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Description of nature in the epic 'Śiśupālvadham'

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Abstract

There is a close relationship between nature and humans. This nature shows its different forms to humans. Sometimes it gives happiness, sometimes sorrow, and sometimes it gives affection, maya, and compassion like a mother. In the modern era, people love to live in towns. But the aura of nature like a village is not found in the city. From the Vedic period to the modern period, every poet has described nature in their own *Mahākāvya* in different ways. Māgha's technique of describing nature is unparalleled. The characteristics of his poem 'Śiśupālvadham' have been adopted the most. Therefore - "काव्येषु माघः कविकालिदासः" it is said that Kālidāsa is the best from the point of view of the poet and Māgha is the best poet from the point of view of writing poetry. The great poet Māgha has described the beautiful scenes of the six seasons, mountains, rivers, sea, forests, sub-forests, sunrise, sunset, sun, moon, etc. here.

Key Word – Nature, Mountain, Jambuphalas, Smṛtī, Season, Tṛveṇī, Shirīṣ, palās

Introduction

Mahākabi Māgha's only work is 'Śiśupālvadham'. By this one book alone he occupied the top place in Sanskrit Literature. The number of epics in Sanskrit are six. Among them, three *Laghutrayī* are composed by Mahākabi Kālidāsa and three *bṛhatrayī* 'Kīrātārjunīyam' by Bhārabi, 'Śiśupālvadham' by Māgha and 'Naiṣadhīyacaritam' by Śrīharṣa Māgha's scholarly, poetic qualities have been called – 'काव्येषु माघः' by critics of poet Māgha says – 'माघे सन्ति त्रय गुणाः' he was an artist of composing new words the wording and punctuation of Māgha's poetry grabs everyone's attention. Different types of poetic quality can be seen at places in this epic. But after Śrīharṣa compose 'Naiṣadhīyacaritam' where is Māgha and where is Bhārabi? There is a saying about his epic – 'नवसर्गगते माघे नव शब्दो न विद्यते'. i.e after reciting the nine sarga there are no more words that have been applied to others areas of poetry such verses should be learned from the master poet Māgha. The poet Māgha was a scholar of veda as well as philosophy and politics which is evident in his poetry. Again, he also skillfully presented the basic principles of Yoga, Buddhism and *Mīmāṃsā* philosopher of *Sāṅkhya*. A legend is famous in Sanskrit Literature – 'मेघे माघे गतं वयः' i.e Kālidāsa's 'Meghdūta' or Māgha's 'Śiśupālvadham' consumes full time in studying poetry. Among the poets, Māgha is the most popular. It is very difficult to explain in short words however I am trying to describe the image of nature in the epic of Māgha. The pride of Sanskrit tradition.

Description of nature

Humans have a close relationship with nature. Mahākabi Māgha in his 'Śiśupālvadham' *Mahākāvya* has touching described nature's forest, tree's vines mountain, sunrise, sunset, sea, lakes, cities etc. The meaning of the word *Prakṛti* is that all things in creation which are not created by man are called *prakṛti*. There are many magnificent objects in

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this world which can never be created by human beings like sun, moon, rivers, mountain, sea, etc. these are created by God himself.

View of Raivatak Mountain

In the fifth verse of the first *sarga*, the poet Māgha compared Narada with the Himalayas and said that Narada was like the saffron of a lotus and the white colour of his body was like the rays of the autumn moon. At the request of Narada, when lord Krishna sat in swarnāsana, the seat was following the beauty of *sumeru Śṛṅga* adorned with *Jambuphalas*. Again Sri Krishna's body seemed like the shape of mount *Govardhana* and he rubbed his gems of mount *mandar* to make them shine. Mount *Raivatak* behaved like mount *Vindhya* to block the clouds above the mountain. Comparing *Raivatak* mountain with a great man, the poet says –

सहस्रसंख्येर्गगनं शिरोभिः पादैर्भूवं व्याप्य वितिष्ठमानम् ।
विलोचनस्थानगतोष्णरश्मिर्निशाकरं साधु हिरण्यगर्भम् ॥¹

Also in this epic of Magha there are extensive description of mountains like *Mandar*, *Kailasa*, *Udayachala*, *Vindhyaparvata*, *Trikuta*, *Gavardhana* etc.

