

The Influence of Hashadev Madawan's Sijokavyas on Sanskrit Literature

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Abstract: Since ancient times, Sanskrit poetry has been world-famous for its structure, theme, rasa, characters, etc. It can be seen that the structure of modern Sanskrit poetry is completely different from this traditional form. Because of the greatness of ancient Sanskrit poetry, it was transferred to other languages and literature. But today, Sanskrit poetry tends to adopt the literary styles of other languages and its literature. Various literary styles and writing styles from all over the world have found their way into the Sanskrit language today. As such, Sijo poems are a type of poetry that has gained acceptance in the field of modern Sanskrit poetry. It is a style of poetry that exists in South Korea. It is a poetic style that completely records the things to be said in three lines, different from the four-line sloka system of Sanskrit poetry. This article depicts some Sijo poems mentioned in a book, named Shirisha Pushpeshu Vrishtibindavaha, a collection of poems by Dr. Harshadev Madhavan, who is one of the leading modern Sanskrit poets. It is clear from this study that Sijo, Haiko, Tan, and other forms were introduced in Sanskrit poetry and these types of literary forms are suitable for Sanskrit language and literature.

Keywords: Sijo kavya, Harshadev Madhav, modern Sanskrit poetry, Modern Sanskrit forms.

1. Introduction

The ultimate aim of poetry is to enjoy the poetry. Poems must to help the human mind to forget its sufferings and sufferings of life. The culture, social life, and history of different countries are reflected in their poems. There are different types of Sanskrit poetry such as Mahakavyas, Khandakavyas, Sandeskavyas, Historical Kavyas, and Mukhtakas. Although each genre of poetry differs in its structure and the way the theme is presented, ultimately, they represent the same ultimate goal of enjoyment. Because poetry without enjoyment will remain only in history and poetry that gives enjoyment will survive time. Amid of such thoughts, there is a need to think about the enjoyment given by certain poetic forms like the Sijo Kavyas adopted by modern Sanskrit poets and to know and study the growth they give to the Sanskrit language and literature.

Sijo Kavyas

As mentioned in the introduction, this is a South Korean poetic style. These are three lines that complete an idea and present a level of meaning beautifully and rhythmically.

Sijo is a Korean traditional poetic form that emerged during the Goryeo Dynasty, flourished during the Joseon Dynasty, and is still written today. In fact, the earliest existing sijo was found to have been written towards the end of the 14th century as Confucian scholars sought to overcome the existing Buddhist-dominated literary, music, and art forms. During the rise of the early Joseon dynasty sijo became very popular among yangban and the ruling class. In South Korea today, sijo is widely considered to be a dead art-form, to the point that there are more sijo written in the U.S. today than in South Korea.¹

A Korean verse form related to haiku and tanka and comprised of three lines of 14-16 syllables each, for a total of 44-46 syllables. Each line contains a pause near the middle, similar to a caesura, though the break need not be metrical. The first half of the line contains six to nine syllables; the second half should contain no fewer than five. Originally intended as songs, sijo can treat romantic, metaphysical, or spiritual themes. Whatever the subject, the first line introduces an idea or story, the second supplies a "turn," and the third provides closure. Modern sijo are sometimes printed in six lines.²

As mentioned earlier, the three-line Sijokavyas consists of about 14 to 16 syllables. Thus 42 to 48 letters are arranged in a section. It uses the convention of starting with a narrative or thematic concept in the first line, developing it in the second line, and concluding in the third line. Each line in Sijo poetry is known by a different name. The first line is known as the introductory line to the topic (chi-rise or statement of the theme), the second line is known as the presentation of the topic (chang-connection or development of theme), and the third line that concludes the topic is known as chuan (roll or twist of the theme or conclusion).

Sijo kavya's considers a window into Korean culture. There are many variants of the Sijo periods, but mainly three types of Sijo poems have been recorded in literary history.

- 1) Pyong Sijo
- 2) Chung sijo
- 3) Changsijo

The first method consists of 45 letters in three rows. Traditional Korean methodology is followed in such sijo poems. Each line has four phrase groups and each phrase group has 3 to 5 syllables. A few minor changes can also be found in this spelling. The other two categories are later developed forms. They have increased spelling and line length.

