadness of king of Bijapur, assembly with ministers and discussion on Shivaji's attack. The thirteenth canto narrates entry of spy, sorrow of Jijabai and Shivaji, entry of second spy, news of attacking made by Fatehkhan, in reply attack of Shivaji and the defeat of Fatehkhan and death of Bajipasalkar. The fourteenth canto states despair of Jijabai, preaching of Rāmadāsa, joy of Shivaji and vow of Jijabai.

The fifteenth canto starts with Sahaji's relaxation, letter of Shivaji to the king of Delhi and renovation of Kondan fort. The sixteenth canto discusses about curiosity of father to see his son, appointment of minister in Purandar, evil deeds of Chandra Rao and attacks of Shivaji. The seventeenth canto comprises of anger of king Bijapur's mother and her speech against Sahaji. The eighteenth canto narrates arrival of Bijapur king's mother, enter into the assembly of ministers, speech in the assembly, hearing the name of Shivaji assemblage

terrified, uplifting of Afzalkhan, speech regarding the praise himself and his mother's pleasure.

The nineteenth canto deals with uproar of army, enthusiasm of solders, bravery of Afzalkhan, breaking of statue in Tuljapur, murder of cows, pain of Shivaji's relative, stability of Shivaji's mind, appearance of divine goddess. The twentieth canto consists of arrival of Kanhoji, letter of Afzalkhan intimating Shivaji, lecture of Kanhoji, Kanhoji's departure in village, curiosity of relative, decision taken by Dahoji to follow Shivaji, with anger the letter burnt of Afzalkhan by Dahoji.

The twenty-first canto starts with the description of Pratapa fort, appearance of Jijabai, Shivaji's firm determination to go on Pratapa fort, Shivaji was inspired by his mother for killing Afzalkhan, departure of Shivaji to deserts. The twenty-second canto opens with speech of Shivaji regarding the relatives, narration of rainy season, conference of relative on the Pratapa fort, anxiety of Shivaji, death of his wife. The twenty-third canto narrates beauty of autom season, arrival of messenger, letter from Afzalkhan, letter filled by message with over pride, discourse of Shivaji regarding the letter, Shivaji's decision for war.

The twenty-fourth canto starts with the description of Mahabaleshwar's forest, narration of military camp and artificial respect towards Afzalkhan from Pantaji, The twenty-fifth canto discusses pleasure of Afzalkhan due to the shelter of Shivaji and lecture of Afzalkhan. The twenty-sixth canto describes the difficult way, which was passing by Afzalkhan's army, Afzalkhan accepts Pantaji's prayer performed in the honor of Shivaji, strategy of Shivaji against Afzalkhan, Shivaji worshipped the Śiva for getting the victory over Afzalkhan.

The twenty-seventh canto opens with the discourse of Afzalkhan in front of relative in the intoxication of wine, dressing of Afzalkhan, message from Shivaji. The twenty-eighth canto explains the description of hospitality of Afzalkhan in Pratapa's fort, description of assembly hall, discourse of Afzalkhan seeing the grandeur of Shivaji, lecture of Shivaji's representative, waiting of Shivaji by Afzalkhan, coming of Shivaji. The twenty-ninth canto starts with the lecture of Afzalkhan in respect of Shivaji, lecture of Shivaji in self-respect, an embrace of Shivaji and Afzalkhan, to speak to Krishnaji by Shivaji, slaughter of Krishnaji Bhaskar, Shivaji's bodyguard attacked on the bodyguard of Afzalkhan, beginning of war and description of battle.

The thirtieth canto begins with killing of Afzalkhan, Shivaji's mother became peaceful seeing the cutting of the crown of Afzalkhan, message of Jijabai, and celebration on the victory of Shivaji. The thirty-first canto begins with the lecture of Bijapur's king, pathetic voice of crying, uncertainty and determination in the mind of Bijapur's king, indication of Afzalkhan's demise, public opinion, and praise of Shivaji. The thirty-second canto states the description of miserable condition of Fazal and Rustamkhan, dispirited behavior of soldiers, destruction of young soldiers by Shivaji in the war, mercy of Shivaji on the death of own soldiers and Shivaji's respect towards dead soldiers.

The thirty-third canto narrates awe of Shivaji, letter of Siddi Joharkhan, personality of Siddi Joharkhan, lecture of Bijapur's king and Shivaji's defense. The thirty-fourth canto deal with arrival of Bijapur's army in the fort of Parnal, Sahistakhan's attack on Parnal fort, description of army of king Bijapur and message to Shivaji for the protection of fort. The thirty-fifth canto describes worry of Jijadevi, speech of minister and report of Shivaji, Shivaji's effort for the purpose of freedom, sending of a spy, letter of Shivaji to Johar, lecture of

Shivaji's spy viz. Gangadhar, hearing the story of surrender of Shivaji, delusion spread in the camp of Johar's army.

The thirty-sixth canto describes his inspiration from Bajiprabhu and consolation of Bajiprabhu. The thirty-seventh canto narrates description of Johar's army, happiness of Johar owing to misunderstanding and arrival of duplicate Shivaji. The thirty-eighth canto deals with the episode of soldiers. The thirty-ninth canto starts with the episode of Bajiprabhu's death, compassionate behavior of Shivaji and description of Shivaji's eulogy. The fortieth canto explains the description of entry in Konkana by Shivaji, adoration of Paraśurāma. The forty-first canto explains the description of calamity, faith in the action of Shivaji by relative, protection of spy, attacks on the palace of Sahistakhan, anger of Sahistakhan on the servant.

The forty-second canto begins with the description of Surat city, determination of Shivaji and departure of Shivaji's spy in the direction of Surat and death of Yavandut. The forty-third canto describes news of death of Shivaji's father, determination of Jijadevi, unhappiness of Shivaji and miserable condition of Jijadevi. The forty-fourth canto describes the defeat of Ikhlashkhan, betel-leaf was comprehend by Khavashkhan in the assembly of Bijapur, order of Yavanraj for the policy of repression on Shivaji, entry of Shivaji in Mughal city, destruction of Ghorpade race and Yavan's army.

The forty-fifth canto deals with the description of victory of Shivaji and visit of Shivaji on the island. The forty-sixth canto narrates the worry of Aurangzeb in Delhi, valorous deeds of Jayasinh and lecture of Jayasinh. The forty-seventh canto discusses enthusiasm of Shivaji's friends, lecture of Shivaji, departure of Shivaji and adoration of *Jyotirliṅga*. The forty-eighth canto deals with the

description of valour of Muraraji and preparation for war of Shivaji. The forty-ninth canto contains lecture of Jayasinh, entry of Shivaji's messenger, lecture of Jayasinh, message of Shivaji regarding Jayasinh and curiosity of Jayasinh to meet to Shivaji.

The fiftieth canto narrates the entry of Shivaji in the camp of Jayasinh, honor of Shivaji, contribution of Purandar fort and permission of Shivaji for treaty. The fifty-first canto describes desire of Dilerkhan to kill of Shivaji, Shivaji was aware about it, attack of Shivaji on Parnal fort, departure of Shivaji in Delhi and preaching of Shivaji for his friends. The fifty-second canto narrates departure of Shivaji in Āgrā, meeting with the king of Delhi, angry of Shivaji, lecture of Ramasinh, entreaty of Rāmasinh in front of Shivaji and abandonment of assembly by Rāmasinh.

The fifty-third canto explains the episode of faults of Shivaji, vow of Ramasinh, lecture of Shivaji and letter of Shivaji to Aurangzeb. The fifty-fourth canto deals with distributing of sweets, uneasy of Shivaji, absconded of Shivaji in the disguise form, misery of Aurangzeb and pain of Shivaji's follower. The fifty-fifth canto narrates the miserable condition of Jijadevi and meeting of mother and his son. The fifty-sixth canto consists of death of Jayasinh, letter of Shivaji to Delhi's king, destruction of temples of Hindu community and Shivaji's procession because of victory.

The fifty-seventh canto narrates lecture of Shivaji towards Tanhaji, invitation from Tanhaji in the marriage of his son, lecture of Jijadevi belonging to Tanhaji and lecture of Shivaji near friends. The fifty-eighth canto explains letter of Aurangzeb to Bahadurkhan, answer of Bahadurkhan and defeat of Shivaji in the war. The fifty-ninth canto states awe and message of Shivaji. The sixtieth canto

comprises of entry of Shivaji's army in the Parnal fort, departure of Bahlolkhan to make attack on Shivaji and defeat of Bahlolkhan.