Sew View

When shri Krishna, like the *mrinal* sutra, stood in the middle of the two *chamars*, white in colour and blowing, the *Glow* of *Mandakini* began to fall from both sides of him. The reason why the sea is bejewelled is because of the gems floating from the city of *Dwārkā*. The huge waves of the sea always hit the walls of *Dwārkā* The sea tinged the sides with the light of the golden reef. The sea water is so clear that the city of *Dwārkā* shines in the water like a mirror. Sea used to wear jewels like his father again and again. *Conch* shells would rise up and penetrate the wall at *Dwārkā* with the speed of the turbulent waves of the sea. The sea hugged the surface, armless it's great waves scattered and foaming so that the sea seemed faintly sick. Due to extreme thirst, sea drank the rays of the moon and when his body grew, he could not hold the rays of the moon in his body. So the ocean radiated some of its rays, which took the form of a pearl. Regarding the creation of rivers, the poet says –

उद्धृत्य मेघेस्तत् एव तोयमर्थं मुनीन्द्रैरिव संप्रणीता ।
आलोकयामास हरिः पतन्तीर्नदीः स्मृतीर्वैदमिवाम्बुरशिम् ॥²

That is the *Maharṣi* collected money from the *vedas* and composed the *Smṛtī* books, so that the *Smṛtī* falls back in to the *vedas* (with the *Vedas* the), the rivers created by the clouds that take water from all the seas and rain fall back into the sea.

Description of forest and sub-forest

Lord Krishna came out from *Dwārkā* and saw many forests on the other side of the sea, the leaves of those forests were

all blue in colour and like the moss that is carried on the shore by the waves of the sea -

पारेजलं नीरनिभेरपश्यन्मुरारिरानीलपलाशराशीः ।
वनावलीरुक्तलिकासहस्रपतित्तणोक्तुशैवलाभाः ॥³

He saw trees of various kinds on the seashore, the winds of the uplifted *Talban* cutting the trees of the place into two like memories.

There are also descriptions of different types of forests such as *Kadambaban*, *Tālban*, *Tamālban*, *Bāṅshban*, *Kunjaban*, *Kadaliban* and *Amrabana*.

Description of the season

The epic poet Māgha describes six seasons. At the beginning of the sixth *Sarga*, he gives a touching description of these six seasons.

Spring Season

Describing the arrival of the spring season, the poet says that Lord Krishna was the first to see the arrival at the spring season due to which new leaves appeared in the *Palāsh* forest, the vine wilted due to the heat and the fragrance of various types of flowers enhanced the beauty of the spring season -

नवपलाशपलाशवनं पुरःस्फुटपरागपरागतपङ्कजम् ।
मृदुलतान्तलतान्तमलोकयत्स सुरभिं सुरभिं सुमनोभरैः ॥⁴

In the spring season, the *Ashoka* flowers were adorned like a piece of meat. Also in spring there are descriptions of *Bakul*, *Mādhavī*, *Ketakī* and *Mālatī* flower.

The cool breeze ruffled the women's matted hair and softened all the beads of sweat on their foreheads and carried them in tiny ripples across the lake. In that wave circulation the lotus starts to develop when a bee falls on the Petal of *Kurabak* flower, the blue colour of the bee becomes bright. *Ashoka* flower bloomed inside the bright golden yolk. For this reason it seemed too that the hearts of the disbelievers were torn apart. All the buds at *Amrabana* took the form of the Sparks of passion. The voices of the bees became melodious as they drank the juice of the *Medler* Haver.

Description of the summer season

Shirīṣ flowers rays resembled the hair of the sun, and *Nava Mallikā* appeared to perpetuate the fragrance of flower during that summer. As the wind blows the petals of the lotus travel with the maddened beetles, the luxurious people get orgasms. In the month of *Shrāvana*, the sky is seen as dark as elephants and advanced new clouds –

रवितुरङ्गतनुरुहृतुल्यतां दधति शिरीषरजोरुचः ।
उपययौ विदधन्नवमल्लिकाः शुचिरसौ चिरसौरभसंपदः ॥⁵

Description of monsoon season

During the rainy season, the first few drops of rain in the clouds cool the summer heat and settle the dust on the ground. At this time the *Ketaki* flower turns white. The air

of the forest coloured the sky with new *kadamba* flower buds and the Seent of *Bhumikadali* flowers started to give rise to new passions in the heart of the lustful male side. With the arrival of monsoons, green can be seen everywhere. It will seem as if the earth its clothed in green. As the river roars, the trees grow rapidly. This time is very good for animals. Valuable medicinal plants. grow in the mountains. At this time the new leaves started dancing. –

नवकदम्बरजोरुगिताम्बरैरधिपुरन्धि शिलीन्द्रसुगन्धिभिः।
मनसि रागवतामनुरागिता नवनवा बनवायुभिरादधे ॥⁶

Autumn Season Description

After describing the rainy season, Mahākabi Māgha is describing the autumn season. The chirping of birds in autumn, the smell of *Mālatī* flowers at night are sweet. During this time clouds are devoid of water and the sky is blue. At this time the call of peacocks and geese can be heard. The eye from of autumn is the blossoming lotus. and the clouds like the settled pore cloth. In. autumn, the side where there is no cloud cover is black like a where hand sword free of cells and the side there is a cloud is like the skin of a hand –

