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Freedom struggle and Sanskrit bhakti literature in Odisha

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Abstract:

There are two types of भक्ति compositions, like देवादिभक्ति composition and another is राष्ट्रभक्ति (patriotic) composition. During the freedom struggle both types of works are came in to the focus. But, a large number of works are for राष्ट्रभक्ति. Some of among them are famous which are to be discussed here. Those are – मातृमुक्तिमुक्तावली, भारतगौरवम्, भारतसंहति, सूर्यदूतम्, सुरस्मिकाशिरम्, वन्दे महोत्कलधराम्, मलयदूतम्, रक्तझङ्कारम्, वन्दे भारतम्, उत्कलगौरवम् (प्रबोधकुमारमिश्र), ल्कलगौरवम् (प्रमोदचन्द्रमिश्र), शोणितस्वाक्षरम्, मातृगीतिकाञ्जलि, मातृगीतीका, देशगीतीका, वन्दिनः स्वदेशचिन्ता etc.

The sentiments like devotional or भक्ति received no recognition as it is included in the भाव, the immature rasa stage of the रति. The love of God, Guru or teacher, homage for saints and nation is known as भक्तिभाव i.e. देवादिविषयारतिः. In other hand Paṇḍitaraj Jagannath illustrated that, all kinds of रति except the रति between men and women are to be included in the भाव, i.e. गुरुदेवनृपपुत्रादिविषयारतिः. However, Ānandavardhana one of the pioneers of the scholastic school had counted भक्तिरस as the superior verity of रस far greater and better than the poetic relish.

Since the tradition of devotional lyrics actually started from medieval Bhakti movement centers mainly round the early romantic life of कृष्ण but latter the same came to be applied to other deities as well.

In Odisha the age of religious or devotional lyrics came into being with the emergence of गीतगोविन्द. After that a number of śatakas and stotras were written and published in the 20th and 21st century

Keyword: Emergence, poetic wisdom, prosperous, freedom, evil impact, divine, harmony, eulogize, determination, profligacy, depiction, emotional, Optimism, rhetoricians, expression, legendary, materialistic, heterogeneous, Glorious, enlightenment, intellectual, patriotic, linguistic, celebration, messenger, feelings, sentiment, motherland, materialize, poverty, glorification, excellence, erosion, humanity, spontaneous, mankind, exaggeration, phenomenon, galaxy

Introduction

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Works on राष्ट्रभक्ति

मातृमुक्तिमुक्तावली is a चम्पुमहाकाव्य on the story of battle between good against evil is a product of the poetic wisdom of Jayakrishna Misha who belongs to the poetic tradition of Odisha from Bhattanarayana to Murari and Jayadeva. Jayakrishna being the most conscious poet of the black days of British regime, thought of the fate of this country and its future. His main contention is to see Mother India free and one of the most prosperous country of the world. He finds evil spirit, otherwise known as अविद्या spreading the world. Here मातृ-mother – India, मुक्ति-freedom, मुक्तावली-necklace; in other words, the story of freedom of Mother India from foreign rule in particular and freedom of mother earth from evil impact in general. As poet stated-

सञ्चिद्रागोद्धवबलगता शान्तिमन्त्रप्रबुद्धा
सञ्चिन्तामञ्जुलमतिरियं भातु सौजन्यशुद्धा,
प्रेमोद्भूताशुच्यरुचिरोन्मुक्तमुक्तावलीयम्
क्षेमोच्छ्वासैर्भवतु वसुधा मुक्तिमुक्तावलीयम् । 1

The story runs as follows:

शान्ति and प्रबोद्ध, an ideal couple, is deputed by the divine force to restore peace and harmony in the world. The other helping hands are नियति, प्रकृति and सरस्वती. A series of prayers to Goddess दुर्गा follows, the wretched condition of the world upsets them. But the helping hands of the above mentioned character enables them to kill the demon अविद्या. But again and again they are jubilant to torture the good force, for which शान्ति has to appear again and again and show her powers to conquer the evil. Quite naturally, the agent like नियति dances with pleasure. शान्ति, the symbol of the Divinity is eulogized thus:

सा हि चराचरजननी शान्तिःसा हि मरामरजीवन कान्तिः ।
सा हि परात्परनिर्मलदृष्टिःसा हि परा परमामृतवृष्टिः ॥ 2
सा हि धरा भयभङ्गनलीला सा हि वराभयवितरणशीला ।
सा हि गरागमरोधनदक्षा सा हि नराधमशोचनकक्षा ॥ 3

प्रबोद्ध is the ideal of the ideals that really loves शान्ति and both of them have strong determination to conquer the evils through their divine power. He doesn't expose himself to any type of fall and restrains himself to uphold the human values. The beautiful damsels of the आश्रम cannot tempt him. The delicate relation between प्रबोद्ध and शान्ति doesn't leave any chance for extravagance of love. The grave situation of the earth demands this type of restraint. But it is by the wrath of अविद्या that the mother earth trembles. The advent of बुद्ध and his super rational personality prepares a serious and consoles शान्ति by reminding her mission to restore peace in the world. The horror of the Kalinga war and the change of the mind of King Ashoka are discussed as a part of peace mission of Buddhist ideals. Next to this there is good depiction of Jesus

Christ. (As श्वेतकृष्णाङ्ग धर्मसम्बलिता....निखिलमानसोल्लासनीयम् जिसुख्रिष्टस्यानवद्य जीवनगीतिः 4)

It is well known how a poet is emotional very often and his work is surcharged with emotion. He expects a just society that rests on harmony, beauty and truthfulness. It is the *Rāmarājya* of Valmiki, which is the ideal society before any man. The poetry of Rabindranath Tagore is only an emotional reproduction of the same idea of Valmiki's *Rāmarājya*, when he speaks, where the mind is without fear. The poet paints again and again, this idea in different language and in different styles. It is no wonder that the poet Jaykrnsa belongs to the same order. He pines for a peaceful and prosperous country that is the dream of his life. As he narrates-

सत्यासक्तिमहोन्नतात्मविभवा सत्यागधर्मास्पदा-
मत्यानन्दविकाशिनी रतिरसावत्याश्रिताऽऽस्ताम् सदा ।
गीतः प्राणमहोत्सवोत्सविलसञ्जीतिप्रदा गीयताम्
भीतिः सीदतु रे स्वयं भयगता, प्रीतिः सतां वर्द्धतां ॥ 5

अन्तर्मोदबलैरशेषसुभदैः सत्यापितैः साधनैः
सन्तः शुभपथं ब्रजन्तु नितरां प्राणप्रभाबर्धनैः ।
सुखेहार्द्धनमञ्जुला हसतु रे श्रद्धाऽत्र मर्त्यालये
तृष्णेयं जयकृष्णजीवनचरी पूर्णाऽस्तु पुण्योदये ॥ 6

Thu the Optimism and sorrow are simultaneously depicted in his work. Finally all the forces are transformed at the victory of प्रबोद्ध and शान्ति. The poet is a character himself by singing songs of hope-

आकण्ठं पिबतुद्रवं सुमधुरं श्रद्धासरिद्धारितं
सा कर्तव्यपरायणा जनमतिः, सन्तिर्यतां दुष्कृतम् ।
दुश्चिन्ताधिगताऽत्र धीः सरभसं सुस्थाऽस्तु मर्त्यालये,
दुश्चित्रं मनुजस्य यातु विलयं सत्यप्रवभाऽभ्युदये ॥ 7

दृप्यद्दानवधीःपरात्मविभया सद्योऽस्तु समार्जिता,
कुप्यद्रोषविषैरशेषभयदा हिंसाऽस्तु सा निर्जिता ।
शोके चिद्वलमव्ययं गतभयं स्वच्छन्दमासेव्यतां
लोकेऽस्मिन् जयकृष्णमानसचरी तृष्णेयमुद्धासताम् ॥ 8

