

Poetical analysis on Kusabhadramahakavyam of Professor Prafulla Kumar Mishra

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Introduction

Literary creativity is the application of creative thought or action to the domain of written expression. Literature is one of the major domains where creativity can be observed and includes poetry, dramas and plays, prose such as fictions and essays. Creative literature is the mirror of the society and it retains the potency to influence and motivate the society in a positive direction. The present research paper “KUSABHADRAMAHAKAVYAM OF PROFESSOR PRAFULLA KUMAR MISHRA” is based on original creative work of Prof. Mishra which is published in 2019. He has to his credit 13 kavyas and a novel in Sanskrit (Published); 3 kavyas in Odia, except his dozens of research work in English, Odia, Hindi and Sanskrit. About one hundred and fifty research papers are published in different languages in Research Journals. He is a famous postmodern poet. Many short stories and plays of his writings in Sanskrit are waiting for publication. At present, he is working as Chancellor of Dr. Rajendra Prasad Central Agricultural University, Bihar.

The present seminar topic “Poetical analysis on Kusabhadramahakavyam of Professor Prafulla Kumar Mishra” is mainly based on the origin and development of the riverine Kusabhadra. Kusabhadra is a holy riverine system, originated from the Mahanadi system. Kuakhai, a distributive system from Kathayodi, is the main distributary river of Mahanadi. Kuakhai was divided into two Kuakhai and Kusabhadra, at the outskirts of Bhubaneswar. The mahakavya is written in simple style. The Mahakavya is composed in simple meters and language. From the point of the literally value besides providing important information regarding the history and geography. The present work deals with a multi-dimensional topic. Lively descriptions of rivers, forests and seas, graphic accounts of historical facts, figures and many other informative and admonishing laws and morals etc. provide this work the status of Mahakavya. The religious tradition, socio-cultural life and natural beauty is described in fifteen cantos.

The first canto starts with Mangalacharana and the introduction of the kavya. Maintaining the tradition of mahakavya, the work begins with a prayer of Lord Jagannath: -

प्रणिपत्य जगन्नाथं
सर्वसिद्धिप्रदायकम् ।
शक्तिसरस्वतीदेव्यौ
भूयोभूयो नमाम्यहम् ॥१॥

The second canto, namely “कुशभद्रावर्णनम्” describes the Kusabhadra river. Kusabhadra is a holy riverine system, originated from Mahanadi system. Kuakhai, a distributive system from Kathayodi, is the main distributary river of Mahanadi. Kuakhai was divided into two Kuakhai and Kusabhadra, at the outskirts of Bhubaneswari towards Baliana and Pandara on the other side. Kusabhadra meets the Bay of Bengal at Ramachandi near Chandrabhaga of Konark. On the way, it runs through many villages and holy shrines. Kusabhadra Mahakavya intends to highlight the story and importance of saints and mendicants of the valley. This valley is not only a fertile land of agriculture, but also the land of culture and religious movement.

The third canto “महर्षेः आश्रमवर्णनम्” describes the hermitage of sage Kanva. An ashram is a spiritual hermitage in Indian religions. The residents of an ashram regularly performed spiritual and

physical exercises, such as the various forms of Yoga. Other sacrifices and penances, such as yajnas were also performed. According to Prof. Mishra: -

यमनियमयोगेन
मनुष्यता विवर्द्धते ।
अतः योग्यतमस्तत्र
योगार्थं यतते मुहुः ॥ २८ ॥

The Yamas and their complement the Niyamas, represents a series “right living” or ethical rules within Yoga philosophy. Yamas are recommended activities and habits for healthy living, spiritual enlightenment and a liberated state of existancee. The Niyamas are positive duties or observances. Together Yamas and Niyamas are personal obligations to live well.

The fourth canto “मुनीवाक्यम्” intends to describe the speech of the sage. The fifth canto “ऋषेःवाक्यं भद्रां प्रति” is a dialogue between Bhadra, the daughter of the sage and sage himself.

