

# An Analysis on Two Dūttakāvya of Pt. Prabodha Kumar Mishra

## Abstract

Pt. Prabodha Kumar Mishra is a bright star of modern Sanskrit Literature. He is well known for his poetic expression and capacity of directly addressing to reader's heart through adept delineation of human emotion. He has authored more than 72 books. But his famous nine *Dūttakāvya*s have given to him a special characteristics in modern Sanskrit World, for which he is called "Kālidasa of Odisha". In his *Dūttakāvya*s he again established *Mandākrānta* meters which was used in *Meghadūttam* of Kālidasa. It is great privilege to write a few words on his two *Dūttakāvya*s namely *Svapnadūttam* and *Smṛtidūttam*. In *Svapnadūttam* the writer wants to narrate a young lady's dream which is attached with her husband and who is staying in Delhi for their livelihood. In dream she sends her pet mainā (*śarikā*) to give her heart-felt message to her beloved husband. So the writer has established the perfect definition of his *Dūttakāvya* by proving the maina (*śarikā*) as a messenger in dream. The *śarikā* starts her journey from Lingarāja temple in Bhubaneswar through Khadagpur, Kolkata, Patna, Varanasi, Allahabad, Agra and finally reaches in Delhi. In describing the path of mainā, the poet also proved himself by poetic excellence and extra ordinary expression. Another *Dūttakāvya* called *Smṛtidūttam* which is a philosophical narration, where the poet makes himself the hero of the story. It is a work displaying the erotic sentiment in a different pattern. It is full of with heterogeneous philosophical thoughts, sufferings, happiness, desire, hopelessness and how they are enjoyed to the *Smṛti* or remembrances. By analysing two *Dūttakāvya*s out of his nine *Dūttakāvya*s it reflects that the poet contribution to modern era is unique. The poet takes a connoisseur to the height of higher consciousness where he is impersonal and thinks of state, country and the world in general.

**Keywords:** Dūttakāvya, Kālidasa, Mandākrānta, Meghadūttam, Svapnadūttam, Smṛtidūttam, Mainā, Śarikā, Malayadūttam, Kāvya, Śṛṅgāra, Karuṇa, Svapna, Kāvya, Vipralambha, Smṛti, Vilāpa, Saṁlāpa, Vilāsa, Vaibhava

## Introduction

Pandit Prabodha Kumar Mishra (Pt. Mishra) is a prolific writer in Modern Sanskrit literature. He was born on 18th October 1943 at Sarapada (Bodhanga) in the district of Cuttack. With a rare and invincible poetic talent, he has earned laurels for Odisha from different places and from many celebrities of India. He has an amazing combination of tremendous control over fine poetic expression and capacity of directly addressing to reader's heart through adept delineation of human emotions.

## Content

Pt. Mishra is the author of 72 books both in Sanskrit and Odia and is popularly known as the "Kālidāsa of Odisha" and *AbhinavaKālidāsa*. His nine "*Dūttakāvya*s" in Sanskrit have created a thrill in Sanskrit literature. His famous '*Svapnadūttam*' (The Dream Messenger), '*Malayadūttam*' (The Spring Messenger), '*Smṛtidūttam*' (The Memory Messenger) were awarded by Honorable President of India (1974), Odisha Sahitya Academy (1989), Governor of Odisha (1994) respectively. His Odia poetry works follow the style of Omar Khāyam, (the great poet of Persia) Pt. Mishra was also conferred with the sobriquet *Bhāratī-keśhari* (Lion of the Languages) and *Āśukavi* (Instant poet) by Hon'ble the then Chief Justice of Odisha High court, Cuttack. He is a prolific poet, critic, researcher, Journalist and orator with a distinct outlook. His style is lucid and themes are a highly social and philosophical in nature. His works are commended by the eminent personalities like S. Radhakrishnan, V.V. Giri, Sanjeev Reddy, R. Venkataraman (All former Presidents of India), LalbadhadaurSastri, Mr.