The sixty-first canto describes letter of Shivaji to Prataparao, determination of Prataparao, harassment of Bahlolkhan, news of Pratapa Rao's death and lamentation of Shivaji. The sixty-second canto explains beauty of Varanasi, arrival of Shivaji near Gaga Bhatt, eulogy of Shivaji and order of coronation. The sixty-third canto opens with auspicious time for coronation, arrival of Shivaji in the Pratapa fort and hymn of goddess. The sixty-fourth canto consists of marriage ceremony of Shivaji, worship of Gaṇeśa, blessings of Brāhmin, reciting of hymns. The sixty-five canto covers the different rites, which performed at the time of coronation.

The sixty-sixth canto describes the sacrifice of planets for the peace of planets. The sixty-seventh canto explains various minutely incidents performed during the coronation of Shivaji. The sixty-eighth canto discusses the entry of Shivaji in the pavilion, riding on the horse and donation of chariot and rest of Shivaji. The poem ends with the following verse:

एवं सप्तदिनैः श्रुतिस्मृतिपुराणोक्तं विधिं मङ्गलम्
भक्त्यैकान्तिकया समाप्य नितरां तुष्टः शिवो भूपतिः।
अन्ते साञ्जलिबन्धमानतशिराः प्राह स्मरन्नीश्वरम्
ॐ तत् सत् कृतमेतदस्तु सफलं ब्रह्मार्पणं सर्वथा॥ ६८.३५

This epic consists of various sentiments. The main sentiment of this poem is *Vīra*, while *Srṅgāra*, *Hāsya*, *Karuṇa*, *Raudra*, *Bhayānaka*, *Bibhatsa*, and *Adbhut* sentiments are present as minor sentiments.

Examples of *Vīra* sentiment:

वीरान् विकीर्णानभिवीक्ष्य सर्वान्
सूर्याजिरुत्क्षोभकषायनेत्रः।

उदीर्णखड्गः प्रतिवर्तयंस्तान्

जगर्ज निर्भत्सितसिंहनादः॥ ५७.६५

Examples of *Bhayānaka*;

तस्मिन्नरण्ये घनवृक्षषण्डे

ह्यजस्त्रगाढान्धतमिस्त्रघोरे।

निम्नोन्नताध्वानमनीक्षमाणा

दिवान्ध्यमापुः प्रपलायमानाः॥ २९.६५

The metres are important organs to constitute the poetry. Therefore, in the epic poem the poet has used more than 20 metres like *Anuṣṭup*, *Upajāti*, *Upendravajrā*, *Indravajrā*, *Vasantatilakā*, *Mālinī*, *Rathoddhatā*, *Dṛṭavilambita*, *Varṇśastha*, *Bhujaṅgaprayāta*, *Viyogīnī*, *Puṣpītāgrā*, *Mandākrāntā*, *Śālinī* and *Śikharīṇī*. Let us see an example of *Śikharīṇī* metre:

निराहारक्षीणा प्रततरुदिता क्लिन्ननयना

वचोहीना दीना मलिनवसना म्लानवदना।

हठादेकीकृत्य क्षपिततनुशेषं निजबलं

जगौ सा सावित्रीस्तवनमतिमन्दं कथमपि॥ ४.४४

The poet has used different figures of speech like *Upamā*, *Utprekṣā*, *Anuprāsa*, *Śleṣa*, *Dṛṣṭānta*, *Yamaka*, *Rūpaka*, *Ullekha*, *Dīpaka*, *Arthāntaranyāsa*, *Sahokti*, *Kāvyaṅginga*, *Sandeh* and so on.

An example of *Ullekha*:

आपत्सु रामः समरेषु भीमः

दानेषु कर्णश्च नयेषु कृष्णः।

भीष्मः प्रतीज्ञापरिपालनेषु

विक्रान्तकार्येषु भवाञ्जनेयः॥ ५.३३

An example of *Dīpaka*:

दहति लुण्टति मन्थति कृन्तति

मृधति कूर्दति वृश्चति हन्ति वा।

अधिपथं यदमुष्य हि दृक्पथं

पतति हन्त विजापुरवैभवम्॥ ३१.२२

Let us see an example of Surat city;

अथापराम्भोनिधितीरशोभा

महापुरी सूरतनामधेया।

अगण्यरत्नोपचयप्रकाशा

सिन्धूत्थिता श्रीरिव राजते स्म॥ ४२.१

S. Rangnath rightly observes:

“Author has very faithfully presented the life of Shivaji in this historical epic. He has total command over figure of speeches and metres and style is very dignified in keeping with the subject matter. Though the predominant sentiment is *Vīra* the other sentiments then and there in almost all the cantos have added charm to this long epic”⁶

Abhinav Shukla remarks:

“महाकाव्य के लक्षणों में यद्यपि अभिधया संवाद-योजना का निर्देश नहीं किया गया तथापि दूत-प्रेषण तथा मन्त्रणा आदि में उनकी अनिवार्यतः स्थिति गम्य ही है। शृंगार, वीर, शान्त रस की भी बिना बोले तो अभिव्यक्ति होगी नहीं। नाट्यशास्त्रोक्त चार प्रकार के अभिनय वाचिक भी अन्यतम होता ही है। साहित्यशास्त्रोक्त काव्य-लक्षणों में शब्द, पदावली, शब्दार्थ या वाक्य ही तो काव्य हैं जिनको बोलकर ही व्यक्त किया जा सकता है। अतः संवाद-योजना को शब्देन कहना अनिवार्य नहीं समझा गया यद्यपि पंच महाकाव्यों तथा तदुत्तरवर्ती आज तक के महाकाव्यों में संवाद-योजना मिलती ही है। “श्रीशिवराज्योदयम्” में अत्यन्त सजीव संवाद-योजना हुई है।”⁷ “श्रीशिवराज्योदयम्” संस्कृत

⁶ Ranganath S., *Post Independence Sanskrit Epics*, p. 29

⁷ Shukla Abhinav, *Śrī Śivarājyodayam Mahākāvya Kā Sāhitya Śāstrīyā Adhyayan*, p. 541

महाकाव्य परम्परा में अभिनव आयाम का उद्घाटन और प्रसिद्ध प्रस्थान व्यतिरेकी रूप से महाकाव्य के लक्षणों को प्रभावित करने वाली कृति है।⁸

Rahash Vihari Dwivedi says:

“सामान्यतया वर्णन, संवाद और वक्तव्यों के लिए अनुष्टुप् और उपजाति को अंगीकृत किया गया है। इसी कारण महाकाव्य में ७५ प्रतिशत इनहीं दो छन्दों का प्रयोग हुआ है। स्तुति, नृत्य, विनम्रताप्रदर्शन, नारेवाजी आदि में संस्कृतगीतों तथा हिन्दी और महाराष्ट्री के सुललित पद्य विन्यास में लब्धप्रतिष्ठित छन्दों का प्रयोग करते हुए कवि ने अन्तिम सम्भावना तक काव्य को लयात्मक बनाने का प्रयास किया है। इस प्रकार वस्तुविन्यास, पात्रचित्रण, रसपरिपाक, भाषाशिल्प, विविधवर्णन, अलंकार-प्रयोग, छन्दयोजना आदि की दृष्टि से यह महाकाव्य महत्तम आदर्श प्रस्तुत करता है। श्रीशिवराज्योदय महाकाव्य एक अनुपम कृति है इसमें कोई सन्देह नहीं है।”⁹

Rahash Vihari Dwivedi writes:

“समग्रं महाकाव्यं शिवराजस्य घटनाचक्रेष्वेव केन्द्रीभूतं तथापि विशालकाव्ये कथावस्तुनि पात्राणां बाहुल्यमपि विद्यते। किमपि कविकल्पितं पात्रं नास्ति। चरितनायकोऽत्र शिवराजो विद्यते।”¹⁰

VII.III KṢATRAPATI-CARITAM

Kṣatrapati-caritam (KPC)¹¹ is composed by Umashankar Tripathi in 1974. He was erudite scholar of Sanskrit and English literature. He was born in Babu Gaun Singha; district Devariya, U.P. on 1 January 1922. His father's name was

⁸ *Ibid*, p.538

⁹ Dwivedi Rahash Vihari, *Sanskrit Mahākāvya kā Samālocanātmak Adhyayan*, 2001 p.239

¹⁰ Dwivedi Rahash Vihari, *Arvachin Sanskrit Mahākāvynuśīlanam*, 1981 p.24

¹¹ Sharma Uma Shankar Tripathi, *Kṣatrapati-caritam*, 1974

Ramanaresh Tripathi. His father was expert in Sanskrit. The poet served Sanskrit literature until the last breath of his life. He died on 9th November 1981.