स विकचोत्पलचक्षुषमैक्षत क्षितिभृतोऽङ्कगतां दक्षितामिव ।
शरदमच्छगलद्वसनोपमाक्षमघनामघनाशनकीर्तनः ॥⁷

Late Autumn Season Description -

After describing the autumn period, the poet is describing the natural beauty of late Autumn (Hemant) Period. During this season the rivers and Ponds are filled with blue lotus blossoms that are weart-warming to behold. by cooling even the rivers during Hemanta, sorrowing woman caused tears to be shed in the eyes of the ladies as the wind were cooling at that time. -

गजपतिद्वयसीरपि हैमन्तस्तुहिन्यु सारितः पृषतां पतिः।
सलिलसंततिमध्वयोषितामतनुतातनुतापकृतं द्याशाम् ॥⁸

Dew Season Description

After the late autumn season, the poet is describing the greatness of the dew season. At this time, it the enemy prospers over time, even a strong person is unable to suppress him. As Māgha month has mild sun rays and severe winters loss. Mango buds appears at the end of the dew season. The winter wind made Flowers bloom in the forest groves and made the clear sound of drunken beetles as if the lady was ravishing the world. The gentle rays of the sun during the month of Māgha are not as bad as those of winters. A this time comes the immense flowering prosperity sheltering the Kalpa tree. The young cuckoo crows at the Spring gathering to increase the passion of the sensual. –

कुसुमयन् फलिनीरलिनीरवैर्मदविकासिभिराहितहुंकृतिः।
उपवनं निरभत्स यत् प्रियान् वियुवतीर्युवतीः शिशिरानिलः ॥⁹

Sunset view

As the day drew to a close, it's light gradually waned, the body began to ache, pinkish clouds began to gather on all sides, and the sun-like vision began to weaken. Thus ends the day. The cool air of the latter part of the day was slowly moving the fingers of the vine so that it seemed as if the tree was calling the birds to perch on it and the birds were also calling to perch on the branches-

अपराहनशीतलतरेण शनैरनिलेन लोलितलताङ्गुलये।
निलयाय शारिवन इवाहुयते ददुराकुलाः रवगकुलानि गिरः ॥¹⁰

When the sun sets in the western sky, it turns purple like hibiscus flower –

गतवत्यराजत जपाकुसुमस्तवकच्छुतौ दिनकरेऽवनतिम् ॥¹¹

Moonrise View

Then the rays of the Moon appeared like the rays of thousands of pearls enshrined by *Anantanāga*, emanating from the eastern end of the earth, and adorned the east. The moon first rose only once, then hold rose, then fully rose, because wise people also grows gradually not suddenly –

प्रथमं कलाभवदथार्धमथो हिमदीधितिर्महदभूदुदितः।

दधति ध्रुवं क्रमश एव न तु द्यतिशालिनोऽपि सहसोपचयम् ॥¹²

Morning View

In Canto-XI Mahākabi Māgha has described the heart touching scene of dawn in heaven. Māgha says that at dawn the blue lotus blooms, collecting honey as the beetle hums. Cool air and fragrance spread everywhere. Māgha says that morning is the best time for writing poetry-

क्षणशयितविवुद्धाः कल्पयन्तः प्रयोगानुदधिमहति राज्ये काभ्यवद्दु-
र्विगाहे।

गहनमपररात्रप्राप्तबुद्धिप्रसादाः कवय इव महीपतिश्चन्तयन्त्यर्थ-
जातम् ॥¹³

Conclusion

Our relationship with nature in Indian thought dates back to ancient times. Beautiful descriptions of nature are also found in *Śisupālvadham* epic by Mahākabi Māgha. Looking at Māgha's nature discussion scene, it seems that the poet himself felt every description close to nature. Here the poet describes rivers, mountains, seas, six seasons, water amusement, dawn, moonrise etc. Currently, it is necessary to protect nature's forests, rivers, mountains, etc. Due to lack of these people have to face various problems. Māgha's nature description technique reads as it everything unfloda like a picture in the eyes. Māgha is therefore said to be the only poet who has bathed in the *Tṛveṇī Sangam of Upamā, Arthagaurab and Padalālitya*.

Endnote

- ¹ Śiśupālvadham 4.4
- ² Śiśupālvadham 3.75
- ³ Śiśupālvadham 3.70
- ⁴ Śiśupālvadham 6.2
- ⁵ Śiśupālvadham 6.22
- ⁶ Śiśupālvadham 6.32
- ⁷ Śiśupālvadham 6.42
- ⁸ Śiśupālvadham 6.55
- ⁹ Śiśupālvadham 6.62
- ¹⁰ Śiśupālvadham 9.4
- ¹¹ Śiśupālvadham 9.8
- ¹² Śiśupālvadham 9.29
- ¹³ Sishupalavadham 11.6

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