The poet Jayskrnsa employs a series of long poems and shlokas to the extent of 3351. This number is more than that of *Naisadhiyacarita*'s 2827 verses. The poems are like *aṣṭapadis* of *Gitagovinda*. The long sentences of prose style reminds of Bana without his attractive परिसम्ब्यालङ्कार. मातृमुक्तिमुक्तावली is a चम्पुमहाकाव्य being शान्त रस as the अङ्गीरस and वीर May be termed as अङ्गरस. While determining the रस of the work, it is not out of place to show भक्ति as the भाव that is predominant in many places of this महाकाव्य. Yet this भाव is contributory to शान्तरस and राष्ट्रीयता cannot be strictly considered under any set of भाव Of rhetoricians. It is a भाव quite important. The hero is a combination of दयावीर, धर्मवीर and युद्धवीर to uphold the truth and शान्ति. The style is गौडी as regards the constitution of prose and वैदर्भी as regards the poetry and गुणाऽ ओज. The अलंकारs are mostly on शब्दालंकार, where अनुप्रास and यमक are in plenty. Besides बन्धs like नाग

etc. find place in good number. The vehicle of expression of the language is simple and lucid.

The author, Prof. Jayakrushna Mishra, born in Odisha on 29th May, 1913 and breathed his last 1979. He proved himself as a poet, a scholar and a noble man of his time also he becomes a legendary figure in Odisha. He exhibited a unique combination of wisdom and poetic genius. In this materialistic age a man of his nature is rare.

Bhārata-Gauravaṃ of Gurikumar Brahma (B.1920)

The work and its contents

Bhārata-Gauravaṃ is a lyrical composition of G.K. brahma, deals with patriotic value. The work contains 20 verses in heterogeneous meters. The poet Brahma addressed the sons of the soil of India, as oh children of India: you see your own land of birth and sing the song of praise. The name (of the land) 'Bharata' itself is also glorious. Glorious, indeed is mother India.

According to the poet, *Bhāratavarṣa* or India is famous as a religious teacher of the whole world. India is full of religious teachers like Guru Nanaka, Sankara, Ramanuja, Kabir, Caitanya, Ramakrsna, Sri Arovinde, Bhagavan Satyasai Baba and others. Noble souls worked hard to show the paths of socio-spiritual enlightenment to the teeming millions in this country. As well as India contains several paths, cults and creeds to its credit. Thus at the end the poet invokes –

जागृहि भारत जागृहि भारत विकसतु भारतवर्षम्
जननीवन्दने विलसतु सततं सन्तति हेतुकहर्षम् ॥⁹

Oh India! Awake, let *Bhāratavarṣa* be prosperous. Let there be the expression of smile on the face of Mother India due to the emotional and intellectual achievements of her children.

So far the description is concerned the work *Bhārata-Gauravaṃ* is of patriotic nature. The heroic sentiment is the principal rasa of this patriotic lyric. The style of poem is very simple and sweet.

Bhārata Saṃhati of the same author

The Contents of the Work

Bhārata Saṃhati (BS) is another patriotic lyric of G.K. Brahma. It has also 20 verses in heterogeneous meters. The poet Brahma describes, unity in diversity is the dominant characteristic of Indian national life and culture. An attempt has been made here to highlight the various aspects of the culture & heritage of India and to impress upon the readers that we are basically one and undivided, despite wide differences in the patterns of social, economic, religious practices, literary and linguistic developments etc. As a patriotic poet, he sings –

यथा हि भाषा बहुधा विभक्तास्तथैव साहित्यमनन्तं रूपम् ।
तथापि सर्वं खलु भारतीयं श्रीभारते संहतिरेव धन्या ॥¹⁰

Sūryadūtaṃ of dayanidhi mishra (B.15th April 1940)

Contents of the Work

The present work has been written in the frame of the famous *Meghadūta*. The poet Dayanidhi has composed it on the occasion of Gandhi centenary celebration in the year 1969.