¹<https://en.wikipedia.org/wiki/Sijo>

²<https://www.poetryfoundation.org/learn/glossary-terms/sijo>

In the early stages of Sijo poetry, more writings were done on topics like love, bereavement, grief, etc. Later, modern subjects and human problems were included in their subject area. Although this traditional kavya style has been adopted by many modern languages today. Sijo poetry is considered a dead art form in South Korea. Nowadays, the Sijo style of poetry is mostly used in foreign languages such as English, Chinese, etc.

Dr. Harshadev Madhav

Dr. Harshadev Madhav is the most prominent of the modern Sanskrit poets. He is a Sahitya Akademi award-winning poet in 2006. He composed many poems in Sanskrit and Gujarati languages and was the person who introduced new poetic styles to Sanskrit. He composed more than three thousand Sanskrit poems and is still active in the field of poetry writing. In his works, he has composed different genres of literature such as poetry, plays, novels and translations, etc.

Works³

Sanskrit poetry collection

- 1) RathyāsuJambuvarṇāṇāmŚīrāṇām (1985)
- 2) Alakanandā (1990)
- 3) SabdānāmNirmaksikesuDhvamsāvaseseṣu (1993)
- 4) Mṛgayā (1994)
- 5) LāvārasadigdḥhSwapnamayāḥParvatāh (1996)
- 6) Bṛhannalā (Episode) (1995)
- 7) Asicca Me Manasi (1996)
- 8) Niskrāntāh Sarve (1997)
- 9) Purā yatra Srotāḥ (1998)
- 10) Kālośmi (1999)
- 11) Mṛtyuśatakam (1999)
- 12) SuṣumṇāyāmNimagnāNaukā (1999)
- 13) BhāvasthirāṇiJananāntarasauhrdāni (2000)
- 14) KannakyāKṣiptamMānikyanūpuram (2000-2001),
- 15) Sudhāsindhormadye (2002)
- 16) ManasoNaimiṇāraṇam (2004)
- 17) RṣehKṣubdheCetasi (2004)
- 18) Tava Sparse sparse (2004)
- 19) Bhati TeBhāratam (2007)
- 20) SparsalajjākomalāSmrtih (2006)
- 21) Tathāstu

Collections of Sanskrit-dramas

- 1) MrtyurayamKastūrimrgoṣṭi (1998)
- 2) Kalpavrkṣah (2001)
- 3) Sanskrit Novel
- 4) MūkoRāmagirirbhūtvā (6/3/2008)
- 5) Book of Modern Sanskrit Criticism (in Sanskrit)
- 6) Nakhadarpanah (8/2/2008)
- 7) Books of Criticism (in Gujarati)
- 8) MahākāvīMāgha (1993)
- 9) PaurāṇikaKathāo Ane Akhayāno (1997)
- 10) Sanskrit SamakālīnaKavitā
- 11) NakhānāmPāṇḍityam (1998)
- 12) Nakhacihna (2001)

Collected Poems

- 1) Head Lines Again (1999) (English)
- 2) Paksi kepankha Para Gagan (1999) (Hindi)
- 3) Alakananda aur Anyānya Kavita (oriya) by Bibekananda Panigrahi (2004)
- 4) Smrtiyon ki JirṇaŚrāvastāNagarimen (Hindi) (2008)
- 5) BuddhasyaBhiksāpatre (Hindi) (2008-2009)

Translated work

- 1) SanskritanunBhāṣāstriya Adhyayana (translation of a book by Bholashankar Vyas)

Books edited

- 1) Sanskrit SahityamāṇMahātmāGāndhi (1999)
- 2) Rturāja Vasanta (2006)
- 3) ĀpaṇāṇVarṣākāvyo (2006)
- 4) PṣthavināPremanoParyāya : Patni (2008)
- 5) Parama Tattva Siva (2003)
- 6) VaicārikaKrātināparipreksyamān Sanskrit Sāhitya (2006)
- 7) Sanskrit Sāhitya Ane CosathaKalāo (2006)
- 8) Sanskrit SāhityamāṇĀdhyātmikatāaneJivanadarśanabor
- 9) Sanskrit SāhityamānSāmājikaCetanā
- 10) Books of research on 'Tantra-śāstra'
- 11) MantranāṇRahasyo, MantroddhāraaneYantrasiddhio (2003)
- 12) ŚaktaTantramāṇSrividyanāṇRahasyo (2006)
- 13) Sri Sukta, SriyantraaneSrividhyā (2007)
- 14) PratyaksaBrahma : Ganesa