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Morarji Bhai Desai, Rajiv Gandhi, Mr. Attal Bihari Bajpayee, Dr. Manmohan Singh (former Prime Ministers of India), B.D Jatti, K. M. Munsri, HarekrishnaMahatab, Biswanath Das and other eminent persons. His recent Sanskrit Book was released by Hon'ble Prime Minister Narendra Modiji(2014).

A poet is always interested to manifest subtlety of feelings in poetry. The successful communication of those feelings is the acid test of good poetry. The gulf of imagination and reality is bridged by the powerful feelings that oscillate between dreams and dreamlessness. The ordinary words of a great poet could manifest extra-ordinary meanings and take a person to transcendence.

The poet has fascination for *Dūttakāvya*s and has composed not less than nine such *kāvya*s. He has mastered the meters *Mandākrāntā* which is a full proof weapon of paths in *Meghadūttam* of Kālidāsa. The softness in feelings and deployment of words of Pt. Mishra could be noticed by the critics in his works. It is needless to say that his delicacy of poetry in manifesting *śṛṅgāra* and *karuṇa* are the real devices of his poetry to make him immoral.

Ānandavardhana therefore declares:

*Śṛṅgāraevamadhuraḥparaḥpralhādanorasah/  
tanmayamkāvyamāśrītyamādhuryampratiṣṭhati//<sup>1</sup>*  
Again

*Śṛṅgārevipralambhākhyekarūṇe ca prakarṣavat/  
mādhuryamādratāmāyātiyatatatrādhikarmanah//<sup>2</sup>*

He is more known for his prodigious expertise in hammering out many *Dūttakāvya*s in Sanskrit. *Svapnadūttam*, *Malayadūttam*, *Prajñādūttam*, *Smṛtidūttam* are just a few instances of his commendable contribution to the *dūttakāvya* tradition in Sanskrit literature. It is indeed a unique privilege to write a few words on the *Svapnadūttam* (The Dream Messenger) by Pt. Mishra.

### **Svapna-Dūttam (SPD)**

In this poetry of 78 stanzas written in *Mandākrāntā*, *Vamśastha*, *Sragdharā* and *Śārdulavikrīḍita* meters, the heroine is a young lady whose husband is living in Delhi for earning the livelihood. Constantly engaged in the thoughts of her husband, she on the fourth quarter of a night, saw a dream that she was addressing to her pet *maina* (*Sārikā*) to proceed on the Ariel path to Delhi and to deliver her heart-felt message before her beloved husband. So it is not the dream itself, but the *sārikā* witnessed in the dream, is the messenger. *Svapnadūttam*, hence would mean the messenger in dream (*Svanpeprāptaḥdūtaḥ*) and not the dream messenger (*Svapnaevadutaḥ*).

Here, the *sārikā* in the dream is besought to commence her journey from *Kapileśvara*, the ancient Buddhist village near the *Lingarāja* (*Śiva*) Temple of Bhubaneswar. Aviating over *Udayagiri*, *Khandagiri*, *Daya River*, *Eakamra-Nivas* of Bhubaneswar, it would enter the sky of the city of Cuttack where it would visit the fort *Barabāti*, the temple of *Cuttack-Candī*, *Gopabandhu Bhavan* and the famous river *Mahanadi*. Beyond *Mahanadi*, the dream-mainā would fly over Choudwar (called *Caturdvāra* in ancient times), *Khadga-dhāma* (Khadagpur), *Kalikā-pattanam*

(Kolkata), the river *Ganga*, the hermitage of Sri Ramakṣṇa, the temple of *Dakṣina-Kalikā*, Eden Garden and over Birla Planetarium. Then the bird would fly across the city of *Gayā*, the river *Phalgu*, near *Pataliputra* (Patna), *Magadha*, Varanasi, the temple of *Viśvanatha*, the holy city Allahabad, *Triveni*, to confluence of the three holy rivers *Ganga*, *Yamuna* and *Saraswati*, *Taj Mahal* of Agra before reaching Delhi. In the context of *Taj Mahal*, the eternal monument of love, the young lady remembers a love monument *Kedāragaurī* in the vicinity of Bhubaneswar. However, in the vivid description of maina's fly to Delhi, the poet has not forgotten to exhibit his adaption in poetic expressions. And in the lines of the *Kāvya*, the heroine gives her message to the maina.