The work *Sūryadūtaṃ* contains 118 verses in *Mandākrāntā* meter. '*Sūryadūtaṃ*', the very title which has been chosen by the poet signifies that the Sun-god is the cause of creation, stability and he encompasses the whole world. Thus except him no one else can be able to get to the *Vaikunṭhadhāma* (the

mythological abode of Lord *Viṣṇu*) with the message. Thus the poet prayed Him to be his messenger to the departed soul of Mahatma Gandhi. As in the text-

अद्यास्माकं सकलमनुजैः पूजनीयस्य गान्धे-
राविर्भावोऽभवदिति सुधीः कोऽपि भक्त्या विमुढः ।
प्रतः काले सरसिजसुमैः पूजयित्वाऽर्यमाण-
दौत्यार्थं तं विनयवचनैः स्तोतुमारब्धवांश्च ॥¹¹

Surasmikāśmīraṃ of S. Sundararajan

About the Work and its Contents

Surasmikāśmīraṃ of S. Sundararajan is a composition of 108 verses. The work has been written in a single meter i.e., *Uṣṣjāti* which deals with patriotic feelings. In course of the poem, the poet has described the scenery of Kashmir up to the Amarnath cave. The contents regarding the work are *Kāśmīrasya prākṛtika-rāmaṇīyakam* (the natural scenery of Kashmir), *Sāṃskṛtika gauravaṃ* (cultural glory of Kashmir), *Prāktanam śrutam vaibhavam* (prosperity of Kashmir from legendary sources).

Apart from natural scenery, the poet S. Sundararajan has narrated the culture and pat achievements of Kashmir and thus bestowed his best love and regard to that land which appears like the head in the map of India.

In this way through the poem, it is marked that it is highly enriched with patriotic value. So far the subject matter is concerned quietist is the principal sentiment of this lyric. The style used by the poet is *Vaidarbhī* which based on the *Mādhurya* type.

Vande Mahotkaladharām of Pandit Harekrnsna Dhuplasarma

The Work and its Contents

Pandit Harekrnsna Dhupalasarma is the composer of this poem. In praise of Utkal we find three poems under the same title. The first one contains seven verses, the second poem has twelve and the third one has eight verses. Most of the verses are written in *Vasantatilakā* meter. In the first verse of the first poem he pays his regards to the motherland Utkal, one of the ancient names of Orissa.

यस्याः शिलाङ्कितकला रुचिरतिसुक्ष्मा
देवालयेषु गिरिकन्दरकाननेषु
सद्यो विक्ष्यादितनिभा परिशोभते तां
वन्दे महोत्कलधरां सुजलां सुशस्याम् ॥¹²

In the 2nd poem he narrates about the sons of this soil, who are ever strong and straight and always ready to sacrifice themselves for the independence of their mother land, an example to this –

स्वातन्त्र्यरक्षणदृढा निजमातृभूमेः लक्षाणि वीरपुरुषाश्च
कलिङ्गजाताः।
प्राणान् ददुः शुचिशिखासु यथा पतङ्गाः कुण्ठाविहाय न हि तादृशा
देशभक्ताः ॥¹³

Malayadūtaṃ of Prabodha Kumar Mishra

The Work and its Contents

Pandit Prabodha Kumar Mishra is the composer of the *Malayadūtaṃ* or the Spring Messenger, which was awarded by the Orissa Sahitya Akademi in the year 1987. The work contains 106 verses composed in the popular *Mandākrāntā*

meter. The hero of the poem strongly desires to materialize his dreams to see India as the most developed and prosperous land in the world. Thus, in order to achieve that goal he addresses the Malayan wind (South wind) to take his message to the fellow countrymen. According to the poet –

