

## The Appropriation of mythology in 'Shikhandi'

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### ABSTRACT

This paper examines the literary contributions of Vinod Joshi, a distinguished lyric poet in Gujarati literature celebrated for the profound emotional depth of his work. Joshi's poetry vividly captures the nuanced emotional landscapes of various female subjects, including the longings of an enchanted fourteen-year-old virgin, a woman awaiting her husband in a meadow, and the sorrow of a parting girl. Notably, his songs transcend conventional rhythm-patterns, continually evolving into innovative forms. A versatile writer, Joshi has enriched Gujarati letters across multiple genres, including radio plays, criticism, novels, and acclaimed poetry collections such as Parantu, Jhalar Waage Juthadi, Tundil Tundika, and Shikhandi. Among these, Shikhandi stands out as a pioneering modern Khandkavya (narrative poem) that masterfully incorporates ancient myth within a structured Sanskrit cyclical framework, heavily influenced by the poetic system of the legendary poet Kant. Published during an era dominated by free verse (Achhandas), this cycle-bound masterpiece represents a major revelation in contemporary Gujarati poetry. Its critical acclaim is further cemented by its inclusion in the definitive anthology Best Gujarati Khandkavya, edited by Chinu Modi and Satish Vyas.

**Keywords:** *Vinod Joshi, Gujarati Lyric Poetry, Shikhandi, Khandkavya (Narrative Poetry), Kant's Poetic System, Chinu Modi & Satish Vyas, Emotional Expressiveness*

**R**amayana – Mahabharata – Puranas have been a form of scripture for Indian and world creators. Mahabharata is a philosophy of life. Even though the philosophy of life depicted in it has been more than five thousand years, it is still relevant today. In the medieval period, poets tried to present their words to the people on the basis of stories. The creators of the modern era try to place these stories in the current context.

### THE APPROPRIATION OF MYTH IN 'SHIKHANDI':

Poet Vinod Joshi is an excellent lyric poet of Gujarati language. His poems are full of emotion. In his poem fourteen-year-old enchanted heroine or a virgin full of desire, a woman sitting in the meadow waiting for her husband or a parting girl, he has tried to present their emotions in his poems. His songs have not remained confined to any one rhythm-pattern, but have taken on a new form. He has cultivated literary forms such as poetry collections like 'Parantu', 'Jhalar Waage Juthadi', 'Shikhandi', 'Tundil Tundika', radio plays, criticism, editing, novels, contemplation, poetic taste, and anecdotes. 'Shikhandi' is a poem that attracts everyone's attention. This poem has been created in the modern period using the use of 'myth', which fits directly into the Sanskrit cycle in accordance with Kant's poetic system. Not only this, it has

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been included in the 'Best Gujarati Khandkavya' edited by Chinu Modi and Satish Vyas. This cycle-bound poem, which came at a time when the most compositions of Achhandas poetry were being made, is a new revelation of Gujarati poetry.

As on the popular story, poet Vinod Joshi creates this Khandakavya with some changes. There has been a successful attempt to evoke the human emotions running in the minds of Shikhandi and Bhishma. A woman who comes into the life of the vowed Bhishma, the touch of another woman he experiences for the first time, a woman's life ruined due to her vow - all such emotions can be seen presented here in some way or another. An incident that is not originally in the Mahabharata is shown happening here and the poet's creativity shines through in it.

his poem 'Shikhandi' is divided into three parts. There are three main characters in the poem. The speaker, Shikhandi and Bhishma. The incident of one night of war is described in the poem. The incident from sunset to sunrise is described in this poem. The character of the speaker is not in the original story of the Mahabharata. This character is an original creation of the poet himself. In the first part, the speaker and Shikhandi, in the second part, the speaker and Bhishma, in the third part, the speaker, Shikhandi and Bhishma. All three parts begin and end with the speaker.

This Khandakavya stands out in many ways. The rhymes and figures of speech used in it make the sentiment even more profound. The poet has used so many figures of speech together - Prithvi, Anushtup, Malini, Gulbanki, Stragdhara. The poem begins with similes and metaphors. About Shikhandi, Ushanas says - "If we look at it this way, 'Shikhandi' is the closest to the model of 'Kant' style among these three Khandakavyas (1) Mythological antiquities (2) Sanskrit figures and their variations (3) A single ironic event. All three of these features have emerged in 'Shikhandi'."1 The same line of poetry is used four times. The first three times, no changes have been made, but the fourth time, a few words are changed and a new meaning is given.

What is the mood of the poet? Whether it is the beginning or the end of the line. Poetry is an art of the ear. It has a sweet rhythm, poetry is not static, it flows; like a river. A sound, a sound is heard, and a new picture emerges when it is repeated. Vinod Joshi has done all these experiments in this poem. Words that resemble the flow come one after another. Words like jhinujhinujhinu, kaaljhal, apurva purva, apaangang, aaapura, tamak tamak, then the rhymes at the end of the poem – dhasati, talsati, prasarati, varsati, then khundto, uppadto, jato, udu. Then somewhere the poet has given rhythm to words that are difficult to pronounce even 'jhanan jhalar jhanenati'. Bhishma, a valiant warrior, suppresses the love within him for years and finally accepts it as death in front of his beloved. In the poem, we definitely feel that Shikhandi and Bhishma are more modern characters than the mythological ones. Regarding to be Gujarati, Shri Bharat Mehta says, "It does not happen here that being Gujarati sometimes fails in the bliss of love." The poet has presented the thoughts, feelings and emotions that he did not present to Shikhandi or Bhishma or had them present, through the spokesperson. This poem, while not being the story of Shikhandi, remains the story of Bhishma as well. The poet has been able to express modern human feelings here. Shri Satish Vyas notes – "The poet accepts the possibility that a woman like Amba had an undeniable physical and mental influence on Bhishma's life.

This work, found at the beginning of the post-modern era, is becoming a landmark work. The poet composes the poem in a strict form. The rhymes are broken somewhere, but it is not rigid. Despite seeming experimental, it is becoming a perfect poem. The model of Khandakavya has found a new direction through this poem. Only those who are loved should be tormented – the irony associated with human life is presented here.

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### REFERENCE

Shikhndi – vinod joshi  
Shreshth Gujarati khand kavya – chinu modi, satish vyas

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#### *Conflict of Interest*

The author declared no conflict of interest.

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