*tapodabhāiravirahasamayepremamesnātamadya  
kṣntavya me praṇayajanitavyutiḥkāntamurte!/  
pārśvasthāhṛmḥkṣṇamapinatesnehamulyamhyajñānām  
Adyapṛāṇānvikalayati tat sarikebhaṣasēmum//<sup>3</sup>*

"Her love is undated with the pangs of separation. She repents for all her love-quarrels with him and realizes that she did not feel the value of his love when he was around; and now her heart meets away for all that".

And all these feelings occurred in the dream since that talk to the mainā started only when the young lady fell asleep after taking care of the mainā while remembering the love of her dear-one.

The dream atmosphere, the dream-mainā and the heroine in dream prepare a supernormal prelude to the description of a dream path from Bhubaneswar to Delhi. However, the description of this path is not the end of his creative exercise, although it prepares a garland of beautiful images of different parts of India. Depiction of a beautiful woman in the pangs of love-in-separation (*vipralambha*) is rather artistically aimed at in this piece of poetry. This is also the primary aim of any *dūttakāvya*. She is at the age of sweet sixteen love-frenzied on account of the fresh marriage and is with her hair braid set free in separation-

*kācinmugdhānava-pariṇayonmādinimuktavenir  
arvācinānirupamarucarlobhya-sṛstirvidhātuḥ/  
dillipūyāmvidhinyamatovṛtjivamprīyayā  
smṛtvākānti-cyuti-pariṇati-dyotinicandrikeva//<sup>4</sup>*

In such a condition, she looked like a bunch of moon-beams indicating the warring in lusters- *kānti-cyuti-pariṇati-dyotinicandrikeva*. Her pangs of separation is more effective and afflicting on others because she is extra-ordinarily beautiful. Her words are artful, her enchanting voice makes others to conjecture her as the lyre of the cupid, she is like ocean of lusters and a creeper of beauty. The glaze-streaks her fingers, red as Ashok flower, look like five arrows of the god of love. She on account of her artistic slimness, looks like a beautiful line of imagination of the playful art of strangeness-

*bālāvāṇī-racana-kuśalavallakīmanmathasya  
lāvānyānāmnidhiriva cayāvallarisausthavyasya/  
raktāśokāṅgulirucirahopancabaṇasvarūpoā  
vaicitryāṇāmvilasita-kalā-kalpanā-manjurekhā//<sup>5</sup>*

Such a beautiful young woman is burnt in the fire of agony. Separated, she is distressed at the

memory of her beloved. Drowned in his love, she is bewildered in the thoughts of painful memories-

*dagdhātāpa-kṛśānūnāviraṅgikānta-smṛtivyākulā  
tatprema-pravaṇāvyathābhara-kathā-  
cintākulonmānasī/  
panthānaṁsṛṅusobhane!  
priyatamamjñātammayasārike  
sandesaḥsakalāḥṣṛtaḥcapurataḥsnehādra-  
samśītalāḥ/*<sup>6</sup>

Emaciated in anxiety, distressed in separation and engrossed in the love for her husband, she is like the lotus devoted to the distant sun:

*cintākhinnām virahakulitām nātha-samsikta-rāgām  
jānīhitvarṇīnākaragatāmpadmiṇīm mamivaikām/*<sup>7</sup>

She is deeply feeling the absence of her husband's soft-sweet loving words and embraces. She misses at night his kisses drenched the intense love of their first union. She begs consolations from her *sārikā* through sweet words as she is deeply in love, divested by the bolt of the cupid, pale and evening star, gruel led in the noose of botherations and almost extinct in the unseen curse of agony-though her heart is still held up in the knot of hope. The visualization of a bereaved woman's heart by the poet is never less than that of Kālidāsa:

*he snehādre! sumadhuragirāsāntvayapremalagnām  
mārcāvasyamadana-kulīśodghāta-dīrṅāmvisīrṅām/  
sāyāntāropama-rucimatīrṅpīditāmkleśapāsaiḥ  
āsābandheihgrathita-hṛdayāntāpaśāpātīnasthām/*<sup>8</sup>

Seeing the persisting love between sun and lotus, she feels deprived and unlucky-

*kveivaṁsaukhyam jagatīlabhatemādṛśībhāgyahīnā/*<sup>9</sup>

But luck smiles at her at the end of the dream. Red sun-shines spread lustroly on the east. Temple bells start tinkling, the mainā in the cage starts articulating ambrosias of utterances and the crows start cawing in high pitch (SPD-77). At that time when she was engrossed in the looks of her husband in dream, she shook of her somnolent feeling the well-acquainted touch of her husband who actually reaching near was calling her in loving addresses. *Svapnadūttam* is thus an artful sketch of the sentiment of a lonely and bereaved woman who gets her desired beloved near at the break of the dream.

### Smṛtidūttam (SMD)

*Smṛtidūttam* is another message in lyrical style by the poet. The work is enriched with 146 stanzas. In this poem the poet has taken the remembrance (*smṛti*) as his messenger. It is a work displaying the erotic sentiment in a different pattern. *Smṛtidūttam* bears a picturesque account of a separated life which gives rise to an unspeakable emotion. It is full of with heterogeneous philosophical thoughts, sufferings, happiness, desire, hopelessness and how they are enjoyed to the *smṛti* or remembrances.

In this poem the poet himself became the hero of the event. He is a lover of the divinity. In one full-moon night he expressed his pain for divine love. He was out of all the hypocrisy. The remembrance of past days touched him as an anxious girl. The song of love is eternal sweetness, ever new and alive. Similarly, the remembrance is never washed away by the wave of time. Everything remains in memory. The

poet says O, memory! (You are great, you are brighter with power, you are compared with *Māheśvari*, you can give sense in the deep darkness, such as-

*smṛte! tvamevaṁsatatām mahottamā  
tathā ca śakti-prabhayābibhāvitā /  
khileṣubhūteṣu māheśvarītulā  
mahāndhakārenaba-cetanātmikā/*<sup>10</sup>

In course of the *kāvya* the poet describes, *smṛti* is like the mother of *Tṛpti* (the satisfaction). She lives in the of heart of all. She guides all deeds and activities. Even Indra praises the glory of remembrance. She is the daughter of Brahman, the creator and *Vismṛti* (the forgetfulness) are two sisters of *Smṛti*. Maximum recollections are the cause of sufferings but the sweet remembrance is scarce. So, man lives through exhaustion. According to the poet the touch of remembrance is painful which runs as follows:

*sparśastavaivaṁkṣta-ghāta-dhāyakaḥ  
harśastathāvāpranaya-prabhāśakaḥ/  
karśastathā-ho! khara-tikṣna-syākaḥ  
varṣatyathodagha-janāyacānām/*<sup>11</sup>

In the tragic moment *smṛti* tortures a lot. The poet says- O *smṛti!* *vilāpa* (the crying), *samlāpa* (the conversation). *Vilāsa* (the pleasure), *vaibhava* (the wealth) etc., are your hands which attracts the mind of human beings. So, he requests *smṛti* to be kind to him as well as to his fellow beings. He has sent her to his living world to spread the message of patience, i.e.