KPC is a historical epic poem, divided in 19 cantos and 2293 verses, based on the life of Shivaji. The poet has not given the titles to the cantos. The hero of this epic is Shivaji. The poem commences with prayer of Saraswati:

श्रेयसामेकभू – ज्योति – स्मृतालोक - नन्दिनी ।

वाचां जपतु सा देवी यस्यां विश्वं प्रसूयते ॥ १.१

अन्तःस्थिता विजयतां भावना सा शरीरिणाम् ।

यदुन्मेषप्रसारो हि विश्वमित्यभिधीयते ॥ १.२

The first canto narrates the glory of India, praise of Indian culture and importance of Sanskrit literature in India. The second canto opens with the brief introduction on the geographical condition of India. The third canto begins with the childhood of Shivaji, empire of Muslim kings and miserable condition of Indian people. The fourth canto narrates the miserable condition of Shivaji, miserable condition of motherland and Shivaji's oath to fight against injustice of Muslim Empire. The fifth canto narrates Afzalkhan's effort to kill Shivaji, fails in his mission and Afzalkhan's arrival in *Pratapagadh*.

The sixth canto explains the incidents that Shivaji sent his spies in the camp of Afzalkhan, drama performed by spies on the theme of the *Rāmāyaṇa* and the *Mahābhārata*, returned of spies knowing the secret of Afzalkha. The seventh canto describes Afzalkhan's spies' arrival in the camp of Shivaji and Krishnaji misbehaves with Shivaji. The eighth canto describes Shivaji sent a spy, meeting with Afzalkhan and Shivaji and Afzalkhan's attack on Shivaji. The ninth canto deals with glory of Bijapur, Bijapur's sacrifice for his master Shivaji. The tenth canto begins with the description of Delhi, description of Aurangzeb, arrival of

Aurangzeb in uncle's kingdom, entry and attack of Shivaji in the camp of Sayistakhan with soldiers.

The eleventh canto states Shivaji's departure for the forest for the milk of tigress, bravery of Shivaji and advent of Shivaji with the milk of tigress. The twelfth canto describes the defeat of Jasvantasinh, battle between Shivaji and king Jayasinh, Purandara fort surrounded by the enemies and Shivaji's preparation to go to the court of Mugal. The thirteenth canto deals with the descriptions of Mugal Empire and its pride. The fourteenth canto narrates Shivaji's insult in the court of Samrāta, arrest of Shivaji, ran away of Shivaji with the help of sweet bucket. The fifteenth canto discusses arrival of Shivaji in disguise in his capital, and description of various natural phenomenon.

The sixteenth canto comprises of valorous deeds of Shivaji, war with Udaybhanu, death of Tanaji and Shivaji's pain on the death of Tanaji. The seventeenth canto deals with Shivaji opposition for the tax and coronation of Shivaji. The eighteenth canto comprises of coronation of Shivaji and pilgrimage of Shivaji. The nineteenth canto deals with the brief introduction of his administration.

The poem ends with following verse:

यस्योद्योगानुबन्धैरभयविधुरे मानसे भारतानां

सद्विश्वासः प्रतिष्ठाभलभत सहटं व्यूढशङ्कामपास्य ।

रेजे स्वातन्त्र्यधर्मो व्यसनशतभुवं दास्यवृत्तिं विभिद्य

शक्तिः क्लैब्यं निहत्याऽनमयदरिशिरः श्रेयसेऽसौ शिवोऽस्तु ॥ १९.११

Kṣatrapati was a national leader, fought against Mughal Empire with courage and patience. Through his bravery, his fame is not bound to his state Maharashtra but becomes famous in all over the world.

तारकारिमिव साऽऽह पुत्रिणी

तत्क्षणं सुतमुदारदर्शना।

विस्तृतेऽपि वद दुर्गमण्डले

दुर्गता तनय केन मेऽधुना॥ १६.२०

KPC is composed in various metres like *Anuṣṭup*, *Sragdharā*, *Upajāti*, *Varṇastha*, *Vasantatilakā*, *Śārdūlavikrīḍita*, *Dṛṭaivlambita*, *Pramāṇikā*, *Kālabharṇī*, *Rathodhatā*, *Mandākrāntā*, and *Mālinī*. The great poet of Sanskrit literature Kālidāsa used *Kālabharṇī*; and hence following the style of Kālidāsa the poet has used metre *Kālabharṇī*. Let us see the example of *Kālabharṇī*:

तामित्थमाहवरमां नृपतिर्विनेतुं

प्राज्यं यदर्पयदुदारवलङ्घियोगम्।

आनन्त्यनिघ्नमनुरागवती निनाय

सा तत् प्रियाय रुचियौतुकमेव सर्वम् ॥ १०.१०५

KPC is full of *Vīra* sentiment while *Hāsyā*, *Karuṇā*, *Raudra*, *Bhayānaka*, *Bibhatsa*, *Adbhuta* and *Śānta* are described as minor sentiments.

Let us see an example *Vīra rasa*:

निजासनं सानुनयं स्ववाजिने

ददौ भटः कुन्तमतोलयत् परः।

चुचुम्ब चैकोऽसिलतामरिच्छिदं

रणश्रियः कार्तिकथैकलेखनीम्॥ ३.४९

An example of *Bhayānaka rasa*:

विलोक्य कश्चिद्रिपुरोषशोषितं

भियाऽस्तवाचो विनता इवाक्षमाः।

क्रमेण लब्ध्वापि तमेव दुर्णयं जनाः

स्वगुप्त्यै स्तवनं व्यधुर्द्विषाम्॥ ३.३८

This epic is adorned with various figure of speech like; *Yamaka*, *Anuprāśa*, *Upamā*, *Utprekṣā*, *Virodha*, *Dīpaka*, *Anuprāśa*, *Rūpaka*, *Atiśyokti*, *Drṣṭānta*.
Let us see the example of *Anuprāśa*;

चतुर्वर्ण सदाचारा चतुराश्रम वर्तिन।
चतुर्वर्गफला सृष्टिर्व्यासाद्वा चतुरानन्॥ १.६६

Example of *Atiśyokti*;

एकं वयो लसति यौवनमेव यस्मि-
न्नेकव्रतं मदिरवारवधूविलासः।
एकं फलं विषमपुष्पशरानुतोषो
वेशस्तथामरधरा द्वयमेव सर्गे॥ १३.२५

Let us see an example of summer season:

कमलिनीमधुगन्धमदालसाः
द्रूमकुले च निदाधखलीकृताः।
अनुभवन्त्यलयोऽपि सहाण्डजै-
र्यमवतामवतारमिवात्मनि॥ ६.४१

Praise and glory of Rajasthan:

स्वातन्त्र्यरक्षाक्रतुकीर्तितच्छटा
या राजपुत्रैः प्रथिता प्रजावती।
सेयं मरौ शर्करिलेऽपि सोत्सुकं
सूते सदा केवलमुज्ज्वलं यशः॥ २.५२

Manisha Shukla writes:

“क्षत्रपतिचरितम् की भाषा प्राञ्जल है जिसमें समासयुक्त पदावली का भी प्रयोग हुआ है। शब्दविन्यास हृदयग्राही हैं तथा स्थान-स्थान पर भाषा में प्रवाह एवं सरलता का दर्शन होता है। उमाशङ्कर शर्मा ने इस प्रकार अपनी व्यञ्जनात्मक एवं मधुरतम भाषा के उपयोग से इतने सरस काव्य की रचना की कि उसका काव्यात्मक सौन्दर्य प्रखर रूप से अलौकिक हो उठा है। “क्षत्रपतिचरितम्” में शिवाजी को आदर्श नायक के रूप में

प्रस्तुत किया गया है। महाकाव्य में एक और जहाँ जीजाबाई की सांसारिक बन्धन से विरक्ति की समस्या को प्रस्तुत किया गया है वहीं दूसरी ओर उनके पुत्र प्रेम एवं राजनीतिक भूमिका को भी प्रस्तुत किया गया है। निःसन्देह “जननी जन्मभूमिश्च स्वर्गादपि गरीयसी” न्याय से महाकाव्य में जन्मभूमि एवं जननी दोनों के महत्त्व एवम् आदरभाव को दर्शाने का प्रयास किया गया है।”¹²

Raghuvansa Prasad Shukla rightly remarks:

“क्षत्रपतिकार की काव्य निर्मित पूर्ववर्ती महाकाव्यों से प्रभावित होकर भी अपनी निजता से उर्जस्वित है। देश-काल, पात्र आदि का पूरा औचित्य-निर्वाह उनके काव्य शिल्प में सर्वत्र परिलक्षित होता है।”¹³

V.VI YAŚODHARĀ MAHĀKĀVYAM

Yaśodharā Mahākāvya (YM)¹⁴ is composed by Ogeti Parikshit Sharma in 1976. The poet was born on 10th august 1930. He has completed his master degree in both subject Sanskrit as well as English literature from Mumbai University. He is very famous poet not only in Sanskrit but also in ‘Marathi’, ‘Telugu’, and ‘English’ literature. He is known for his *Parikshita-Nataka-Chakram* (plays) which is composed by him in Sanskrit. The subject matter of this epic is based on the life of Yaśodharā.