Books on Sanskrit Grammar

- 1) Vyāvaharika Sanskrit Vyākaraṇa (1995)
- 2) Upasarga, Chirūpa, NāmadhātuaneKrdantavicāra (1996)
- 3) Kāravavicāra (1998)
- 4) Lakāravavicāra (2001)
- 5) Sandhi aneSamāsa Vicara (2003)
- 6) Sanskrit Siksika (by Kamlashankar Trivedi) (2004)
- 7) Kr, 'Bhū' ane 'As'nāPrayogoaneanuprayogo (2007)

Dictionaries

- 1) Pārsva picture Dictionary (2000)
- 2) ŚrīVāniCitraśabdakośa (2001)
- 3) SacitraAmarakośa

Books on teaching and learning Conversational Sanskrit

- 1) SanskritaniĀbohavamān (1993)
- 2) SanskritanāVarsādamān (1996)
- 3) SanskritnāUpavanamān (1998)
- 4) SanskritnāNagamāṇ (2001)
- 5) Sanskrit Bhāsākausalyam (2006)
- 6) Sanskritvāgyavyavahāra (2004)

He is one of the main ones who brought back to the literary arena that might have been forgotten. Thus, the South Korean traditional poetic form of Sijo poetry was brought into Sanskrit language and its literature and it helped in the development of Sanskrit literature. According to him, Sijo Kavyas have been recorded in this way.

सिजोइत्याख्यःकाव्यप्रकारः मयादक्षिणकोरियादेशस्यकाव्य-
साहित्यादानीतः।अयंकाव्यप्रकारोऽतीवप्राचीनोवर्तते।अयंप्रकारःस्व-
रूपदृष्ट्या,

³https://en.wikipedia.org/wiki/Harshadev_Madhav

विषयवस्तुनिरूपणदृष्ट्या अपूर्वोऽस्ति। अस्मिन्काव्यप्रकारे कोरियादे
शस्यसौंदर्यं, जनानामावेगः, राष्ट्रभावनाः, वीरता, परंपराप्राप्तगौरवं
एतत्सर्वकविभिः प्रकटीकृतम्।
सीजोकाव्यलक्षणानि-

- 1) त्रिपङ्क्तिमयं इदं काव्यस्वरूपमस्ति।
- 2) अत्र पञ्चत्वारिंशत्संख्यकावर्णाः (in origin sijo syllabic counts round 45) निश्चिताः कृताः।
- 3) प्रत्येकं 'सिजो' काव्यस्वरूपसंपूर्णमस्ति।
- 4) अत्र त्रयश्चत्वारो वावर्णसमूहाः सन्ति।
- 5) प्रथमपङ्क्तौ वस्तुनिरूपणप्रारंभः ('chi' means the rise or statement of the theme.) द्वितीयपङ्क्तौ कथावस्तुविकासः ('Cheng' means connection or development of theme.) तृतीयपङ्क्तौ कथितव्य-वक्रताचमत्कृतिपूर्णा समाप्तिः 'Chuan' means a roll or twist of the theme, "Chich" means conclusion or resolution of the theme.) अत्र केन्द्रस्थाने वर्तते।
- 6) अस्मिन्काव्यप्रकारे कविः स्वमनोभावान् चारुरूपेण स्फुटीकरोति।

Structure and theme of Harshadeva Madhavan's Sijo Kavyas

Mostly Harshadeva Madhavan has adopted 15 + 15 + 15 in his Sijo poems. He adopted different subjects like war, freedom, philosophy, love, death, etc. as subjects for his Sijo poems. Each line, each stanza can be seen to complete its subject without reprisal of the complete theme of a poem. It can be seen that these retain their independent mode, as does the full meaning given by the Subhashitas and Mukhtakas.

Here you can find a collection of poems with various philosophical ideas. For example: -

अश्वाजाताः/जातो वायुः
जातः सूर्यो मनसि।
शैलाः/नद्यः/वृक्षाः/आशाः/
वसन्ति मे रहसि।
मृदः प्रत्यणुमयि
त्वमसि-तत्त्वमसि॥⁴

Here the poet is also expressing the universal message that this universe and all the things here are me and I see myself in all of them.