कश्चिन्नेता जनगणमनो वेदनादिर्णचेता
स्वाधीनानां मधुकवितां गातुकामः प्रशान्तः ।
जातेः स्वप्नं नु सफलयितुं कर्मनिष्ठो महार्हाः
कारागारं सुखभवनवत् चिन्त्यन् यः समासित् ॥¹⁴

Raktajhañkārām of the same poet

The Work and its Contents

Raktajhañkārām is another patriotic lyric of Pandit Prabodha Kumar Mishra. It has 111 verses composed in *Mandākrāntā* meter. The poem highlights the feelings and expressions of an old tribal woman who while being stricken by abysmal poverty stands with undaunted spirit as a symbol of human values and free thinking is like the river Ganga and in character sacrificing, renunciation and service.

At the beginning of the lyric the old tribal woman entreats the she-parrot residing in her hut, that oh affectionate one! Listen to my agony and heart-rending cry. According to the poet –

प्रातःकाले मधुरवचनां शारिकां साश्रुनेता
वृद्धेयं वा कथयति शुचा खिन्नचित्तप्रकाशा।
स्नेहाद्रे ! मे शृणु शृणु सकृत् शारिके लोभनीये
स्वान्तः क्षोभक्षरणजनितं हृद्विलापं ममैव ॥¹⁵

Vande-Bhārataṃ of the same poet

Contents of the work

Vande-Bhārataṃ is another composition of Pandit Prabodha Kumar Mishra. The lyric contains 25 verses. The meters used by the poet are heterogenous and rhythmical in nature. To make his poem popular to some extent the poet has imitated the much popular and devotional songs of great poet Jayadeva.

In this lyrical poem the poet Prabodha Kumar pays his tribute to his mother land and praises her charming appearance in various adorable terms. From this glorification of mother India it is observed that he has invoked the youth of India. In order to encourage them he has made use of six more stanzas. One of those is cited here.

गर्ज गर्ज युवकुलसकल ! प्रतिसृज सृज हि निधनमेषाम् ।
जहि जहि रोषं याहि चिर नाशं घटयत तेषाम् ॥¹⁶

From the above citation the patriotic feelings of the poet is evident. He has compared the youth of India with the lion.

Utkala-Gauravaṃ of the same poet

The Work and its Contents

Utkala-gauravaṃ is another creative poem of Pandit Prabodha Kumar Mishra. It has only 11 verses in *Sārdulavikrīḍita* and *Vaṃsastha* meters which embodies a song in praise of Orissa.

My motherland Odisha, widely known as *Utkalapradeśa* is enlightened with intellect, healthy culture, art and luster. The land is proud of talented poets and today is more delighted to welcome the honourable Speakers of the country.

By this small poem he narrates about *Ekāmraḥsetra*, the remarkable monument of Asoka, the sacred places like Puri, etc. here he also remembers the names of the eminent poets of

Orissa, although it is a small lyric in structure still it reflects the poetic excellence and patriotic spirit of the poet.

Utkala-Gauravaṃ of Pramoda Candra Mishra (b. 3RD August 1956)

The Work and its Contents

Utkala-gauravaṃ is a lyrical composition of Pramoda Candra Mishra. The poem contains 155 verses divided into 26 parts. It is composed by the meters like *Upendravajrā*, *Indravajrā*, *Upajāti*, *Vaṃsastha*, *Anuṣṭubh*, etc. The poem deals with the facts like ancient names of the state, topography, description of capital, famous temples, rivers, mountains, centers of pilgrimage and other places of tourist attraction, art, culture and eminent poets and scholars of this land Orissa.

To highlight this sacred land before the visitors, to assure them about the rich heritage of this land the poet has taken praise worthy attempt through this work. Besides this the nationalistic and patriotic thinking of the poet is also symbolized here.