Satyanarayana rightly remarks:

“Mr. Ogeti Parikshit Sharma has written a *Kāvya* in Sanskrit by name ‘Yaśodharā’. The name itself suggests that it is a book on Gautama-Buddha, as ‘Yaśodharā’ is the

¹² Shukla, Manisha, *Kṣatrapati-caritam Mahākāvya Kā Samikṣātmak Adhyayana*, 2007.

¹³ Shukla, Raghuvarṇśa Prasad, *Kṣatrapati-caritam Mahākāvya Kā Samikṣātmak Adhyayana*, 1996.

¹⁴ Sharma, Ogeti Parikshit, *Yaśodharā-mahākāvya*, 1976

wife of Gautama. It may be said that it is to some extent a compilation of verses at different times, giving it a form of *Kāvya*. That even in these days people are writing *Kāvya* in Sanskrit proves the untruth of the saying that Sanskrit is a dead language...He is not a simple scholar in Sanskrit and Telugu. He also knows the music, both *Karnatic* and *Hindustani*. He included the names of many Ragas in the descriptions of Yaśodharā and Gautama's peregrinations in the flower garden. Yaśodharā sang in many tunes. She being a Royal child is but natural; she must have been tutored in music also. He closes the book with a fine touch, rather establishing the Buddha religion.”¹⁵

YM is consists of 20 cantos and 1070 verses, which carry the narratives from Shuddhodana the king of the *Kapilavastu* through the marriage of Gautama for penance, the tragic sorrow of the royal household until the final visit of Gautama after his enlightens and the message of religious faith that he brings. In this poem poet has been given the subtitles of the cantos following the tradition of an ancient poet. The cantos of this epic are neither too big nor small but appropriate with the incident that was arise in the life of Yaśodharā.

This epic poem begins with the following verse:

श्रीविघ्नराजो विहसन् प्रदद्यात्
धृत्वा मुखे शाश्वत-सौख्य-चक्रम्।
पीठोपरि-न्यस्त-सुदर्शनाख्यम्
दृष्ट्वाच्युतं चक्रकृते भ्रमन्तम्॥ १.१

The first canto begins with praise of Gautama-Buddha, description Viśvanātha and his teacher, poet's love towards Sanskrit language, natural beauty of Himālaya and description of river Rohini. The second canto opens with

¹⁵ *Ibid*, (Forward), p.4

greatness and beauty of *Kapilavastu*, beauty of garden, description of Suddhodana and birth of Gautama. The third canto deals with beauty of Yaśodharā and merits of Yaśodharā. The fourth canto deals with marriage ceremony of Gautama, coronation of him and the description of spring season. The fifth canto starts with the journey of couple and description natural beauty.

The sixth canto narrates description of rising sun and Gautama's touring in city. The seventh canto contains pregnancy of Yaśodharā, beauty of full moon night and her dream. The eighth canto deals with birth of beautiful child and beauty and qualities of child. The ninth canto starts with the mental agony of Gautama, form of unreal world and renunciation of him. The tenth canto consists of miserable condition of Yaśodharā in separation of Gautama, Gautama in the form of ascetics, departure of Gautama in the direction of forest.

The eleventh canto starts with shock and sorrow Gautama's wife and grief of Nanda. The twelfth canto begins with the conversation between Yaśodharā and his friend and pitiable condition of Yaśodharā in the separation of Gautama. The thirteenth canto consists of separation of Gautama and Yaśodharā, and nourish of her child. The fourteenth canto narrates the greatness of गृहस्थाश्रम among four *Āshramas*. The fifteenth canto deals with consolatory speech of Suddhodana, advice of friend Sumana to Yaśodharā.

The sixteenth canto narrates description of Yaśodharā, speech of her and description of seasons. The seventeenth canto begins with the childhood of Rahula and conversation between Rahul and Yaśodharā. The eighteenth canto discusses Rahul's questions to his mother. The nineteenth canto deals with sorrow of his mother hearing the question of Rahul. The twentieth canto

narrates the arrival of Gautama with his disciples in the form of *Yogi* and message of him for the world. The poem ends with following verse:

तां भामिनीं राहुल-पुत्रकं च
बुद्धोदिदेशाखिल-बौद्ध-धर्मम्।
सर्वोपि भक्त्या विजजाप सूक्तं
गच्छामि बुद्धं शरणं महान्तम्॥ २०.३९

An example of *Viyogīnī* metre:

अबला विवशा गता सती प्रियभोग-स्मरणैर्विबोधिता।
पटुघोरममुं निनिन्द सा तिमिरालंकृत-चन्द्रमण्डला॥ १३.१

Let us see an example of metaphor:

चकोरनेत्रा चलदृग्विलासैः
विचित्र-हारावलि-तारकाभिः।
ग्लौपाण्डुवक्त्रामृतदेहकान्त्या
रराज पिण्डीकृत-चन्द्रिकेव॥ ३.२७

Miserable condition of Yaśodharā:

तन्मधुमयगीतं प्रथितं नूनम्
यद् गाढं कथयति विषाद-भावम्।
करुणा-रस-भरितं मधुरं गीतम्
स्वान्तं कुरुते विमलं सततम्॥ पृ.३

An example of good sayings:

प्रायेणलोके भगवान्विरिञ्चिःसदृ
विधाय सौख्यं विविधं मद्भिना।
एकेन हीनं कुरुते जनालिं
नेकत्र सर्वो गुण-संनिपातः॥ २.७७

Absence of physical enjoyment does not necessarily mean and lead to spiritual achievement. This is the defense of Yaśodharā, so lucidity put forth:

कथमेवमनन्य-चिन्तया ग्लपितं कोमल-मानसं तव।

न हि दैहिक-सौख्य-हीनता परमार्थाय पदं भविष्यति॥ १३.१६

The description of Himālaya:

हिमालयः प्राकृत-दिव्य-रूपः

प्राकारवद्वक्षति भव्यदेशम्।

सजैत्रयात्राहत-पुण्यभूमिः

मा भूदितीवासकलं ततान॥ १.८६

G. K. Bhatta observes:

“The pathos in the life of a super human’s wife is the governing sentiment of this epic. It is more than an epic of emotion rather than an epic of narration.”¹⁶

S. Ranganath rightly observes:

“The poet’s style and diction are mature and weighty without being heavy. He preserves the dignity of Sanskrit language without sacrificing clarity. Conscious of poetry writing, he does not strain after word effect, rhetorical display, or artificial construction.”¹⁷

Rabindra Kumar Panda remarks:

“It is interesting to say that some of our modern poets have glorified the character of women. The heroines are depicted as the hero of the long poems. It is a good trend and it dispels the misconception that male writers are writing only for the males.”¹⁸

Indu Deshpande rightly points out:

“This epic has been written according to scientific rules about epic. There are descriptions of palaces, mountain,

¹⁶ Bhatta, G. K., *Ibid*, (Forward), p.15

¹⁷ Ranganath, S., *op.cit.*, p. 131

¹⁸ Panda, Rabindra Kumar., *Some Noteworthy Sanskrit mahākāvyas of Twentieth century*, in *Essays on Modern Sanskrit Poetry*, p.39

river, seasons, and details of married life and record of important happenings. The author wrote this epic as he has great sympathy for Yaśodharā in his mind.”¹⁹

VII.IV KERALODAYAM

*Keralodaya*²⁰ epic poem is composed by K.N. Ezhuthacchan in 1977. He belongs to Malaba in Kerala. He has studied and occupied many academic positions both in Kerala and in Tamilnadu. He was a scholar and author in both languages Malayalam and Sanskrit. He has written epic poem *keralodaya* in five *Mañjarīs* viz. *Svapnamañjarī*, *Smṛtimañjarī*, *Āitihiyamañjarī*, *Bidhamañjarī*, and *Caritramañjarī*. *Keralodaya* consists of 21 cantos and 2498 verses. The first *mañjarī* is consists of 2 cantos and 168 verses. The second *mañjarī* consists of 5 canto and 514 verses. The third *mañjarī* consists of 6 cantos and 496 verses. The fourth *mañjarī* consists of 2 cantos 329 verse. The fifth *mañjarī* consists of 6 cantos and 977 verses. The fifth *mañjarī* is very long comparing the other one.

Keralodaya is a historical poem. He described in his epic poem history of Kerala from mythical times to the present day in lucid style. This historical theme is taken from many works pertaining to the legends available in Malayalam literature. It deals with the entire history of Kerala State and its Political, Social, and Cultural aspects against the background of South Indian History. The poem begins from the legendary origin by Paraśurāma up to the reunification of the land in the second half of the 20th century.

The poem begins with the following verse:

¹⁹ Deshpande, Indu, *Post Independence Sanskrit Mahākāvya in Maharashtra*, in *Post Independence Sanskrit Literature: A Critical Survey*, p. 145.