The sixth “बुद्धस्य जन्मादि कथनम्” canto describes on Buddha and his relation with Odisha. Gautam Buddha was a spiritual leader and a founder of Buddhism. According to Kusabhadramahakavyam, Siddhanta was born in Lumbini, his father was Suddhodan and the mother was queen maya. He married to Yasadhara and Rahul was his son. He is said to have lived a sheltered life of luxury that was interrupted when he left the palace and laid foundation of Buddhism. Buddhism was quite prevalent in ancient Kalinga and hence, it has great influence on the earlier known names of Bhubaneswar and its nearby areas. The poet Prof. Mishra has mentioned various localities of Bhubaneswar: -

अपि बुद्धेश्वरी माता
डमणा पाण्डरा (१) तथा
गण्डमुण्डादयःग्रामाः
प्रसिद्धाः भुवनेश्वरे ॥ २८ ॥

Bhubhaneswar is another name of Lord Buddha. The area where Gautam Nagar is located has a Mausima temple and the area opposite to it, is Buddha Nagar. The nearby temple is Buddheswari (a female equivalent of Buddha). The place Barang (Near Nandankanan) evolved from Chudanga (garh), the fortified area made by king chodagangadeva, which itself was previously known as Sarangagarh (due to abundance of waterlilliea around). Damana might be from Maa Damanei, at Kusabhadra river bank. The poet also mentions Kapilespur, Tarapur, Dharpur, Chakeisiani, Baramunda, Gandamunda and many other areas.

The three cantos 7,8 and 9 are devoted to saint poet Jayadeva who is the poet related to Lord Jagarnath temple and Kusabhadra river. Sri Jaydev, the celebrated Poet of G itagovinda was born in the village Kenduivilva sasasn. He introduced the cult of Radha and Krishna through his Gitagovinda. He institutionalized the Devadasi system. He married a dancer named Padmavati. Gitagovinda was regularly sung and danced in the temple of Lord Jagarnath at Puri as part of the Lord’s nocturnal liturgy: -

क स कविः कुतः पद्मा
सर्वे कालवशाद् गताः
तथापि गीयते लोक
श्रीजगन्नाथमन्दिरे ॥ ३९ ॥

The tenth Canto gives a vivid picture of village Ganeswarpur and a pathetic anecdote of Dasarathi Dasa who was from the head of the village family. The eleventh canto “बालुकन्दलग्रामवर्णनम्” devotes to the description of Balukandala village.

The twelfth canto “बलरामशापकथनम्” speaks of the curse to the poet Balaram Dasa by Goddess Mahalaxmi. The thirteen canto “बलरामस्य समाधिः” describes the way of Yoga-Sadhana and the devotion of Balaram Dasa, one among the most revered Pancasakha of 15th century AD. His notable work is Jagamohan Ramayan or Dandi Ramayan. He became a devotee of Jagarnnath. It is speculated that he died while on a pilgrimage to Puri in Begonia village near Konark. There is a memorial for him near the village Erabanga: -

धन्यं धन्यं महत्पुण्यं
स्नानमेतद् धरातले ।
भक्तस्य भजमानस्य
लीलाक्षेत्रं निरूपितम् ॥ २५ ॥

The fourteenth canto “कुशभद्रातीर्थवर्णनम्” describes the tirthas on the banks of the river Kusabhadra. The socio-religious cross current of Kusabhadra has modulated the style of living of the people of the valley. The people of the valley have been nature worshipper. They strongly realise the presence of God, in the agents of nature, river and other waterbodies and believe it to be a sin to dishonour nature by polluting the waterbodies. Both the banks of the river, are rich in temples, Ashrams of saints and saint poets of Odisha.

The fifteenth canto “उत्कलवाणिज्यवृत्तान्तम्” describes the trades and maritime activities of Odisha and concludes the Mahakavyam. Maritime trade which was responsible for enrichment of Odisha is a significant aspect of the study of the socio-economic history of Odisha. Overseas trade is an important element of the Odisha traditional accounts. On the basis of various evidences, an attempt has been made by Prof. Mishra to describe the trades and maritime activities of Odisha. He has mentioned the celebration of Kartik Purnima, a symbolic custom of the sea voyage. It reiterates the flourishing trade practices that existed once: -

राधादामोदरौ पूज्यौ
कार्तिके दीपस्तम्भकम् ।
प्लावनात् कदलीनावं
सर्वत्र जलसम्पदि ॥ २० ॥

Conclusion

On the whole, it may be concluded that “Kusabhadramahakavyam” is a glorious addition to the rich history of Sanskrit literature composed in Odisha. An observed from the contents of Kusabhadramahakavyam that history and nature forms a subsidiary part of the poem. The description of nature as the part of a classical kavya is not at all neglected. On the other hand, Professor Prafulla Kumar Mishra displays his talent of poetic art, swing of high imagination, control over Sanskrit phraseology and knowledge of Hindu beliefs and traditions. The poetic beauty is internal and spiritual rather than physical. It has all the characters of Mahakavya as per the rhetorician Dandin and Visvanath Kaviraja. This Mahakavya is a sketchy one but needs an elaborate description in future with a suitable translation.

Referances

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