About the historical background of Orissa he writes in the first part of the poem as follows:-

उड्रेति नाम्नापि वदन्ति केचित्
कलिङ्गनाम्नास्ति प्रसिद्धमेतत् ।
कला समुत्कृष्टतामात्र यस्मात्
ख्यातिं गतश्चोत्कल एव तस्मात् ॥¹⁷

Śonitasvākṣaram of Brajasundara Mishra (B.4th March 1996)

The Work and its Contents

The poem *Śonitasvākṣaram* contains 120 verses composed in *Sārdulavikrīḍita* meter. From the title it means a signature in blood. Observing the erosion of moral value in the society the poet remorsefully observes the situation through which the country is passing in the present times. He introduces in the following verse about the title of the work.

गल्पं नो न पितामहस्य रुचिरं मातामहीवर्णना
नाप्येतत् वातिरञ्जितात्मचरितं नो कल्पना जल्पना
दीर्घश्वाससमाकुलेन मनसा काव्येऽत्र यत् चित्रितम्
नान्यत् तत् किमहो लिखितं नः शोणितस्वाक्षरम् ॥¹⁸

At the outset the poet describes about the glory of India and then he narrates that this glorious country is now crying out of pain. The forest treasure, the beauty of the country and the cause of living world is going to be destroyed. The climate is disturbed. The monsoon is not coming in time. The effects of the seasons are not felt in time.

Mātrgītikāñjali of Harekrnsna Meher

Mātrgītikāñjali is an anthology of twenty five modern Sanskrit lyrics which were published previously in different Sanskrit periodicals like the *Samskrtapratibha*, the *samskrtamanjari*, the *Samvid*, the *Arvacina-samskrtam*, the *Priyambada*, the *priyavak*, the *Lokasuśrī* and the *Geyasamskrtam*, etc. the work is named according to the 1st one, i.e., *Matrgitika*.

Mātrgītikā of the same poet

This lyric consists of five stanzas. At the outset the poet glorifies the motherland *Bharata* (i.e. India). Such as –

जयतु जननी जन्मभूमिः पुण्यभुवं भारतम् ।
जयतु जम्बुद्वीपमखिलं सुन्दरं धामामृतं
पुण्यभुवं भारतम् ॥¹⁹

The description of love for the country, its unity, similarities and culture are the main theme of the poem. The poet Meher writes *Bharata*, is the land of the *Aryas*. Performance of humanity, peace is the motto of India. In this way it is a specimen of patriotic variety.

Deśagītīkā of the same poet

It is also another patriotic lyric of Harekrishna Meher. In this poem the dignity of India is depicted by the poet. He further narrates Bharata is just like a garland adorned with various types of art, culture, traditions above all the inhabitants of it. According to the poet:

कुमारिकातो महति हिमगिरिसीमा
अखण्डभूमि तेजोमण्डितमहिमा।
वर्णलसुमनोमाला सौमायाग्रथिता
भारतीयता राष्ट्रीयसूत्रग्रथिता ॥²⁰

Vandinaḥ Svadeśacintā (Tr. Prabodha Kumar Mishra)

Introduction

Vandinaḥ svadeśacintā is a lyrical composition of Pandit Utkalamani Gopabandhu Dasa in Oriya language. Pandit Gopabandhu, a great patriot of this country was behind the prison bars on various occasions by fighting against the British rule and in the prison he was thinking about the freedom of his own country. In this work *Vandira svadeśacintā*, he has made emotional appeals to the people of his motherland to fight united against the British bondage and to make the country free. It is an emotional creation of the poet Gopabandhu Dasa, an eminent national leader. His spontaneous flow of heart is reflected in *Kārākaṅkavitā* and a chapter of this is translated into Sanskrit verses in form of the present work.