²⁰ Ezhuthacchan K.N., *Keralodaya*, 1977.

पुरा पुरारिशिष्यः स परारिर्भृगुनन्दनः।
उबास तपसा विन्ध्य तटपर्णकुटीरके ॥ १.१
अस्वपद्मूरतः कोणे परशुः प्रायशोऽलसः।
स्वपूर्वदर्पमिव तं ददर्श निभृतं मुनिः ॥ १.२

The poem ends with the following verse:

समरमहाङ्कणविद्युतमहायुध
विकटकिणाङ्कितवीरवराः।
शृणुत, निबोधत विपदि च सम्पदि
जनहितसर्गपरा भवतः ॥

Rabindra Kumar Panda remarks:

“The balance between poetic imagination and conformity with the available facts has been maintained with great success. Being an authority on Kerala history, culture and literature, the poet has a full command on the field and is at home with all details regarding facts. His poetic imagination helps him to paint graphically the whole picture in keeping with the facts available. As a modern poet with progressive ideas and a literary critic through with the rules of the game, Prof. K.N. Ezhuthacchan attempts not only in composing an excellent epic poem following the classical tradition, but also making it accessible from modern standpoint as well.”²¹

The poet has nicely portrayed the beauty of Vaigai of Madurai:

सध्याभ्रबिम्बनमिषा द्वेगवत्या जलेऽपतत्।
भूतवर्गसमुत्सृष्टं बन्धूकच्छवि शोणितम् ॥ ५.१५५

²¹ Panda, Rabindra Kumar, *op.cit.*, p. 32

The description of Kerala:

इति स्मृतिस्वप्नविशेषदृश्यकै-

रनादिकालस्य विशेषभूमिका।

चिरादता मङ्गलनित्यदायिनी

मही प्रजामेममयी महीयते॥ ३.१

The poet uses various philosophies of great sages of India like Gandhi and Saṅkrācārya. Let us the example of Gandhiji's philosophy:

शास्त्रं कला धर्मविधिश्च नीति

र्यन्तं च मन्त्रं गुरु राज्यतन्त्रम्।

समष्टितोषाय विभाति सर्वे

समाजसौख्ये सकलं कृतार्थम्॥ २१.८४

The poet himself writes in the author's note:

"I wanted to see how far classical Sanskrit could be used as a vehicle of modern poetry with a serious purpose and progressive outlook. An attempt has been made here to present on a broad canvas the cultural, political, and social history of Kerala with a national and international background. But at the same time, care has been taken throughout to see that it is prominently and decidedly a work of art. Though the classical framework is used, the aim has been to present regional life in all its verities following blindly and old rule, method or set pattern."²²

P.K. Sasidharan Nair observes:

"K.N. Ezhuthacchan was not only a scholar and poet but he was also a patron of letters. That could be seen throughout his *mahākāvya*, which is his masterplace."²³

²² By the author, Trivendrum, Kerala, 1978, p.vii

²³ Nair, P.K. Sasidharan, *A Glimpses of Five Mahākāvyas Originated in Kerala Since Independence*, in *Post Independence Sanskrit Literature: A Critical Survey*, p. 101

C. Rajendra writes:

Keralodaya departs from conventional historical *Mahākāvyas* in its concept of history as common people's history and its realistic portrayal of men and events. The author has shown profound mastery over classical Sanskrit language to represent the most modern concepts without compromising its quality...Through this epic poem, Dr. K.N. Ezhuthacchan has demonstrated the versatility and power of Sanskrit to represent even contemporary thoughts in an amazingly simple manner. The work, therefore, remains the living testimony of what Jawaharlal Nehru describes in his *Discovery of India* as the vitality and persistence of Sanskrit²⁴

VII.VI ŚRĪMAT PRATĀPA RĀNĀYAṆAM

Śrīmat-Pratāparānāyaṇam (SP) ²⁵ is composed by Ogeti Parikshit Sharma in 1989. The poet is famous not only in Sanskrit literature but also in 'Marathi' and 'Telugu'. He has written many poems, dramas and *Mahākāvyas* in Sanskrit as well as Marathi and Telugu literature. SP is composed in 80 cantos consisting of 4233 verses.

This biography brings to light the indomitable and determination of Mahārāṇā Pratapa, a symbol of bravery and patriotism in the country. The hero of this epic poem is Maharana Pratapa while Bappa Rawal, Rana Ratnasingh, Hammir, Kumbha Rana, Sangramsinh, Vikramajit, Udayasingh, Krishnasingh and Akbar are minor characters of this poem. This epic poem remind us about the

²⁴ C., Rajendra, *op.cit*, p. 94

²⁵ Sharma, Ogeti Parikshit, *Śrīmat-Pratāparānāyaṇam*, 1989

Vālmīki's *Rāmāyaṇa* because the whole story of this epic poem has divided into six *Kāndās* viz. *Mewādakāṇḍa*, *Udayakāṇḍa*, *Araṇyakāṇḍa*, *Delhikāṇḍa*, *Haldighatakāṇḍa*, and *Vijayakāṇḍa*.

The epic begins with the following verse:

श्रीमत्प्रतापराजन्तं नौमि दिव्यमहौजसम्।

सर्वलोकसमाराध्यं सूर्यं प्रत्यक्षदैवतम् ॥ १.१.१

एकलिङ्ग महालिङ्ग सृष्टिस्थितिलयालयम्।

वेदघोषाभिसंपूतं जाह्नवीतोयसिञ्चितम् ॥ १.१.२

The first *Kāṇḍa* divided into two parts and hence poet gives separate number of each canto. Let us see the titles of the first part of *Mewādakāṇḍa*.

Cantos	Verses	Title of cantos
I	6	दैवप्रार्थना।
II	12	कविगुरुस्तुतिः।
III	29	कविवंशपरिचयः।
IV	16	भारतभारती।
V	26	संस्कृते कविता किमर्थम्।
VI	7	कवेः काव्यसन्ततिः।
VII	21	काव्यं प्रति कविसंभावना।
VIII	43	कविविज्ञापना।

The second part *Mewādakāṇḍa* is running:

Cantos	Verses	Title of the cantos
I	51	राजस्थानगरिमा।
II	48	मेवाडमहिमा।
III	52	चित्तौड़दुर्गवैभवम्।
IV	52	श्रीयशोविष्णुवर्धनौ।
V	67	बाप्पारावलः।

VI	36	राज्ञी पद्मिनी ।
VII	67	राणारत्नसिंहः ।
VIII	46	राणाहम्मीरः ।
IX	57	कुम्भराणा ।
X	42	देवी मीरा ।
XI	52	संग्रामसिंहपरतिष्ठा ।
XII	53	राणाविक्रमजित्
XIII	42	पन्नाधात्री
XIV	41	उदयसिंहस्य व्यक्तित्वम्
XV	35	कृष्णसिंहस्य चारित्र्यम्
XVI	51	उदयराणामरणानन्तरं राजसभायां-वाग्निवादाः कृष्णसिंहं प्रति

The second *Udayakāṇḍa* is consists of 14 cantos and 762 verses:

Cantos	Verses	Title of the cantos
I	48	उदयपुरवर्णनम्
II	73	प्रतापराणाव्यक्तित्वम्
III	47	शक्तिसिंहस्य स्वभावः
IV	50	चेतकवर्णनम्
V	61	भ्रातृकलहः
VI	55	प्रतापवननिष्कासनम्
VII	53	जगमल्लस्य पट्टाभिषेकसमारम्भः
VIII	61	प्रतापं प्रति कृष्णसिंहादीनां स्तुतिः
IX	51	वीरनार्या राणाप्रतापविवाहः
X	40	प्रतापेन नवग्रहपूजादिकरणम्
XI	55	श्रीराणाप्रतापपट्टाभिषेकः
XII	55	सपत्नीकस्य राणाप्रतापस्य वनगमनम्

XII	52	राणासन्देशः
XIV	61	राणाप्रतापदेशभक्तिः

The third *Araṇyakāṇḍa* is consists of 11 cantos and 497 verses:

Cantos	Verses	Title of the cantos
I	43	अरण्यवर्णनम्
II	42	प्रतापस्य सन्देशमाकर्ण्य कुटीरनिर्माणम्
III	56	उदयसागरसमीपे राणाप्रतापनिवासः
IV	42	माहुः नाम भिल्लसर्दारस्य वर्णनम्
V	50	वसन्तागमः
VI	57	असफ्खानस्य वधः
VII	40	फरीदखानस्य वधः
VIII	41	अब्दुल्लाकासीम्खानयोः वधः
IX	40	फिरोजखानस्य अपि च षाबाज्खानस्य वधः
X	40	अष्टकष्टपरिवेष्टितः राणाप्रतापः
XI	46	प्रतापसिंहावलोकनम्