मेघमेदुरंगगनम्,
नितरां रम्यावृष्टिः।
अब्धितटे सिकतासु
अन्तःशुष्काऽस्ति शुक्तिः।
कुत्र स्वाति बिन्दुः?
कुत्राऽस्ति मौक्तिकशुभ्रामुक्तिः॥⁵

We can see many such philosophically important sections in this poetry.

इयं नौ कार्किनेष्यति
मांगाढजलपारम्?
विचिन्तयामि मनसा

इत्थं किं वारं वारम्?
कदापर्यन्तं स्थास्यामि
पश्यन्मानिराधारम्?॥⁶

The poet wonders where the boat of life is leading him. It also contains beautiful passages where the poet himself wonders if he is strong enough to carry on with life without denying the truths of the universe.

चिनोति बालकः कोऽपि
शङ्कान्नदीवीचिषु।
यथामार्गयति गूढाः
शुक्तीः ससिकतासु।
तथैव गूढं प्रणष्टं
गृहाण मृत्यो! आशु!⁷

In these lines, he portrays the picture of the human mind and the helpless man thinking about the ups and downs of life and the meaning of life. He beautifully portrays the helplessness of the human being who stands in front of the great phenomenon of life.

Topics like patriotism, war, etc. have also been adopted as themes of poems. He has dealt with these themes by focusing on the various human emotions of the war, of the warrior who continues his journey to the battlefield, the emotions of his lovely mother, and the happiness of the countrymen who have won the war.

भीषणं युद्धं ग्रामेऽस्मिन्।
क्षेत्रे मे रक्त-जलम्।
शस्यस्य स्थाने पुत्रामे
छिन्नाः/ऊषरः कृतो-
ऽहम्-गत आषाढः कृत्वा
माधिग्वृद्धमशक्तम्॥⁸

Here the poet has also recorded the emotional moments of a mother when she is sent to her son into the battlefield in a very intense language.

कापुरुषा ! कस्मात्स्थितः?
गच्छ मृतामाताते।
आशीर्वादाथ विलम्बो
नैवाद्यापियुज्यते।
हयारूढं पुत्रं दृष्ट्वा
रोदितुं सायाताकक्षे॥⁹

The victory of war brings happiness to either side. Here, the poet expresses the joy of society through jubilation.

पौरजनाहर्षोन्मत्ताः
पटहेजयघोषः।
हतोऽस्ति रिपुः समरे
साफल्यो राज्ञो रोषः।

⁶Ibid-Page 79

⁷Ibid-Page 74

⁸Ibid-Page 81

⁹Ibid-Page 81

⁴शिरीषपुष्पेषु वृष्टिबिन्दवः-Page 74

⁵Ibid-Page 74

हतःसः/विधवायैमे
युद्धंन, भाग्यदोषः॥¹⁰

Not only war and philosophy but the most important subject of kavyas or poets, 'love' is also beautifully described by him through this poetic method.

लज्जापलायितादूरं
नीवीबन्धःशिथिलः।
पुष्पैःसहविकीर्णोऽस्ति
केशपाशःकुटिलः।
बाहुपाशेनायातिमे
नाथोऽस्तिरेग्रहिलः॥¹¹

Here the poet also takes the antics of lovers as a subject.

The poet who painted the most important love in life and also has clear views on death.

ऋषिर्मृतः।जटाकेशः
पवनात्प्रचलन्ति।
मन्त्रगानंश्रोतुंमृगाः
कर्णान्मुनःददति।
मृत्यु-पारधिमज्ञात्वा
नीवारांश्चखादन्ति॥¹²

Here he describes the life of people who know that death is the end of a life, but who spin in the whirlwind of life. He points out the instability that life brings when facing death and preparing to live.

In this way, the poet has brought the traditional Korean style of Sijo poetry without losing its goals, uniqueness, and culture, using the Sanskrit language as a medium. He is calling for poets to take up, study and teach such styles of poetry, which have attracted the hearts of people all over the world. It to be developed in such a way that they can give new directions to the Sanskrit language and literature. Harshadev Madhav also showed through his style of poetry that the introduction of such innovative methods in literature helps in the growth and development of the language. In addition to Sijo poems, Harshadev is a poet who is full of modern Sanskrit literature by introducing modern poetry styles like Haiku, Tan, etc. in his poems.

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¹⁰Ibid-Page 81

¹¹Ibid-Page 78

¹²Ibid-Page 78