About the work

The translator P.K. Mishra has translated the poem *Vandira svadeśacintā* in 64 verses. In this lyric the poet addresses the south wind and narrates about his family, his village and the situation of the freedom movement before him. Such as-

मन्दश्चायं मधुरमलयः शीतलो वातिसारः
मल्लिबाला स्मितमुकुलिता दोलिता भृङ्गरङ्गैः।
लभोवातायनपरिसरे माधवो वक्रभङ्ग्या
किम्बा गुप्तोश्चैव वहिर्वातिकां गतिं दत्त्वा ॥²¹

The same work is also translated by Narayana Ratha in his *Abhinavakavitāvalī*. But the Sanskrit version is not bearing the same name. He has selected the title for his translated through *Mandākrāntā* meter. The translator Prabodha Kumar Mishra has made the literal translation whereas the translator Ratha has made the sense translation. Hence on comparison it is observed that Pandit Prabodha Kumar Mishra's translation seems to be more accurate.

Conclusion

Without patriotic feelings a country cannot be united and hence cannot progress. Pancatantra of Visnusarma bears enough stories bearing the patriotic thought. United we stand and divided we fall is an age-old maxim used for imparting

upon for the mankind. As such we find in the writings of great poet Kalidasa, Rabindranath Tagore and others, the praise of the motherland in glowing terms. In India Mountains, rivers, forests, the famous rulers, the nature and traditions have inspired crores of her children to compose a considerable bulk of patriotic literature in different languages.

The eminent seers like Adi Sankaracarya, Svami Vivekananda, Acarya Dayananda Sarasvati and others have delivered their valuable speeches for the unity of this country. A patriot poet can create a situation in his area or can foment a sense of love in the minds of the people for their motherland. The critics like C. J. H. Hayes say "Nationalism is a modern emotional fusion and exaggeration of two phenomena-nationalism and patriotism". In this present century during the time of foreign rule in India a number of poets, thinkers and leaders have gladly sacrificed themselves by enkindling the patriotic spirit in the people's mind. From this point of view Odisha was never set behind and had her substantial contribution to this branch of literature in both Odia and Sanskrit languages. Some of the Sanskrit works are put above and analyzed here in fitness of things for further discussion of academic galaxy.

End note

1. मातृमुक्तिमुक्तावलि, xxxiii. 4-16.
2. मातृमुक्तिमुक्तावलि, II-1-27
3. मातृमुक्तिमुक्तावलि, II-1-28
4. मातृमुक्तिमुक्तावलि, p-35
5. मातृमुक्तिमुक्तावलि, II-4-33
6. मातृमुक्तिमुक्तावलि, II-4-34
7. मातृमुक्तिमुक्तावलि, III-4-22
8. मातृमुक्तिमुक्तावलि, III-4-23
9. भारतगौरवम्, V.20, p.20.
10. भरतसंहति, V.2, p.2.
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16. वन्दे भारतम्, p.7.
17. उत्कलगौरवम्, V.4, p.3.
18. शोणितस्वाक्षरम्, V. 105, p.27.
19. मातृगीतिका, p.16.
20. देशगीतिका, pp.14-15.
21. वन्दिनः स्वदेशचिन्ता, p-1

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Oriya daily, 1st April 1984; another poems in the same title the Prajatantra, 1st April 1987; The Sambada, Oriya daily, gaSR; c1st April 1988.

7. Mishra. Prabodh Kumar, मलयदूतम्, Cuttack; c1985.
8. Mishra. Prabodh Kumar, रक्तझङ्कारम्, Vidyapuri, Cuttack; c1990.
9. Mishra. Prabodh Kumar, वन्दे भारतम्, Vidyapuri, Cuttack; c1987.
10. Mishra. Prabodh Kumar, उत्कलगौरवम्, Bodhahga, Niscintakoili, Cuttack; c1994.
11. Mishra. Pramoda Candra, उत्कलगौरवम्, Haladia, Khurda; c1990.
12. Mishra. Brajasundar, शोणितस्वाक्षरम्, Vidyapuri, Cuttack; c1991.
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