The fourth *Delhikāṇḍa* is consists of 14 cantos and 631 verses:

Cantos	Verses	Title of the canto
I	51	अकबरस्य चारित्रम्
II	55	दिल्लियां अकबरस्य भवने कामपानशाला
III	56	अकबरस्य परितापः
IV	40	शत्रुपक्षे शक्तिसिंहस्य प्रवेशः
V	38	मानसिंहस्य व्यक्तित्वम्
VI	60	अकबरमानसिंहयोः मन्त्रणा
VII	43	उदयसागरतटे मानसिंहप्रतापयोः समागमः
VIII	35	प्रतापेन मानसिंहाय प्रत्युत्तरदानम्
IX	35	अकबरस्यौन्नत्यं निगद्य मानसिंहः राणाप्रतापं तर्जयति

X	41	क्रुद्धेन राणाप्रतापेन मानसिंहाय प्रत्युत्तरदानम्
XI	38	मानसिंहं प्रति कृष्णसिंहस्योद्गारः
XII	46	अतिथिभोजनोत्सवे कलहः
XIII	53	ग्रीष्मर्तुवर्णनम्
XIV	40	राणाप्रतापवर्तनमुद्दिश्य अक्बरचक्रवर्तिन मानसिंहनिवेदनम्

The fifth *Haldighātkaṇḍa* is consists of 17 cantos and 925 verses:

Cantos	Verses	Title of the canto
I	35	हल्दिघाटस्य स्वरूपवर्णनम्
II	47	अक्बरेण समादिष्टः मानसिंहः हल्दिघाटसमराङ्ग प्रति चमूं चालयति
III	40	चमूचालनमुद्दिश्य राणाप्रतापाय भिल्लनिवेदनं ततः परं कृष्णसिंहादीनां मन्त्रणा च
IV	54	स्वानुचरान् संबोधयन् राणाप्रतापः चमूं चालयति हल्दिघाटप्रदेशम् अपि च प्रयुध्यति शत्रुभिः
V	61	हल्दिघाटरणाङ्गणम्
VI	55	चेतकस्यकृते प्रतापविलापः
VII	55	दास्ये संतप्तः शक्तिसिंहः हल्दिघाटयुद्धे राणाप्रतापेन सहितः मानसिंहादिभिः योद्धुं प्रतस्थे
VIII	50	रक्तकासारवर्णनम्
IX	58	क्षत्रगात्रं प्रतापं गिरिगुहायां प्रवेशयन्ति विश्रान्तर्थं कृष्णसिंहादयः
X	60	प्रावृज्जृम्भणम्
XI	53	बालिकायाः हस्तात् माजरेणापूपापहरणं अपि च राणाप्रतापेन षण्मासकालावधिविश्रान्त्यर्थं अक्बराय पत्रप्रेषणम्

XII	56	पाटेश्वरी राणाप्रतापं कर्तव्यं ब्रूते
XIII	100	दिल्लयां अक्बरराजसभा
XIV	42	भिल्लमुखात् राणाप्रतापस्थितिं विदित्वा जोषीमाता पृथ्वीराजयोः परितापः
XV	42	पृथ्वीराजाब्दुल्हेमानयोः मन्त्रणा
XVI	52	अब्दुल्हेमानपृथ्वीराजयोः पत्रं श्रीराणाप्रतापाय कृष्णसिंह श्रावयति
XVII	65	पत्र श्रवणानन्तरं प्रतापः न काङ्क्षे विश्रान्तिमिति अब्दुल्हेमानपृथ्वीराजाभ्यां पत्रं प्रेषयति

The sixth *Vijayakāṇḍa* consists of 8 cantos and 466 verses:

Canto	Verses	Title of the cantos
I	52	निर्वेदेन परिणद्धमूर्तिः राणा स्वीयभावं अनुचरान् प्रति विशदयति
II	100	भामासाहिराणाप्रतापयोः मेलनम्
III	51	प्रतापस्य विजययात्रा
IV	52	राणाविजयोत्दवं समाकर्ण्य अक्बरः स्वमन्त्रिमण्डलैः मन्त्रयति
V	55	स्वातन्त्र्योत्सवः
VI	52	अमरसिंहराज्याभिषेकः
VII	52	राष्ट्रपुरुषस्य राणाप्रतापस्य अन्तिमभाषणम्
VIII	52	अवतारसमाप्तिः

“*Mewāḍa-kāṇḍa*” is the title of first *kāṇḍa*, divided into two parts. The first part begins with the prayer of god Sun, brief account of poet’s lineage, praise of Sanskrit and etc. The second part consists of 792 verses covering the sixteen topics. It begins with the glory of Rajasthan and its beauty, description of heroes and heroines, glory of *Mewāḍa* and description of Rajasthan’s heroes and

heroines. The second *Kāṇḍa* entitled with “*Udaya-kāṇḍa*” consists of 14 cantos and 762 verses. It contains description of Udaipur, characteristic of Pratapa, beauty, courage and prowess of Chetak, dispute between two brothers Rana Pratapa and Shakti Sinh, arrival of Pratapa in the forest, marriage of Pratapa and coronation of Pratapa.

The third *Kāṇḍa* entitled with “*Aranya-kāṇḍa*” consists of 11 cantos and 497 verses wherein the poet narrates Pratapa’s condition in the forest, his roaming in the forest, residence of Pratapa in the forest, characteristic of Bhilla, description of *Vasanta* and heroic deeds of Pratapa. The fourth *Kāṇḍa* entitled with the *Delhi-kāṇḍa* consisting of 14 cantos and 631 verses. It’s begins with the characteristic of Akbar, the great king of Mugal emperor and ends with the report submitted by Man Singh, his Rajaput brother-in-law and general about the activities of Pratapa.

The fifth *Kāṇḍa* entitled with “*Haldighāt-kāṇḍa*” consists of 17 cantos and 925 verses. It opens with description of *Haldighāt*, historical battle of *Haldighāt*, description of horse, heroic deeds of Chetaka, description of battle, the aftermath of the battle, and the pathetic culmination of Rana Pratapa’s plight. The sixth *Kāṇḍa* entitled with the *Vijayakāṇḍa* consists of 8 cantos and 466 verses. It narrates victory of Pratapa, procession of Pratapa, coronation of Pratapa and description of Akbar being frustrated in his design to vanquish Rana Pratapa. He concludes the inspiring biography with the concluding canto entitled conclusion of the life mission of Rānā Pratapa. Here is the end of the epic poem.

The poem ends with the following verse:

सकलनृपातिवर्गाः दुःखापूर्णेऽहं हिः

नयनसलिलपूर्णेः हृग्भिरेवात्र तस्थुः।



नरपतिललनास्ताः तीव्रदुःखार्तिपताः

कटुविचलितनादैः शब्दितं रवं विचक्रुः॥ ६.८.५२

SP composed in 33 metres viz. *Anuṣṭup*, *Swāgatā*, *Upajāti*, *Puṣpitaṅgrā*, *Rathodhatā*, *Śālinī*, *Gītī*, *Āryā*, *Varṇasastha*, *Āryāgītī*, *Tetgītī* (Telugu metre), *Ātaveladi* (Telugu metre), *Rucirā*, *Indravamśā*, *Ovī* (Marathi metre), *Indravajrā*, *Upendravajrā*, *Mālinī*, *Śikharīṇī*, *Vasantatilakā*, *Dṛtavilambita*, *Pañcacāmara*, *Śārdūlavikrīḍita*, *Viyogīnī*, *Upagītī*, *Prabhātvṛtam*, *Bhujarṅgaprayāta*, *Mandākrāntā*, *Chandragati*, and *Praharṣinī*. However, various metres are used accordance with the incidents of Pratapa's life by the poet. For example, the poet has used *Rathodhatā* metre, while the poet described the beauty and description of Pratapa's horse, Chetak e.g.

चेतकः चटुलपुच्छधूननः

संततं प्रकृतिदर्शनोत्सुकः।

हेषया भणितविश्वमण्डलः

वायुवीजितसटाच्छटाच्छटाञ्चितः॥ २.४.३

The poet uses *Viyogīnī* metre, at the time of separation, Pratapa and his horse chetak:

शृणु रे मम मित्रबान्धवाः

परदास्ये निरताश्च संततम् ।

न कदापि विचारयन्ति ते

परधर्मो भुवि दुःखदायकः ॥ ५.६.३७

The specialty of this epic poem is regional metres are also used by the poet like Marathi *Ovī* and Telugu metres like *Tetgītī* and *Ātaveladi*. Let us see the examples of regional metres respectively.