*smṛte !suddhe ! yāhisphuṭa-karuna-bhāṣāvataranaiḥ  
priyam me bhūlokamsukṛtibharitam lokayamudā/  
purābālye kale yadapighaṭitam janmapalake  
tadevaṁsarvaṁvāparigaṇayakālāvamananaiḥ/*<sup>12</sup>

In this message he says, O smell -you are dancing being decorated with various sentiments. Be kind enough to me, and to others. Cheer the heart of all with sweet words. Life should be full of love. Do not smear poison on the fate of men. He says again:

*ayi !subheparilokayaviśvakam  
kvajanānīkva ca putraihaiva no/  
sarala-lola-vilocanaevana  
vilapatihahṛditvamahosmṛte/*<sup>13</sup>

You go and see the world release the miseries of the people. Send your maid-servant *Dhṛti* (the patience) to them, who is kindhearted and good for all. Console the people who are in distress by *dhṛti* and do not smash them by your cruelty.

In course of the narration the poet returned to the past and told the *smṛti* "long before you have punished Śakuntalā, the beloved of Duśayanta and the Yakhṣa, the servant of Kuvera who suffered one year's separation for his loving wife. So, you try to change your nature, go to the poor, meet the windows and observe them and imagine their situations. Make the current of love flow in the heart of couples.

*tavasāadhanamārgauttamah  
tavapanthābhavatāt ca puṣpitaḥ/  
hṛdayeśvari !hṛtcayekhilarā  
śamalepaṁ kuru kamra-kāmanā/*<sup>14</sup>

From the above discussions it appears that the simple, flowing and melodious language of the work no doubt attracts the reader to through the poem. The whole work is full of with philosophical thought and there is a lot of good sayings. The metres

which are used are like *Mandākrāntā*, *Śikharīni*, *Vaṁsastha*, *Upendravajrā*, etc. . To make it more valuable of speech like *Upamā*, *Utprekṣhā*, *bhrāntimān*, *Rupaka* and *Kāvyaḷiṅga* etc. are employed which reflect the poetic talent.

Above all *Smṛtidūttam* is a good lyrical poem of heterogeneous feelings and thus the poet deserves commendation.

Apart from the qualities stated above *Smṛtidūttam* is not free from several blemishes like halting emotions at places due to frequent changes of meters and incongruity of statements.

#### Conclusion

T.S Eliot one of the most influential English poet of our age had rightly observed that "those who have crossed with direct eyes to death's other kingdom remember us if at all not as lost violin souls, but only as the hollow men, the stuffed men he has drawn our attention to the modern predicament by pointing out that "Between the idea and the reality, between the motion and the act falls the shadow". Here we find P .K. Mishra pointing in his own inimitable style to the glaring paradox of a decadent society where talk on the desirability of prohibition comes from the mouth of regular drunkard, "*Madyamadigodatiniyatammadyarodhiprabh asam*". By drawing attention to such paradoxes of the present-day society and giving the jolt, as mentioned above, in a sure but a pleasant way he has tried to raise our level of awareness, and thereby he has done yeomen service to our democracy, which is still in the formative stage. In view of the fact that a rise in the level of awareness is a semiquinone of the successful functioning of any democratic society.

In nutshell it is safe to say that the contribution of the Pt. Prabodha Kumar Mishra in post independent era is unique. In the view of Ānandavardhana one can say the *smṛghatanā* of poetry is taken care of by the poet. The acid test of poetry is to win the heart of the connoisseurs. The *sukumāratā* with necessary *Śakti* for the poet is fulfilled in the different types of *śatakas* of the poet. The poet takes a connoisseur to the height of higher consciousness where he is impersonal and thinks of his state, country and the world in general.

The purpose of the poet is fulfilled and accomplished to great extent. We hope and assure more such genuine poems may tinkle out in future for welfare of the man and his environment. With the beauty of the external nature his emotions are also quite explicit in sympathy towards the down-trodden in the society.

#### References

1. *Dhvanyaloka*, 2/7
2. *ibid.*, 2/8
3. *SPD*, 76
4. *SPD*, 71
5. *ibid.*, 2
6. *ibid.*, 13
7. *ibid.*, 69
8. *SPD*, 72
9. *ibid.*, 73
10. *SMD.*, 7
11. *ibid.*, 54
12. *ibid.*, 29
13. *SMD*, 45
14. *ibid.*, 118