Example of “*Tetgītī*”

निश्चयमनसा सर्वे चावश्यक

करणीयानि विधाय सान्तम् ।

कृत्यानि ते वसन्तः रिपुबलदमन

मनोभिश्चासन् वनेऽपि ॥ ३.३.५६

The examples of “*Ovi*”

मुदिता बहुधा घरणीपतेः

मधुरमोहननाट्यकलायुताः ।

प्रययुः लपनैः सहसा नृपाः

विपिनसागरतीरमहो द्रुतम् ॥ ३.७.४०

Vīra is the main sentiment while *Raudra*, *Srṅgāra*, *Bibhatsa*, *Bhayānaka*, *Karuṇa*, *Adbhut* etc. are the subordinate sentiment of this epic poem. Let us see example of *Vīra* sentiment;

न चास्ति मार्ग एव राजवंशजन्मनामहो

भवन्तु सर्वसैनिकाः समर्पणप्रभाविताः।

विभूषितात्मसंयुताः स्वराज्यसाधने रताः

चरन्तु संगरे तु संस्मरन्तु चन्द्रशेखरम् ॥ ५.४.८

Let us see example of *Bhayānaka* sentiment, while the conversation took place between Akbar and Manasinh e.g.

राजाऽहम् अन्यराज्येभ्यः दातव्या मानवन्दना ।

जादानं च प्रदानं च जानामि विशदं भुवि ॥ ४.४.३८

This epic poem is full of natural beauty and description of six seasons like spring, summer, rains, autumn, cold weather, and winter. Let us see the example of *Vasanta* season:

वसन्तागमलुलितचैत्रयामिनी

विनीलताम्रहरितपीतरञ्जिता ।

मनोविकारलसितविश्वयौवने

निरन्तरं विकिरति रागभावनाः ॥ ३.५.२२

Example of summer season:

प्रचण्डतिग्मांशुवितापितानि

तडाककासारनदीजलानि।

प्रकाशपूर्णानि दिगन्तराणि

दावाग्निदग्धानि वनान्तराणि॥ ४.१३.१

Chandra Kishor Goswami writes:

“महाकवि पं.ओगेटि शर्मा का “श्रीमत्प्रतापराणायनम्” महाकाव्य भारतीय संस्कृति के उदात्त मूल्यों की परम निधि है। इसके प्रत्येक पृष्ठ और यहाँ तक की प्रत्येक पद्य से भारतीय सांस्कृतिक मूल्यों का प्रकाशन हो रहा है। महाकवि ने इस महाकाव्य के कथा-क्रम को अतिशय कुशलता से बुना है। उनके प्राक्कथन से स्पष्ट है कि कथा का ऐतिहासिक पक्ष, यदि उन्होंने कर्नल टाड के राजस्थान के इतिहास से ग्रहण किया है तो भाव-पक्ष उनके द्वारा महाकाव्य के चरितनायक से सम्बद्ध प्रदेश-मेवाड़, विशेषतः चित्तौड़ के विविध स्थानों की यात्रा कर प्रत्यक्ष दर्शन व अनुभूति से रचा गया है।”²⁶

Prabhakar Apte observes:

“This *mahākāvya* would perhaps be unique in the sense that the life-sketch of Rānā Pratapa covering the major and minor incidents are perhaps not been covered by any other literary work in prose or poetry in any Indian or foreign language. In that, regard the presentation of Pt. Sharma may establish a landmark in literary historiography, by serving a source book for major and minor literary pieces to be construed with life history of Rānā Pratapa depicted in Sanskrit Rānāyanam as nucleus. Themes of tradition Sanskrit stories and romances, dramas and long poems have been a source of inspiration for parallel literary creation in regional languages. Pratapa Rānāyaṇam may

²⁶ *Ibid*, p. xiv

claim that legacy with vast range of points of creative potential covered in this *mahākāvya*.²⁷

M. D. Paradkar says:

“आधुनिक काल में हमारी राष्ट्रिय भावना के साथ साथ हमारी संस्कृति पर चारों ओर से धार्मिक एवं वैचारिक आक्रमण हो रहे हैं; इसी लिए इस समय “देशं च भारतममुं स्ववशं करोमि” जैसी सही अर्थों में स्वतंत्रता की कद्र करनेवाले “परदास्यमग्नाः” की निर्मर्त्सना करनेवाला यह महाकाव्य अतीव सराहनीय माना जाएगा। इस महाकवि की भावना है कि “विश्वलोकशरीरेषु रक्तं संस्कृतमेव हि” इसी लिए आपने “राष्ट्रैक्यतत्त्वभावेन” प्रस्तुत महाकाव्य की रचना संस्कृत में की”²⁸

Ogeti Parikshit Sharma says:

“The poet has described that why the modern Sanskrit’s need in recent time. Let us see in poet’s himself word “when the society changes, naturally the language also changes to some extent. Rapid changes have been found in the history of literature of the world. Some Sanskrit scholars of the Universities and Heads of the Institutions say that the modern Sanskrit is not Sanskrit. That is just like any other language of India. I felt, that it is prejudicial statement. I am rather amazed to hear such statement. I do not know why and how they say like this. I am unable to understand the hidden truth behind their behavior and their remarks towards the language. I hope that the following stanza may answer the hidden truth.”

“प्रत्यक्षकविकाव्यं च रूपं च कुलयोषितः

²⁷ *Ibid.*, (Forward), p. xxxiii

²⁸ *Ibid.*, p. xiii

गृहवैद्यस्य विद्या च कस्मैचित् यदि रोचते” ॥ काव्यमीमांसा²⁹

VII.VII JĀNSHĪ-SWARĪ-CARITAM

Jānshī-Swarī-Caritam (JSC) is composed by Subodh Chandra Panta. The poet was born on 24 July 1932. He had completed primary and higher education from *Prayāga*. He has composed many works in Sanskrit literature. He has equal command over Sanskrit and Hindi literature. The poet has narrated the whole biography of Rānī Lakṣhmībāī. JSC is consisting of 22 cantos and 1477 verses.

The main sentiment of this *mahākāvya* is *Vīra* while *Sṛṅgāra*, *Hāsyā*, *Karuṇā*, *Raudra* and other are present as minor sentiments. The heroine of this epic is Rānī Lakṣhmībāī. The poet has used many figures of speech and metres to compose this epic. This work is not available to me but Rahash Vihari Dwivedi gives the above information in his book.³⁰ Let us see an example of *mahākāvya*:

ज्योतीषि सम्भूय समानितानि

केन्द्रे महाशक्तियुतान्यभूवन् ।

देशो यथाऽयं जडता रतोभाद्

दीपो धृतस्नेह इव प्रशाम्यन् ॥ १.२५

VII. VIII BHṚTYĀBHARANAM

Bhṛtyābharanam (BB)³¹ is composed by Shrirama Dave in 1993. The poet was born in village Samadadi; district Badmer, Rajasthan on 22 September 1922. His father's name was Shankarlal Dave. The poet was a retired bank manager

²⁹ *Ibid.*, (Prologue), p. xivii

³⁰ Dwivedi Rahash Vihari, *Sanskrit Mahākāvyaon kā Samālocanātmak Adhyayan*, 2001 p.417

³¹ Dave, Shrirama, Jaipur, 1993

from the state bank of India. The poet was not attached with the profession of Sanskrit language, although cause of love and attraction towards Sanskrit literature, he has composed many works. He has composed three epics viz. *Bhṛtyābharanam*, *Sāketasaṅgaram*, *Rājalakṣmī-svayamvaram*. The poet has given the information of himself through the below verse:

श्रीमालि-द्विजवंशलब्धजनुषः श्रीमन्दिरावासिनः

श्रीमच्छङ्करलाल शर्म सुधियः पुत्रः शिवोपासिनः।

पूज्याम्बा मथुरा मदेकतनयालम्बा कृपाजाह्वी

तद्वात्सल्य-सुधाभिषिक्तहृदयः श्रीरामनामास्म्यहम्॥ १

BB is consists of 37 cantos and 1154 verses. The poet has given the titles to the cantos:

Cantos	Verses	Title of the cantos
I	45	भारतदर्शनम्
II	35	भारतस्थितिनिवेदनम्
III	30	विष्णुकृतं नारदसान्त्वनं
IV	34	भृत्याशैशवकौमारयौवनः
V	31	भृत्याविजयोल्लासः
VI	32	भृत्यालीलादर्शनम्
VII	25	व्यासाश्रमदर्शनम्
VIII	30	युगप्रभावः
IX	38	भृत्यास्तुतिः भृत्यानुग्रहकांक्षिणाम्
X	35	भृत्योपदेशनम्
XI	27	अलब्ध-भृत्यानामध्रुवभृतपदानाञ्च दशा
XII	25	भृत्याकोपविजृम्भणं
XIII	25	भृत्यादुर्ललिताभिषपनम्
XIV	25	भृत्यावशंवदानुत्पन्नम्
XV	35	भृत्यानायकः

XVI	25	स्थानान्तरणस्थितिः
XVII	31	भृत्याकृतं ग्राम्यविमोहनम्
XVIII	33	भृत्याश्रितानां योषितां स्थितिः
XIX	25	दम्पतीदास्य
XX	26	काकरूक
XXI	31	भृत्याकृतं शारदा-विगर्हणं
XXII	27	विरति-वेतन-वासरः
XXIII	25	संचिकाचारः
XXIV	30	उत्कोच-प्रभावः
XXV	27	भृत्यनिलम्बननिरूपणं
XXVI	30	भृति-समुन्नतिवारणे विषादहर्षः
XXVII	30	प्रतिभापलायनम्
XXVIII	30	भृत्या-राजलक्ष्मीकलह
XXIX	30	पौरभृत्यात्मीय-सचिव-व्यवहार निरूपणं
XXX	30	भृत्यानिवृत्तिसुख
XXXI	36	भृत्यानिवृत्ति-विषादः
XXXII	31	अनूढाभृत्यानिवृत्तिविषाद्
XXXIII	31	कार्यनिष्ठभृत्यस्य निवृत्तवृत्ति-वेदनाः
XXXIV	31	भृत्यापुत्र-पराक्रमः
XXXV	31	व्यासकृतं नारदाश्वा
XXXVI	53	सरस्वत्यवतरणम्
XXXVII	39	भृत्यापरिदेवन-निर्वाणः

This epic commences with the following verse:

नारायणं श्रवणमङ्गल नामधेयम्,
सङ्कीर्तयन् सुरमुनिर्जगतो हितैषी।
द्रष्टुं चिराद्यवनशासनबन्धमुक्ताम्,

पुण्यां भुवं पुलकितोऽवततार प्रीत्या ॥ १.१

The epic ends with the following verse:

व्यासोऽपि दृष्ट्वा भुवनादुपेताम्

तां विष्णुमायां शिरसा ननाम ।

नाट्येऽभिनीतं वरमेव भद्रे !

हरेर्निदेश स्थितया धरिण्याम् ॥ ३७.३८

VII. IX SWĀTANTRYASAMBHAVAM

Swātantryasambhavam ³² is composed by Rewa Prasad Dwivedi in 2011. The poet was born in 1935 at Nadanera village situated in the bank of the holy river Narmada also known as Reva near Bhopal of Madhya Pradesh. His father's name was Narmada Prasad Dwivedi and mother's name was Laksmi Devi. He attained to a very high proficiency not only in literature and poetics, but also in different branches of Indian philosophy.

Swatantrya-Sambhavam is consists of 75 cantos and 6064 verses. There are many heroes and heroines in this epic wherein the poet has described the various incidents begins from the Rani Lakshmi Bai who is the queen of Janshi up to Anna Hajare who is a social reformer of the Indian society, fight against the corruption and non-violence following the path of Gandhi. The poet has given the titles to the cantos:

Canto	Verses	Title of the canto
I	76	पीठिकाबन्धः
II	72	स्वातन्त्र्यसंकल्पोदयः
III	85	जनविद्रोहः

³² Dwivedi, Rewa Prasad, *Swatantrya-Sambhavam*, (Second Edition) 2011

IV	76	कमलापरिग्रहः
V	81	कमलादोहदलक्षणः
VI	73	गर्भमङ्गलः
VII	72	दोहदपूरणः
VIII	74	ग्रामटिकादर्शनः
IX	73	जनान्दोलनः
X	73	इन्दिरासंभवः
XI	74	कियाव्यमङ्गलं (सरसीकाव्यम्)
XII	100	कमलामहाप्रयाणः
XIII	70	मोतीलालनेहरूमहाप्रयाणे जवाहरपरिदेवनः (मृत्युकविता)
XIV	76	भारतविभाजनः
XV	110	नोवाखालीरक्तपातः
XVI	70	चीनपाकाभिद्रोहः
XVII	78	जवाहरलालनेहरूपरिनिर्वाणः
XVIII	81	भारतपाकसन्धिबन्धः
XIX	106	लालबहादुरशास्त्रिदेहविसर्गः
XX	70	मातृप्रतिष्ठा
XXI	82	पाकबङ्गविजयः
XXII	97	आपत्कालसंहारः
XXIII	71	अन्तःकलहः
XXIV	111	जनाक्रोशः
XXV	87	शक्तिलाभः
XXVI	70	प्राधान्यसंक्रमः
XXVII	78	जवाहरलालमुक्तिः

XXVIII	117	प्राधान्यसंक्रमः
XXIX	71	मतिभेदः
XXX	70	राजीवविशसनः
XXXI	91	नरसिंहसंभावनः
XXXII	82	सौराज्यशंसनः
XXXIII	98	वाजपेयिप्राधान्यः
XXXIV	101	मनमोहनसिंहस्याद्यं प्रधानमन्त्रित्वं
XXXV	97	मङ्गलाभिशांसनो
XXXVI	92	नरपशुता
XXXVII	71	रसयोगः
XXXVIII	103	विषमक्षण
XXXIX	72	पातालप्रवेगो
XL	75	श्रीचन्द्रशेखरसिंहमहाप्रयाणो
XLI	70	अनियन्त्रितचारित्रः
XLII	77	विपर्ययो
XLIII	70	वामत्वविडम्बनः
XLIV	81	अशुचिता
XLV	76	कटुविपरिणामः
XLVI	70	मतिपरिष्कारो
XLVII	70	अतीतस्मृतिः
XLVIII	70	दुर्योधनास्थिवह्निः
XLIX	72	अभीद्धतपः
L	71	सुमतिशारदाप्राकट्यप्रार्थनः
LI	72	विडम्बनम्
LII	71	यमपरिग्रहः

LIII	71	मालवीयाचारः
LIV	70	सौभाग्यशंसनः
LV	72	प्रणतिरहस्यं
LVI	84	विश्वस्वस्त्ययनः
LVII	75	स्वरूपदर्शनः
LVIII	72	मृत्युजृम्भोदयः
LIX	70	चक्षुरुन्मीलनं
LX	83	कर्मविनिमयः
LXI	71	परिपोषमार्गः/सद्दामवधः
LXII	77	महाविभीषाधिकारः
LXIII	95	मनुष्यमतिसंशोधनः
LXIV	85	विषमताभिषङ्गः
LXV	93	पञ्चदशलोकसभानिर्वाचनः
LXVI	87	झञ्झादुर्दिनः
LXVII	86	भूयःप्रधानमन्त्रिनिर्वाचनः
LXVIII	75	नियतितान्डवः
LXIX	77	नियतिविपर्ययः
LXX	72	विश्वस्वस्तिवचः
LXXI	75	शत्रुप्रेमा
LXXII	78	रामजन्मभूमिविवादनिर्णयः
LXXIII	83	भूयःप्रकोपः
LXXIV	70	सुवर्णोदयः
LXXV	147	जनान्दोलनः

The epic begins with the following verse:

ॐ वन्दे परमेशस्य शिरस्थामैन्दवीं कलाम्।
प्रसूय स्मरपीयूषे लालाटेऽग्नौ जुहोति या ॥ १.१

The poem ends with the following verse:

षट्साहस्रीतिहासोऽयं महाकाव्यतयोद्गतः।

सनातनस्य मे भूयादामोदाय सचेतसाम्॥ ७५.१४७

Some other examples of this epic:

एकं क्षणं श्वसिति वीरजनो जगत्यां

संमानतः, स खलु जीवति जीवनार्हः।

धिक्कारणाकलुषिताः शारदां शतानि

जीवन्तु नाम, मृतकाः खलु ते श्वसन्ति॥ १५.१०३

ओबामाशासनमिदं समुपात्तरंहा

पाकः प्रपूरयति सैन्यदलं नियोज्य।

गच्छन्ति तालिवनवासिषु ताम्रकूर्चा

दृष्टिं पुनः कतिपये विधृतास्त्रशस्त्राः॥ ६६.१२

The poet himself says:

“स्वातन्त्र्यसम्भवम् में स्वातन्त्र्य का अर्थ वही है जो शैव शास्त्र में।
स्वातन्त्र्यसिद्धि भारतीय तन्त्रों की अनूठी सिद्धि है। स्वतन्त्रता का दूसरा
पक्ष राष्ट्रीय स्वाधीनता भी है। प्रस्तुत काव्य में एक ओर स्वाधीनतासंग्राम
का चित्रण है और दूसरी ओर व्यक्तिगत स्वातन्त्र्य यानी मोक्ष का। महर्षि
अरविन्द, महात्मा गाँधी, बालगंगाधर तिलक और जवाहरलाल नेहरू
इस काव्य में मोक्ष लाभ करते दिखलाए गए हैं।”³³

The following chapter embodies the concluding remarks.

³³ By the poet, *Ibid*, p.i